

**COLLECTED LETTERS OF WILKIE COLLINS
DIGITAL EDITION 2024
PREFATORY MATERIAL**

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ABBREVIATIONS

1. People

CAC	Charles Allston Collins, the author's brother
CD	Charles Dickens
HC	Harriet Collins, the author's mother
WC	Wilkie Collins
WmC	William Collins, the author's father

2. Manuscript Sources

Abbreviation	Location
Arents	Arents Collection, New York Public Library
Baylor	Armstrong Browning Library, Baylor University, Waco, Texas
Beccles	Beccles and District Museum, Suffolk
Benjamin	Private ownership (Mike Benjamin)
Berg	Henry W. & Albert A. Berg Collection, New York Public Library
Bergen	Universitetsbiblioteket i Bergen (University of Bergen Library), Norway
Berlin	Staatsbibliothek zu Berlin, Preußischer Kulturbesitz Handschriftenabteilung
Bigelow	Bigelow Family Papers, New York Public Library
Birmingham CA	Birmingham City Archives
Birmingham UL	Birmingham University Library
BL	British Library, London
BNF	Bibliothèque Nationale de France, Paris
Bodleian	The Bodleian Library, Oxford
Bolton	Bolton Central Library, Bolton, Lancashire
Boston	Boston Public Library, Boston, Massachusetts
Boston Ath	Boston Athenæum, Massachusetts
Bowker	Richard Rogers Bowker Collection, New York Public Library
Brigham Young	L. Tom Perry Special Collections, Brigham Young University, Provo, Utah.
Buffalo	The Poetry Collection, University of Buffalo, New York
Buffalo HS	Buffalo and Erie County Historical Society, New York
Cadbury	Cadbury Research Library, University of Birmingham
Cambridge	Cambridge University Library
Canterbury	Sir Hugh Walpole Collection, The King's School, Canterbury
CDM	Charles Dickens Museum, London
CF	Comédie Française, Paris
Chicago	University of Chicago Library
Clarke Collection	Private ownership (Mrs Faith Clarke)
Collamer	The Collamer Miscellaneous Papers, New York Public Library
Collis	Private ownership (David Collis)
Columbia	Rare Book and Manuscript Library, Columbia University, New York
Congress	Library of Congress, Washington D.C.
Copenhagen	Det Kongelige Bibliotek (Royal Danish Library), Copenhagen
Cornell	Cornell University Law Library, Ithaca, New York
Coutts	Coutts Archives, Coutts & Co, London
Dartmouth	MacKaye Family Papers, Rauner Special Collections Library, Dartmouth College, Hanover, New Hampshire
De Coursey Fales	De Coursey Fales Papers, New York Public Library
Duke	William R. Perkins Library, Duke University, Durham, North Carolina
Dunedin	Heritage Collection, Dunedin Public Libraries, Otago, New Zealand
Edison	Edison Archives, Edison Papers, Rutgers University

Fales	The Fales Collection, New York University
Fitzwilliam	The Fitzwilliam Museum, Cambridge
Folger	Folger Shakespeare Library, Washington D.C.
Garnett	Private ownership (Richard Garnett)
Garrick	The Garrick Club, London
Georgia	Special Collections, University of Georgia Libraries
Girton	Girton College, Cambridge
Glasgow	The Mitchell Collection, Glasgow Public Library
Graham Heath	Private ownership (Graham Heath)
Hanes	Private ownership (Susan R. Hanes)
Harkness	Mary Stilman Harkness Papers, New York Public Library
Harrowby	Harrowby Manuscripts Trust, Sandon, Staffordshire
Häusser	Private ownership (Professor Robert Häusser, Mannheim)
Hertford	Hertfordshire Record Office, County Hall, Hertford
Holborn	Camden Local Studies and Archives Centre, Holborn Library, London
Houghton	The Houghton Library, Harvard University, Cambridge, Massachusetts
HSP	Historical Society of Pennsylvania, Philadelphia
Huntington	The Henry E. Huntington Library, San Marino, California
Illinois	Rare Book & Special Collections Library, University of Illinois at Urbana-Champaign
Indiana	Lilly Library, Indiana University, Bloomington
Iowa	Manuscript Letters Collection, University of Iowa Libraries
Isserlis	Private ownership (Steven Isserlis)
Johns Hopkins	John Work Garrett Library, The Johns Hopkins University, Baltimore, Maryland
Kansas	University of Kansas, Lawrence
Kentucky	Kentucky State University, Frankfort
Kraków	Jagiellonian University, Kraków
Le Kohns	Le Kohns Memorial Collection, New York Public Library
Leeds	Special Collections, Brotherton Library, University of Leeds
Lehigh	Special Collections, Lehigh University Libraries, Bethlehem, Pennsylvania
Leighton	Leighton Archive, Kensington Central Library, London
Lewis Collection	Private ownership (Paul Lewis)
Lincolnshire	Tennyson Research Centre, Lincolnshire Archives
Liverpool	Hornby Collection, Liverpool Central Library
LRO	Liverpool Record Office, Lancashire
Maine HS	Maine Historical Society, Portland
Manchester	Manchester Central Library, Manchester
Manx	Manx National Heritage, Archives and Public Library, Douglas, Isle of Man
Massachusetts HS	Massachusetts Historical Society, Boston
Melbourne	State Library of Victoria, Melbourne
Montague	Montague Collection, New York Public Library
Morgan	Morgan Library and Museum, New York
Morrab	Morrab Library, Penzance, Cornwall
Morris	Morris Collection, Princeton University Library, New Jersey
NA	National Archives, Kew, Richmond, Surrey
NAL	National Art Library, Victoria and Albert Museum, London
NAS	National Archives of Scotland, Edinburgh
Navarro	Private ownership (Michael de Navarro)
New Bedford	New Bedford Whaling Museum Archives, Massachusetts
NLS	National Library of Scotland, Edinburgh
Noel	Private ownership (Juliet Noel)
Norfolk	Norfolk Record Office, Norwich
Northumberland	Society of Antiquaries of Newcastle-upon-Tyne, Northumberland Record Office
Nottingham	Nottinghamshire Archives Record Office, Nottingham
NYPL	Manuscripts and Archives Division, New York Public Library

Open University	Open University Archive, Open University, Walton Hall, Milton Keynes, MK7 6AA
Parrish	Morris L. Parrish Collection, Princeton University Library, New Jersey
Patterson	Judge John M. Patterson Archive, maintained by Ralph Jay Crawford, Jnr, and Bruce Jay Crawford, Secretary of the Grolier Club, New York
Pembroke	Pembroke College, Cambridge
Penn State	Mortlake Collection, Special Collections Library, Pennsylvania State University
Philadelphia	Rare Book Department, The Free Library of Philadelphia
Pike	Private ownership (Barry Pike)
Pocock	Private ownership (Tom Pocock)
Portsmouth	Central Library, Portsmouth, Hampshire
Preston	Harris Museum and Art Gallery, Lancashire Record Office, Preston
Private	Private ownership (undisclosed)
Putnam	Putnam Collection, Princeton University Library, New Jersey
Queensland	Edmund Yates Papers, Fryer Library, University of Queensland
Raine	Private ownership (Joseph Raine)
Reading	Chatto & Windus Archive, University of Reading
RLF	Royal Literary Fund Archive, British Library, London
Rochester	University of Rochester, New York
Ross	Private ownership (Steven P. Ross)
Rylands	John Rylands Library, University of Manchester
Sala	G. A. Sala Correspondence, Princeton University Library, New Jersey
Salomons	David Salomons's House, Southborough, Tunbridge Wells, Kent
Schiller	Deutsches Literaturarchiv, Schiller-Nationalmuseum, Marbach am Neckar
Shakespeare	Shakespeare Centre Library, Stratford-upon-Avon
Stanford	Stanford University Library, California
Swarthmore	Friends Historical Library, Swarthmore College, PA 19081
Sydney	State Library, Sydney, New South Wales
Syracuse	SCRC, Bird Library, Syracuse University, New York
Taylor	Taylor Collection, Princeton University Library, New Jersey
Texas	Harry Ransom Humanities Research Center, University of Texas at Austin
Times	<i>Times</i> Archive, London
Toledo	Canaday Center, University of Toledo, Ohio
TPC	Theatre and Performance Collection, Blythe House, V&A, London
Trinity	Trinity College Library, Cambridge
UCLA	University of California at Los Angeles
UNC	Wilson Library, University of North Carolina at Chapel Hill
Unknown	Manuscript untraced (Other source given: published version, facsimile, transcript, etc.)
UPenn	Rare Books and Manuscripts, Van Pelt-Detrich Library Center, University of Pennsylvania
Whitton Collection	Private ownership (Donald C. Whitton)
Wisbech	The Wisbech & Fenland Museum, Cambridgeshire
Wolff Collection	Robert Lee Wolff Collection, HRC, University of Texas at Austin
Worcester	Worcester College Archives, Worcester College, Oxford
Yale	Beinecke Rare Book and Manuscript Library, Yale University

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INTRODUCTION

This digital edition of the collected correspondence of Wilkie Collins incorporates and updates two earlier series by the same editors: the just under 3,000 letters included in the four volumes of *The Public Face of Wilkie Collins: The Collected Letters* (Pickering & Chatto, 2005); and the over 350 letters gradually added between 2005 and 2017 in the eleven numbers of *The Collected Letters of Wilkie Collins: Addenda and Corrigenda* issued by the Wilkie Collins Society, initially in the pages of the *Wilkie Collins Society Journal*. The process of updating includes a large number of corrections and revisions to both the letter transcripts and the accompanying editorial material, including in not a few cases changes involving the recipient and/or the dating. This is particularly so with the selection of nearly 600 letters initially published almost twenty years ago in *The Letters of Wilkie Collins* (2 vols; Macmillan, 1999), edited by William Baker and William M. Clarke. With few exceptions, these appeared in *The Public Face of Wilkie Collins* only in summary form, but here all appear complete within the sequence, while the transcriptions and annotations alike have now been thoroughly revised.

An important element of the updating process has been to allocate to each letter a permanent, unique number, in order to facilitate identification and cross-referencing. The numbers run in ascending 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 a second [X013] in A&C13.

Any subsequent revisions to dating or deletions of identified letters do not change the assigned number. Hence, as detailed in ‘Deleted Letters’ found at the end of the sequence, the following eleven unique numbers remain as blanks in the series:

- * [0229], [2975], [2977], and [2979], representing four letters identified in *The Public Face* which were subsequently deleted by A&C3, pp. 62, 65, and 69;
- * [3097] and [3294], single letters identified in earlier ‘Addenda’ issues but deleted respectively by A&C8, p. 25, and A&C11, p. 20;
- * [0100], [3184], and [3198], three further previously identified letters deleted in the course of the preparation of the first digital edition.

* [3223] and [3306] previously published in A&C8 and A&C10 were identified as duplicates and deleted by A&C14, p. 33.

In addition to these deletions a number of previously identified letters have been divided into two or more separate items, resulting in the following five extracted letters introduced in A&C11:

* [3323], [3325], [3326], [3328], and [3333].

The numbering is summarised in the following table.

Publication	Sequence	Pages	Numbers
<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>	Last Things	387-393	[X001]-[X011]
<i>Public Face IV</i>	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	[3175]-[3195], [X012] [3172]-[3199]
'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] [3323]-[3333]
'Addenda' (12) 2018	Chronological Last Things	3-10	[3340]-[3373] [X013]
'Addenda' (13) 2020	Chronological	3-13	[3351]-[3373]
'Addenda' (14) 2023	Chronological	3-28	[3374]-[3409]

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Wilkie Collins's career as an author spans more than four decades, covering all but the opening and closing stages of the reign of Queen Victoria. During that lengthy period his writings offer a crucial witness – second in importance perhaps only to those of his mentor, collaborator, friend and

rival Charles Dickens – on the gradual and uneven emergence in Britain of a mass literary culture. In Collins's youth Scott still dominates the fictional firmament, although Dickens is already the rising star; by Collins's declining years, his ascendancy is eclipsed by the likes of Stevenson and Haggard. But in between, Collins's explorations of sensation and suspense, his investigations into the uncanny and the unorthodox, are as important as any in shaping the modern popular genres of mystery and romance. For much of the hundred years following his death in 1889, the only works by Wilkie Collins to receive any sustained attention were the four big sensation novels of the 1860s – *The Woman in White*, *No Name*, *Armadale* and *The Moonstone*, with the first and last always claiming the lion's share. Writing in 1927, T. S. Eliot was unusual in emphasizing the cultural legacy of the Victorian melodramatic imagination and in insisting that Dickens and Collins should be studied 'side by side'.¹ Today, thanks in large part to our growing fascination with the dark underside of Victorian respectability, all of the twenty-eight longer novels and nearly sixty short tales that Collins produced during his career are now accessible to general readers. However, his journalistic and collaborative writings, plus his works for the theatre – which dwell just as much on abuse, deformity, divorce, insanity, and murder – are by no means always well documented and can still be very difficult to obtain. Clearly a good deal of light is shed on these hidden corners of Collins's career by his extant personal letters, though up to now these have not been made available in a single continuous sequence. While new letters continue to surface, the preparation of the present digital edition indeed demonstrates that just short of three thousand three hundred and fifty items of correspondence have thus far been located in one form or another. While this remains only a fraction of the more than fourteen thousand extant letters written by Dickens, it still represents a substantial body of evidence concerning the hopes and fears of a key Victorian novelist at work and at leisure. Given the availability in digital form of the Pilgrim edition of *The Letters of Charles Dickens*, the twelfth and final volume of which appeared in book form in 2002, the time seems ripe to provide the means for studying the correspondence of the two side by side.

As a collection, Collins's surviving correspondence ranges from the seven-year old child's letter to his mother away at Brighton in the autumn of 1831 ([0001]) to the dying man's desperate appeal to his old doctor friend in the autumn of 1889 ([2972]). The correspondents themselves are active in an extraordinary range of cultural and social activities, and represent a wide variety of backgrounds and outlooks. The tone veers from the brisk and business-like – as in Collins's tart response to a review of *The Queen of Hearts* in the *Athenaeum* (26 October 1859, [0316]), to the

¹ T. S. Eliot, 'Wilkie Collins and Dickens,' *Times Literary Supplement* (4 August 1927) pp. 525-526; reprinted in *Selected*

painfully private – as in the note of commiseration to his cousin Annie Linsell (née Clunes) on the death of her mother (14 September 1888, [2890]).

There are also, of course, significant gaps and blind spots. For example, there is only a single letter in draft form to the house of Longman ([2999]), which published Wilkie Collins's first book, the life of his father, the artist William Collins, though many of Wilkie's letters soliciting subscriptions from his father's distinguished friends and patrons have been preserved. No letters to the Pre-Raphaelite Brothers Holman Hunt and John Millais before the 1860s have surfaced, though we know that Collins was intimate with both from the late 1840s. With the possible exception of [1378], a farewell telegram as Collins set sail for North America in autumn 1873, still no letters have surfaced to Wilkie's two 'morganatic' partners,² Caroline Graves and Martha Rudd, or to his and Martha's three children, although there is evidence that a number were still in existence well after the author's death.³ The most significant gap, of course, is that only a handful of letters to Dickens himself have been preserved ([0091], [0364], [0293], [0593], [3001-3003]), most in fragmentary form. The rest – and altogether there must have been at least somewhere in the region of the 165 from Dickens to Collins that are recorded in the Pilgrim edition – were presumably among the mountains of correspondence destroyed by Dickens at a stroke in September 1860 and piecemeal thereafter.⁴

As for the blind spots, it must be admitted that Collins can make no claim to be a great intellectual force and there is little in the way of sustained engagement with contemporary debates in religion and science, philosophy or politics. Not infrequently we see him gamely riding hobby horses – for the rights of authors or married women, against the cult of athleticism or the practice of vivisection – but he is never in the vanguard of the active political movement in question. Of course, Collins is always *au fait* with what is 'in the news'. There are, say, early passing references to the *Exposition Universelle* in Paris or war in the Crimea, around the 1860s to the American Civil War or the Persian famine, or, in his final decade, to the dispatch of troops to Egypt or the death of Queen Victoria's Highland servant, John Brown. We gather here that he is a regular reader of the *Times*,

Essays (3rd Edition; London: Faber, 1951) pp. 460-470; here p. 461.

² The term 'morganatic', with its implication of class distinction between the partners, seems to have been that preferred by Collins himself, at least in the case of his relationship with Martha Rudd. It is found in a number of letters to male friends, with the first recorded case occurring in that to Fred Lehmann of 26 April 1876 ([1611]).

³ H. E. (Carrie) Bartley wrote as follows to A. P. Watt on 21 December 1898, more than three years after the death of her mother Caroline Graves: 'May I beg your kind attention for a little of your valuable time? You know I am now poor & naturally desirous of getting a little (or much) money, when I can. May I send you a lot of Mss notes and books of our dear Wilkie's & ask you to help me with your opinion as to whether I may destroy them & if they are worth anything. Do you think the letters he wrote to us during his American Tour, would be of any value – it is so long ago – will you advise me?' (Watt papers, Berg Collection, New York Public Library). In contrast, no specific trace of letters to Martha Rudd has emerged; indeed, we cannot even be certain of her level of literacy when she first encountered Collins.

subscribes to the evening *Echo*, and passes on literary weeklies like the *Athenæum* and literary monthlies like the *Cornhill* to his aged mother. But he consistently avoids the heavy quarterly reviews, whether the Whig *Edinburgh*, the Tory *Quarterly* or the Radical *Westminster*. He smugly advises his mother:

Whatever the critics may say, readers are certainly grateful for a story that interests them. So don't mind what the Quarterly Review, or any Review says. Or rather, do as I do – don't waste your time in reading them.

(to Harriet Collins, 18 June 1863, [0539])

Thus we look in vain in the letters for impassioned discussions of Mill or Carlyle, Darwin or Spencer, Newman or Huxley, Arnold or Morris, never mind Comte and Marx.

For all that, what we do have is evidence – measured in scores of letters – of a sustained dialogue with family members and relatives, with the companions made in youth (and often later with their partners and children), with new friends acquired on trips to Continental Europe or North America, with novelists, poets and painters, with playwrights, actors and theatre managers, with doctors, solicitors, and wine merchants, with publishers, editors, printers, copyists, and literary agents. Predictably, surviving correspondence with this last group is especially prominent. In addition there are hundreds of cases where there are only one or two letters to a single correspondent. Occasionally – as with Dickens – these are merely the fragments of a substantial relationship. More typically they bear witness to the growing fame of a writer who struggles to respond to an army of society hostesses, critical cranks, devoted readers and autograph hunters. Together these documents chart the gradual changes in a specific Victorian social and literary milieu.

⁴ See the companion articles by Paul Lewis in *WCSJ*, 'My Dear Wilkie: The Letters from Dickens to Collins', 5 (2002) pp. 3-23, and 'My Dear Dickens: The Letters from Collins to Dickens', 9 (2006), pp. 3-42.

CHRONOLOGY OF WILKIE COLLINS

DATE	LIFE EVENTS	PUBLICATIONS AND PERFORMANCES
1820s		
1824 8 Jan.	Born at 11 New Cavendish Street, Marylebone	
18 Feb.	Christened at St Marylebone Parish Church	
1826	Family moves to Pond Street, Hampstead Green	
1828 25 Jan.	Brother, Charles Allston Collins born	
1829 Summer	Family visits Boulogne	
Sep.	Family moves to Hampstead Square	
1830s		
1830 Summer	Family moves to 30 Porchester Terrace, Bayswater	
1835 Jan.	Begins to attend Maida Hill Academy, north of Regent's Park, as a day scholar	
1836 Sep.	Family tours France and Italy (until August 1838)	
1838 Aug.	Family moves to 20 Avenue Road; WC attends Henry Cole's private boarding school in Highbury Place	
1840s		
1840 Summer	Family moves to 85 Oxford Terrace, Bayswater	
1841 Jan.	Leaves Cole's school; apprenticed to Antrobus & Co., tea merchants	
1842 June-July	Visits Scotland with his father, William Collins	
1843 June		'Volpurno—or the Student', published in <i>The Monmouthshire Beacon</i> 4 June 1843. His first signed work. Original publication in London probably in May in <i>The London Journal</i> (unconfirmed)
Aug.		'The Last Stage Coachman' in the <i>Illuminated Magazine</i> (first traced London publication)
Late Sep.	Family moves to 1 Devonport Street, Hyde Park Gardens	
1844 Aug.-Sep.	Visits France with Charles Ward	
1845 Jan.	Finishes <i>Iolani</i> , which is rejected by Longman and later Chapman & Hall	

	4 Feb.	Wedding of Charles and Jane Ward, with WC a trustee of the marriage settlement	
	Sep.-Oct.	Visits Paris alone	
1846	Apr.	Begins writing <i>Antonina</i>	
	18 May	Having left Antrobus & Co., enters Lincoln's Inn as law student	
		Visits Belgium with Charles Ward	
1847	17 Feb.	Death of WmC; begins preparing his father's memoirs	
	Aug.	To France again, with Charles Ward	
1848	4 May	Witness to marriage of Ned and Henrietta Ward	
	Autumn	Family moves to 38 Blandford Square, Marylebone	
	Nov.		<i>Memoirs of the Life of William Collins</i> from Longman (first book, issued by subscription)
1849	19 June		Amateur production of Goldsmith's <i>The Good Natur'd Man</i> at 38 Blandford Square
	Summer	Exhibits 'The Smugglers Retreat' at the Royal Academy	
	Sep.	Visits France with Charles Ward	

1850s

1850	26 Feb.		Charity performance of <i>A Court Duel!</i> at the Soho Theatre
	28 Feb.		<i>Antonina</i> from Bentley (first novel published)
	July-Aug.	Walking tour of Cornwall with Henry Brandling	
	Aug.	Family moves to 17 Hanover Terrace, Regent's Park	
1851	30 Jan.		<i>Rambles Beyond Railways</i> from Bentley
	Mar.		'The Twin Sisters' in <i>Bentley's Miscellany</i> (first contribution)
	12 Mar.	WC meets CD for the first time at the house of John Forster	
	16 May		Acts with CD in Bulwer Lytton's <i>Not So Bad as We Seem</i>
	27 Sep.		'A Plea for Sunday Reform' in the <i>Leader</i> (first contribution)
	21 Nov.	Called to the Bar	
	20 Dec.		'The New Dragon of Wantley' unsigned in the <i>Leader</i> (first and only fiction contribution)
	23 Dec.		Christmas book <i>Mr Wray's Cash-Box</i> , from Bentley
1852	9 Jan.		Second edition of <i>Rambles Beyond Railways</i> from Bentley
	24 Apr.		'A Terribly Strange Bed' in <i>Household Words</i> (first contribution)
	Aug.		'Nine O'Clock' in <i>Bentley's Miscellany</i> (last contribution)
	Sep.	Stays with CD in Dover	

	16 Nov.		<i>Basil</i> from Bentley
	25 Nov.	Marriage of Fred and Nina Lehmann	
1853	June	Confined by illness, probably the first attack of gout	
	July-Sep.	Stays with CD in Boulogne	
	Oct.-Dec.	Tours Switzerland and Italy with CD and Augustus Egg	
1854	3 June	Elected to the Garrick Club	
	6 June		<i>Hide and Seek</i> from Bentley
	12 July	Declines offer to buy back copyrights of <i>Antonina</i> and <i>Basil</i> from Bentley	
	July-Sep.	Stays with CD in Boulogne	
	Dec.		'A Stolen Letter' in <i>The Seven Poor Travellers</i> , Christmas Number of <i>Household Words</i>
1855	1 Feb.	Attends wedding of Edward Pigott's brother George in Bath	
	11-21 Feb.	Illness during trip to Paris with CD	
	16 June		<i>The Lighthouse</i> performed at Tavistock House
	3 July	Marriage of Jack and Effie Millais in Scotland	
	July-Sep.	Stays with CD at Folkestone, with trip to Boulogne on 6-7 Aug.	
	Sep.	Sails with Pigott to the Scilly Isles	
	Oct.		Essay on WC by Émile Forgues in the <i>Revue des Deux Mondes</i>
	22 Dec.		'The Cruise of the Tomtit' in <i>Household Words</i> (first non-fiction contribution)
1856		Begins to sign himself 'Wilkie Collins'	First biographical notice, opinionated and error-strewn, in <i>Men of the Time</i>
	Feb.		<i>After Dark</i> from Smith, Elder (first collection of stories)
	Feb.-Apr.	Visits Paris with CD	
	April	Takes lodgings at 22 Howland Street, off the Tottenham Court Road	
	June	Family moves to 2 Harley Place	
	June-July	Sails along the South Coast and to Cherbourg with Pigott	
	Aug.		<i>After Dark</i> from Tauchnitz (first in Collection of British Authors)
	Aug.-Sep.	Visits Boulogne with CD	
	Oct.	Joins permanent staff of <i>Household Words</i>	
	Nov.		'Uncle George; or, The Family Secret' in the <i>National Magazine</i>
1857	3 Jan.		<i>The Dead Secret</i> begins in <i>Household Words</i> (first serial novel)
	6 Jan.		<i>The Frozen Deep</i> performed at Tavistock House
	24 Jan.		<i>The Dead Secret</i> begins in <i>Harper's Weekly</i> (first authorized American serialization)

	June		<i>The Dead Secret</i> from Bradbury & Evans; 'Men of Mark' essay on WC by Edmund Yates in the <i>Train</i> , with poor reproduction of photograph by Herbert Watkins <i>The Lighthouse</i> opens at the Olympic Theatre <i>The Frozen Deep</i> performed in Manchester
	10 Aug.		
	21 Aug.		
	7-22 Sep.	Walking tour in Cumberland with CD	
	3-31 Oct.		'The Lazy Tour of Two Idle Apprentices' (with CD) in <i>Household Words</i>
	Dec.		<i>The Perils of Certain English Prisoners</i> (with CD), Christmas Number of <i>Household Words</i> <i>Le Secret</i> from Hachette (first French translation, of <i>The Dead Secret</i> , by Émile Forgues)
1858			
	29. Jan	Death in a lunatic asylum of Edward Pigott's older brother Henry	
	Apr.		'Who is the Thief?' ('The Biter Bit') in the <i>Atlantic Monthly</i>
	5 June		Biography and portrait of WC in the <i>Critic</i>
	June	Sailing trip to Wales	
	July-Aug.	First visit to Broadstairs, Kent	
	Autumn	HC moves to 2 Clarence Terrace, often used by WC as a correspondence address	
	11 Oct.		<i>The Red Vial</i> opens at the Olympic
	4 Nov.	Witness to second marriage of Joseph Stringfield	
1859	Jan.	By now living with Caroline, at 124, Albany Street, Regents Park	
	Apr.	Moves to 2a New Cavendish Street with Caroline	
	30 Apr.		'Sure to be Healthy, Wealthy and Wise' in <i>All the Year Round</i> (first contribution in first issue)
	Aug.-Sep.	Stays at Church Hill Cottage, Broadstairs	
	1-14 Oct.		<i>The Queen of Hearts</i> from Hurst & Blackett <i>The Woman in White</i> begins in <i>All the Year Round</i> and <i>Harper's Weekly</i>
	26 Nov.		
	13 Dec.		'The Ghost in the Cupboard Room' in <i>The Haunted House</i> , Christmas Number of <i>All the Year Round</i>
			1860s
1860	11 Jan.	Negotiates with publishers for <i>The Woman in White</i> in book form	
	March	Moves to 12 Harley Street with Caroline	
	17 July	CAC marries Kate Dickens	
	15-16 Aug.		<i>The Woman in White</i> from Sampson Low and Harper & Brothers
	22 Aug.	Opens bank account at Coutts	
	Sep.	Sailing trip from Newport, Wales	
	14 Oct.-	To Paris for two weeks	

	1 Nov.-	In Devon/Cornwall with CD for a few days	
	3 Nov.		Unauthorised <i>The Woman in White</i> opens at the Surrey Theatre
1861	Jan.	HC now living permanently out of London Leases copyrights to Sampson Low; resigns from <i>All the Year Round</i>	
	Apr.		Single-volume edition of <i>The Woman in White</i> from Sampson Low
	16 Apr	Elected to the Athenaeum Club	
1862	Aug.	Visits Whitby with Caroline Graves	
	15 Mar.		Biographical notice, revised by Edward Walford, in new edition of <i>Men of the Time</i> <i>No Name</i> begins in <i>All the Year Round</i> and <i>Harper's Weekly</i>
	July	Stays at Broadstairs	
	July-Oct.	Rents the Fort House, Broadstairs	
1863	31 Dec.		<i>No Name</i> from Sampson Low
	Jan.	Severe attack of gout in both feet	
	26 Mar.	Death of Augustus Egg in Algiers	
	Apr.-June	Visits Aix-la-Chapelle and Wildbad for the waters	
	Aug.-Sep.	Visits Isle of Man with Caroline and Carrie	
	Oct.	Tours France and Italy for six months with Caroline and Carrie	
	Oct./Nov.		<i>My Miscellanies</i> from Sampson Low
1864	Apr.	Begins writing <i>Armada</i>	
	July	Joins the Royal Victoria Yacht Club, Isle of Wight	
	Aug.	Visits Great Yarmouth; meets Martha Rudd (?)	
	Nov.		<i>Armada</i> begins in the <i>Cornhill</i>
	Dec.	Moves to 9 Melcombe Place, Dorset Square	<i>Armada</i> begins in <i>Harper's Monthly</i>
1865		Smith, Elder acquire WC's copyrights from Sampson Low	
	27 Feb.	Visits Paris for a week with Fred Lehmann	
	10 Mar.	Resigns from the Garrick Club over the blackballing of W.H. Wills	
	12 Apr.	Takes the chair at the Royal General Theatrical Fund	
	Aug.	Becomes a member of the Arts Club	
1866	12 Apr.	Finally finishes writing <i>Armada</i>	
	Apr.	Visits Paris with Fred Lehmann	
	May-June		<i>Armada</i> from Smith, Elder
	July		Revival of <i>The Lighthouse</i> with Palgrave Simpson
	Oct.-Dec.	Tours France and Italy with Edward Pigott	
1867	27 Oct.		<i>The Frozen Deep</i> opens at the Olympic
	28 Jan.	Meets John and Jane Bigelow	

	Feb.-Mar.	Visits Paris to work with Régnier on dramatic version of <i>Armada</i> , missing the marriage of George Russell on Mar. 5	
	28 Aug.	Moves to 90 Gloucester Place, Portman Square	
	Autumn	Begins correspondence with Charles Kent	
	Sep. -Oct.	Stays with CD at Gad's Hill	
	9 Nov.	Sees CD off to America from Liverpool; during his six-month absence WC acts as 'conductor' of <i>All the Year Round</i>	
	Dec.		<i>No Thoroughfare</i> (with CD), Christmas Number of <i>All the Year Round</i>
1868	26 Dec.	Martha Rudd now installed at 33 Bolsover Street (as Mrs Dawson) William Tindell now acting as WC's solicitor	<i>No Thoroughfare</i> opens at the Adelphi
	4 Jan.		<i>The Moonstone</i> begins in <i>All the Year Round</i> and <i>Harper's Weekly</i>
	18 Jan.	Called to Tunbridge Wells when HC taken ill	
	22 Feb.	Taken ill with gout in Gloucester Place	
	19 Mar.	Death of HC	
	July		<i>The Moonstone</i> from Tinsley
	Aug.-Sep.	Visits Switzerland with Fred Lehmann	
	Sep.	Tries treatment with electric baths	
	29 Oct.	Marriage of Caroline Graves and Joseph Clow	
1869	Feb.	Attempts morphia treatment to cure addiction to laudanum	Rehearsals for <i>The Woman in White</i> in Paris
	29 Mar.		<i>Black and White</i> opens at the Adelphi
	4 July	Elder daughter, Marian Dawson, born	
	July	Stays with the Lehmanns at Highgate while writing <i>Man and Wife</i>	
	20 Nov.		<i>Man and Wife</i> begins in <i>Cassell's Magazine</i>
	Nov.	Dispute with Belinfante Brothers in Holland	
1870s			
1870	5 Jan.	Death of Henry Bullar	
	12 Feb.		'A National Wrong' (unsigned, with James Payn) in <i>Chambers's Journal</i>
	9 June	Death of CD	
	27 June		<i>Man and Wife</i> from F.S. Ellis
	Summer		<i>Man and Wife</i> from Hunter, Rose (first authorized Canadian edition)
	6 Aug.	First letter to Sebastian Schlessinger	
	3 Sep.		George M. Towle's brief life, from WC's own memoir, in (New York) <i>Appleton's Journal</i>
	13 Sep.		<i>Man and Wife</i> staged by Augustin Daly in New York

	Oct.	First of 15 known stays at Ramsgate, this one at Granville Hotel.	
1871	25 Mar.		<i>No Thoroughfare</i> revived at the Adelphi
	?Apr.	Caroline returns to Gloucester Place	
	30 Apr.	Death by smallpox of Edward Benham	
	14 May	Second daughter, Harriet Dawson, born	<i>No Name</i> staged by Augustin Daly in New York
	2 Sep.		<i>Poor Miss Finch</i> begins in <i>Cassell's Magazine</i>
	Autumn	Meets Wybert Reeve at rehearsals of <i>The Woman in White</i>	
	9 Oct.		<i>The Woman in White</i> opens at the Olympic
	25 Dec.		<i>Miss or Mrs?</i> in the <i>Graphic</i> Christmas Number
1872	26 Jan.		<i>Poor Miss Finch</i> from Bentley
	Sep. -Oct.	Stays at 14 Nelson Crescent, Ramsgate for the first time	
	Oct.		<i>The New Magdalen</i> begins in <i>Temple Bar</i> and <i>Harper's Weekly</i>
	3 Feb.		Biography and caricature of WC in <i>Vanity Fair</i>
1873	Jan.		<i>Miss or Mrs? and Other Stories</i> in <i>Outline</i> from Bentley
	Early Feb.	Martha Rudd moves to 55 Marylebone Road	
	22 Feb.		<i>Man and Wife</i> opens at the Prince of Wales's
	9 Apr.	Death of CAC	
	Mid-Apr.	Begins writing to Frank Archer	
	9 May		<i>The New Magdalen</i> opens at the Globe Theatre, Boston
	17 May		<i>The New Magdalen</i> from Bentley
	19 May		<i>The New Magdalen</i> opens at the Olympic
	July	Visits Boulogne and Paris	
	11 Sep.	Makes will, dividing estate between Caroline and Martha	
	13 Sep.	Sails from Liverpool on the <i>Algeria</i> for reading tour of North America	
	25 Sep.	Arrives in New York	
	27 Sep.	Guest of Honour at the Lotos Club in New York	
	7 Oct.		First reading at Albany
	17 Oct.		Reading in Philadelphia, while staying with Charles Fechter
	22 Oct.	Breakfast banquet at Union Club, New York, given by William Seaver	
	30 Oct.		Reading in Boston
	10 Nov.		<i>The New Magdalen</i> opens at the Broadway Theatre, New York (attended by WC)
	11 Nov.		Reading in New York
	26 Nov.		Reading in Baltimore
	22 Dec.		Reading in Montreal
	26 Dec.		Reading in Toronto
1874	6 Jan.		Reading in Buffalo, after New Year stay
	9 Jan.		Reading in Sandusky, Ohio

16 Jan.		Reading in Chicago
27 Feb.		Farewell reading in Boston
Mar.		Sits for series of photographs (in fur coat) at Napoleon Sarony's New York studio
1 Mar.	Arrives in New York for final visit	
3 Mar.	Dinner with Fechter	
7 Mar.	Leaves Boston on the <i>Parthia</i>	
18 Mar.	Arrives at Liverpool	
?April	Moves Martha Rudd to 10 Taunton Place	
May-June	On the committee of the 'Bellew Fund'	
Aug.		<i>The Frozen Deep</i> begins in <i>Temple Bar</i>
26 Sep.		<i>The Law and the Lady</i> begins in the <i>Graphic</i>
2 Nov.		<i>The Frozen Deep and Other Stories</i> from Bentley
19 Nov.	Leases copyrights to Chatto & Windus, now his main British publishers	
25 Dec.	Son, William Charles Collins Dawson, born at 10 Taunton Place	
1875 9 Jan.		<i>The New Magdalen</i> revived at Charing Cross Theatre
Jan.-Mar.	Row with the <i>Graphic</i> over censorship of <i>The Law and the Lady</i>	
Feb.		<i>The Law and the Lady</i> from Chatto & Windus
Mar.	Spends a week in Paris	
Oct.-Nov.	Visits Brussels, Antwerp, and The Hague	
9 Dec.		<i>Miss Gwilt</i> opens at the Alexandra Theatre, Liverpool
25 Dec.		<i>The Two Destinies</i> begins in <i>Harper's Bazar</i>
1876 Jan.		<i>The Two Destinies</i> begins in <i>Temple Bar</i>
1 Feb.	Death of John Forster	
15 Apr.		<i>Miss Gwilt</i> opens at the Globe
Later Jul.	WC 'wandering about the South Coast'	
Aug.		<i>The Two Destinies</i> from Chatto & Windus
Sep.-Oct.	Travels via Paris to Switzerland, with Caroline and Carrie	
23 Dec.		'The Captain's Last Love' in the New York <i>Spirit of the Times</i> (first of 12 Christmas stories)
1877 2 July		'Mr Percy and the Prophet' in <i>All the Year Round</i>
29 Aug.		E. W. Bramwell's dramatisation of <i>The Dead Secret</i> opens at the Lyceum
17 Sep.		<i>The Moonstone</i> opens at the Olympic
24 Sep.		<i>Black and White</i> revived in Exeter
Sep.-Dec.	Travels to Italy via Brussels, Munich and Paris, with Caroline, his last trip abroad	
26 Oct.		<i>No Name</i> opens in Newcastle-on-Tyne in Wybert Reeve's amended version
9 Nov.		<i>The Woman in White</i> revived at the Theatre Royal, Bath
Dec.		<i>My Lady's Money</i> in the <i>Illustrated London News</i> Christmas Number

	26 Dec.		Article on WC in the ‘Celebrities at Home’ series in the <i>World</i>
1878		Henry Bartley now acting as WC’s solicitor in place of William Tindell	
	12 Mar.	Marriage of Carrie Graves and Henry Bartley	
	Spring	Falling out with Harper’s over Canadian editions	
	June		<i>The Haunted Hotel</i> begins in <i>Belgravia</i>
	11 July	Signs contract with Tillotson’s, newspaper syndicators, for a serial novel (<i>Jezebel’s Daughter</i>)	
	Nov.		<i>The Haunted Hotel</i> from Chatto & Windus
1879	1 Jan.		<i>The Fallen Leaves</i> begins in the <i>World</i>
	15 Jan.	Death of Ned Ward	
	7 Apr.		<i>A Rogue’s Life</i> from Bentley
	July		<i>The Fallen Leaves</i> from Chatto & Windus
	5 Aug.	Death of Charles Fechter in America	
	13 Sep.		<i>Jezebel’s Daughter</i> begins newspaper syndication (Tillotson’s)
1880s			
1880	4 Jan.	Accused of plagiarism in <i>Detroit Free Press</i>	
	Mar.		<i>Jezebel’s Daughter</i> from Chatto & Windus
	Apr.	Sits for portrait by Rudolf Lehmann	
	June		‘Considerations on the Copyright Question’ in the <i>International Review</i>
	2 Oct.		<i>The Black Robe</i> begins newspaper syndication (Leader’s)
1881	Apr.		<i>The Black Robe</i> from Chatto & Windus
	5 Dec.	Approaches A. P. Watt, who becomes his literary agent	
1882	4 Jan.	Witness at the marriage of Charles and Jane Ward’s daughter Emily	
	22 Mar.	Makes his final will	
	22 July		<i>Heart and Science</i> begins newspaper syndication (A.P. Watt)
	Aug.		<i>Heart and Science</i> begins in <i>Belgravia</i>
1883	16 Apr.		<i>Heart and Science</i> from Chatto & Windus
	6 June		Article on WC in the ‘Letters to Eminent Persons’ series in the <i>World</i>
	9 June		<i>Rank and Riches</i> opens at the Adelphi Theatre
	25 June	Renews literary association with Harper’s	
	1 July	Death of Charles Ward	
	Dec.		‘Love’s Random Shot’ in Christmas numbers of <i>Le Figaro Illustré</i> (in French) and the <i>Pictorial World</i>
	22 Dec.		<i>I Say No</i> begins newspaper syndication (A.P. Watt); also in <i>Harper’s Weekly</i>
1884	Jan.		<i>I Say No</i> begins in <i>London Society</i>

	5 Jan.		Revival of <i>The New Magdalen</i> at the Novelty Theatre
	11 Jan.	Charles Reade dies	
	Mar.	Begins writing to Mary Anderson	
	Oct.		<i>I Say No</i> from Chatto & Windus
	18 Oct.	Founder member of the Society of Authors	
1885	June	Begins writing to Nannie Wynne	
	28 Aug.	Death of his dog Tommie, hero of <i>My Lady's Money</i>	
	26 Sep.		'The Ghost's Touch' begins newspaper syndication (Tillotson's)
	30 Oct.		Copyright performance of <i>The Evil Genius</i>
	11 Dec.		<i>The Evil Genius</i> begins newspaper syndication (Tillotson's)
1886	15 June	Death of Hugh Biers, WC's old friend and agent in Australia	
	6 July	Death of Paul Hamilton Hayne in Georgia	
	19 Aug.		<i>The Victims of Circumstances</i> begins in the <i>Youth's Companion</i> (first of three tales)
	Sep.		<i>The Evil Genius</i> from Chatto & Windus
	15 Nov.		<i>The Guilty River</i> from Arrowsmith
1887	29 Mar.		<i>Man and Wife</i> revived at the Theatre Royal, Haymarket
	May		<i>Little Novels</i> from Chatto & Windus
	24 Dec.		'The First Officer's Confession' in the <i>Spirit of the Times</i> (last contribution)
1888	17 Feb.		<i>The Legacy of Cain</i> begins newspaper syndication (Tillotson's)
	23 Mar.	Moves from Gloucester Place to 82 Wimpole Street	
	Apr.		Harry Quilter's 'A Living Story-Teller' on WC in the <i>Contemporary Review</i>
	June		'Reminiscences of a Storyteller' in the <i>Universal Review</i>
	25 July	Steward at Society of Authors dinner for American writers	
	Aug.-Sept.	Last known trip to Ramsgate – this one with his 'morganatic' family.	
	Nov.		<i>The Legacy of Cain</i> from Chatto & Windus
1889	19 Jan.	Shaken up in a traffic accident	
	5 Feb.	Suffers attack of bronchitis leading to angina	
	9 June		'The Only Girl at Overlook' published in the <i>Pittsburgh Dispatch</i> , claimed (in all likelihood, falsely) to be 'From a plot by Wilkie Collins'
	30 June	Suffers a stroke	
	6 July		<i>Blind Love</i> begins in the <i>Illustrated London News</i>
	23 Sep.	Dies at Wimpole Street	

POST MORTEM

- 1889** 27 Sep. Funeral at Kensal Green
6 Oct. 'One August Night in '61' published in the *Pittsburgh Dispatch*, claimed (in all likelihood, falsely) to be from an 'original sketch' by WC
- 24 Oct. Auction sale by Walter Holcombe
'furniture and effects of the late Wilkie Collins
- 1890** Jan. *Blind Love* from Chatto & Windus
20 Jan. Auction sale by Puttick and Simpson of
'interesting library of modern books of the late Wilkie Collins'
22 Feb. Auction sale by Christie, Manson and Woods 'pictures, water-colour drawings and engravings of Wilkie Collins'
18 June Auction sale by Sotheby, Wilkinson and Hodge of 'the original mss of Charles Dickens and Wilkie Collins'
The Lazy Tour of Two Idle Apprentices from Chapman & Hall
- 1895** 8 June Death of Caroline Graves; buried in the same grave as Wilkie Collins
- 1905** 26 Feb. Death of Harriet Elizabeth Bartley (Caroline's daughter)
- 1919** 23 April Death of Martha Rudd recorded as Martha Dawson

EDITORIAL PRINCIPLES

Closely following the editorial practices and transcription conventions of *The Public Face of Wilkie Collins*, this digital edition of the correspondence of Wilkie Collins is governed by two key principles:

1. We have attempted to reproduce in electronic form precisely what Wilkie Collins wrote, except where strict adherence would make the transcriptions markedly inelegant or indigestible.
2. We have concluded that a good deal of editorial assistance is necessary for readers today to appreciate many of the letters, but have tried hard to make our interventions unobtrusive.

* * * * *

Regular departures from *ad literam* transcription are noted under the following headings:

1. Formatting

The typical letter written by Collins takes the following form: Return Address and Date, ranged right; Heading, flush left or centred; Salutation, flush left; Body, with paragraph indent(s); Valediction and Signature, indented; Postscript(s), flush left; Addressee, flush left. With the exception of the body, all of these elements can be and often are omitted, and even that may be missing in the case of fragmentary manuscripts. We have normally maintained this ordering and formatting even when Collins himself makes minor departures from it. Common examples of these are: placing headings like *Private* above the address in the top left corner; putting the return address and date at the end of the letter, especially in early correspondence or messages without salutation; locating the addressee line at the foot of the opening page of the letter, especially in early letters; inserting postscripts in any available space (including the margins, the head of the letter, and the flap of the envelope), particularly when the signature occurs at the end of a page or the sheet. These and other variations in format are only preserved when they are essential to convey Collins's intentions, and only noted when of special interest. (Where we have been forced to rely on a typed or printed source for the text of a letter, we have standardized the layout in a similar way, correcting what are clearly misprints without comment.)

Return addresses, dates, salutations, valedictions, and addressees appear precisely as written. There as elsewhere we have retained transparent abbreviations such as *St*, *Janr*, *Messrs*, *Vy* and *Esqre*. Superscript characters (as in 7th) are preserved, though without the dot(s) that Collins sometimes places beneath them. No regular attempt has been made to supply a return address where this is omitted by Collins, though cases of significance are discussed in the annotations. We have followed all the major variations in signature and initials that the author employs, but have not attempted to reproduce incidental flourishes created by the use of dots, underlining, elongated letters, etc.

2. Spelling

Collins is in general a careful speller, and we have felt under no pressure to regularize. He consistently uses a number of forms which are now archaic but which were still acceptable variations in his own day, such as *ideot*, *insure* (with today's meaning of *ensure*), *negociation*, *oclock*, *recal*, and *to-day*. At certain periods (notably when the influence of Dickens is strong, or immediately after his trip to the United States) he prefers the forms *favor*, *theater*, etc. to the standard English spellings. Regular misspellings by Collins are *agravate*, *exagerate*, *expence* and *suspence*, and all these forms have been duly preserved. Irregular misspellings are noted as such.

3. Capitalisation and Punctuation

We have tried to follow the occurrence of capitals in the manuscripts, but Collins tends to make little distinction between initial large and small letters in the case of quite a number of characters, including: *a*, *c*, *e*, *k*, *m*, *o*, *p*, *s*, *v*, and *w*. We have thus aimed to err consistently on the side of the probable. Thus we transcribe *America* throughout and *Very truly* at the beginning of the valediction, even when there is little apparent difference between the capitals in question and the small equivalents found elsewhere in the letter; conversely we give *your kind letter* even when the *k* in question seems rather on the large side.

Collins's use of punctuation can be idiosyncratic, but we have tried to follow it as far as possible. We have retained the frequent dashes to which he is addicted, especially in the 1840s and 1850s, and his extremely eccentric use of the apostrophe, but have dispensed with the symbol like an equals sign (=) which he sometimes uses to mark the breaking of a word at the line-end. With the exception of periods lacking at paragraph breaks, we have silently supplied

omitted periods and marks of interrogation at the end of what are clearly statements and questions; when Collins forgets to close a quotation or a parenthesis, we have silently inserted the appropriate symbol, unless there is a significant doubt about his intentions. On the few occasions when Collins writes in French, we have silently reproduced his erratic uses of accents.

We have followed Collins's paragraphing, though we have generally been liberal in our interpretation of what is an indent. Page numbers marked by Collins are omitted, and only noted when of special significance.

4. Cancellations and Insertions

Except when pressed for time, Collins characteristically reads through each completed letter carefully and makes a number of corrections and revisions to clarify the sense and improve the style. The result is that many manuscripts reveal quite a number of authorial cancellations and insertions, often in tandem. The cancellations are often partially or totally illegible, while the insertions take a variety of forms, most notably words squeezed in at the end of a line, interlineations flagged by a caret, and marginalia flagged by a dotted saltire (~~✕~~). To have literally reproduced all of these signs of second thought would have rendered many of our transcriptions impenetrable. Thus marks of insertion are regularly omitted within the text of the letters (though cases of special interest are noted), while only substantive legible cancellations are retained (using ~~strikeout~~).

In the case of cancellations apparently not attributable to the author himself, generally to preserve propriety or conceal an identity, we have used every means to hand to recover the obscured text, though by no means always with conspicuous success. Such instances are always indicated. Later annotations clearly by other hands (including receipt stamps and the like) are only recorded when they assist in clarifying the date, recipient, provenance or content of the letter.

5. Emphasis

Collins employs underlining for emphasis with great frequency, and occurrences of single and double underlining have been reproduced throughout in the transcriptions, with the occasional instance of triple or quadruple forms pointed out in the notes. However, he rarely underlines a word or phrase carefully from beginning to end, and when he uses double underlining, the lower line is in general noticeably shorter than the upper. We have made no attempt to reproduce such

partial underlining, except where it is clearly significant, as when initial capitals only receive double underlining or a single syllable of a word is given emphasis.

6. Stationery and Bold Type

Over the years, Collins makes use of a wide variety of types of stationery. Many of these are printed or embossed, usually for personal use, but occasionally for other individuals or institutions. We have reproduced in bold type all such printed lettering (usually in the Return Address and Date line), but details of fonts, colours, pictorial devices, sizes, watermarks, etc. are not noted unless they are distinctive or serve as evidence for dating. Quite a number of Collins's letters surviving in manuscript have matching envelopes, almost always held in the same archive. The existence of such envelopes is noted, and details of the delivery address and postmark(s) are supplied whenever relevant or useful.

Bold type is also used in the following two cases:

- In the transcription of other printed matter included in a letter, such as an attached clipping from a proof or newspaper, or the wording in a form which WC has filled in;
- In the transcription of letters entirely written in the third person in the hand of a secretarial agent on WC's behalf, typically Frank Ward (e.g. [1396]) or Carrie Graves (e.g. [1540]).

It should be noted, however, that bold type is NOT used for:

- Letters penned in the hand of an amanuensis, when they are clearly dictated by WC and written in in his name in the first person;
- Letters by WC where our source is a printed version appearing in a periodical or book;
- Letters written by others in the posthumous series numbered [X001] to [X012].

* * * * *

As far as possible, editorial material associated with a particular item of correspondence is confined to a heading and footnotes, both of which are separated from the text of the letter itself by a line of space. To conserve space, however, we have throughout made use of the short forms noted in the lists of Abbreviations. Since Collins consistently uses double quotation marks in the first instance, in our annotations we have preferred to start with single quotes.

Following the identification number ([XXXX]), the heading begins with the recipient and the date, uncertainties and conjectures being indicated by the use of square brackets. Radical

uncertainty is recorded respectively by the phrases ‘Unidentified Recipient’ and ‘Unknown Date’. The letters are placed throughout in our understanding of their chronological order. Where dating remains insecure, the item is placed as though it belonged to the latest available date. Where more than one item is assigned to the same date, we have established precedence according to the following sequence: order of composition when there is evidence of this; ease of comprehension for the reader when there is not; and alphabetical order by recipient when no other principle is available. The result is that there is an accumulation at the end of the series of excised autographs or other small fragments about which very little can be discerned regarding either dating or recipient.

Following the heading proper comes the source line, which indicates the copy text of the letter, associated documents such as envelopes, existing published versions, and corrections affecting the existential status of the letter. All letters are transcribed from the original manuscripts unless otherwise stated; a small number have only been found in the form of facsimiles, published versions, typed transcripts, or even summaries. All manuscripts are complete autograph letters with signature unless otherwise noted: a small number are drafts, postcards, notes, or telegrams, are damaged or fragmentary, or are written in whole or in part in the hand of an amanuensis or secretary.

The footnote section is optional, but can often extend to more than half-a-dozen notes, some lengthy. These are most commonly contextual and explanatory, but are also used to discuss textual cruces, issues and idiosyncrasies, as well as to draw attention to non-textual features where they are of significance in securing the date and recipient of the letter.

Our only visible interventions within Collins’s text itself are thus:

1. line break symbols (|) used to conserve space, most typically in the address and date line and the valediction;
2. superscript numerical flags indicating footnotes, numbered according to individual letters and placed wherever possible after marks of punctuation; and
3. square brackets inserted to mark editorial comments (in italics, most typically [*sic*] or [*illegible word*]) or uncertain and conjectural readings (in roman type).

Like the vertical rule, interventions of the second kind occur with great frequency: Wilkie Collins’s letters are full of ‘the presence of the present’ in Richard Altick’s happy phrase, and to communicate effectively with his many regular correspondents he does not need to dot his *is* and cross his *ts*. (In the literal sense, however, he invariably does so.) Interventions of the third kind are thus something of a rarity: except when writing under the pressure of great haste or emotion, Collins was a careful correspondent who took pains to make his orthography and meaning clear, as well as to avoid casual

slips of spelling or syntax.

* * * * *

We have thus done our level best to place those who consult the correspondence of Wilkie Collins collected here ‘in some degree, in the position of persons who knew him, at the time when he wrote the letters’. In doing so, we have been faithful to the advice that our author offered to Dickens’s sister-in-law as she undertook the task of editing the letters of Boz himself (to Georgina Hogarth, 18 March 1879, [1831]). And while we have not followed the lead of the Pilgrim edition of Dickens’s correspondence in every detail, we do acknowledge a major debt to the wise principles and practices developed by its editors.

At the same time we are conscious of working in a new digital age of editorship. Many libraries and private owners generously allowed us to take high-quality digital images of their holdings for research purposes. This not only ensured that almost all transcriptions were checked against the source by more than one editor, but also allowed us to use digital enhancement to help to decipher documents that defied interpretation with the naked eye alone. Access to reference materials newly available in digital form – such as the Times Digital Archive, the Wellesley Index to Victorian *Periodicals*, the Pilgrim edition of the letters of Charles Dickens, or the *Waterloo Directory of English Newspapers and Periodicals* – plus frequent recourse to Internet search engines like Google, genealogical resources such as <ancestry.com> and <findmypast.com>, and press archives like <newspapers.com> and <britishnewspaperarchive.co.uk>, enabled us to provide annotations to allusions in the letters that might otherwise have defeated us. And, as always, the members of the VICTORIA, DICKENS-L and SHARP listservs have been most generous in sharing their knowledge and insights.

ACKNOWLEDGEMENTS

The comprehensive character of this digital edition of the letters of Wilkie Collins would not have been possible without the generous assistance of many individuals and institutions.

First of all, Faith Clarke (née Dawson), the great-granddaughter of Wilkie Collins and Martha Rudd, has been most generous with permissions, allowing the publication of hitherto unpublished letters and other documents by Collins. Her husband, the late William M. Clarke, author of, amongst other works, *The Secret Life of Wilkie Collins* (1991; 1996), and co-editor of the two-volume *Letters of Wilkie Collins* (1999) kindly shared his extensive knowledge of Collins, his circle and his descendants.

* * * * *

We would like to thank the following individuals, libraries and other institutions for their assistance, as well as permission to consult and cite materials in their possession: Andrew Lycett, biographer of WC, who tracked down the letters to Mary Anderson; Dr Caroline Radcliffe of the University of Birmingham, who located the letters to J. Steele MacKaye at Dartmouth College, and helped to interpret them; Jeff Dunnington, who shared his expert knowledge of E.P. Hurlbut; Paul Barlow of Northumbria University, for help with Horace; Beth Palmer, of Trinity College, Oxford, who located WC's letter to Florence Marryat; Alan Bean of Sigmund & Jocelyn Fine Art, Birmingham, for sharing his expert knowledge of the paintings of William Collins; Professor Russell A. Potter, Rhode Island College, for help with material at the New Bedford Whaling Museum; Mike Benjamin, Richard Garnett, Robert Häusser, Michael de Navarro, Joseph Raine, and Donald C. Whitton, who all generously provided access to letters in their private collections; Susan Avery; Rita S. Patteson, Curator of Manuscripts, and the Armstrong Browning Library, Baylor University, Waco, Texas; the Bibliothèque Nationale, Paris; Birmingham City Archives; Special Collections, the University of Birmingham, UK; Clive Hurst, Head of Rare Books and Printed Ephemera, Bodleian Library, Oxford; Barry Mills, Local Studies Section, Bolton Central Library; Roberta Zonghi, Curator of Rare Books, Boston Public Library; Dr Sally Brown and Dr Chris Fletcher, Department of Manuscripts, the British Library; Josh Brown for sharing his knowledge of *Frank Leslie's Illustrated Newspaper*; William H. Loos, Curator, Grosvenor Rare Book Room, Buffalo and Erie County Public Library; University of Buffalo, New York; Beccles and District Museum, Suffolk; University of Bergen

Library, Norway; Royal Danish Library, Copenhagen; Boston Athenæum, Massachusetts; University of Chicago Library; Cornell University Law Library, Ithaca, New York; Dartmouth College, Hanover, New Hampshire; Dunedin Public Libraries, Otago, New Zealand; Special Collections, University of Georgia Libraries; Lilly Library, Indiana University, Bloomington; Leighton Archive, Kensington Central Library, London; Liverpool Record Office, Lancashire; Maine Historical Society, Portland; Massachusetts Historical Society, Boston; Morrab Library, Penzance, Cornwall; National Archives, Kew, Richmond, Surrey; New Bedford Whaling Museum Archives, Massachusetts; Special Collections Library, Pennsylvania State University; University of Rochester, New York; Canaday Center, University of Toledo, Ohio; Rare Books and Manuscripts, Van Pelt-Detrich Library Center, University of Pennsylvania; Alan King, David Salomons House, Canterbury Christ Church University College; Jennifer Carnell; the Central Library, Portsmouth; Florian Schweizer, Charles Dickens Museum; Dr N. Clifton, of Northern Illinois University, for assistance with translations from the French; Jenny Lee, Rare Books and Manuscripts, Columbia University; M. Joæ Hutwohl, Conservateur-archiviste de la Bibliothèque-Musée, la Comédie-Française, Paris; Judith Cooke; Tracey Earl, Archivist, Coutts Archives, Coutts & Co, London; Patricia Englert; Nicholas Robinson, Senior Librarian, Department of Manuscripts, Fitzwilliam Museum, Cambridge; the Rare Book Department, The Free Library of Philadelphia; Marcus Risdell, The Garrick Club, Covent Garden; Kate Perry, Archivist, Girton College Library, Cambridge; The Mitchell Collection, Glasgow Public Library; Harris Museum and Art Gallery, Lancashire; Leslie A. Morris, Curator of Manuscripts, Jennie Rathburn, Emily C. Walhout, Houghton Library, Harvard University; Susan Hanes, formerly Director of River Forest Public Library; Professor Donald Hawes; Hertfordshire Record Office; Holborn Library; Sara S. Hodson, Curator of Literary Manuscripts, Department of Manuscripts, and Laura Stalker, Henry E. Huntington Library, San Merino, California; Lorna Huett; Kirsten Hüttner; Steven Isserlis; Jagiellonian University, Kraków; Brian Lake, Jarndyce Rare Books, London; Margaret Burri, Curator of Manuscripts, Special Collections & Archives, Milton S. Eisenhower Library, and Judith and Allen Grossman, Johns Hopkins University; Dr Peter Jones; Natalie Kapetanios; Peter Henderson, Walpole Librarian, The King's School, Canterbury; Andrew Thynne, Lancashire Record Office; Brotherton Library, University of Leeds; Susan and George Leonard, Chicago, Illinois; Abby L. Yochelson, Library of Congress; Guy Holborn, Archivist and Jo Hutchings, Librarian, Lincoln's Inn Library, London; the Archivist, Liverpool City Libraries; the Librarian and staff at the London Library; Professor Sue Lonoff; Emma Lynch; Gabrielle Malcolm; Manchester Central Library; Roger Sims, Manx National Heritage, Douglas, Isle of Man; Marianna

Minns; Dr Ian G. Brown and Dr Richard Ovenden, the National Archives of Scotland, Edinburgh; the National Library of Scotland, Edinburgh; Lillian Nayder; John D. Stinson, Archives and Manuscripts Division, Virginia Bartow, Arends Collection, Stephen Cook, Isaac Gerwitz and Phil Milito, Berg Collection, and many other staff at New York Public Library; Special Collections Research Center, Bird Library, Syracuse University, New York, especially Nicole C. Dittrich, Reference Assistant; Marvin S. Taylor, Fales Library, New York University; Juliet Noel, Oxfordshire; the Norfolk Record Office; the Archivist, the Northumberland Record Office, Gosforth; the Nottinghamshire Archives, Nottingham; Carolyn Oulton; Pat Aske, Librarian and Pam Judd, Former Deputy Librarian, Pembroke College Library, Cambridge; the Librarian, the Historical Society of Pennsylvania, Philadelphia; Catherine Peters; Anna Lou Ashby, Inger Dupont and Robert E. Parks, Pierpont Morgan Library, New York; Portsmouth Central Library; Barry Pike; Adrian J. Pinnington; Tom Pocock; the late Alexander Wainwright, and his successor as Curator Margaret Sherry Rich, Parrish Collection, AnnaLee Pauls, and Don Skemer, Curator of Manuscripts and Curator of the William Seymour Theatre Collection, and other staff at Princeton University Library; John Pym; Cathy Leutenegger, Fryer Library, University of Queensland; Adam Sofianos, Contracts Manager, Random House; Michael Bott, Archivist, Reading University Library; Steven P. Ross, Detroit; Dr Frank A. J. L. James, Reader in the History of Science, Royal Institution, London; Nigel Cross, Archivist, the Royal Literary Fund; Simon Fenwick, Archivist, Royal Watercolour Society; Michael J. Bosson, Manager, Sandon Hall and Park Enterprises, Sandon, Staffordshire; Dr Jochen Meyer, Deutsches Literaturarchiv, Schiller-Nationalmuseum; Marion J. Pringle, Special Collections Librarian, Shakespeare Centre Library, Stratford-upon-Avon; Iris Lorenz, Staatsbibliothek zu Berlin; John E. Mustain, Rare Book Librarian & Classics Bibliographer, Stanford University; Mitchell Library, State Library of New South Wales, Sydney; Gerard Hayes, Australian Manuscripts Collection, State Library of Victoria, Melbourne; David McKitterick, Librarian, and the Master and Fellows of Trinity College, Cambridge; Andrew Kirk, Theatre Museum, London; Eamon Dyas, The Times Archive, Times Newspapers Limited; William Brockman (now the Pattee Librarian, Penn State University, University Park); Nancy L. Romero, formerly of Rare Books and Special Collections Library, University of Illinois at Urbana-Champaign; Amy Cooper, Special Collections Librarian, University of Iowa Libraries; Claire McCann, Special Collections and Archives, University of Kentucky; Dr Peter McNiven, John Rylands Library, University of Manchester; Perry Willett, Head of Digital Library, University of Michigan; Richard J. Smith, for help concerning the relatives of Wilkie Collins; Anne Skilton, Research Assistant, University of North Carolina at Chapel Hill; National Art

Library; Pat Fox, Public Services, John Kirkpatrick, Cline Senior Curator of Modern British Literature, Richard Oram, Associate Director and Hobby Foundation Librarian, Tom Staley, Director, Tara Wenger, Research Librarian, Harry Ransom Humanities Research Center, University of Texas at Austin; Victoria & Albert Museum, London; Richard Bowden, Archivist of the Howard de Walden Estate, London; Dr Alexis Weedon; Professor Joseph Wiesenfarth; John Wilson of John Wilson Manuscripts Ltd.; Robert Bell, Wisbech & Fenland Museum, Cambridgeshire; and John Monahan of Public Services and Timothy Young, Assistant Curator of Modern Books and Manuscripts, Beinecke Rare Book and Manuscript Library, Yale University.

Recent additions to the lengthy list are:

Emma Goodrum, Archivist, Worcester College, Oxford; Dr. Erik Petersen, Senior Researcher, Manuscript Collections, and Anders Toftgaard, Det Kongelige Bibliotek (Royal Danish Library) Copenhagen; Dr. Emily Bell, School of English, University of Leeds; Sarah Lindberg, Manuscript Specialist, Bonhams, London; Amanda Saladine, Senior Archive Assistant, University Archive, The Open University, Milton Keynes; Gerard A. Stodolski, Bedford, New Hampshire; Andres Villalba, Research and Information Associate, Swarthmore College Library, Pennsylvania; Dr. Kalika Sands, International Specialist, Sotheby's, New York; Cindy Sughrue, Director, Dickens Museum, London; Mark Williams, Cadbury Research Library, University of Birmingham, Edgbaston; Hector Acosta and Natalie Russell, Reference Services, Huntington Library, California.

Our debts are so many that if we have inadvertently omitted a person or institution, our apologies. We must thank, too, those who have generously shared their knowledge and, in some instances, their possessions, but who prefer to remain anonymous.

APPENDIX

TABULAR DATA

This appendix offers a numerical overview of the database of extant Wilkie Collins letters on which this new digital edition is based up to April 2023. There are 3398 letters recorded plus 13 written at the end of WC's life by relatives and friends – a total of 1411 letters. The following six tables provide a breakdown for key parameters. 'Table 1. MS Sources of Multiple Letters' shows that extant letter MSs are found in 135 different locations, with over half the MSs held in only five archives, and with 55 holding only a single letter. 'Table 2. MS Location by Country' reveals that all but 46 of the extant MSs are located in America and Britain, the two countries hosting 124 out of the 138 known archives. 'Table 3. Number of Letters by Decade' indicates that, inevitably, the bulk of the extant letters date from Collins's later decades: on average, we have rather over one letter per week for the whole of Collins's literate life, but this figure disguises a spread from less than one a year in his first decade to more than two a week in his last. 'Table 4. Composition by Day of the Week' shows little variation from Monday through Thursday but a decline towards the weekend, with under 5% of letters written on Sunday when no mail was delivered. 'Table 5. Number of Correspondents by Number of Known Letters' tabulates the number of correspondents who received large and small numbers of letters. Notably 445 correspondents are known by just a single letter. 'Table 6. Recipients of Multiple Letters' reveals that of the top twenty of the 704 recipients of identified extant letters, four were publishing houses, three were women, and none fellow novelists; the bronze medal goes to WC's legal representative for the decade until 1878, the silver to his mother who died in early 1868, and the gold to his literary agent whom he met only in late 1881. 'Table 7. Correspondents of 20 Years or More' shows the 25 individuals to whom WC wrote over periods of 20 years or more. The three longest are his mother and two lifelong friends, the fifth another friend and the sixth his brother Charles. Notable among the top ten is Edward Lear – only two letters are known yet they span 28 years. That could indicate many others in between which are now lost.

Table 1. MS Sources of Multiple Letters *

Source	No. of Letters					
1 Parrish	706	32 Trinity	12	56 BNF		3
2 Pembroke	331	27 Boston	10	57 Brigham Young		3
3 Morgan	275	28 CDM	10	58 Garrick		3
4 Lewis Collection	225	29 Clarke Collectn	10	59 Harvard		3
5 Private (1)	224	30 Coutts	10	60 Iowa		3
6 Texas	220	31 Stanford	9	61 Manchester		3
7 Glasgow	138	33 Folger	8	62 Rylands		3
8 Berg	135	34 Manx	8	63 UNC		3
9 Huntington	135	35 Taylor	8	64 Wisbech		3
10 Houghton	77	36 Columbia	7	65 Bergen		2
11 Illinois	54	37 Congress	7	66 Berlin		2
12 Wolff Collection	52	38 HSP	7	67 Birmingham UL		2
13 Fales	43	39 Kentucky	7	68 Bowker		2
14 Yale	31	40 Mass. HS	6	69 Copenhagen		2
15 Noel	27	41 Salomons	6	70 De Courcey		2
16 Bigelow	22	42 Bolton	5	Fales		
17 NLS	22	43 CF	5	71 Holborn		2
18 NAL	21	44 Chicago	5	72 Le Kohns		2
19 Navarro	19	45 Duke	5	73 Leeds		2
20 Melbourne	18	46 Hanes	5	74 Maine HS		2
21 Reading	18	47 Harkness	5	75 Northumberland		2
22 Bodleian	15	48 Johns Hopkins	5	76 Nottingham		2
23 Dartmouth	15	49 Dunedin	4	77 Penn State		2
24 Kansas	15	50 Fitzwilliam	4	78 Private (2)		2
25 BL	14	51 Harrowby	4	79 RLF		2
26 Ross	13	52 Indiana	4	80 Shakespeare		2
		53 Sydney	4	<i>Singletons</i>		55
		54 UCLA	4	<i>Unknown**</i>		244
		55 UPenn	4	TOTAL		3411

Sources include four different private owners who do not wish to reveal their identities, including two who are in possession of only a single MS; in the sequence of transcriptions, all such letters are sourced uniformly as 'Private'

* Minimum of two letters at the same source; to avoid double inclusion, where a letter MS is divided between two or more sources, only the main source is counted

**Includes four letters whose whereabouts were known but where there is now some doubt.

Table 2. MS Location by Country

Country	No. of MSs	%*	No. of Sources per country				
USA	1943	57.01%	63	New Zealand	4	0.12%	1
UK	1178	34.60%	61	Denmark	2	0.06%	1
Australia	23	0.67%	3	Norway	2	0.06%	1
France	8	0.23%	2	Canada	1	0.03%	1
Germany	4	0.12%	3	Japan	1	0.03%	1
				Poland	1	0.03%	1
				Unknown	244	7.04%	-
				Total	3411	100.00%	138

* Sums may not add up due to rounding

Tables 1 and 2 include the thirteen end of life letters written by other people about WC's illness and death.

Tables 3 to 7 only count the 3398 letters written by WC not the thirteen end of life letters written by others.

Table 3. Number of Known Letters by Decade

Decade	Known letters	Average per Year
1830-1839	9	1.0
1840-1849	65	6.5
1850-1859	273	27.3
1860-1869	710	71.0
1870-1879	1104	110.4
1880-1889	1240	123.7
1830-1889	3398	57.6

Table 4. Composition by Day of the Week

Day of Week	Extant letters	%*
Monday	533	15.7%
Tuesday	544	16.1%
Wednesday	513	15.1%
Thursday	535	15.7%
Friday	469	13.8%
Saturday	425	12.5%
Sunday	161	4.7%
Unknown	221	6.4%
Total	3398	100.00%

* Sums may not add up due to rounding

Table 5. Number of Correspondents by Number of Known Letters

Number of known letters	Correspondents receiving that number of letters
200+	1
100 to 199	6
50 to 99	4
25 to 49	11
10 to 24	40
5 to 9	37
4	20
3	49
2	91
1	445
Total correspondents	704

Table 6. Recipients of at least Two Letters*

#	Correspondent	Letters	#	Correspondent	Letters	#	Correspondent	Letters
1	A P Watt	295	59	Henry D Pigott	10	116	Rev George Bainton	4
2	Harriet Collins	171	60	Hugh Biers	10	117	Thomas Woolner	4
3	William F Tindell	126	61	Smith, Elder & Co	10	118	William Gale	4
4	Andrew Chatto	112	62	Augustin Daly	9	119	[Rosa] Bullar	3
5	Charles Ward	110	63	F M Evans	9	120	A Fuller Maitland	3
6	George Bentley	107	64	Herbert Watkins	9	121	Alaric A Watts	3
7	Chatto & Windus	63	65	Paul Hamilton Hayne	9	122	Alfred-Auguste Ernouf	3
8	Edward Pigott	59	66	Anne Benson Procter	8	123	Alice Ward	3
9	Charles Kent	56	67	Bernhard Tauchnitz	8	124	Annabel Milnes	3
10	Harper & Brothers	54	68	Charles Allston Collins	8	125	Anthony Trollope	3
11	Hunter, Rose & Co	46	69	George Russell	8	126	Arthur Locker	3
12	Sebastian Schlesinger	43	70	George Stewart Jr	8	127	Belinfante Brothers	3
13	Cassell, Petter & Galpin	35	71	Hall Caine	8	128	Catherine Dickens	3
14	George Smith	35	72	James Birtles	8	129	Charles E Mudie	3
15	Richard Bentley	32	73	Jane Ward	8	130	Christian Tauchnitz	3
16	Frank Archer	31	74	Thomas D Galpin	8	131	Dion Boucicault	3
17	William Holman Hunt	31	75	William D Booth	8	132	Editor, (Melbourne) Leader	3
18	Anne Wynne	30	76	Charles Dickens	7	133	Editor, The Athenaeum	3
19	Nina Lehmann	28	77	Edmund Yates	7	134	Edward Pritchard	3
20	Frederick Lehmann	27	78	François Joseph Régnier	7	135	Elliott & Fry	3
21	Charles Reade	25	79	John Bonner	7	136	Emil Lehmann	3
22	Francis Carr Beard	24	80	John Hollingshead	7	137	Emily Clunes	3
23	George Maclean Rose	24	81	Sampson Low & Co	7	138	Euphemia Millais	3
24	E M Ward	23	82	Thomas Hyde Hills	7	139	F S Ellis	3
25	Albéric Iserby	22	83	Thomas Satchell	7	140	Florence Marryat	3
26	Jane Bigelow	22	84	James R Osgood	6	141	Frank Marshall	3
27	Mary Anderson	22	85	John Everett Millais	6	142	Fred Charles	3
28	Georgina Hogarth	19	86	Sir James E. merson Tennent	6	143	Frederick Chapman	3
29	Beecheno, Yaxley & Co	18	87	William Moy Thomas	6	144	George Makepeace Towle	3
30	Henrietta Ward	18	88	Ada Cavendish	5	145	Herrn Justizrath Simson	3
31	Isabelle Frith	18	89	Alfred de Stern	5	146	James Fraser Gluck	3
32	Fanny Mitchell	17	90	Benjamin Webster	5	147	John Bigelow	3
33	Frederick Enoch	17	91	Charles Dickens Jnr	5	148	John Forster	3
34	Wybert Reeve	17	92	Edward William Bok	5	149	John Latey	3
35	J Steele MacKaye	16	93	Elizabeth Benzon	5	150	John Linnell	3
36	J T Marsh	16	94	Frances Power Cobbe	5	151	Joseph Hogarth	3
37	James Payn	16	95	John Watkins	5	152	Mark Lemon	3
38	John Palgrave Simpson	16	96	Squire Bancroft	5	153	Miss Goldsmid	3
39	W H Wills	16	97	W S Emden	5	154	Oliver Wendell Holmes	3
40	William Winter	16	98	Williams & Norgate	5	155	R H Dana Snr	3
41	Charles Thomas	15	99	Editor, Cassell's Magazine	4	156	Richard Bentley Jr	3
42	Robert du Pontavice de Heussey	15	100	Eléonore Fechter	4	157	Roma Le Thièrè	3
43	Emily Wynne	14	101	Felix Moscheles	4	158	Rosa Kenney	3
44	Kate Field	13	102	George Fawcett Rowe	4	159	Rudolf Lehmann	3
45	William Powell Frith	13	103	George W Childs	4	160	S C Hall	3
46	Coutts & Co	12	104	Henry Powell Bartley	4	161	Secretary, Garrick Club	3
47	E A Buck	12	105	Isabelle Oppenheim	4	162	Sir Henry Thompson	3
48	Henry Higgins	12	106	James Redpath	4	163	Thomas Allston Brown	3
49	Sampson Low	12	107	John F Phayre	4	164	Trübner & Co	3
50	William A Seaver	12	108	Joseph Charles Parkinson	4	165	W M Laffan	3
51	Carlotta Leclercq	11	109	Joseph Stirling Coyne	4	166	Walter W Jones	3
52	Carrie Bartley	11	110	Joseph W Harper	4	167	William Ralston	3
53	Edward Benham	11	111	Lady Louisa Goldsmid	4	168	[Mary Louisa] Frith	2
54	Harry Quilter	11	112	Napoleon Sarony	4	169	A S Watt	2
55	Henry Herman	11	113	Percy William Bunting	4	170	Alfred Arthur Reade	2
56	Laura Seymour	11	114	Peter Cunningham	4	171	Alfred E Galloway	2
57	Richard Monckton Milnes	11	115	Rev Chauncy Townshend	4	172	Anne Thackeray	2
58	W F Tillotson	11				173	Arthur Cecil Blunt	2
						174	Baroness de Stern	2

175	Bram Stoker	2	203	George Coleman	2	233	Mary Cunliffe	2
176	Charles Alexander Calvert	2	204	George Gregson	2	234	Mayor & Mayoress of Oxford	2
177	Charles Collette	2	205	George H Putnam	2	235	Miss Speed	2
178	Charles Lahure	2	206	George Holsworth	2	236	Mrs Bicknell	2
179	Charles Lamb Kenney	2	207	George Manville Fenn	2	237	Mrs Brinley Richards	2
180	David Stott	2	208	George Richmond	2	238	Mrs Hepworth	2
181	Dennis Powell	2	209	Georgina Steeple	2	239	Octavian Blewitt	2
182	Doris Edith Bartley	2	210	Harry	2	240	Olive Logan Sikes	2
183	Editor, Autographic Mirror	2	211	Henri G de Mussy	2	241	P Senter	2
184	Editor, Spirit of the Times	2	212	Henri Testard	2	242	Paul Jüngling	2
185	Editor, The Critic	2	213	Henry Blackett	2	243	Perry Mason & Co	2
186	Editor, The Echo	2	214	Henry Bullar	2	244	R J Lane	2
187	Edmund Routledge	2	215	Henry Gray	2	245	Rudolph Chambers Lehmann	2
188	Edward Lear	2	216	J A Rosier	2	246	Samuel Sidney McClure	2
189	Edward Marston	2	217	J F Hamilton	2	247	Sir Edwin Landseer	2
190	Edward Walford	2	218	J Wilson Croker	2	248	Sydney Davis	2
191	Edwin de Leon	2	219	James Holden	2	249	Thomas Dixon Spain	2
192	Emile Forgues	2	220	James Stanley Little	2	250	Tillotson & son	2
193	Emma Bouvier Childs	2	221	James T Fields	2	251	W C Macready	2
194	F W Topham	2	222	John Elderkin	2	252	W H Freemantle	2
195	Fanny Davenport	2	223	John Elliott	2	253	W Salter Herrick	2
196	Francis Henry Underwood	2	224	John Murray	2	254	Walter Besant	2
197	Frank Ward	2	225	Joseph Cundall	2	255	William Collins	2
198	Frederick Kitton	2	226	Joseph Tilfor	2	256	William J Bok	2
199	Frederick Locker	2	227	Leader & Sons	2	257	William Lainier Washington	2
200	Frederick Ouvry	2	228	Lillie Langtry	2	258	Wm F Gill	2
201	G H Lewes	2	229	Loretta Sutton Metcalf	2		<i>Singletons</i>	445
202	George Augustus Sala	2	230	Louise Chandler Moulton	2		<i>Unidentified</i>	172
			231	Manager NE Mutual Insurance	2		TOTAL	3398
			232	Mary Anne Benham	2			

Table 7. Correspondents of 20 Years or More (172 letters to unknown correspondent are omitted)

	Correspondent	Letters	First	Last	Duration	
1	Harriet Collins	171	17 Oct 1831	17 Jan 1868	36yr	3m
2	Edward Pigott	59	11 Nov 1851	10 Dec 1887	36yr	1m
3	Nina Lehmann	28	27 Mar 1852	28 Nov 1887	35yr	8m
4	George Bentley	107	19 Apr 1852	2 Sep 1886	34yr	5m
5	Charles Ward	110	10 Aug 1847	16 Apr 1881	33yr	8m
6	Charles Allston Collins	8	6 Dec 1839	31 Dec 1872	33yr	0m
7	Bernhard Tauchnitz	8	18 Jun 1856	22 Dec 1888	32yr	6m
8	Edmund Yates	7	27 Dec 1855	14 May 1886	30yr	5m
9	Edward Lear	2	9 Jun 1855	25 Aug 1883	28yr	2m
10	William Holman Hunt	31	19 Apr 1860	30 Jun 1888	28yr	2m
11	Frederick Lehmann	27	6 Aug 1860	4 Feb 1888	27yr	6m
12	Jane Ward	8	1 Dec 1858	22 Jul 1884	25yr	7m
13	Harper & Brothers	54	25 Mar 1861	6 Nov 1886	25yr	8m
14	Coutts & Co	12	28 Mar 1864	22 Mar 1889	25yr	0m
15	Williams & Norgate	5	24 Dec 1859	17 Nov 1884	24yr	11m
16	Francis Carr Beard	24	30 Jun 1862	26 Nov 1886	24yr	5m
17	John Palgrave Simpson	16	15 Jul 1857	24 Jun 1881	23yr	11m
18	Joseph Hogarth	3	13 Nov 1844	1 Apr 1867	22yr	5m
19	Charles Reade	25	4 Jun 1861	17 Jul 1883	22yr	1m
20	Henrietta Ward	18	12 Jun 1857	24 Feb 1879	21yr	8m
21	James Payn	16	25 Oct 1867	28 Jan 1889	21yr	3m
22	Felix Moscheles	4	10 Apr 1866	25 Apr 1887	21yr	0m
23	Jane Bigelow	22	28 Jan 1867	5 Oct 1887	20yr	9m
24	E M Ward	23	31 Jul 1852	14 Feb 1873	20yr	7m
25	Charles Kent	56	18 Oct 1867	7 Mar 1888	20yr	5m

THE COLLECTED LETTERS OF WILKIE COLLINS

DIGITAL EDITION 2024

Incorporating and correcting

- *The Letters of Wilkie Collins*, ed. William Baker and William Clarke, 2 vols, London: Macmillan, 1999.
- *The Public Face of Wilkie Collins: The Collected Letters*, ed. William Baker, Andrew Gasson, Graham Law, Paul Lewis, 4 vols, London: Pickering & Chatto, 2005.
- *The Collected Letters of Wilkie Collins*, ed. William Baker, Andrew Gasson, Graham Law, Paul Lewis, online, Charlottesville, Virginia: Intalex Corporation, 2018.
- *The Collected Letters of Wilkie Collins: Addenda and Corrigenda*, 1-14, ed. William Baker, Andrew Gasson, Graham Law, Paul Lewis, London: Wilkie Collins Society, 2005-2023.

From the first online publication in 2018 each letter has been assigned its own unique four digit number which does not change and can be used to identify it precisely in the citation format [nnnn], Addressee, Date.

THE KNOWN LETTERS IN CHRONOLOGICAL ORDER

[0001] TO HARRIET COLLINS,¹ 17 OCTOBER 1831

MS: Morgan (MA 3154/22),² folded and directed.³ Published: B&C, I, pp. 14–15 (dated ‘[1842]’); BGLL, I, p. 3.

Monday Morning

My dear Mamma,

We are all going on very well at home.⁴ I have had a letter from my Aunt Christy which was put in one for you, it made us all laugh uncle George putting a message in your letter that he was a monkey.⁵ You are very kind to think of trying to get such baskets for us, it is very pleasant to be as near the chain pier as that, which we were obliged to ride,⁶ I hope you have not the trouble of [paying] that place. Papa and I think of going to Gravesend if the winter does not come too soon. We hope to see you come home quite well and in good health. I am very sorry you do not get any walks on the beach for the rain.

Your most Affectionate son | Will^m W. Colli | ns

1. WC’s mother, Harriet Collins, née Geddes (1790–1868), who had married William John Thomas Collins (1788–1847: *ODNB*), RA, distinguished landscape painter, at Edinburgh in 1822 (Peters, pp. 3–18).

2. Found on the second page of a letter from WmC to HC dated Monday, 17 October 1831, at Bayswater (reproduced in *Memoirs*, II, pp. 1–2). The note here is also in WmC’s hand, but signed in a childish script by WC, aged seven. A message follows from WC’s three-year-old brother Charles Allston Collins, signed with ‘his mark’.

3. To: ‘Mrs W. Collins | Dr. Thompson’s | 10 Egremont Place | Brighton’. In the expectation of health benefits from ‘Brighton rides and walks’ (*Memoirs*, II, p. 1), HC was staying with retired Royal Artillery surgeon John Thompson, MD, and his family. The Thompsons were fellow members of the conservative evangelical set that gathered in London around the Scottish clergyman Edward Irving. (See Lycett, pp. 25–32; Lycett refers throughout to the doctor as James, though official records, such as his marriage certificate to Catherine Agar of 5 April 1817 at Marylebone, confirm that he was named John.)

4. At 30 Porchester Terrace, Bayswater, where the family lived from 1830 to 1838.

5. Here, ‘Aunt Christy’ must refer to HC’s younger sister Mary Christina Geddes (1801–96), then still unmarried and resident with her parents at Aldebury, near Salisbury. However, ‘uncle George’ remains unidentified.

6. 10 Egremont Place, where HC was staying (the house still stands), was about half a mile from the Royal Suspension

Chain Pier, which offered both a landing stage for boats and a number of attractions. Designed by Samuel Brown, it was opened in 1823 and painted by both Constable and Turner soon after completion. Over 1,000 feet long, it was a famous landmark until destroyed in a storm in December 1896.

[0002] TO HARRIET COLLINS, 1 DECEMBER 1838

MS: Morgan (MA 3150/1).¹ Published: B&C, I, p. 4. Summary: BGLL, I, p. 3.

39 Highbury Place, | December 1st, 1838.

My Dear Mama/

As my last contained the History and Design only of the *Æneid* of Virgil,² I shall now proceed, as I promised, to give you the Arrangement of that celebrated Poem.

The Arrangement is:

Virgil divides his Poem into twelve books. He begins, like all other Epic poets, by stating, in the first few lines, what the subject of his Poem is, he then mentions the causes of Juno's anger against the Trojans. Then he describes *Æneas*, in the seventh and last year of his voyage, just about to land on the shores of Italy: when Juno, enraged at this, begs *Æolus* to raise a storm, by which the fleet of *Æneas* is dispersed. Neptune stills the tempest, and *Æneas*, with seven ships out of thirteen, is driven on the coast of Africa.

This is as far as my class have read. I shall give you further descriptions of this great Poem, in future letters.³

M^r Cole⁴ desires me to say, that we separate, for the Christmas Vacation, on Wednesday December the 19th; and return to our studies on Wednesday January the 30th, 1839.

I remain, dear Mama, | Your dutiful son, | William Collins.

1. Letter written in copperplate hand on water-mark paper with a faint crown emblem at the top.

2. This earlier letter has not been traced.

3. Generally on the methodology and ideology of teaching classics in the early Victorian period, see Christopher Stray, *Classics Transformed* (Oxford: Clarendon Press, 1998), pp. 7–82.

4. Rev. Henry Cole, to whose boarding school at 39 Highbury Place WC was sent in the autumn of 1838 after the family returned from more than two years travelling on the Continent.

[0003] TO HARRIET COLLINS, 11 MARCH 1839

MS: Morgan (MA 3150/2), folded and directed.¹ Extract: Robinson 1951, p. 30. Published: B&C, I, pp. 4–5. Summary: BGLL, I, p. 3

39 Highbury Place | March 11th 1839.

My Dear Mama

As I thought you would like to hear from me in about a week after my arrival here, I now sit down to tell all the news I can collect.² I arrived here about 5 minutes before prayer time which was sooner than I expected as we did not get the omnibus directly. We have had several long walks, and some sliding, in the frost wick [*sic*] began here Thursday morning and has been colder I think than it was in the holidays. Tell Charlie³ with my love that we have made the boat and it sails very well[.] I hope his lessons are not so difficult as they were when I was last at home. I suppose when I see you again at Easter Papa's pictures will be almost ready for the exhibition [*sic*].⁴ I hope he is not prevented by headaches [*sic*] from going on with them. The boys here do Themes three times a week and M^r Cole has hinted at the probability of the senior boys of our class beginning after Midsummer holidays. Some of the boys in our class have begun to write down the sermon and I suppose it will not be long before I have to do the same. I suppose Charlie has had some sliding but has I hope had no mis-fortune with his breeks. On Sunday the frost was so severe that the ponds in the neighbourhood were covered with boys sliding. I think I have now exhausted all my news and remain with love to all at home

Dear Mama your affet^e son | William Wilkie Collins

-
1. To: ‘Mrs Collins | Avenue Road | Regents Park’. Franked ‘T.P. | Holloway Rd.’, and postmarked ‘12NM2 | MR12 | 1839’. Both address and direction are written in copperplate hand.
 2. According to the previous letter [0002], the term at Mr Cole’s had begun more than five weeks earlier on Wednesday, 30 January, so WC’s arrival referred to here may have been delayed due to illness or have followed a further visit home.
 3. WC’s younger brother, Charles.
 4. WmC had visited Italy with his family to inspire his painting and exhibited three Italian scenes at the 1839 Royal Academy summer exhibition. WmC had exhibited there every year since 1807, apart from 1837 and 1838 when he was abroad, so the young WC would have been accustomed to his father’s preparations. For a description of WmC’s ‘Italian campaign’ and the pictures he exhibited, see WC’s *Memoirs*, II, pp. 155–165.

[0004] TO [HARRIET COLLINS], 18 SEPTEMBER 1839

MS: Morgan (MA 3150/3).¹ Published: B&C, I, pp. 5–6. Summary: BGLL, I, p. 4.

39 Highbury Place, | September 18th 1839

Οίχ ἀγαζόν ωολχοιρανίη

Homer

Proposition What a profitable lesson may be drawn from this maxim of the Grecian poet: “The government of many is not good”!²

Reason. Because, different men have different sentiments on systems of government; and if they were all to enforce their own opinions, nothing but confusion and every evil would ensue.

Confirmation How many kingdoms, after having prospered under the government of one, have been exposed to the horrors of anarchy and revolution, through the government of many.

Argument. The happiness of a nation depends on the government of the state; diverse nations require different forms of government; but the most perfect and most happy form of government has generally been found to be a wise and good monarchy.

Comparison. As the calmness of a river is disturbed by its meeting with many and different streams: so is the calmness of a state disturbed by many and various rulers.

Example. When the Roman Empire was attempted to be governed by the great Triumvirate, it was distracted by their destructive dissensions.

Testimony Our poet is supported, in this wise sentiment, by Bias, one of the Seven Sages of Greece, whose maxim was: “Οί πλείους κακοί” Too many are bad.³

Conclusion. Nations, armies, and societies, have most painfully proved the truth of this assertion of the immortal bard.

William Collins

1. In copperplate hand with no recipient indicated, but found among the other letters to HC at Morgan.

2. From Odysseus’s rebuke to the rebellious commoner in Homer’s *Iliad*, Book II, lines 200–207, as rendered by Henry Cary, *The First Six Books of the Iliad of Homer: Literally Translated Into English* (Cambridge: 1828), p. 35. The passage as a whole reads: ‘Thou dastardly wretch, sit down quiet and listen to the speech of others, who are thy superiors, since thou art weak and unwarlike, nor ever to be esteemed in war or in council. We Greeks must not all be kings here, for the government of many is not good. Let there be one chief, one king, to whom the son of the crafty Saturn has already given a sceptre, and laws, that by them he may govern.’

3. Bias of Priene (fl. 6th century BC), traditionally recognized as one of the Seven Sages of Greece. The aphorism ‘οι πλείστοι άνθρωποι κακοί (the majority of mankind being bad)’ is attributed to him by Diogenes Laertius in *Lives of the Eminent Philosophers*, Book I, §87 (translated Robert Drew Hicks, Loeb, 1925).

[0005] TO WILLIAM COLLINS,¹ 28 SEPTEMBER 1839

MS: Morgan (MA 3155/4).² Published: B&C, I, p. 6. Summary: BGLL, I, p. 4.

39. Highbury Place | September 28th 1839

My dear Papa

It is my intention in this letter to commence describing the 2nd Book of the *Æneid* of Virgil having finished the description of the 1st Book in former letters.³

My last left Æneas feasting with Dido to whom he now relates the fall of Troy and his adventures from that period to the time of his now being in her presence. The Grecians who had been besieging the city for ten years now pretended flight but hid themselves behind the island of Tenedos and left a wooden horse which was internally filled with soldiers in the camp. In the mean time Sinon undertakes to accomplish the stratagem. He presents himself to the Trojans as having escaped from the Greeks and is led into Troy with his hands bound behind him. He relates a false history of his life in order that he might persuade the Trojans to bring into their city the wooden horse by the introduction of which Troy is burnt sacked and finally destroyed.⁴

I remain my dear Papa | Your dutiful son | William Collins

1. William John Thomas Collins (1788–1847: *ODNB*), R.A., noted landscape and genre painter.
2. Letter written in black ink in copperplate hand on water-marked paper with a faint crown emblem at the top.
3. The only surviving earlier letter concerning Virgil's epic is [0002] to HC of 1 December 1838. A manuscript document found at the National Art Library, Victoria and Albert Museum (MS L125/2:192(i)) sheds a little light on the matter of lost letters from WC's schooldays. This is headed 'M^{rs} Cole's Acc^t | Mast^r Collins' and seems to be a bill for WC's sundry expenses at Henry Cole's boarding school at 39 Highbury Place during Michaelmas (autumn) term 1839. By far the largest item is the undated 'W. Armstrong's Account' at '£4.,15.,0', which might be laundry expenses or the like for the term as a whole. Among other smaller items listed are seven letters at 2d each, the entry dates (Aug. 31, Sep. 18, Oct. 16, Nov. 18, 23, and 26, and Dec. 8) suggesting strongly that these represent letters sent home by WC. Four of these dates (those in September, October, and December, plus the middle date in November) prove a good match with letters home from the fifteen-year-old WC which have survived and are reprinted here as [0004], [0006], [0007], [0008/0009], respectively. It seems then likely that WC may have written now lost letters home on the three other dates where the account was charged, though we should note that that this particular letter ([0005] to WmC) was sent on a date that does not appear on the list. (The twopenny charge is difficult to explain. According to Duncan Campbell-Smith, *Masters of the Post: The Authorized History of the Royal Mail* (Penguin, 2011), ch. 4.2, Rowland Hill's uniform penny post scheme was launched throughout the postal network only on 10 January 1840, whereas before that postage was paid by the recipient with a minimum charge of 4d per letter. However, the 'T.P. | Holloway Rd.' postmark found on several of the letters confirms that the official government postal service was being used rather than one of the cheaper but illicit alternatives.)
4. WC's summary here covers approximately the first quarter of the 2nd Book of the Æneid (194 out of 804 lines).

[0006] TO HARRIET COLLINS, [15] OCTOBER 1839

MS: Morgan (MA 3150/4), folded and directed.¹ Extract: Robinson 1951, p. 29. Published: B&C (dated 12 October 1839), I, pp. 7–8. Summary: BGLL, I, p. 4 (also dated 12 October).

39 Highbury Place | Oct 1[5]th 1839.²

My dear Mama /

I did not /write/ until I had tasted the cake, as I thought you would like to know that it was most delectably luscious. The whole parcel arrived quite safe, and I am very much pleased with the trowsers, I think they are the nicest pair I ever had.³ You cannot think how delighted I was to hear such a good account of Papa, I [*del*] suppose when I see you on Saturday the 26th He [*sic*] will be hard at work making up for lost time as the coachmen say.⁴ I suppose as you ~~are~~ say nothing of yourself and Charles Allston – that you are both quite bobbish; I am happy to say that I have never felt the least ill since I last saw you. I am afraid that I shall not be able to fill this side, as I really have no news at all here and must therefore make a virtue of necessity, and conclude with best love to all at home.

Dear Mama | Yr affec Son | W W Collins

P.S. Charles [*sic*] letter amused me very much, it looked exactly like the autograph of a great man!!!

1. To: 'Mrs Collins | Avenue Road | Regents Park, with '20' between two lines added to the bottom left. Franked 'T.P. | Holloway Rd.', and postmarked '4 EG 4 | OC16 | 1839'.

2. It is difficult to decipher the second figure in the date at the foot of the letter, but this seems most likely to indicate the 15th given that the letter is postmarked the following day. The appearance of a charge for a letter on the date 'Oct. 16' in 'Mrs Cole's Acct' acts as confirmation.

3. There is a 6d charge for a parcel dated 'Oct. 14' in 'Mrs Cole's Acct', suggesting that, as was then standard, the carriage of the package containing WC's cake and trowsers was paid for by Mrs Cole on delivery.

4. Throughout 1839 WmC ‘was afflicted with one of the most incapacitating maladies that a painter can suffer — inflammation of the eyes’ (*Memoirs*, II, pp. 165–167). WC suffered from a similar condition which he described as ‘rheumatic gout’ in his eyes. He reports several bouts of it in the Letters – see, for example, [1601] to George Bentley, 15 March 1876, [1692] to Carlota Leclercq, 1 August 1877, [1763] to William Winter, 5 August 1878, [1972] to George Manville Fenn, 2 September 1881, [2014] to William Holman Hunt, 10 February 1882, [2615] to Anne Wynne, 20 September 1886. Archer (p. 303) quotes WC as saying ‘The gout which I have told you I have suffered so much from I suspect that I’ve inherited from my grandfather’.

[0007] TO HARRIET COLLINS, 22 NOVEMBER [1839]

MS: Morgan (MA 3150/6), folded and directed.¹ Published: B&C, I, p. 7 (dated [? September 1839]). Summary: BGLL, I, p. 4.

Piazza di Highbury | Vendredi /nella/ mattina.²

Cara mia madre/

Credendo farvi una piacere, vi hó scritto questa biglietta Italiana per mostrarvi che non l’ho dimenticato affatto. Cominciava le mie studie Giovedì, é le mie occhie [*del*] stanno benissimo ché vi assicuro mi da molto piacere perché era una cosa horrible di aver niente á fare é di sedere tutto il giorno guardendo le piccole ragazzi. Spero ché la povera papa sta assai recovrato e che adesso continua [*del*] le tavole da lo il mio amore, e dite lo che spero che non dimentica la sua gran parola Italiana, “Comé Sechiamà”! Ero molto dispiaciuto di udir dell novelli tante male di Carlo e spero quando vedrei lei ancora di saper che e recovrato. Elizzabetta veniva, e mi portó delle deliziosissime fiche. Non ho veramente piu dire é colla amore mio a tutto, é la speranza per la saluta di tutti,

Sono La sua affettuosa figlo [*sic*]. | Gugliegmo [*sic*] Collini.³

1. To: ‘Mrs Collins | Avenue Road | Regents Park’. Franked ‘T.P. | Holloway Rd.’, with a partly illegible postmark: ‘8 [?? ?] | NO22 | 1[???’].

2. November 22 was a Friday in 1839, thus supporting the tentative dating.

3. Translation:

Highbury Place | Friday morning

My dear Mother,

Believing it will give you pleasure, I have written this note in Italian to show you that I have not at all forgotten it. I started my studies on Thursday and my eyes are fine, which I assure you gives me great pleasure, because it was horrible to have nothing to do and to sit down all day watching the little boys. I hope poor papa is very well recovered and that he is now carrying on with the pictures. Give him my love and tell him that I hope he will not forget his great phrase in Italian “Comé Sechiamà” [what’s-its-name]! I was very sorry to hear such bad news of Charles and I hope when I see him again to know that he has recovered. Elizabeth came and brought me some delicious figs. I have really got no more to say and with my love to all and hopes for everyone’s health,

I am your affectionate son, | William Collins

[0008] TO HARRIET COLLINS, 6 DECEMBER 1839

MS: Morgan (MA 3150/7), folded and directed.¹ Extract: Robinson 1951, p. 30. Published: B&C, I, pp. 9–10. Summary: BGLL, I, p. 4.

Friday aft.²

My dear Mama/

I was very much pleased to receive your letter, as I was exceedingly anxious to know how you all were & particularly as the account I received from Colin Campbell was not very consoling.³ Poor Charlie’s ear ach [*sic*] was sad news indeed, I tœ know that it is the hardest of all pains to bear, having felt it myself: between them both I really wonder how you keep as well as you do especially with Master Charles to nurse whom [*sic*] we all know is not very easily [*del*] /pacified/; but I must not however send any messages to him, as I intend to devote a separate portion of this epistle for his benefit.⁴ When I see you on the 18th which you mention as the day on which we are to meet, I really hope that we I shall see Poor Papa “himself again”, for our

holidays would be most miserable if he was as unwell then, as he was last Midsummer. Give him my best love and tell him that I hope he will be able to pass his opinion upon a whole host of works of art, fecit his son. With best wishes for the health of all and earnest wishes for the holidays.

I remain dear Mama | Your affectionate son | W W Collins

1. To: 'Mrs Collins | Avenue Road | Regents Park', with '20' between two lines added to the bottom left. Franked 'T.P. | Holloway Rd.', and postmarked '8N 8 | DC 6 | 1839'. It was clearly sent from WC's school at 39, Highbury Place.
2. December 6th was indeed a Friday in 1839.
3. Campbell remains unidentified.
4. See [0009] to CAC of the same date.

[0009] TO CHARLES COLLINS,¹ 6 DECEMBER 1839

MS: Morgan (MA 3150/7).² Published: B&C, I, p. 9. Summary: BGLL, I, p. 4.

My dear Charlie

You really cannot imagine how vividly I can depicture [*sic*] your agonising yells "de die de nocte", and also poor Mama's anxiety on your account, which I can judge of as I was a witness of /it/ at Naples,³ when your vocal (I will not say musical powers) were exercised on that memorable night, but I am what the boys here would call bullying you, and therefore will immediately close the subject as /but/ I assure you, notwithstanding all this nonsense, I felt the greatest pity for you. I must now conclude from want of room to expand my ideas!!! &c &c

And remain your affect brother | W W Collins

1. Charles Allston Collins (1828–73: *ODNB*), WC's younger brother, the future painter and writer who was to marry Dickens's daughter Kate in 1860.
2. Written on the third page of [0008] to HC above.
3. A reference to the events on New Year's Eve, 1837, when Charles's arm was broken in Naples by an English boy called Galway who pushed him off the wall of a villa on to the sand. Although his mother reported that Charles behaved 'like a hero', she added in her usual unpunctuated English, '... his pain increased all the eveng we got to bed soon after eleven but no sleep scarcely all night poor Charlie screaming with pain'. See: Harriet Collins, *Manuscript Journal*, 1836–37 (MSL/1914/1915), National Art Library, Victoria and Albert Museum; and the account in Clarke, pp. 39–40.

[0010] TO HARRIET COLLINS, 14 OCTOBER [1840]

MS: Morgan (MA 3150/5). Published: B&C, I, pp. 8–9 (dated 14 October [1839]). Summary: BGLL, I, p. 4.

Piazza di Highbury | Lé 14th Ottobre¹

Cara mia madre/

Ho avuto da fare quilla pena di "writing out" é cosi non ho potuto scrivere una lettera piu tosto. Non c'è stato niente di nuovo qui con [*del*] eccetta questa cosa la bella é amabile moglie del governatore di questo castello mi ha detto colla sua propria bocca ché posso dire una bugia! con molta bellezza. E poco sogetta poverina alla colera vi dico piu, quando saro a casa nostra ancora. Spero che il visagio di Carlo sta meglio. Fa i miei complimenti alla piccola gata e comprate una cosa per la colla sua. Avete trovato "The tales for an idler",² spero di si saro inconsolabile se no. Ho scritto questa lettera con un calmajo cattivissimo credo che non é possibile ~~di~~ leggerla. Da [*del*] la mia amore al padre, spero che non ha preso freddo la sera di Domenica. Non posso da vero dir piu adesso in questo loco maladetto non si puo avere /dei/ novelli – scrivemi presta e credemi

Cara mia madre | tuo figlio amantissimo | Gulielmo [*sic*] Wilkie Collini³

1. This letter seems very unlikely to date from 1839 given [0006] to HC of [15] October of the same year, while the tone seems too cynical for 1838.
2. This must be *Tales for an Idler: First Series* (Paris: Galignani, 1836), a 350-page collection of twenty short stories,

many Gothic in style, by ‘leading authors of the day’. Perhaps it had been purchased in the French capital in its year of publication on the journey out to Italy, and had travelled around Europe with the Collins family. The most intriguing of the tales is ‘Ozias Hala’ by M.P. Dillon, which must have planted a seed in the author’s mind which came to fruition in Ozias Midwinter, the dark, enigmatic stranger with the uncouth name whose entrance on the scene precipitates the events of *Armada*.

3. Translation:

Highbury Place | 14th October

My dear Mother,

I have had to do that penalty of “writing out”, so I have not been able to write a letter before now. There has been nothing new here except this: the beautiful and amiable wife of the governor of this fortress told me with her own lips that I can tell a lie! beautifully. She is a bit inclined, poor dear, to anger. I will tell you more when I am at home again. I hope Charles’s face is better. Give my compliments to the little she-cat and buy her something for her neck. Have you found “The Tales for an Idler”, I hope so, otherwise I shall be inconsolable. I have written this letter in terrible ink. I think you will not be able to read it. Give my love to father, I hope he didn’t take cold on Sunday night. I cannot really say any more now. In this cursed place one cannot get any news. Write soon and believe me, dear mother,
your most loving son | William Wilkie Collins

[0016] TO HARRIET COLLINS, SUMMER [1841]¹

MS: Morgan (MA 3150/116). Published: B&C, I, p. 15 (dated [1842]). Summary: BGLL, I, p. 8 (dated Summer [1841/1843]).

Southsea | Portsmouth

My dear Mama/

I really do’nt know what to do. On mentioning Brighton to Miss Otter she thought I should be very dull at that place by myself, and thought I had better stop by Southsea, only she was afraid I should find no amusement there. I of course (and with a very safe conscience) declared I had been much entertained during my stay, but was fearful of becoming a bore &c: and there the affair has dropped for the present; and I acknowledge myself perfectly unable to determine what I ought to do; I think I am much better here – but then a month seems a long time to billet myself upon friends.

Tell Charlie I am riding upon a splendid black mare just bought by Mr Otter as fleet as the wind yet withal as gentle as a lamb, rowing in the “dingy” till my arms are almost off whenever the weather permits, and contemplating should the detestable rain and wind now prevailing disappear a tour to the Isle of Wight.

I suppose this will be deemed a most unsatisfactory letter. Probably it is so, but I have stated the facts exactly as they are, and must leave your maturer judgement to determine as it best may.

I am delighted to learn so good an account of the Governor – remember me kindly to all in Oxford Terrace and believe me dear mama

Your undecided son, | William Wilkie Collins

1. The context of a long seaside vacation with the reference to Oxford Terrace limit the dating of the letter to either the summer of 1841 or that of 1843: the summer of 1842 seems to be excluded as, after travelling to Scotland with his father, WC was left alone in London while his parents went to Southsea. The salutation, tone, content, and hand clearly suggest the earlier of the two available years, when WC was 17.

[0011] TO HARRIET COLLINS, 13 JUNE 1842

MS: Pembroke. Published: B&C, I, pp. 10–11 (incomplete); BGLL, I, pp. 5–6.

Tait’s Hotel | Princes Street | Edinburgh | Monday June 13th 1842

My dear Mama,

We set off this morning for Melrose and on Friday (in consequence of information we have this day received from Mr Cadell) depart by steamer for Wick.¹

I think these five lines have put you, or ought to put you, in perfect possession of our plans; so I will proceed at once to tell you through the medium of a bad pen, worse ink, a man covered in perspiration eating a hot breakfast, and a “stuffy” Coffee room, what I think of – “Edina Scotia’s darling seat”²

I am beyond all measure delighted with the Country and the old Town, but tremendously disgusted with the melancholy, grass-grown, ill-paved-covered-all-over-with-large-squares-part-of-the-city, denominated “the New Town.” It is infallibly, and inexpressibly, good for nothing.

I climbed Arthur’s Seat, at the imminent hazard of falling headlong down, in consequence of taking a path of my own to ascend by, instead of the orthodox ~~path~~ mode of progression. View inexpressible on one sheet of paper.

I’ve seen Rizzio’s blood, Queen Mary’s work basket, the Calton Hill, dirty children, filthy fish wives, slovenly men, dropsical women, Salisbury Crags, ill managed drains, Grass market, Presbyterian chapels, sea sick people, a sea “darkly deeply beautifully blue”, a dog (Mr Smith’s) delicious, a fellow traveller dyspeptic, a – pho! I’m out of breath and so will you be if you read this description through once, so just gasp out at the end, if you please “What a deal the boy has seen!”³

and believe me | your affectionate son | William Wilkie Collins⁴

Give my love to Charlie and if Miss Otter is with you pray remember me to her and tell her that we hope to see her brother next week⁵

1. WmC took this trip with his son on commission from the Edinburgh publisher Robert Cadell (1788–1849: *ODNB*), to create the drawings for five line engravings of Orkney and Shetland to be included in the Abbotsford edition of *The Waverley Novels*. See WC’s *Memoirs*, II, pp. 209–223.

2. ‘Edina! Scotia’s darling seat!’, the opening line of Robert Burns’s *Address to Edinburgh* (1786).

3. ‘A sea darkly, deeply beautifully blue’, from Southey’s *Madoc in Wales*, I.5, recalled by Byron in *Don Juan*, IV. 110. The other references are to items of historic interest in Edinburgh. The ‘dog ... delicious’ is a bizarre phrase but we cannot read it any other way.

4. Between WC’s valediction and postscript there is a note to HC added in the hand of WmC:

My dearest darling,

I have nothing to add to Willie’s scrawl but that I think I am mending – not yet strong, but hopeful.

When we return tomorrow I hope to find a letter for me at Mrs Smith’s – I had a long and interesting conversation last night with Miss Smith, the elder. She is full of love for you – so am I

Very faithfully yours ever | W. Collins.

Kind regards to Miss Otter – I have written to her brother in answer to his letter which I found here on our arrival.

Love to Charley and his friends in Herefordshire.

5. The Otters of Southsea were church friends of the Collins family, again with links to the Irvingite community; the two families seem to have met in 1838 when they were neighbours in Avenue Road, Regents Park (Lycett, p. 47).

[0012] TO HARRIET COLLINS, [19] JUNE 1842¹

MS: Morgan (MA 3150/8). Published: B&C, I, p. 11 (dated [before 2 July 1842]). Summary: BGLL, I, p. 6 (date 18/19 June 1842).

Thurso | ¼ past 12 | at night

Dear² Mother

I am sorry I can’t be with you³ but I write to you without any candle at mid-night – as light as evening.

We are quite safe and well here and as I want to go to bed I have only time to tell you that we think of going to the Orkneys by the end of this week and when our plans are more settled we will write again –

Best remembrances to Charlie and all at Oxford Terrace⁴ | and believe me

Your luminous | and affectionate son | William Wilkie Collins⁵

1. The tentative dating is from the information in the following letter. They left Thurso on Friday 24 June having stayed there six days, that is, they probably arrived on the 18th when this letter was written late at night, technically on the 19th.
2. The word is pre-printed, the letter being written on paper decorated with a lion in a cage staring at a mouse watching outside.
3. This phrase is also pre-printed.
4. The Collins family resided at 85 Oxford Terrace, near Hyde Park, from 1840 to 1843.
5. WC's letter is followed by a note from his father to HC which begins on the same leaf:

My dearest love

I hope very shortly to have the delight of writing a longer letter, in the mean time, Heaven bless you
 Tell Charley to write me a long letter & ever send your letters as usual to Mrs Smith's care. Regards to Miss
 Otter and all friends
 ever yours affectly | W Collins

On the blank verso is written 'Willie's letters'.

[0013] TO HARRIET COLLINS, 23 JUNE 1842

MS: Morgan (MA3154/61). Published: BGLL, I, pp. 6–7

Thurso | 23rd June 1842

My dear Mother

We set off tomorrow to Wick and thence by Steam boat to Lerwick, Shetland where we shall stay a week I think, –¹

When you receive this will you write two letters (to tell us how you are) one to Lerwick, Shetland and the other in case that should not reach us to Wick, Caithness, N. B.²

I rode the other day 36 miles on horseback to John O'Groats House that tenement being indicated by a little rank grass and broken shells – very satisfactory and classical – scenery however worth riding any number of miles to see.³

Remember me to Miss Otter and Charlie and (oh! pardon the awful abruptness of this conclusion) believe me

Your affectionate son, | William Wilkie Collins.⁴

1. On the Scottish expedition, during which WmC was to prepare drawings for *The Pirate*, Wilkie and his father stayed at the home of Captain Otter in Thurso. WC wrote later in *The Memoirs of William Collins*:

... the painter and his companion started by steamer for Wick; and, on arriving there, proceeded by land to Captain Otter's at Thurso – their last place of sojourn, ere they set forth for Shetland.

The coast scenery of Thurso and its immediate neighbourhood, though less wild and extensive, was perhaps more varied than the shores of Shetland itself. The view across to the Orkney Islands (from which, one of the illustrations to "The Pirate" was afterwards produced) – the grand dark rocks beyond John O'Groat's house – the harbour and some of the houses of Thurso – presented excellent materials for the sketchbook. The colour, too, of the sea, as deeply and brilliantly blue, on sunny days, as the Mediterranean itself – and the extraordinary northern clearness of the atmosphere, lighted to a late hour of the night by a small dull glow of sunlight lingering in the western hemisphere, especially delighted and surprised the painter. Indeed, so amazingly radiant were the nights at Thurso, that Mr. Collins and his companion wrote letters to London, with the greatest ease, by the bright, pure, northern twilight, which streamed through their bed-room windows at midnight; and which rendered a candle or a lamp an encumbrance rather than an aid.

The great benefit that the painter derived, in his sketching excursions, from the attention of Captain Otter, whose knowledge of the north coast of Scotland was widely extended, may be easily imagined. After six days spent most agreeably at Thurso, it was time for Mr. Collins to resign further study of scenery, which, after his past experience of the softer beauties of Italian nature, presented itself to his eye under a delightful novelty and freshness of aspect, and to proceed at once upon his northward journey. This was accomplished by returning to Wick, and starting thence, by steamer, for Lerwick, the chief town of Shetland. (II, pp. 213–214)

2. For 'North Britain'.

3. That distance is the return journey between Thurso and John O'Groats. This famous most northerly point of mainland Britain is named after the octagonal house of Jan de Groot, a Dutchman who settled there at the end of the fifteenth century and started up the first regular ferry service to the Orkneys. This was on the orders of James IV, in order to tie the islands, previously part of Denmark and Norway, to Scotland. The journey to Wick was about the same distance.

4. On the recto leaf is a letter from WmC to ‘My dearest Harriet’, presumably of the same date. The letter opens:

Willy having furnished you with an account of our wishes respecting the letters we hope to receive I have only to add that I am most anxious to hear from you and that I wish you would write more frequently the last we received is dated Wednesday and an answer to which we wrote the same evening.

[0014] TO HARRIET COLLINS, 2 JULY 1842

MS: Morgan (MA 3150/9), with a note from WmC added.¹ Published: B&C, I, pp. 12–13. Summary: BGLL, I, p. 7.

Lerwick | Shetland | July 2nd 1842

My dear Mother/

Most of the spare moments that I have wanted during our journey have made their appearances here, so that I am able to give you a detailed account of our present proceedings.

“The principal features of this place” (to borrow Mr Pickwick’s phrase)² are, Dutchmen, Peat bogs, Ragged Ponies, Beggars, and Fine Scenery. One of our first excursions here, was on ponies to Scalloway a fishing town about 8 miles from Lerwick, the Governor’s sketch will give you a better idea of the scenery than my pen and I will therefore merely tell you that we were entertained there on politics oatcake and whisky by a shoemaker whose hand nose and mouth are one of the sights of the place my verdict upon them is – monstrous! and dirty.

We have made another tour to Sumburgh Head (mentioned by Scott in the Pirate) it is 30 miles from head quarters. After we had ridden as far as Bigton (20 miles) Mr Bruce who lives there insisted upon our walking in and taking tea with *[del]* him.³ While discussing fowl and ham and the charms of the scenery it began to rain as if all the water in the world was being emptied on the elevated roof that sheltered us. Mr Bruce declared we must sleep there so sleep we did after talking till 12 o’clock. After breakfast Mr B– accompanied us half the way to Sumburgh and there bade us a hearty adieu. This is the usual practice here and the best bed room in every Zetland House is always kept for the use of strangers. That day we rode 40 miles and “Il padrone” was very tired.⁴

Correct information is a quality undiscoverable in the common people here they have the most lofty disregard of elementary distances and the most extraordinary spirit of inquisitiveness I ever saw. If a common labourer meets you he lingers to *[del]* converse thus – “Good morning Sir” (a pause). “If you please Sir you’ll just be staying at Lerwick. Where do you come from if you please Sir? Your name is no Henderson is it? You’ll be from London &&[”] – All this without the least idea that this curiosity is at all disagreeable.

The paper I write to you on was purchased of an old gentleman most awfully drunk after wringing both our hands with the tears in eyes asking us to his house and almost falling back with astonishment at the likeness between your caro sposo⁵ and myself he began to talk about you. Taking my hand in both his and detaining me with what the fashionable novels call “a gentle force” he wheezed forth in a sentimental and sickly tone of voice.

“Ha! Ha! Ha! Ho! Ho! Ho! you’ll be able to swear Ha! Ha! that your mother is a most amiable most delightful most accomplished most splendid woman Ha! Ha! Ho! Ho! Ho! Ha –[”] I assured him most devoutly that I could and left him with his hands outstretched for another shake and a sweet smile irradiating his venerable countenance

We start on Monday evening for Wick on our homeward route but of the precise time we shall be “sur le chemin” I am at present ignorant. I hope you have prepared Mr A for our prolonged stay as directed in our last letter. Give my love to Charlie when you write to him. Remember me to Miss Otter. I hope we shall find on our return that you have accompanied her to Portsmouth and believe me

Your affectionate son | William Wilkie Collins⁶

1. Reproduced in *Memoirs*, II, pp. 224–225.

2. This precise phrase is not in fact found in Dickens’s first novel, where the closest equivalent is in the description of

Namby's coffee-room, 'the principal features of which were fresh sand and stale tobacco smoke' (ch. 40).

3. The only Bruce family recorded in Bigtown in the 1841 Census was that of William Bruce (b. 1799), his wife Agnes who was ten years younger, and their four children aged from one to eight. Six other people lived in the house. Bruce can be traced over the next two censuses as a 'farmer' and 'landed proprietor'.

4. For a more detailed account of the Shetland visit in general, and of the excursions to Scalloway and Sumburgh Head in particular, see WC's *Memoirs*, II, pp. 214–225. For WmC's sketches on Shetland, see the five line engravings in the illustrated Abbotsford edition of *The Pirate* (Robert Cadell, 1844). These were of the Orkney Islands from Thurso Bay, Scalloway Bay, the Valley of Tingwall on the Road from Scalloway to Lerwick, the Coast of Zetland, and the Coast of Zetland near the Noss.

5. WC's schoolboy Italian for 'dear husband'.

6. The remainder of the paper is taken up with a long letter from WmC to his wife.

[0015] TO WILLIAM COLLINS, 24 AUGUST 1842

MS: Morgan (MA 3155/5), folded and directed.¹ Published: B&C, I, pp. 13–14. Summary: BGLL, I, p. 8.

Strand | 24th August 1842

My dear Father/

True to my agreement, I hasten to tell you that no material change has as yet taken place in the constitutions of Charlie, Margaret, Susan, The House, or your humble servant. Last night, on my return from M^{rs} Grey's,² I marched direct to the front door, bolted, doubled locked & examined it myself, I put a head into the drawing room, a nose into the parlour, and a hand on every available window lock that I came to, and went to bed with a horrible foreboding that something would certainly happen, on account of this my third attempt at universal carefulness. The two former as Mama will recollect proved abortive, but this as far as I have been able to discover, is as effective as you could possibly wish.

Pray write and let me know whether that abominable engine of destruction in which you yesterday ventured yourself, has deposited you uninjured at Southsea. I assure you I am positively nervous this morning, about that, and everything else, in consequence of the conversation at Mrs G's. It turned (it generally somehow does whenever I [*del*] /am in her company/) upon literature, and I sat with my back to the window, and my hand in my pocket, freezing my horrified auditors by a varied recital of the most terrible portions of the Monk and Frankenstein. Every sentence that fell from my lips, was followed in rapid succession by – "Lor!" "Oh!" "Ah!" "He! He!" "Good Gracious"! &c &c.

None of our country relations I am sure ever encountered in their whole lives before such a hash of diablerie, demonology, & massacre with their Souchong and bread and butter. I intend to give them another [*del*] course, emphasizing, the Ancient Mariner, Jack the Giant Killer, The Mysteries of Udolpho and an enquiry into the life and actions (when they were little girls) of the witches in Macbeth.

The news this morning is Lord Auckland's arrival in London, and a deluge of attacks upon his government in India.³ The Scotch are speculating upon how cheaply they can dress at the Queen's drawing room in Edinburgh. The ladies – saving creatures! – won't get court dresses, so they go in bonnets; and the gentle citizens, shudder at the idea of all appearing in blue coats and bright buttons, an idea that must have been started by two or three prodigal Englishmen I fear.⁴ There is a little stealing, a little suicide, a little rioting,⁵ a little "dropping down dead suddenly", a little larceny, and a great deal of twaddle in the paper besides⁶ – but nothing worthy of "my grey goose quill" or of your perusal.

My letter, is as usual, rambling and ill written; however the best of it to you, is at the first, and the worst of it, is comprised in the three little capital letters at the end. Give my love to Mama and tell her Charlie caught by the blandishments of Davis is going to have a new pair of⁷ Make my kindest remembrances to Miss Otter, M^{rs} Otter, Miss Musgrave, and any other members of the "Clan", that may be at Gloucester Place,

And believe me | your affectionate Son | W.W.C.

1. To: 'William Collins Esqre R.A. | To the care of Miss Otter | 1. Gloucester Place | Southsea | Portsmouth', with the

initials 'W.W.C.' in the lower left corner. There is a barely legible postmark: 'AUG 24 | 1842 | A'.

2. Referring to WC's maternal aunt, Catherine Gray née Geddes (1796–1882).

3. George Eden, Earl of Auckland (1784–1849: *ODNB*), Whig politician, who was appointed governor-general of India from March 1836 under the Melbourne administration. His governorship aimed to promote administrative reform but was discredited by 'Auckland's Folly' – the sanctioning in October 1838 of British intervention in Afghanistan. This was initially successful but eventually led to the military debacle of the overrunning of the British garrison in November 1841. In February 1842 Auckland was recalled by the recently formed Conservative government under Peel's leadership and replaced by Lord Ellenborough. He arrived in London from Portsmouth Harbour on the morning of 23 August.

4. Referring to discussion of the dress code at the Queen's drawing-room in Holyrood Palace, Edinburgh, on Friday, 2 September, a key event during her forthcoming visit to Scotland.

5. Referring to Chartist disturbances in the manufacturing districts.

6. We have been unable to ascertain to which of the London morning papers WC specifically refers. On the day in question, the columns of most papers were in fact dominated by reports from the manufacturing districts; the *Morning Chronicle* led with an editorial in praise of Auckland's administrative abilities but did not mention the planned reception at Holyrood, while the *Times*, *Standard*, and *Morning Post* all seem to have largely overlooked Auckland's return.

7. WC draws what appear to be a pair of breeches, 2 cms in length, following the word 'of'.

[3340] TO THE BURSAR OF WORCESTER COLLEGE, 14 OCTOBER 1843

MS: Worcester (WOR/BUR1/22/2/33). Published: A&C12, p. 3.

446, Strand¹ 14th Oct: 1843

RECEIVED of The Bursar of Worcester College

The sum of Nine Pounds - - | as p^r Bill delivered –

FOR Edm^d Antrobus²

W. Wilkie Collins

£9.--.--³

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 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.

[0018] TO HARRIET COLLINS, 13 JANUARY 1844

MS: Pembroke. Summary: B&C, I, p. 16. Published: BGLL, I, pp. 8–9. Summary: BGLL, I, p. 8.

Strand | Jany 13/44

My dear mother /

I've been in such a halo of Commercial Enterprise since I received your letter of "advice gratis" that this is my first opportunity of telling you that I feel the spirit of "maturity" strong upon me, having been in "a state of grace" ever since the 8th of this month as regards my mental faculties;¹ and in a state of deplorable feebleness as regards my bodily. The parties have knocked me up – I've made two speeches at supper and drunk so much of the juice of the grape that (to use the impassioned language of Elihu the Buzzite a comforter of Job) – "My belly is as wine". We got home after one of the festive scenes at 10 minutes past 4 A.M. Charlie was so horrified at

hearing the cock crow that he showed a disposition to whimper and said that people out so late as we, were not in a fit state to die.

We've had some curiously bad dinners and Christy has made some ponderously heavy bread stuff² – in substance, like putty and sugar enclosed in boiled mahogany. Your husband being an imaginative person says tis home-made bread!!! So we eat it, and I make a mental apology to my stomach for every morsel I put into my mouth.

D'ont hurry your departure – work out the Doctors Bill in sea air. Do'nt eat any rumpsteaks. Give me your opinion of the Portsmouth Tarts (mine is favourable) and mourn for W^m Collins Esqre R.A. who will eat no pudding and swears that everything is poison but mutton and bread. He says he laid my case before the Galens of Southampton.³ If they are to be believed – by the time you return I shall have no stomach at all – Vive la Gastronomie! “which being interpreted” means: Damn Digestion!

I've no particular messages, beyond Loves from Devonport Street – we are all well. I wish I could say the same of Mr Antrobus' family⁴ – Poor little Ellen is laid up on an invalid couch in consequence of a weakness in the hip which Sir B. Brodie seems to think requires great care⁵ – The accounts of her are better this morning.

Make my kindest remembrances to Mrs Otter Miss Smallridge and Miss Otter and any other of my friends at Portsmouth whom you may chance to see. In a terrific hurry.

Yours most affectionately | Wilkie Collins

I have had my usual invitation from the Highbury Pedagogue – going on Friday – Mrs C to be embraced by the scholars at ½ past six precisely⁶ – speeches 8 oclock – Bed at one – w'ont sleep there

1. 8 January 1844, his twentieth birthday.

2. Here, 'Christy' is probably WC's maternal aunt Mary Christina Geddes though this might also be a family servant.

3. Galen was a second-century Greek physician from Pergamon in Asia Minor, whose name became a synonym for the art of medicine in mediaeval Europe. Here WC uses the term with reference to two of the sons of the eminent Southampton schoolmaster, John Bullar Sr (1778–1864: *ODNB*): Dr Joseph Bullar (1808–69) and Dr William Bullar (1810–1869), both then of the Royal South Hampshire Infirmary. See Henry Dayman, *The Beloved Physician: A Memoir of the Late Dr Joseph Bullar* (Southampton: Sharland, 1869). The Collins and Bullar families seem to have become acquainted in the early 1840s when the eldest son, barrister John Bullar Jr (1807–67), who became an executor of WmC's will, was a near neighbour in Oxford Terrace, Bayswater (Lycett, pp. 56–57).

4. 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.

5. Probably Sir Benjamin Collins Brodie (1783–1862), author of *Pathological and Surgical Observations on the Diseases of the Joints* (1818).

6. Referring to Mrs Cole, wife of WC's former schoolmaster.

[0019] TO HARRIET COLLINS, 30 JULY 1844

MS: Morgan (MA 3150/11). Published: B&C, I, pp. 17–19. Summary: BGLL, I, p. 9.

44^b Strand West | July 30th 1844

My dear Madam

Charlie is a Scribe and I am a Pharisee: for he pays you real attention, while I only talk about it. However I mean to take my turn at the employment epistolary now; and by way of quieting your anxiety about us, I will begin by assuring you that I am as triumphantly Commercial and Charlie as intensely pictorial as ever.

Miss Thompson¹ arrived yesterday evening – Susan,² Mr Brandling³ & “Brother and self” welcomed her – Currant pie, drawing room sofa and captain's biscuit awaited her – Moral conversation soothed her – Bed and washing-stand refreshed her – Breakfast settled her – She is well – “Saluberrissima est”⁴

An invitation came a few days ago from Leslie for you two and your humble servt⁵ – I went – met Mrs Macready – very nice woman – wish her husband was'nt a Radical.⁶

Tomorrow the Horticultural Society have a fête for those who did not use their tickets in the day when “the hurricanoes spouted”.⁷ I shall go – Six military Bands and the Duke of Devonshires [*sic*] grounds open.

Charlie goes to day to settle with Hogarth about the pictures being removed.⁸ There is a report that the Academy will allow two rooms to be open for the Art-Unionites to choose pictures from.⁹ For my own part, I don’t believe it. The Exhibition closed as usual on Saturday and I doubt their opening it again for anybody.¹⁰ However, in case of such a thing taking place, would the governor like the much-imposed but unalterably benignant “Patriarch” to take his chance with the rest?¹¹

Mrs Gray made us a present a little while ago of half a bread and butter pudding which we had tasted at dinner at her house, and most delicious it was – strange woman that sister of yours!

No letters of consequence have come. The Newtonian epistle of expostulation Charlie says he sent you a day or two back. Has he told you my having the other night to answer the bell at one o’clock in the morning? Never had such fun in my life – called out “who’s there”? – before I opened the door – Sepulchral voice answered – “Phelps” – Vague thought came across my mind that it was the wretched paper-monger of Edinburgh, who ~~had~~ /having/ failed in Commerce as well as in Engraving had come to sponge upon us – Answered – “no Phelps here” – voice returned – “Susan Greene” “All right” says I, “Susan’s up stairs taking a snooze”. “Shes sleeping with my wife” says he “Good Heavens” says I – [“]She’s got the key of my house[”] says he – “Has she”? says I – “Will you wake her”? says he – “With pleasure” says I – “I’ve been from Putney to Chelsea” says he – “Indeed” says I – “And from Chelsea [to] here” says he –

Well, Madam, I let him in; seeing how it was at last. Martha (not the sister of Mary) had been visiting Susan with her brats – her husband had not come to fetch her as he promised. She had given him up for that night and (taking the key of their house with her) had gone to sleep at a neighbours, not being able to carry the brats to Chelsea by herself. This I did not find out till I had woke Susan.

I knocked at their (the servants’) door, and: –

~~~~~  
The virgin, she lept from her bed,  
As solemn as usual, (confound her!)  
With her nose looking devilish red,  
And chemises by dozens around her,  
Cries she, “what’s the matter? [”] – Says I,  
“Mister Phelps you’re unable to [chousely],”  
“In the passage he’s piping his eye,”  
“Cause you’ve taken the key of his house [”]  
Fol de roll!

~~~~~  
“I’ve not got it” says she – “Pon my life [”]
Says I, “you’re o’erdoing the spree”!
“You may cheat the man out of his wife,”
“But damn it Maam! give him his key [”]
“You’ll find him, I think, in the hall; [”]
“I leave you my blessing and candle”;
“Ere you seek him just put on a shawl,”
“Or I swear I w’ont answer for scandal. [”]
Fol de roll!

~~~~~  
Well, she went down and sent off the unhappy Phelps without his key. What he did, whether he slept anywhere, or took it out in walking the Streets, I don’t know. Susan, of course

looked very foolish and made a good many apologies the next morning. I was not surprised at the mess they had all got into, knowing, as I do, what a set of asses the lower orders are in this country.

If you'll stay till I come back from Paris, I'll visit you at Ventnor. Shall you either of you be ~~up~~ /in London/ before I go?

Now, will you answer this question and the other about the Patriarch? It generally takes three letters to make you answer one interrogatory – witness the difficulty we had to get you to ~~answer~~ /reply to/ us about Caulton The Bigamist.<sup>12</sup>

I've only seen Romeo Ward once, for [~~del~~] the last fortnight.<sup>13</sup> He's so taken up with Juliet Chips that he's as impossible to be seen as a picture in the Octagon Room.<sup>14</sup>

Everybody sends regards and felicitations. The longer you keep Mr Collins in the country the better he'll be. Don't let him come up on our account. We look into rooms in the dark – peep about at bars and fastenings – get up early in the morning – don't drink anything like a glass of wine in a day – and are upon tremendously affable terms with the domestics

Upon taking the effect of this letter at a distance it strikes me as being of Bob: Leslie dimensions,<sup>15</sup> so I pull up for the present in the character of yours, my dear Madam,

Very affectionately | Wilkie Collins

Mrs Collins | Mrs Brasiers | Poplar Cottage | Ventnor | Isle of Wight

Charlie is in great tribulation about what he is to say to Crocker who came for the order to remove the pictures as usual.<sup>16</sup> Why is he cut out by Hogarth?

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1. Presumably a relative of Dr John Thompson (see [0001] to HC, 17 October 1831), more likely his unmarried sister Amelia, who the Collinses had met in Paris (see Lycett, p. 47), than his daughter Catherine (then aged only around 17).

2. Susan Greene, the maid.

3. Henry Charles Brandling (1823–97), an artist who had entered the Royal Academy Schools along with CAC and who was to illustrate WC's *Rambles Beyond Railways* (1851).

4. Dog Latin intended to mean, 'she is in excellent health'.

5. Charles Robert Leslie, R.A. (1794–1859: *ODNB*), painter of historical subjects and friend of WmC (see WC, *Memoirs*, I, pp. 103–104).

6. Catherine Frances Macready (1803/4–1852), née Atkins, wife of William Charles Macready (1793–1873: *ODNB*), the great actor-manager who held republican views.

7. The reference is to King Lear during the storm on the heath: 'You cataracts and hurricanoes, spout | Till you have drench'd our steeples, drown'd the cocks!' (III ii 4–5).

8. Joseph Hogarth, printseller, print moulder and publisher – see [0024] to him, 13 November 1844.

9. Referring to the Art Union of London founded in 1836, which used its annual subscriptions to purchase contemporary works of art which were distributed to its members by lottery.

10. The Royal Academy Summer Exhibition.

11. The four pictures contributed by WmC to the Royal Academy Summer Exhibition of 1844 were: 'The Catechist', 'Morning – Boulogne', 'Seaford – Sussex', and 'A Patriarch'. The last is described by WC as follows:

"The Patriarch," was an effort by the painter, in a branch of Art hitherto untried by him. It was a life-size study of the head, and part of the body of an old man; treated upon those principles of portraiture, which had so much impressed him in the works of the old masters. Painted upon this plan, the figure is designed with great vigour and singleness of effect: the tone of colour throughout the picture is deep, powerful, and subdued; and eloquently reminds the spectator of the high qualities of the school of Art that it follows. The oriental robe in which "The Patriarch" is dressed, was painted from one brought by Sir David Wilkie from the Holy Land, and presented to Mr. Collins by his sister. The picture is in the possession of the painter's family.

(*Memoirs*, II, pp. 253–254)

12. Unidentified.

13. The first reference in WC's letters to Charles James Ward (1814–1883), who was to marry WC's favourite cousin, Jane Carpenter, in February 1845. On the staff at Coutts bank, he was the older brother of the artist E.M. Ward who WC had met in Rome.

14. 'The Octagon Room at the Royal Academy was considered the "den" – the worst place to have a picture hung in the annual Exhibition' (Peters, p. 63).

15. Probably referring to the large size of the canvas typically employed by Leslie.

16. Alan Bean has informed us that, in a lavishly extra-illustrated copy of WC's *Memoirs* created by John Platt (private collection), is a note dated 21 July 1843 by WmC, giving instructions to, presumably, the porters at the Royal Academy to deliver the four paintings he had exhibited there that year to 'J. Crocker', who was presumably a commercial picture hanger. On the other hand, WmC must already have had dealings with Joseph Hogarth for some time, since in his capacity as Royal Academy Librarian, the painter had enquired on 17th December 1840 about the price Hogarth would

charge for supplying two volumes for holding large prints (note in Platt's copy of the *Memoirs*).

**[0020] TO HARRIET COLLINS, 8 AUGUST 1844**

MS: Pembroke. Summary: B&C, I, pp. 20–21. Published: BGLL, I, pp. 10–11.

Strand | 8<sup>th</sup> Augst 1844

My dear Madam

I enclose a letter from Robertson the Miniature Painter which I think requires an answer.<sup>1</sup>

With regard to The Carpet Bag, if there is nothing else for me, I suppose I must take it though I hate Carpet Bags with a great and bitter hatred. They don't protect your linen from damp, your brushes from breaking and your waistcoats from crumpling as a Portmanteau does. People sit upon a Carpet Bag because it is soft. Trunks tumble upon it for the same reason. There is not an accident to which Luggage is liable that a Carpet Bag does not fall a victim to. It never was meant for anything but a few shirts and stockings that may be knocked about anyhow. It is the most disagreeable machine to pack – the most troublesome to unpack – the most impracticable to carry that human science ever invented: and yet in spite of all these objections I must take it I suppose because I can't get anything else – “necessity's sharp pinch.”<sup>2</sup> I shall pack it myself. That infernal fool Susan will spoil everything if she attempts it. I lectured her the other day upon inhumanity. In her zeal for science, or for her kitchen, (I don't know which) she attempted to re-introduce by the kitten's nose that which the innocent animal had just previously expelled as worthless from an opposite and inferior portion of its body. Charlie tried rage upon the subject with the cook. I tried philosophy with the housemaid. He failed. I succeeded – Purified is the nose of Snooks.<sup>3</sup>

I am very much obliged for the permission to bleed the Estate. I shall take my money in £5 notes. They change them in Paris at an advantage to the English. Charles Ward will recommend me to the man he employed for this purpose.<sup>4</sup>

I will see that Sir A Callcott is inquired after immediately.<sup>5</sup>

Leigh Hunt's sons [*sic*] wife has been at it again. Charlie commiserated and that was all.<sup>6</sup> Let me only catch any of these hangers on that Mr Collins's No 12 has brought about the house!<sup>7</sup> They would not trouble us again I suspect till the governor returns. – If that great man Malthus had been attended to we should have had no beggars by this time<sup>8</sup>

No other letters of any importance have come – the Carpenters are at Hampton Court.<sup>9</sup>

I thought you had cut Marshall [Clanton].<sup>10</sup> He'll borrow money of you if you don't mind. MacKay you won't be troubled with long.<sup>11</sup> He's just the man to tumble off a high rock during his geological researches. Or you might frighten him to death by one of your vocal performances. He's easily got rid of – poor Devil! The other fellow must be insulted.

Oh those frescoes! Upon my honor I can fancy the spirit of Raffael wandering round the Hall at night and weeping for shame and sorrow as he looks at them.<sup>12</sup> Maclise is the only man there is any hope of. He seems to understand his material at least.<sup>13</sup>

Of course you have heard that the Queen has Duke of Yorked us.<sup>14</sup> Both mother and son going on perfectly well –

Charlie will write tomorrow or next day. Accept our loves and believe me

Ever yours | For Brother & Self | Wilkie Collins

“The confederate” will lend me his box.<sup>15</sup> Is there any harm in taking that instead of the Carpet Bag?

You do'nt say a word about how you got through your day. What can you possibly do with yourselves?

We are going to follow the footsteps of Sterne – from London to Calais – Calais to Montreuil – &c &c &c<sup>16</sup>

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1. Andrew Robertson (1777–1845), Scottish portrait painter and miniaturist.

2. ‘Necessity's sharp pinch’, *King Lear* II.iv.211.



3. Snooks, the Collins family cat.
4. Charles James Ward, employee at Coutts' bank, WC's companion on the trip abroad – see [0039] to him of 10 August 1847.
5. Probably Sir August Ward Callcott (1799–1844: *ODNB*), RA, landscape painter, who died on 25 November of that year.
6. The son of the poet and critic James Henry Leigh Hunt (1784–1859: *ODNB*), Thornton Leigh Hunt (1810–73: *ODNB*), was a bohemian journalist who married Catherine Gliddon in 1834, and eventually had ten children by her. WmC's fame as a painter seems to have encouraged Hunt to seek charity from him following the birth of another child.
7. The allusion escapes us. The reference seems to be to the sale of a painting by WC's father, yet the only picture by him numbered 12 in the catalogue of the Royal Academy seems to have been 'Stirling Castle' back in 1824.
8. A reference to *An Essay on Population* (1803) by Thomas Robert Malthus (1766–1834).
9. Presumably Margaret and William Carpenter, WC's maternal aunt and uncle, together with their six children.
10. Unidentified.
11. Unidentified.
12. Referring to the exhibition of cartoons and frescoes sponsored by the Commissioners on Fine Art which opened at Westminster Hall on Sunday 30 June – see the article 'Exhibition at Westminster-Hall' in the *Times*, 1 July 1844, p. 3f–g.
13. Daniel Maclise (c. 1806–70: *ODNB*), painter, friend of CD, whose fresco 'Knight' was also on display at Westminster Hall, and was praised by the *Times* as 'the gem of the collection'.
14. Referring to the birth at Windsor on 6 August 1844 of Alfred Ernest Albert, fourth child and second son of Victoria and Albert – see the *Times*, 7 August 1844, p. 5a–c. The title of Duke of York is traditionally given to the second son of the British monarch, though in this case the title was not conferred and Alfred was created Duke of Edinburgh in 1866.
15. His travelling companion, Charles Ward
16. Referring to Laurence Sterne's *A Sentimental Journey through France and Italy* (1768).

### [0021] TO HARRIET COLLINS, 28 AUGUST 1844

MS: Morgan (MA 3150/12), folded and directed.<sup>1</sup> Published: B&C, I, p. 22. Summary: BGLL, I, p. 12.

Hotel de Tours | Place de la Bourse | Paris | Aug<sup>t</sup> 28<sup>th</sup> 1844

My dear Mother

We have just arrived after a journey of four and twenty consecutive hours at the above house of call for man and beast.<sup>2</sup> I am so horribly hot, tired and hungry that this letter must be merely a warranty that we are both hitherto "sound in wind and limb". The voyage was remarkably calm and the journey by Diligence favoured with the loveliest weather – the situation here is the most "central" in Paris – within a few minutes walk of the Palais Royal The Louvre &&

You shall, in a few days, have a more extended account of our non-adventures and some idea of our future plans. Answer this as soon as possible for I want to know where you are and whether those infernal domestics have got their "governor" or not. Ward sends remembrances – and I love and apologies for the shortness of this letter.

Yours affectionately | Wilkie Collins

Mrs Collins | 1 Devonport Street | Hyde Park Gardens

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1. To: 'Mrs Collins | 1 Devonport Street | Hyde Park Gardens | London'. 'Angleterre' is erased and there is a postmark 'L | AU-31 | 1844'. On the back the letter is readdressed in another hand to 'M<sup>rs</sup> Collins | Mrs W<sup>m</sup> Smith | Shedfield Green | Farnham | Han[ts]'.

2. WC and Charles Ward, on the first of four summer trips to the continent together during the 1840s. On this occasion they returned to England in late September.

### [0022] TO HARRIET COLLINS, 4, 5 SEPTEMBER 1844<sup>1</sup>

MS: Morgan (MA 3150/13), folded and directed.<sup>2</sup> Published: B&C, I, pp. 22–24 (dated 4 September 1844). Summary: BGLL, I, p. 12 (dated 4 September 1844).

Hotel de Tours | Place de la Bourse | Sept 4<sup>th</sup> 1844

My dear Mother

On our return from St Denis where I had been thinking about the death of the kings of France (who are all buried there) I received your intimation of the lives of my relations – a much more satisfactory subject for reflection.

We are now thoroughly settled here – and are dissipating fearfully – gardens, theatres and Cafés being the conglomerate parts of the Parisian Paradise we are most inhabiting. Last Sunday we went to Versailles. Quantity of Pictures there tremendous. Quality exactly the contrary – about half a dozen seemed to me exquisitely beautiful; but the rest (being those pictorial abominations called “Battle pieces”) I could not appreciate. The Louvre we have visited several times. “The Judgment of Brutus” and “The Wreck of the Medusa” are worth the journey to Paris alone.<sup>3</sup> The first I think the very finest historical picture of modern times. The Luxembourg Gallery we have yet to penetrate.

I saw yesterday a glorious subject for Charlie – a dead soldier laid out naked at the Morgue; like an unsaleable cod fish – all by himself upon the slab. He was a fine muscular old fellow who had popped into the water in the night and was ~~laid out~~ /exposed/ to be recognized by his friends.

We breakfast out – dine out – read out and do every thing in fact in the open air but sleeping. Ward was most horribly bebugged on the first night of our sojourn but has changed his room and escaped further nocturnal visitation. I have seen nothing of the kind yet. The exertion of getting into my bed (which is as high as an elephants [*sic*] back and as soft as the Slough of Despond) being quite sufficient for me without the further trouble of noticing live stock.

Will you write to Mr. Antrobus when he returns (about the middle of this month) to ascertain the utmost extension of leave of absence that he will allow me. I should like to know it before the end of Sept in order to settle my plans. Will he give me the first week in October? or more? or less? or what?<sup>4</sup>

The weather is delicious not too hot by any means. You shall have a further bulletin of our adventures in a few days. While this fine weather lasts, I find great difficulty in giving /saving/ time for anything but sight-seeing. [*del*] Finishing this letter today is impossible Ward being outrageous for his dinner and I being interrupted by mortality’s most important visitation – clothes from the wash.

12 o’Clock

I have just got home from the Opera (Othello) The music most monotonously dismal and Duprez most grievously hoarse.<sup>5</sup> It is a noble Theatre, however; and its Wardrobe (judging by tonight’s [*sic*] performance) is superb.

Talking about Wardrobes – M<sup>r</sup> Collins ought to go to Calais. The Costumes of the people are so admirably characteristic. Upon second thoughts, though, I recollect hearing him ~~talk~~ speak about the place himself – so I may as well spare my enthusiasm on this head, as, under existing circumstances, it may turn out a bore.

Our journey to Paris was pleasant enough while it was day; but at night ’twas rather disagreeable. We could only get places in the banquette (a kind of pigeon house among the luggage at the top of the carriage). We were – three dogs and three passengers besides the conductor. The defence [*del*] against the night air was an ill-fitting glass above, and a leather apron below. What with the fidgetting of the dogs behind me, the howling of the driver to his horses, the melancholy parody upon snoring executed by Ward – the grunting of the fellow passengers and the indefatigable cigar smoking of the conductor I found sleeping impracticable and took it out in nocturnal meditation upon “everything in general and nothing in particular”.

We got to Paris at 12 o’Clock the next day having raced the whole distance with a rival vehicle. The /contending/ drivers [*del*] swearing “three-volumes-post-octavo” – full of oaths at each other at every opportunity.

I am delighted to hear of Mr Otters [*sic*] promotion and of the smooth current of affairs at Devonport Street. When /you/ write again let it be to the same direction as before. Ward has gone to bed after desiring his remembrances and I must do the same after sending love to all

ever yours | Wilkie Collins

P.S. | Let me hear again soon. [*del*] When all your plans are definitely settled “haste me to know

it”, for they will, of course, rather influence mine. You say you will leave Miss Otters [*sic*] before we come. You had better stay there I think (they are sure to ask you) and we can be stowed away anywhere. Of this, however, here after.

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1. Internal evidence shows WC resuming the letter after midnight, i.e. on the 5th.
  2. To: ‘Mrs Collins | 1 Devonport Street | Hyde Park Gardens | London’, with ‘Angleterre’ in the lower left corner. This address is erased and on the back the letter is readdressed in another hand to ‘W<sup>m</sup> Collins Esqr | Mr W<sup>m</sup> Smith | Shedfield Green | Farnham | Hants’. There are two largely decipherable postmarks: ‘[RJ] | SP 7 | 1844’ and ‘FAREHAM | SP8 | 1844’.
  3. By Poussin and Géricault respectively – the latter painting being more generally known under the title ‘The Raft of the Medusa’ (Le Radeau de la Méduse).
  4. Gilbert Duprez (1806–1896), French principal tenor at the Opéra de Paris, who performed the part of Rodrigo in Rossini’s *Otello* (1816).
  5. In the event, WC seems to have returned by the end of September – see [0023] to HC, 21 September 1844.

### [0023] TO HARRIET COLLINS, 21 SEPTEMBER 1844

MS: Morgan (MA 3150/14), folded and directed.<sup>1</sup> Published: B&C, I, pp. 24–25. Summary: BGLL, I, p. 12.

Hotel des Tuileries | Rue de Rivoli | Sept 21/44 | Saturday

My dear Mother

We have at last settled our plans. We start for Rouen on Wednesday next – stay there a day and then proceed to Havre and Southampton: so as to be at Miss Otters either the 28<sup>th</sup>, 29<sup>th</sup>, or 30<sup>th</sup> (on which of these days we shall arrive I cannot say for certain). Thus I shall easily be able to begin my official duties on the morning of October 3<sup>rd</sup>.

I have just returned from the Tour of the Churches – nothing but weddings going on – great mass of the people here always splice each other on Saturday because the nights [*sic*] ball does not interfere with the next days [*sic*] work; when that next day is Sunday. D’ont [*sic*] take much interest in Matrimony – so c’ant [*sic*] tell you anything more about the ceremony of marriage here than that the bridegrooms looked foolish and wore ill-cut coats and that the Priests looked sulky and had generally speaking red noses

Going tonight (as a duty) to the Theatre Français – to see Rachel in Les Horaces.<sup>2</sup> Know by bitter experience what a boor it will be – men in buff coloured blankets with fuzzy heads growling about their beloved country through five long acts with porticos ad libitum behind them for scenery. Have taken care to secure comfortable seats with spring cushions, so as to go sleep with dignity. Shall lie furiously about it in England – say it was superb &&& to gain credit for a classical taste

How I shall be able /to/ stand the tea & coffee breakfasts at home I d’ont [*sic*] know! Lambert<sup>3</sup> and I take to the déjeuner à la fourchette regularly. Oysters and Chablis – omlettes [*sic*] and radishes much better than that infernal charity-boy-cum-servant-maid-compound commonly called bread and butter. Yesterday we had some fish that literally made Ward bilious to look at it – afraid I shall be as fat as a pig if I stay here much longer – do nothing but eat and drink – very wrong I know – shall repent upon leg of mutton and rice-pudding when I get home

Ward has bought the [hog tools]<sup>4</sup> – he says they are capital. Three dozen is the quantity he has procured.

There will be no time I am afraid for you to write to me again before I leave Paris – your next letter had better be directed to Eastlands.

I was indeed – and am still – very much shocked to hear of poor Mr Tweedell’s death. He was [*del*] a really clever-fellow and a most admirable companion. [*del*] It is a most unfortunate commencement for the surveying labours of our friends in the north<sup>5</sup>

The weather with us is breaking fast. For the last two or three days it has been [*del*] chilly and cloudy and I am afraid our homeward journey will be a very rainy one. However we have no reason to complain. Three weeks of sunshine being enough to satisfy everyone but British Agriculturists.

Give my kindest remembrances to the party at Eastlands and with love to you all believe  
me yours affectionately  
Wilkie Collins

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1. To: 'Mrs Collins | at Miss Otter's | Eastlands | Southsea | Portsmouth | Hants | Angleterre'. Postmark torn and obscured.
2. The classical French actress Mme Rachel (Élisa Félix, 1820–58), who made her debut at the Théâtre Français on 12 June 1838 as Camille in Corneille's *Les Horaces*.
3. Unidentified, but see the references to the English visitor Charles/Charley Lambert in two subsequent letters to HC from Paris in 1845: [0026] 13 September and [0029] 30 September.
4. We cannot make better sense of this doubtful phrase.
5. Mr Tweedell remains unidentified, though he may have been a professional connection of WmC's friend Captain Otter, who, when WC accompanied his father to the north of Scotland in the summer of 1842, was 'engaged in surveying the coast of Thurso' (*Memoirs*, II, p. 209).

### [0024] TO JOSEPH HOGARTH,<sup>1</sup> 13 NOVEMBER 1844

MS: Texas (HANLEY II D555Ef, mounted in John Forster, *Life of Charles Dickens*, extra-illustrated, specially bound edition (1872–4), V). Published: BGLL, I, pp. 12–13 (with recipient unidentified), amended A&C8, p. 23.

Nov 13. 1844 | 1 Devonport S' | Hyde Park

Dear Sir

My father has commissioned me to re-write the descriptive matter for "Rustic Hospitality". My composition accompanies this note.<sup>2</sup> And will I hope prove tolerably satisfactory upon inspection

I remain Dear Sir | Faithfully yours | Wilkie Collins

P.S. | My father wishes to know if you have not received from Mc'Queen<sup>3</sup> the proofs of the "Pirate";<sup>4</sup> if so, he will be obliged to you to send them<sup>5</sup>

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1. Joseph Hogarth (1801–1879; National Portrait Gallery Directory of British Picture Framemakers), printseller, print moulder, and publishers of 60 Portland Street. See [0019] to HC, 30 July 1844, and [3200] to Hogarth, 18 November 1844.

2. WmC's picture *Rustic Hospitality* was painted in 1834. According to WC's *Memoirs*, II, p. 42: 'A repetition of it was then produced by the painter, for Mr Hogarth, the printseller; who published a clever and faithful line engraving from it, by Mr Outrim, in "Finden's Gallery of Modern Art"'. In fact it was originally included in Part X (issued 24 June 1842) of the sixteen-part series *Finden's Royal Gallery of British Art* (1838–49), which was 'Published by J. Hogarth' and 'Printed by Mc'Queen'. A later edition, which we have not been able to trace but which presumably included WC's revised description, appeared under the title *Finden's Gallery of Modern Art*, described as 'a Series of Highly-finished Steel Engravings, Illustrative of the Character, Beauty, and Costume of Many Lands; with Original Descriptive Tales'.

3. Probably William Benjamin McQueen, copper plate printer of 184 Tottenham Court Road (*Post Office London Directory*, 1843).

4. Referring to the illustrated Abbotsford edition of *The Pirate* (1844; vol. 6 out of 12 of the Waverley Novels, issued by Robert Cadell between 1842 and 1847), which had already been published (see *Times* advertisement, 28 October 1844, p. 12a). WmC was commissioned to make the drawings for five line engravings of Orkney and Shetland for this edition (*Memoirs*, II, pp. 209–223).

5. There is a line drawn across the page following WC's postscript, and beneath a note from WmC, reading 'My son had, about ten minutes before the arrival of your note, written the enclosed. W. C.'

### [3200] TO JOSEPH HOGARTH, 18 NOVEMBER 1844

MS: Unknown. On sale: Myers & Co., 59 High Holborn, London (Auction catalogue, No. 219, 1918), lot 85.<sup>1</sup>  
Published: A&C8, p. 3.

...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>2</sup>

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1. In addition to the 1½ pp. manuscript letter, the lot also included an engraved portrait of WC.
  2. See [0024] to Hogarth, 13 November 1844.

**[2999] TO A REPRESENTATIVE OF LONGMAN & CO.,<sup>1</sup> 8 MARCH 1845**

Draft: BL (Ad. Ms. 42575 f. 158).<sup>2</sup> Published: A&C2, pp. 59–61.

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: *ODNB*) or William Longman (1813–77: *ODNB*), 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 Tahiti 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*.

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. 352–357); 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. 278–281). [0026] to HC, 13 September 1845, suggests that the MS was by then in the hands of Chapman and Hall.

2. Though Peters (pp. 64–65 & p. 451 n. 25) 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 a 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.

### [0025] TO HARRIET COLLINS, 9, 10 SEPTEMBER 1845<sup>1</sup>

MS: Morgan (MA 3150/15), folded and directed.<sup>2</sup> Published: B&C, I, pp. 26–27 (dated [9 September 1845]).  
Summary: BGLL, I, p. 13.

Tuesday evening | Hotel des Tuileries | Rue de Rivoli | Paris

My dear Madam

I arrived at this place (without my baggage) this evening. The infernal boobies who govern the station at Rouen must have forgotten to put it (my portmanteau) in the luggage van. I made a tremendous disturbance about their negligence at the station here; the result of which has been a promise to recover "my effects" by tomorrow. As I saw my luggage safely delivered to the railway porter, I have no doubt that I shall find it on application, tomorrow afternoon.

On the passage across, there were only three people well enough to sit at the dinner table; of which trio, the heir of your late father's estates made a voracious and most important unit. As, (like "Marlow") "I generally make my father's son welcome where ever he goes"<sup>3</sup> I made acquaintance which every soul in the ship, from a good-natured negro who told me he was a student in philosophy! to a man with a blood-spotted nose, who knew all the works, of all the artists, ancient and modern, all over the world. Ere, however, I reached Paris "my very good friends" vanished into thin air; with the exception of a very agreeable /family/ party, who visit this earthly paradise for the first time and whose graces I may yet cultivate[.]<sup>4</sup> Like young Rapid I have "kept moving" ever since my arrival;<sup>5</sup> having shaken hands with every soul in this, my beloved hostelry, taken a bath, ordered boots, eaten a dinner, changed a sovereign, smoked cigars imbibed coffee and procured one of the chambermaids neck-handkerchief, as an impromptu nightcap, within a couple of hours after my first setting foot in "the capital of Europe"

As for Rouen, it is very fine indeed; I got a man in a blue blouse to take me all over the place in two hours – Gothic architecture, painted windows, palace of Justice, Joan of Arc, Chateau de Bellafort – by the powers, I saw them all!

Tell Charley (in case he comes home first) that the keys are in the cabinet drawer. Mrs Hall sent the letter of introduction the evening before I set off.<sup>6</sup> It is (with the M. S.) in the same berth as the keys.

I am so horrifically sleepy, that I am incapable of writing another line: beyond – yours affectionately

W. W. C.

Wednesday morning –

Write as soon as you receive this, telling me how the Governor goes on and what you mean to do about Torquay. How is Charley? Have you heard from him again?

News about my luggage must come in my next. I do not go to recover it till after post-time

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1. To: ‘Mrs Collins | At E. E. Antrobus’ Esqre | 9. Beacon Terrace | Torquay | Devonshire | England’, with ‘Angleterre’ added in the lower left corner. There are two postmarks, both largely illegible, though the fragments ‘10 | SE’ and ‘1845’ are visible.

2. The postscript shows WC concluding the letter on the following day, Wednesday the 10th.

3. The words are those of Charles Marlow, the young heir who enjoys the society of working-class women, to the wealthy Mr Hardcastle, who intends Marlow to marry his own daughter, in Act IV of Goldsmith’s comedy *She Stoops to Conquer* (1773). Unlike that of the previous summer, WC’s 1845 expedition to Paris was made not with Charles Ward but alone.

4. [0028] to HC, 23, 24 September 1845, reveals that the English family in question, with whom WC seems to have spent a good deal of time on this solo trip, was named Cormick.

5. Thomas Morton’s comedy *A Cure for the Heart-Ache* (1797) features a pair of characters named Old and Young Rapid, for both of whom ‘kept moving’ is the catch phrase.

6. Presumably referring to the Irish author Mrs Samuel Carter Hall (1800–81: *ODNB*), née Anna Maria Fielding, who was then assisting her husband in his role as owner and editor of the monthly magazine, *The Art-Union*. The specific nature of the letter of introduction eludes us, while the manuscript may well have been that of WC’s first novel *Ioláni*.

### [0026] TO HARRIET COLLINS, 13 SEPTEMBER 1845

MS: Morgan (MA 3150/16), folded and directed.<sup>1</sup> Published: B&C, I, pp. 27–29. Summary: BGLL, I, p. 13.

Saturday Sept 13<sup>th</sup> 1845 | Hotel des Tuileries | Rue de Rivoli

My dear Mother/

The day after I wrote my last letter, I recovered the baggage, by dint of “apostrophising” everybody at the station in the most forcible expressions I could muster up.

I am so weak with last night’s laughter (at “Le Medicin malgré lui”)<sup>2</sup> and so [del] /crammed/ with this mornings breakfast (oysters and cutlets) that writing this letter is by no means an employment of ease. I have scarcely been “all alone by myself” an hour at a time since my arrival. Yesterday, in sweating through the Louvre (with the travelling companions I told you of in my last) I [del] met – Solomon Alexander Hart. R.A.<sup>3</sup> and the day before drove past William Hookham Carpenter<sup>4</sup> in the Place Vendôme. An addition to these meetings with the British will arrive, next week, in the person of Charles Lambert<sup>5</sup> and three ladies.

Doctor Bullar’s<sup>6</sup> letter of introduction, I have not yet presented. Mr [Choveserk]’s<sup>7</sup> /note/ I delivered when I applied for my monies; but the individual indicated thereon, was not in the office to greet the individual indicated therein. I shall use him when I apply for my next remittance.

I have got some loves of boots in the newest Parisian fashion, which is:– Toes, broader than any other part – a freak of dandyism most delightful to people with “corns, bunnions [*sic*] and callosities”.

They have made a play, here, of the whirlwind at Rouen, which I saw the other night. It began with a chorus of manufacturers (sung out of tune) and ended in thunder lightning, fire from Heaven, smoking ruins, and a fat woman in tights and muslin petticoats who said she was Charity. It was evidently intended to be very impressive and, as the audience laughed prodigiously, I suppose it was.

Paris is twice as full as it was last year. The [del] Palais Royal is /now/ encased in denser clouds of tobacco smoke and /more/ crammed with a ~~more~~ heterogeneous crowd of people, every evening, than ever I saw it before. The children who assemble there are worth the journey from

England, alone. An evening or two since, a creature (whether “masculine, feminine or neuter”, I know not) bowled his hoop against the toe of my boot and /made/ me an apology (he seemed just able to walk and talk) so elaborately civil that I was perfectly astounded and took off my hat to him “in the impulse of the moment”. The men stick to their beards, their arguments, and their sugar and water, as usual; and the women eat as many bonbons, wear as many “bustles” & make as many speeches, as ever. The gutters hold their rights unfringed, the churches rejoice in their accustomed emptiness, the sugar plums still glitter in gorgeous indelicacy of design, each shopkeeper leaves his business to his wife and each grisette is redolent of sentiment and prodigal of smiles, as in the days of Sterne – in short (saving that it is more desecrated /than usual/ by the presence of the beef-eating British) Paris flourishes its “flesh pots of Egypt” and nourishes “the old man Adam” with the /serious/ industry and perseverance of former days.

Why the deuce don’t you come over here instead of vegetating among the dairies of Devonshire? My family (I put them down as my family, to save trouble, in the books of the Louvre!) want me to go to Nice with them.<sup>8</sup> Could you not send me £100, upon the strength of my M. S. and Chapman and Hall?<sup>9</sup> Or could you not make up your minds to take the journey yourselves and stay at Nice (think of the Protestant Church and the “resident English” [*del*]!) while I conveyed the younger branches of “my family” to – what Plummer the portly calls – “Cara Italia”? Life is short – we should enjoy it. I am your affectionate son

W. Wilkie Collins – you should humour me!

P.S. | Give my love to the Governor and tell him that I will eat “plain food” (when I come back to England) and read Duncan’s Logic and Butler’s Analogy (when I have no chance of getting anything else to peruse)<sup>10</sup>

Pray find out, whenever you think it Politic to do so, the utmost extent of leave that I can obtain from Mr. A. I left London the 7<sup>th</sup> of this month.<sup>11</sup> I ought to have my liberty extended to the 15<sup>th</sup> or 20<sup>th</sup> of October – at least.<sup>12</sup>

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1. To: ‘Mrs Collins | At E. E. Antrobus’ Esqre | 9. Beacon Terrace | Torquay | Devonshire | England’, with ‘Angleterre’ in the lower left corner. There is a Parisian postmark dated ‘13 | SEPT | 45’.

2. The three-act prose comedy of 1666 by Molière.

3. S. A. Hart, R.A. (1806–1881: *ODNB*), Anglo-Jewish painter specialising in historical subjects.

4. William Hookham Carpenter (1792–1866: *ODNB*), Keeper of Prints and Drawings at the British Museum, and husband of WC’s maternal aunt.

5. Unidentified, but see [0023] to HC, 21 September 1844.

6. Probably Dr Joseph Bullar – see [0018] to HC, 13 January 1844.

7. We have been able to make nothing of this reference.

8. The Cormicks – see the letters to HC [0025] 9, 10 September and [0028] 23, 24 September 1845.

9. A further reference to WC’s first novel *Ioláni*, which in the event was not published by Chapman and Hall.

10. William Duncan, *Elements of Logic* (1748) and Joseph Butler, *Analogy of Religion, Natural and Revealed* (1736), two philosophical works more likely to appeal to Collins senior than his son.

11. On 3 September WC had been paid £35 out of his father’s bank account, presumably for this trip (Couatts: WmC).

12. WC adds this second postscript on his first page, above the salutation and to the left of the address.

## [0027] TO HARRIET COLLINS, 16 SEPTEMBER 1845

MS: Morgan (MA 3150/17), folded and directed.<sup>1</sup> Published: B&C, I, pp. 29–30. Summary: BGLL, I, p. 13.

Hotel des Tuileries | Rue de Rivoli | Sept 16<sup>th</sup> 1845 | Thursday

My dear Madam

I was agreeably surprised by the appearance of your letter this morning, as (~~from the delay~~) I had given /up/ all hopes of further epistolary communication on your part, having received Ward’s answer to my first missive on Monday last.

“The Evil One” (whom you mention with somewhat unladylike want of courtesy at the close of your letter) is such an exceedingly gentlemanlike dog in this city, with his theatres and his kitchens, that I find it rather difficult to “cut his connexion”. I have bought an Opera Glass, so I must, of necessity, go to the Play to use it. I have got a box of Soda Powders, so I must, [*del*] in



common justice, deliver myself to Gastronomy, to test their correcting powers, [~~del~~] /on/ my [~~del~~] /digestive/ organisation. In short, “I sticks” to the “poms and vanities” – ne’er an Evilangelical [~~del~~] of the lot of ’em can accuse me of being “a spiritual rebel”, here.

I have seen no sights – the pictures and your sister’s spouse excepted<sup>2</sup> – I kept the mighty hunter of prints away from his dinner till the landlady of the Hotel positively came in to remonstrate! But as he had the audacity to tell me that he considered that he was journeying here “in the capacity of a public servant” (!) my bowels had no compassion for his, and I stuck to my seat and my conversation to the very last.

It has rained pretty pertinaciously with us, for the last four or five days; so, I have subscribed to Galignani’s Library to keep off ennui. Harrison Ainsworth<sup>3</sup> was there today, sitting, as usual, in the positions of his different portraits. Hart, too, is here – I met him at the Louvre.<sup>4</sup>

I have just come from the Exhibition of the rising landscape painters in France. The worst Suffolk street landscape is superior to the best picture of this precious collection, which is worth a visit, as affording an example of a very rare human attainment – the perfection of incapacity. Skies, trees, grass – colour – composition, drawing – all are equally bad. Not a square inch of any of the canvasses is respectable even by accident. Yet these daubs have received twice the criticism bestowed upon the whole Royal Academy with us, and have produced twice the sensation every [~~del~~] felt in England on the opening of the Exhibition! The start of young /a new/ man in Literature or Art is a matter of intense moment to every educated individual in this city. If the governor sent a sea-piece to the Louvre, he would be deified in the papers and hot-pressed in every salon of Paris. [~~del~~] Money is to obtained [~~del~~], too, as well as admiration. The average /amount of the/ yearly remuneration to the Dramatists /only/ of this place, [~~del~~] is from £70,000 to £80,000!

I suppose you have heard ~~that~~ of the death of poor ~~old~~ Mr Ward. It happened about a week or a fortnight ago.<sup>5</sup>

Doctor Bullar’s letter of introduction still remains in my pocket-book. I am [~~del~~] leading so thoroughly free and easy a life that I feel immensely disinclined to the bore of making a new acquaintance. I must, however, present my “credentials” I suppose, or I shall give offense to the “Medico”.

You say nothing about Charley, so, I suppose he /is/ just as pleased with his disgustingly pastoral pursuits as you are.

If you want anything in the way of spectacles &c &c, this is the place for them. An opera glass in London costs £4 ,, ,, here it comes to £2 ,, 4 ,, -. Every other specimen of the Opticians craft is equally cheap.

I always read your letters through. Considering that he is a lamb of Mr Dodsworth’s flock,<sup>6</sup> Mr Collins evinces a most unchurchmanlike disposition to scandalise other people. Heap coals of fire upon his head by giving him my love in return for his fabrications and believe me affectionately yours | W. Wilkie Collins

Remember me very kindly to the Antrobuses and Strong and everybody at Torquay but Mrs Travers, who has rather too much of “the leaven of hypocrisy”, as Moses observes,<sup>7</sup> for my taste.

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1. To: ‘Mrs Collins | Beacon Terrace, | Torquay, | Devonshire; | England’, with ‘Angleterre’ added in the lower left and “Paid” in the upper right corners. There are Paris and Torquay postmarks dated 19 and 20 September respectively.

2. William Carpenter, the husband of HC’s sister.

3. William Harrison Ainsworth (1805–1882: *ODNB*), the popular historical novelist.

4. Solomon Hart, the painter.

5. Perhaps Charles Ward’s grandfather.

6. A reference to the Rev. William Dodsworth (1798–1861: *ODNB*) whose Tractarian congregation at the Margaret Street Chapel, Cavendish Square, William and Harriett Collins joined in the early 1830; see, e.g., WmC’s letter to HC of 17 October 1831, where he notes, ‘Mr Dodsworth continues his sermons upon the fearful character of the present times.’ (WC, *Memoirs*, II, pp. 1–2). In the summer of 1837, while the Collins family were in Italy, the flock had migrated to the newly constructed Christ Church in Albany Street where Dodsworth became perpetual curate.

7. Strong and Travers remain unidentified, while the biblical reference should be to Jesus rather than Moses: see Luke 12:1 (AV), where the disciples are warned against ‘the leaven of the Pharisees, which is hypocrisy’.

[0028] TO HARRIET COLLINS, 23, 24 SEPTEMBER 1845

MS: Morgan (MA 3150/18), folded and directed.<sup>1</sup> Published: B&C, I, pp. 30–32. Summary: BGLL, I, p. 13.

Hotel de Tuileries | Rue de Rivoli | Sept 23<sup>rd</sup> 1845

My dear Mother

The weather, here, today, is again admirably adapted for letter-writing. It has been raining furiously the whole morning and as a matter of course I have been reduced to reading furiously at Galignani's Library by way of adapting myself philosophically to the changes of the ~~weather~~ sky.

I am much obliged by your information about my return. I shall give up the Belgium plan and come back the shortest way – by Boulogne and Folkestone.<sup>2</sup> Paris is the same to me, with, or without, sun; but traveling in rainy weather (and I see no chance of a change) is detestable.

The *[del]* old characteristic /and indiscriminate/ regard for “the small sweet courtesies of life” withstands the innovations of the new school of melodramatic rudeness more stoutly than I supposed. There are some Frenchmen, still, who possess the politesse that once enchanted Sterne. A gentleman, covered with orders, who sat in the next stall to me at the play, the other night, made me two bows and begged my pardon for taking the liberty of removing the tail of my coat (which had obtruded itself on his seat) to get at his opera glass! This was tolerably delightful; but, an adventure that happened to me yesterday, eclipsed the gentleman with the orders, completely.

I was just passing the “cuisine” of this hotel in my way to the Café where I breakfast when I was stopped by a loud cry of Monsieur Collins! I turned round and confronted the Kitchen maid with an immense pan of some boiling ingredient which in her hurry, she had forgotten to lay aside. “Comment?” said I. “Virginia, desires her kindest remembrances to you, Monsieur” said she – and here the kitchen maid put down the boiling ingredient and wiped a “black” off her nose with the end of her apron. “I am extremely obliged to Virginia”, said I, “but who is she”? – “What! Monsieur has forgotten Virginia, [”] said she; [“]Oh Heavens! this is very desolating” – (I translate literally). “She had my place, that poor Virginia and hearing on a visit to the landlady, that you were here, she could not refrain from charging me with her kindest remembrances”. By this time I discovered that Virginia was last year's kitchen-maid; but I had not then and have not now ~~any~~ /a clear/ recollection of her. However, I told a lie and said I had, for fear of hurting Virginia's feelings. Is not this deliciously French? Fancy the astonishment of a thoroughbred Englishman at hearing that a kitchen-maid named Virginia(!) whom he *[del]* /scarcely recollected and whom he never fed with money, *[del]* /had sent/ him her kindest remembrances when she heard he was again in the Hotel where she had once served! You might rummage the world over without finding such a set of originals as the people at this place. They all attempt to talk English and all fail in the most ludicrous manner. I had scarce put my head out my bedroom door, this morning, when the waiter approached me swinging his arms, opening his mouth, and making an indistinct cackling noise in which the word “Omeberellaw” played a prominent part. I screamed with laughter and (after he had cackled for a short time longer) so did he. He had been learning (from the master I suppose) to address me in English about the necessity of taking an umbrella as it was raining dreadfully; but such a horrible mess did he make of his harangue that not one word of it was intelligible except – Omeberellaw. It was really and truly exactly like the “cackling” of a goose

It is *[del]* too late to day to send this; I must (like Caliban) “to dinner”;<sup>3</sup> and finish my epistle tomorrow.

Sept 24<sup>th</sup>

I have just seen the Historical Exhibition of pictures by the rising men. There is more respectability in this show than in the last I told you of – but the works of the young frenchmen in history are still ineffably below those of the Royal Academy students.

On returning from the Beaux Arts I looked in at the Morgue. A body of a young girl had just been fished out of the river. As her bosom was “black and blue” I suppose she had been beaten into a state of insensibility and then flung into the Seine. The spectators of this wretched sight were, for the most part, women and children.

I conclude by your letter that you are not likely to be in London before November. Hart leaves Paris today. He hopes the governor has found some sand-banks to paint as he is in the field as a purchaser. (This was his message, what it means I know not)

Doctor Bullar's friend is, I suppose, not in Paris. They knew nothing about him at the address indicated on my letter of introduction

As I [*del*] do not pester myself with sight-seeing, I cannot oblige Mr Collins by making notes; but, I will do the next best thing – I will go to the Opera Comique tonight and hear them.

Love to the governor and kindest regards to the Antrobi –

Affectionately yours | W. Wilkie Collins

The name of the family with whom I became acquainted on the journey is – Cormick. They have left “this earthly, sensual, and devilish city”

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1. To: ‘Mrs Collins | 3. Beacon Terrace, | Torquay, | Devonshire; | England’, with ‘Angleterre’ added in the lower left and “Paid” in the upper right corners. There are Paris and Torquay postmarks, both largely illegible.

2. Presumably Mr Antrobus had vetoed an extension of WC's leave from work beyond October 15 – see the second postscript to [0026] to HC, 13, 14 September 1845.

3. Caliban to Prospero in Shakespeare's *The Tempest* (I.ii): ‘I must eat my dinner.’

### [0029] TO HARRIET COLLINS, 30 SEPTEMBER 1845

MS: Morgan (MA 3150/19), folded and directed.<sup>1</sup> Extract: Robinson 1951, p. 40. Published: B&C, I, pp. 32–34. Summary: BGLL, I, p. 14.

Hotel de Tuileries | Rue de Rivoli

My dear Madam

Either my two last letters have been lost or you have parted with the faculty of memory. The “mysterious” letter you refer to was the answer to the first I received here; and has been followed by two others – answers to your subsequent epistles. ~~What should induce~~ /Why/ you /should/ ~~to~~ refer, in your present communication, to my second letter exclusively, at the expense of my third and fourth, I do not know – unless, as I have hinted above, both my latter answers have been lost.

If you complain of my former epistles, you will be furious at this. It contains no impiety and it attempts no jokes. [*del*] It is devoted to a statement of my approaching INSOLVENCY.<sup>2</sup>

My “monies and usurers” will last me for my /miscellaneous/ expenses here; but will not pay, either my bill, or my passage home. A cheque for £10 „,-,- crossed with Ward's name, or with “Messrs Coutts & Co”, and enclosed in a letter directing the said Ward to pay the said cheque into the hands of Messrs Lafitte, Paris, will have the effect – weather permitting – of restoring me to Devonport Street.<sup>3</sup>

Should Mr Collins vow that he will pay no attention to the above modest, and, I may be permitted to say, ~~rease~~ luminous suggestion, do not be /in/ the least alarmed or put out of the way. I can live here a long time upon my credit, and when that is exhausted I can go into a “spunging house” without disgracing myself by any ungentlemanlike violence of behaviour to “my opposing creditors” – the actual difference between imprisonment at Paris and imprisonment at the Strand being too inconsequential to be worth ascertaining to a nicety.

My joke about Mr Collins's scandalising propensities was an answer to one of yours of the same nature – referring to his ~~invention~~ statement that I did not care about your letters; but it shall be ~~the~~ /my/ last /witticism/. People who live in the country and eat beefsteaks are not to be joked at with impunity.

The weather is as bad as it can be. I told you in one of my missing epistles that I should return by the direct way – i.e. Boulogne; and I see no reason – from the continuance of the rain and cold – to alter my determination, at present.

Hart left last Thursday. I have met no one since that I know. Doctor Bullar's friend is not in Paris and Charley Lambert has not yet dawned in “this pestilential city”. Thus, to the great

benefit of my french, my confabulations are all in the native language; and are held with all sorts and classes of the population – except the representations of the Jeune France; who are noisy, dirty, brainless fellows and whose near neighbourhood I cannot abide.

I am very sorry to hear of Bessy's death;<sup>4</sup> but I entirely disagree with you about the unworthiness of the world, for good people. The proof that you are wrong, is in the existence of such individuals as Mrs Collins in “the habitable globe” – (Dont forget the £10 ,,,-,-). Excellence such as your's – my dear Madam – cannot exist independant [*sic*] of usefullness, and would not be useful were people altogether unworthy of its softening and humanising influence. (The checque must be crossed “Messrs Coutts & Co”) Therefore, I am inclined to conclude: that as long as you are in the world, the world must, logically and absolutely, be worthy of everybody and everything in it. (A letter must accompany the checque directing Ward to forward it to Lafitte & Co Paris)

The weather has, hitherto, prevented my journey to Versailles to see Vernet's last great picture. Everybody is in extasies [*sic*] about it, here.<sup>5</sup>

I am sorry to hear that the governor's cough is again making its appearance. He must take care not to follow my example and catch cold. I have been snorting and sniffing for the last three days with very disagreeable regularity.

I shall be in the Strand the 14<sup>th</sup>, or 15<sup>th</sup>, I hope without fail. You need not be much alarmed about weather, as far as I am [*del*] concerned. I shall take a place in the coupé; and I bought a coat at Edgington's,<sup>6</sup> before I left London, as thick as a hearth-rug and as warm as a vapour bath

With love to the governor, affectionately yours | W. Wilkie Collins

Your account of Charley is very unsatisfactory. He seems [*del*] to have more chance of becoming a member of the Royal Academy of Dancing at Paris, than of the Royal Academy of Arts at London.

Remember that I have not disobeyed your parting injunctions about economy. You said you hoped I should make my Checque last for my trip. It has lasted for my trip but not for my return.

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1. To: ‘Mrs Collins | 3. Beacon Terrace | Torquay | Devonshire | England’, with ‘Angleterre’ added in the lower left and ‘Paid’ in the upper right corners. There is a Paris postmark dated ‘30 | SEPT | 45’ with an illegible Torquay endorsement.

2. WC uses large decorated block capitals.

3. The Paris banker referred to is Charles Laffitte, 48 bis, rue Basse du Rempart, Paris (Galignani's *New Paris Guide*, 1853, p. 595) – WC consistently spells the name incorrectly.

4. The good Bessy remains unidentified, though perhaps the reference is to a household servant.

5. As [0030] the following letter to HC makes clear, the reference is to Horace Vernet's ‘The Taking of Smalah’.

6. Perhaps Benjamin Edgington of 208, Piccadilly, a specialist in waterproof fabric.

### [0030] TO HARRIET COLLINS, 6, 7 OCTOBER 1845

MS: Morgan (MA 3150/20), folded and directed.<sup>1</sup> Published: B&C, I, pp. 34–36 (dated 6 October 1845).  
Summary: BGLL, I, p. 14 (dated 6 October 1845).<sup>2</sup>

Hotel de Tuileries | Rue de Rivoli | Oct: 6<sup>th</sup> 1845

I have just received – my excellent parent – your delightful communication of the 2<sup>nd</sup> inst. Many thanks for your expressions of affection and your announcement of the departure of the cheque.

It is raining in torrents today. My landlady in giving me your note assured me that she was shocked at the want of complaisance in the weather and that she could only account for it by imagining that “le bon Dieu” had been “dreadfully” offended by some “maladresse” on the part of somebody, and that the human family at large was “sou pénitence” on that somebody's account!

Yesterday however the human family had a respite from “la pénitence”, which I took advantage of to go to Versailles and see Horace Vernet's last great [*del*] /painting/ “The Taking of Smalah”.<sup>3</sup> I know of no picture – except Michael Angelo's Last Judgment – in Ancient or

Modern Art, so triumphantly successful as this wonderful work. Difficulties of the most stupendous nature, in drawing and composition, extending over a space of upward of two hundred feet, and varying in complexity at every succeeding foot of canvas, are overcome by Vernet – positively – in every instance. *[del]* The Arab palanquins, *[del]* the squadron of French cavalry galloping out of the picture – the frantic Jew pursued by an infuriated herd of cattle – the overthrown tents – the fainting women – the scared antelopes – the sand hills in the background – the slaughtered and slaughtering Arabs. These, and a hundred other objects incident to the terrible occasion, are all treated with equal fidelity and equal skill. How long I stood before the picture, I know not. It *[del]* raised my *[del]* /belief in/ the power of painting to a pitch I could never have *[del]* imagined possible before. It stands alone among the productions of Modern Historical Art – above all expression and beyond all criticism.

I have definitely fixed to depart by the 2 o'clock (P.M.) Diligence for Boulogne, on the 13<sup>th</sup> – and hope to be in Devonport Street on the evening of the 14<sup>th</sup>. My official labours will, therefore, commence on the morning of the 15<sup>th</sup>. By this plan, I attain the utmost extension possible of my stay in Paris – a very pleasant and necessary achievement, considering that the Italian Opera has begun and that “Pâtés de Foies Gras” are daily expected at the principal Restaurants.

You need cherish no feelings of commiseration for my solitary state. The privilege of being able to consult my own tastes and inclinations without the slightest reference to any one else, quite counterbalances the inconvenience of my being – like a late royal Solomon – “all alone by myself”. My time has never hung heavy upon my hands since my arrival; and, with the exception of an occasional sigh – physically ~~natural~~ /necessary/ and morally natural – when I am more than usually sensible of the increasing tightness of the waistband of my br-ch-s, a serene cheerfulness has pervaded my mental temperament /here,/ from my first pinch of snuff in the morning to my last at night.

If you think the air of Devonshire too relaxing for the governor you /will/ do quite right to quit Beacon Terrace as soon as possible. Nevertheless, I must say, *[del]* I am horribly afraid that he will catch another severe cold if he winters in London. I should strongly recommend him to write to Doctor Chambers, and ask his advice upon his future movements, before he makes up his mind to brave the November fogs in the Great Metropolis.

I thought I saw Mr Dodsworth the other day at Galignani’s. The Lauries I have not met with anywhere; but I may see them tonight at the Opera as all the Paris world is to “assist” at the “début” of Moriani in Lucia de Lammermoor.<sup>4</sup>

With love to the governor, affectionately yours | W. Wilkie Collins  
I have just come from Lafittes *[sic]*. The £10,-,- has arrived, and I am grateful.  
Wednesday morning

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1. To: ‘Mrs Collins | 3. Beacon Terrace | Torquay | Devonshire | England’, with ‘Angleterre’ added in the lower left and ‘Paid’ in the upper right corners. There is a Paris postmark dated ‘9 | OCT | 45’, with a Torquay endorsement the following day.

2. Regarding the extended dating, see WC’s final postscript, written on Wednesday 7th.

3. Held at the Musée National du Château, Versailles, ‘The Taking of the Smalah d’Abd-el-Kader’ by Horace Vernet (1789–1863) depicts an event during the French conquest of Algeria. In May 1843 a cavalry force headed by the duc d’Aumale surprised and overran the camp of the Amir Abd al-Qadir, comprising around 30,000 people – see John Ruedy, *Modern Algeria* (Bloomington: Indiana UP, 1992), p. 64.

4. Napoleone Moriani (1808–1878), Italian tenor who made his Paris debut in October 1845 at the Théâtre-Italien, in the revival of Donizetti’s *Lucia de Lammermoor*.

**[3147] TO [CHARLES WARD],<sup>1</sup> [1841–1845]<sup>2</sup>**

MS: Penn State (Box 1 Folder 179). Published: A&C6, pp. 3–4 (as to Unidentified Recipient).

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>3</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>4</sup>

When you answer this, pray give me an account of what has passed between you and old tea leaves,<sup>5</sup> upon the subject of the governor<sup>6</sup> and

yours very faithfully | W. Wilkie Collins

Whatever you tell me shall be kept “as secret as the grave”,<sup>7</sup> or one of your domestic [epistles].<sup>8</sup>

Burn this immediately

A cheque is enclosed with the Bill.

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1. Despite the lack of formal identification, this must be the first surviving letter to Charles James Ward (1814–83), a lifelong friend, whose younger brother, the artist E.M. Ward, WC had first met in Italy in 1838. Like his father, Charles Ward was an employee at Coutts & Co., the private bank in the Strand, the premises of which were close to where WC worked at this time. The reference in WC’s final postscript to the enclosure of a cheque and bill suggests that this is the first record of Ward acting as WC’s informal accountant.

2. The tentative dating is from the content, the salutation and signature, and the reference to WC’s father as ‘the governor’. The reference in the letter to a feud between the Collins and Antrobus households perhaps makes it likely that the letter derives from close to the end of this period. It seems highly unlikely, for example, that this letter precedes [0018] to HC of 13 January 1844, which speaks of the Antrobus family with considerable affection.

3. The letter clearly refers to WC’s informal apprenticeship, from January 1841 to late 1845 or early 1846, 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, pp. 196, 206, 350). He also secured WC the job at the office. It seems there was a major misunderstanding about whether WC would be paid.

4. 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*.

5. Clearly WC’s disrespectful nickname for Edmund Antrobus.

6. WC refers to his father WmC.

7. 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.

8. The word has an extra stroke between the initial ‘e’ and ‘p’ but cannot be anything but ‘epistles’.

### [0031] TO PETER CUNNINGHAM,<sup>1</sup> 2 APRIL 1846

MS: Parrish (Box 4/11). Published: BGLL, I, p. 14.

1. Devonport Street | Hyde Park Gardens | Thursday April 2<sup>nd</sup> 1846

Dear Sir

Should you be in our neighbourhood Friday, Saturday or Monday next, my father will be very happy – on either of those days – to show you the pictures he has prepared for the ensuing Exhibition<sup>2</sup>

Faithfully yours | W. Wilkie Collins

To / Peter Cunningham Esqre

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1. Peter Cunningham (1816–69: *ODNB*), journalist, friend of CD, author of *Handbook of London* (2 vols, 1849), treasurer of the Shakespeare Society (see *Pilgrim*, V, p. 285 n. 1). He was the son of Allan Cunningham (1784–1842), Sir David Wilkie’s biographer, who had died before the *Life* could be published, leaving his son to write the preface and see the work through the press.

2. Presumably the Royal Academy Summer Exhibition, the last at which WmC would exhibit. He showed five pictures (*Memoirs*, II, p. 352).

### [0032] TO HARRIET COLLINS, 31 JULY 1846

MS: Morgan (MA 3150/21), folded and directed.<sup>1</sup> Published: B&C, I, pp. 36–37. Summary: BGLL, I, p. 14.

Hotel de St Antoine | Antwerp | Aug<sup>t</sup> | July 31/46

My dear Mother

The heat in this place is of a superior degree of intensity to the temperature of Timbucto. I write this, literally in a reeking state. We arrived – all dust and perspiration – at 4 o’clock this afternoon at the above direction.

I accompanied Ward in the second class, after all. The impression the hard benches made upon my personal superficialities can never be effaced. As if labouring under insanity, I continued his companion in the fore part of the Steamer at 3 o’clock in the morning and got wet through with the spray. Ward vibrated between the bilious and the sick the whole voyage. I was perfectly well.

On our arrival at Ostend reason returned to me and I inveigled my beloved friend into a first class train. After perspiring for five horrid hours, we reached Antwerp in a state of fusion.

My observations on this country, like Adam’s first essays in ploughing, have been made by “the sweat of the brow.”<sup>2</sup> I find the country a great flat damp grim meadow speckled with church spires like pepper-boxes and dwellings like over-coloured baby-houses. I find the people possessed of immense physical energies – little intelligence and enormous seats to their breeches. The posterior portion of our Ostend waiter’s trousers would have clothed a whole family of destitutes in St Giles’s.<sup>3</sup>

I would continue my “revelations of” Belgium were I not, at the moment, overpowered by the heat and at a loss for time and paper – you shall have some more buffoonery in my next letter (if you can read this).

Write /to/ me by return of post letting me know how you go on at Iver, and, with love to Mr Collins, believe me

Affectionately yours | W. W. Collins

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1. To: ‘Mrs Collins | at Mr King’s | Iver | near Uxbridge | England’, with an illegible Antwerp postmark and an endorsement at Uxbridge dated ‘AU 3’.

2. One element of God’s curse on Adam for the act of original sin was, ‘In the sweat of thy face shalt thou eat bread’ (Genesis 3:19, AV).

3. The parish of St Giles remained a byword for insanitary housing and destitute inhabitants, although, as WC wrote, New Oxford Street (completed in 1847) was already being driven through the ‘Rookery’, the most infamous of its slums.

### [0033] TO HARRIET COLLINS, 6 AUGUST 1846

MS: Morgan (MA 3150/22), folded and directed.<sup>1</sup> Published: B&C, I, pp. 37–39. Summary: BGLL, I, p. 14.

Hotel de Flandre | Brussels | Aug<sup>t</sup> 6<sup>th</sup> 1846

My dear Mother

Finding Antwerp – after its antiquities had been exhausted – by no means a desirable residence for idle men, we removed to this place a day or two since, having directed any letters that might arrive after our departure from Brussels, to be forwarded to the above address. We

have – neither of us – received any epistolary commiserations from the bosoms of our respective families up to this morning.

I cannot ask you to answer this as we shall be on route for Bruges tomorrow – Ward refuses to extend his tour out of consideration for the suffering of his bereaved wife during his absence. He spouts prophetic – talks about his moral duties – tells me that I am a profligate and vows that he will be in London by Monday next. As I have no great pleasure in travelling by myself I shall return with him, and probably close my travels by an expedition to Iver the day after our arrival at Devonport Street.

Although Antwerp is essentially a dull town, although its inhabitants are a miserable compound of the worst parts of the Dutch and French characters, the pictures that are to be seen there make it worth a visit, were the transit from London ten times more difficult and expensive than it now is. I never knew of what the genius of Rubens was really capable till I saw the Descent from the Cross and the Marriage of St Catherine. These two works are such miracles of colour and composition, that I felt as I looked at them, the justice of Sir J. Reynolds’s remark “that it is difficult for the most sober judgment to name the superior of Rubens” in the art of painting on first beholding his works at Antwerp.<sup>2</sup> We were admitted to see a private collection containing some of his smaller pictures among which I noticed a portrait of a fat dignitary of the church with a large jowl, bleary eyes, and a sensual expression [*del*] /which/ was the finest piece of picturesque and natural portrait painting that I have ever beheld.

Last Sunday the streets of Antwerp were decorated with large strips of white linen numerous enough to have covered miles – tied on to young fir spars planted artificially in the pavement, ~~Portraits of Saints~~ pious inscriptions, /gaily-coloured/ flags and portraits of Saints rose imposingly above this deluge of spotless calico. Crowds of phlegmatic Belgians sauntered through the streets – perched themselves in the windows and sat at their doors in chairs placed in perilous propinquity to the kennels. This mighty preparation was intended to greet a procession carrying a new relic box of silver, which was expected to appear every moment. We mixed with the crowd (who to use the words of Don Quixote – “smelt of anything rather than amber[’]”)<sup>3</sup> and awaited the solemn advent of the sacred box with considerable impatience. After a long interval four soldiers loomed dimly visible through the masses of the crowd, and were followed by a troop of dirty-looking men [*del*] carrying filthy tallow candles and every now and then turning round and bowing indefatigably to a gang of priests in tawdry dresses who bore aloft a Britannia-metal-and-decidedly-second-hand-looking cross between a gigantic snuff-box and an old woman’s tea caddy; stuck on the shoulders of four corpulent copper angels endowed with an imposing amplitude of wing and gifted with singular sedateness of expression. These celestial gentlemen were tattooed for the occasion with leaves of flowers cast on them by several devout old women among the crowd. After being carried through the different streets in the manner I have just described, this honorable [*sic*] box was deposited in a church; where it was to be sung to and prayed over for fifteen days! So much for the piety of the good people of Antwerp!

The old city seems in many instance to have changed but little from its former self. The children still look as if they had just stepped out of one of Teniers’<sup>4</sup> pictures, the drinking vessels at the public houses have not varied in form since the days of Ostade,<sup>5</sup> and the houses and the Churches present the same picturesque variety of architectural combinations as in the distant days of the persecution of Alva<sup>6</sup> and the commercial  $\text{\textcircled{e}}$  glories of the merchants of Antwerp.

At Brussels, with the exception of a few old houses, everything looks clean new and modern. People have called it an imitation of Paris. I can see no resemblance between the two cities. There is none of the all-pervading gaiety of the French metropolis about the place. The spirit that animates the Boulevards and Cafés of Paris is wanting to the Boulevards and Cafés of Brussels. There is little in it to interest and less to amuse.

I have much more to write about – but my physical energies – so awful is the intensity of the heat – completely fail me. My strength will carry me no further than the bottom of this page. Give my love to Mr Collins and believe me

Affectionately yours | W. Wilkie Collins

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1. To: 'M<sup>rs</sup> Collins | at M<sup>r</sup> King's | Iver | near Uxbridge | England.' The letter is postmarked at Brussels on August 6 and franked at Uxbridge on August 8. WC writes on extremely thin paper with dark ink so that the texts on recto and verso are often difficult to distinguish.

2. This quotation from memory has not been traced, though it seems likely to derive from 'A Journey to Flanders and Holland in the Year 1781' in the second volume of *The Works of Sir Joshua Reynolds* (1797), which concludes (p. 427): 'I will venture to repeat in favour of Rubens, what I have before said in regard to the Dutch school, – that those who cannot see the extraordinary merit of this great painter, either have a narrow conception of the variety of art, or are led away by the affectation of approving nothing but what comes from the Italian school.'

3. The 1801 four-volume translation by Charles Jarvis of Cervantes's *Don Quixote* was found in WC's library at his death (Baker 2002, p. 88). Perhaps WC is recalling the following hilarious passage in Chapter 31, where Don Quixote imparts an aura of romance to the (in reality) less than lovely damsell Dulcinea:

'... One thing, Sancho, thou canst not deny; when near her, thou must have perceived a Sabaeen odour, an aromatic fragrance, a something sweet, for which I cannot find a name – a scent, a perfume – as if thou wert in the shop of some curious glover.' 'All I can say is,' quoth Sancho, 'that I perceived somewhat of a strong smell, which must have been owing to the sweat she was in with hard work.' 'Impossible,' cried Don Quixote; 'that smell must have proceeded from thyself: for well I know the scent of that lovely rose among thorns, that lily of the valley, that liquid amber.' 'Very likely,' answered Sancho; 'for the very same smell often comes from me which methought then came from my lady Dulcinea: but where's the wonder that one devil should be like another?'

4. Probably referring to David Teniers, the younger (1610–1690) of Antwerp, realist and genre painter.

5. Adriaen van Ostade (1610–1685), genre painter.

6. Referring to the repression of Calvinism by the Duke of Alva which helped to provoke the Dutch War of Independence from Spanish control (1568–1648).

### [0034] TO JOHN LINNELL,<sup>1</sup> 5 MARCH 1847

MS: Fitzwilliam (MS 3411–2000).<sup>2</sup> Extract: Story, II, pp. 25–26 (misdated).<sup>3</sup> Published: BGLL, I, p. 15.

1. Devonport Street | Friday, March 5<sup>th</sup> 1847

My dear Sir

You were kind enough to say that you would give us some advice about the treatment of our oil sketches,<sup>4</sup> when we had them ready for your inspection. If you can conveniently call on us, either Monday or Tuesday next, at any time before 3 o'clock, we shall be happy to show them to you.

Faithfully yours | W. Wilkie Collins

To / J. Linnell Esqre

1. John Linnell (1792–1882: *ODNB*), portrait and landscape painter, a longstanding friend and neighbour of WmC, resident at 38 Porchester Terrace, Bayswater.

2. A single sheet of black-edged mourning paper – WmC had died on 17 February.

3. On the MS is a pencil note in an unknown hand: 'printed by Mr Story but date omitted and explained wrongly'.

4. Probably sketches by WC and CAC, but may refer to those of WmC.

### [3311] TO S. C. HALL,<sup>1</sup> 18 MARCH 1847

MS: Lewis Collection. Published: A&C11, pp. 3–4.

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 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.

### [0035] TO GEORGE RICHMOND,<sup>1</sup> 20 MAY 1847

MS: Parrish (Box 4/11, formerly laid in copy of the *Memoirs*, II), damaged.<sup>2</sup> Photocopy: Texas. Published: Parrish & Miller, p. 11; Coleman, pp. 6–7; BGLL, I, 15–16. Extract: Davis, p. 50 (as to R. H. Dana).

1 Devonport Street | Hyde Park / | 20<sup>th</sup> May 1847

Dear Mr Richmond

I have been told by my mother that you have kindly offered to assist me in my projected

Biography of my father, by furnishing me with your personal recollections of his opinions on Art, and of himself. I assure you I shall receive your communication with extreme pleasure – it will be a very welcome and important addition to my materials for describing my father’s life as a painter, while he was in Italy – materials, which from the unfortunate scarcity of information in his journals of that period – are not, at present, quite so plentiful as I could wish.

In other respects I think I have got together, in various ways, a very important requisite for my task – matter generally interesting for the Biography; [which] is already advanced [to] the year 1815, and [which] will be illustrated by prints from my father’s pictures – the plates being our own property.

If you have any letters from my father and will entrust them to me to copy – you will increase my obligation to you.

Very faithfully yours | W. Wilkie Collins  
To / G. Richmond Esqr | &c &c &c

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1. George Richmond (1809–96: *ODNB*), RA, portrait painter and member of William Blake’s circle. His relationship to WmC is described in WC’s *Memoirs*, II, pp. 130–132.

2. On black-edged paper. Addressed and dated at the end of the letter after the signature. The paper is damaged at the end of the address line, affecting on the recto the areas of the text marked in square brackets, which have an element of conjecture.

### [3017] TO JOHN MURRAY,<sup>1</sup> 22 MAY 1847

MS: NLS (John Murray Archive, Acc.12604/1235).<sup>2</sup> Published: A&C3, p. 34.

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

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1. John Murray (1808–1892: *ODNB*), the third generation of the John Murray publishing dynasty based at Albermarle Street in London. In approaching the publisher, WC was perhaps influenced by the fact that Murray had issued Allan Cunningham’s *Life of Sir David Wilkie* in three volumes in 1843.

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.

### [0036] TO MARY LINNELL,<sup>1</sup> [SPRING 1847]<sup>2</sup>

MS: Fitzwilliam (MS 3412–2000). Extract: Story, II, pp. 24–25 (undated). Published: BGLL, I, p. 16.

Tuesday evening.

My dear Mrs Linnell

My brother and I are very anxious to take advantage of your kind invitation to us to pay

you a visit at Porchester Terrace some evening – I now write to know whether to-morrow or Friday evening will be convenient to you – We are disengaged on either day.

I shall hope to find Mr Linnell at home, as I hear he has some hints to give me respecting the early parts of my father's life which will I am sure be of very great use to me in the Biography I am now writing.

Do not trouble yourself to write – a verbal answer by the bearer – either for tomorrow or Friday evening – will be quite sufficient.

Truly yours | W. Wilkie Collins

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1. John Linnell's first wife, née Palmer (d. 1863), whom he had married in 1817.

2. The dating is suggested by the black-edged mourning paper and the reference to the early stages of writing the *Memoirs*.

### [0037] TO HARRIET COLLINS, 2 AUGUST 1847

MS: Morgan (MA 3150/23), folded and directed.<sup>1</sup> Published: B&C, I, pp. 45–47 (incomplete); BGLL, I, pp. 16–19.

Hotel du Grand Cerf | Aux Andelys, Normandie | August 2<sup>nd</sup> 1847

My dear Mother/

The date of this letter will be – geographically speaking – a mystery to you. Let me therefore tell you that we are still in Normandy at a place an hour and a half distant (in a railway point of view) from Rouen. Our Hotel was built in the 13<sup>th</sup> century and has remained to this day uncontaminated by the “hod” of the bricklayer of Modern times. At a short distance from us a ruined castle rises on a mighty crag which overlooks the Seine.<sup>2</sup> Opposite to us is a church built like this house in the year 1200 and ornamented with grand old painted glass windows crammed with effigies of queer saints, incomprehensible emblems and unimaginative verdure. Around us are picturesque old women sun burnt into an Indian red – large sheep dogs (I have already made acquaintance with one of them) pretty tortois shell cats (uncommunicative to strangers) and fierce young gentlemen with dirty faces blue blouses and beards whose expansive hairiness might put Esau himself to the blush. To say that we look out on all sides on toppling dirty old houses deeply suggestive of vermin and three-cornered rooms – is only to tell you what you already know – that we are in an old French town, and to assure that I mean to sketch furiously at all points and under any circumstances is only to inform you that I intend to make some use of a useful article of my luggage – of my cherished painting box – which with infinite “toil and vexation of spirit”<sup>3</sup> I have always carried at my back wherever Ward and I have turned our exploring steps.

Apropos of the painting box – I had made three sketches – the first two are failures – the third is exceedingly good, and a most elaborate undertaking – for it occupied three days of my time – But as I said before it is exceedingly good and the hours of my youth have therefore not been wasted upon it.

As to Rouen – I am glad we have left it – A more ghastly set of people than Rouennese it has never been my misfortune to meet with. When you have seen the old churches (in which by the bye there is not a picture or a statue worth five minutes contemplation) – when you have seen the place where Joan of Arc was burned (I don't believe in Joan of Arc at all for my own part) you have seen all that Rouen can afford to interest you. The people are all sordid trades people who sit behind their counters all day and lounge silently about the Exchange all the evening. Last Saturday night we went to a (so-called) Fête given at some public gardens near the city – the profits of the festivities to be dedicated to the poor. When we got into the gardens the air smelt damp and earthy as if we had descended into a catacomb – A few lamps – enclosed in dirty canvas and half expiring – the very beau ideal of the illuminations of an applewoman's stall – were all that brightened the darkness of the night – We found swings and roundabouts rotting direfully in dark unfrequented walks – women varying in ugliness from the simply plain to the utterly repulsive – and men vain as peacocks – silent as boarding-school [songsters] at their first ball and

restless as condemned spirits in the [vastness] of the ancients – After a mournful interval we were “bidden unto” an open air theatre – where we found an orchestra composed of one fiddle and a dramatic personae of three amateurs – Anything more dismally wretched than the acting of this histrionic trio or more hopelessly unintelligible than the play they performed I never witnessed – After the theatre came some dancing – in which the [appreciations] stood in the same relation to the spectators as three to three hundred – or a Thames wherry to a three decker. After the dancing came a display of fireworks which lasted five minutes and accomplished – nothing – After the fireworks Ward and I got too intensely miserable to do anything but depart for our hotel. How long the townspeople continued their funereal Saturnalia I know not. The papers advertised that the Entertainment was to begin at eight of the clock in the evening and to end at five of the clock in the morning!

We have made two or three country excursions from Rouen. One was to the Ancient Abbey of St George Bosherville<sup>4</sup> – We started at 6.A.M. by steamboat (without breakfast) got put ashore on the banks of the Seine at eight o’clock – walked (still without breakfast) – eight miles – arrived at last at St George &c and breakfasted at a “cabaret,” where the hostess (a woman five feet broad by three feet long) asked us, as she laid the cloth, whether we had our own knives with us (!) – This excellent woman had no milk in the house, so we breakfasted à la fourchette on wine, meat, omelette &c &c – which gave Ward a violent head ache and made me very sleepy and unideal – After our meal we started to see the Abbey Church but the Beadle was practising agriculture – i.e. labouring in the fields, so we went into a pine wood to wait his return. There, Ward fell asleep and I made a sketch – One of the failures already alluded to. When I had finished my failure and Ward had finished his nap we returned – but the agricultural fervour still possessed the beadle – the villain was still pastoralising in the fields – and though I penetrated into the priest’s garden and asked everybody I met to let us into the Church – and “drummed” at the Church doors, and so forth, we could not get in, after all. So we returned to the “Cabaret” and got a huckster’s cart to take us back to Rouen – or rather to the entrance of Rouen; for Ward was proud and refused to drive up to the Hotel in our excellent but humble and uneasy vehicle –

Soon after this we drove out to a country chateau inhabited by a rich Frenchman – a cidevant merchant. Our Phaeton drove up to this gentleman’s private grounds as if we had arrived by invitation – we were met in descending from our vehicle by the owner, who asked us into his house and showed us all over it himself. He was a very polite old gentleman – a bachelor [*sic*] and an admirer of the Arts. His rooms were decorated in the Classical Pompeian style – His walls were covered with choice engravings from Wilkie Turner and all the old masters<sup>5</sup> – His halls and staircase were adorned with beautiful bronzes and magnificent copies of the Apollo Belvidere – the Venus de Medici and other irreproachable antiquities. His library was excellently provided with the works of English authors as well as French and Latin and one of his rooms was stocked with the finest collection of of [*sic*] stuffed tropical birds I ever beheld. But the greatest treat we derived from our visit was from the view from the Chateau – The Park commanded the whole panorama of the Seine, with its wooded islands, its rugged cliffs – its undulating forests and its rich pasture lands; and the complete extent of the distant city – of Rouen – the cathedral spires of which rose before us through the hot golden mist of a cloudless summer day – We staid upwards to two hours at the gentleman’s abode and returned, coveting our neighbour’s house, in inexpressible forgetfulness of the patriarchal requisites of the tenth commandment.

I received your letters with great satisfaction. The news about my excellent “Snooks” was perfectly gratifying.<sup>6</sup>

As I am ignorant of the length of our stay here and of our next destination – I cannot tell you where to write to should you feel inclined to answer this – Ward talks of returning to London next Saturday.

It is getting late – and we are to rise at six o’clock tomorrow-morning – so with love to Charley and blessings for Snooks and the rest of the domestic circle – I get me into my comfortable but verminous-looking bed, and remain

Yours affectionately | W. Wilkie Collins

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1. To: 'Mrs Collins | 1 Devonport Street | Hyde Park Gardens | London | Angleterre'. Postmarked: 'LES ANDELYS | 2 AOUT | 47'.
2. Château Gaillard, constructed in the late twelfth century for Richard the Lionheart, who was also Duke of Normandy.
3. See Ecclesiastes 4:6 (AV): 'Better is an handful with quietness, than both the hands full with travail and vexation of spirit'. Webster's 1833 translation has 'toil and vexation of spirit'.
4. WC also describes his excursion to the abbey in one of his early publications, 'A Pictorial Tour of St. George Bosherville' in *Bentley's Miscellany*, 29 (1851), pp. 493–508. There Ward becomes 'his travelling companion and friend, Mr. Scumble'. The published narrative is much longer than that in the letter, though the visit to 'the polite old gentleman' is omitted entirely.
5. As often in the early letters WC omits the comma from the list, but clearly refers to the famous British painters Sir David Wilkie and Joseph Turner.
6. The pet cat at Devonport Street – see [0020] to HC of 8 August 1844.

**[0038] TO HARRIET COLLINS, [3–4] AUGUST 1847**

MS: Morgan (MA 3150/24), folded and directed.<sup>1</sup> Published: B&C, I, p. 48 (dated [early August 1847]).  
Summary: BGLL, I, p. 20 (dated [3–5] August 1847).

Paris!!!! | Hotel des Tuileries | Rue de Rivoli | Monday afternoon

My dear Mother,

Are you not disgusted? Would you not give up a weeks [*sic*] walking in Kensington Gardens to be able to express to me, viva voce, the feelings aroused by the date of this letter? Let me first tell you then that I have money enough to keep me here three or four days and to pay my journey back. You see therefore that I have not been extravagant /at other places/ and do not intend to be so here. We have come to Paris because we have exhausted all the best views in Normandy and find provincial cities insupportably oppressive to our mercurial characters. The fact is that the scenery in Normandy has been very much exaggerated [*sic*]. It is very pretty of its kind but exceedingly monotonous, and the castle at the place whence I last wrote to you, which the guide books informed us was a magnificent view and which as we thought (on seeing it under the shades of evening) was deserving of its reputation – turned out on inspection at broad daylight to be by no means so picturesque an object as we had thought it.<sup>2</sup> So we ~~began~~ /made/ sketches of it and then finding nothing more in the neighbourhood that was unusually attractive and having wandered about Rouen and its neighbourhood till we had exhausted both we determined to say farewell to France at its Capital – where we are going to take great care of our health and stay only a short time.

Will you write to me here to let me know whether Charley and Henry Bullar have settled everything about Cumberland<sup>3</sup> – and if you have a spare five pound note by you ("I thought it would come to that?") you may send it through Coutts's to W. Wilkie Collins at Paris as soon as possible after you receive this letter – telling Coutts that it is "for the use of W. Wilkie Collins at Paris".

If it is not convenient for you to send me this money, do not do it. As I said before I have money enough to keep me here and take me back. I ask for the five pound note because I shall want both boots and gloves when I come back, and can (if I have some extra money) get them cheaper and better here than in London. Consider the subject – stifle your indignation – and believe me affectionately yours

W. Wilkie Collins

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1. To: 'Mrs Collins | 1 Devonport Street | Hyde Park Gardens | London', with 'Angleterre' in the lower left and 'Affranchi' in the upper right corners. Two postmarks largely obscured, but with the date '5 AU 5 | 1847' just legible on the British one. In the light of the previous letter, and despite the Monday dateline, the likelihood is the WC wrote this letter on the Tuesday or Wednesday, August 3–4, after arriving in Paris from Rouen.

2. Château Gaillard – see [0037] to HC, 2 August 1847.

3. Henry Bullar (1815–1870), the youngest son of John Bullar Sr, of Southampton, and a barrister on the Western Circuit, who became one of WC's sailing companions. We cannot elucidate the reference to Cumberland.

**[0039] TO CHARLES WARD,<sup>1</sup> 10 AUGUST 1847**

MS: Morgan (MA 3151/1), folded and directed.<sup>2</sup> Extract: Robinson 1951, pp. 44–46. Published: B&C, I, pp. 49–51. Summary: BGLL, I, p. 20.

Hotel des Tuileries – Rue de Rivoli | Tuesday morning –

My dear Ward

Up to this moment I have received no communications – monetary or epistolary – from England, and I /now/ write to you with eight francs in my pocket – and in debt for two pair of boots, to ascertain whether I am to expect any remittances at all – before I become bankrupt – an event which I have my suspicions will take place tomorrow.

On the day you left me I made a calculation of my resources – including the five pounds I expected from England – and found to my horror and astonishment that if I paid for my boots – my bill here and my journey back, like an honest man I could not stay more than two days longer at Paris, at the furthest. I made up my mind therefore to start for London today rather than spend a single farthing more money – but on Saturday no money arrived – on Sunday no money arrived – on Monday no money arrived – and today – this present Tuesday – “par le sang bleu”! I have changed my last “Nap” and have not a banker at Paris to go to for any more!

I suppose Mrs Collins is determined to punish me for going to Paris at all – by keeping me there as long as she pleases in a state of pauperism. This may seem at the first glance – a monstrous good joke – but it will be found on closer inspection to be rather an expensive one. Every day I stay here enlarges my bill at the Hotel and increases my current expenses – which – carefully as I watch them – grow upon me as fast as moss on an old house or pimples on a drunkard's face.

I breakfast for a franc and a half – I dine for three francs and a half – I have never entered a hackney coach since I have been at Paris – I have missed the Theatre one whole night – I occupy myself all day in painting and taking salubrious walks – I have had three glorious bowel complaints since I saw you which have done my stomach a world of good and made my complexion as pure as milk of roses. Can anything be more economical – more salubrious – more virtuous than such a mode of life as this?

Have the goodness to show (or send) this letter to Mrs Collins – directing her attention particularly to the above paragraph and also to the statement of my assets and liabilities exposed beneath.

Liabilities – (supposing that W.W.C. departs from Paris in a solvent state on Saturday next ~~from Paris~~). N.B. this is /only/ allowing proper time for securing my place in the Diligence

and getting my money from London)

| Probable amount of                                                                                                                                                                                             | Frs                                     | Assets |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|--------|
| <del>Board</del> Lodging – Washing – Candles – Servants                                                                                                                                                        | 40                                      | Frs 8  |
| or in two words – “Hotel Bill”                                                                                                                                                                                 | 40                                      |        |
| Journey back (cheapest way)                                                                                                                                                                                    | 65                                      |        |
| Bill for boots                                                                                                                                                                                                 | 68                                      |        |
| (This bill for boots includes two new pair at £50frs [ <i>sic</i> ] (charged £3,-,- in London) and new fronting an old pair, the leathers and soles of which have burst – at 18frs – charged £1,-,- in London) |                                         |        |
| Board and pocket money for five days at 10frs a day (i.e. 15frs less than I spent at Paris p <sup>r</sup> <u>diem</u> on my last visit                                                                         | <u>50</u>                               |        |
| Total                                                                                                                                                                                                          | 223                                     |        |
|                                                                                                                                                                                                                | <u>8</u>                                |        |
| Liabilities                                                                                                                                                                                                    | 215 Frs or <u>£8,,12,,6<sup>3</sup></u> |        |

This will doubtless appear very horrifying to Mrs Collins, but it is not entirely my fault. I have spent £2,,15 on boots in Paris – because I must have spent in the course of the year – £4,,,-,- – for the same articles of clothing /but less lasting/ in London. If the £5,,,-,- had arrived on Saturday morning – I should have set off to-day and not have wanted a farthing more.

If you have already forwarded five pounds to Lafitte’s [*sic*] – forward another five immediately on the receipt of this – without waiting to get it from Mrs Collins. I will settle with you when ~~you~~ I return. If you have not remitted me a “rap” (Mrs Collins being unpropitious) ask her boldly for £10 – at “one fell swoop” and send the money with all possible despatch to Lafitte’s [*sic*]. If Mrs Collins refuses to touch the estimate let me know by return of post. It will then be time to pawn my watch and coat at the Mont de Pieté and try my fortune with the proceeds at a table of Rouge et Noir! (Horror! Horror!!)

Above all things be speedy (and excuse the trouble I am giving you)[.] “Je soutiendrai pugnis et calcibus”<sup>4</sup> that I have not thrown away a farthing of money in this business and that I have been very ill-used by the Devonport Street dynasty – to which however in a fine spirit of Christian piety I extend my forgiveness and desire my love.

How did you get home? How did you find Jane and progeny?<sup>5</sup> Write and tell me all about my pecuniary and your domestic affairs. D— me! I must have a letter from Somebody!

I have finished my view of Chateau Galliard. It is – if possible – a more sunny little bit of nature than my representation of Dieppe D’H.<sup>6</sup> The foreground is exquisitely luxurious – full of chiaro-oscuro – and suffused in airy freshness.

I have also bought as much writing paper as I can afford / (3 Penny-worth)/ – and intend to write something. It is to be a farce or a sermon – I have not yet decided which.

“Le Verre d’Eau” was admirably played at the Francais – the night you left – Brindeau made a brilliant and gentlemanlike Bolingbroke<sup>7</sup> – In mentioning however “Swift, Prior, and Atterbury” as his newspaper colleagues – he pronounced the names of these British worthies a little obscurely – as thus: –

Shwiffts – Preeore – Autturboorey –

The actress who played Queen Anne acted with an ease grace and dignity delightful to look at – she [*del*] is a particularly ladylike and elegant woman and is named (I think) Mdlle Denain.<sup>8</sup> The piece played before the comedy was one of the most original and interesting I ever saw. It was called “The Chef d’oeuvre inconnu” – and treated of one Act – Michael Angelo being



one of the characters.<sup>9</sup>

It is time to leave off – or I shall /miss/ ~~lose~~ today’s post. Don’t forget my moneys and [expenses] – for I am anxious to get back to my work at home and am not particularly enamoured of an economical sojourn in Paris –

ever truly yours | W Wilkie Collins

C.J. Ward Esq | Messrs Coutts Co

Mrs Collins may say – that I gave her “the option” of lending me the £5,,-,- – or not – but surely I had a right to be told by return of post what I was to await [*del*] – how could I otherwise be expected to arrange any plan – economical or ~~otherwise~~ the contrary? This epistolary silence is most unaccountable. Can anything have happened?<sup>10</sup>

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1. See [3147] to him of [1841–1845].

2. To: ‘Charles J. Ward Esq | at Messrs Coutts & Co’s | Strand | London’, with ‘Angleterre’ in the upper left corner and ‘W.W.C’ in the lower left. Postmarked ‘PARIS | 10 | AOUT | 12 | (60)’, and endorsed ‘CZ | 12 AU 12 | 1847’.

3. WC draws a long diagonal line between the ‘8’ under “Assets” and the ‘8’ just above the total, while there are horizontal lines between each entry and the related amount.

4. ‘I would argue (French) with all my might (Latin, literally, “with fists and with heels”).’

5. His wife Jane Ward and their children.

6. Probably indicating ‘Dieppe vue d’en haut’ or ‘Dieppe seen from above’.

7. *Le Verre d’Eau, ou Les Effets et les Causes* (1840: The Glass of Water, or Effects and Causes), historical comedy set in London during the War of the Spanish Succession by Augustin Eugène Scribe (1791–1861). In the revival at the Théâtre Français of 1847, the part of Lord Bolingbroke was played by Louis Brindeau (1814–1882).

8. The part of Queen Anne was played by Mademoiselle Denain (stage name of Pauline Mesnage, 1823–92), actress at the Comédie Française, 1840–56.

9. Presumably a dramatization of Balzac’s short story, *Le Chef-d’œuvre inconnu* (1831: The Unknown Masterpiece).

10. HC’s bank account records £5 ‘Sent W W Collins’ on 5 August 1847 (Coutts: Exors WmC).

## [0040] TO CHARLES WARD, [17] AUGUST 1847<sup>1</sup>

MS: Private. Published: BGLL, I, p. 20 (dated [1847]).

1. Devonport Street | Tuesday –

My dear Ward

I shall be charmed to eat of your venison in company with your benignant and excellent father.<sup>2</sup>

The matter of the professional cook is delicate – My private sentiments are for employing him – but my sentiments, under fear of your wife, are for leaving the haunch (under that lady’s superintendence) to the woman of the stentorian larynx who opens your gate to visitors – not the tall hungry looking girl who is “usher” of the family chamber pots, and lady in waiting on young Wards [*sic*] foul napkins<sup>3</sup> – but the short woman who warms your dishes, and who has a good plain-cook-and-steakish physiognomy<sup>4</sup> – Under good guidance I pronounce her to be capable of great things – even of a haunch of Venison.

Yours ever faithfully | W. Wilkie Collins

Has a gentleman named Andrews paid in £148 or £168 (I d’ont know which) to our account?<sup>5</sup>

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1. Dating from the first available Tuesday after both the bank payment mentioned in the postscript and WC’s return from the trip to Paris – see [0039] to Ward, 10 August 1847.

2. Also Charles James Ward (1781–1858), a friend of WmC and manager at Coutts & Co.

3. This presumably refers to the Wards’ second child and first son, William Charles Frith, generally known as Toby, born in spring 1847.

4. WC initially writes ‘plain-cook-steakish’ but inserts the ‘and’ in the margin..

5. A payment of £148-1s from G.T. Andrews is recorded in HC’s account on Friday, 6 August 1847 (Coutts: Exors WmC). The nature of the payment has not been identified. The only viable candidate of that name and initials from public records is the York architect George Townsend Andrews (1804–1855).

**[3018] TO JOHN MURRAY, 25 FEBRUARY 1848**

MS: NLS (John Murray Archive, Acc.12604/1235).<sup>1</sup> Published: A&C3, p. 35.

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

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 though Longmans by early May – see [0041] to Sir Robert Peel of 4 May 1848.

**[0041] TO ROBERT PEEL,<sup>1</sup> 4 MAY 1848**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 28–29; BGLL, I, p. 21.

1. Devonport Street | Hyde Park Gardens | May 4<sup>th</sup> 1848

Sir

The Biography of my late Father, in reference to which I had the honour of writing to you some months since, is now completed. It will be published in two volumes, by Messrs Longman & Co, during the next autumn season.

In sending my M.ss. to Press, I cannot prevail upon myself to forego attempting to procure an addition to it, which in its printed form, I am most anxious to be permitted to make – its dedication to you.<sup>2</sup> I feel that to connect it thus with your name, would be not only fitting to inscribe it to a patron of English Art; but also to dedicate it – as the narrative of my father's life and studies – to one who exercised a generous influence over both; who was his friend as well as his patron – the object of his personal gratitude and esteem, as well as the purchaser of some of the finest of his works.

Should you be willing to allow me to dedicate the Memoir to you, I am permitted by Mr Alaric Watts to inform you – as some guarantee that its contents are not unworthy of the favour that I ask – that it has been read by him, and has received his warm approval.<sup>3</sup> If my application should not be admissible, I have only to hope that you will excuse it, as made with a motive which is at least natural and sincere.

I have the honour to remain, | Sir,  
Obediently and respectfully yours | W. Wilkie Collins  
To / | The Right Honble | Sir Robert Peel, Bar<sup>t</sup>, M.P. | &c &c &c

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1. Sir Robert Peel (1788–1850: *ODNB*), Prime Minister (1834–5) and founder of the Conservative Party. Peel was also a patron of the arts. Between 1824 and 1829, when he was Home Secretary, he bought four pictures from WmC, including 'A Frost Scene' for £525.

2. WC's dedication to the *Memoirs* reads: 'To the right honourable Sir Robert Peel, Bart., etc., etc., this biography of an English painter, whose genius he encouraged and whose character he esteemed, is respectfully inscribed'.

3. Alaric Alexander Watts (1797–1864: *ODNB*), poet, journalist and friend of WmC. See [0048] to Watts of 3 August 1848.

**[0042] TO J. WILSON CROKER,<sup>1</sup> 18 MAY 1848**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 22.

1. Devonport Street | Hyde Park Gardens | May 18<sup>th</sup> 1848

Sir

I have just completed a Memoir of the life of my late father – Mr Collins R.A. – which is to be published by private subscription during the ensuing autumn.

Knowing you to be interested in whatever relates to the Fine Arts, and believing you to have been personally acquainted with my father, as well as an admirer of his works, I have thought it likely that the narrative of his career in Art might have some interest in your eyes, and that you might excuse my asking permission to add your name to the lists of subscriptions from noblemen and gentlemen interested in subjects connected with painting, which I have already received.

The Biography will occupy two volumes – with a portrait; and will comprise, among its other contents, selections from my father’s Journals and Correspondences (the latter including letters from Coleridge, Wilkie, Allston,<sup>2</sup> &c &c) descriptions of his principal works, and anecdotes of many of his remarkable contemporaries. The price of the book will be one guinea.

I remain Sir, | Your most obedient servant | W. Wilkie Collins  
To | The Rt Honble | J. Wilson Croker | &c &c &c

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1. John Wilson Croker (1780–1857: *ODNB*), Tory politician and regular contributor to the *Quarterly Review*.  
2. The American painter Washington Allston (1779–1843), after whom CAC was named.

**[0043] TO W. C. MACREADY,<sup>1</sup> 18 MAY 1848**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 22–23.

1. Devonport Street | Hyde Park Gardens | May 18<sup>th</sup> 1848

Sir

I have just completed a memoir of the life of my late father – Mr Collins R.A. – which will be published by subscription during the ensuing autumn.

Believing you to be an admirer of my father’s pictures, and to have been personally acquainted with him as well, I am induced to hope that I may be excused for asking to be permitted the honour of adding your name to the list of subscriptions from noblemen and gentlemen interested in subjects connected with the fine Arts, with which I have already been favoured.

The Biography will occupy two volumes – with a portrait; and will comprise, among its other contents, selections from my father’s Journals and Correspondences (the latter including letters from Coleridge, Wilkie, Allston, &c &c) descriptions of his principal works, and anecdotes of many of his eminent contemporaries. The price of the book will be one guinea.

I remain Sir, | Your most obedient servant | W. Wilkie Collins  
To | W.C. Macready Esqre | &c &c &c

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1. William Charles Macready (1793–1873: *ODNB*), the famous actor-manager. He replied on 20 May 1848 that he would subscribe (Morgan, Misc. Drama MA Unassigned). WC sent him the volumes on 18 June 1849 [0059].

**[0044] TO J. WILSON CROKER,<sup>1</sup> 22 MAY 1848**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 23–24.

1. Devonport Street | Hyde Park Gardens | May 22<sup>nd</sup> 1848

Sir

I am afraid I hardly made my motives, in writing to ask you to subscribe to my biography of my late father, sufficiently clear and comprehensible – and I will now endeavour, at the risk of troubling you unnecessarily, to explain it more completely.

I was advised by a literary friend to keep the copyright of the Memoir under my own control, by publishing it on commission, and to cover the expense of this process by obtaining subscriptions for it – to be paid at the convenience of those subscribing – after they had received their copies of the book. As many of my friends were willing to make my plan of publication known among their acquaintance, if I would give them the means of doing so, I determined to print a Prospectus which they might distribute privately, and which containing the names of many subscribers eminent for their rank or attainment, might give some importance to the work in the eyes of others. Having received the names of many of the nobility patrons of Art – and of many gentlemen connected in various ways with Literature and Painting, among whom are Mr Rogers, Mr Hallam, Mr Wordsworth, Mr Lockhart, Mr Martin Shee, Mr Eastlake, Mr Maclise,<sup>2</sup> &c &c I felt anxious to obtain your name among these – to place in the Prospectus – leaving the payment of the subscription, in your case as in that of others, to be made after the book had been published and received by the subscribers.

Having thus endeavoured to explain the nature of the preliminary support for my work, which I was desirous of obtaining when I wrote to you, I have only to add my apologies for troubling you in a subject of little importance to anyone but myself, and remain, Sir,  
your most obedient servant | W. Wilkie Collins

- 
1. On 21 May Croker had replied to [0042] of 18 May to the effect that he preferred to ‘await the publication of the book’. Croker’s draft reply was written on the final leaf of WC’s original letter and is thus preserved in Parrish.
  2. WC refers to: Samuel Rogers (1763–1855), poet; Henry Hallam (1777–1859), historian; William Wordsworth (1770–1850), Poet Laureate; John Gibson Lockhart (1794–1854), editor of the *Quarterly Review*; Sir Martin Archer Shee (1769–1850), painter; Sir Charles Lock Eastlake (1793–1865), painter; and Daniel Maclise (1806–70), painter.

#### **[0045] TO BENJAMIN DISRAELI,<sup>1</sup> 22 MAY 1848**

MS: Bodleian (Dep. Hughenden 123/2, no. 336, owned by the National Trust).<sup>2</sup> Published: BGLL, I, pp. 24–25.

1. Devonport Street | Hyde Park Gardens | May 22<sup>nd</sup> 1848

Sir,

I have just completed a memoir of the life of my late father – Mr Collins, R.A. – whose pictures of coast and cottage scenes, you may have remarked among private Collections in this country, as well as in the former Exhibitions of the Royal Academy.

The Biography is to be published by subscription during the ensuing autumn. Having already received for my list of subscribers, the names of many gentlemen eminent in Literature and Art, I have been induced to hope that it might not be inappropriate to communicate to you the nature of the work which I have now completed; in case you should feel disposed to permit me the honour of adding your name to the list of subscriptions from noblemen and gentlemen which I have already received.

The Biography will occupy two volumes – with a portrait – and will comprise, among its other contents, selections from my father’s Journals and Correspondence, (the latter including letters from Coleridge, Wilkie, Allston, &c &c) descriptions of his principal works, and anecdotes of many of his distinguished contemporaries. The price of the book will be one guinea.

I remain, Sir, | Your most obedient servant | W. Wilkie Collins  
To | Benjamin Disraeli Esq M.P. | &c &c &c

- 
1. Benjamin Disraeli (1804–81: *ODNB*), British politician and novelist.
  2. At the top of the otherwise empty fourth page of the folding notepaper is written, in Disraeli’s hand, ‘1848 May 28<sup>th</sup> | Mr Collins [to Disraeli] | No Answer | returned’.

#### **[3000] TO LORD JOHN RUSSELL,<sup>1</sup> 23 MAY 1848**

MS: NA (PRO30/22/7C 87–88). Published: A&C2, p. 61.

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: *ODNB*), Whig statesman who first served as Prime Minister from 1846–52.

#### **[0046] TO G. POULETT SCROPE,<sup>1</sup> 1 JUNE 1848**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 24.

1. Devonport Street | Hyde Park Gardens | June 1<sup>st</sup> 1848

Sir

I have just completed a memoir of the life of my late father – Mr Collins R.A. – which is to be published by private subscription during the ensuing autumn.

Knowing you to be interested in whatever relates to the Fine Arts, and to be most probably well acquainted with my father's pictures of coast and cottage scenes, I am induced to hope that I may be not addressing you on a subject wholly without interest, and that you may perhaps excuse my asking to be permitted the honour of adding your name to the list of subscriptions from noblemen and gentlemen connoisseurs, and patrons of Art which I have already received.

The Biography will dedicated by permission to Sir Robert Peel – will occupy two volumes with a portrait – and will be sold for one guinea.

I remain Sir, | Your most obedient servant | W. Wilkie Collins

To | G. Poulett Scrope Esq. M.P. | &c &c &c

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1. George Julius Poulett Scrope (1797–1876: *ODNB*), FRS, MP for Stroud (1833–68).

#### **[0047] TO GEORGE RICHMOND, 26 JUNE 1848**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 10; BGLL, I, pp. 25–26.

1, Devonport Street | Hyde Park Gardens | June 26<sup>th</sup> 1848

Dear Mr Richmond

I take the liberty of sending you some Prospectuses of the forthcoming Memoir of my father's Life. I am sure that you will not object to show them to any of your friends who may be interested in the Fine Arts, and that you will excuse my thus troubling you again on the subject of my book.<sup>1</sup>

The Subscription list has I think begun well, and to make it go on better, I am sending my Prospectuses flying abroad upon "the four winds of Heaven",<sup>2</sup> and am I suspect tempting all my acquaintance to propose as a new interpretation of "Oh that mine enemy would write a book"<sup>3</sup> –

the following context: – “Because he could’nt then bore me with Prospectuses as one of his friends!”

Pray remember me very kindly to Mrs Richmond,<sup>4</sup> and believe me,  
Yours faithfully and obliged | W. Wilkie Collins  
To | George Richmond Esqre | &c &c &c

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1. See [0035] to Richmond of 20 May 1847.
2. The tag is biblical – see, for example, Daniel 11:4 (AV): ‘his kingdom shall be broken, and shall be divided toward the four winds of heaven’.
3. Biblical tag deriving from the outcry of the suffering Job – see Job 31:35 (AV): ‘Oh that one would hear me! behold, my desire is, that the Almighty would answer me, and that mine adversary had written a book.’
4. Mrs Julia Richmond née Tatham – the couple were married in January 1831 (*ODNB*).

**[0048] TO ALARIC A. WATTS,<sup>1</sup> 3 AUGUST 1848**

MS: Nottingham (M 352). Published: BGLL, I, pp. 26–27.

1. Devonport Street | Hyde Park Gardens | August 3<sup>rd</sup> 1848

Dear Mr Watts

I returned to town on Tuesday last,<sup>2</sup> and have received your letter with the proofs,<sup>3</sup> forwarded hither from the country.

Finding that you were out of town, and being unwilling to trouble you further about the duplicate proofs, I took the four sheets I had corrected to press yesterday. The second sheet must therefore, I fear, take its chance with my emendations only. The remaining three I shall take to Bolt Court today,<sup>4</sup> in time to take advantage of your corrections by comparing them with mine.

I am really sorry that you should have been troubled with the proofs, at a time when any extra troubles must have been by no means welcome, and am proportionately thankful for the kind attention that you have given to the correction of the proofs.

I shall be in town I think till the close of the autumn, and shall therefore be able to take care that you see the proofs regularly for the future. I will send them to the address at the head of your letter, unless I hear from you to the contrary.

Your approval of the Memoir in its printed form is of no slight value to me – for I have occasionally felt a little nervous about it, on seeing it “arrayed in all the responsibility of type”.<sup>5</sup>

With kind regards to your family circle | Believe me my dear Sir

Yours obliged & faithfully | W. Wilkie Collins

To Alaric A. Watts Esqre | &c &c &c

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1. Alaric Alfred Watts (1797–1864: *ODNB*), journalist and poet. He knew WmC and had bought two of his pictures. Watts edited the *Literary Souvenir*, an annual which published engravings of paintings, including three of WmC’s, in 1830, 1834 and 1835. Watts was clearly helping WC with the *Memoirs*.
2. On Tuesday 1 August – WC writes on a Thursday.
3. Proof sheets of the *Memoirs*, published in December 1848.
4. Referring to Tyler & Reed, 5 Bolt Court, Fleet Street, who printed the *Memoirs*.
5. Quotation untraced.

**[0049] TO ALARIC A. WATTS, 4 AUGUST 1848<sup>1</sup>**

MS: Private. Published: (New York) *Collector: A Magazine for Autograph and Historical Collectors*, no. 996 (1997); BGLL, I, p. 27.

1. Devonport Street | Hyde Park Gardens | Friday

Dear Mr Watts

I was very sorry not to have been at home when you called yesterday. You have, ere this, received I suppose a letter from me acknowledging the safe receipt of your enclosure. Your proofs

have been taken to the printers – where the corrections on them will be all strictly attended to.

I have I hope ensured the regular transmission of the fresh sheets to you, as soon as they are struck off. My presence in London will I trust prevent any fresh mistakes in forwarding them – Your corrections are far too valuable to me to be lost or delayed by any want of attention in sending you proofs regularly and immediately.

I remain My dear Sir | Your's obliged & faithfully

W. Wilkie Collins

To Alaric A. Watts Esqr. | &c &c &c

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1. Dating from [0048] to Watts of the previous day.

### [0050] TO GEORGE GODWIN,<sup>1</sup> 20 AUGUST 1848

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 27–28.

1 Devonport Street | Hyde Park Gardens | Augt 20<sup>th</sup> 1848

Sir

I take the liberty of enclosing a Prospectus of a forthcoming “Memoir” of the late Wm Collins, R.A., with whose pictures of coast and cottage scenes you are I presume not unfamiliar.

Knowing that from your connection with the Art Union you must be interested in whatever relates to the Fine Arts, I have thought it not inappropriate to make known to you my publication – in case you should not be unwilling to permit me the honour of adding your name to the list of subscriptions from noblemen and gentlemen, connoisseurs and patrons of Art, which a reference to the Prospectus will show that I have already received.

I remain, Sir, | Your most obedient servant | W. Wilkie Collins

To | George Godwin Esqre, Junior, F.R.S. | &c &c &c

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1. George Godwin (1815–88: *ODNB*), distinguished young architect, editor of the *Builder* and Honorary Secretary of the Art Union of London, which he had helped to found in 1836–7. The *Art Union Journal* carried several prints of WmC's pictures and an obituary by WC was published there in April 1847, p. 137.

### [0017] TO HARRIET COLLINS, [SUMMER 1848]<sup>1</sup>

MS: Morgan (MA 3150/10). Published: B&C, I, pp. 19–20 (dated [July 1844]). Summary: BGLL, I, p. 8 (dated [1842/1843]).

Dear Mother

The enclosed letter from Miss Clarkson is unspeakably agitating for me. I have placed the house at her disposal – expect the three ladies to come of course<sup>2</sup> – /and/ have asked Marion Gray (!) to meet them,<sup>3</sup> and help me to put them to bed, and “let down their back hair”, and tuck them up, and so forth. What in the devil's name, am I to do with this seraglio of women? (six, including the servants). Shall I get the garret for Marion Grey [*sic*] – Charley's room for one Miss Clarkson – your room for the other – the large bedroom for the Mama? Have we towels, sheets, soap, enough, in the house? Oh Lord! oh Lord! What shall I do? Write quickly and tell me!

I suppose I have done right in asking Marion Gray to come – A woman is wanted in the house is'nt she? – It was Mrs Charles Ward's idea<sup>4</sup> – I intended to have asked one of Charley's “sluts”<sup>5</sup> to come and help me

Good God, suppose they should want a change of chemises!

I send some Prospectuses[.] Get me some subscribers[.]<sup>6</sup> Mrs Bullar is at Southampton, I have forwarded your letter, Spend money at the Sale of course.

Kind regards to all at Southsea –

Yours affectionately | W. W. C.

PS. Don't think of doing anything so foolish as to come back on account of the guests. If you give me some directions, I shall manage well enough. I don't feel much about anything but the chemises<sup>7</sup>

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1. Tentative redating based on internal references – to a married Charles Ward and the distribution of 'Prospectuses' – as well as on the corrected salutation and the absence of mention of WC's father.
  2. The Clarksons were old church friends of the Collins family (Lycett, pp. 55–56). The three ladies here must be Mrs Sarah Clarkson, widowed mother of the Rev. George Arthur Clarkson (1815–97) of Amberley Vicarage, Arundel, Sussex, and her unmarried daughters Jane Anne (1814–73) and Frances Mary (c. 1816–76). It was perhaps the younger sister, known as Fanny, who had written the letter – see WC, *Memoirs*, II, pp. 261–263, and [0058] to Miss Clarkson of [5/12 June] 1849.
  3. WC's cousin Marion Gray (1825–1900), daughter of Catherine Gray, née Geddes.
  4. WC's cousin Jane Carpenter (1826–91), who on 4 February 1845 married WC's friend Charles James Ward.
  5. 'Presumably artists' models', according to Peters (p. 63).
  6. The reference must be to the printed leaflet publicising WC's autobiography of his father, which in the summer of 1848 he was sending 'flying abroad upon "the four winds of Heaven"' – see [0047] to George Richmond, 26 June 1848.
  7. WC underlines the word three times.

### **[0051] TO DAVID ROBERTS,<sup>1</sup> 16 SEPTEMBER 1848**

MS: Private. Published: BGLL, I, p. 28.

1 Devonport Street | Hyde Park Gardens | September 16<sup>th</sup> 1848

My dear Sir

I called with some Prospectuses at your house, about a month since, and found that you were out of town. I now enclose a few of my circulars, taking advantage of your kind offer to make the Memoir known to some of your friends, and trusting that your good nature will excuse my thus troubling you on the subject of my work.

The printing proceeds pretty expeditiously, and the book will be ready for publication, I hope, in October next<sup>2</sup>

I remain Dear Sir | Very faithfully yours | W. Wilkie Collins  
To | David Roberts Esqre, R.A. | &c &c &c

- 
1. David Roberts (1796–1864: *ODNB*), RA, distinguished Scottish painter in oils and watercolours; traveller in Europe and the Middle East and author of *The Holy Land* (1842).
  2. The *Memoirs*, which in the event was published by Longmans in November 1848.

### **[0052] TO ALARIC A. WATTS, [7 NOVEMBER] 1848<sup>1</sup>**

MS: Fales. Published: BGLL, I, pp. 28–29.

38, Blandford Square | Tuesday

Dear Mr Watts

I forward a proof of one of the Vignettes. The other will be finished in a few days – Mr Creswick has touched upon both, and likes them.<sup>2</sup>

The Portrait has been altered as you recommended as regards the coat and stock – It is now in Bicker's hands to have the autograph engraved<sup>3</sup> – The first Vignette shall not be sent to Press until I hear your opinion of it.

There is nothing to print now in the Memoir but the list of pictures – this will be completed in a day or two.<sup>4</sup>

Shall we not see you, or your family, at the Fancy Ball on Friday? Consider what an opportunity you would have of adding to your satirical ballads, by the contemplation of some forty or fifty people, all trying to assume other people's characters? Charley is going as a rake of the time of Charles the Second;<sup>5</sup> and I have been induced to assume wig, breeches, and



embroidery, as somebody (I don't know at all who I am to be) in the reign of Louis the 16<sup>th</sup> – Fancy the figures we shall make? – but the subject is too serious to joke upon – I am obliged to shave off my whiskers to be in costume!<sup>6</sup>

Yours obliged and faithfully | W. Wilkie Collins  
To Alaric A Watts Esqre | &c &c &c

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1. Conjectural dating from the reference to the vignettes for the *Memoirs*. According to [0053] to R. H. Dana Sr, of 15 November 1848, work on the vignettes was finished by that date.
2. Thomas Creswick (1811–69: *ODNB*), RA, landscape painter and etcher whose book illustrations were praised by Ruskin. The two vignettes – ‘The Shrimper’s Return’ and ‘Visiting the Puppy’ – were frontispieces for the two volumes of WC’s *Memoirs*. They were based on WmC’s work and engraved by John James Hinchliff (1805–75: *ODNB*). (Despite the clear signature ‘J. Hinchliff’ on both vignettes, WC refers to him as ‘Mr Hinchcliffe’ in the book – *Memoirs*, II, p. 340.)
3. The portrait of WmC was painted by John Linnell, engraved by the prolific portrait engraver Henry Robinson (fl. 1827–72). Bicker is unidentified. WmC’s signature is under the portrait.
4. A list of WmC’s works and who had bought them is found in the Appendix to vol. II. It was based on WmC’s own list, now found at the NAL.
5. CAC, then aged 20.
6. WC had no whiskers in the 1850 portrait by John Millais, but grew them again in 1853.

### [0053] TO R. H. DANA SR,<sup>1</sup> 15 NOVEMBER 1848

MS: Parrish (Box 4/18), folded and directed.<sup>2</sup> Published: Parrish & Miller, pp. 7–8; B&C, I, pp. 51–53 (with recipient misidentified as R.H. Dana Jr). Extract: Robinson 1951, pp. 46–47; Davis, p. 51. Summary: BGLL, I, p. 29.

38. Blandford Square | London | November 15<sup>th</sup> 1848

My dear Sir

I have allowed so long a time to elapse since I last had the pleasure of communicating with you that I am afraid you will have almost forgotten both me and my book.<sup>3</sup> During the last two months I have had little time to devote my attention to anything not connected with the printing of the *Memoirs of my father’s Life*; and I was unwilling to write to you again until I could inform you definitely of the period of the publication of my work – in which you have taken so kind an interest, and to which you have contributed so much information giving [*del*] interest to that portion of it referring to Mr Allston’s character and genius.<sup>4</sup>

Many causes connected with delay in engraving the illustrations to the book and with changing the arrangements of parts of the Mss. have contributed to put off the publication of my work. It will, however, be “out” at last, in about a week or ten days hence. It occupies two volumes, is dedicated by permission to Sir Robert Peel, and will be published by Messrs Longman. What chances of success can be predicted for a book devoted to so peaceful a subject as the Art, amid the vital and varied interests of home politics and foreign revolutions now attracting everybody’s attention in England, it is impossible to say. I resign myself philosophically to await the event of my experiment – hoping little and foreboding less.

One of my objects in writing to you, is to ascertain the safest and easiest method of sending you a copy of my work; which I hope you will accept as some small return for your kindness in enabling me to give so many valuable particulars respecting Mr Allston’s death and character from your own letter to my father.<sup>5</sup> I hope you will think that I have done justice to this part of my subject when you see the Memoir, which shall be forwarded to you as you may direct.

As regards matters of Art generally, our most important event, here, has been the presentation by Mr Vernon of his magnificent gallery of modern pictures to the nation.<sup>6</sup> Of this you have most probably heard, and perhaps also of the place to which this splendid bequest has been consigned – the dark ground-floor rooms (never intend/ed/ for pictures) of our ugly and inco/nvenient/ National Gallery. ~~With~~ Considering the legislative carelessness about most public buildings, peculiar to this country, I think it doubtful whether money enough will ever be granted to build a fitting receptacle for this collection of the finest works of the English school. If any

hope is to be entertained on the subject, it can only exist in the chance that the effect of our new Houses of Parliament (which are really magnificent /buildings/) may be powerful enough to excite the government, at some future time, to attempt the reformations and additions which are so much wanted in so many of our other Public Edifices.

Trusting to hear from you soon, I remain

Dear Sir, very faithfully yours | W. Wilkie Collins

To, R. H. Dana Esqre | &c &c &c

- 
1. Richard Henry Dana Sr (1787–1879), American lawyer, poet, and critic, whose assistance is acknowledged in the Preface to WC's *Memoirs*. The recipient's more famous son Richard Henry Dana Jr (1815–82), lawyer and author of *Two Years Before the Mast* (1840) and other works, is mentioned in [0073] to Dana Sr of 17 June 1850.
  2. Addressed, 'To | R.H. Dana Esqre | Boston | U.S. | America', with 'November 15<sup>th</sup> 1848' written in the bottom left-hand corner, 'Paid' in the top right-hand corner, and a faint postmark on which only 'PAID' and '1848' are decipherable. The MS was formerly laid in WC's *Memoirs of the Life of William Collins* (1848) at Princeton, I, pp. 6–7.
  3. WC's earlier letter to Dana has apparently not survived.
  4. Washington Allston, American painter (1779–1843), who in 1830 had married for a second time to Dana's sister Martha. Allston became a close friend of WmC during his second visit to England in 1817 (see WC, *Memoirs*, I, pp. 134–143), and his name was given to WC's younger brother, Charles Allston Collins.
  5. See WC, *Memoirs*, II, pp. 236–243, which reproduces Dana's letter to WmC of 15 August 1843 reporting the last days of his 'dear brother-in-law', and WmC's reply of 26 September 1843.
  6. Robert Vernon (1774/5–1849: *ODNB*), who had purchased two pictures from WC's father – *Shrimpers: Evening* (1831) and *The Mariner's Widow* (1835), presented a collection of 157 paintings to the nation on 22 December 1847.

### [3019] TO ELHANAN BICKNELL,<sup>1</sup> 9 DECEMBER 1848

MS: Parrish (5/11). Published: A&C3, p. 35.

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; *ODNB*), art collector.

### [0054] TO WILLIAM BUCKLAND,<sup>1</sup> 9 DECEMBER 1848

MS: Private. Published: BGLL, I, p. 30, amended A&C8, p. 23.

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

Received of The Very Revd The Dean of Westminster The sum of one guinea for one copy of Mem of Wm Collins Eqr R A

W. Wilkie Collins

£1 .. 1.. –<sup>2</sup>

- 
1. William Buckland (1784–1856: *ODNB*), Dean of Westminster (1845–56).
  2. On verso in contemporary ink, 'Collins - | £1 – 1 – 0', preceded by a later addition in pencil, 'Autograph | Wilkie'.

### [0055] TO RICHARD WESTMACOTT,<sup>1</sup> 11 DECEMBER 1848

MS: Lewis Collection (tipped into a copy of *Memoirs*, I). Published: Lewis website; BGLL, I, p. 30

London Decr 11<sup>th</sup> 1848

Received of Richard Westmacott Esqre A.R.A. the sum of one Guinea, for one copy of

Memoirs of W<sup>m</sup> Collins Esqre R.A.

£1 .. 1.. –

W. Wilkie Collins

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1. Richard Westmacott (1799–1872: *ODNB*), sculptor, whose father, Sir Richard Westmacott (1775–1856: *ODNB*), RA, is mentioned in *Memoirs*, I, p. 231. The younger Richard Westmacott became a full RA in 1849, and was Professor of Sculpture at the Royal Academy from 1857–67.

**[0056] TO WILLIAM ETTY,<sup>1</sup> 10 JANUARY 1849**

MS: Private. Published: BGLL, I, p. 30–31.

38 Blandford Square | January 10<sup>th</sup> 1849

My Dear Sir,

Having heard that you were not in town, I have, hitherto, delayed sending you the copy of the Memoirs of my father's Life (now published) which you kindly subscribed for – not knowing at what address it would be most desirable that the book should be delivered, and being uncertain whether you might not return to London, and so enable me, at an early opportunity perhaps, to send it to you at Buckingham Street.

As however, I have not up to this period heard of your return to town, I am unwilling to let any longer time elapse, without communicating with you on the subject of my work, and ascertaining accordingly, whether you would wish it to be sent to you in the country, or to be left at Buckingham Street.

I am sure you will be glad to hear that the book has been favourably received by the Press, and that it is selling very satisfactorily.

Trusting that your health does not suffer from the rather trying changes of temperature during this winter season,

I remain, My Dear Sir, | Very faithfully yours | W. Wilkie Collins P.S. I direct this letter to Buckingham Street, supposing that it will be duly forwarded to you in the country  
To William Etty, Esq, R A, | &c &c &c

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1. William Etty (1787–1849: *ODNB*), painter of classical and historical subjects, who had rooms at 14 Buckingham Street, off the Strand.

**[0057] TO R. H. DANA SR, 12 JANUARY 1849**

MS: Parrish (Box 4/18),<sup>1</sup> incomplete,<sup>2</sup> folded and directed.<sup>3</sup> Extract: Robinson 1951, pp. 48–50; Davis, p. 60; Baker 2001, p. 511. Published: Parrish & Miller, pp. 8–10 (our copy text for the missing portion); B&C, I, pp. 53–55. Summary: BGLL, I, p. 31.

38. Blandford Square | London | January 12<sup>th</sup> 1849

My dear Sir,

On Saturday the 30th December last, I gave Messrs Longman directions to send a copy of my Memoirs of my late father's Life to their Boston Correspondents – Little & Brown – addressed to you. They assured me that the parcel should be despatched at the first opportunity – I hope you will receive it with as little delay as possible.

The book has hitherto succeeded very satisfactorily. It has been received with much greater indulgence, and reviewed at much greater length, by the Press, here, than I had ventured to anticipate.<sup>4</sup> More than half the edition of 750 copies is already sold; and this success thus far, trifling as is its importance in itself, is a matter of some gratification to me – not merely as showing that I have not entirely failed in my undertaking – but also as relieving me from some pecuniary responsibility; for the Memoirs are my own speculation, and by the sale of the larger half of the

edition, the somewhat heavy expenses connected with their publication are already more than paid. I sincerely hope that you may be led to form a favourable opinion of the work, on perusal.

You ask what is the opinion among artists here of Ruskin's *Modern Painters*.<sup>5</sup> Although I do not follow my father's profession, (being a student of Lincoln's Inn; and only painting at leisure moments, in humble amateur-fashion, for my own amusement) I live very much in the society of artists, and can therefore tell you something of the impression made by Ruskin's work. The violent paradoxes in the First volume, had the effect which violent paradoxes, when cleverly urged, usually produce: – they amused some, displeased others, and startled everybody. It was pretty generally admitted that the author was a vigorous [*sic* in Parrish & Miller] and dashing writer, who had studied the Art with genuine enthusiasm, but with doubtful judgment. On the other hand, however, the greater part of his readers (with whom I came in contact) while doing justice to his capacities, thought him woefully [*sic* in Parrish & Miller] misdirected; and considered him as a man, who having determined to say something new on every subject that he touched, resolutely overlooked or dogmatically contradicted, any received and tested principle of intellectual or critical truth that came in his way; and fancied that he had achieved originality when in many cases he merely succeeded in producing what was eccentric or absurd. His book had its small circle of resolute admirers – but it made a sensation, and only a sensation, among the larger class of readers – artists and amateurs.

His second Volume, published some time after his first, and containing an expression of regret for the arrogance of manner in his preceding publication, has, however, raised him immensely in the estimation of cultivated and thinking readers. I have merely looked into it myself, but I have heard it spoken of by artists who have read it carefully as a work of very unusual power, exhibiting a deep sympathy with the highest purposes of Art – poetical observation of Nature – and profound critical appreciation of many of the works of the “Old Masters”. Some paradoxical opinions it might contain, in common with the preceding volume; but they were urged in a different spirit, and were amply compensated by the general intention of the book, and the real good to be gained from it – philosophically as well as pictorially – by attentive readers. Such is the general opinion of this second volume, so far as it has reached me.

All literary London is now astir however, [*sic* in Parrish & Miller] about a work of a very different order – Macaulay's *History of England*.<sup>6</sup> It is regarded everywhere, as a really great achievement, and as tending to found a new school of Historical writing. The first edition of three thousand copies was out of print in a fortnight. This is indeed a great age for great authors. Dickens told a friend of mine, that he had made four thousand guineas by his last year's Christmas book – (*The Battle of Life*) – a five shilling publication,(!) which everybody abused, and which, nevertheless, everybody read. Eighteen thousand copies of his present Christmas book (*The Haunted Man*) were “subscribed for” by the booksellers, before publication.<sup>7</sup>

I quite agree with you, that it is a matter of importance, that Mr Allston's portrait of Coleridge, should be engraved with the next edition of his works. I do not know any of the members of Coleridge's family, myself; but I know those who are acquainted with them; and will mention the subject to these friends of mine, at the earliest opportunity. To interest the Poet's son in the matter, is now unhappily out of the question – Hartley Coleridge's death having appeared in the papers of a few days since.

It has been one of the greatest sources of gratification to me, since the publication of my work, that the *Memoirs* have gained the favourable opinion of Sir Robert Peel; whose long and kind friendship for my father, and whose well-known judgment in matters of Literature and Art, concurred to give the highest importance to any criticism of his, on my undertaking. I had the pleasure of visiting him, by invitation, at his country seat, to receive his personal congratulations; and enjoyed the privilege of seeing in his gallery (for the first time) two of the largest and finest pictures my father ever produced – both painted some twenty years since, and both exhibiting those high and genuine qualities of Art, which will preserve them as “classics of the English School of Painting” – whatever the alterations /of style/ which that School may hereafter adopt. You will find them, in the *Memoirs*, described by me from my mother's [*sic*] recollections, under the titles of “A Frost Scene” and “The Morning after a Storm”.<sup>8</sup>

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins.  
To | R.H. Dana, Esqre | &c &c &c

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1. MS formerly laid in copy of *Memoirs of the Life of William Collins* (1848), II, pp. 6–7.
2. The second page of the three-page letter is missing at Parrish, the first page ending ‘... they amused some,’ and the third page beginning ‘and as tending to found a new school ...’. Parrish & Miller, pp. 8–10, supplies the missing text in our transcription (from ‘displeased others, and startled everybody. ...’ to ‘... as a really great achievement.’).
3. ‘To | R.H. Dana Esqre | Boston | U.S. | America’, dated ‘January 13<sup>th</sup> 1849’ in the bottom left-hand corner and ‘Postage Paid’ in the top right-hand, with two postmarks, one entirely illegible and one reading ‘L | JA 16 | A’. At the foot of the page, upside down in relation to the written address, is added in another hand (perhaps that of Dana himself): ‘W. Wilkie Collins | Jan<sup>y</sup> 12 / 49. Ans. | June 5<sup>th</sup> ––’.
4. The *Memoirs* was ‘reviewed with enthusiasm and at length’ (Page, p. 3). Reviews appearing before WC writes to Dana have been traced in the following journals: *Examiner* (25 November 1848), pp. 755–756; *Athenæum* (2 December 1848), pp. 1211–1213; *Literary Gazette* (2–9 December 1848), pp. 785–787, 807–708; *Observer* (1 January 1849) p. 2; *New Monthly Magazine* (January 1849), pp. 53–57; and *Westminster Review* (January 1849) pp. 607–611. The last concludes: ‘We have rarely met with a biographical work full of such absorbing interest as the one before us, or one in which the events are clothed in language so unaffected, and a style so pleasing. Every one who has a taste for art should possess the “Life of William Collins”.’ Later reviews appeared in: *Daily News* (24 February 1849) p. 2; *Gentleman’s Magazine* (April 1849), p. 385; *Eclectic Review* (June 1849), pp. 709–719; and, *Blackwood’s Magazine* (February 1850), pp. 192–207, by John Eagles, probably the most enthusiastic and lengthy.
5. The first volume was published in 1843, the second in 1846.
6. The first two volumes were published in late 1848 (dated 1849), with the third and fourth appearing together in 1855.
7. See Patten, pp. 187, 198 (where WC’s words here to Dana are cited), and 202–204.
8. See WC, *Memoirs*, I, pp. 272–273, 315–316.

**[0058] TO MISS CLARKSON,<sup>1</sup> [5/12 JUNE] 1849<sup>2</sup>**

MS: Morgan (Autogr. Misc. Engl. COLLINS/23). Published: BGLL, I, p. 31.

38, Blandford Square | Tuesday evening

Dear Miss Clarkson

I have just heard from Ward that you are in town. Pray come tomorrow and see the Rehearsal (it will be a very bad one – ).<sup>3</sup> We dine at 5 o’Clock, and hope to see you at that hour

If either of your brothers, or your sister, happen to be with you – don’t forget to bring them at 5 o’Clock –

The disappointments we have met with in getting up the Play would fill a three volume novel – but these shall be related to you in full, when you come

My mother sends her kind regards – She has gone to bed, or she would have written herself –

Very sincerely yours | W. Wilkie Collins

(In great haste)

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1. Either Jane or, more likely, Fanny, the two sisters of the Rev. George Arthur Clarkson of Amberley Vicarage, Arundel, Sussex – see [0017] to HC, [Summer 1848].

2. Conjectural dating based on the reference to amateur theatricals. HC, CAC and WC were only resident in Blandford Square from the summer of 1848 to the summer of 1850.

3. WC and his young friends were in the habit of producing amateur theatricals at the Blandford Square house in what was christened the ‘Theatre Royal, Back Drawing Room’. WC produced and acted in an adaptation of Goldsmith’s *The Good-Natur’d Man*, performed on 19 June 1849. The cast included WC, CAC and their painter friends Ned Ward and Jack Millais. A copy of the programme is found in the collection of the Theatre Museum, London. WC’s specially written printed Prologue is now at Morgan (R–V Autogr. Misc. English, 25). See [0463] to E. M. Ward, 1 April 1862, and Peters, p. 83.

**[0059] TO W. C. MACREADY, 18 JUNE 1849**

MS: Kansas (MS D 11:2). Published: BGLL, I, p. 32.

38 Blandford Square | June 18<sup>th</sup> 1849

Dear Sir,

In the summer of last year you favoured me with a very kind letter, announcing your willingness to become a subscriber to the Memoirs of the Life of my late father, (Wm Collins R.A.)<sup>1</sup>

I was then engaged in writing the work, which was not published until the end of the year – when you were absent from England. Having heard of your return, I take an early opportunity of sending you your copy of the Memoir – with many thanks for your support to my undertaking; and many hopes that my book may prove, on perusal, not unworthy of your approbation.

I remain, Dear sir, | (with great esteem)

Your obliged & obedient servant | W. Wilkie Collins

To | W. C. Macready Esqre | &c &c &c

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1. See [0043] to Macready of 18 May 1848.

### [0060] TO RICHARD BENTLEY,<sup>1</sup> 30 AUGUST 1849

MS: Berg. Extract: Griest, p. 70; Published: Davis, pp. 64–65; B&C, I, pp. 56–57. Summary: BGLL, I, p. 32.

38 Blandford Square | August 30<sup>th</sup> 1849

Private

Sir,

Having nearly completed an Historical Romance in three volumes, illustrative of the events of the first siege of Rome by Alaric, and of Gothic and Italian character in the fifth century, I have thought it probable that such a work might not inappropriately be offered for your inspection, while recent occurrences continue to direct public attention particularly on Roman affairs.<sup>2</sup> I now write therefore to say, that it will give me great pleasure to forward it to New Burlington Street, upon hearing that such an arrangement meets with your approval.<sup>3</sup>

Without now entering into detail, (which I shall be happy to do, if you think an interview desirable) I may merely observe that the subject, as far as I know, has the merit of being an original one; and that, while I have spared no pains to collect all the historical information connected with the period of the Romance, I have not forgotten that it was important to present that information – as far as lay in my power – in the graphic form most likely to be attractive to the taste of readers of the present day.

I can only mention to you, as an introduction, my work published at the close of last year:– “Memoirs of William Collins R.A.” – the success of which has encouraged me to enter on another literary undertaking.<sup>4</sup>

It is perhaps hardly necessary for me to add, that you will much oblige me by considering this offer – in case you should not be willing to entertain it – as strictly confidential.

I remain, Sir, | Your obedient servant | W. Wilkie Collins

P.S. | Two volumes and a half of the Mss. are ready for Press.

To Richard Bentley Esqre

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1. Richard Bentley (1794–1871: *ODNB*), publisher, who in 1829 had formed a partnership with Henry Colburn in New Burlington Street, in the West End between Regent Street and Saville Row. Colburn had departed in 1832, thus creating the independent house of Bentley, which continued to issue the successful reprint series of ‘Standard Novels and Romances’ at 6s, and in 1837 started up the monthly *Bentley’s Miscellany* with Dickens as initial editor.

2. The year 1849 was a dramatic one in the history of the city. In February, an armed insurrection caused Pope Pious IX to flee and encouraged Giuseppe Mazzini to declare a Roman Republic. By July, Papal authority had been restored, following Giuseppe Garibaldi’s unsuccessful defence of the city besieged by the French army.

3. *Antonina* was published in three volumes by Bentley on 27 February 1850 (Gasson, p. 8).

4. This was not strictly true. The MS of *Antonina* records that it was half completed before William Collins’s death on February 1847 (Peters, p. 73).

[0061] TO HARRIET COLLINS, 8 SEPTEMBER 1849

MS: Pembroke. Summary: B&C, I, pp. 57–58. Published: BGLL, I, pp. 33–34.

38 Blandford Square | September 8<sup>th</sup> 1849

Dear Mother,

There has been considerable “indisposition” in the house, but it has – with one exception – only been an “indisposition” to write letters; from which (as this piece of paper will show) I have been the first to recover.

Miss Elwin is the “exception”; she has been suffering dreadfully with the face-ache; but is now much better. Her sole piece of domestic intelligence, is: – that the woman who roasts flesh, and punches dough into bad pie-crust for us, is about to leave for her new place on Wednesday next. We confidently expect that our creature-comforts will be improved in the matter of confection, from the day of her departure – as the kitchen will then be turned into a Republic – Miss Elwin taking the post of Minister of the Interior; and Emma, that of Public Works.<sup>1</sup>

I returned from Brighton full ten days since, “sick and sorry”; but was speedily restored by the air of London from the effects of the noxious sea-breezes of the Sussex coast. On this day week (Saturday) Charles Ward and I propose setting forth at about half past eleven at night to embark at London for Boulogne – “en route” to Paris, Tours, Fontainebleau, Orléans, and whatever other places in the neighbourhood we can find worth seeing – We return in a fortnight. Have you any commands for Republican France?

Two volumes of my book are in Bentley’s hands. I wrote a civil letter offering them on trial, received a civil answer accepting them on trial; and expect, in process of time, a second civil answer, refusing them on trial.<sup>2</sup> After this, I suppose it will be time to try if Newby will let my “little book” puff out on its brief trial trip to the terminus of popularity,<sup>3</sup> along the same publishing line as the Curate of Wildmere.<sup>4</sup> If Newby declines (I shall begin to feel grievous doubts about the quality of the book, if he accepts) it will be time, I suppose, to see about publishing it myself. In the mean time nearly 200 pages of Volume 3<sup>rd</sup> are ready for press, and the remaining hundred so chalked out “in the rough”, that I could get them “executed”, like the country orders of advertising tradespeople, “on the shortest notice.”

So much for the Literature of one of your sons. As to the Art of the other, he is now filling in his design for his large picture; and is so engaged in that, and some other pictorial matters, as to be unable to leave home, on any visits whatever, for some time to come.<sup>5</sup>

No letters have been received – Mrs and Miss Grant called – the latter having performed the astonishing feat of recovering from her illness, by the short and simple process of migrating from the suburb of Hackney, to the suburb of Blackheath!<sup>6</sup> – After this let us hear no more of dawdling from one end of England to the other for change of air.

You were told, I believe, of the visit of the excellent Lady Chantrey,<sup>7</sup> bearing a bandbox filled with clouds of misty and indefinite white muslin, destined to encircle your head in such a halo of airy elegance as never floated around it before. I hope you have not forgotten to write and thank her for her kindness.

Pray, are the keys of the large chest in my room, and of the box folios placed upon it, in any part of the house where we can get at them? If they are, perhaps you will write and say where. If they are not, I must wait until I see you on my return from Paris, to get at some books that I want to read and some drawings that I want to see. The matter is of no great importance, at any rate.

Mind you apply to the doctor immediately if you feel any continuance of your complaint. I am sorry you did not do so, in the first instance.

I believe I have now exhausted my news. If you have any directions for me before I go, write them at once.

With kind regards to all at Southsea

Ever affectionately yours | Wilkie Collins

1. Miss Elwin and Emma are both otherwise unidentified members of the Blandford Square domestic staff. The departing cook also remains unidentified.
2. Referring to *Antonina* – see [0060] to Richard Bentley of 30 August 1849. The novel was in fact accepted by Bentley.
3. Thomas Cautley Newby (c. 1798–1882), ‘without doubt, the most notorious publisher of fiction in the Victorian period’ (Sutherland, p. 461).
4. Three-volume novel published anonymously in 1847 by Newby – a copy is found in the BL. In the same year, of course, Newby had unsuccessfully published *Wuthering Heights* and *Agnes Grey* as a single three-volume set.
5. Presumably ‘Berengaria’s Alarm’, exhibited at the Royal Academy in 1850, now in Manchester Art Gallery.
6. That is, a move from north to south-east London. The Grants must have been family friends – see [0683] to HC, 4 June 1866, on the death of Billy Grant.
7. *Antonina* was dedicated to Lady Chantrey, née Wale, the wealthy widow of Sir Francis Legatt Chantrey (1781–1841: *ODNB*), sculptor and friend of WmC.

**[0062] TO RICHARD BENTLEY,<sup>1</sup> 12 NOVEMBER 1849**

MS: Berg. Extract: Davis, p. 65. Published: BGLL, I, p. 35.

38 Blandford Square | November 12<sup>th</sup> 1849

Dear Sir,

I send you at last, the concluding sheets of my Romance; (“Antonina, or the Temple & the Church”)<sup>2</sup> [*del*] completing the M.s.s. now in your hands.

The conclusion of the book has been delayed, I am afraid, longer than you expected. I can only allege in excuse of this, that I was anxious to make the last part of the story, the best part; and was therefore unwilling to deprive myself of full time for consideration, in [*del*] revising and rewriting many parts of it.

Trusting to have the pleasure of hearing from you shortly,

I remain, Dear Sir, | Faithfully yours, | W. Wilkie Collins

To | Richard Bentley Esq

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1. The New Burlington Street publisher – see [0060] to him of 30 August 1849.

2. The novel was eventually published under the title *Antonina: or the Fall of Rome. A Romance of the Fifth Century*.

**[0063] TO RICHARD BENTLEY, 22 NOVEMBER 1849**

MS: Illinois (Bentley Archives). Published: Davis, pp. 66, 89: B&C, I, pp. 58–59.

38 Blandford Square | November 22<sup>nd</sup> 1849

My dear Sir,

I hope there is no doubt of our coming to an arrangement satisfactory to both, as regards the publication of “Antonina”.

I think I shall best show my frankness in stating my views, by telling you what considerations guided me in calculating ~~what~~ the amount of remuneration /which/ I should ask for the Mss. I felt, in the first place, that I had no right to mention, or to think of, any price which might adequately reward me for the time and pains that I have bestowed on the book in writing it, and shall still bestow in correcting it for press, because – although it ~~was~~ /is/ not my first work – it is my first novel; an experiment on the public, of which you are willing to take whatever risk there may be, and in the profits of which, if successful, you are therefore justly entitled to have the largest share. You see I state the case against me, candidly, just as I feel it.

At the same time, I reflected on the other side of the question, that the book was likely – in virtue only of its historical information (much of which remains to be put into notes) to appeal to a wider class of readers than general novel readers, in these times when history is so much in vogue; and that the modern taste for present times and the horrible, having been somewhat surfeited of late, a work appealing to other sympathies, would on that very account have, as a novelty, a considerable chance.



I was further guided in forming my views, by the profit I made on the “Memoirs” of my father’s Life, and by what I had heard of the prices given to men of great reputation as novelists. Calculating on these, considerably downwards from the last, as you will see, I came to the conclusion that if I ~~was~~ mentioned two hundred pounds, as the consideration on which I should be willing to part with my Mss, I should be proposing an amount of remuneration, which I candidly assure you I cannot but think rather under than over what anyone else in my peculiar situation would ask.<sup>1</sup>

And now, my dear Sir, having frankly placed my offer and the reasons which lead me to make it, before you; and while I await your answer, which I know will be as fair and friendly as your letter now in my hands – I can only repeat that it will not be my fault if Antonina does not make her appearance in the world under your protection. And, sanguine as I may be, I cannot help hoping that the connection between us, thus begun, may so continue that we may have no reason to repent it; and may both feel the same inclination to renew it at future periods.

Very faithfully yours | W. Wilkie Collins

P.S. | I should have answered your letter by return of post, but I felt that a day’s consideration was due to it, before I replied.

To Richard Bentley Esqre<sup>2</sup>

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1. [0064] to Bentley of 26 November reveals the terms eventually agreed – £100 in bills at three months on publication and £100 on the sale of 500 copies.

2. Written at the foot of the opening page of the letter.

#### **[0064] TO RICHARD BENTLEY, 26 NOVEMBER 1849**

MS: Illinois (Bentley Archives). Extract: Davis, p. 67. Published: BGLL, I, pp. 35–36. Summary: BGLL, I, p. 35.

38 Blandford Square | November 26<sup>th</sup> 1849

My dear Sir,

I willingly accede to your modification of the terms of payment for the copyright of Antonina – viz: – £100..-.- by your note, on publication, and £100..-.- on the sale reaching 500 copies.<sup>1</sup> I may add – in order to leave nothing unexplained – that I accept the above terms, with the understanding that the two notes of £100-- each, when paid to me, shall not be drawn at longer dates than two or three months – whichever you think best. I mention this, believing that I am making a fair and customary proposal – where no higher sums than £100-- are concerned; and wishing to make the terms of acceptance on my part, as a business transaction, as clear as possible.<sup>2</sup>

And now, to leave monetary matters, I can assure you that I am much pleased to find that you think my offer was a fair one, because I made it decisively, on careful reflection; and with quite as much consideration of what I owed to you, as of what I owed to myself.

As I think carefulness in Style, may, in these days, add considerably to the chances of success for the book, I shall take care to revise attentively each sheet of the M.s.s, as it goes to press. However, we can talk further on these, and other little matters connected with the work, when I have the pleasure of seeing you in town (which I presume will be the case) before the printing begins

Believe me, My dear Sir, | Faithfully yours | W. Wilkie Collins

To | Richard Bentley Esquire

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1. See [0063] to Bentley, 22 November 1849, for the terms initially proposed.

2. Such promissory notes for a certain amount payable to a specified person at a given time in the future were quite common. They could be paid into a bank earlier than the due date at a discount. HC’s bank account does not record any payment from Bentley in this period (Coutts: Exors WmC). See [0072] to Bentley, 21 May 1850, for details of the payment.

**[0065] TO RICHARD BENTLEY, 6 DECEMBER 1849**

MS: Berg. Extract: Davis, p. 67. Published: BGLL, I, pp. 36–37.

38 Blandford Square | Decr 6<sup>th</sup> 1849

My dear Sir,

I enclose the agreement signed. We must alter the title of the book I think as it now stands in the Mss.<sup>1</sup> I have thought of a title which in my opinion will look much better in the advertisements than “Antonina” – The Pincian Hill – where the greater part of the scene of the romance is laid – was called by the Romans of the Empire – “Collis Hortulorum.” Suppose we translate this “The Mount of Gardens” (adding: – “a Romance of the 5<sup>th</sup> Century”) as a title – It will be original, and will pique public curiosity – at least in novel readers. The only alteration necessary to be made in the Mss, would be to speak of the Mount of Gardens where I now speak of the Pincian Hill – the explanation of why it was called the Mount of Gardens occurs already in the first volume.

“Serapha” was a name of one of the early Christian Saints; (female). Would not this be a better name than “Antonina”? The only Antonina of any celebrity was, I am sorry to say, what we should call, “by no means a respectable woman” – The infamous wife of Belisarius was named Antonina. It would be more likely, too, that “Numerian” – as a Christian devotee – would call his daughter after a Christian Saint – and not by a Pagan, old Roman appellation.

Pray let me know what you think of these alterations. I write in a great hurry; but nevertheless with a firm conviction that we must, at least, change the present title of the book.<sup>2</sup>

Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. According to Davis (p. 67), WC ‘re-enforced the substantial, learned appearance of *Antonina* by inserting footnote references to Gibbon. While doing so he apparently glanced by accident into one of Gibbon’s later chapters. What he saw there appalled him. He hurriedly wrote to Bentley that the name of both the novel and the heroine would have to be abandoned.’

2. None of WC’s suggestions was in fact implemented – presumably Bentley was against such wholesale changes at this late stage of the project.

**[0066] TO RICHARD BENTLEY, 6 FEBRUARY 1850**

MS: Parrish (Box 4/16). Published: BGLL, I, p. 37.

38 Blandford Square | February 6<sup>th</sup> 1850

My dear Sir,

I have much pleasure in accepting your kind invitation for Saturday next, the 9<sup>th</sup> Inst,<sup>1</sup> at ½ past six for 7 o’Clock.

Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. WC writes on the Wednesday.

**[0067] TO RICHARD BENTLEY, 7 FEBRUARY 1850**

MS: Parrish (Box 4/16). Published: BGLL, I, pp. 37–38.

38 Blandford Square | Thursday

My dear Sir,

After I wrote to accept the invitation with which you favoured me yesterday,<sup>1</sup> I heard of the advertisement of “Antonina” in the “John Bull”; and was told that there was a little mistake in it,<sup>2</sup> which I see repeated in the literary advertisements of this morning’s “Times”.<sup>3</sup> In both cases, I am described as the “Author of the Life of Samuel Collins, R.A.”, instead of Author of the Life

of William Collins, R.A.

As I think this little ~~erro~~ slip had better be corrected without loss of time, I write to mention it at once, instead of waiting to tell you of it until I have the pleasure of dining with you on Saturday.

I remain, My dear Sir, | very faithfully yours | W. Wilkie Collins  
To | Richard Bentley Esqre

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1. See [0066] to Bentley of the previous day.
2. *John Bull* was a Conservative, Anglican Sunday newspaper founded in 1820; the advertisement for *Antonina* appeared in the issue of 3 February 1850.
3. The erroneous notice – which announced the novel as available in ‘a few days’ – appeared in the *Times* first on 7 February (p. 10f) and was repeated on 9 February. A corrected notice – which also announced the novel as ‘Just ready’ – seems to have appeared only from 23 February (p. 11d).

### **[0068] TO RICHARD BENTLEY, 28 FEBRUARY 1850**

MS: Illinois (Bentley Archives). Extract: Davis, pp. 68, 73; Peters, pp. 82, 452 n. 23 (dated 28 July 1850).  
Published: BGLL, I, p. 38.

38 Blandford Square | Thursday evening | Feb 28/50

Private

My dear Sir

I have received the books, and the proper letters have been written to ensure for them a fair reception.<sup>1</sup>

My friend will himself take a copy of “Antonina” to the Office of the Athenaeum, and will speak in favour of the Romance to two of the Reviewers. If this, does not secure for us common justice at least, I know not what will.<sup>2</sup>

The binding of the book is beautiful. It is in the best taste; and is (to me) quite new<sup>3</sup>

Very faithfully yours, | W. Wilkie Collins

To | Richard Bentley Esqre

P.S. | I am glad to hear that the copies have been sent to my friends; for they were quite as anxious to have the book the moment it was published, as they were to buy it. – Talking of copies, my mother (who of course thinks that I have written the most remarkable novel that ever was produced!) wishes me to ask you whether you will give her a copy of “Antonina”? I don’t know whether such a question is “admissible” (as the lawyers say) or not – but at any rate – as in duty bound – I put it.

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1. The three volumes of *Antonina*, published by Bentley on 27 February 1850.
2. According to Davis (p. 68), the friend was Douglas Jerrold. Among the many favourable reviews of the novel (see Page, ed., *Wilkie Collins: The Critical Heritage* (1974), p. 4), was that by Henry Chorley in the *Athenaeum* (16 March 1850), p. 285.
3. ‘Cream embossed cloth, spines lettered in gilt, yellow endpapers’ (Gasson, p. 8).

### **[0069] TO RICHARD BENTLEY, 4 MARCH 1850<sup>1</sup>**

MS: Illinois (Bentley Archives). Extract: Davis, p. 72. Published: BGLL, I, p. 39.

38 Blandford Square | Monday evening

My dear Sir,

I have just received a letter from Mrs Hunter (one of the friends for whom I ordered a copy of “Antonina”) telling me, that on calling at New Burlington Street to pay for the book, ~~they were told~~ she was informed it was a present from the Author, and thanking me very warmly for the gift.

I am very sorry that some informality on my part (as I suppose) in giving the orders for

“Antonina” should have lead to what is certainly a mistake. Mrs Hunter, and the other two friends, whose names and addresses I placed in the hands of your clerk, told me that they would buy the book; and I requested it to be sent to them accordingly. In Mrs Hunter’s case, it is now of course too late to rectify the error; (committed I am afraid through my carelessness) but as regards my other two friends, I hope there is yet time to apply for the money and to receive it. At any rate, I now write at once to say that the price of the book may be applied for in the normal way of business, whenever you choose to direct that it shall be done, from “Doctor Thompson” | 3. Southampton Street | Fitzroy Square | and from | “W.P. Frith Esqre A.R.A” | 12. Park Village West | Regents Park.<sup>2</sup>

Although I know no one to whom I should more willingly have presented a copy of my first Romance than Mrs Hunter; (the sister of Sir David Wilkie, and an old and kind friend of ours) still I am vexed that such a mistake should have been made, as that which now I write to explain. Considering the liberal manner in which you met my views regarding the price of the copyright of my book, the very handsome ~~manner~~ form in which you have had it printed and bound, and the kind and unintermitting exertions which you are now making on its behalf, I felt from the first and still feel, that to expect you to sacrifice even a single copy of the ~~Romance~~ Book on account of any friend of mine, would be to expect too much – to take advantage of your good nature in a way that was not very considerate and not very justifiable, to say the least of it.

I hope therefore, that you will cause the proper application to be made at once, to Doctor Thompson and Mr Frith. They both desired to buy the book, and will both pay for it whenever called on to do so.

With many apologies for troubling you at this length on the subject of any mistakes of mine,

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins  
To | Richard Bentley Esqre

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1. Dating from the publication of the novel on Wednesday 27 February, plus the relationship to [0068] to Bentley of Thursday 28 February 1850. Davis suggests ‘about March 2, 1850’ (p. 313 n. 65).

2. Dr John Thompson (c. 1791–1874), the evangelical family friend of long-standing (see [0001] to HC, 17 October 1831), and the artist William Powell Frith, RA (1819–1909: *ODNB*).

### [0070] TO CHARLES WARD, 19 MARCH 1850

MS: Private.<sup>1</sup> Published: B&C, I, p. 60. Summary: BGLL, I, p. 40.

Albury | near Guildford<sup>2</sup> | March 19<sup>th</sup> 1850

Dear Ward,

Bentley was out of town for the day, when I called yesterday at New Burlington Street; and you were lunching (you always are lunching) when I dropped in at The Strand. I saw Bayfield,<sup>3</sup> and gave him a message to you – concerning the newspaper of the 14<sup>th</sup> ultimo, which contains the review quoted from in the advertisement.<sup>4</sup>

One of Bentleys myrmidons told me that there would be a review in the “Dublin University” for next month – but you will see the advertisements of all the magazines,<sup>5</sup> and you will buy those which notice “mein schöirnen buke” [*sic*]<sup>6</sup> – and you will apply to Mamma Collins for payment of your charges – and Mamma Collins will reimburse, and read.

And see glimpses of light in the gloom of despair

Which ~~she says she exists in~~ /we all must exist in/, while lodged in the Square.<sup>7</sup>

There is nothing particular here – very few leaves on the trees – very little grass on the fields – no political changes in the village – a cursed confused chirping of birds – an unnecessarily large supply of fresh air – and a d—d<sup>8</sup> absence of cabs, omnibuses, circulating libraries, public houses, newspaper offices, pastry cooks [*sic*] shops, and other articles of civilisation.

Kindest regards to Jane, and the new infant too, whenever it is foolish enough to poke its innocent head into this nasty vicious world.

Believe the assurance &c &c &c | Collins  
Do'nt forget to send me down ~~and~~ any new reviews in the papers.<sup>9</sup>  
To Charles Ward Esqr

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1. On the first leaf, but without comment in the body of the letter, WC draws a face with sunbeams radiating from it.
2. WC was perhaps visiting the family of John Thompson, now settled in the village of Albury, Surrey, where the estate of the wealthy banker Henry Drummond provided a base for the Irvingite Catholic Apostolic Church and its adherents (Lycett, p. 28).
3. Presumably a clerk or other staff member at Coutts & Co.
4. Here 'the advertisement' must refer to Bentley's new full-column announcement of the publication of *Antonina* inserted in the *Athenæum* (16 March 1850), p. 293c, which cited nine lengthy extracts from positive evaluations of the novel from the metropolitan press both daily (*Morning Post*, *Morning Herald*, *Sun*) and weekly (*Observer*, *Literary Gazette*, *John Bull*, *Weekly Chronicle*, *Weekly News*, *Weekly Dispatch*). The newspaper review mentioned as appearing on Thursday, 14 March, may be that in the *Morning Herald*, which, according to the advertisement in the *Athenæum*, declared: 'The story abounds with passages of surpassing beauty and striking eloquence, and we are presented with a succession of artistically arranged scenes, pourtrayed with all the exuberant fancy of a poet and all the brilliant prismatic colouring of a painter.'
5. In the event, the final pages (pp. 660–662) of the unsigned 'Recent Novels', *Dublin University Magazine* (May 1850), pp. 647–662, were devoted to *Antonina*. Reviews of the novel were also found in the April issues of the following metropolitan monthlies: *Art Journal* (p. 131), *Bentley's Miscellany* (pp. 375–678), *Eclectic Review* (pp. 491–495), *Gentleman's Magazine* (pp. 408–409), *New Monthly Magazine* (pp. 560–562).
6. WC presumably intends 'mein schönen buche' ('my beautiful book' in German).
7. Verse, apparently invented by WC himself, written across the foot of the second and third pages of the folding notepaper, again without comment in the body of the letter. Presumably Ward needed cheering up.
8. WC only uses this elliptical form of 'damned' with intimate male correspondents.
9. Influential reviews appearing thereafter in the newspaper press included those in the weekly *Examiner* (23 March), and the two most influential dailies, the *Morning Chronicle* (29 March) and *Times* (4 April).

### [0071] TO OCTAVIAN BLEWITT,<sup>1</sup> 25 MARCH 1850

MS: RLF. Published: BGLL, I, p. 40.

38 Blandford Square | March 25<sup>th</sup> 1850

My dear Sir

Will you oblige me by conveying my best acknowledgments to the Comittee [*sic*] of the Royal Literary Fund for the honour which they are willing to confer upon me?

Although I have little – if any – literary right and title to assume the office of Steward at the Anniversary Dinner I should nevertheless have undertaken it,<sup>2</sup> had it been in my power – but I expect to be travelling in the North of France during the month of May; and am therefore obliged very reluctantly to decline the flattering offer which your letter conveys to me.

As a small proof, however – a very small one, I am afraid – of my sincere wish to be of some little assistance in furthering the objects of the Dinner, I beg to offer a donation of one guinea to the Fund,<sup>3</sup> which the Collector may obtain, whenever he calls in Blandford Square.

With many thanks for your kind congratulations on the success of my book.<sup>4</sup>

I remain, My dear Sir, | Faithfully yours | W. Wilkie Collins  
To | Octavian Blewitt Esqr

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1. (John) Octavian Blewitt (1810–84: *ODNB*), writer and Secretary of the Royal Literary Fund (1839–84) – see also [0088] to him of 29 April 1851.
2. Sir Thomas Talfourd was Chairman at the 1850 annual dinner.
3. WC's annual guinea subscription to the Fund appears to have lapsed in 1853 or 1854 (RLF archivist Nigel Cross, to Andrew Gasson, 1979). His lack of support was due to his siding with CD in the attack on the Fund by Dilke and Forster (see K. J. Fielding (ed.), *Speeches of Charles Dickens* (Oxford: Clarendon Press, 1960), p. 193; and Pilgrim, VII, p. 649 n. 3).
4. *Antonina*.

**[0072] TO RICHARD BENTLEY, 21 MAY 1850**

MS: Berg. Extract: Davis, p. 83. Published: BGLL, I, p. 41.

38 Blandford Square | May 21<sup>st</sup> 1850

Private

My dear sir,

I return Gibbon with many thanks.<sup>1</sup>

The Second Edition is, I hope, decidedly improved in all matters of minor detail – i.e. – in style, arrangement, shortening of long speeches, and so forth.<sup>2</sup>

I am sure you will excuse me if I take this opportunity of reminding you of a little matter of business which has no doubt escaped from memory – I mean the first bill (or promissory note) in my favour, for £100.-.-., dated at three months from the date of publication, which our agreement provides that I should receive from you. “Antonina”, having been published on the 28<sup>th</sup> of February last, the bill would fall due on the 28<sup>th</sup> of May, and would be payable to me three days after, on the 31<sup>st</sup>. I believe I state these dates correctly, in stating them thus.<sup>3</sup>

As the month of May is now drawing to a close, I mention our pecuniary matter in good time – leaving it to your convenience either to give me a check for the amount at the expiration of the present month, or to maintain the original arrangement of a bill, so drawn as to become payable at that period.

With best wishes – both on your account and mine – for the success of the Second Edition,

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. WC drew heavily upon Gibbon’s *Decline and Fall of the Roman Empire* in writing and revising *Antonina*. Though here WC has clearly borrowed a copy from Bentley, a twelve-volume edition, dated 1813, was found in his library at his death (see Baker 2002, p. 111).

2. Bentley’s advertisements for a revised second edition of *Antonina* began to appear in the press from late May. The new preface, dated ‘May, 1850’, stated: ‘In preparing a second edition of “Antonina,” the author has endeavoured, as far as lay in his power, to render his Work more worthy of the kind welcome which it has already received from the readers of romance’. However, the following letters to Dana [0073] 17 June 1850, and [0075] to Charles Ward [0075] [30 July] 1850, suggest that publication may have been delayed. There was also an 1853 edition in three volumes using the original preface and text.

3. On the terms of the agreement, see [0064] to Bentley of 26 November 1849. At this time no amount of £100 appears in HC’s bank account nor indeed any payment from Bentley (Coutts: Exors WmC).

**[0073] TO R. H. DANA SR, 17 JUNE 1850**

MS: Wolff Collection (1344b), folded and directed.<sup>1</sup> Photocopy: Kansas (MS P557:A1). Published: Wolff, pp. 255–266: B&C, I, pp. 61–63 (with the MS untraced). Summary: BGLL, I, p. 42.

38 Blandford Square. London | June 17<sup>th</sup> 1850

My dear Sir,

As I consider myself quite inexcusable for having so long delayed answering your kind letter in acknowledgment of the receipt of my biographical work,<sup>2</sup> I shall not [*del*] venture to make any apologies – but rather trust entirely to your good nature to pardon my “shortcomings”, and still to preserve some faith in my regularity as a correspondent, for the future.

I called at Chapman’s<sup>3</sup> on Saturday, and heard that he had received Mr Allston’s Lectures, and had forwarded them to Longman. I shall no doubt have the book, either today, or tomorrow. Pray accept my best thanks for it – I need hardly tell you that I anticipate no small amount of instruction and pleasure from the perusal of the welcome addition to my library with which you have kindly provided me.<sup>4</sup>

I shall be most happy to make your son’s acquaintance. If I can be of any use to him in London, I hope he will not scruple to employ my services in any way that he thinks proper.<sup>5</sup> I wish I could look forward to the pleasure of seeing you here, as well. We have still great men and

great institutions enough left, to make the Old Country worth a visit. There is certainly an absence of any leading Great Man in England – but does not this “absence” extend to other nations as well? I think it is the tendency of the present times to make greatness more of a Republic, and less of a Monarchy, than it was. The vast spread of education and knowledge, the hot competition existing in all branches of human acquirement, seems to be placing clever men upon an intellectual level – and, I am sanguine enough to think, a very high one. It appears to me, that what was well done before (in statesmanship, for instance) by one man, is now as well or better done by many. There is less honour acquired collectively by the many men, than was formerly acquired by the one; but the advantage derived by the world is the same – nay, it is in one respect, perhaps, greater, as regards England. For I cannot forget that under our great men, we engaged in some long, bloody, and not very creditable wars, and I cannot help suspecting that under a Chatham, or a Pitt – under any leading man like these, who influenced all things by his [*sic*] own individual genius, and naturally referred all things, more or less, to his own individual feelings – we [*del*] might have had a recurrence of war, on more than one ~~occasion~~ /matter of provocation/ within the last ten, or twelve years. Now, whatever diplomatic difficulties we involve ourselves in, we don’t fight about them – we don’t go to war with France about the Greek affair<sup>6</sup> – the rule of the lesser men who now govern, is /with all its faults,/ a rule of Peace – and surely this is some compensation for the loss of those great men, whose rule was a rule of war.

However, enough of Politics! I suspect I am writing more hopefully than wisely about them – but, like all young men, I look at “the bright side of things”, and believe in /all/ our national changes, as, in the main, changes for good.

I have little news to tell you. There is rather a lull here, just at present in the world of Literature – we have nothing to talk about, but the two forthcoming volumes of Macaulay’s History. In reference to this book, I was told, upon good authority, that the profit derived from the sale of the two volumes first published, was £20,000! Such is the sum that a popular book will produce in a short period! – and ~~the same may~~ it is much the same with a popular picture. Landseer’s “Duke of Wellington re-visiting the field of Waterloo” (one of the prominent attractions of this year’s Royal Academy Exhibition) is to be engraved; and the sum of 3000 £, has been given to the painter, for the mere right of ~~engraving a drawing~~ making a print of it, by the publisher who has entered on the speculation. Truly, there is no want of encouragement among us, for good Literature and good Art!

Even in my own small way, I have succeeded beyond what I had ventured to anticipate. A second edition of my Romance has been called for – I completed, a day or two since, the revision of the last sheet.<sup>7</sup> I confess I had my misgivings about the book, when it was first published. The story, I feared, was laid at too remote a period (the fifth century), and illustrated too remote an event, (the first siege of Rome by the Goths, under Alaric). However, it seems to have satisfied the critics and pleased novel-readers, here; and this is some encouragement to go on, and do better, if I can. I believe the publisher (Mr Bentley) sent some copies of the first edition to America.

I don’t know who the article on the biography, in Blackwood, was written by.<sup>8</sup> I have read “Two Years before the Mast”, and read it with great delight – it is a most entertaining and most original book; and is deservedly popular in England, among all classes of readers.<sup>9</sup>

Wordsworth’s death was, I believe, not unexpected by those who knew him – his health had been seriously impaired for a long period. I well recollect being introduced to him, by my father, on the Pincian Hill, at Rome. I was a boy then, (in 1837) and was much struck by the remarkable mildness and kindness of his manners. He seemed as little fitted, as any man I ever saw, to bear (much less to enjoy) the bustle and constant change of a travelling life – he looked, to use the common phrase, “quite out of his element”, in a foreign land, and among foreign people. The “Cholera” was then, beginning its ravages in Italy – Wordsworth was bound for Naples, like ourselves; but the reports that the pestilence had broken out in that city “gave him pause”. I remember being quite astonished at the earnestness with which he entreated my father to do as he intended to do, and not only abandon all idea of going to Naples, but leave Rome at once for England. My father tried in vain to combat his apprehensions – the very idea of the Cholera seemed to fill him with horror – he left Italy, as he had determined to leave it, and we went on, as

we had determined. I never saw him any more; but he wrote me a very kind letter about the Life of my father.<sup>10</sup> He was a good man and a great man – greater, I think, as a moral teacher than as a poet.

I am at present residing at the address, at the head of this letter, but it is very possible that I may move before long. Your son will, however, be sure to find me out, wherever I may be, on application to my publisher, Mr Bentley of New Burlington Street.

Believe me, to remain, My dear Sir, | most faithfully yours | W. Wilkie Collins  
To / R.H. Dana, Esqre. | &c &c &c

1. 'To | R. H. Dana Esqre | Boston | U.S. | America', with the last three lines cancelled and 'Andover | Mass.' inserted in another hand. At the top right 'Paid' in WC's hand. Postmark: 'L | JU21 | A'.
2. *Memoirs of the Life of William Collins*.
3. Probably John Chapman, the publisher, whose list included works on art – see [0127] to him of 3 May 1852.
4. Washington Allston, *Lectures on Art, and Poems*, ed. R.H. Dana Jr (New York: Baker & Scribner, 1850). A copy of this volume does not appear amongst the lists of books in WC's possession at his death (Baker).
5. From the context, this must refer to the eldest son, Richard Henry Dana Jr (1812–1882), author, lawyer, and abolitionist, though his first visit to Britain appears to have taken place as late as 1856.
6. Referring to French opposition to the British blockade of Piraeus during the Don Pacifico Affair – for a contemporary account, see [George Finlay], 'Greece Again,' *Blackwood's Magazine* 67 (May 1850), pp. 526–539.
7. This suggests a rather later publication date for the revised second edition of *Antonina* than '[May] 1850' (Gasson, p. 8).
8. Referring to the unsigned review by John Eagles, 'Memoir of W. Collins, R.A.,' *Blackwood's Magazine* 67 (February 1850) pp. 192–207.
9. Richard Henry Dana Jr, *Two Years Before the Mast* (1840), describing Dana's son's voyage as a merchant seaman from Boston to California, and back, via Cape Horn, beginning in August 1834.
10. William Wordsworth to WC, 10 December 1848, *Letters of William and Dorothy Wordsworth: Volume VII The Later Years: Part IV 1840–1853*, ed. Alan G. Hill (2nd ed.; Oxford: Clarendon, 2000), p. 882.

#### [0074] TO HARRIET COLLINS, 29 JULY 1850

MS: Morgan (MA 3150/25), folded and directed.<sup>1</sup> Published: B&C, I, pp. 63–65. Summary: BGLL, I, p. 42.

Fowey | July 29<sup>th</sup> 1850

My dear Mother/

We are now fairly in Cornwall. I date this letter from a sea-port town on the South Coast – the most uninteresting place we have yet met with. All before Fowey has, however, been wonderful. The scenery in the valleys is amazingly fertile and beautiful. Trees forming natural arches over the lanes – ferns and grasses in the hedges, of an almost tropical size and luxuriance. Then, when you rise to the ridges of the great hills which run through the middle of Cornwall, the whole prospect changes – vast, solemn moors stretch out on all sides – generally overshadowed ~~with~~ by black clouds – you see your road winding on before you till it looks like a white thread in the far distance. Old tottering gray sign posts ~~start~~ stand like spectres in lonely cross roads – strange Druidical stones, and black, grand rocks, piled fantastically one upon another, meet you at one place; and picturesque little ~~gran~~ farm-houses, pleasant cornfields, and holy wells with ruined chapels and sturdy Saxon crosses near them, present themselves at another. Cornwall is, in short, what I always thought it, one of the most beautiful and most romantic counties in England.

We are not idle in preparing, at least, for a book of some kind. Brandling sketches and I journalize diligently. What we shall yet do remains to be seen. We shall bring home some materials at any rate.<sup>2</sup>

You can trace out our route on the large map of England, if you like. From Plymouth we went to St Germans (in Cornwall) by a boat (a pleasant way of beginning a pedestrian excursion!). We had a lovely ~~row~~ /little voyage/ by moonlight – and met with some adventures, which you shall hear when we return. From St Germans we journeyed to Looe (on the coast) by land. This was our first start on foot with our knapsacks. The weight of the knapsack was anything but contemptible for the first mile or two, which was all uphill. But “poor human nature” gradually



accustoms itself to all things – and during the latter part of our walk (a ten mile one) the knapsacks became as familiar and as comfortable as natural humpbacks.

We found Looe a snug cosy primitive old place, with a nice old bridge, and toppling old houses with two or three doors each, leading into two or three zigzag, labyrinth-like old streets. There was also a fat landlady /at the Inn,/ and a fat chambermaid who coddled us in comfortable beds, and fuddled us with comfortable ale, and stuffed us to bursting with good pies and puddings and sweetcakes, and then sent us into the garden of the Inn, to keep us out of mischief, like children; and to digest our feast in harmony and peace. Leaving Looe, and leaving all the best and purest affections of our – stomachs, with the landlady and the chambermaid, we walked to Liskeard to see the Druidical remains and curious rocks in the neighbourhood. At the Inn here, there was an awful change. The landlady was a nasty thin woman in black, with a bilious complexion and a crocodile grin – the chambermaid was unpleasantly addicted to perpetual perspiration on the forehead, and was shod in ~~an awful~~ /a mighty/ pair of boots that creaked and clanked all over the house without interruption. There was nothing good to eat, and nothing good to drink. So we changed this Inn for another in the Town, where we again found a nice landlady, who said she liked us for being such nice strong young Englishmen, who walked about independently and didn't mind the weight of our knapsacks. “We were not effeminate dandies, and she liked us for it, and bid God Bless us with all her heart”! From Liskeard we journeyed to Lostwithiel – a little town in a valley; full of Methodists ranting and singing (on Sunday morning) through their noses discordantly enough to set all the teeth of all the angels in Heaven on edge. We went to the Church; and heard a sermon of the old school from a nice harmless old parson, which edified us considerably, and strengthened us in our generation just as it out [*sic*]. From Lostwithiel we walked here today; and from this place we intend starting for St Austle tomorrow.

Direct your next letter (and write me a long one) to “Post Office, Falmouth, Cornwall”. If you do anything about a house in Fitzroy Square<sup>3</sup> – mind the drains – have a surveyor to examine them particularly. Some of the houses are badly drained. Is Gould to help you to move?<sup>4</sup> Write to Charley and ascertain distinctly when he is coming home – he must be able to settle sometime – give him my love – ever yours affectionately

W W Collins

Brandling sends his love.

- 
1. To: ‘Mrs Collins | 38 Blandford Square | Regent’s Park | London’, with the initials ‘W.W.C.’ in the lower left corner and ‘Paid’ in the upper right. Postmarked ‘ST-AUSTLE | JY 31 | 1850’.
  2. The result, of course, was WC’s *Rambles Beyond Railways; or, Notes in Cornwall Taken A-foot*, a travelogue with twelve illustrations by Henry C. Brandling, which was published by Bentley at the end of January 1851.
  3. Brandling and his younger sister Emma then seem to have been resident at Fitzroy Square, the Georgian square off the Tottenham Court Road completed in the mid-1830s. In the event, when WC’s mother moved from Blandford Square it was to Hanover Terrace rather than Fitzroy Square – see [0076] to HC, 3 August 1850.
  4. Gould remains unidentified.

### [0075] TO CHARLES WARD, [30 JULY] 1850<sup>1</sup>

MS: Harrowby (ff. 860–1), folded and directed.<sup>2</sup> Published: B&C, I, pp. 65–67 (dated 1 August as in the letter itself). Summary: BGLL, I, p. 42.

S<sup>t</sup> Austell, Cornwall | Aug<sup>t</sup> 1<sup>st</sup> 1850

My dear Ward /

I have not written to you before this, because I wished to gain experience enough of Cornwall to be able to give you a fair, full and trustworthy report of the country. If you look at a large map of England, you will see that, at S<sup>t</sup> Austell’s, we /are/ about half way down the Southern coast, on our way to the Land’s End – or rather to Penzance, our headquarters for the Land’s End. At Penzance you can meet us easily, if you will; and you really ought to see Cornwall – more varied, picturesque, and romantic scenery /than this,/ I have not often beheld, anywhere – and I am yet in what is considered the least interesting part of the country.

If you like old churches, here they are in abundance, Brandling is now sketching the tower of S<sup>t</sup> Austell's Church – a fine specimen of gothic architecture of the 14<sup>th</sup> century – studded all over with quaint images of Saints, and stone faces of ladies and gentlemen in purgatory, grinning horribly upon you at every corner.<sup>3</sup> Churches of this sort abound all over Cornwall. Besides this, there are holy wells dedicated to old Cornish saints, with little ruined chapels, and curious stone crosses near them. If such things as these, are not interesting ecclesiastical remains – what things are? Then, the scenery. In the valleys, it is fertile to the utmost degree of fertility. Ferns and grasses in the hedges almost as tall as I am – trees of all varieties, in full verdure – long, undulating cornfields – pleasant little streams – and snug little farm-houses, all built of solid granite with chimneys of bright /red/ brick. On the hills, you see half over Cornwall – immense moors roll, as it were, one over the other, to the far horizon – with masses of cloud, blown up from the Atlantic, grandly overshadowing them. The rain from these clouds is confined to certain spots on the highest ridges, and seldom reaches you on the roads and footpaths lower down. I only recollect ~~three~~ two showers since we entered Cornwall – nothing could be finer than the weather has been hitherto.

Our way of travelling is the most independent and delightful that can be imagined. We start at our own hour – walk where we please – stop where we please. After you have had it on for the first half hour, the weight of the knapsack ceases to be felt as an encumbrance of any importance – and the ~~privilege~~ /pleasure/ of having all one's luggage on one's back and caring nothing for whole legions of porters, is hardly to be described. The people in Cornwall are /a/ remarkably civil and orderly race. We have only met with one beggar, as yet, throughout our travels; and he was evidently “a tramper” from some other part of the country. The living at the Inns is remarkably cheap, and generally speaking remarkably good. We have had but one bad dinner since we left. Beds vary in price from one shilling to two (generally one); and breakfasts and dinners are proportionally low in price.

I am keeping my journal very regularly; and I have some hope of finding enough in it, when I get back to London, to make a book. We have already met with some adventures, have seen some curious people, and have visited some remarkable places – the granite rocks, Druidical monuments, and holy wells in the neighbourhood of Liskeard being among the most surprising of the Cornish sights that we have yet behold. We have asked in vain, at all the towns, for a guide book – so there is, at any rate, ~~an opening~~ ground enough “to let” on Literary “building leases”, in the county of Cornwall.

Now, does what I have already written tempt you to join us, or does it not? If it does, you can ~~join~~ /meet/ us comfortably by the middle of August, at Penzance. And you must proceed thus:–

Take /a passage in/ the Cork Steamer (from Margate Wharf: Office 25, Mincing Lane) either to Plymouth or Falmouth. To Plymouth costs 12/6; to Falmouth £1,,,- (Steward's Fee included)[.] The steamer stops all night at Plymouth on the way to Falmouth – so perhaps you may prefer going the shortest voyage to Plymouth only. In this case, you will have to get coach conveyance to Falmouth (plenty of coaches run along the Southern coast)[.] You will get every information at Radmore's Globe Hotel, Plymouth, where we have left our heavy coats till our return. I have just this moment heard, here, that the mail runs from Plymouth to Truro direct – and then from Truro to Penzance, so you can travel thus, easily and expeditiously enough. To go straight /by sea/ to Falmouth and then /by coach/ from Falmouth to Penzance would be the cheapest plan – but the shorter the voyage, in your case the better, I suppose.

By this plan you would see all the best part of Cornwall with us. Meeting at Penzance, we should visit all the wonders of the Land's End, and return by the northern coast and the mining districts to Plymouth in time for you to give Jane a week at the end of your holy days. As for luggage, you can buy a mackintosh knapsack for £1,,,- or a leather one for £1,,5,- – or if you don't like this expense, a small carpet-bag strapped on to your back, will do as well as any knapsack.

Write /as soon as possible/ and let me know whether you will come or not, (directing your letter to “Post Office, Falmouth, Cornwall”)[.] If you will come, set off if possible, the very first

day of your holy days (the Steamers go Monday – one company; and Thursday – another[]). Tell me the day when you set off, and then write again from Plymouth to Post Office, Penzance; and there will be no fear of our not meeting. I will send you any fresh directions you may want.<sup>4</sup>

How is Jane? and How are the children? I heard they had the measles – but as this is generally ~~supposed~~ /considered/ to be an[~~del~~] excellent thing in /young/ families, I suppose I ought rather to congratulate than to condole with you. I only hope Coosey & Compy are having the infantine epidemic favourably – at any rate, they couldn't have it at a better time.<sup>5</sup>

Is my second edition out yet, or not?<sup>6</sup> I wrote yesterday to Mrs Collins; but forgot to tell her to forward me any letters that come to my address. Perhaps you will be kind enough to give her a message to this effect, with my love.

If Charley comes back before you leave London, bring him to Cornwall with you.

Give my kindest remembrances to Jane – tell her to keep up her spirits about the children – think yourself how much good the measles will /have/ do/ne/ them, after the measles have gone, and believe me

ever truly yours | W. Wilkie Collins

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1. Dating based on the postmark and reference to [0074 ] to HC of the previous day
  2. To 'Charles J. Ward Esqre | Messrs Coutts & Co | Strand | London', with 'W.W.C.' in the lower left corner and 'Paid' in the upper right. Postmarked clearly 'ST-AUSTLE | JY31 | 1850'.
  3. See A. L. Rowse, *St. Austell: Church, Town and Parish* (H.E. Warne, 1960).
  4. In the event, Ward did not join the ramblings of WC and Brandling in Cornwall.
  5. 'Coosey' is a term of endearment for CW's eldest child Margaret (b. 1 December 1845) – see [0773] to HC of 11 October 1867 – while 'Compy' perhaps refers to his second daughter, Emily Blanche Ward (b. 25 September 1848), to whose marriage with solicitor William Thomas Waller at the Savoy Chapel on 4 January 1882 WC was to be a witness.
  6. Referring to *Antonina* – [0078] to CW, 14–15 August, suggests that the answer was negative.

### [0076] TO HARRIET COLLINS, 3 AUGUST 1850

MS: Morgan (MA 3150/26), folded and directed.<sup>1</sup> Published: B&C, I, pp. 68–69 (dated [3 August 1850]).  
Summary: BGLL, I, p. 42.

Falmouth | Saturday

My dear Mother,

Although I have the greatest contempt for money, myself, I find that the people of Cornwall regard gold and silver in a very different light. It is actually a fact that we cannot get on here without money; and it is, as actually a fact too, that my money is slipping out of my purse in a most unaccountable manner – I have just 30 shillings left. Under these circumstances, I beg you will have the goodness to send me £10,,-,- forthwith – in two Post Office Orders for £5,,-,- each.<sup>2</sup> Have them made out in the name of “William Wilkie Collins” (the name in full) – and let them be made payable at the /Post/ Office, Helstone [*sic*], Cornwall. Pray send them immediately.

Brandling wants the same sum, sent in the same way, to the same place – Will you let Miss Emma Brandling know this at once, at Fitzroy Square. Brandling left the key of his desk with Miss K. Howard so Miss Howard will be perhaps the best person to apply to.

I don't know whether you think this extravagant, or not. It certainly is not. By the time the remittance reaches us – £10 – each, will have lasted us three weeks! £5 – you still owe me on our account – and £5 – I must borrow of you. Mind the name of the place (Helston) is spelt right.<sup>3</sup>

I resign myself to Hanover Terrace (and to the Queen's Bench afterwards)[.]<sup>4</sup> But I do not feel quite resigned to leaving you to “move” by yourself. If you want me back, write and tell me so, and I will come back at once. Write moreover to advise me of the departure of the P.O. order – in a separate letter – dated properly.

I wrote to Charles Ward, the day after I last wrote to you – But have received no answer yet. If he has not written in reply before you receive this, he had better direct his letter to Helst[on] instead of Falmouth (as I told him). I sent him full directions for joining us, which I hope he will do.

There is no more news to tell of our journey. We walked 14 miles from St Austell's to Truro – and took a boat down the river from Truro to Falmouth. Neither Truro, nor Falmouth are interesting places. The first is a large market town, exactly like all market towns – with the usual allowance of dull streets, dull shops, and dull people. And Falmouth is as dirty and struggling as most seaport towns are.

If I was dropped in it blindfold I could not tell it from Portsmouth – and on the same plan, I could not tell either from Plymouth. The weather goes on very fine and very hot – a moist debilitating heat – but with bathing in the sea and walking on the land, I continue to defy all atmospheric influences.

Helstone, to which we go tomorrow, is, the point where all the fine scenery of the Land's End begins – continuing from that place all up the Northern coast. We look to these parts as the material of the book. As for my letters, they are about as fit for print, as your washerwoman's bills, or as this present business-letter, which you will not find particularly interesting – and which I must abruptly conclude to save post.

ever affectionately yours W W Collins

Love to Charley – glad he knows a brace of Lords – hope they will do something for him.<sup>5</sup> I have no time before post to write direct to Miss Brandling – and Henry can't – for he /is/ suffering (unlucky wretch!) from a violent fit of toothache. Tell Miss Brandling also, that he received the two letters sent to Fowey

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1. To: 'Mrs Collins | 38. Blandford Square | Regents Park | London', with the initials 'W.W.C.' in the lower left corner and 'Paid' in the upper right. Postmarked 'FALMOUTH | AU 3 | 1850 | B' and 'V[crown device]W | 5 AU 5 | 1850'.
  2. HC may have had the money to hand or drawn it out specially. She had in fact withdrawn £10 on 31 July and then on 9 August she made three separate withdrawals of £10 each (Coutts: Exors WmC).
  3. This latter is in fact the standard modern spelling.
  4. HC moved from Blandford Square to Hanover Terrace during August 1850. Here 'the Queen's Bench' must refer to WC's legal studies at Lincoln's Inn.
  5. The two aristocrats in question have not been identified.

### [0077] TO HARRIET COLLINS, 14 AUGUST 1850

MS: Morgan (MA 3150/27), folded and directed.<sup>1</sup> Published: B&C, I, pp. 69–71. Summary: BGLL, I, p. 42.

Penzance | August 14<sup>th</sup> 1850

My dear Mother/

Seeing sights, noting down recollections of them in my Journal, walking, eating, drinking, and sleeping, leave me very few opportunities for writing letters with a degree of regularity. I can only find ~~time~~ /an opportunity/ to indite this present “missive”, by cribbing half an hour from my bed time.

We have seen the rocks and precipices of the “Lizard”, since I last wrote, and have stood on the Southernmost promontory of England and beheld the Atlantic itself foaming at our feet. *[del]* /The/ *[del]* cliffs that gird the land east and west of the Lizard are really sublime – they reach their climax at a place called Kynance Cove.<sup>2</sup> Fancy an amphitheatre of separate rocks two hundred feet high – some rising like pyramids and steeples – some stretched longitudinally on the sand and pierced with great black caverns – some crowned with wild asparagus at the top, and tunnelled with holes at the bottom, in which the sea roars and boils with the thunder of a whole park of artillery – fancy the first sight of these rocks, from a precipitous cliff 300 feet high, wrapped in a mist which exaggerated *[sic]* their size twofold, with thousands on thousands of sea gulls flying screaming round them, with the white foam of the sea leaping up their black sides, and flying over them in long clouds of spray – fancy, finally, these same rocks, when the weather cleared, and the sun shone out on them, sparkling with splendid colours – deep red and rich brown and green and yellow and silver grey – as bright as polished marble, with the sea suddenly changed to a Mediterranean blue and the sky covered with minute driving, fleecy clouds; and you will have as good an idea as I can give you of Kynance Cove. Most of the rocks I climbed with a

guide, and looked down into hideous black tunnels, where the raging sea seemed to shake us on our pinnacles – where the water was spirted [*sic*] in our faces from fifty feet off, through hidden holes and slits, followed by a roaring blasts of wind, as loud as if the devil himself was blowing his bellows at the fires of Hell. Then the caves, – we wriggled ourselves into them on our bellies, like snakes, where they were blocked up by rocks – and groped our way along their sides in pitch darkness where they rose again to /their/ full height, the guide telling me stories of drownings and smugglings and shipwrecks which harmonized admirably with the wild features of the scene. The visit to Kynance Cove was of itself alone worth the journey from London.

We have had our comic adventures too. When we entered the kitchen of the Inn at Lizard Town, we found it literally crammed by 15 or 20 babies, and 15 or 20 Mamas. The local doctor had got a supply of “fine fresh matter from London” (as the landlady said) and was vaccinating all the babies by wholesale. Perhaps as a mother yourself, you can imagine the noise these babies made. I can’t describe it. There were two pigs a flock of geese, and an assembly of little boys – all looking into the kitchen at our heels; but the noise they made was of no consequence at all, compared to the noise of the 15 or 20 babies and the 15 or 20 Mamas.

At this place Brandling immortalized himself by making an omelette – six eggs, a teacupful of clotted cream, new milk, an onion, and chopped parsley, made the ingredients. We gave the fat landlady a bit. She was a hugely fat, goodnatured soul, who was obliged to prop herself up against a wall or a door, whenever she came into the parlour to speak to us. As for the omelette, she smacked her lips, declared it was the most delicious thing she had ever tasted – and vowed that she would make one herself “please God as soon as she got out of bed tomorrow morning”!

I hear from Charles Ward that you are going to Southsea – and am very glad to hear it.<sup>3</sup> But who is to forward my letters, if any come? And how is this letter to get to you, if you are gone before it arrives? I suppose Miss Elwin is to be “locum tenens”.<sup>4</sup>

If you answer this directly, address your letter to “Post Office, St Ive’s, Cornwall”. We go to the Land’s End tomorrow, or next day – then round to St Ives, then to Redruth – to which place the next letter must be directed. Thomas Price<sup>5</sup> has given us a letter of introduction to a gentleman here, who is the most goodnatured and hospitable of men. We almost live at his house – and have been driving about in his gig all day [*del*]

You may as well tell me in your next letter what is the number of the house in Hanover Terrace – or when I get home, I shall not be properly qualified to find out where my home is.<sup>6</sup> By the bye, don’t forget that there will be something considerable to pay annually for /keeping up/ the inclosure in the Park, and that this must be settled somehow with Mr Gibbons.<sup>7</sup>

Tell me any news of Charley. Ward says he is “busily engaged in painting a fly’s eye with lashes to match” – for Heaven’s sake take care of my unfortunate papers – and believe me ever yours affectionately | W. Wilkie Collins

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1. To: ‘Mrs Collins | 38. Blandford Square | Regents Park | London’, with the initials ‘W.W.C.’ in the lower left corner. Postmarked ‘PENZANCE | AU15 | 1850’ and ‘M [crown device] H | 17 AU 17 | 1850’.

2. Kynance Cove is on the western side of the Lizard Peninsula, a couple of miles north of Lizard Point.

3. Presumably again to stay with Miss Otter.

4. Miss Elwin was apparently the housekeeper at Blandford Square – see [0061] to HC, 8 September 1849.

5. Unidentified, though see the letters to HC of 7 July 1852 [0129] and 29 July 1853 [0149], as well as to Edward Pigott of 22 November 1851 [0095] and 21 January 1855 [0191].

6. HC’s new home was at 17 Hanover Terrace.

7. Mr Gibbons seems to have been the neighbour at 16 Hanover Terrace – see [0237] to HC, 5 April 1856.

## [0078] TO CHARLES WARD, 14–15 AUGUST 1850

MS: Private, folded and directed.<sup>1</sup> Extract: Peters, p. 88. Published: B&C, I, pp. 71–72 (dated 15 August 1850).

Summary: BGLL, I, p. 42 (dated 15 August 1850).

Penzance | August 1850

(I don't know what day of the month, or week)<sup>2</sup>

My dear Ward /

I have received and read your two letters, on my arrival at Penzance. I am inexpressively shocked by your sentiments in reference to your native country. It will be three weeks or a month before I am able to leave Cornwall – I have no money to spend at Paris, and I shall have a Cornish Tour to write (not a guide book or handbook) as soon as I get home. So, if you will go to France – and will not come here – you must e'en be left to your own evil ways. I know France from Boulogne to Marseilles – there is no scenery in the country worth a d—n, compared to Cornish scenery. And as for eating, “stap my vitals”, if I have eaten chop or steak more than once, since I have been here! Here, Sir, we live on Ducks, Geese, chickens, tongue, pickled pilchards, Curried Lobster – Clotted cream – jam tarts, fruit tarts – custards – cakes – red mullet, conger eels, – salmon trout – and fifty other succulent dishes. I have almost forgotten the taste of joints – we have nothing to do with them.

Oh Ward! Ward! I have seen such rocks! Rocks like pyramids – rocks like crouching lions – rocks toppling, as if they would fall on your head, (three hundred feet high) – rocks pierced with mighty and measureless caverns – rocks covered with the most exquisite natural mosaic-work in all colours – rocks crowned by mist at one hour, and brightened by sunshine at another – rocks whose indescribable grandeur I might go on attempting to describe for the next two pages, if I thought it was any use – but I am writing to a prejudiced Anglo-Misanthrope, and I may as well save my pains and my paper. No descriptions of the “Lizard” rocks and precipices will ever affect you. You won't come here and you will go to France, and you expect me to leave this wonderful new country and go to provincial France which I know by heart already. Oh Ward! Ward! This is bitter mockery to a man who admires Nature, and is bent on making a book of Cornish Nature – and has not yet seen the Land's End, and has the wonders of the North Coast still to explore.

I thank you heartily for your information about my second edition (Which God speed);<sup>3</sup> and I condole with you still more heartily on your family troubles – but remember your numerous compensations – you have a very excellent wife; (my love to Mrs C.J. Ward), you are a British Father!<sup>4</sup> (my respects to your Social Title); and you have begotten, and are begetting, and will beget many, British Babies (smack their bottoms in my name, and for my sake!). What are measles, and tumblings out of bed compared to such blessed privileges as these ? Ah! “Got-for-Dam”, I wish I was married, and had a family and a respectable pot-belly, and /a/ position in the country as a householder and ratepayer – but this is not to be. By all the napkins of all the Babies of England, I begin to fear that I am little better than a vagabond – only fit to wander about Cornwall, and be very sorry that I ca'nt divide myself in two and wander about France at the same time, with C.J. Ward, who deserts my banner but whose very affectionate friend

W. Wilkie Collins, I nevertheless remain.

Will you give my love to dear Mama, and say that I will write in a day or two. I have not had 5 minutes to myself for the last three days, or I would have written before. We start for the Land's End tomorrow or next day.

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1. To 'C.J. Ward Esqre | 81 Hamilton Terrace | St John's Wood | London', with 'Paid' above and 'W.W.C.' below. Postmarked 'PENZANCE|AU 15|1850' and 'X[crown device]G | 16 AU16 | 1850'.

2. Apparently posted on the same day as the preceding item of correspondence ([0078] 14 August 1850). From both postmarks and content, it seems possible that this letter may have been written shortly before that to HC.

3. Referring to *Antonina*.

4. Charles Ward's fourth child, WC's godson Francis Collins Ward, was born on 2 April 1850.

**[0079] TO RICHARD BENTLEY, 21 SEPTEMBER–9 NOVEMBER 1850<sup>1</sup>**

MS: Brigham Young (Vault Mss 355, folder 45). Published: BGLL, I, p. 43.

17. Hanover Terrace. | Regent's Park. | Saturday Morning.

My Dear Sir,

My friend, Mr Henry Brandling, sends you, with this letter, all the drawings that he has completed of Cornish Scenery.<sup>2</sup> I can vouch for their fidelity to Nature, from my own experience; and I think, on looking them over that you will agree with me, that they are productions of no ordinary merit, as works of Art.

Very faithfully yours | W. Wilkie Collins

To / Richard Bentley Esqre

P.S. As there are drawings in the book sent, which are not connected with the Cornish scenes, the leaves containing these drawings have been sewn together to prevent the possibility of a mistake.

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1. The letter predates [0080] of 14 November to Bentley, while WC did not return from Cornwall until mid September at the earliest.

2. Henry C. Brandling, the young artist who provided the twelve lithographed drawings for WC's *Rambles Beyond Railways: Or, Notes in Cornwall Taken a-foot* (1851). The half-profits agreement concerning publication was signed by WC and Bentley on 18 November 1850, with a fixed payment assigned to Brandling (BL, Add. 46615, ff. 276–7).

**[0080] TO RICHARD BENTLEY, 14 NOVEMBER 1850**

MS: Private, folded and directed.<sup>1</sup> Published: BGLL, I, p. 43.

17. Hanover Terrace | November 14<sup>th</sup> 1850

My dear Sir,

Will you be so kind as to have delivered to the Bearer, Mr Brandling's illustrations of Cornish Scenery?

Mr Brandling wishes to consult a friend on the subject of lithographing them.<sup>2</sup> I hope to call in New Burlington Street (with Mr Brandling) between eleven and twelve tomorrow morning

Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre | &c &c &c

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1. To: 'Richard Bentley Esqre | 8. New Burlington Street'.

2. The artist and engraver John Linnell – see [0081] to him of 19 December 1850.

**[0081] TO JOHN LINNELL, 19 DECEMBER 1850**

MS: Fitzwilliam (MS 3413–2000). Published: BGLL, I, p. 44.

17. Hanover Terrace | Regent's Park | December 19<sup>th</sup> 18.50 [sic]

Dear Mr Linnell,

I hope to have the pleasure of calling on you (with my friend, Mr Brandling) on Wednesday evening next at 7 o'Clock.<sup>1</sup>

If I do not hear from you to the contrary, I shall conclude that this arrangement will suit you.

With many apologies for not having written sooner to mention the evening of our visit to Porchester Terrace,

Believe me | Very faithfully yours | W. Wilkie Collins

To | John Linnell Esqre | &c &c &c

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1. WC writes on the previous Thursday concerning the illustrations for *Rambles*.

**[0082] TO JOHN LINNELL, 23 DECEMBER 1850<sup>1</sup>**

MS: Fitzwilliam (MS 3414–2000). Published: BGLL, I, p. 44.

17. Hanover Terrace | Monday morning

Dear Mr Linnell,

There seems to be some fatality connected with my proposed visit. It has only just this moment occurred to me, that in mentioning Wednesday evening next, in my last letter, as the evening on which I hoped to call on you, I was (quite unconsciously) mentioning Christmas Day! – the one particular day in the year on which I am always engaged to dine out, with some old friends.

I am afraid you will begin to doubt very justly, after all my delayings and deferrings – whether I am coming to Porchester Terrace at all. But if you will let me say Thursday next at 7, instead of Wednesday at 7 – I shall be sure to keep my engagement and to bring my friend, and his drawings, with me.

Very faithfully yours | W. Wilkie Collins

If this new arrangement should be quite convenient to you, pray do not trouble yourself to write me any answer; and I shall then conclude that Thursday will suit you.

To | John Linnell Esqre | &c &c &c

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1. Dating from the previous letter.

**[0083] TO RICHARD BENTLEY, 28 DECEMBER 1850**

MS: Illinois (Bentley Archives). Published: Davis, pp. 87–88; BGLL, I, p. 45.

17, Hanover Terrace | Saturday, December 28/50

My dear Sir,

The Rambles beyond Railways, do not appear to have rambled into print, even yet. I have seen nothing, up to this moment, of proofs or pages; and it is now nearly the end of the month. Is there some fresh “hitch”? – and is it anything that I can remove?<sup>1</sup>

They have taken off “proofs” of four of the Illustrations; which Mr Brandling and I have shown, with the drawings, to Mr Linnell. I am happy to say that his opinion was very favourable. He especially liked the appearance of truth in the Illustrations.

One, or two “technical” alterations only are wanted in the proofs, which Mr Brandling will send to you, when they are printed to his entire satisfaction. He is beginning his sixth lithograph<sup>2</sup>

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. WC received proofs in the New Year (see [0084] to Bentley of 4 January 1851), and the book eventually appeared in mid-January 1851 in a single royal crown octavo volume at 15s from Bentley.

2. Out of a total of twelve, this one perhaps of Kynance Cove, *Rambles*, facing p. 135.

**[0084] TO RICHARD BENTLEY, 4 JANUARY 1851**

MS: Illinois (Bentley Archives). Extract: Davis, p. 88. Published: BGLL, I, p. 45.

17 Hanover Terrace | January 4<sup>th</sup> 1851

My dear Sir,

I accept with much pleasure your kind invitation for Thursday the 9<sup>th</sup>, at 6 o'clock for ½ past 6.

The proofs of the Rambles arrived to-day. They came “not single files, but in battalions”<sup>1</sup> – five at once! The page looks very well – the type clear and sharp. We shall certainly offer a handsome book to the public, and I hope they will “behave handsomely” in return.



Very faithfully yours | W. Wilkie Collins  
P.S. | I will deliver the one page you are kind enough to send to Mr Brandling tomorrow – so that his answer will reach you without delay. I am sure he will be happy to accompany me.  
To | Richard Bentley Esqre

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1. WC misquotes Claudius in *Hamlet*, IV.v.78–9: ‘When sorrows come, they come not single spies, | But in battalions’.

**[0085] TO RICHARD BENTLEY, 25 FEBRUARY 1851<sup>1</sup>**

MS: Berg. Extract: Sadleir 1948, p. 132; Robinson 1951, p. 58. Published: BGLL, I, p. 46.

17. Hanover Terrace | Tuesday morning

My dear Sir,

I have just received the enclosed letter from the Venerable Britton.<sup>2</sup> What ought I to do about it?

This is the third occasion in which the Venerable B. has laid in ambush for my books, and bounced out upon me with a letter of broad hints. On the first occasion, I gave him a copy of the “Life of Collins”, and received in return a treatise on Junius.<sup>3</sup> I could’nt read it; but I suppose I ought to consider myself a gainer by my literary “swop” – so I don’t complain. On the second occasion, determined to respect my rights of property and evade “paying tribute” with “Antonina”, by writing a polite, grateful, and complimentary letter to the Venerable B. This answered my purpose for “Antonina”; but, as you will see by the enclosed letter, it has not protected the “Rambles”. Again, and emphatically, I say it: – What am I to do? Am I to return a gift of Illustrations by a loan of “Rambles”?<sup>4</sup> Or am I now, and henceforth to consider the Venerable B. as a sort of second British Museum, legally entitled to a copy of every book I write?

I leave you to decide the point, and will abide implicitly by your judgment. If you send the book, I think it only fair to state, that I shall be quite ready to toss up with you for the proprietorship of the promised Illustrations.

I hope our book is selling pretty well. The Review in last Sunday’s Observer ought to do something for it.<sup>5</sup>

Very faithfully yours | W. Wilkie Collins

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1. Dating is from the reference to the *Observer* review of *Rambles*. Davis (p. 314 n. 12) tentatively dated the letter 18 February 1851.

2. John Britton (1771–1857: *ODNB*), aged Fellow of the Society of Antiquaries.

3. John Britton, *The Authorship of the Letters of Junius Elucidated* (printed for the author, 1848) (BL Catalogue).

4. Probably the illustrations from the *Autobiography of John Britton* (3 vols, printed for the author, 1850), which included plates and a portrait.

5. An enthusiastic review of *Rambles* appeared in the *Observer* on Sunday 23 February 1851, p. 3e. The book sold well enough to go into a second edition, published in December 1851.

**[0086] TO CHARLES WARD, 28 FEBRUARY 1851<sup>1</sup>**

MS: Morgan (MA 3151/2). Published: BGLL, I, p. 47.

Friday

My dear Ward,

Will you kindly write me word (to Albury)<sup>2</sup> what reviews of the *Rambles* appear tomorrow. The *Literary Gazette* is I believe certain.<sup>3</sup> Will you buy it, and take it to Hanover Terrace? I won nearly 6/- last night – excellent people – excellent dinner – excellent game “Vingt et Un”

Comment se porte ce cher petit ange Toby?<sup>4</sup>

ever yours | WW Collins

- 
1. Dating from the *Gazette* review.
  2. The village near Guildford, home to the Thompsons, where WC had stayed the previous spring – see [0070] to Ward, 19 March 1850.
  3. An unsigned highly favourable review appeared in the *Literary Gazette and Journal of Belles Lettres* (Saturday 1 March 1851), pp. 159–161. The review concludes: ‘Mr. Collins is the “Eothen” of Cornwall; and we hope that, like that eastern hero, he may beget a whole generation of *home* tourists’ (p. 161).
  4. ‘How is that dear little cherub Toby?’ (French) – referring to Charles and Jane Ward’s eldest son, born in 1847.

**[0087] TO F. W. TOPHAM,<sup>1</sup> [MID APRIL 1851]<sup>2</sup>**

MS: Ross. Published: BGLL, I, pp. 47–48.

17. Hanover Terrace | Saturday

My dear Topham

I am very sorry to hear you ca’nt come on Tuesday. As for the troubles of “hanging”,<sup>3</sup> I can only give you one consolation – they are mortal troubles, and must therefore come to an end. Mind you hang yourself well!<sup>4</sup>

I don’t know Dudley Costello’s private address, but a letter addressed to him at the “Examiner Office, Wellington Street, Strand”, would be sure to reach him.<sup>5</sup>

Ever yours | W. Wilkie Collins

- 
1. Francis William Topham (1808–77: *ODNB*), watercolourist, occasional exhibitor at the Royal Academy and member of the Society of Painters in Water Colours from 1848. Topham acted with WC in Lytton’s *Not So Bad As We Seem* in 1851–2 – see [0089] to Cridland of [19 June/3 July] 1851 and [0111] to Topham of 2 February 1852. CD wrote: ‘Topham has suddenly come out as a Juggler, and swallows candles, and does wonderful things with the Poker – very well indeed, but with a bashfulness and embarrassment extraordinarily ludicrous’ (Pilgrim, VI, p. 539).
  2. Conjectural dating based on the reference to ‘hanging’. Topham was on the committee of the Society of Painters in Water Colours only in 1851 and 1852. It met in the third week in March prior to the annual exhibition which ran from the end of April to the end of July. The paintings arrived to be hung in mid April and this letter presumably dates from around this time in his first year responsible for arranging the exhibition. The address and signature fit this dating.
  3. WC knew the pains of ‘hanging’ from WmC who was on the Royal Academy hanging committee in 1821 – see *Memoirs*, I, pp. 171–181.
  4. At the 1851 Exhibition of the Society of Painters in Water Colours Topham displayed three pictures, including *Barnaby Rudge and his Mother*.
  5. Dudley Costello (1803–65: *ODNB*), Irish-born journalist, friend of CD, sub-editor of the *Examiner* from around 1845, who played the part of the Earl of Loftus in *Not So Bad As We Seem*.

**[0088] TO OCTAVIAN BLEWITT, 29 APRIL 1851**

MS: RLF. Published: BGLL, I, p. 48.

17. Hanover Terrace | April 29<sup>th</sup> 1851

My dear Sir,

I regret that an engagement on the evening of the 14<sup>th</sup> of May will prevent me from attending the annual dinner of the Literary Fund,<sup>1</sup>

Very faithfully yours | W. Wilkie Collins

To | Octavian Blewitt Esq

- 
1. The Chairman at the Anniversary dinner of 1851 was M. Van de Weyer, the Belgian Ambassador. See [0071] to Blewitt of 25 March 1850 concerning the previous year’s dinner.

**[0089] TO CRIDLAND,<sup>1</sup> [19 JUNE/3 JULY] 1851<sup>2</sup>**

MS: Fales. Published: BGLL, I, pp. 48–49.

17, Hanover Terrace | Thursday Evening

My dear Cridland,

I am only sorry you should have had so much trouble about the order. I will forewarn my friend that there is a chance for him on Saturday – though I feel a little uncomfortable, at the same time, at the idea of your being “bored” so much about the business.

I am afraid the Play is still too long, although we have cut it down three quarters of an hour since we first had it.<sup>3</sup> However, it is pleasant to hear that the acting struck you so favourably – I wish you had seen the Farce, Dickens played superbly last night<sup>4</sup> – the applause was tremendous. In fact it was, all through, the best audience, as far as good appreciation goes that we have played to yet.

Addio! | Salvete, Cridlande, ora pro nobis<sup>5</sup>

W. Wilkie Collins

Will you send the order on to Mr Pigott if you get it?<sup>6</sup> – it seems a d—d shame I have to bother you to do this; but I go out of town on Saturday afternoon and this order might be lost if it came to me.

Another mess! You say you have just written for Saturday evening – Saturday evenings are not the evenings of the French Plays, Monday – Wednesday – Friday? D—n the French Plays! – they will be the death of both of us! Perhaps the thing had better stand over till I see you.<sup>7</sup>

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1. Not securely identified, though Lycett refers to a friend of Edward Pigott’s named ‘Joseph Cridland, a Lincoln’s Inn solicitor’ who attended ‘risqué French plays’ with WC (p. 92). The reference is likely to be to Joseph John Cridland (1816–1901), born at Milverton in Somerset, and at this time an articled clerk resident at 22, James Street, Buckingham Gate (*Legal Observer, Digest, and Journal of Jurisprudence*, 42 (11 October 1851), p. 460). He soon qualified as a solicitor, married Sarah Elizabeth Stone Glover in August 1853, and later had chambers at 7, Lincoln’s Inn Fields.

2. Dating from the reference to *Not So Bad As We Seem*.

3. Referring to *Not So Bad As We Seem*, the comedy written in aid of the Guild of Art and Literature by Bulwer-Lytton for CD’s amateur company. There were four performances in London, all in 1851: 16 May, 27 May, 18 June and 2 July. The last two were Wednesdays so this letter was probably written on the day following one of them. (Generally on the amateur performances in aid of the Guild of Literature and Art, see Peters, pp. 96–97, Pilgrim, VI, pp. 856–857, and Gasson, pp. 5–6.)

4. *Mr Nightingale’s Diary*, written by CD and Mark Lemon. CD acted the various parts of Gabblewig the barrister, Charley Bit the boots, Poulter the pedestrian, Captain Blower the invalid, a deaf nonagenarian sexton, plus ‘A Respectable Female’, while WC was Lithers the landlord.

5. A mixture of Italian and Church Latin. ‘Farewell! Greetings, Cridland, pray for us’, though ‘Salvete’ (plural) should read ‘Salve’ (singular).

6. Edward Pigott of the *Leader* – see [0092] to him of 11 November 1851.

7. Referring to the regular seasons of original French drama performed by visiting Parisian companies at the St James’s Theatre. The French plays were ‘performed three nights a week with diverse attractions on the other evenings’ (‘St James’s Theatre’ in Ralph Mander and Joe Mitchenson, *Lost Theatres of London*, 2nd edn (London: New English Library, 1976)).

## [0090] TO J. T. MARSH,<sup>1</sup> JULY 1851

MS: Illinois (Bentley Archives). Published: BGLL, I, pp. 49–50.

Hanover Terrace | Wednesday evening

My dear Sir,

I will send you the “Note” in a day or two.<sup>2</sup> I want to write, first, to “a good authority” to test the correctness of Mr Mathews’s statement.<sup>3</sup> My impression is, that he is altogether wrong. I have always understood that Lord Ellesmere’s Gallery was built originally with a view to public accommodation.<sup>4</sup> – If this is not starting the principle of opening galleries to the public, I should like (if I may be allowed to use a coarse expression) to know what the d---l is?

Very faithfully yours | W. Wilkie Collins

To | J T Marsh Esqre<sup>5</sup>

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1. John Thomas Marsh, then Bentley’s office manager in New Burlington Street. According to the Bentley Archives (Employee papers, Illinois), he seems to have filled this role from the mid-1840s to the later 1860s, when he must have lost his position. In a letter to Richard Bentley of 19 July 1869, he thanks him for a contribution of a guinea towards

the expenses of his emigration to America, and says he is ‘determined to spare no pains of body or mind to reinstate’ himself.

2. ‘The Earl of Ellesmere’s Collection’, the first of three articles by WC on the ‘Picture Galleries of England’, appeared in *Bentley’s Miscellany*, 30 (July 1851), pp. 78–87; there WC claimed that Lord Ellesmere was ‘the first to set ... [the] admirable example’ of opening his picture gallery to the public. Regarding this, WC was challenged by the Keeper of the gallery at Witley Court, Worcestershire, created by William, then the eleventh Baron Ward and from 1860 the first Earl of Dudley (1817–85). The Keeper’s claim and WC’s resolute defence were summarized in a paragraph entitled ‘Note on the Picture Galleries of England’ inserted at the end of the August number, on p. 224.

3. ‘Mr. Mathews, Keeper of Lord Ward’s Picture Gallery’, according to the note in *Bentley’s Miscellany*.

4. Francis Egerton, first Earl of Ellesmere (1800–57: *ODNB*), whose new gallery at Bridgewater House, by Green Park, was completed in 1850.

5. In this and other letters to Marsh there is some doubt whether WC writes the name as ‘J T Marsh’ or ‘J S Marsh’ (indeed, on several occasions he simply writes ‘J Marsh’). As found in his letters held in the Bentley archives at Illinois, Marsh’s signature is itself sometimes difficult to decipher, but there is no doubt of the full name, ‘John Thomas Marsh’.

### [0091] TO CHARLES DICKENS,<sup>1</sup> 2 NOVEMBER 1851

MS: Morgan, in purple ink. Summary: B&C, I, p. 75. Published: BGLL, I, p. 50.

The Grove | Weston-super-Mare<sup>2</sup> | Nov<sup>r</sup> 2 | 51

My dear Dickens,

The report of the great sale of tickets at Bristol had reached me here, before I received your letter. I am delighted – for the sake of the Guild to hear that a second performance at Bristol is to take place.<sup>3</sup> A day more or a day less in the country, in the middle of November, is of no consequence to me. I am always ready to support the whole weight of the fourth-Act on my own shoulders, as usual and always my excellent manager’s attached and obedient servant,

W. Wilkie Collins

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1. The earliest surviving letter to Charles Dickens (1812–70: *ODNB*), who WC had first met in March 1851, when Augustus Egg recruited the young author to CD’s amateur theatrical company (see Peters, pp. 95–101)

2. WC must have been staying with Edward Pigott at his family home, The Grove, Weston-super-Mare – see [0092] to Pigott of 11 November 1851.

3. Of *Not So Bad As We Seem*. On the subsequent performance at the Assembly Rooms, Bath, on Monday 10 November, again see [0092] to Edward Pigott, 11 November 1851.

### [0092] TO EDWARD PIGOTT,<sup>1</sup> 11 NOVEMBER 1851

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 75. Summary: BGLL, I, p. 51.

YORK HOUSE BATH | SG<sup>2</sup> | Tuesday morning<sup>3</sup>

My dear Edward,

The performance last night “drew” magnificently. Every place was filled, in a much larger room than the Hanover Square Room. I can’t say as much for the quality of the audience, as the quantity. There was immense attention to the Comedy; but the applause was scanty. The Bath people were evidently determined to understand Bulwer’s story;<sup>4</sup> and, what is still more extraordinary, they did understand it! – and applauded the dénouement vehemently after having missed almost every point in the first three acts. We had to speak so distinctly from the great size of the room, and its bad capabilities for conveying spoken sounds, that the performance took longer than usual. It began at ½ past seven, and was not over much before ½ past 12! The farce went well as a matter of course.<sup>5</sup>

I have no time to write more. We start for the Bath Hotel Clifton,<sup>6</sup> immediately –

Always truly yours | W.W.C.

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1. The first known letter to Edward Frederick Smyth Pigott (1824–95), MA (Balliol College, Oxford), at this time WC’s fellow student at Lincoln’s Inn and afterwards a lifelong friend. Pigott had recently purchased a controlling interest in the radical paper, the *Leader*, founded in 1850 by Thornton Hunt and G. H. Lewes (see [0123] to Lewes of 29 March 1852). The ‘double-barelled’ family name Smyth Pigott (sometimes written Smyth-Pigott) had been adopted following

the marriage in 1815 of Edward Pigott's parents, John Hugh Smyth of Ashton Court and Ann Provis (niece and heiress of the Rev. Wadham Piggott). The family's property in north Somerset at this time included The Grove, Weston-super-Mare and Brockley Hall, Yatton. Unusually, in [0112] of [6] February 1852, WC directs his letter to 'E. F. Smyth Pigott Esqre', but we have opted throughout to refer to the recipient as 'Edward Pigott', as WC himself more generally does – see, for example, [0160] to HC, 25 November 1853, or [0489] to Charles Lever, 12 September 1862.

2. WC uses notepaper from the York House Hotel, George Street, Bath, with an embossed heading in a oval belt device.

3. Dating from the performance of the Guild play in Bath.

4. At the Assembly Rooms, Bath, on Monday, 10 November 1851, WC played the part of Smart the Butler in *Not So Bad as We Seem*, a comedy written by Bulwer Lytton for CD's company. CD agreed with WC: 'We had a great room at Bath but they are a horribly dull audience' (to Henry Austin, 13 November 1851, Pilgrim, VI, p. 536).

5. *Mr Nightingale's Diary* by Mark Lemon, in which WC played Lithers, the landlord.

6. In the letter to Austin, CD notes that the hotel was 'close to Brunel's unfinished Suspension Bridge' (Pilgrim, VI, p. 537).

### [0093] TO THOMAS JOSEPH HERCY,<sup>1</sup> 17 NOVEMBER 1851

MS: Parrish (Box 4/11). Extract: Davis, p. 106. Published: Sayers, p. 78 (as to Thomas Joseph Henry); B&C, I, p. 76 (with recipient misidentified as Sir Thomas Henry (1807–1876), barrister and magistrate). Summary: BGLL, I, p. 51 (with recipient again misidentified).

17. Hanover Terrace | Regents Park | Monday Evening

Dear Hercy,

The affecting national ceremony of calling me to the Bar, will take place on Friday next (the 21<sup>st</sup>).<sup>2</sup> If you don't mind Lincolns [*sic*] Inn wine, and have no better engagement, it will give me great pleasure to see you at the Call Party.

Very faithfully yours | W. Wilkie Collins

To | Thomas Joseph Hercy Esqre

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1. This must be Thomas Joseph Hercy (1825–1914), BA (London), of Cruchfield House, Maidenhead, who was called to the bar at Lincoln's Inn in November 1848. In the 1851 Census he was recorded as a barrister in practice, resident at 229 Lincoln's Inn Fields.

2. The petition of Call was made at the Special Council of Lincoln's Inn on 17 November and was confirmed by the Order for Call at a Special Council on 20 November. WC had entered Lincoln's Inn on 18 May 1846, and the call ceremony took place on Friday, 21 November 1851 (*Records of the Honorable Society of Lincoln's Inn: The Black Books*, V, p. 399). This was the second call of Michaelmas Term 1851, the first taking place a week earlier on November 14.

### [0094] TO EDWARD PIGOTT, 20 NOVEMBER 1851<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 51.

Hanover Terrace | Thursday evening

My dear Edward,

I shall not be able to call at Southampton Row at 12 tomorrow,<sup>2</sup> because I go down at that hour to pick up my surety at the Temple<sup>3</sup> – Perhaps we may meet at the Steward's Office,<sup>4</sup> or perhaps I may find you at home afterwards. At any rate depend on me for being at your lodgings at a quarter to 5, to go to dinner<sup>5</sup>

Ever yours WWC

I have just received and read the proof of my article.<sup>6</sup> It strikes me that where the writing flags is near the end – I'll put "spunk" into it there; and we'll test the quality of it together, before going to Press

Jusque à demain<sup>7</sup> | W.W.C.

---

1. Dating from the preparations for the Call to the Bar of Pigott and WC on 21 November 1851.

2. Pigott's lodgings – the *Leader* office was at 10 Wellington Street.

3. The Call to the Bar depended on no debts being outstanding, and on the presentation of a bond or surety immediately before the Call, against the payment of future dues.

4. The main administrative office of Lincoln's Inn, now called the Treasury Office.
5. The dinner at Lincoln's Inn, a few minutes' walk from Southampton Row, was held at 5 o'clock.
6. Probably 'The New Dragon of Wantley: A Social Revelation', unsigned comic tale published in the *Leader*, 20 December 1851, pp. 1213–1214 – see the edition by Graham Law, Wilkie Collins Society, 2007.
7. French, 'until tomorrow'.

**[0095] TO EDWARD PIGOTT, 22 NOVEMBER 1851<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 76. Summary: BGLL, I, p. 52.

Saturday morning | 17. Hanover Terrace

My dear Edward,

Look over the proof and see whether it will do for Press now.<sup>2</sup>

What a night! What speeches!<sup>3</sup> What songs! I carried away much clarets [*sic*] and am rather a seedy barrister this morning. I think it must have been the oaths that disagreed with me!

We'll talk it over next week. Today I go to Price's,<sup>4</sup> and return on Monday morning.

Always yours | W. Wilkie Collins

Will you dine with us on Tuesday next at 6, punctually?<sup>5</sup> You will meet a Lincoln's Inn man – Charles Otter<sup>6</sup> – just one old friend; and no one else.

- 
1. Dating from the celebration of the call to the bar of both Pigott and WC at Lincoln's Inn on Friday, 21 November.
  2. Again probably 'The New Dragon of Wantley'.
  3. Peters mistakenly has 'What chicken!' (p. 110).
  4. Probably Thomas Price, whose mother lived at St Leonards-on-Sea – see [0149] to HC, 28 July 1853.
  5. Underlined three times.
  6. One of the Otters of Southsea, Charles was called to the bar at Lincoln's Inn in Hilary Term, 1835.

**[0096] TO RICHARD BENTLEY, [28 NOVEMBER] 1851<sup>1</sup>**

MS: Illinois (Bentley Archives). Published: Davis, pp. 105–106 (dated '[t]owards the end of October'); B&C, I, pp. 72–73 (dated [23 October 1851]). Summary: BGLL, I, p. 52.

17. Hanover Terrace | Regents Park | Friday evening

My dear Sir,

Mr Marsh has, I dare say, told you that an idea for a Christmas Story made a morning call in my brains the other day.<sup>2</sup> The sort of book I propose would be a 5/- affair, running to about 130 pages – a sort of tragi-comedy in the form of a story – and the title (of course we keep this strictly entre nous)

The Mask of Shakespeare.

The story would be of Modern date, ~~for~~ starting from a curious fact, which I should mention in the Preface.<sup>3</sup>

Now I feel pretty certain of getting this book done by ~~the~~ or before the 15<sup>th</sup> of December – so that it could be published by the 20<sup>th</sup>. If you like the notion of a Christmas Story by me – and like the M.S. – I have no doubt we can easily arrange about terms. The pressing part of the business is the Illustration part – that ought to be settled at once if we are to have Illustrations – and I think we ought.

My idea is that a Frontispiece Vignette and Tail Piece would be quite enough – well done – ordinary mediocre /work/ wo'nt do – work by the famous men is only to be had at a high price; and, as far as my knowledge of the great names goes, not even then to be had in time. I should propose that the three illustrations should be done by three young gentlemen who have lately been making an immense stir in the world of Art, and earned the distinction of being attacked by the Times (any notice there is a distinction) – and defended in a special pamphlet by Ruskin – the redoubtable Pre-Raphael-Brotherhood!!<sup>4</sup> One of these "Brothers" happens to be my brother as well – the other two Millais and Hunt are intimate friends.<sup>5</sup> For my sake as well as their own they

would work their best – and do something striking, no matter on how small a scale – I could be constantly at their elbows, and get them to be ~~done~~ /ready/ as soon as I should. Should you be willing to try them? – and give them some remuneration? – the amt of which I could easily settle between you and them.

Will you let me know what you think of the scheme – and whether you care to engage in it?<sup>6</sup> I will come to New Burlington Street and speak to you on the subject, at any time you may appoint. If I ask for an early time, it is only because I must know at once what my position is with respect to you and the book.

In great haste | very truly yours | W Wilkie Collins

- 
1. As the following letter [0097] to Edward Pigott of 30 November suggests, the idea for the Christmas book seems only to have struck Collins after the Lincoln's Inn call party on Friday, 21 November, and the work was thus composed and published in great haste. This letter is therefore most likely to date from the Friday following the call party.
  2. Presumably WC called round at New Burlington Street earlier in the week, when Bentley was not in the office, and talked instead to Marsh, his office manager.
  3. The initial preface (dated December 1851) was later to cause a problem, as it divulged the central mystery of the story – see [0104] to J.T. Marsh, 24 December 1851.
  4. On 3 May 1851, p. 8a-c, under the heading 'Exhibition of the Royal Academy: First Notice', the *Times* had launched a virulent attack on the work of the Pre-Raphaelites, singling out Millais, Hunt and CAC, in particular, for 'wasting their talents on ugliness and conceit'; a later notice repeated the insult, accusing the young artists of 'morbid infatuation' ('Exhibition of the Royal Academy: Second Notice', 7 May 1851, p. 8a-b). Ruskin offered a spirited and detailed defense in two letters to the *Times* of 13 May (pp. 8f-9a) and 30 May 1851 (p. 8f), expanding his argument in the pamphlet *Pre-Raphaelitism* (London: Smith, Elder, 1851), with its Preface dated August 1851.
  5. The painters John Everett Millais (1829–1896: *ODNB*) and William Holman Hunt (1827–1910: *ODNB*), members of the Royal Academy, founders of the Pre-Raphaelite Brotherhood, and close friends of WC and CAC.
  6. In the event, the Christmas story appeared from Bentley around 23 December 1851 (though dated 1852) under the title, *Mr Wray's Cash-Box; or The Mask and the Mystery: A Christmas Sketch*, with only a single illustration, by Millais.

#### [0097] TO EDWARD PIGOTT, [30 NOVEMBER] 1851<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 74 (dated [Autumn 1851]). Summary: BGLL, I, p. 52.

17. Hanover Terrace | Regents Park | Sunday evening

My dear Edward/

On Friday morning last, an idea came into my head for a Christmas Book.<sup>2</sup> I tell it you, mind, as a profound secret – don't say a word about it to anybody. If I am to put this new notion into shape and form this year, I must work night and day; and I mean to do so.

I want you, if you will, to give me a helping hand in this way: –

The pivot ~~of~~ /on which/ my projected story turns ~~about~~ /is the/ taking a plaster cast from a Bust. I am nothing like so well acquainted with the process of doing this, as I ought to be. I want to know all about moulds, plaster of Paris, and so forth – and I must apply to some sculptor. Gibson is the only sculptor I know at all intimately – and I have not the slightest idea where he is.<sup>3</sup> Can you manage a meeting at your rooms between our friend of the call-party, Mr Durham, and me?<sup>4</sup> I would come in the evening – any evening you appoint. Information I must have from somebody – and that at the very earliest opportunity possible.

It would be enough to tell Mr Durham that I am writing something with which moulds for plaster casts have to do

Can you manage what I want, without inconvenience? Pray let me know immediately

Ever yours | W.W.C.

Don't fear my being engaged – I have cut every evening engagement for the present. Could you make it Tuesday evening?

Where does Mr Durham live?<sup>5</sup> The shortest way would be to go to his Studio if you could spare the time. Could you manage a morning visit to him on Tuesday? A quarter of an hours [*sic*] talk would set me all right, and leave me more leisure for writing than an evening interview would. Can we make an appointment for Tuesday morning? or afternoon?<sup>6</sup>

- 
1. The letter can only date from the Sunday following [0096] to Marsh.
  2. Again referring to what would become *Mr Wray's Cash Box*, though [0096] to Marsh WC suggests that the idea for the story had struck him a day or two earlier.
  3. John Gibson (1790–1866: *ODNB*), sculptor, whom the Collins family who met in Rome in 1837.
  4. Joseph Durham (1814–1877: *ODNB*), sculptor, who had achieved popularity in 1848 with his marble bust of Jenny Lind, the Swedish opera singer.
  5. According to the London *Post Office Directory* (1851), Durham then held residences at both 26 Alfred Place, Bedford Square, and 50 Cambridge Street, Hyde Park, with the latter perhaps serving as his studio.
  6. This second postscript is squeezed into the space to the right of the signature and first postscript.

### **[0098] TO RICHARD BENTLEY, [6 DECEMBER] 1851<sup>1</sup>**

MS: Parrish (Box 4/16). Published: BGLL, I, pp. 52–53.

17, Hanover Terrace | Saturday evening

My dear Sir,

I send you the corrected copy of the “Rambles”. Beyond prefatory advertisement about the Title and the new Cornish Railway; and a note or two, my corrections are merely verbal.<sup>2</sup> My friend’s, I regret to say, have not arrived.<sup>3</sup> I have again written to him about them by today’s post.

If they should arrive by the beginning of next week, they will be in time for me to work in, in the proofs for the 2<sup>nd</sup> Edition, which I have asked to have, principally with that view.

I will not delay the book from the Press, even one day, on account of these corrections, if I should hear from you that it is necessary to publish without losing the smallest time.

In great haste | Very faithfully yours | W Wilkie Collins

To Richard Bentley Esqre  
The Christmas book gets on

- 
1. Dating from the publication of *Rambles* and the progress on the Christmas story, *Mr Wray's Cash-Box*.
  2. The second edition of *Rambles Beyond Railways*, WC’s Cornish travel book, appeared in early January 1852 – though it was advertised in the *Times*, 6 December 1851, Supplement, p. 11, as ‘Elegant PRESENT BOOK – Just Published’. WC added an ‘Advertisement’ at the start explaining that during the year since the book was first published, the railway had indeed penetrated to Cornwall but he would not change the title. He added a couple of footnotes in the text.
  3. Rather than Henry Brandling, who prepared the lithographs for the book, this probably refers to the Cornish friend mentioned in [0099] to Marsh, [13 December] 1851.

### **[0099] TO [J. T. MARSH], [13 DECEMBER] 1851**

MS: Berg and Illinois (Bentley Archives).<sup>1</sup> Extracts: Davis, pp. 108–109 (from body of letter, as to Richard Bentley, dated 6 December 1851) and p. 109 (from second postscript, as to Richard Bentley, dated Monday 8 December). Published: B&C, I, p. 77 (body of letter and first postscript only, as to Richard Bentley, dated [6 December 1851]); BGLL, I, pp. 53–54 (second postscript only, as to J.T. Marsh, dated [14 December] 1851). Summary: BGLL, I, p. 53 (body of letter).

17, Hanover Terrace | Saturday morning

My dear Sir,

There are three damnable mistakes in the one advertisement of my Xmas Book, in this morning’s *Times*!<sup>2</sup>

First, the artist’s name is spelt Willais – It ought to be Millais.<sup>3</sup>

Secondly, the work is advertised as Mr Wray’s Cash-Book. It ought to be Cash-Box<sup>4</sup>

Thirdly, after my names comes “Author of Antonin”

I once wrote a book called Antonina. If it means that it’s a very bad imitation of the meaning.

I have never yet had a book advertised right for the first time; but this tops everything! Pray get it /immediately/ set right; and give the printer over (in my name) to “the devil and all his angels” at the same time. If we put the public, at the outset in the way of making mistakes about our title, they will never know it afterwards. Make it a Cash Box (on the ear) to the miserable



printer,

and believe me | yours faithfully | W. Wilkie Collins

I have had no proofs yet from Bradbury & Evans.<sup>5</sup> Mr S. Bentley sends me proofs of the 2<sup>nd</sup> ed: of Rambles,<sup>6</sup> which I send back to Bearer for press, so no time is lost.<sup>7</sup>

P.S. | Will /you/ tell Mr George Bentley, that I will not give him the trouble of sending me any proofs of the 2<sup>nd</sup> Edition of Rambles, that pass through his hands, now I find that duplicates are sent to me. If he will be kind enough to let me have the note of corrections by my Cornish friend, which I left with him, it will be quite enough.<sup>8</sup>

I have arrived at the /last/ chapter of Mr Wray's Cash-Box | illustrated by Millais | and written by the | author of AntoninA – A.A.<sup>9</sup>

1. Body of letter and first postscript on single leaf torn from a sheet of folding notepaper at Berg; second postscript on corresponding torn leaf in the Bentley Archives at Illinois.
2. The mistake-ridden advert appeared in the *Times* on Saturday, 13 December 1851, Supplement, p. 11a. It was reprinted correctly on the Monday following, 15 December, Supplement, p. 11c.
3. WC in fact underlines 'Millais' three times. This frontispiece was the artist's first book illustration.
4. WC in fact underlines 'Box' three times.
5. Printers of *Mr Wray's Cash-Box*.
6. Presumably Richard Bentley's older brother Samuel (1785–1868), who often acted as his printer. He retired in 1853 due to failing eyesight.
7. The first postscript from 'proofs' on is squeezed up the right-hand side of the verso of the leaf at Berg; the following 'P.S.' occupies the recto of the leaf at Illinois.
8. WC's Cornish friend has not been identified, but may well be the 'most goodnatured and hospitable of men' at Penzance introduced to WC by Thomas Price – see [0077] to HC, 14 August 1850.
9. 'Box', 'Millais' and the final 'A' of 'AntoninA' are in fact underlined three times and the final 'A.A.' four times.

### [0101] TO J. T. MARSH, 21 DECEMBER 1851

MS: Illinois (Bentley Archives). Published: Davis, pp. 109–110, 116 n. 7 (dated 14 December); B&C, I, pp. 77–78 (also dated [14 December 1851]). Summary: BGLL, I, p. 54.

17. Hanover Terrace | Sunday evening<sup>1</sup>

My dear Sir,

My ten copies of "Mr Wray's Cash Box" did not arrive on Saturday evening. I am obliged to ask you to be particular in sending them ~~on~~ by tomorrow (Monday), because I wish to send two copies, on that day, to a certain friend, whose good offices, will be of very great importance to the future of the book.<sup>2</sup>

I think the binding (judging from the copies my brother brought home with him) very neat and pretty. As, however, we have adopted a less elaborate (and therefore I conclude) a cheaper cover than was at first proposed, it now becomes a question whether we may not /spare money enough to/ indulge, at the eleventh hour, in the luxury of gilt edges – gilt edges certainly make the book look more costly, and more fit for a present; but if they are to lead us into any important additional expense, let us abandon them by all means. We must beware of cutting down our profits ~~in~~ /from/ this book!<sup>3</sup>

And now about the lettering of the Plate. Have the present lettering stamped out, the moment it is possible to do so – and substitute my lettering: –

"The New Neckcloth".

I think a title is better than a mere reference to the page. As for the present title, the only two friends /to/ whom /I/ have hitherto shown the book have both asked me, what "Mr Wrays [*sic*] Cash box" has got to do with the picture? – the public will ask the same question, I suspect.<sup>4</sup>

Mind the new lettering is kept as faint as the old.

Here, I think, my budget of petitions may fairly end. I would have made them in person; but doctor's orders forbid me to busy myself by [*del*] going out to look after /any of/ my affairs on Monday – and on Tuesday I depart for a week or so of rest and restoration in the country.

Very faithfully yours | W. Wilkie Collins

To | J. Marsh Eqre

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1. Dating from the publication of the Christmas book.
2. Possibly CD.
3. Gasson (p. 108) describes the first edition as follows: ‘Blue cloth, front cover blocked in blind and lettered in gilt, spine blocked in blind, cream endpapers.’
4. This change in the lettering for Millais’s frontispiece was effected for the second edition issued in January 1852.

**[0102] TO J. T. MARSH, [22 DECEMBER] 1851<sup>1</sup>**

MS: Illinois (Bentley Archives). Published: Davis, p. 110 (as to Bentley, dated 15 December 1851); BGLL, I, p. 54.

Hanover Terrace | Monday morning

My dear Sir,

Another letter about the lettering of the plate!!!

I have received a note from Mr Millais, directing that his name is to be stamped out, as well as “Mr Wray’s Cash-Box” – and placed at the side, “written” he says – “in imitation of small writing”. The reason he alledges for this is that the present position of his name, “spoils the look of the design”.<sup>2</sup>

When this is altered, I hope we shall have got to the end of our alterations! The difficulty of writing a book, is nothing to the difficulty of lettering a plate!

Yours faithfully | W. Wilkie Collins

P.S. | We seem to have dropped advertising in the Times lately. Is that right?

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1. This letter must immediately follow that to Marsh of Sunday 21 December, which contains WC’s first set of demands concerning the lettering of Millais’s plate in the Christmas book.
2. In the first edition, the published plate has Millais’s name directly beneath the feet of the figures in the picture and the title in cursive script under that.

**[0103] TO EDWARD PIGOTT, 22 DECEMBER 1851<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 55.

17, Hanover Terrace | Monday morning

My dear Edward,

I am dead knocked up with hard work, and an accident with Isaac,<sup>2</sup> which I will tell you about when we meet. I go down to Stringfield’s as I proposed originally;<sup>3</sup> to get as much rest as I can – Mind you join us when you say you will.

I would do the article for the *Leader* with pleasure – but the doctor forbids me to use my brains just yet; and I feel that the doctor is right.

With this, I send the Leader Copy of the Christmas book – leaving it to you to dispose of it in the right direction.<sup>4</sup> The “subscription” was a little over 400.

I would have answered your last kind letter from Paris – but even letter-writing is too much for me just now.

Ever yours | W. Wilkie Collins

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1. Dating from the reference to *Mr Wray’s Cash-Box* and the visit to Somerset.
2. Unidentified.
3. Joseph Stringfield, MRCS, physician at Weston-super-Mare and a friend of both WC and Pigott. [0106] to J. T. Marsh of 1 January 1852 was written from Stringfield’s house.
4. The *Leader* advertised the book on 27 December 1851, p. 1244, but it was not reviewed until 10 January 1852. [0106] to Marsh of 1 January 1852 suggests that a copy was not sent to the *Leader* office at this time.

**[0104] TO J. T. MARSH, 24 DECEMBER 1851**

MS: Illinois (Bentley Archives). Published: Davis, p. 111; BGLL, I, p. 55.

Decr 24/51

My dear Sir,

I have written to Bradbury & Evans, to have the Preface to “Mr Wray’s Cash-Box”, left out of any fresh copies sent to the binder. It must be cancelled altogether. Two persons whose opinions are of weight, consider that it forestalls the interest of the story – and I think they are right.<sup>1</sup> People who read the preface will find out at once, in the story, before I chose to tell them, that the “mystery” in the Cash-Box, is a mask of Shakspeare – and this ought not to be. My brains must have been utterly addled by the hurry of printing – or I never should have written the preface.<sup>2</sup>

Very truly yours | W. Wilkie Collins

To | J. Marsh Esqre

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1. Davis (p. 111) suggests CD and Jerrold, though Pigott and Millais seem more likely in the circumstances.

2. The original preface, dated December 1851, was replaced in the second edition of the work by a shorter one dated January 1852. It omitted the explicit reference to the mask of Shakespeare and read:

The main incident on which the following story turns, is founded on a fact which many readers of these pages will probably recognise as having formed a subject of conversation, a few years back, among persons interested in Literature and Art. I have endeavoured, in writing my little book, to keep the spirit of its title-page motto in view, and tell my “honest tale” as “plainly” as I could – or, in other words, as plainly as if I were only relating it to an audience of friends at my own fireside. | W.W. C.

**[0105] TO NEWTON CROSLAND,<sup>1</sup> [LATE 1851]**

MS: Parrish (Box 4/11).<sup>2</sup> Published: BGLL, I, p. 56, 133 (as two separate letter fragments), amended A&C3, p. 62.

... of my little Christmas book. Although I am unable to accept your invitation for next Sunday (being engaged to dine out on that day) I gladly look forward to finding an opportunity of personally thanking Mrs Crosland ...

... be very glad to see you.

Believe me | My dear Sir, | Faithfully yours | W. Wilkie Collins

To | Newton Crosland Esquire

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1. Newton Crosland (1819–99), London wine merchant, married in 1848 to the novelist Camilla Toulmin (1812–95: *ODNB*), who thereafter wrote under the signature ‘Mrs Newton Crosland’.

2. A square of paper cut neatly from the bottom half of the first page of a letter, with the addressee line in the style of WC’s earlier correspondence. Here ‘my little Christmas book’ can only refer to *Mr Wray’s Cash-Box* – hence the suggested date. The first paragraph and the addressee are on the recto and the valediction and signature on the verso.

**[0106] TO J. T. MARSH, 1 JANUARY 1852**

MS: Illinois (Bentley Archives). Published: BGLL, I, p. 56.

Verandah House | Weston-super-Mare<sup>1</sup> | January 1<sup>st</sup> 1852

My dear Sir,

Will you send a copy of “Mr Wray’s Cash-Box” to the Office of the Leader – addressed to the Editor?<sup>2</sup>

The copy I had intended to forward out of my ten, has gone to the Bristol Times, to secure

the insertion of a favourable review in that paper, which possesses great local influence. The Review will appear, I hope, next week.<sup>3</sup>

I expect to be back in London on the 5<sup>th</sup>

Faithfully yours | W. Wilkie Collins

To | J. Marsh Esqre

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1. Where WC was staying with Joseph Stringfield – see [0103] to Edward Pigott of 22 December 1851.
2. ‘Wilkie Collins’s Christmas Book’ was favourably reviewed in the *Leader* (10 January 1852), pp. 38–39.
3. WC’s Christmas tale was in fact noticed in the weekly *Bristol Times* only on Saturday 31 January 1852, p. 6d. After warmly recalling the author’s performances in Bristol in the Guild of Literature plays, the reviewer praises the ‘exquisite felicity of unforced writing’ in his latest narrative, which is ‘adorned with a kindly humour and a natural pathos’.

### [3172] TO WILLIAM PARKER HAMOND,<sup>1</sup> 2 JANUARY 1852

MS: Private.<sup>2</sup> Published: A&C7, p. 37.

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.<sup>4</sup>

I remain, Dear Sir, | Faithfully yours | W. Wilkie Collins

To | Wm Parker Hamond Esquire, Junr | &c &c &c

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1. This must be William Parker Hamond Jr (1793–1873), Cambridge University graduate (St John’s College), of Pampisford Hall, south of Cambridge. WmC had also supplied an autograph to Hamond in August 1846 (with thanks to Alan Bean).
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.
4. Clearly for an autograph, making this the first surviving response by WC to such a request. For his later policy on autograph hunters, see [2878] to Mrs Morris P. Flint of 30 July 1888.

### [0107] TO J. T. MARSH, 7 JANUARY 1852<sup>1</sup>

MS: Illinois (Bentley Archives). Extract: Davis, p. 112. Published: BGLL, I, p. 57.

17. Hanover Terrace | Wednesday

My dear Sir,

I shall have the article for the Miscellany ready by the 19<sup>th</sup>.<sup>2</sup>

I heard last night that no copy of the Christmas Book had been received at the Office of Frasers Magazine.<sup>3</sup> Has it not been sent? If not, let me have it here, as soon as possible; and I will put it myself into the right hands. We may shall miss a good review in the next month’s number if something is not done at once.

Faithfully yours | W. Wilkie Collins

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1. Based on internal evidence, the date must be the first Wednesday in January 1852.
2. This must be the comic tale ‘A Passage in the Life of Mr Perugino Potts’, appearing in *Bentley’s Miscellany*, 31 (February 1852), pp. 153–164; reprinted for the first time in Thompson, pp. 21–33.
3. Reviewed briefly in ‘Suggestions about Gift-Books’ in *Fraser’s Magazine*, 45 (February 1852), pp. 141–147.

### [0108] TO J. T. MARSH, [9] JANUARY 1852<sup>1</sup>

MS: Illinois (Bentley Archives). Published: BGLL, I, pp. 57–58.

17. Hanover Terrace | Friday

My dear Sir,

Will you send a copy of “Mr Wray’s Cash Box” to Fraser’s Magazine? It is important that the book should be despatched (to the Editor of the Magazine in the Strand) without a moment’s delay.

Faithfully yours | W. Wilkie Collins

To | J. Marsh Esqre

If the new copies of the Christmas book are not put up yet by the binder – will you send me one copy of those you have by you?

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1. Dating from the relation to the previous letter.

### [0109] TO EDWARD PIGOTT, 12 JANUARY 1852

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, pp. 78–80. Summary: BGLL, I, p. 58.

17. Hanover Terrace | January 12<sup>th</sup> 1852

My dear Edward,

I am about to write down, hap-hazard, as you desired, one or two suggestions for altering the arrangement of the “Leader”.<sup>1</sup>

In the first place, starting from the News of the Week, and leaving it (as one of the admirable features of the paper) where it is, and what it is – I think the leading articles on Public Affairs, ought to be placed immediately after the weekly summary. These articles might, I think, properly follow the summary, because they are in eight nine cases, out of ten suggested by it – they are the thoughts of thinking men on the news of the week, and might therefore be /naturally/ connected as a matter /of arrangement/ with that news. Thus the most important political part of the paper, would at once present itself to the reader, as he turned over the first leaf.

Literature, the Portfolio, the Drama &c, I would keep where they are, at the end of the paper. Thus the two special branches of the paper Leader (the Political and the Literary) would have the two prominent places; and the whole space between them would be left free for general contributions and general news, topic after topic following in due order of classification without a single break.

If the “making up” of the paper would allow of it, I should like to see this said “general news” arranged as much as possible under different stated “heads”. I will refer to last Saturday’s number to explain what I mean.

“The Continent” | Under this head, the letters from ~~the~~ Paris – the “continental notes” – and all other foreign intelligence from Europe.

The Colonies – The Cape – Everything about India, New Zealand, Australia &c &c

America –

The Army –

The Navy (the interesting journal you are publishing might come under this head)

Home News – the Ministerial Imbroglia, the Revenue, the case of the Engineers, National School Association – Omnibus grievance –<sup>2</sup>

This sort of heading and arrangement, would keep the same topics together in the same place. I should like to see Law, made another division, and more attended to in the Leader. Abstracts of the results of the week’s “cases”, both civil and criminal, are wanted. They might be the merest abstracts, and still be of use. Important cases might have a pretty stout paragraph now and then accorded to them. And legal anomalies and corruptions might be thoroughly lashed from time to time, in leading articles. Legal abuse is a subject on which /even/ your mild Protestant “Church and State” man, can feel and talk furiously. King Public would go with us with all his heart /soul/, quote us, praise us, learn us by heart, on such a subject as Law Reform. I find no articles in the Times and the Examiner so highly praised by all parties, and so constantly

reproduced second hand in conversation, as the Law Articles. Let us then, from time to time as opportunity offers, politely d—n Magistrates, and spit in the face of Juries. A birch-rod for the backside of old Mother “Justice”, is a weapon ~~that~~ /for which/ people are beginning to feel a household sympathy. Lay it on, Mr Editor! Lay it on thick!

If we made The Fine Arts a special subject, we should penetrate into the Studios. There is no occasion to take up much room with this topic – except in such cases, as the Royal Academy Exhibition. Notices of new prints, for instance, might bring print-sellers [*sic*] advertisements. What do you say to a circular, sent round to the print-sellers – to say, that the beginning of a new year, ~~was~~ and a change in the Proprietorship, were good opportunities for mentioning some extension which was contemplated in the sphere of the paper. Part of this extension, to be more attention shown to the Fine Arts – ~~Reviews~~ notices of New Prints and new Art Publications, written in the same spirit of impartiality, and with the same due deference to due claims, which have distinguished the literary notices.

Nothing more occurs to me just now. I only throw out these suggestions for you experienced men to use them as you like. Indeed, I should hardly have ventured to write them at all, if you had not asked me. One thing I know – the present arrangement of the paper is objected to, as confused; not, mind, by our enemies, but by our friends. You and the Editors are the men to set this right – I only jog your elbows to try and make you do it.

I hope you will be able to make out this miserable letter. I write it, under the benign influence of gin and water

Ever yours | W. Wilkie Collins

I think I shall be able to do something amusing for you, about the Pre-Raphael painting school in the country. John Millais (entre nous) is going to lend me his diary. He is cut up in last week’s Athenaeum, along with me. They have poked the Christmas Book into their “Library Table”, and mauled it about, rather more maliciously than usual.<sup>3</sup> The fiend receive their souls therefor!

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1. Having recently taken over the financial and editorial control of the *Leader*, Pigott was planning a revamp of the printing and layout of the paper – see [0115] to him, 16 February 1852.

2. At this point WC draws a continuous line across the leaf. The five listed items all represent sub-headings in the ‘Home News’ department of the *Leader*, 10 January 1852, pp. 29–32. They relate to: (1) the dismissal from the Cabinet on 19 December 1851 of the foreign secretary Viscount Palmerston (Henry John Temple, 1784–1865: *ODNB*) for expressing approval of Louis-Napoléon Bonaparte’s coup; (2) official figures showing the domestic product of Great Britain; (3) the formation and actions of the Amalgamated Society of Engineers which brought together millwrights, mechanics, smiths and machinists into a single union to stand up to their employers; (4) a deputation to present a Bill for establishing free schools in England and Wales; and (5) concerns about the working hours and pay of omnibus drivers and conductors.

3. The brief notice in the *Athenæum*, 10 January 1852, p. 50, contrived to criticize the ‘somewhat impracticable nature’ of WC’s story while describing Millais’s illustration as ‘less affected and angular than might from such a source have been expected’.

## [0111] To F. W. TOPHAM,<sup>1</sup> 2 FEBRUARY 1852<sup>2</sup>

MS: Pocock. Published: BGLL, I, pp. 58–59.

17, Hanover Terrace | Monday evening

My dear Topham /

I have just come from rehearsing the part with Dickens and shall be delighted to follow up the process with you.<sup>3</sup> Thursday evening, I have a dinner engagement, exactly in the ~~opposite~~ end of London opposite to your end! But Friday evening I am quite at your service; and will present myself at Fortress Terrace between 7 and 8, with very great pleasure.<sup>4</sup>

Thank you for your kind answer about Mr Brandling – an answer which I shall consider equally kind, whether he is elected, or whether he is not.<sup>5</sup>

Ever truly yours | W. Wilkie Collins

Coe – the omnipresent Coe! takes Smarts [*sic*] part! /<sup>6</sup>

1. The watercolourist – see [0087] to him of [mid April 1851].
2. Dating from the references to the Guild play.
3. Referring to the Guild performances of Lytton's *Not So Bad as We Seem*. The absence of Douglas Jerrold (on account of the recent death of his mother) meant that WC was asked to take over his part of Shadowly Softhead for the performances at Manchester and Liverpool on 11–14 February 1852. CD starred as the young man of fashion, Lord Wilmot, while Topham played the part of the respectable businessman Mr Goodenough Easy, who gets drunk in the third act.
4. According to the *Post Office London Directory* (1851), Topham had rooms at 32 Fortress Terrace (now named Fortress Road), Kentish Town, in the north-west of London.
5. Concerning the young artist Henry C. Brandling, illustrator of *Rambles Beyond Railways*, and the election of new members to the Society of Painters in Water Colours. Topham was then on the committee which met on 9 February 1852; Brandling seems to have been rejected on that occasion and had to wait until 13 June 1853, when he was elected an associate member.
6. Thomas Coe (c. 1819–86), carpenter, actor and stage manager, a member of the Haymarket company from 1846, who served as prompter for the Guild plays, taking over various parts when the distinguished amateur performers were unavoidably absent. CD had written to Coe on 1 February 1852: 'A change that has been rendered necessary in the cast of the comedy obliges me to ask you to be so good as to double Smart with Lord Loftus' (Pilgrim, VI, p. 588). Smart was Lord Wilmot's valet and Lord Loftus his father.

### [0110] TO EDWARD PIGOTT, [2] FEBRUARY 1852<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, folder [1852] [Feb. 9]). Extracts: Beetz, p. 23 (dated 'early February 1852'); Lawrence, p. 393 (dated 9 February 1852). Published: B&C, I, p. 83 (dated [January–February 1852]). Summary: BGLL, I, p. 58.

17, Hanover Terrace | Monday evening

My dear Edward/

Saturday evening, is the only free evening that I have in the week. Can you get orders for the Marionettes on that occasion?<sup>2</sup> I will call on you at the Office, at, or near, 5 o'clock; and we will dine together. I shall not forget about Bentley;<sup>3</sup> and, moreover, I have one or two things to say to you (quite privately) about certain doctrines of "Leader" religion, which I wish to draw your attention to, [~~del~~] very seriously – and which I ought to have mentioned to you long before

—  
ever yours | W. Wilkie Collins

If you would rather I called on you at your lodgings /on Saturday,/ let me know.

My mother is better, thank you.

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1. The conjectural dating of the three letters to Pigott concerning the editorial line of the *Leader* on religious questions ([0110], [0112], [0115]), relies on the recognition (not shared by Beetz or Lawrence) that these represent respectively the opening, middle, and closing of the debate. The date of the last (Monday, 16 February) is fixed by the internal reference to specific performances of the Guild plays; that of the second (Friday, 6 February) is determined by its discussion of Thornton's Hunt's article in the paper on Saturday, 31 January, and the fact that WC was in Liverpool rather than London on Friday, 13 February; while that of this first (Monday, [2] February) is constrained by the fact that WC could not have written on Monday, 9 February, with a proposal to attend the theatre in London with Pigott on Saturday 14th, as he was himself scheduled to be performing in Liverpool on that day.

2. On 12 January 1852, the Royal Marionette Theatre, Adelaide Street, West Strand, opened 'for the representation of operas, burlesques, vaudevilles, ballets, and spectacles by a TROUPE OF MARIONETTES' (*Times*, 12 January 1852, p. 4). The puppets were not subject to licensing by the Lord Chamberlain and could indulge in dialogue not permitted to human actors (see Pilgrim, VI, p. 592). The following interesting bill of fare was offered on the Saturday evening in question: 'Signor Bari Tone will sing the French Commentary on Shakespere. The grand melodramatic romance of THE BOTTLE IMP. New Neapolitan grotesque divertissement, ARLECHINO FORTUNATO. And BOMBASTES FURIOSO.' (*Times*, 7 February 1852, p. 4).

3. We cannot elucidate this reference to Bentley.

### [0112] TO EDWARD PIGOTT, [6] FEBRUARY 1852

MS: Huntington (Pigott Coll. Box 3, folder [1852] [Feb. 20]). Extracts: Beetz, pp. 23–24 (dated 'late February'). Published: Lawrence, pp. 394–396 (dated [20 February 1852]); B&C, I, pp. 83–86 (dated [20 February 1852]).

Private

17. Hanover Terrace | Friday<sup>1</sup>

My dear Edward,

You have not quite hit what I was “driving at”, in my last letter.<sup>2</sup> You seem to think that I wish to “impose restraint upon /your/ absolute freedom of thought in Religion”. I want to do nothing of the kind; but I want to ask you what business Religion has in a newspaper, at all?

I say nothing about the rhymes on Aquinas [*sic*]. I may have my opinion about the necessity of connecting a belief in the ultimate salvation of the whole human race with a belief in the ultimate salvation of the devil – I say nothing about your friend’s verses, but this: – They have no business in a newspaper. Admitting that the ultimate destiny of Satan is a useful and interesting subject for Christians to speculate on – how is that subject (made doubly grave by being coupled with Our Saviour’s Name) [*del*] /presented/ to your readers? – “cheek by jowl” with an article on puppets. Can any good be done, any purpose worth a farthing achieved, by such an anomalous coupling of the sacred and the profane – of “M” on Aquinas’s [*sic*] [*del*] aspirations for the salvation of the Devil; ~~and~~ /with/ “Vivian” on the history of Marionettes? Yet this anomaly you must have, if you introduce Religion into a newspaper.<sup>3</sup>

It is not your freedom of religious thought that I wish to object to; but your license of religious expression – a license which is, to me, utterly abhorrent. I have never seen any religious thought in the paper – you have made your confession of political faith (and I agree in it, as you know) – but you have made no confession of religious faith. If you are to take a leading position in Religion as ~~well~~ in Politics, let us know what your religion is, just as you have let us know what your politics are. What does the Leader believe in, and what does it disbelieve in? Readers have a right to ask that question of a Journal which starts for the discussion of religious subjects, as well as political. Surely your mission is to teach, as well as to inquire. [*del*] Surely you ought to teach us something /definite/ in religion, just as you teach us something in politics, if you must have this “freedom of religious thought”. Why not let Mr Holyoake write a series of articles on the advantages of Atheism as a creed? – his convictions have been honestly arrived at, miserable and melancholy as they are to think of.<sup>4</sup>

But I repeat it, religion /itself/ is not a subject for the columns of a newspaper – religious politics (such as were discussed in that admirable article on the “Church in Distress”) are fair game, if you please.

I honestly believe that if anything can prevent the Leader from achieving the great success ~~to~~ which it bids fair to attain to – it will be the suicidal policy (as I think) of allowing the individual scepticisms of the different /writers/ to appear in their articles on the affairs of the day. This is a course that has never been followed in any other system of /political/ journalism that I am acquainted with. It tends to disunite contributors, who might otherwise be perfectly united. For instance, I go with you, in politics – I go with you (saving one or two exceptional cases) in social matters – I go with you in your judgment on Literature – but, in /regard to/ your mixing up of the name of Jesus Christ with the current politics of the day, I am against you – against you with all my heart and soul. I will expose and condemn as heartily as any of you the corruptions and abuses of Church [*del*] Politics, as the inventions of man – but if one of the things you understand by “freedom of religious thought” be the freedom of mingling the Saviour’s name with the politics of the day – I protest against that “freedom”, as something irredeemably bad in itself; and utterly useless for any good purpose whatever.

Surely there is some difference between the “orthodoxy” which would keep you within the limit of this or that particular creed; ~~and~~ of this or that particular church or community, and the “orthodoxy” which /simply/ believes Our Saviour’s name to be something too sacred for introduction into ~~the~~ articles on the political squabbles and difficulties of the day.

You will ask, what does all this tend to? I will tell you, candidly. The lines on “Aquinas” [*sic*] and Thornton Hunt’s “Political Letter”<sup>5</sup> are written in a tone and spirit which I cannot subscribe to. Your letter, and ~~these~~ /the fact that these/ articles appear at a new era of the paper,



show that the tone of which I complain will be continued as the established tone of the *Leader* literature, on religious matters. [~~] /With/ that tone I cannot agree – it outrages my own convictions – and for this reason – I and this only – I must beg that my name may never be appended to any future articles I may write for the *Portfolio* – to the story, for instance, of which you were talking the last time I saw you.<sup>6</sup> If my name appears in the paper, the natural inference must be that I subscribe to the /religious/ tone of Thornton Hunt's letter – that I am one of you in religion, as well as in politics. [~~] I make no claim to orthodoxy; but I dread such an inference as this – dread it conscientiously [*sic*] – not from fear of “What the world will say.”~~~~

What I mention /here/ about my name does not apply to /my reasons for keeping/ the *Magnetic Letters* anonymous. They would have been anonymous wherever I had sent them for publication.<sup>7</sup>

If, with this restriction, you still wish to employ my pen – it is at your service. I will write for you, my very best – I will give you all I /fairly/ have to give of brains and time – I will give your work precedence over any other work any other man may ask me to do – but I will not give you my name, because I will not /by so doing even seem to/ give in my adherence to the /individual/ religious opinions which you allow your contributors to express in their political or literary articles. It might seem (to strangers) no very creditable way of “sticking to my principles” to /continue/ writing in a paper, after I have /for these reasons/ declined letting my name appear publicly [*sic*] as one of the contributors. You will know that I commend this inconsistency as a matter of friendship – from the wish to help you at a critical period – if I can be of help. I have no wish to withdraw from the paper, till it is well “set on its legs”, and your interests are secured.<sup>8</sup> I am neither a Protestant, a Catholic – or a Dissenter – I do not desire to discuss this [~~] or that particular creed; but I believe Jesus Christ to be the son of God; and believing that, I think it a blasphemy to use his name, as it is used in “Acquinas” [*sic*], and in the letter signed “Thornton Hunt”~~

I write these lines hastily, but candidly, and after some consideration. I ought to have expressed to you what I have now said, ere this; but a feeling of restraint which I cannot account for – and which I ought to have known you better than to have indulged – kept me silent. I thought I would wait, and see how the paper went on, how it started at its new era, before I spoke to you. This was uncandid and wrong – I am sorry for it – and I hope I have in some measure atoned for it, by the frankness with which I have spoken out, now.

But one thing more remains for me to say. The course I have taken is my own course – no one has prompted me to it – no one has [~~] attempted to give me any advice. I act under the dictates of my own opinion – only my own.~~

Yours affectionately | W. Wilkie Collins

To | E. F. Smyth Pigott Esqre

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1. On the dating, see note 1 to [0110] to Pigott, [2] February 1852.

2. It is unclear whether this refers to [0110] to Pigott of [2] February 1852, or to an intervening letter that has been lost.

3. The consecutive articles in question, appearing in the *Leader* of Saturday, 24 January 1852, were: in the ‘Portfolio’ department, ‘Acquinas’ by ‘M.’ (W.M.W. Call), p. 89b, a nine-stanza poem which pictures the mediaeval saint praying fervently to God to forgive the sin of Lucifer, concluding “‘If darkness change to light with thee | The devil may yet an angel be.’”; and, in ‘The Arts’ department, ‘The Marionettes’ by ‘Vivian’ (G.H. Lewes), pp. 89c-90a, a six-paragraph review of performances at the Royal Marionette Theatre, Adelaide Street, which described the puppets as ‘two and a half feet in height, well proportioned, splendidly dressed, and immensely absurd’, but assured readers that ‘there is profound meaning in these Marionettes, and I advise you to find it out’.

4. George Jacob Holyoake (1807–1906: *ODNB*), secularist member of the co-operative movement and editor of the weekly *Reasoner* (1846–61), who had served a six-month prison sentence for blasphemy from August 1842. Holyoake had contributed letters to the *Leader* from as early as 13 April 1850, p. 61, while his ‘Archbishop Whately and the Port Royal Logic’ occupied the ‘Open Council’ department in the issue of 14 February 1852, p. 155a-c.

5. Referring to Thornton Hunt, ‘Political Letters. III. – The Progress of Progress.’, *Leader*, Saturday, 31 January 1852, pp. 105b-106b, which declared: ‘The spirit of Jesus, I say – for most devoutly do I wish that the spirit inculcated by that divine heretic against the established faith of his day, the truly Catholic faith which he restored to religion, could be introduced into our daily life and work.’ (p. 106a).

6. No story by WC in the *Leader* ‘Portfolio’ department has been identified other than ‘The New Dragon of Wantley’ on 20 December 1851, which was signed only with the pseudonym ‘Philo-Serpens’.

7. Referring to ‘Magnetic Evenings at Home’, a series of six letters about ‘Animal Magnetism’ (mesmerism) addressed to George Henry Lewes, which appeared in the *Leader* on 17 January, 14, 21 and 28 February, and 6 and 13 March 1852. Lewes replied in ‘The Fallacy of Clairvoyance’ (27 March 1852, p. 305), to which WC in turn responded in ‘The Incredible Not Always Impossible’ (3 April 1852, pp. 328–329 – included here as [0123] to G.H. Lewes, 29 March 1852). In fact, like WC’s first contribution to the paper, ‘A Plea for Sunday Reform’ (27 September 1851, pp. 925–926), each of WC’s seven ‘magnetic’ contributions was signed ‘W.W.C.’.

8. The three sentences of justification, ‘It might seem ... your interests are secured.’, represent an afterthought added in first the left-hand and then the upper margin of the sheet, with an asterisk indicating the appropriate place of insertion in the body of the letter.

### [0113] TO EDWARD PIGOTT, 10 FEBRUARY 1852<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, folder [1852] [Feb. 3]). Published: BGLL, I, p. 59.

Tuesday morning

My dear Edward,

I have only time to thank you for your letter, and to send you the second of the “magnetic evenings”<sup>2</sup> – the third is all written, bar the conclusion, which I will do on Sunday evening when I return from the country.<sup>3</sup> Come and dine here, on Monday next at ½ past 5, and you have the M.s.s<sup>4</sup> – ever yours

W.W.C.

For Heaven’s sake be careful in looking over the proof!<sup>5</sup>

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1. Dating from the publication of ‘Magnetic Evenings’.

2. Following his visit to Weston-super-Mare in the New Year of 1852, Collins wrote a series of six essays describing ‘Magnetic Evenings at Home’, in which he gave accounts of mesmerism and clairvoyance witnessed at that time. They were published in the *Leader* from 17 January 1852. The second was ‘Magnetic Evenings at Home. Letter II – To G. H. Lewes’, *Leader* (14 February 1852), pp. 160–161.

3. WC left that day to perform in *Not So Bad as We Seem* in Manchester on 11 February, going on to Liverpool to perform on 13 and 14 February, and returning to London on Sunday 15 February.

4. In fact WC posted it – see [0115] to Pigott of 16 February 1852.

5. Indicating that there would be no time for WC himself to view the proof, and thus further confirming that the letter was written on the Monday before the appearance of the second in the ‘Magnetic Evenings’ series.

### [0114] TO HARRIET COLLINS, 13 FEBRUARY 1852

MS: Pembroke. Summary: B&C, I, p. 81. Published: BGLL, I, pp. 60–61.

Adelphi Hotel | Liverpool | Friday morning

My dear Mother /

I have just half an hour to occupy in writing you an account of our tour thus far.

Our triumph in Manchester was worth all our other triumphs put together. Two thousand, seven hundred people composed our audience – and such an audience! They never missed a single “point” in the play – and applauded incessantly. My part, you will be glad to hear, was played without a single mistake – and played so as to produce some very warm congratulations from my manager, and indeed from the whole company. The dress and wig made me (everybody said) look about sixteen. The first sight of the audience, when I peeped at them through the curtain, before we began, was something sublime – nothing but faces from the floor to the ceiling. I did not feel in the slightest degree nervous, and was not “thrown off my balance” by a round of applause which greeted my first appearance on the stage.<sup>1</sup> When the curtain fell on Dickens and your dutiful son, at the end of the first act, the audience were all rolling about like a great sea, and roaring with laughter at the tops of their voices –

When we were called on, at the end of the play, Dickens stepped forward and made a little speech, expressing our gratitude for the reception we had got. I shall never forget the sight of the audience just as he spoke the last word – They were all on their legs; the women waving

their handkerchiefs and the men their hats, with roar after roar of applause, continuing for some minutes after the curtain had fallen –

Yesterday we dined here, with the Mayor –<sup>2</sup> A real banquet in rooms on the most magnificent scale – Sixty or seventy people invited to meet us – capital speeches made by Dickens and Charles Knight and some French dishes that would make you turn pale if you looked at them.<sup>3</sup> We are all delighted with the Mayor – he is a very young man – the owner of the yacht [*sic* for ‘yacht’] which saved so many of the passengers in the “Ocean Monarch”, some years back.<sup>4</sup>

Tonight we act here for the first time, and I hope with as much success as at Manchester. I shall most probably return on Sunday evening, when I hope I shall find you getting quite well again. Do’nt answer this letter for I shall not be here long enough to get your reply –

With love to Charley and kind regards to Miss Otter,  
I remain affectionately yours | W. Wilkie Collins

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1. WC performed the role of Shadowly Softhead in *Not So Bad As We Seem*. For CD’s account of these proceedings, see CD to Catherine Dickens, 13 February 1852, Pilgrim, VI, p. 598.

2. Robert Barnes was Mayor of Manchester, 1851–3.

3. Charles Knight played the part of Mr Jacob Tonson, a bookseller.

4. The 1,301-ton barque *Ocean Monarch* was destroyed by fire in Liverpool Bay on 24 August 1848. Of the 398 passengers, 218 were saved and 180 lost. The Liverpool-based yacht *Queen of the Ocean* rescued 32 passengers under its captain, Commodore Thomas Littledale (see the *Illustrated London News*, 2 September 1848).

### [0115] TO EDWARD PIGOTT, 16 FEBRUARY 1852

MS: Huntington (Pigott Coll. Box 3, folder [1852] [Feb. 16]). Extract: Beetz, p. 24 (undated). Published: Lawrence, p. 393 (dated [16 February 1852]); B&C, I, pp. 82–83 (dated [16 February 1852]). Summary: BGLL, I, p. 61.

17. Hanover Terrace | Monday evening<sup>1</sup>

My dear Edward/

I send you the 3<sup>rd</sup> “Letter”. If you can let me see a proof of it, pray send me one. You shall have it back by return of post.<sup>2</sup>

The paper looks admirably in its new dress – the printing is really beautiful.<sup>3</sup>

I do’nt see the distinction you mention, between the Portfolio part of the Leader and the other parts; and, if I did, I would not take advantage of it. I refuse my name on principle; and am by no means desirous of seeing it appear under protest, in a part of the newspaper specially set apart for protesting contributors! I always give it unreservedly – or I don’t give it all.

As to what is “irreligious” or what is “heterodox”, or what is the “immensity” of the distance between them, you and I differ; and it is useless to broach the subject. Nothing will ever persuade me that a system which permits the introduction of the private religious, or irreligious, or heterodoxical opinions of contributors to a newspaper into the articles on [*del*] politics or general news which they write for it, is a wise or good system – either in itself, or in its effect in [*sic*] the various writers whom you employ. It is for this reason only that I don’t desire to be “one of you” – simply because a common respect for my own religious convictions prevents me from wishing to —

— but writing on this subject is of no use. I hate ~~discussions~~ controversies on paper, almost as more than I hate controversies in talk. I’ll explain myself as fully as you desire, when we next meet; and there’s an end of it!

We have had a wonderful theatrical campaign. Even a Bristol audience is beaten in enthusiasm by the audiences of Manchester and Liverpool.<sup>4</sup> They even laughed at “dimidum me!”<sup>5</sup> We filled the Philharmonic Hall at Liverpool two nights following – Jenny Lind in the height of her vogue in the provinces was afraid to try what we have accomplished. King Public is a good king for Literature and Art!/  
affectionately yours | W.W.C.

If you have no time to send me the proof, pray look over the article sharply as soon as it gets into

type.<sup>6</sup>

1. On the dating, again see note 1 to [0110] to Pigott, [2] February 1852.
2. WC's 'Magnetic Evenings at Home. Letter III – To G. H. Lewes, *The Leader* (21 February 1852), pp. 183–184.
3. In a note 'To Subscribers and Agents' at the end of the issue of *The Leader* for 7 February 1852, p. 140, it was announced that: 'On and after Saturday, the 14th instant, the LEADER will be printed on New Paper and in New Type.' Among the visible changes to the layout from that issue were the use of a serifless font for, and wider spacing between the department titles in the list of Contents on the front page, the insertion of a double rule line beneath the header on every page, the reducing of the 'Literature', 'Portfolio', and 'Arts' departments from a three- to a two-column format, and the moving of the 'Open Council' department to earlier in the paper, thus creating a rather clearer division between the political and cultural contents as advocated by WC in [0109] to Pigott, 12 January 1852.
4. WC and CD performed in Bulwer Lytton's *Not So Bad as We Seem* in Manchester on Wednesday, 11 February, and in Liverpool on the Friday and Saturday. Dickens reported that 'Collins was admirable' (Pilgrim VI, pp. 596 and 598 n. 4).
5. A play on words from Horace's *Odes*, 1.3.8. Wilmot, played by Dickens, refers to the dimwitted Softhead, his chum and double, as '*Animae dimidium meae*' ('my soul mate', Latin). To his annoyance Softhead mishears '*Animae*' as 'Enemy', and then mistakes '*dimidium meae*' for a fashionable equivalent of the oath 'Damn me!', using it throughout the rest of the play in the form '*dimidum meae*' to great comic effect. (With thanks to Paul Barlow of Northumbria University.)
6. Postscript added in the left margin of the opening page of the letter.

### [0116] TO EDWARD PIGOTT, [18 FEBRUARY] 1852<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 61–62.

17. Hanover Terrace | Wednesday evening

My dear Edward /

I saw Ward this afternoon. Kean sends orders,<sup>2</sup> at certain periods, to certain people at Coutts's, and Ward gets his share; but they are dress Circle orders only, which are sent to the bank as a matter of civility, and cannot be applied for by anybody in the Bank. None have arrived since the Pantomime began –<sup>3</sup>

I am sorry I can't help you in this affair. The whole system of orders seems likely to be upset – How on earth will Managers continue to fill the Upper Boxes? I suppose they will be shut up altogether, as a sacrifice to principle – !

However, we are sure of the Adelphi the week after next –<sup>4</sup>

Ever yours | W.W.C.

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1. Conjectural dating from the dispute between Kean and G. H. Lewes over free tickets to the Royal Princess's Theatre. WC was in Manchester the previous Wednesday.

2. Charles Kean, manager of the Princess's Theatre, Oxford Street, and its chief tragic actor – see [0274] to him of 15 January 1858. He presented a series of Shakespeare plays at the Princess's Theatre during February 1852. Here 'orders' are free passes for admission to theatres (see *OED*, 'order', 24c).

3. G. H. Lewes, writing in the *Leader*, was very critical of Charles Kean and his melodramatic style of acting. Kean objected and early in 1852 the dispute came to a head when Kean withdrew Lewes's 'orders'. On 7 February Lewes, who adopted the pseudonym 'Vivian' for his theatrical criticism, reported this in the *Leader* ('Vivian in Tears!' (7 February 1852), p. 137) promising 'I shall be there on first nights as of old'. See Rosemary Ashton, *G. H. Lewes: A Life* (Oxford: Clarendon Press, 1991), p. 126; and William Baker (ed.), *The Letters of George Henry Lewes* (Victoria, BC: English Literary Studies, University of Victoria, 1995), I, p. 201. This letter from WC appears to be in response to a request by Pigott to get his 'orders' from a different source – Charles Ward at Coutts & Co.

4. Possibly for 1 March – on that day they would see John Poole's *Paul Pry*, which had reopened there on Monday 23 February.

**[0117] TO EDWARD PIGOTT, [19] FEBRUARY 1852<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 62.

17, Hanover Terrace | 2 o'clock A.M.!!!

My dear Edward /

I have just returned from a very jovial dinner party at Lady Boothby's<sup>2</sup> – and am in the worst possible condition for making alterations of any consequence in a proof sheet.<sup>3</sup> I have put in the poetry from Tennyson, as you wished – though I think such an expression as “wilful thorns” hardly suits the character of our sweet-tempered and lovely Alice! (N.B. This is written in a very maudlin Bacchanalian state – Oh! if Alice were here at this moment!)<sup>4</sup>

I send the proof by post, as I shall not be able to get to the office in good time tomorrow – even if I am able to get there at all. I am changing the “locale” of my study – and have to wait the visits of upholstery-men, tomorrow.

Can't you dine with us on Sunday next, and accompany me to Charley Ward's in the evening?

Affectionately yours | W Wilkie Collins

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1. Dating from the proofs of the third instalment of 'Magnetic Evenings'. WC typically corrected the proofs on the Wednesday before publication; this letter probably dates from early on the Thursday morning.

2. Presumably Lady Louisa Cranstoun Boothby (c. 1812–58: *ODNB*), popular comic actress under the stage name of Miss Mordaunt and later her first married name of Mrs Nisbett. Her first husband was Captain John Alexander Nisbett (1831) and her second Sir William Boothby (1844), both of whom died not long after the marriage. The drunken WC puts three letters 'o' in the name.

3. 'Magnetic Evenings at Home. Letter III – To G. H. Lewes', *Leader* (21 February 1852), pp. 183–184.

4. 'A rosebud set with little wilful thorns, | And sweet as English air could make her, she' – from Tennyson's *The Princess*, cited in 'Magnetic Evenings III'. It has been suggested that the subject of the clairvoyance experiments described there was WC's goddaughter Alice Jane Ward (b. 19 June 1849), daughter of the painters E. M. and Henrietta Ward. However, the reference here would seem to be to a rather more mature young lady.

**[0118] TO J. T. MARSH, [JANUARY–FEBRUARY] 1852<sup>1</sup>**

MS: Illinois (Bentley Archives). Extract: Davis, p. 114. Published: BGLL, I, pp. 61–62.

17. Hanover Terrace | Friday

My dear Sir,

I hope there has been no mistake made about paying the amount due to Mr Millais. I heard from him yesterday, with some surprise, that he not yet received it [*sic*]

Faithfully yours | W. Wilkie Collins

To | J T Marsh Esqre

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1. We assume the letter is likely to date from rather earlier in the year than Davis (p. 114), who writes concerning the delay in the payment to Millais for his illustration for *Mr Wray's Cash-Box*: 'In March he severely reprimanded Bentley'.

**[0119] TO EDWARD PIGOTT, 3 MARCH 1852**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 63–64.

17. Hanover Terrace | Regents Park | March 3<sup>rd</sup> 1852

My dear Edward,

I return the proof corrected, and with it the last Magnetic Letter.<sup>1</sup>

I am much obliged to you for your very kind and prompt offer to Ward. He will do his very best, I know, to justify your good opinion; and if a dash of my pen can help him, it shall be applied to the best of my ability.<sup>2</sup>

Go and see the Corsican Brothers by all means.<sup>3</sup> I intend to go a second time – I had an

order for two last Saturday;<sup>4</sup> and should have asked you to accompany me; but that you had told me you were engaged all last week.

At last, I have got my room in good order;<sup>5</sup> and have taken up my new book again in earnest. Vol: 1<sup>st</sup> is undergoing correction today.<sup>6</sup>

The circulation of *Bleak House* promises to beat the circulation of *Copperfield*, already!<sup>7</sup>

Come here and have a talk on Monday morning if you can.

In the mean time, | Believe me |

affectionately yours | W. Wilkie Collins

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1. The proof of the fifth instalment of 'Magnetic Evenings at Home' (published in the *Leader* (6 March 1852), pp. 231–233), and the manuscript of the sixth (in the *Leader* (13 March 1852), pp. 256–257).

2. The offer remains unidentified – perhaps Charles Ward had been asked to write something for the *Leader*.

3. *The Corsican Brothers*, adapted from a French play by the Anglo-Irish dramatist Dion Boucicault (c. 1820–90: *ODNB*). It opened at the Royal Princess's Theatre on Tuesday 24 February 1852.

4. WC writes on a Wednesday and refers to the play's first Saturday performance, on 28 February.

5. See [0117] to Pigott of [19] February 1852.

6. *Basil* was eventually published on 16 November 1852.

7. The first monthly part of *Bleak House* was published at the beginning of March 1852. On the circulation of Dickens's monthly serials, see Patten.

### [0120] TO [J. T. MARSH], 11 MARCH 1852

MS: Illinois (Bentley Archives). Extract: Davis, p. 115. Published: BGLL, I, p. 64.

March 11<sup>th</sup> 1852 | 17. Hanover Terrace

My dear Sir /

Keep a place open in the *Miscellany* for April. I have the story from the French which I mentioned to you;<sup>1</sup> and will bring it to New Burlington Street on Saturday – I have given the translator a dash or two of my pen, here and there; and mean to go over the fair copy, before I put it into your hands. The story is well worth any pains that can be taken with it.

Faithfully yours | W. Wilkie Collins

The article will occupy, I should think, 10 or 12 pages.

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1. Referring to 'The Midnight Mass: An Episode in the History of the Reign of the Terror', translation by an unidentified friend of WC – perhaps Charles Ward – of Balzac's short story 'Épisode sous la Terreur', eventually published in *Bentley's Miscellany*, 31 (June 1852), pp. 629–638.

### [0121] TO EDWARD PIGOTT, 8 JANUARY–18 MARCH 1852<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 64–65.

17. Hanover Terrace | Regents Park | Thursday

My dear Edward /

We have never been a second time to the *Game of Speculation*.<sup>2</sup> Can you go on next Monday evening? Can Lewes get a box for Monday evening? – or if not, orders? I want very much to take my friend Henry Bullar to see the play;<sup>3</sup> and Monday evening would suit him as well as it suits me, and as well (I hope) as it will suit you. Will you let me have a line, by return of post, to say whether Monday is available and, if not, what evening next week would be?

ever yours | W.W.C.

P.S. If you are likely to be at the Office at about twelve o'clock tomorrow (Friday) morning, you need not trouble yourself to write an answer. I will call on you.

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1. Dating from the second visit to Lewes's play – see the following note.

2. *The Game of Speculation*, adaptation by G. H. Lewes of a Balzac comedy. This opened at the Royal Lyceum Theatre on Thursday 2 October 1851, and ran for 94 performances ending on Saturday 27 March 1852, though the theatre was

dark from 13 October until 15 December 1852 (see the *Leader*, 20 December 1851, p. 1214). In December WC was too busy with *Mr Wray's Cash-Box* for the theatre, and he was away on Thursday 1 January 1852.

3. Henry Bullar (1815–70), son of a Southampton doctor – see [0018] to HC of 13 January 1844. Bullar was then a barrister and afterwards a judge on the Western circuit. At the time of his death he was acting as recorder at Poole, Dorset.

### [0122] TO NINA CHAMBERS (AFTERWARDS LEHMANN),<sup>1</sup> 27 MARCH 1852

MS: Parrish (Box 5/5). Published: Lehmann p. 31; Baker 2001, p. 508. BGLL, I, pp. 65–66.

Miss Chambers has sent me a very sharp letter  
With a gift of some toffy (I never sucked better!)  
'Tis plain, from her note, she would have me infer  
That I should have first sent the toffy to her.  
I will only observe, on the present occasion,  
(Thinking first gifts of sweets, so much sugar'd temptation),  
That in tempting of all kinds, I still must believe  
The men act like Adam – the women like Eve:  
From mere mortal frailties I don't stand exempted,  
So I waited, like Adam, by Eve to be tempted –  
But, more fitted than he with "The Woman" to grapple  
I return her (in Toffy) my bite of "The Apple"! <sup>2</sup>

W.W.C.

March 27/52

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1. Jane Chambers (1830–1902), who was always known to family and friends by the pet name of 'Nina'. She was the eldest daughter of the Edinburgh author and publisher Robert Chambers (1802–71: *ODNB*), who founded *Chambers's Edinburgh Journal* with his brother William. Nina became close friends with WC some time before her marriage in November 1852 to the son of a Jewish merchant from Hamburg, Frederick Lehmann (1826–91), who settled in Scotland in the 1840s. This is the only extant note to Nina before her marriage but she and WC were clearly on fairly intimate terms.

2. Presumably the poem accompanied the return gift of one or more toffee apples (candy apples).

### [0123] TO G. H. LEWES,<sup>1</sup> 29 MARCH 1852

MS: Unknown. Published: *Leader*, 3:106 (3 April 1852), pp. 328–329, our copy text; Wilkie Collins, *Magnetic Evenings at Home* (London: Wilkie Collins Society, 2001); BGLL, I, pp. 66–69 (italicisation omitted).

#### THE INCREDIBLE NOT ALWAYS IMPOSSIBLE

MY DEAR LEWES, – I have just read your article on the "Fallacy of Clairvoyance." Certain portions of it seem to me to call for a rejoinder on my part as the writer of the series of letters, entitled "Magnetic Evenings at Home."<sup>2</sup>

In the first place, allow me to acknowledge the liberal and temperate spirit in which you have written; and let me further admit, that I consider you, personally, quite justified in your disbelief in clairvoyance by the failure of the personal experiment which you made as a test of its truth. I am not writing to remonstrate with *you*; but to defend myself – or, in other words, to show that, if *your* disbelief is founded on what you term "a crucial instance," *my* belief is founded on "a crucial instance" too.

Referring to the experiment related by me, in No. 102 of this journal, you endeavour to account for the extraordinary results which I relate as having been obtained, by assuming that the *clairvoyante* was prompted in her answers by "leading questions, by intonations, by the hundred suggestions of voice and manner." You further admit, that the gentleman who put the questions (not the magnetizer, remember), denied your explanation, and assured you that he had remained perfectly passive. His statement does not appear to have staggered you in your theory. I suppose you doubted whether the person who put the questions was the best witness as to how the

questions were put. At any rate, you resolved to “test the *clairvoyante* when she knew nothing, when her operator knew nothing, when no other human being but yourself knew what the real case was.”

It is on this part of your letter that I wish to make one or two comments.

1. I beg to repeat what I have already stated in the “Magnetic Evenings” – *i.e.*, that in the case of clairvoyance now under review, and in the others which I have reported, I took down in writing the questions and answers as they passed, and sent them to press in the *Leader* from the notes thus taken. Is this evidence of the verbal correctness of my report of the questions, or is it not? Do scientific men, like the Dr. Cullen you quote, disbelieve other people’s ears as well as their eyes; and assume that the general public are as incapable of correctly writing down what they hear, as of correctly describing what they see? I can only say for myself, that I wrote down what I heard, exactly *as* I heard it; that whenever a question was repeated (and that was not often) it was repeated in the same words; that no observations of any kind intervened between the questions and answers in the part of the interrogatory which produced the most astounding results; and that no interference, by word, look, or gesture, proceeded from any of the audience – for the simple reason, that none of them knew whether the answers were right or wrong. I know all this just as well as I know that I am writing to you at the present moment.

2. Now let us examine the questions taken down under these circumstances. We will only revert to two of them, in order to save time and space. But, for the sake of the point at issue between us, we will select the two questions which elicited the most marvellous answers, and one of which I know to have been immediately followed by the answer. They are these, (I quote from my fifth letter): – “*Q.* How many people were seated at table? *A.* (given directly) Seven. (*right*). *Q.* How many ladies and how many gentlemen? *A.* (after a pause of perfect silence) Four gentlemen and three ladies. (*right*).” First recapitulating the circumstance, that these questions referred to a breakfast-party at Paris, given while the *clairvoyante* was at a watering-place in Somersetshire; and that we knew, by every human means of knowledge, that no hint of the party, or of any matter connected with it, had been communicated to her, or to any one about her, – first recapitulating this, let me ask whether the two questions quoted are, in any sense of the word, “leading questions?” and whether they are not, on the contrary, studiously confined to the, simplest, baldest form of interrogatory? If you believe that from such questions any guess could be formed by anybody, of what the required answer ought to be, I have been wasting my time in writing this letter; but I know you don’t.

Having done with the “leading question” part of your explanation, let us get on to your notion that “anxious expressions, intonations, and the hundred suggestions of voice and manner,” had something to do in producing the answers that we heard. If, by “anxious expressions,” you mean expressions in *words*, the questions, as they stand, dispose of that hypothesis; if you mean expression by *look*, I should like to know your idea of the “look” which can so eloquently accompany the question, “how many people were seated at table?” as to inform the questioned person (previously in a state of total ignorance on the subject) that the right answer was “seven?” Or, if you would rather not tell me about the “look,” perhaps you will inform me how an “intonation of voice” accompanying the same question, would be able to produce the same effect? I should like to hear you sound that “intonation,” some day, after dinner, when we are in a comfortable state for judging of it, – say after a bottle of port apiece. The celebrated Irish echo, which, when a traveller says “How d’ye do?” always replies “Pretty well, thank ye” would be nothing to the “intonation!”

As for my friend’s “manner” helping the *clairvoyante*, – I wish you had seen it! He sat with both his hands on the elbows of her chair all the time, certainly “suggesting” nothing in that direction. His face, whenever I looked at it, (and that was pretty often,) always wore the same expression of rigid attention, – nothing more; and he plied his interrogatories with as much coolness and deliberation as if he had been a practised hand. But, let his *manner* have been any manner you like, if – accompanying the two questions I have quoted – it could have helped to betray what the answers ought to be, then, assuredly, one of the easiest stage-directions ever given to an actor, is that renowned direction in the old melodrama: – “Here the miser leans against the



side-scene, and *grows generous*.”<sup>3</sup>

3. If you have any doubt whether our friend could be quite certain that in selecting the subject for experiment he was testing the *clairvoyante* as you tested her, “when she knew nothing of the case, and when her operator knew nothing,” and I may add, when nobody present and nobody not present connected with the magnetizer or his family circle, knew anything either – I refer you first, to our friend himself; and secondly, to the statement of the matter contained in my fifth letter. In both cases you will find the evidence as clear and direct as evidence can possibly be.

And now I have done. If after this you still believe that, because *your* experiment failed, there must necessarily have been some failure in *our* experiment which we could not detect, I must give up all hope of convincing you. But why then did *my* experiment fail? you will say. I again refer you to my letters. You will find failures faithfully reported there; and you will find the magnetizer himself quoted as saying, that what he succeeded in at one time, he did not succeed in at another. He has failed in your case – he succeeded with us: he has succeeded with dozens of other people – he may yet succeed with you, in the manner and under the circumstances which you would imagine least likely to produce success. In the mean time, I write this letter, (my last) not with any wish to enter into a controversy on the general subject of *clairvoyance*, but simply to vindicate the special experiment to which you have referred in your letter, as a *genuine* experiment; and to try and show you, by clear straightforward evidence, that my friend and myself were not duped by our own imaginations – not misled by any deception of our own senses – and not unmindful of using every possible caution, as well as of raising every fair difficulty in selecting and prosecuting our test of the merits of *clairvoyance*.

W. W. C.

March 29<sup>th</sup>.

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1. George Henry Lewes (1817–78: *ODNB*), journalist, novelist, editor.

2. Following his visit to Weston-super-Mare in the New Year of 1852, Collins wrote a series of six essays describing ‘Magnetic Evenings at Home’, in which he gave accounts of mesmerism and clairvoyance witnessed at that time. They were published in the *Leader* from 17 January 1852. Lewes, the paper’s editor, wrote a sceptical response published on 27 March.

3. George Colman, the Younger, records with amusement an unnamed old play where, according to a the fifth-act stage direction, the repentant miser ‘*leans against the wall, and grows generous*’ (*Random Records*, London: Colburn & Bentley, 1830, II p. 171).

### [3272] TO WILLIAM CULLENFORD,<sup>1</sup> 31 MARCH 1852

MS: Morrab (Cornish Special Collection, C914.2370481 SP), pasted into a copy of the second edition (1852) of *Rambles Beyond Railways*. Published: A&C10, p. 3.

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 records the following donations by WC: 1 gn on the evening of 5 April 1852, 5 gns on 4 April 1863, and 10 gns on 12 April 1865 when he took the chair. WC’s bank account – which was opened in 1860 – records two payments to the Fund, of 5 gns on 1 April 1863 and of £15-9s on 15 April 1865 (Coutts: WC).

**[0124] TO J. T. MARSH, 1 APRIL 1852**

MS: Illinois (Bentley Archives). Published: BGLL, I, pp. 69–70.

17, Hanover Terrace | April 1/52 /

My dear Sir /

I see by the Table of Contents in this month's "Miscellany", that my friend's story from the French ("The Midnight Mass") does not form part of the new number. I understood from Mr George Bentley that it was accepted. I presume it will be inserted next month; and, in that case, I should like to see a "proof" of it, before you go to press.<sup>1</sup>

Will you let me know for certain, when the article will appear?

Faithfully yours | W. Wilkie Collins

To | J T Marsh Esqre

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1. The translation in fact appeared in the June issue of *Bentley's Miscellany*. The following cryptic remarks are found in another hand on the letter MS: '[a/e] to Agreement Bancroft /' and '([pf] week in May)'

**[0125] TO J. T. MARSH, 6 APRIL 1852<sup>1</sup>**

MS: Illinois (Bentley Archives). Published: BGLL, I, p. 70.

17, Hanover Terrace | Regents Park | Tuesday,

My dear Sir /

I have no copy of the Second Edition of "Rambles".<sup>2</sup> Can you afford to give me two copies? and will you send them here, the first time one of your messengers is coming this way?

Thank you for letting me know about the rate of pay for the translation. I hope we shall have it in the May number.<sup>3</sup>

Faithfully yours | W. Wilkie Collins

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1. Addressee and date based on the assumption that Marsh has replied to [0124] to him of Thursday 1 April, and that WC now writes back again.

2. Published back in early January 1852 – see [0098] to Richard Bentley of [6 December] 1851.

3. 3. 'The Midnight Mass' appeared only in the June number. On behalf of the anonymous translator, WC received £5-5s for the ten pages, which was rather lower than the rate of £10-10s per sheet of 16 pages which he himself was typically paid (BL Add. 46652, ff. 163–5).}

**[0126] TO GEORGE BENTLEY,<sup>1</sup> 19 APRIL 1852**

MS: Berg. Extract: Davis, pp. 114, 160. Published: BGLL, I, pp. 70–71.

17, Hanover Terrace | Monday

Dear Mr Bentley,

In the Melodrama phrase, "Some mysterious fatality hangs over me",<sup>2</sup> in regard to your Wednesday evenings, this year! I had hardly put down my engagement with you for Wednesday next, before I was summoned to a private, evening rehearsal of some scenes of the Guild Play, "on the 21<sup>st</sup>." Forster will not be able to act at Birmingham on our next trip; and we are about to supply his place on that occasion, out of our own company instead of getting a professional actor to do the work.<sup>3</sup> This renders a little rehearsing necessary, with the new man; and as I have some scenes with him, beginning with the first scenes in the play, I am obliged to be present, at the very beginning of the evening. Any other engagement, I could have put off; but this is imperative, I am afraid. I was just about to write to you on the subject when I received your kind letter of this morning.

Under these circumstances, I am obliged again (with very sincere regret) to ask you to let me put off my next Wednesday's engagement. But, on Wednesday week, nothing short of a convulsion of Nature, or a supernatural interposition at the gates of the Regents Park, shall prevent

me from availing myself of your general invitation, and coming to the *Conversazione* – I enjoy such pleasant friendly gatherings as yours too much to miss them if I can possibly help it.

My brother desires me to thank you for your kind invitation to him, and to ask you to extend the same indulgence to him that you give to me. He will be delighted (with your permission) to accompany me to New Burlington Street, on the evening of Wednesday week.

With kind regards | Believe me (in Great haste)

Very truly yours | W. Wilkie Collins

To | George Bentley Esq

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1. George Bentley (1828–95: *ODNB*), publisher and editor, son of Richard Bentley. He had entered his father's publishing office in New Burlington Street at the age of seventeen and took control in 1867 after his father was involved in a serious railway accident.

2. Collins later uses a similar phrase twice in 'The Monkton's of Wincott Abbey', in *Fraser's Magazine*, 52 (1855): 'warns me to escape from the fatality which hangs over our race' (November, p. 500) and 'The fatality hangs over my head no longer' (December, p. 671).

3. The summons came from CD: John Tenniel was to play the role of Hardman in place of CD's close friend and literary adviser, the journalist and biographer John Forster (1812–76: *ODNB*), in the performances of *Not So Bad as We Seem* at Birmingham on 12–13 May (see CD to Frank Stone, 15 April 1852, Pilgrim, VI, p. 643).

### [0127] TO JOHN CHAPMAN,<sup>1</sup> 3 MAY 1852

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 71–72.

17. Hanover Terrace | Regents Park | Monday evening – May 3<sup>rd</sup>

Sir,

I have just received your Circular of the 30<sup>th</sup> April, from Mr Bentley.

As I heartily concur in the object of the proposed Meeting, it will give me much pleasure to be present at it (with your permission) tomorrow night.<sup>2</sup>

I remain, Sir, | Your obedient servant | W. Wilkie Collins

To | John Chapman Esquire

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1. John Chapman (1821–94), publisher and editor of the *Westminster Review*, which he purchased in 1851.

2. The public meeting called by Chapman on 4 May 1852 was a rally attacking the restrictive practices of the Booksellers' Association, which were supported by conservatives like Murray and Longman and opposed by liberals like Bentley and Chapman. The meeting was chaired by CD, attended by WC, and statements of support were read from Carlyle, Gladstone and Mill, among other authors. The conflict had earlier been submitted to the arbitration of Lord Campbell, who on 19 May gave a decision in favour of the free-traders, which led to the disbanding of the Association on 28 May. See James J. Barnes, *Free Trade in Books* (Oxford: Clarendon Press, 1964), ch. 2. Chapman's own views had been expressed in a lengthy article on 'The Commerce of Literature', *Westminster Review*, 57 (April 1852), pp. 511–554, reprinted as a pamphlet entitled *Cheap Books and How to Get Them*.

### [0128] TO HARRIET COLLINS, 12 MAY 1852

MS: Morgan (MA 3150/28). Published: B&C, I, pp. 86–87. Summary: BGLL, I, p. 72.

Hen and Chickens Hotel | (This is the true name!) | Birmingham<sup>1</sup>

My dear Mother,

A rainy morning, and a little spare time give me an opportunity of reporting progress. We expected little from the Shrewsbury audience, and were most agreeably disappointed. More intelligent and appreciating people we have never acted to. The morning after the Play, we all breakfasted with Mr Clement,<sup>2</sup> ~~the~~ the gentleman who [*del*] took on himself the whole arrangement of the acting. A glorious old house – a magnificent view from the terrace – a grand champagne breakfast, and a roomful of Shrewsbury Ladies and Gentlemen [*del*] to receive us. What with the Champagne, and the compliments, and the Ladies breakfasting in gorgeous bonnets and shawls, I felt as if I had been at a wedding, by the time we started from Shrewsbury for this place. Here we found the ladies – and a very jovial and /delightfully/ ungenteel evening we all

had last night. Half the members of the Guild Company,<sup>7</sup> turned out, under “pressure of circumstances” to be very expert and astounding conjurors. Mr Coote<sup>3</sup> (the Duke of Devonshires [*sic*] band-master) who is with us, accompanied on the piano-forte – in short, of all the successful impromptu parties that ever were, this ~~has~~ was the most successful.

Tonight our first performance at Birmingham takes place – tomorrow the second,<sup>4</sup> – and, after that, /on Friday morning,/ we go to Stratford on Avon and Kenilworth. I cannot say yet, what time we shall get back on Saturday – I dare say it will be by dinner time; but, if not, don’t wait for me, and leave the door on the latch, when you go to bed. However, I will write again, and tell you something more definite before Saturday.

With love to Charley | ever yours | W.W.C.

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1. Dating from the Guild Company performances of Bulwer Lytton’s *Not So Bad as We Seem* etc. at Birmingham.
  2. The surgeon William John Clement (1804–1870) of Shrewsbury, then town councillor, and later mayor and MP; see note 1 to CD to him, 18 September 1851, Pilgrim, VI, p. 484.
  3. Charles Coote (1807–1879), musician and composer, the Duke of Devonshire’s pianist; see note 6 to CD to him, 25 September 1851, Pilgrim, VI, p. 493–94.
  4. For the contemporary reception of their performances at Shrewsbury and Birmingham, see notes 2 and 4 to CD to the Duke of Devonshire, 17 May 1852, Pilgrim, VI, pp. 672–673.

### [0129] TO HARRIET COLLINS, 7 JULY 1852

MS: Morgan (MA 3150/29), with envelope.<sup>1</sup> Summary: B&C, I, p. 87. Published: BGLL, I, pp. 72–73.

17, Hanover Terrace | Wednesday –

My dear Mother,

I am glad to hear that you could travel comfortably by second class – I cannot. I must either pay 1<sup>st</sup> Class fare, or defer the pleasure of going to Southsea.

Henry Bullar dined and slept here on Monday night. He came from Basset to ask you to go there. I told him of your intention; and he said Mrs Bullar (who is now at Basset) would write to you.<sup>2</sup>

Three Circulars and a tax paper have come for you – nothing else. For Charley only one letter hitherto, from Thomas Price, sending back his proposal and giving him up – in accordance with his own desire – as a customer at the new Insurance Shop.<sup>3</sup> This letter of course I have not forwarded.

George Thompson is in town, and dines here today with Charles Ward. His wife made a miscalculation – she is quite well, and still cheerfully waiting to answer the bell when Nature rings.<sup>4</sup>

The picture from Mrs Thompsons (York Terrace) has come for Charley, and is placed in the painting-room. As a representation of three ladies, in liquor, trying to look sober and not succeeding – it deserves the highest praise.<sup>5</sup>

No friends of Charley’s or yours have called. The cupboard is always locked – the key is always in my breeches-pocket. I have ordered a leg of lamb and a gooseberry pudding. I got up this morning at a quarter to ten – I gave “Chops” a thrashing at half past, for trying to steal milk off the breakfast table;<sup>6</sup> and I am

With love to Charley and the ladies

Your affectionate son | W Wilkie Collins

Charles Otter has written to know what train you left by. He sent his clerk to Waterloo Station at 1. to give you a parcel to take to Eastlands – the clerk did not find you – and Otter is afraid therefore that the clerk is an ass

- 
1. Initialled and directed to ‘Mrs Collins | care of Miss Otter | Eastlands | Southsea | Hants’, with postmark obscured, but endorsed ‘PORTSMOUTH | JY 7 | 1852’. HC and CAC were then staying with their old family friends the Otters in Hampshire.
  2. Basset Wood near Southampton was the family home of the Bullars.
  3. Thomas Price seems to have been an old acquaintance – he is also mentioned in letters to HC of 14 August 1850

[0077] and 29 July 1853 [0149], as well as [0095] to Edward Pigott of 22 November 1851 and [0191] to him of 21 January 1855.

4. George Agar Thompson (1824–1860) was the only son of John Thompson, MD, the long-standing evangelical friend of the Collins family (see [0001] to HC, 17 October 1831). In 1846 George had resigned as ensign of the 93rd Sutherland Highlanders and married Ellen Elizabeth Ann Newton, daughter of the Rev. Alfred Padley of Bulwell Hall, Nottinghamshire. Her miscalculation must have been minor, as the couple's second child and first son, Agar Padley, was baptized at Albury, near Guildford, on 27 July 1852.

5. Apparently no relation of George, Mrs Thompson of 11 York Terrace, a short walk away from Hanover Terrace across Regent's Park, has not been otherwise identified.

6. Chops was presumably a cat or other household pet at Hanover Street.

### **[0130] TO [J. T. MARSH], 14 JULY 1852**

MS: Illinois (Bentley Archives). Published: BGLL, I, pp. 73–74.

17. Hanover Terrace | 14<sup>th</sup> July 1852

My dear Sir,

I will bring you my article for the August number on the 16<sup>th</sup> – certainly not later than the 17<sup>th</sup>. It will be about 12 pages, I think.<sup>1</sup>

Perhaps you will be able to give me some answer by that time about my friends Mss which was under judgement, when I last saw you –<sup>2</sup>

Faithfully yours | W. Wilkie Collins

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1. 'Nine O'Clock!', a short story set in the French Revolution, which appeared in *Bentley's Miscellany*, 32 (August 1852), pp. 222–234; reprinted for the first time in Thompson, pp. 89–101.

2. Both article and friend remain untraced – though this may well again be the translator of 'The Midnight Mass'. See [0120] to Marsh of 11 March 1852.

### **[0131] TO E. M. WARD,<sup>1</sup> APRIL 1851–JULY 1852<sup>2</sup>**

MS: Texas (Ms Letters, W. Collins), folded and directed.<sup>3</sup> Published: Coleman, p. 34 (dated [1850–5]); BGLL, I, p. 74.

17. Hanover Terrace | Wednesday Morning

My dear Ned /

Are you and Mrs Ward disengaged tonight? And, if you are, would you like a ticket to The French Play?<sup>4</sup> – I expect to have two Stall tickets sent here at, or about, 7 o'Clock this evening, and will send or bring them to you, if you would like to go. Just send a message, in answer to this letter, and believe me

Ever yours | W. Wilkie Collins

P.S. | The stalls have been already written for – so there is little or no chance that they will fail me. Do you think it worth dressing for?

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1. Edward (Ned) Matthew Ward (1816–79: *ODNB*), painter of historical subjects, younger brother of Charles Ward and also a close friend of WC, who first met him in Rome in February 1836 (see Peters, pp. 42–43). Ned Ward was elected an associate of the Royal Academy in 1846 and a full member in 1855. In May 1848 he secretly married the sixteen-year-old Henrietta Ada Mary Ward, née Ward (1832–1924: *ODNB*), who became a distinguished historical painter in her own right.

2. The precise dating remains conjectural, but this must be WC's earliest surviving letter to Ned Ward. The dating of the letter is limited initially by WC's arrival at Hanover Terrace (in September 1850) and the Wards' removal to Slough (by late 1852 at the latest – see [0142] to E. M. Ward of 5 January 1853). For further refinement of the dating, see the notes below.

3. To 'E.M. Ward Esqre A.R.A. | 33. Harewood Square', without stamp or postmark. Harewood Square, which disappeared at the end of the nineteenth century to make way for Marylebone Station, stood in the Parish of Christ Church, Marylebone, only a few minutes' walk from WC's residence.

4. This must be part of one of the regular seasons of original French drama performed from 1842–54 by visiting Parisian companies at the St James's Theatre, King Street, off St James's Square, under the management of John Mitchell. These performances were regularly announced and reviewed in the *Times* under the heading 'The French Plays'. The reviews

show that François Régnier and Charles Fechter, later close friends and colleagues of WC, were among the Parisian stars who appeared. Coverage in the *Times* also indicates that the relevant seasons ran from 5 April to 28 June 1850, from 28 April to 22 August 1851 and from 16 February to 14 July 1852. Given the problems of dating the letter, the particular performance in question here cannot be ascertained, but it must belong to the season of either 1851 or 1852.

### [0132] TO HARRIET COLLINS, 25 AUGUST 1852<sup>1</sup>

MS: Morgan (MA 3150/30). Summary: B&C, I, p. 88. Published: BGLL, I, p. 75.

Royal Hotel | Derby | Wednesday morning

My dear Mother,

My throat is very much better – almost well – It was ~~much~~ less hurt by all the speaking on Monday night than I had feared it would be. Richardson pronounced the ulcer to be much better, when I saw him on Sunday morning. I hardly feel it at all, today.

Not a good audience at Nottingham – except for the Farce. The Comedy went very heavily until the drunken scene.<sup>2</sup> But it is immensely improved by the compression – the story is cleared of obscurities – and the situations at the end of each act are far better. Here, the parsons have been preaching against us. One reverend gentleman, we hear, solemnly adjured his flock, all through last Sunday evening’s sermon, not to compromise their salvation by entering our Theatre. Considering that we do not act on Sunday evening, and that congregations are to let on week days, these parsonic prohibitions seem slightly unreasonable. However, we have a very fair audience of sinners and shall make money in spite of the saints –<sup>3</sup>

Love to Charley – I will write again, soon –  
yours affectionately | W.W.C.

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1. The dating is suggested by the reference to a sore throat, returned to in [0133] to HC of 1 September 1852.

2. Again referring to the performances in aid of the Guild of Literature and Art – the Farce being Mark Lemon’s *Mr Nightingale’s Diary* and the Comedy Bulwer-Lytton’s *Not So Bad As We Seem*.

3. Curiously CD plays down the opposition they met – see Pilgrim, VI, p. 745.

### [0133] TO HARRIET COLLINS, 1 SEPTEMBER 1852

MS: Morgan (MA 3150/31). Summary: B&C, I, p. 88. Published: BGLL, I, pp. 75–76.

Royal Hotel | Manchester | 1<sup>st</sup> September 1852

My dear Mother,

I have just ten minutes before Rehearsal to write and tell you that my sore throat of a week since, has become as smooth again as I could possibly desire. I have a cold in the head now – but I am used to that, and think it of no consequence whatever.

The Comedy has been brilliantly successful everywhere. Tonight we try the two new Plays.<sup>1</sup> I will bring back a newspaper report of the performance if I can possibly get one.

The kindness of the Miss Brandlings during my stay with them at Newcastle, was beyond all acknowledgement. The eldest is the cleverest and the most agreeable woman I think I ever met with – all the elegance and vivacity of a Frenchwoman – and all the sincerity and warm heartedness of an Englishwoman. How it is she has never been married, is beyond all imagination!<sup>2</sup>

We shall return, as originally arranged on Saturday. Early in the week after, I go (with Egg)<sup>3</sup> to stay with Dickens at Dover.

I have no time to write more. | Love to Charley.  
Yours affectionately | W.W.C.

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1. According to the enthusiastic notice in the *Manchester Guardian*, 4 September 1852, p. 7d–e, the two new Guild plays were Charles Mathew’s comedy *Used Up*, in which WC acted the part of James, and J. R. Planché’s *Charles XII*, where he played the burgomaster Triptolemus Muddleworth.

2. With his wife Mary Jaques, Robert William Brandling of Low Gosforth, Northumberland, from a wealthy coal and

railway family (Lycett, p. 79), seems to have had nine children, five girls and four boys; the eldest child was Mary (b. 1807) and the youngest Emma Elizabeth (b. 1826), who is mentioned in [0076] to HC of 3 August 1850. WC's friend Henry Brandling, the illustrator of *Rambles beyond Railways*, was the second youngest.

3. Augustus Egg (1816–63: *ODNB*), RA, painter of historical and contemporary subjects, who had introduced WC to CD.

### [0134] TO HARRIET COLLINS, 9 SEPTEMBER 1852

MS: Morgan (MA 3150/32). Published: B&C, I, p. 89. Summary: BGLL, I, p. 76.

10. Camden Crescent | Dover | Thursday<sup>1</sup>

My dear Mother,

Forward all my letters to “care of Charles Dickens Esqre” at the above address. We received the kindest and heartiest welcome here. The house fronts the sea and is within a minute’s walk of baths and bathing machines. I have had my first dip today, and feel all the better for it.

The sea air acts on me as if it was /all/ distilled from laudanum. I was actually glad to go to bed last night at a 1/4 past 10! We breakfast at 10 minutes past eight – after breakfast Dickens goes into his study, and is not visible again till two, when he is available for every pleasant social purpose that can be imagined, for the rest of the *[del]* day. Dinner at 1/2 past 5 – and bed between 10 and eleven. Such is the life here – as pleasant a life by the seaside as it is possible to lead.

I shall get to work tomorrow, and finish and correct my book in a week, I hope. If good ideas are as infectious as bad, the end of the novel – written in this house – ought to be the best part of it. Dickens anticipates a fortnight of the very hardest work to make up for time lost in our last trip.<sup>2</sup> The visitors here are getting used to him now. But when he first came, they used to wait to waylay him every morning – and have a good long stare at the “Great man” ~~on~~ as he went to his bath!

Write and tell me any news there is, and how Charley is going on. I am getting money here, as well as health, a six shilling “pool” passed into my fortunate pocket last night.<sup>3</sup>

Affectionately yours | W. Wilkie Collins

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1. Dating from [0133] to HC, 1 September 1852, which suggests that WC will go to stay with CD in Dover early in the week beginning Monday, 6 September.

2. WC was correcting *Basil* and Dickens writing *Bleak House*.

3. Probably referring to a card betting game such as Loo in which the ‘pool’ represents the combined bidding contributions of those playing.

### [0135] TO CHARLES WARD, 16 SEPTEMBER 1852

MS: Harrowby (ff. 75–6). Published: B&C, I, pp. 90–91. Summary: BGLL, I, p. 76.

10. Camden Crescent | Dover | September 16<sup>th</sup> 1852

My dear Ward,

In bed at 1/2 past 10 – up at 7 – ten mile walk every day. What do you think of that for W.W.C., of late-hours-and-no-exercise-notoriety? I am in a state of the rudest health and hardest fat, already!

Oh the “Dook” the “Dook”! How they will write about him! how they have written about him already! What sort of funeral will it be I wonder? Military I suppose. If they don’t keep it simple, and free from all the damnable tomfooleries of plumes, black velvet, and undertakers – it will be a public failure with all of the public who are worth making an impression on.<sup>1</sup>

I have done the book – really done it, down to writing the memorable word “End.” In a week more, I shall most likely be back to put the Mss in Bentley’s hands. Vol 2 will run to 350 pages, unless they print close.<sup>2</sup>

The walks about this place are really lovely, and more varied than any other walks by the sea side that I can remember anywhere. Inland, you get to copses, fields, lanes, downs, villages –

scenery, in short, that looks as if it might be /a hundred/ miles away from the coast. The views along the cliffs, I need say nothing about – they, as you may imagine, are all magnificent. We are going to the ruined monastery of S<sup>t</sup> Radegonde, this morning.<sup>3</sup> What a place for you to wreak your antiquarian frenzy on!

The lunch bell has just rung. So I have only time to send my remembrances to Jane – to hope all the children are well – and to “undersign” myself

Ever truly yours | W. Wilkie Collins

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1. Arthur Wellesley, first Duke of Wellington (1769–1852), died on 14 September 1852 and was buried with great pomp and ceremony at St. Paul’s Cathedral on 18 November – see the contemporary reports and engravings in the *Illustrated London News*.

2. WC finished *Basil* on 15 September 1852 and delivered it to Bentley on 1 October 1852, who published it in 3 vols., of 300, 304, 302 pages respectively, on 16 November 1852. The novel is dedicated to Charles Ward.

3. The Abbey near Dover founded in 1191 in honour of Saint Radegund (c. 520–587), the daughter of Berthaire, King of Thuringia, who was born at Erfurt and buried at Poitiers.

### [0136] TO EDWARD PIGOTT, 16 SEPTEMBER 1852

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 76–77.

10. Camden Crescent | Dover | September 16<sup>th</sup> 1852

My dear Edward /

The Slips from the *Leader* were forwarded to me here, this morning – They are sure to do the paper good – especially on the subject of Red Republicanism – Your disclaimer is candid and complete; and takes away all excuse for any future misinterpretation of your principles and motives, in treating political topics.<sup>1</sup> As to Socialism – I would suggest being still more explicit; for the sake of that large portion of the intelligent public who don’t know exactly what Socialists want – I should like to see Socialism reduced to “articles” or “points” – to a practical statement in the plainest and fewest words of ~~precisely~~ what Socialism wants to achieve – unaccompanied by reflections, comparisons, or vindications of any kind – I think an article of this sort might do good, as a plain straightforward avowal of faith – confined to such narrow limits, as to ensure the reader’s attention to the end. Long articles and serial letters won’t do at first with the people you want to teach.

Our life here is as healthy and happy as life can be – Work in the morning – long walks – sea-bathing – early hours – famous meals – merry evenings – make up the various fuel with which we feed the fire of life. Following the example of my host, I have been working hard since my arrival here; and have really finished my hitherto interminable book. Yesterday morning I wrote those two last welcome words “The End”; and today, I feel as if I had really achieved something wonderful in only getting rid of my own little trumpery responsibility.<sup>2</sup> If the good wishes of my kind friends here could only be comfortably settled behind the waistcoat of King Public, my venture would be a magnificent success indeed!

All the flags in Dover are half-mast high, in mourning for the poor old “Dook”.<sup>3</sup> I shudder to think of the deluge of diurnal writing about him which is likely to overwhelm us. Yesterday’s Times let loose the waters with a Vengeance – 21 Columns of Memoir! and more promised for tomorrow.

I shall be back in town to bargain with my “imminent publicator”, in about a week, I think – and then propose correcting the proofs at Weston. We dont publish till the end of October

Ever yours | W. Wilkie Collins

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1. See the *Leader* Saturday 18 September 1852.

2. *Basil*, WC’s first novel set in modern times. See [0139] to Bentley, 1 October 1852, concerning the delivery of the manuscript to him. The novel was published on 16 November 1852. CD was writing *Bleak House* for publication in monthly parts.

3. The Duke of Wellington died on 14 September 1852, aged 83.



**[0137] TO HARRIET COLLINS, [23 SEPTEMBER] 1852**

MS: Morgan (MA 3150/33), with envelope.<sup>1</sup> Published: B&C, I, pp. 89–90 (dated [16 September 1852]).  
Summary: BGLL, I, p. 77.

10 Camden Crescent | Dover | Thursday morning<sup>2</sup>

My dear Mother,

I have fixed Saturday next as the day of my return – the hour I can't certainly inform you about. If I return travel by the Express, I shall not start till 1/2 past 7 in the evening – and not get to Hanover Terrace till 11 o'clock at night. At any rate, don't wait dinner for me, and leave the door on the latch when you go to bed.

My excellent friends here have had an opportunity afforded them of showing me [*del*] even more than their usual kindness, by a bad attack of ear-ache and face-ache; which I suffered from pretty acutely all last Monday and Tuesday. Mrs Dickens's remedies – a little care – and a liniment from the doctor's, have set me up again today. I feel no pain, and am going out for a walk in the sunshine.

Tell Ward, if you see him before Saturday, that I have no other excuse for not writing to him again, but excessive laziness. I hope he will accept the candour of my confession, as some mitigation of my epistolary short-comings.

You will have a glorious number of "Bleak House", on the last day of the month. Dickens read us the two first chapters as soon as he had finished them – speaking the dialogue of each character, as dramatically as if he was acting ~~it~~ his own personages; and making his audience laugh and cry with equal fervour and equal sincerity. You will find a wonderful description of a death – terribly true and /genuinely/ pathetic – [*del*] old Mr Turveydrop, too, is better than ever. Altogether, a famous number.<sup>3</sup>

I have written to Fribourg and Treyer to send me some snuff, by way of securing a hearty welcome for my nose, on my return. Will you put it /very tenderly/ into my Jar, as soon as it comes?

With love to Charley | Yours affectionately | W. Wilkie Collins

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1. CD's monogrammed stationery, directed to: 'Mrs Collins | 17. Hanover Terrace | Regents Park | London.'

2. The dating is suggested by the correspondence with [0138] to Harriet Collins of [24 September] 1852.

3. Referring to the 32-page number for October 1852, comprising Chapters 23–25. The death in questions is that of Mr Gridley at the end of Chapter 24.

**[0138] TO HARRIET COLLINS, [24 SEPTEMBER] 1852<sup>1</sup>**

MS: Morgan (MA 3150/34).<sup>2</sup> Summary: B&C, I, p. 91. Published: BGLL, I, p. 78.

10 Camden Crescent | Dover | Friday night

My Dear Mother,

Dickens has persuaded me to stay till Wednesday next, and come back by the early morning train with him. Objection to this arrangement was impossible, on every account – my own pleasure and advantage, being, as selfishly as usual, the principal items in this said account.

We have been to Canterbury today – walk there (15 miles) – back in a carriage, Cathedral white and brilliant against the brightest of blue skies – But I can't describe, I don't know what I am writing about, I am so sleepy. Give my love to Charley – remember that I am certain to be back on Wednesday – and believe me (with only one eye open and that three parts asleep)

Affectionately yours | W.W.C.

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1. The date '1 October 1852' is suggested in pencil on the MS at Morgan, but this seems to be too late as WC was already back in London by this time – see [0139] to Richard Bentley of that date.

2. The letter is accompanied by a plain envelope which must be associated with another otherwise untraced letter – see

[0140] to HC, 2 October 1852. However, also at Morgan there is found, among other unattached envelopes without a unique MS number, between items MA 3150/88 and 3150/89, an envelope from Dickens's monogrammed stationery directed to: 'Mrs Collins | 17. Hanover Terrace | Regents Park | London', and initialled 'W.W.C' in the lower left corner. There is no visible postmark or endorsement, but otherwise there is a good match with this letter.

### [0139] TO RICHARD BENTLEY, 1 OCTOBER 1852

MS: Illinois (Bentley Archives). Published: Davis, pp. 122–123; BGLL, I, pp. 78–79.

17. Hanover Terrace | Regents Park | October 1<sup>st</sup> 1852

#### Private

My dear Sir,

I took the Mss of my new story of modern Life to your house yesterday; and then learnt that you had left town, and would not return till Saturday. As I am not certain whether I can call on you tomorrow, I think it best to write to you on the subject of my book.

Some three weeks ago, in informing Mr George Bentley that the Mss was nearly ready for Press, I also told him that I should wish to receive an offer for the book from you, as I had no idea myself what to ask for it. Since that time, however, I have been staying with Mr Dickens, at Dover; and have been favoured by his advice on the subject. Under these circumstances, I think it only fair to you, to come forward at once with a proposal for the sale of the Mss.

The terms I propose then, by Mr Dickens's advice, as my ultimatum – are, Three hundred and fifty pounds (unconditionally paid), as the purchase money for the entire copyright of the book (unconditionally sold). I prefer this arrangement to all others, because it is one that can be definitely settled between us at once; and I sincerely believe that I am mentioning a perfectly fair rate of remuneration for me to ask, and for you to accord.

You will much oblige me by letting me have your answer to my proposition at your earliest convenience,<sup>1</sup> as I am engaged to visit some friends in Somersetshire, and cannot leave town till this little affair is thoroughly settled. If you agree to my terms, and think proper to send the book to Press immediately, the proofs can follow me to the country, to be always sent back corrected by return of post.

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins  
To | Richard Bentley Esqre

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1. A copy of Bentley's reply is preserved in his Letter-book at the BL (Add. 46641, f. 252v.):

New Burlington St. | Oct 6. 1852.

My dear Sir

Agreeably to my promise I now sit down to write to you on the subject of your offer to me of the Copyright of "Basil". Your frankness shall be met by me with corresponding frankness. The sum mentioned by you for the copyright unconditionally and as your ultimatum, I confess did startle me a good deal. To give Three Hundred and Fifty Pounds for a novel in two volumes will require a much larger number of copies to be sold than any of your previous Works have sold and will leave little chance of profit to your Publisher.

Nevertheless I confess I should regard the severance of our literary connexion with sincere regret (although under any circumstances I trust the same pleasant relations would continue to subsist between us) and am therefore determined to meet you boldly provided you think fit on reflection to adopt one or two suggestions I would venture to propose to you, and that on one or two points irrespective of "Basil" you would in return meet my views.

I remain &c &c | (signed) R.B.

The publication agreement between Bentley and WC (BL Add. 46616, ff. 186–7) was dated only on 8 December 1852, assigning the entire copyright for £350, to be paid in the form of two promissory notes. The two payments of £175 were credited to HC's account on 11 February and 11 May 1853 (Coutts: Exors WmC). This contract also speaks of a novel in two volumes, although *Basil* eventually appeared as a triple-decker. See the full transcription at BGLL, IV, Appendix B, p. 395.

**[0140] TO HARRIET COLLINS, 2 OCTOBER 1852**

MS: Morgan (MA 3150/34), envelope only.<sup>1</sup> Published: BGLL, I, p. 80.

Mrs Collins | 17. Hanover Terrace | Regents Park | London | WWC

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1. Postmark obscured, but endorsed in Weston-super-Mare: '2 OC 2 | 1852'.

**[0141] TO RICHARD BENTLEY, [30 OCTOBER/6 NOVEMBER] 1852**

MS: Illinois (Bentley Archives). Extract: Davis, p. 125 (dated '[a]bout November 1'). Published: BGLL, I, p. 80.

17. Hanover Terrace | Saturday evening

My dear Sir,

I send you Volume 1 – now at last ready for press.<sup>1</sup> As I have managed the alteration now, I think the difficulty in the last chapter is got over altogether. If you will look at Folio 104, you will see that I have only mentioned “the Hotel” as a “deserted, dreary-looking building”.<sup>2</sup>

Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. Referring to *Basil: a Story of Modern Life*, published in three volumes on 16 November 1852. This, with the calendar, determines the dating of the letter.

2. In the published version WC's initial reference to a brothel is toned down: 'The house becomes a hotel, and the prostitute a waiter' (Peters, p. 115).

**[0142] TO E. M. WARD, 5 JANUARY 1853**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 36; BGLL, I, p. 80.

17. Hanover Terrace | Regents Park | January 5<sup>th</sup> 1853

My dear Ward,

It is such an age since I have seen you, and may be such another age (unless we fix a day) before I get to Slough,<sup>1</sup> that I now write boldly to invite myself. Will you let me come and dine with you on Sunday the 16<sup>th</sup>, that is to say next Sunday week? And may I bring Henry Bullar with me? We were talking of you the other day, and when I told him that I proposed going to Slough on Sunday week, he said he would like very much to accompany me

My mother and Charley – send all sorts of “kind loves” and “happy New Years”. I join them in their good wishes and remain

Ever yours | Wilkie Collins

We shall travel by the first train after churchtime, I suppose, and return by the last train at night

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1. The town in Buckinghamshire, west of London, to which the Wards had moved during 1852.

**[0143] TO EDWARD PIGOTT, [31 JANUARY 1853]<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 81.

17. Hanover Terrace | Monday evening

My dear Edward /

I shall be delighted to see Ravel on Saturday – whatever he does. If the “[Screamer]” is not played, he is sure to be good in anything else.<sup>2</sup> I will be at the Office at six o’Clock

We will toast the ladye of your first love at dinner, by any fancy name you please – the more sentimental the better.<sup>3</sup>

Ever yours | W.W.C.

Thompson has written to Charley Ward from Cape de Verde.<sup>4</sup> It is a sort of Journal of misfortunes. Would you like to see it for extracting from?

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1. Conjectural dating based on the play – see below.

2. Pierre Alfred Ravel (1814–57), popular French comic actor at the Théâtre du Palais Royal, where he created his most celebrated role, that of Felix in *L'Etourneau* by Jean Bayard and Léon Laya, from 7 September 1844. The original title can mean both 'The Starling' and 'The Harebrain', and might well be rendered into English as 'The Screamer', thus retaining the bird pun. Ravel appeared regularly during the 1848 and 1853 seasons of original French plays performed in London at the St James's Theatre, during both of which *L'Etourneau* proved extremely popular. According to reports in the *Times*, in the 1853 season, Ravel performed at the St James's from Monday 31 January to around Saturday 19 March. Though the French plays were normally performed there on Mondays, Wednesdays and Fridays only, during this period there was 'an extra performance on the Saturdays' ('French Plays', *Times*, 22 January 1853, p. 8d). On Saturday 5 February at least Ravel appeared in *L'Etourneau*.

3. Reference unidentified – Pigott seems never to have married.

4. Given the role of Charles Ward, presumably another reference to George Agar Thompson (first mentioned in [0129] to HC, 7 July 1852), who seems to have abandoned his wife and children and headed to the gold diggings in the Australian colonies (Lycett, pp. 220–221). Before the completion of the Suez Canal in 1869, the Cape Verde Islands in the North Atlantic Ocean west of what is now Senegal, represented an important port of call on the long sea route to Australia round the Cape of Good Hope. Thompson's residence in the Melbourne area is reported in [0154] to HC, 9 October 1853, and his suicide there is recorded in [0373] to HC of 12, 13, 15 September 1860.

#### [0144] TO E. M. WARD, 5 FEBRUARY 1853

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 37–38; BGLL, I, p. 82.

17. Hanover Terrace | Regents Park | February 5<sup>th</sup> 1853

My dear Ward /

Where is that portable gas to be got, which came to your house while I was there?<sup>1</sup> I have forgotten the address which you told me. Also, what was the precaution to be taken in lighting it, which I heard Mr Chapman<sup>2</sup> explaining to you while he was fitting up your lamp? If you can answer these questions you will be the means of conferring a real favour on a lady of my acquaintance<sup>3</sup> who has got the lamps for the portable gas, but cannot tell where to get the gas itself.

Don't trouble yourself to write more than two lines – just the address and the precaution.

I am over head and ears in work, but I hope to see you again shortly – on a Saturday afternoon. I am going to Eton with Pigott (the editor of the *Leader*, whom you have met at our house, I think) – and I shall take it on myself to bring him with me for half an hour or so (on our way back) to your house. We have not settled the Saturday yet.

With kindest regards to Mrs Ward, and best love to my goddaughter and L. Ward of the medieval countenance,<sup>4</sup>

Believe me | Ever truly yours | W. Wilkie Collins

I told Dickens that you were pleased with his mention of you. He said he admired Charlotte Corday even more the second time of seeing it than the first.<sup>5</sup> I hope the new picture gets on well.<sup>6</sup>

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1. Presumably on Sunday 16 January – see [0142] to Ward of 5 January 1853.

2. Unidentified, though presumably a servant or tradesman.

3. Unidentified, though presumably someone not resident in an urban area where piped gas would be available.

4. The Wards' children, Alice (b. 1849) and Leslie (b. 1851).

5. Ned Ward's painting 'Charlotte Corday Going to Execution' of 1852, which 'won the first Birmingham Fine Arts prize of 60 guineas' (see *Pilgrim*, VII, p. 80 n. 5; also VI, p. 337 n. 4). It was praised by CD as 'my friend Mr. Ward's magnificent picture' in his speech on 6 January 1853 to the Society of Artists, Birmingham – see *Speeches Literary and Social* by Charles Dickens, ed. R. H. Shepherd (London: Hotten, 1870).

6. Perhaps Ward's 'The Execution of Montrose', the first of eight historical subjects commissioned in 1853 for the corridor to the House of Commons.

#### [0145] TO F. O. WARD,<sup>1</sup> 5 MARCH 1853

MS: Rylands (Eng. MS. 341, p. 32 item 78), on thin paper. Published: BGLL, I, p. 83.

17. Hanover Terrace | Regents Park | ~~February~~ March 5<sup>th</sup> 1853

My dear Sir,

Pray accept my best thanks for the interest you have kindly taken in promoting the success of “Basil”. A copy will be sent today, direct from Bentley to the address of M. Forgues at Paris,<sup>2</sup> with a note from me enclosed. I have written it in English, presuming that M. Forgues is perfectly acquainted with “our native tongue”. I don’t mind making endless mistakes in talking French, but I never can make up my mind to write “Continental English” to a Frenchman when I can possibly avoid it.

I shall preserve a copy of Basil in my bookcase to be offered to you when you return to England – if you will oblige me by accepting it. The book has gone off pretty well hitherto – our first edition being nearly exhausted. It has been vehemently objected to as immoral (!) by some of those virtuously inflammable ladies and gentlemen of Modern Times who are gifted with particularly sharp noses for smelling out supposititious [*sic*] filth in particularly unlikely places. As I never have written for these people and never will, then their condemnation is infinitely more acceptable than their approval.

Believe me, | My dear sir

Yours truly and obliged | W. Wilkie Collins

To | F.O. Ward Esqre

I hope you will let me hear when we are likely to see you again in London.

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1. Frederick Oldfield Ward (1818–77), specialist in osteology, journalist, friend of CD, G. H. Lewes, W. S. Landor and others, who was ‘familiarily known as Fow’ (Edmund Yates, *Recollections and Experiences* (2 vols, London, 1884), I, p. 238).

2. The first mention of Émile Forgues, an early reviewer of WC who lived in Paris, with whom WC had a long literary connection and friendship. WC later described him as ‘a gentleman, an admirable English scholar, and a translator who has not his equal in France’ (see [1531] to Reade, 31 March 1863). Forgues translated *The Lighthouse*, *The Woman in White* and *No Name* into French. Forgues’s essay ‘Étude sur le roman anglais’ was published in *Revue des Deux Mondes* in late 1855 and helped WC’s early literary reputation. WC published ‘M. Forgues and the Caricaturists of England’, *Leader* (25 August 1855), pp. 823–824, subsequently dedicating *The Queen of Hearts* (1859) to the Frenchman.

### [0146] TO GERTRUDE TENNANT,<sup>1</sup> 27 APRIL 1853

MS: Clarke Collection. Published: BGLL, I, p. 84 (as to Mrs Tennant).

17. Hanover Terrace | 27<sup>th</sup> April 1853

Dear Madam /

I very much regret to say that I have a dinner engagement for this evening, and cannot therefore avail myself of your kind invitation.

With your permission, I will take the first opportunity of calling in Russell Square with my friend Mr Millais, and improving the acquaintance which you are kind enough to allow me to cultivate.

In the mean time, | I remain | Dear madam

Very faithfully yours | W. Wilkie Collins

To | Mrs Tennant

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1. Though no other social relations with the family are recorded, this must be the society hostess, Gertrude Barbara Rich Tennant, née Collier (1819–1918: *ODNB*), the wife of Charles Tennant (1796–1873), landowner and MP. The Tennants were long-standing residents of 62 Russell Square.

### [0147] TO EDWARD PIGOTT, 25 JUNE 1853<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Summary: B&C, I, p. 91. Published: BGLL, I, p. 84.

17 Hanover Terrace | Saturday 25<sup>th</sup> June

My dear Edward

It seems months since I have heard anything from you or of you – Do you still go to Weston every week?<sup>2</sup> Are you quite recovered? In what state is your father's health?<sup>3</sup> – Do let me have a line to answer these questions – or drop in here any evening you like to dinner (if you are not still passing your leisure time at home) and answer in your own proper person.

I am much better – but not strong enough yet to do more than “toddle” out for half an hour at a time with a stick. I hope soon to be able to pay some visits in the country which I have owed for a long time – and so get cured naturally by change of air.<sup>4</sup>

I have no news – having been no where, and seen but few of the “callers” in this house. My illness and long confinement have muddled my brains dreadfully – I am still in very bad trim for anything that deserves the name of work.

With kindest regards to all at the Grove (if you are now there)

Believe me | Affectionately yours | W. Wilkie Collins

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1. Dating from the address and calendar.

2. The Pigott family home at The Grove, near Weston-super-Mare, Somerset.

3. In fact Pigott's father, John Hugh Smyth Pigott (1792–1853), was to die on the following day, 26 June. By this time the Smyth Pigott estates seem to have been considerably encumbered, and, though Edward was only the third son, it fell to him to sort out the affairs of a family which Lycett calls ‘dynamic and often spectacularly dysfunctional’ (p. 92). The heir to the estates, the eldest son John Hugh Wadham Pigott Smyth Pigott (1819–92), was the black sheep of the family. In the spring of 1852 he had been subject to a Sheriff's Court Proclamation of Outlawry for failing to respond to a suit for debt (*Times*, 22 May 1852, p. 7b), and the following year he failed to return to Somerset on his father's death; in late 1855, according to CD's correspondence (Pilgrim VII, pp. 757, 762), Edward was forced to rush to Genoa to prevent his ‘fugitive brother from making a mad marriage’ with a ‘Polish Jewess’ by buying her off for £600, though the prodigal eventually married an Englishwoman (Blanche Mary Arundell, 1835–91) in July 1857. Moreover, the second son, Henry Thomas Coward Smyth Pigott (1823–58), sole executor of the estate, was already showing signs of mental illness and in August 1854 was admitted to Sussex House Lunatic Asylum. The administration of the will was thus not completed until June 1858, with the effects of the deceased eventually recorded at less than £6000.

4. On WC's serious illness – ‘perhaps the first attack of the inherited “rheumatic gout” that was to plague him for the rest of his life’ – see Peters, p. 128; also [0152] to George Bentley, 17 August 1853.

### [0148] TO HARRIET COLLINS, 7 JULY 1853

MS: Morgan (MA 3150/35), with envelope.<sup>1</sup> Summary: B&C, I, p. 92. Published: BGLL, I, pp. 84–85.

17. Hendon Terrace | Maidenhead | Thursday morning 10 minutes to 9

My dear Mother,

I have begun the great reformation.<sup>2</sup> Observe the hour above written, and know that I am dressed, and waiting for the breakfast bell – a position I never remember to have been placed in before in the whole course of my life.

Mrs Langton has given me the bedroom which looks into the garden, with a literary table and chair of irrefragable manufacture<sup>3</sup> – I look out on a madder-lake-and-flake-white- coloured rose tree about fourteen feet high, and in full bloom. The rest of the scene is in the perfection of its English summer green, except in one corner, where a peep of the arid solitudes of Mrs Langton's Bran New Alpine pass among the mountains takes the mind full gallop to Switzerland (“if you make believe very much”), and suggests savage sublimity – provided you don't catch sight of the cow, who is absurdly out of proportion with the mountain by her side, and could by no possibility meet with the slightest injury if she fell into the innermost depths of the “ravine”.

I feel better already – I take no beer – and I stop short at my three glasses of wine. This course of conduct does me I think a great deal of credit and I am therefore happy to mention it.

Please forward any letters that come for me, and write when you feel inclined. Give my kindest remembrances to Miss Otter and my love to Charley (who is hereby entreated not to forget the Bill of “Bleak House”).<sup>4</sup>

I have nothing more to say – being too hungry for reflecting about anything – except that

I am

Yours ever affectionately | W. Wilkie Collins

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1. Initialed and directed 'To | Mrs Collins | 17. Hanover Terrace | Regents Park | London', with postmark 'MAIDENHEAD | JY 7 | 1853'.
2. Following his serious illness.
3. The Langtons were family friends, with whom HC frequently stayed – see, for example, [0306] to HC of 14 July 1859 and [0357] to her of 26 July 1860.
4. The allusion escapes us – unless this is simply a reference to paying for the monthly numbers.

### [0149] TO HARRIET COLLINS, 29 JULY 1853

MS: Morgan (MA 3150/36). Summary: B&C, I, p. 92. Published: BGLL, I, pp. 86–87.

Chateau des Molineaux | Rue Beaurepaire | Boulogne sur Mer July 29<sup>th</sup> 1853

My dear Mother,

I got to Boulogne without hindrance or adventure of any kind at ½ past 4, yesterday. We made the passage in two hours and a half, rolling and pitching all the way under a fresh southwest breeze. The steamer was crowded, and the company with about three exceptions were all sick the whole way across. I counted seven white basins with corresponding ghastly faces retching over them, in my immediate neighbourhood only. As usual, I escaped and enjoyed the voyage immensely – I could feel that every fresh puff of wind and spray was doing me good. The sun burst out when we were about half way across the Straits. I never saw the blue lustre of the waves more dazzlingly beautiful than it was yesterday.

Mr & Mrs Dickens, Miss Hogarth, and Mr & Mrs Leech<sup>1</sup> (who are staying here) were all on the Quay when I arrived, ready to take me to this charming place. We are entirely surrounded by trees, and look out on the old town. The house is full of quaint lively little rooms all opening into each other. The Garden includes a Swiss Cottage, a rustic Chapel and altar, a miniature chateau (called the "Chateau de Tom Pouce") and a "Pavilion" near the house, which I inhabit. My bedroom door opens at once into the garden. The window at which I am writing looks out, over a rustic balcony, towards the cupola of the never-to-be-finished Boulogne Cathedral; the whole intermediate distance being filled with trees. A more charming place for me to work in could not have been provided anywhere.<sup>2</sup>

Tomorrow we take a trip to Amiens and Beauvais, returning on Sunday evening. Dickens will go to work again on Monday morning, and I shall follow his example. I have just read the new number of Bleak House, which contains, as I think, some of the finest ~~things~~ passages he has ever written.<sup>3</sup> The better and nobler parts of Sir Leicester Dedlock's character are brought out with such pathos, delicacy, and truth to nature, as no other living writer has ever rivalled, or even approached, in my opinion.

Write to me to "care of Charles Dickens Esqre" as soon as you get to Southsea, and tell Charley, with my love, that I mean to write to Thomas Price from this place immediately – though it is no easy matter, situated as he is poor fellow, to decide how to advise him for the best. Don't forget to send your letter to Mrs Price – the address is 10 Stanhope Place, St. Leonards on Sea.<sup>4</sup>

Ever affectionately yours | W. Wilkie Collins

I hope Charley will go with you to Miss Otter's. Mind the cook gets the right address to forward letters. W.

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1. John Leech (1817–64: *ODNB*), illustrator and caricaturist, and his wife.

2. See CD's invitation to WC, 24 June 1853, *Pilgrim*, VII, p. 101.

3. The eighteenth number, published in August and containing chs 57–59.

4. Thomas Price and his problems have not been satisfactorily identified – though see to HC of 14 August 1850 [0077] and 7 July 1852 [0129].

**[0150] TO GEORGE BENTLEY, 6 AUGUST 1853**

MS: Berg. Extract: Davis, pp. 137–138. Published: B&C, I, p. 93. Summary: BGLL, I, p. 87.

Chateau des Molineaux | Rue Beaurepaire | Boulogne sur Mer | 6<sup>th</sup> August 1853 /

My dear Sir,

Your letter has followed me to this place, where I am rapidly getting as well again as ever under the hospitable roof of Mr Dickens, who has been staying at Boulogne with his family for some little time past. I have fixed no time yet for my return to London; but I /shall/ most likely be back in the course of next month, and shall not fail to make a call in New Burlington Street as soon as I get home.

In the mean time, in case the project to which you allude should not be of a nature to admit of delay, I can only assure you that if you will write to me on the subject, at this place, I shall be happy to give it my best consideration, and to let you know the result as early as possible.<sup>1</sup>

If I had had any personal experience of the clumsy jugglery which goes under the name of “Spirit Rapping,” I should be very glad to assist in exposing it (if it has not been already exposed enough) in the Miscellany – but I have never attended a “Séance,” or exhibition of this last new Spirit of the Age, and I cannot write /as I should wish/ on that subject, or indeed any other, without some fund of personal knowledge to draw from.<sup>2</sup> However, I hope to be of some use to you later in the year. I am going to Italy in October, to renew as many of my old local experiences as I can during a holiday trip of between two and three months. Any picturesque materials for short articles which I may pick up on my way, I shall be very glad to give you the refusal of for the Magazine.

I hope you got my card in return for the cards you sent me. The envelope was addressed to New Burlington Street. It is rather late, I am afraid, to offer you my best congratulations on your marriage; but I send them nevertheless, trusting that you will not think them the less hearty and sincere because they have been delayed.<sup>3</sup>

With best remembrances to all the members of your family

Believe me | My dear Sir | Very faithfully yours | W. Wilkie Collins

I corrected the Mss of the Story adapted from the French (which I mentioned to you some time since as well [*del*] /fitted/ for the Miscellany) before I left London. It will be sent to you as soon as the author has made a fair copy from the corrected pages<sup>4</sup>

To | George Bentley Esqre<sup>5</sup>

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1. The details of Bentley’s proposal to reduce the price of his new publications in three volumes are revealed in [0152] to him of 17 August 1853

2. Bentley’s request comes some time after ‘Magnetic Evenings at Home’, WC’s series of articles on mesmerism and clairvoyance in the *Leader* from 17 January to 13 March 1852, which did not cover instances of ‘spirit rapping’.

3. Bentley had married Anne Williams of Aberystwyth on 16 June 1853 (*ODNB*).

4. Both adaptation and author remain untraced, though this again may well be the translator of ‘The Midnight Mass’ – see [0125] to J.T. Marsh of 14 July 1852.

5. Written at the foot of the first page.

**[0151] TO CHARLES COLLINS, 12 AUGUST 1853**

MS: Morgan (MA 3152/1). Published: B&C, I, pp. 94–96. Summary: BGLL, I, p. 87.

Chateau des Molineaux | Rue Beaurepaire | Boulogne sur mer | Augt 12<sup>th</sup> 1853 /

My dear Charley,

I have not much to write about, but I write nevertheless /for the sake of/ [*del*] answering your letter. I scrawled a wild account of our visit to Amiens and sent it to Ward, telling him to forward it to Mother, by way of sending her fresh news of me. Did he do so?<sup>1</sup> We had no time for Beauvais. I don’t believe in anything finer in the world than Amiens – which is said in the guide book to be the better of the two Cathedrals.<sup>2</sup>

Since our little trip we have not left Boulogne. Dickens has been, and is still, hard at



work; and I am hardly less industrious in my smaller way. We are to have great festivities and rejoicings here the week after next, in honour of the completion of Bleak House. The publishers of the book, the illustrator, Forster, Lemon, and others are coming here. The grandest dinner is to be given that Boulogne can produce, and a pic-nic and a trip to Abbeville (to see the Cathedral ~~Abbey~~) are in contemplation to follow.<sup>3</sup>

In the meantime, we content ourselves with such diversions after work as Boulogne affords. All Fairs are dull, but there is the dullest fair ~~near~~ now going on near /us/ that I ever looked at. No shows or dancing – nothing but booths full of showily-fragile merchandise – two “roundabouts” circling slowly, always to the same organ tune – and hosts of the worst-looking English people, staring about them, that our native country can possibly produce.

The Fêtes are much better. We have had plenty. Town Fêtes and country Fêtes, like those in and around Paris – and one Fête des Enfants [*sic*], the prettiest and best of all. It began at ½ past 3 and ended at twelve at night – and the admission was five pence!! For this entrance fee we had provided an orchestra of 40 performers – thousands of variegated lamps to be lit as it grew dark – statues – flowers – amusements of every kind – racing in sacks, greased poles, donkey races, two balloons, fireworks and a grand lottery. The children danced on the grass with the grown people sitting round them – the trees were lighted with festoons of lamps – and round the palings outside, the general public who could’nt pay half a franc had a capital view of the proceedings within.

This Fête (which we might do well to imitate in England, if our stupid dignity would only let us) was set up by a Benevolent Society, the members of which are the briskest and pleasantest-looking doers of good actions, I ever met with. They were all employed with scarfs round their arms in directing the amusements of the Fête, the profits of which were to be given to the poor. One fat member who never ceased exerting himself, and welcoming everybody till he was in a profuse perspiration of public hospitality early in the afternoon – stood at the entrance as we went out at ten o’clock, bowing, smiling, pulling off his hat, and thanking ~~everybody~~ /us all/ for having honoured the Society with ~~their~~ our company, as fresh and unwearied to the last, as if he had been a new man sent on duty for the occasion.

There is a curious votive Chapel here – like a Methodist Meeting House outside – but different enough within. /From the/ [*del*] ceiling hangs a perfect fleet of models of ships in an elaborate state of rigging, all presented by fishermen who have escaped drowning when their [*del*] boats have been out on stormy nights. Each man too presents a hideous coloured print of a saint or martyr – hundreds of which are stuck on the walls, in grimy little wooden frames. The smell in the place, produced by the mingling fumes of multitudes of burning wax tapers, and the fishy exhalations from the garments of worshipping women from the coast, was too much for my acute organ of smell, and drove me out into the fresh air before I had looked at half the sacred Roman Catholic frippery with which the inside of the chapel is decorated from floor to ceiling.

How is your leg? And is mother getting well and strong again? Ask her with my best love, how she got on in the great negotiation for [*del*] Peace, which she was about to attempt in the morning when I left home between those hostile clans – the Wards of Upton Park and the Wards of Fitzroy Square?<sup>4</sup> Talking of hostility reminds me of marriage, and that of John Sleigh.<sup>5</sup> Send him my congratulations, and say I wish him long life and loads of children. He is one of those fresh-complexioned men with a low forehead and a meek character, who always take kindly to the institution of marriage. He will get domestic happiness, a large paunch, and a numerous family in the enjoyment of which advantages he will live respected and die happy. And there is an end for the present of my friend Sleigh.

I must leave off and dress. We are going to dine today with Frank Stone,<sup>6</sup> who is here with all his family – in a comfortable country house at the top of a hill.

With love to mother and best regards to Miss Otter

Ever affectionately yours | W. Wilkie Collins

The weather is lovely – glorious sunshine and cool air. I go on very well, except my legs, which are not as strong yet as they ought to be.

Thank you for forwarding the letters. They both wanted answers.<sup>7</sup>

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1. The letter referred to has not been traced.
  2. The cathedral towns of Amiens and Beauvais are respectively around 125 and 180 kilometers south of Boulogne on the road towards Paris.
  3. The cathedral town of Abbeville is around 80 kilometers south of Boulogne on the road towards Paris.
  4. WC refers to the continuing dispute between the two unrelated Ward families over the secret marriage between Edward Matthew Ward (1816–1879: *ODNB*) and Henrietta Mary Ada Ward (1832–1924: *ODNB*), when he was 31 and she was still a month short of 16. The Wards of Fitzroy Square were the parents of Henrietta – George Raphael Ward and his wife Mary (née Webb). The Wards of Upton Park were Charles James Ward, who was a clerk at Coutts' Bank, and his wife Mary (née Ford), the parents of WC's friends Edward and Charles. Edward had taught Henrietta painting since her ability became clear at the age of 11 or 12, and at the age of 30 he proposed to the 14½ year old who accepted. Her parents demanded a two-year wait before they could marry. But the couple forestalled that by a secret marriage at All Souls, Langham Place on 4 May 1848, assisted and witnessed by WC. On 2 August that year they ran away in secret for a honeymoon, again assisted by WC. The dispute between the families went on for years, and Henrietta later wrote, 'My mother never really forgave me' – see Ward, pp. 32–50 (ch. III, 'My Great Romance').
  5. Probably John Sleight (1826–1907), student of the Inner Temple from November 1850, called to the bar in January 1854. He was born at Leek, Staffordshire, married Margaret Petty at Ulverston, Lancashire, on 27 July 1853, and died at Southsea, Hampshire. In the 1851 Census, he was listed as a Member of the Inner Temple aged 24, resident at 25 St James Street, Westminster, with his mother and older sister.
  6. WC's fellow actor in the Guild plays, Frank Stone (1800–1859: *ODNB*), artist – see note 2, CD to him, 24 June 1855, Pilgrim, VII, p. 100.
  7. WC writes this second postscript sloping diagonally downwards above the salutation on the first page of the letter.

#### [0152] TO GEORGE BENTLEY, 17 AUGUST 1853

MS: Berg. Extract: Griest, pp. 67–68. Published: Davis, pp. 139–140; BGLL pp. 87–89.

Chateau des Moulineaux | August 17<sup>th</sup> 1853 /

My dear Sir,

I am delighted to hear that your house is about to lead the way in lowering the present extravagantly absurd prices charged for works of fiction. I should be inclined to doubt the propriety of still adhering to the three volume form, if I did not believe that you know the "Manners and Customs" of Librarians much better than I do and are able to calculate much better than I can on the increase of sale among the Libraries generally, which is likely to be produced by the decrease in prices. Waiving therefore any doubts on this point, in deference to your superior experience, I heartily wish the new experiment, what I believe (if properly supported by really good works) it will certainly obtain – encouraging and genuine success.<sup>1</sup>

And now, to turn to the proposal you are kind enough to make to me. I have an objection to the "half-profit" system of publication, which it is needless to refer to here, but which disinclines me to treat for my new book on that plan.<sup>2</sup> On the other hand, I should not think of asking you, at the commencement of your experiment of reduction in prices, to commit yourself to any such speculation as the purchase of the copyright of the Mss. on which I am now engaged.<sup>3</sup> The arrangement I should propose to you would take a middle place between these two extremes, and would not be of a nature to expose you to run any risk or venture on any outlay to me, except such as your own lowest scale of calculations will, I believe, abundantly justify. I do not mention the arrangement to which I allude in detail in this letter, because we shall have ample time to talk it over when I return to town in September or at the beginning of October, previous to my departure for Italy.

The only real difficulty that I see in our way at present, has been produced by my illness. I lost two months work while I was under the doctor's hands, and the consequence is that only half of my book is now ready for Press. The remaining half cannot possibly be completed (with my slow progress as a workman when I am writing for my reputation) before I start for the Continent. In fact, when I return at Christmas, or a week before, I expect to have the larger half of my third volume still left to finish. Will not this unavoidable delay make me too late to occupy the foremost place in leading the new experiment which I should, otherwise, be glad and proud to take?

However, whether I am in time for your first start or not, you shall have the first sight of my Mss. – of the two volumes if you like, which I shall bring home with me from this place, completed. I am piping quite a new tune this time, and expect to make the readers of Antonina and Basil prick up their ears, and at least allow that I have given them some fresh variations which they did not expect from me

I remain, My dear Sir, | Very faithfully yours, | W. Wilkie Collins  
To | George Bentley Esq

1. From 3 October 1853 (p. 13e), the following notice appeared in the columns of the *Times*:

NOTICE. – All New Novels, at one-third of the Present Price. To all Booksellers and Circulating Libraries in Town and Country. – Mr. Bentley begs to inform the trade that from and after the 1st of October, 1853, he will ISSUE all his NEW NOVELS and ROMANCES at one third of the price hitherto charged for them; that is, if the work be in three volumes it will be charged at 10s-6d; two volumes 7s.; one volume, 3s-6d. The works will still be produced in the same manner as before, and all the usual allowances to the trade will be continued. Mr Bentley looks for repayment of his enterprise in the increased circulation of his novels. – New Burlington-street, October 1.

Bentley's notice in the *Times* for 15 October 1853 (p. 10c) added the following note: 'Mr. Wilkie Collins' "Basil," 3 vols, and "Cyrilla," by the Author of the "Initials," 3 vols, are included in this new arrangement'.

2. Bentley's financial difficulties, which encouraged him to offer profit-sharing agreements to many of his authors around this time, are described in Gettmann, pp. 23–26.

3. *Hide and Seek* – in the event not published until June 1854.

### [0153] TO HARRIET COLLINS, 1 SEPTEMBER 1853

MS: Morgan (MA 3150/37). Published: B&C, I, pp. 96–97. Summary: BGLL, I, p. 89.

Chateau des Moulineaux | Rue Beaurepaire | September 1<sup>st</sup> 1853

My dear Mother,

The festivities of our week of rejoicing are all over, and the guests all gone, except Wills and his wife.<sup>1</sup> We stuck to our gaieties in defiance of [*del*] the /incessant/ rain that tried to quench them – actually lurching one day on a high road in a heavy shower. I was in the carriage, Dickens and Miss Hogarth were walking, and our visitors and the young ladies were on horseback – the Stones bringing up the procession with their carriageful, in the rear.<sup>2</sup> We blocked up the whole road, and enjoyed our pic-nic in the rain, as much as you enjoyed yours in the sunshine. Marvellous to state nobody came down to breakfast the next morning with a bad cold.

“The grand-dinner” (which Dickens had pledged himself should be the best that Boulogne could supply) was a banquet to make a classical epicure's mouth water. The table was charmingly decorated with flowers, and a nosegay was placed by each guests [*del*] napkin. As for the dishes, I say nothing; having preserved my Bill of fare, as a memorable document for my family to peruse when I come home. Talking of dinners Miss Coutts has been here on her way to Auvergne.<sup>3</sup> She and her [*del*] “companion” and her “companion's” husband,<sup>4</sup> and Sir James Kay Shuttleworth,<sup>5</sup> who is travelling with them, all dined here; and we all dined [*del*] with them at their Hotel the day after. Miss Coutts (if she did not possess a farthing [*del*] I should write, and think, the same of her) is really, and not conventionally, a very “charming person”. I never saw a more gentle and winning manner than her's.

I have just heard some news which will shorten my letter, by changing my plans here. I shall be back earlier than I expected, to make my preparations for our Italian Tour. An important meeting of the Guild is arranged for Friday the 9<sup>th</sup>. Dickens will leave for London on Tuesday the 6<sup>th</sup>. Wills and his wife go also on that day; and I shall join the party. Instead of starting for Italy on the 20<sup>th</sup> of October, we shall start on the 10<sup>th</sup>. What day I shall return here, [*del*] before we set out on our journey, I don't know yet. But I think I can say safely that (wind and weather permitting) I shall be in Hanover Terrace on the evening of Tuesday the 6<sup>th</sup>. So if you and Charley are not in town then, you can write to the servants to tell them of my proposed arrival. If I am not

home before their usual time of going to bed, they need not expect me; for the Train is due in London at a quarter past six P.M.

Under any circumstances I must have returned to Town – not only on on *[sic]* account of my passport and money – but also on account of Bentley. From whom I have had a letter about my new book, which will oblige me to settle matters about publication with him in New Burlington Street. I have not even done the 2<sup>nd</sup> volume yet;<sup>6</sup> but he has a new project for issuing /his/ ~~future~~ publications; and wishes to make a bargain with me for the future (that is, the winter) in reference to it, before he completes his plans and makes them public.

Shall you be back in London on the 6<sup>th</sup>? or away at the Langtons'? or still at Miss Otters *[sic]*? I should like to know your arrangements, *[del]* when I get back. *[del]* Don't disturb them on my account, but only let me know what they are.

With love to Charley believe me ever affectionately yours | W. Wilkie Collins  
I have all sorts of kind invitations here but can't settle, till I've seen Bentley

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1. William Henry Wills (1810–1880: *ODNB*), working editor, manager and joint proprietor of *Household Words* and *All The Year Round*, who in 1846 had married Janet Chambers (1812–1892), the youngest sister of William and Robert Chambers, the Edinburgh publishers.

2. Frank Stone, his wife Elizabeth, and their several children, the eldest Ellen being then around seventeen.

3. Angela Georgina Burdett-Coutts (1814–1906: *ODNB*), friend of Dickens who shared his philanthropic work. She inherited the controlling shares in Coutts & Co., where WC and Dickens had accounts. See Dickens, *Pilgrim*, I, p. 559 n. X, and Edna Healey, *Coutts and Co., 1692–1992: The Portrait of a Private Bank* (1992).

4. Referring to Angela Burdett-Coutts's former governess Hannah Meredith, a woman of strong evangelical beliefs whose husband from 1844, William Brown, acted as the heiress's resident and travelling physician until his death in 1855.

5. Sir James Kay Shuttleworth (1804–77: *ODNB*), educational and social reformer, the son of a wealthy dissenting cotton merchant.

6. Of *Hide and Seek*.

### [0154] TO HARRIET COLLINS, 9 OCTOBER 1853

MS: Pembroke, in CD's blue ink. Summary: B&C, I, pp. 97–98. Published: BGLL, I, pp. 89–90.

Boulogne | Sunday morning

My dear Mother,

I write to tell you that we hope to be in Lausanne, in Switzerland, on this day week, and that your first letter, giving me news of yourself and Charley and of any letter that may have arrived, must be sent to meet me there, directed to the Poste Restante. You had better write soon after you receive this, so as to insure the arrival of your letter before Sunday next.

I enclose a letter to George Thompson (which I had not time to write, while at home). Put it in an envelope and direct it to him at Post Office Melbourne, Australia – paying the postage.<sup>1</sup> Or, give it to Charles Ward (who is better I hope, and to whom I beg my kindest remembrances) to send with Coutts's letters.

We start for Paris at ½ past 12, tomorrow, dine with Miss Coutts on Tuesday, leave Paris on Wednesday morning by railway for Strasbourg, thence, again by Railway to Basle, and from Basle we take a carriage to Lausanne – a three days drive. After Lausanne, the Pass of the Simplon – Milan – and Genoa. So much for our plans, as at present arranged.<sup>2</sup>

Do you remember, or did you ever know, a certain Angus Fletcher?<sup>3</sup> He dined here yesterday – a harmless madman, who was much with Dickens at Genoa, and began life as a sculptor. He knew Wilkie and my father well, and received me with open arms the moment I mentioned my name to him.

Mark Lemon is coming today to dine, and see us off on Monday. Dickens's new courier is a German – young – and of intensely gentlemanlike manners and appearance. He seems to know his business well and promises to be thoroughly useful to us.<sup>4</sup>

In my next letter, I hope I shall have something interesting to write about – In this, I have nothing more to say – Except that I send my love to Charley and my kind regards to Miss Otter

and Miss Thompson

Ever affectionately yours | W. Wilkie Collins

Mind you write to Lausanne – and let me know how you are.

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1. On Thompson, see [0129] to HC of 7 July 1852 and [0143] to Edward Pigott, [31 January 1853].
  2. On the expedition to Italy from October to December with CD and Augustus Egg, see Peters, pp. 132–140.
  3. Angus Fletcher (1799–1862), sculptor (see Pilgrim, I, p. 514).
  4. CD wrote to Catherine Dickens, 13 October 1853: ‘So far, Edward has done very well indeed!’ (Pilgrim, VII, p. 163).

### [0155] TO HARRIET COLLINS, 16, 17 OCTOBER 1853

MS: Morgan (MA 3150/38), with envelope.<sup>1</sup> Published: B&C, I, pp. 98–101 (dated 16 October 1853). Summary: BGLL, I, p. 90 (dated 16 October 1853).

Lausanne | 16<sup>th</sup> October 1853/<sup>2</sup>

My dear Mother,

Today is Sunday – we only arrived late last night – and this is a Protestant place, so I can’t tell whether there is any letter from you, ~~at~~ at the office, till tomorrow. In the meantime, I take this opportunity of writing home, in the hope that good news is in store for me [*del*] – /on Monday/ – from you and Charley.

To begin at the beginning: – We started from Boulogne on Monday last, as we had arranged – and found Paris literally overflowing with English travellers, and altered (in the Tuleries quarter) past all recognition, by the commencement of a magnificent new street, running from the Palace to the Hotel de Ville. Old houses were being demolished, and new houses were springing up, over nearly a mile of space in the heart of Paris. The street will be the broadest, longest, and grandest in the world, when it is finished.<sup>3</sup> We dined in the evening with Miss Coutts, and met a certain ~~foreign~~ French Prince, whose name I have forgotten, but who deranged our plans for getting into Italy, by telling us that we were liable to be turned back if we attempted to enter the Austrian dominions [*del*] from Switzerland, because “political reasons” made these said Austrians suspicious of all travellers entering their part of the country from a Republic which is plentifully stocked, in this and the neighbouring Cantons, with liberal refugees. The only effect of the warning thus given to us will be to prevent our crossing the Simplon and to make us choose the St Gothard, or St Bernard Passes instead – by either of which routes we can enter Italy from the Sardinian dominions instead of the Swiss.<sup>4</sup>

On Wednesday morning we left Paris for Strasbourg, by the best railway I ever travelled on – delightful carriages, excellent punctuality, admirable speed. The journey lasted over ten hours; but none of us were in the least tired by it. Thursday morning was spent in getting through the “sights” of Strasbourg. The oddest is certainly the famous Clock which exhibits a fantastic puppet show, every time 12 o’clock strikes. Our Saviour is in a niche above the dial. At the first stroke, a procession of the twelve Apostles issues from a door /and/ passes before him; [*del*] each of the twelve stopping to receive his benediction – then passing out again at an opposite door of exit. St. Peter’s cock (big enough to eat-up fifty St Peter’s) flaps his wings, and crows mechanically three times, during the ceremony – the machinery in the inside of this Brobdignag bird creaking and rattling audibly while the automation goes through its performance. A cherub shakes an hourglass, and ~~our Saviour~~ the puppet representing our Saviour, waves its hand to the right, and left, in token of general benediction – and this closes the exhibition of the clock, which is actually displayed in the magnificent Cathedral, to crowds of people, who all gape at it and laugh at it in the same breath!

Another sight of a very different kind is shown in the Church of St Thomas. In two glass cases are preserved the bodies of a “Count” and his daughter (aged 14). Both were embalmed before burial, and the girl has the /very/ dress on which clothed her when she was put into her coffin, two hundred years ago. The grave flowers are round her head – the lace is perfect over her bosom – the rings are on her fingers – nothing is decaying about her but her face; and that is

falling away slowly into dust. It was a very touching and solemn sight.

On Thursday afternoon, we left Strasbourg for Basle – again by the Railway, which ends at that place. We got an excellent carriage, four horses and a postilion, as substitutes for Steam and were off again at half past eight on Friday morning, with a Strasbourg sausage, a bottle of wine, brandy, ~~and~~ Kirsch-Wasser, and plenty of bread to keep off hunger on the road. In a few hours we began to get into the real Swiss country. Immense masses of hill – woods blazing in the *[del]* sun with the most vivid autumn red yellow, and purple I ever saw – farm-houses with barn, granary, and stable, all under one immense overhanging roof – little fortified towns with streets ~~all~~ /full of/ quaint gables and carved balconies – shepherds singing the Rauz der Vaches – cattle-bells chiming on every hill-side – roofed bridges and wild streams – all gave us assurance that we had already pushed our journey as far as Switzerland. On Friday night we slept at Berne; and leaving that place early on Saturday morning caught sight of the German Alps, just as we got outside the town. The mighty peaks rose dark and dim, with the sun behind them through masses of thick white cloud, rolling far below their summits, and far above the morning mists smoking up from the valley's *[sic]* beneath. We left this sublime sight behind us and made for the Italian Alps. It was /a/ clear moon-light evening, ~~and~~ when the Lake of Geneva and the miles on miles of soaring mountains beyond it, burst into view from the *[del]* high land above Lausanne. The cold mountain air was nestling solemnly in the pine forests on either side of us as we first looked on this unparalleled scene – a scene never to be forgotten and never to be described, either by pen or pencil!

We are staying here with Mr Townshend, in a charming country house on the borders of the Lake.<sup>5</sup> Our plans for getting into Italy are not yet settled, and cannot be, till we gain decisive information on Tuesday next at Geneva. Tomorrow we go to Vevey *[sic]* and the Castle of Chillon.<sup>6</sup>

We travel in a state of mad good spirits, *[del]* /and/ never flag /in our jollity/ all through the day. I am Keeper of the Privy Purse for roadside expenses of an irregular nature, which are not included in ordinary travelling charges; and am in this capacity the purveyor of all the pic-nic eatables and drinkables, consumed on the way, between breakfast and dinner. Egg is constantly exercised in Italian Dialogue by Dickens. The Courier turns out to be a perfect treasure! He spares us all the troubles and minor anxieties of travelling. He packs our trunks, gets our linen washed, settles our bills, *[del]* procures our railway tickets, pays our postillions, and – most important of all – renders in his accounts /fairly and/ rightly to a farthing. In short, he takes all the inconveniences of travelling to himself, and leaves all the pleasures to us.

The next place to write to me at will be Genoa (Poste Restante). Don't pay your letters – the foreign post offices being most to be depended on, when they don't get their money beforehand. Let me hear how you are, and what home news you have. Remember me to Ward, and other friends who may appear at Hanover Terrace. Send my love to Charley, and tell him that I have read a little of Jeremy Taylor – in accordance with my /promise/: a little because my present course of life is not favourable to theological studies, and Jeremy is rather involved and hard to understand after a day's *[del]* rolling over rough high roads in a travelling carriage.<sup>7</sup>

If I have anything more to add, I will put it in a postscript tomorrow morning. It is too late tonight to write any more.

Ever affectionately yours | W. Wilkie Collins

Monday morning/

I have just received your letter, and am delighted to hear that you and Charley are both well. I will write again from Genoa, when I have got your letter there/

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1. Directed to 'Mrs Collins | 17. Hanover Terrace | Regents Park | London', with the initials 'W.W.C.' in the lower-left and 'Angleterre' in the upper-left corner. Postmarks largely obscured.

2. The postscript shows WC concluding the letter on the following day, Monday the 17th.

3. Referring to the eastward extension of the Rue de Rivoli planned by Baron Haussmann.

4. The unidentified Prince turned out to be 'utterly wrong' and they in fact entered Italy via the Simplon Pass – see [0156] to HC, 28 October 1853.

5. The Rev. Chauncy Hare Townshend (1798–1868: *ODNB*), collector, poet and friend of CD, who spent much of his

live abroad on health grounds, often at his villa Mon Loisir at Lausanne.

6. Vevey and Chillon lie on the eastern shore of Lac Lemane, around 25 kilometres from Lausanne.

7. Jeremy Taylor (1613–67: *ODNB*), Anglican cleric, whose *Rule and Exercises of Holy Living* offered a manual of devout practice.

### [0156] TO HARRIET COLLINS, 28 OCTOBER 1853

MS: Morgan (MA 3150/39). Published: B&C, I, pp. 101–105. Summary: BGLL, I, p. 90.

Hotel de la Croix de Malte<sup>1</sup> | Genoa | 28<sup>th</sup> October 1853 /

My dear Mother,

Your letter has just been brought to me, and I am duly grateful for all the news it contains – especially the good news from home. *[del]* The letter which Charley is writing must be directed to me at the “Poste Restante, Rome”. We go to Naples from this place on Monday by Steamer and thence to Rome, Florence, Bologna, Verona, and Venice. Sicily is given up, as impracticable in the short time we have at our disposal. And we propose being back in England as early as the 10<sup>th</sup> of December – urged principally by economical considerations in forming this resolution. So much for the future – and now for the Past.

My last letter left us at Lausanne. We went to the Inn for the first night; but Mr Townshend hospitably insisted on lodging us all in his house the next morning. The arrival of Dickens produced a prodigious sensation *[del]* in the English colony at Lausanne, which practically expressed itself by a grand dinner and a grand evening party. *[del]* All the resident gentlemen whom we consulted about the best route to take to get into Italy were unanimous in declaring that the “French Prince” who had solemnly assured us that we should not be let into Italy by the Austrians if we went by the Simplon Pass, was utterly wrong – so by the Simplon we determined to go – and here we are without having experienced the smallest hindrance in crossing the dreaded frontier.<sup>2</sup> I shall never believe in diplomatic noblemen again as long as I live.

We went to Geneva by the steam boat, and started the next morning by Post at four o'clock for Chamounix. Soon after sunrise we began to toil up the mountain sides, which we had hitherto only seen from a distance. Rather more than half way to Chamounix we had to leave the carriage and get into a vehicle called a “Char”. There were no springs to this said char, which was compounded of frousy *[sic]* leather curtains, and clumsy woodwork, and looked exactly like a rotten sedan chair on wheels. In this extraordinary carriage, we continued our journey on such a road – or rather no road, as never was seen before. When we were not up to our axle-trees in mud, we were jolting over the ~~bed of~~ dry bed of a torrent. How it was that we were not overturned fifty times before we got to Chamounix I cannot to this moment imagine. Somehow or other, our mules tore through everything, our carriage bumped over everything, our driver yelled to his beasts incessantly and we finished the journey, sore with jolting, but otherwise uninjured. As to describing the scenery (especially when we got near to Chamounix) it is out of the question. Imagine a thousand feet of almost *[del]* perpendicular precipice and pine forest on either side of you, with the gloom of night settling grandly on miles of weird rock and gloomy foliage – imagine a torrent beneath you, spouting, crashing, and leaping in the dim light over a chaos of split ~~reek~~ stone – imagine a wild mule track winding about, and heaving up and down before you, whenever the tossed-up ground will allow it a few feet of tenable space to continue its /course/ – imagine, lastly, right in front the eternal snows of *[del]* Mont Blanc, ghastly, and awful in the deepening twilight, rising and rising ever into the *[del]* night sky, till the great clouds themselves looked earthly by comparison with it. Imagine all this, and you will have some faint idea of the view we saw, when we left the carriage, and walked up the last ascent, before going down into the Valley of Chamounix.<sup>3</sup>

The next day was devoted to the Mer de glace. We went up the mountain on mules – the beasts, as usual preferring the extreme edge of every precipice all the way up. There is not the least danger however (except to people whose heads turn giddy on heights), as long as you let them take their own way, and leave the bridle on the pommel of the saddle. You know all about

the Mer de Glace from books. It is an enormous mass of ice wedged in between two sides of the mountain; and looks less like a frozen sea (in my opinion) than like a frozen city of pinnacles, ~~and~~ minarets, and obelisks. We descended a little way on to it, and looked down into one of the crevices – an awful place, two or three feet wide, and three hundred feet deep, with the ice-walls shining blinding green all the way down. Beneath /an invisible/ torrent of thawed water flows, with a distant, all-pervading, [still] sound, very [del] grand to listen to in the frozen and silent solitudes of the mountain. The sun was shining brilliantly, there was literally not a cloud in the sky, and the snow all round us was dazzling in its purity, as we looked at the upward view of precipices, [del] crags, and interminable icy wildernesses where even the hardy Alpine fir is unable to grow.

From Chamounix we rode on mules to Martigny – the vast precipices, and vast forests, ever increasing round us as we went until we [del] gained at last the topmost summit, and looked down into the renowned valley of Martigny, bounded on the horizon by the whole chain of the Bernese Alps with the blue-Rhone winding hither and thither through ~~the~~ flat green pasture-lands. This day again was cloudless, from sunrise to sunset. You may have some idea of the overwhelming vastness of the scenery of Switzerland, when I tell you that we were occupied three hours in incessantly descending, before we reached the valley, and got to our Inn (an old Convent) for the night.

From Martigny we went to Buez, and from that place began the ascent of the Simplon – Napoleon's great road into the South, over the Italian Alps. At this place we left the Swiss Valleys, and left them (for a reason which I will presently tell you)/ without regret.) All the magnificent scenery which I have been telling you of, the mountains, forests and lovely wooded hills are so many fatal causes of misfortune and misery to the human race. The beautiful valleys are nests of pestilence and the people who inhabit them are hideous with idiotism, [del] disease, and deformity. The unbroken chains of mountains shut in the air, and prevent the exhalations from the marshy ground about rivers and streams, from escaping. Every healthy breeze that comes from the snowy peaks is fatally tainted before it can reach the cottages in the valleys. [del] /Many/ of the people are born idiots (Cretins) as a matter of certainty, if they are born in the valleys. The first of these miserable creatures that I saw was about the height [sic] of Ward's eldest child, had the face of a monkey, and could utter no articulate sound. I asked the Postillion how old he was, and was told that he was twenty years of age. There are hundreds and hundreds of creatures like this in all the Swiss valleys we passed through.

Still more frequent is the hideous deformity called the goitre – a [del] bag of flesh growing from the throat, generally as large as a hat, often the size of /a/ carpet bag, and affecting the women particularly. Some of them walk with the goitre actually slung over their shoulders and we heard of a boy (but I am glad to say did not see him) who trundles his goitre before him in a wheelbarrow. He is a renowned beggar in one of the valleys, and makes a good living by exposing his deformity.

All that we had seen before, grand as it was, was not to be compared with what we saw on the Simplon. How the men who made the road, were hung over the precipices, to cut the way out of the rock, and build it up above the ravine, passes all comprehension. The views grow literally terrific as you get higher and higher up. Towards the top of mountains all vegetation ceases, and perpetual ice and snow begin. Such is the danger here, in the wintertime /from snow storms and avalanches,/ that six refuges are built for travellers to fly to over a space of a mile and three quarters. Some of these refuges are in the form of galleries hewn out of the living rock, numerous icicles hang at their sides and waterfalls pour over their roofs, the stream rushing [del] /over/ the windows which light the refuges, in one vast sheet of falling water. Lower down the sun at midday was still so powerful even amidst the snow, that it was a pleasure to lie down on a felled tree, and bask in it's [sic] warmth, while looking miles ~~down~~ away into the valleys beneath. But towards the sunset, the real icy cold made itself felt, and nothing but brisk walking [del] in advance of the carriage really kept us warm. We descended the mountain through the famous Gorge of Gondi. You remember the Gorge d'Olivets when we were going to Toulon? Well the Gorge of Gondi is twenty times as long, ten times as high, and fifty times as wild and precipitous



as that. We were in one continuous ecstasy of astonishment and delight all the way through it. All the landscape painters in the world might come to this place, and find subjects for pictures for the rest of their lives.

Our nights lodging after the Simplon was in Italy, at Domo d'Ossola. Here were the vast rooms, and the dirt and the screaming servants with their pleasant Italian manners – all unchanged since I had last seen them. We ~~po~~ set forth the next morning to post from Domo d'Ossola to Milan – a long journey and a lovely day for it. Never was any contrast more remarkable than the contrast between this journey, and the journey over the Simplon. We were now driving, in the warmest brightest sunshine along the lovely shores of the Lago Maggiore. The great snow mountains, were far behind us, gently-rising hills were on one side, with vines and mulberry trees, and pretty cottages and country-houses, dotted all about them. On the other side was the blue water, without a ripple stirring its surface – with its islands /and/ *[del]* their palaces and terraced gardens all reflected in the ~~brightest~~ stillness of the lake – with boats stealing along far and near, covered prettily with bright awnings – in short such an Italian scene as one dreams of and sees faintly represented sometimes in what are called “poetical pictures”.

We crossed the river into which the lake empties itself in a ferry. The sunshine was in all its rich afternoon glory – the view *[del]* /beautiful/ beyond description or imagination – embracing almost the whole length of the Lake, with its islands, its boundary hills, and the mysterious lustre of the snowy Alps in the far distance. There was an old blind fiddler in the boat, who sang some Italian national songs, harshly and unscientifically enough, but with a certain *[del]* earnestness and spirit which made them very pleasant to hear. *[del]* I don't /know/ whether it was the music which reminded me of old times in Italy, or the scenery or the gliding motion of the boat over the clear water, and through the lovely river-landscape *[del]* or the state of incessant excitement that I had been in for the last three or four days, that affected me – or whether it was all these things together – but I never felt nearer astonishing everybody by bursting out crying (!!!!) than I did while we were ferrying over the river and listening to the blind fiddler's Italian songs. The poor old fellow said “Goodbye” in English with immense unction as we stepped on shore. He had been forty years blind, had two blind children and depended for support on what he got *[del]* for singing from passengers by the ferry boat. He made a good days *[sic]* work of it with us, and sat down in *[del]* a corner *[del]*, to wait for a fresh audience in great contentment and satisfaction.

The town at which we were now landed was on the Austrian frontier. What we did here and how we got to Milan, and from Milan to Genoa, I must reserve, however, for another letter, which I mean to write from the Steamer to Charles Ward.

Charley must send off his letter to Poste Restante, Rome, as soon as possible, after he receives this. Our next place for letters will be Florence (also poste restante). If you write to me there, despatch your letter, if you can, three or four days after Charley has despatched his. It will then be sure to arrive in good time for me.

With love to Charley and best regards to all friends,

Believe me | Ever affectionately yours | W. Wilkie Collins

I have bought you another bracelet of Genoa silver-work *[del]* and a snuff box for Charles Ward. I reserve /getting/ Charley's present till I arrive at Naples, or Rome.

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1. The name of the hotel means ‘Maltese Cross’ in French; CD's corresponding letter to his wife has the Italian rendering ‘Croce di Malta’ (28–29 October 1853, Pilgrim, VII, p. 176).

2. See [0155] to HC of 16, 17 October 1853.

3. Compare the description in WC's ‘My Black Mirror’, *Household Words*, 6 September 1856, pp. 169–175.

### [0157] TO CHARLES WARD, 31 OCTOBER 1853

MS: Morgan (MA 3151/3), with envelope.<sup>1</sup> Published: B&C, I, pp. 105–109. Summary: BGLL, I, p. 90.

My dear Ward /

If my mother has shown you my letters to her you will be acquainted by this time with our progress through France and Switzerland, as far as the frontier of Austrian Italy. My last letter home left off with our passage in a ferry across ~~the~~ /a/ river into which the Lago Maggiore empties itself. From that point, I shall now get on a little, in this present letter to you, as far as Milan, and Genoa too, if my paper gives me room enough.

The town at which the ferry-boat landed us, was all alive with the white Austrian uniform. If we were to be stopped /and turned back/ at all (a calamity which certain reports in Paris had led us to look on as possible) this was the place at which our further progress would be barred. Dickens's servant took our passports to the Office, and we went away in some little suspense [*sic*] to the Inn where we enjoyed the loveliest possible prospect and eat the dirtiest possible dinner. Just as we had done, an officer entered and, very politely, begged our attendance before the examiner of passports. We found this dreaded official the very cream and pink of politeness. He only wanted us to answer to our names (pronouncing mine with a low bow, as "Wilkens Collers", and complementing me on my Italian) and was then quite ready and willing to let us go on. On we went accordingly to Milan, travelling fast, changing the carriage at every third stage or so, and getting worse and worse vehicles, the nearer we got to our destination. Our last carriage was of the period of Louis the 14<sup>th</sup> and was so indescribably "fusty" that I lit a cigar in self-defence the moment I got into it. Before we started, the postmaster who was extremely attentive and drunk, assured us that the road swarmed with thieves and that unless we took some precaution, we might have our luggage stolen in the dark (it was then night) from the top of Louis the 14<sup>th</sup>'s coach, while we were innocently riding inside. [*del*] We asked the postmaster what precaution he would recommend. "Tie three strings to each of the three trunks," said he in broken French, "and hold the end in your hands as you ride." This was actually done, and we held our three impromptu bell-ropes all the way to Milan. It was like sitting in a shower bath, and waiting to pull the string – or rather like fishing in the sea, when one waits to feel a bite by a tug at the ~~string~~ /line/ round one's finger. If you had only heard the noise that was made in starting us, with these string-detectors – the way in which the postmaster waved a tallow candle and howled at all the men in the yard, who crawled frantically about the top of the carriage entangling themselves with the rope, and howling at the postmaster in return – if you had only heard this, you would have imagined we were taking all the treasures of Golconda to Milan, and were perfectly certain to be attacked by bands of implacable robbers at every mile of our way. No such thing, however, occurred. Not one of us felt the nearest approach to a bite – and /we/ got into Milan about half past ten with all the minutest atoms of our baggage still in their proper places on the roof of the fusty coach.

There is nothing characteristic about Milan as a city. It is a place of magnificent streets, and palatial houses; and might be a French town of the first class as far as outward appearances go. The Cathedral is one of the great sights of course. The façade is a compromise between the Gothic and the Classical styles; and like all compromises is unsatisfactory and feeble enough; but the interior is noble in its gloom and mystery. The body of St Carlo Borromeo (a really good man in spite of his being a Saint) is preserved in a crypt. They show it clothed in magnificent episcopal finery and jewels, encased in a crystal tomb. The roof of the crypt is of solid silver, with bas reliefs of the same metal in the cornices, jewels sparkle all over the tomb and in every available part of the saint's dress. In short, a more dazzling and beautiful mausoleum never was built. It is utterly out of harmony with the character of the /good/ man who reposes in it, and whose motto "Humilitas" stares you in the face over his priceless jemmed coffin – but the Roman Catholics don't mind trifling little inconsistencies of this sort – and the Sacristan gets 5 francs for showing the place – and strangers always admire it – and so everybody is pleased which is a great thing to attain by the exhibition of any man's dead body in this world.

There are several picture galleries at Milan – full of rubbish with here and there a good picture or two to keep the spectator from turning his back on the old masters in disgust. The best example of these glorious exceptions is Raphael's celebrated Sposalizio (the betrothal of the

Virgin and Joseph) – a picture that really deserves its reputation. Nothing to approach the divine beauty and refinement of some of the *[del]* in the composition has been painted since Raphael's time. Copies from the picture, and prints, give no idea of it in its highest aspects.

But the /so-called/ grand Art-Sight of Milan is Leonardo da Vinci's "Last Supper". I have heard people who cant about Art talk in raptures of this picture. It is not a picture: it is the utter ruin of something which was once a picture. There is *[del]* a faint, very faint, reflection of the original majesty and beauty left in the face of Christ – but all besides is ruined – or worse, painted over in the most infamous manner by modern restorers. ~~Where~~ /When/ the original faces have not been distorted by the clumsiness of the picture *[del]* patcher – they are torn and frayed up, blotched, stained, or utterly rubbed out. The picture is in short, just recognisable as a picture with a great many figures in it – and that is all. Anybody who pretends to be able to see anything of Leonardo da Vinci's /genius/ in it now, pretends to achieve a downright impossibility.

Of course, we went to La Scala – the second largest Theatre in the world. As we saw it, its size was its only advantage. It was miserably lighted, wretchedly dirty, mournfully empty, and desecrated by some of the very worst singers I ever heard, and some of the mouldiest scenery I ever saw exposed to gaslight. The Opera was Verdi's last and noisiest production – the tenor was laughed at, and the Prima Donna was hissed – in short, the whole performance was utterly miserable and incapable, even for Italy – and that is saying a great deal in the present state of Opera here.<sup>2</sup>

By way of being economical, we left Milan for Genoa by diligence – an awful and penitential *[sic]* vehicle, with damp seats, which ran at the rate of five miles an hour. We got a good dinner on the road, and a bottle of good wine for the night – and, as everybody *[del]* (horses included) was asleep at the post-houses, we had plenty of time for wayside refreshments of an indescribably composite character at every halting place. But by the time we reached the railroad /from Turin/ after 20 hours of travelling over the worse high roads I ever saw, we were so utterly disgusted with our vehicle, that, when the carriages stopped at an unfinished station "four hours" from Genoa, we relapsed into our old posting habits, and got a comfortable private carriage of our own. I got some cold meat /from an Inn/ to carry us on (the landlord sprinkling salt over it with his own greasy and hospitable fingers) – and we arrived at Genoa in the evening, as lively and fresh as if we had only gone through the fatigues of a short journey.

Here we have been through the Palaces with their marvellous portraits by Vandyck and have attended mass in the wonderful churches whose ceilings *[del]* are all ablaze with gold. Dickens's Genoese friends have loaded us with hospitalities,<sup>3</sup> and we leave tomorrow by the English Steam Boat, for Naples, with all sorts of amicable good wishes to bear us prosperously on our way. When you answer this, write to me at Poste Restante, Florence, three or four days after the receipt of my letter. I hope I shall hear that you have quite recovered, and that Jane and the children (to whom I beg my love) are quite well. I sent you various messages of condolence by your father, when I got my circular notes at Coutts's, – sore throat, and its accompanying miseries, being afflictions for which I can feel deeply from personal experience.<sup>4</sup>

Beneath this, is an order *[del]* on Longman, for the money due to me, on the 4<sup>th</sup> of December. Will you tear it off, and send [to Paternoster Row on that day – placing the amount to my mother's]<sup>5</sup> account, as usual. I don't remember the exact sum to which I am entitled (it is £28 something, I think) – but I have no doubt the order as here written will obtain for me my "lawful rights".<sup>6</sup>

I have got your snuff box and a brooch for Jane. The snuff-box you gave me, was stolen at Milan – by a pickpocket. There was no other way of accounting for the loss of it. I had every enquiry made by two different emissaries, but no good result followed. You may imagine my misery at losing such a hinge and a present from you. I have bought a box just like it (in tortoiseshell) here. It has a promising hinge; and that is my only consolation.

Give my love to my mother and Charley, when you see them, and say I shall write from Rome.

Ever yours | W. Wilkie Collins  
To Charles J. Ward Esqre

On second thoughts, you had better write and send off your letter to make sure of my receiving it as soon as *[del]* possible after the arrival of this.

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1. Directed to 'Charles J. Ward Esqre | 81 Hamilton Terrace | St John's Wood | London', with 'Inghilterra' written in the top left corner and 'WWC' in the bottom left. Postmarked 'GENOVA | 1 | NOV | 53 | 8S', with two endorsements.
  2. CD wrote to Georgina Hogarth: 'We went to the Scala, where they did an opera of Verdi's, called "Il Trovatore", and a poor enough ballet. The whole performance miserable indeed.' (29 October 1853, Pilgrim, VII, pp. 180–181).
  3. See CD to his wife, 28–29 October 1853, Pilgrim, VII, p. 176–77.
  4. On 10 October from HC's account WC was paid two separate sums of £105 and £5 (Coutts: Exors WmC). The first presumably represents £100 in circular notes (with £5 commission) which were an early form of traveller's cheque. These notes normally for £10 or more were issued with a letter identifying the bearer who could sign them to get local currency at a bank or even at some inns. See *Guide to the Unprotected in Matters Relating to Property and Income*, by A Banker's Daughter, London: Macmillan, 1863, pp. 47–51. The author was in fact Emma Sophia Galton (1812–1904), who signed the preface in subsequent editions E.S.G.
  5. The border on the lower part of the leaf has been torn away, damaging the final line of text (in parentheses), the reading of which is thus to some extent conjectural.
  6. A payment of £28-8s from Longman, presumably for sales of the *Memoirs*, is recorded in HC's account on 3 December 1853 (Coutts: Exors WmC).

### [0158] TO EDWARD PIGOTT, 4 NOVEMBER 1853

MS: Huntington (Pigott Coll. Box 3; folder 1853 Nov. 4), badly damaged.<sup>1</sup> Published (incomplete): B&C, I, pp. 109–112; BGLL, I, pp. 91–95.

Naples | November 4<sup>th</sup> 1853 /

My dear Edward /

I have followed all the great stages in our journey in my letters to England, as far as Genoa, in regular succession. The Neapolitan Link is now all that is wanting to complete the Chain of our Travelling Events up to this present date – the Vigil (as you will see by the top of my letter) of the Feast of St Guy Fawkes.<sup>2</sup> You may hear if you go to Hanover Terrace, or to Charles Ward's, how we got through France and Switzerland to [reach] Genoa.<sup>3</sup> You shall now hear, if you will read my letter, how we got to Naples this morning

I always wish to be philanthropic, but I cannot shut my eyes to the palpable fact that the travelling part of the human race wants thinning. We have encountered crowds everywhere. No Hotels are large enough, no coaches numerous enough, no post-horses indefatigable enough to accommodate, hold, and draw the legions of tourists who are now overflowing the Continent in every direction. Even the Steam Ship "Valetta" of 7000 tons unladen and [1000] horse power,<sup>4</sup> plying from Marseille to Malta calling at Leghorn, Civita Vecchia and Naples by the way,<sup>5</sup> teak-built, copper fastened, and making 15 knots an hour, turned out to be an ignoble and utterly unfit receptacle for the number of passengers who wanted to go by her. We went on board at Genoa at ½ past ten,<sup>6</sup> and found the deck thronged. A perfect fleet of boats was about the ship, one of them brim full of small chorus singers from the opera, trying to pick up a little extra salary by saluting us with shrill choruses from Verdi's operas. It was even difficult to hear the English Chief Officer of the Valetta shouting to these [tuneful] Minstrels of the South (impersonated by shirtless youths with fiddles, and coffee-coloured women with guitars) to get out of our way as we began to heave anchor. "Hullo! you Sir, you're in the way! I say, Signora, sheer off – Oh come d--n it! Mademoiselle will you sheer off!" – such was the symphonious accompaniment to "Il mior cor"<sup>7</sup> and the fiddles – and amid such noises, mingling with that sort of chaotic and purposeless general screaming which constitutes the staple of ordinary Italian conversation, did we steam out of the harbour of Genoa, leaving the palaces of the lovely city glittering behind us in the sun, and the hills beyond them lightly crowned with white and purple clouds, rolling onward in calm procession, before a fresh North Wind.

Nothing could be pleasanter than the voyage, as long as the daylight lasted. With some few exceptions presently to be noticed, our travelling companions were all really agreeable people – the sea was smooth – the officers of the ship all politeness. But when night came, and beds were

in demand the scene altered. We were rather more than twice too many for the cabin accommodation at our disposal. Berths in the Saloon (on the seats) had been kept for us, but the atmosphere here was so stifling that we never attempted to occupy our impromptu beds – and determined to rough it with wrappers and sofa pillows on Deck. Just as we were comfortably asleep under an awning, down came the rain – Italian rain which pours like a waterfall. We retreated towards the cabin. Prostrate bodies of men and women in those distorted attitudes which only the bedless on board ship can assume, prevented entrance – the atmosphere was mephitic – in short, the place was a nautical Pandemonium, sulphury with the fumes of past dinner and present human breath! So on deck we went again, and fell asleep at last in spite of the elements, on the cabin skylight. I was kept awake for some time, by a bore, one of three who infested the ship. Neither rain, nor darkness, nor want of bed, quelled this conversational miscreant. He talked everywhere to everybody on every possible subject, in a prosy cracked bass voice that always seemed close at my ear. You will have some idea of him when I tell you that he was describing the origin of the “Rejected Addresses” and giving personal sketches of James and Horace Smith [to a] taciturn American,<sup>8</sup> at three in the morning, with the rain clattering on deck and the lightning flashing on the sea, when I fell asleep and heard no more of him.

The next morning we reached Leghorn. The ship being detained in Port for certain “Pratique” reasons which it is not worth while to explain. Dickens and Egg and I and Sir Emmerson Tennent and his family<sup>9</sup> and the Captain and Doctor, and [the] Third Officer, all went on shore to spend the day in seeing the sights of Pisa. At dinner at the Hotel, Dickens, in his own good-humoured way, let off an incessant fire of jokes at the Captain (with a pretty pointed meaning in them) all alluding to the misconduct of the Steam Boat Agent in allowing double the proper number of people to take passage by the “Valetta”.<sup>10</sup> These jokes were received in perfect good part, and they produced their effect. The next night we got beds.

Did you ever sleep in a Store Room? Egg and I slept on two dressers in the store room of the Valetta. I had a barrel of flour, a basket of apples, and a chest of bread under the outer edge of [a] couch. Drums of figs, bunches of grapes canisters of spices were all around us – the smell was the smell of a clean chandler’s shop. Besides ourselves we had the steward and an old gentleman, and a [sharp-eyed black] cat in the store room; and we all “pigged together”, as the vulgar saying is, in the most amicable and comfortable manner imaginable. I never slept better in my life before. Dickens had a share of a friends cabin.<sup>11</sup> – In short, everybody had some sleeping accommodation in unheard-of parts of the ship, except the man who persisted in sitting on deck under an umbrella (it rained again the second night), and would not hear of being sheltered below on any terms. I was in hopes that this extraordinary deck-hermit among the passengers might be the “bore”, and that he might catch cold and lose his voice, for the benefit of the ships company. But no! – it was somebody else. The man with the bass prosy voice was in high preservation, when I went down below to breakfast, talking about Moore’s Melodies,<sup>12</sup> and humming [*missing word*][*illegible word*] with a mouthful of beefsteak, to his next neighbour. The second morning brought us to Civita Vecchia (a wretched, dead place – infested by beggars and French soldiers) – and the third, after another luxurious night in the storeroom, saw us fairly steaming into the Bay of Naples. It was about seven o’Clock – misty on one side of the view, brightly sunny on the other. The sea was of the real Mediterranean blue – light wreaths of white smoke were curling up quietly into the fair morning sky from the Crater of Vesuvius – the Islands in the Bay showed their lovely forms with a soft indistinctness indescribably visionary and beautiful to look at – and the unrivalled scene of Naples itself, with its gardens its lofty houses, and its grand forts, gleamed again right under the sunny portion of the sky. Every part of the view was familiar to me, though it is 15 years since I saw it last – But such a place as this (seen from the sea) is never to be forgotten, when you have once looked at it.

I must tell you, that we left the “bore” (who was bound for this place) complicating every arrangement, confusing the police officer who was calling our names, and getting into everybody’s way, as we went over the ship’s side. We thought we had at last fairly got rid of him, when the boat landed us. Vain hope! Just before dinner we were walking towards the King’s Palace, and were stopping to look at some bag-pipers from the mountains, when I heard a voice

close at my ear, say “Calabrians – eh?” I looked round and there he was! We bolted directly; but bolting is no use. Unless some good Samaritan murders him tonight, I have a presentiment that he will be the first living creature I shall set eyes on, on going out of the Hotel tomorrow morning. I suppose men of this kind are created as a sort of moral hair-shirts for unpenetential [*sic*] Protestants who wo’nt “mortify” the flesh with any rougher discipline than a cold bath and a rub with a Turkish towel.

This is a rambling, scrambling, scrawling letter – but I can’t write anything correct and regular, for I have not long done eating a very capital dinner, and washing down the same with copious draughts of Lachryma – and I am, as you know, one of that unhappy race who get particularly stupid after repletion. Will you send, or take this letter to my mother, when you have read it? It will give her some fresh news of me, since Genoa, which she will be glad to hear. Say also that I will write to Charley from Rome. Give my best regards to Lewes;<sup>13</sup> and believe me

Affectionately yours | W. Wilkie Collins

Write to me as soon as you conveniently can, after receiving this and direct your letter to “Poste Restante, Venice”. I met with a subscriber to the Leader at Genoa, who praised the paper with real sincerity and enthusiasm, and recommended it in all directions.

1. Two folded sheets of plain thin tissue paper, heavily damaged by water and the passage of time, repaired with netting that reduces the contrast between ink and paper. The first sheet, where WC writes on both recto and verso, is especially difficult to decipher, as the ink has bled through in many places, and WC’s cancellations can obscure the text on the other side. There are thus quite a number of doubtful and conjectural readings, which are enclosed in square brackets.
2. That is, the evening before 5 November or ‘Guy Fawkes’ Night’, commemorating the Gunpowder Plot in 1605 when Catholics tried to blow up the English Parliament.
3. Referring to [0156] to HC of 28 October and [0157] to Charles Ward of 31 October 1853.
4. An English vessel owned by the Peninsular and Orient Company.
5. WC, CD and Egg joined the ship for the Genoa to Naples section of this route down the west coast of Italy.
6. This was on Tuesday 1 November – see [0157] to Charles Ward, 31 October 1853, and also CD to Georgina Hogarth, 4 November (Pilgrim, VII, pp. 186–188).
7. WC presumably intends to refer to Gilda’s famous aria from Act I of Verdi’s *Rigoletto*, which saw its premiere in Venice in March 1851 and was first performed in London at Covent Garden in May 1853: ‘Caro nome che il mio cor – ‘Sweet name which made my heart [throb for the first time]’.
8. *Rejected Addresses, or the New Theatrum Poetarum* (1812), a collection of speeches parodying the style of Wordsworth, Byron and others, by the brothers James and Horace Smith.
9. Sir James Emerson Tennent, Baronet (1804–69: *ODNB*), author and politician, who married Letitia Tennent in 1831 (d. 1883) and took her name. They were travelling with one of their two daughters and their son William Emerson Tennent (Pilgrim, VII, p. 183 and VI, p. 701 n. 4).
10. ‘We were, with the crew, some two hundred people; with boats, at the utmost stretch, for one hundred, perhaps’ (Pilgrim, VII, p. 187).
11. ‘Emerson Tennent, with the greatest kindness, turned his son out of his state room’ (Pilgrim, VII, p. 186).
12. Thomas Moore (1779–1852: *ODNB*), whose *Irish Melodies* appeared between 1807 and 1834.
13. G. H. Lewes.

### [0159] TO CHARLES COLLINS, 13 NOVEMBER 1853

MS: Morgan (MA 3152/2). Extract: Robinson 1951, p. 80. Published: B&C, I, pp. 112–116. Summary: BGLL, I, p. 95.

Rome | November 13<sup>th</sup> 1853 /

My dear Charley /

Here I am actually in Rome again! after an interval of no less than sixteen years. It may seem (and very likely is) egotistical enough – but nothing has astonished me more than my own vivid remembrance of every street and building in this wonderful and mournful place. Houses, fountains, public buildings, shops even, appeal to me as familiar objects, that I cannot help fancying I must have been in daily contact with, since my first introduction to them in the old bye gone time. All the other places we have visited in Italy have seemed more or less changed to me. This place seems, and really is, unaltered. I recognised, this morning, all the favourite placēs /haunts/ on the Pincian Hill, that we used to run about as little boys. I saw the same Bishops, in

purple stockings, followed by servants in gaudy liveries – the same importunately impudent beggars – the same men with pointed hats and women with red petticoats and tightly swaddled babies, that I remembered so well in England since 1837 and 1838. Not the least changeless object in Rome was our old house in the Via Felice. The Virgin is still in her niche – the cabbage stalks and rubbish are strewn about underneath – the very door looks as if it had never been painted since we left it. Genoa I did not know again, till I got to the great street of palaces – Naples I found altered in one or two important respects, as far as the town is *[del]* concerned – but Rome is what it was when we saw it. Here, I can hardly help fancying that I must have gone to sleep at fourteen years old, and woke up again at the comparatively mature age of twenty nine.

Such are my impressions of Rome – but I must go back a little, and tell you something of Naples, before I say anything more about what I have seen here. Pigott has a letter of mine, which I told him to send or take to you, describing our voyage from Genoa to Naples.<sup>1</sup> Our occupations at Naples remain to be recorded. The first day after our arrival we went to Pompei with Sir Emmerson Tennent and his family – friends of Dickens’s, whom we met on board the steam boat, and very delightful people. Many things have been excavated since our time – the day was lovely – we picknicked among the ruins – and did not get back till dark. The next day Egg and I, leaving Dickens to write letters and make calls, went to the Baiae side of the Bay – got on men’s backs in the Sibil’s Cave, and so splashed through much subterranean water by torchlight – wandered about temples and amphitheatres /and/ saw the wretched dog tortured at the Grotto del Cane (I roared fiercely to the man to let him go before he became insensible, being unable to bear the howling of the poor brute as the mephitic air acted on him – and so stopped the experiment before it was complete). We /saw/ quite enough, however, both at the Grotto del Cane and elsewhere to convince us that all the so-called “sights” on the Baiae side of the Bay are as nothing compared to the fine sight of Nature *[del]* / – the hills, the sea, the islands and the lovely sky, which/ cost not a farthing, require no guide, encourage no beggars and live longer in the memory than all the antiquities and chemical curiosities that ever have been discovered, or ~~will~~ ever will be.

The next day was devoted to Vesuvius. Besides the Tennents (father, mother, son, and daughter) Layard of Nineveh fame,<sup>2</sup> was of our party. We reached the Cone (on horseback) about half past four in the afternoon. The toilsome ascent on foot occupied us half an hour. The ladies were carried up in chairs. Egg and I were the last of the gentlemen who arrived at the summit – we discreetly rested, whenever we felt fatigued, and so got to the top quite fresh, and ready to enjoy the marvellous volcanic spectacle, without any alloy of the slightest sense of fatigue. The mountain was very quiet – ~~not~~ no flame, no stones, no noise – nothing but thick clouds of sulphurous smoke. The last great eruption was in 1850;<sup>3</sup> and it has altered Vesuvius, past my recognition. All is crater now, the moment you get to the top – the hollow space we walked over when I visited it in 1838, exists no more. Dickens, Layard, Egg and I, went all round the mouth of the crater. I shall never, as long as I live, forget the view from the highest point, over Sorrento and Capri, with a blood-red setting sun gleaming through the hot vapour and sulphur smoke that curled up high from behind us, as we rested for a few minutes to look at the western prospect. The descent was as lively and as rapid as usual ~~with us~~. Our procession as we rode along by torchlight, with a young Italian moon shining above us, a perfect army of guides around us, and wild lava rocks on all sides of us – was a picture in itself, such a picture I am afraid as could never be painted.

We called on Iggulden<sup>4</sup> at his private house (he had previously left cards for Dickens and me at the Hotel). We did not see him however, until we went to his place of business to get money. *[del]* He was extremely depressed and gloomy, /and ~~was~~/ surrounded by wretched pictures, on which he had been lending money, I suspect. He expressed himself as quite amazed that Dickens should still be a “lively man” with nine children – and grievously desired to know whether I was still going on “writing books,” and whether I ever meant to “practise my profession.” He asked after you and my mother with great interest, and then introduced me to a tall young gentleman with a ghastly face, immense whiskers, and an expression of the profoundest melancholy, who was casting accounts, and reckoning up dollars, in the outer office. Do you remember little “Lorenzo” who was the lively young “Pickle” of the family in our time? – Well! This was

Lorenzo!!!! He asked me whether I had not broken my arm when I was last at Naples. I told him you had. He rejoined gloomily “Galway’s dead”<sup>5</sup> – and then waited for me to say something. I said, “God bless me! Is he indeed?” – And so we parted. I must not forget to say that Charles Iggulden – the pattern goodboy who used to be quoted /as an example/ to me – has married a pretty girl without his parents’ consent – is out of the banking business in consequence – and has gone to Australia, to make his fortune as well as he can. I was rather glad to hear this, as I don’t like “well-conducted” young men: I know it is wrong – but I always feel relieved and happy when I hear that they have got into a scrape.

We had reserved our last day at Naples for a visit to Sorrento – but, after weeks of incredibly fine weather, the rain came at last, on the said day. They had not had a drop /in the town/ for nearly two months before. We waited at Naples, accordingly – Went to the Museum and the Opera – and heard a prima donna at the San Carlo, who ought to make a great reputation in London some of these days, if managers have the sense to find her out. The Opera itself was Verdi’s last – very poor. The Theatre magnificent in its unrivalled size and sober, tasteful decorations.<sup>6</sup>

On the 10<sup>th</sup> we started for Rome by Vetturino – a good carriage and a jovial old driver, with a purple face, a white head, and a wall eye. On the 12<sup>th</sup> we arrived at the luxurious and delightful hotel<sup>7</sup> in the Piazza del Popolo from which I [~~del~~] now write. This morning was devoted to the Coliseum [*sic*] and the Forum. The afternoon to Vespers at St Peter’s. I was detained at the Hotel, and started late, leaving Dickens and Egg to precede me to St Peter’s. And, for once in a way, the procrastinating man was the lucky man of the party. As I was walking along the street which leads from the Ponte S. Angelo to St Peter’s, two dragoons dashed past me, clearing the road at full gallop, two carriages came after, with cardinals inside – and next came a state coach with the Pope himself. Every creature near me fell on his or her knees. I stood up, of course, but pulled off my hat. The Pope (I suppose, seeing me the only erect figure out of a group of 30 or 40 people), looked straight at me as he passed – and bowed as he saw me with my hat in my hand. He looked care-worn, old, anxious, and miserable – I just saw his head sunk sadly on his breast as the carriage dashed by me. There was an idea among the strangers present that he would be in St Peter’s at Vespers; but he never appeared. The Interior of the Church looked more sublime and overwhelming than I ever remember to have seen it. The Nave was grand with gathering darkness, while the high altar sparkled with hundreds of fantastically disposed lights. In the immensity of the building, the pealing of the great organ and the voices of the full choir, sounded faint and mysteriously far off – it was impossible to follow the music note by note, ~~wh~~ in the position which we occupied, or to see the ceremonies /plainly/, but the service was all the more impressive to me, on this very account – I mean, on account of the visionary uncertainty of all that we saw, and the alternate swelling and sinking of all the sounds that we heard!

On the 6<sup>th</sup> of December we hope to be at Turin, going round by [~~del~~] Venice and Verona, before we get there. On the 13<sup>th</sup> or 14<sup>th</sup>, we expect to be back in London, travelling by way of Lyons and Paris. When my mother sends her next letter (the sooner the better) tell her, with my best love, to direct it to Poste Restante, Lyons. I shall be able to write an answer, I hope, from that place, fixing certainly the day of my return.<sup>8</sup>

Now for other messages: – Tell Millais I will write to him from Florence (I got his letter in your’s [*sic*], this morning). Remember me kindly to Ward and Bullar and any other friends you may see. I am very sorry [~~del~~] to hear of William Brandling’s death – I only saw him once, but I carried away a ~~very~~ pleasant impression of him, poor fellow, even from that short acquaintance. Remember me to Henry when you see him next.<sup>9</sup>

I [~~del~~] /highly approve of/ Miss Otter’s plan for pitching her tent near my mother’s, in case they both move from their present residences. To begin in the country with a good neighbour in the shape of an old friend, seems as promising an entrance into a state of rural existence as could well be desired. But where are they /and we/ to go? We must discuss that question when [~~del~~] I get home. In the mean time I send best love to the Hanover Terrace household, and remain (too sleepy and tired to write any more) yours ever affectionately

WWC



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1. See [0158] to Pigott, 4 November 1853.
  2. Austen Henry Layard (1817–1894: *ODNB*), whose *Nineveh and Babylon* had been published during the summer of 1853. CD wrote to Miss Burdett Coutts, 13 November 1853: ‘At Naples I found Layard – with whom we ascended Vesuvius in the Sunlight, and came down in the Moonlight, very merrily’ (Pilgrim, VII, p. 189).
  3. ‘Vesuvius had last erupted on 6 Feb[ruary 1850] for nearly a month’ (Pilgrim, VII, p. 190 n. 4).
  4. William Iggulden (1794–1864), banker whom the Collins’ family had met in 1838. See HC, Manuscript Journal, (MSL/1914/1915), National Art Library, Victoria and Albert Museum.
  5. Galway was the son of Captain Thomas Galway, UK Consul in Naples, and was blamed by HC for breaking CAC’s arm in Naples. Again see HC, Manuscript Journal, Victoria and Albert Museum, and Clarke, pp. 39–40.
  6. Referring to *Il Trovatore* with Rosina Penco (1823–1894), Neapolitan soprano for whom Verdi wrote the part of Leonora. CD wrote to Georgina Hogarth: ‘The night before we left Naples we were at the San Carlo, where with the Verdi rage of our old Genoa time, they were again doing the ‘Trovatore.’ It seemed rubbish on the whole to me, but was fairly done. I think ... the prima donna, will soon be a great hit in London. She is a very remarkable singer and a fine actress, to the best of my judgment on such premises’ (13 November 1853, Pilgrim, VII, p. 192).
  7. Referring to the Hotel des Iles Britanniques.
  8. They arrived back in London on Sunday, 11 December 1853 (see Pilgrim, VII, p. 225); the next day WC was paid £10 from HC’s bank account (Coutts: Exors WmC).
  9. WC’s friend Henry C. Brandling, the illustrator, was the second youngest of the nine children of Robert William and Mary Jaques Brandling of Low Gosforth, Northumberland; William Brandling (1809–53) was the second oldest – WC had presumably met him the previous year (see [0133] to HC, 1 September 1852).

### [0160] TO HARRIET COLLINS, 25 NOVEMBER 1853

MS: Morgan (MA 3150/40), with envelope.<sup>1</sup> Published: B&C, I, pp. 117–119. Summary: BGLL, I, p. 95.

Venice | November 25<sup>th</sup> 1853 /

My dear Mother,

By the time you receive this, you will have seen my letter from Florence to John Millais,<sup>2</sup> and will know what our plans are for returning. They are still unaltered. On the 12<sup>th</sup> or 13<sup>th</sup> of next month I hope to be at home again. If no future change takes place, this will most likely be my last letter, for we expect to arrive at Lyons at night, and leave again, straight for Paris, the next morning – so I shall have no time for writing in France. However if I discover at Paris, that the tides and their attendant trains will bring us late at night to London, of course I will warn you as early as possible. In the mean time, look out for me on the 12<sup>th</sup> or 13<sup>th</sup> – “till further notice”.

We left Florence in an excellent English travelling carriage with six horses and, posting all day and all night arrived in the morning at Padua, whence the railroad took us to Venice in a little more than an hour. Thus, the journey which took ten days ~~in~~ when we /all/ travelled together, [by] “Vetturino”, was performed in about eight and twenty hours by post horses and steam. I have no idea, as yet, whether the railway bridge has altered [*del*] the approach to Venice for the better or the worse. We stayed all day at Padua seeing pictures and churches, and travelled here in the dark. The Hotel Gondola met us at the Railway Station – we left our modern inventions, our comfortable carriages propelled by steam; and the next minute (while the engineer’s whistle was still screaming above us) there we were on the dark water in a boat of the middle ages, rowing along streets of water that have not altered for the last four hundred years. It was the most bewildering “jumble” of the totally modern and the totally antique that ever I met with!

Our Hotel is at the mouth of the Grand Canal, close to St. Mark’s. The first day [*del*] we were all anxiety to see how Venice looked. It was a lovely, sunshiny morning (we have only had three rainy days for the last seven weeks – fancy that!) – it was a lovely morning, and the [*del*] first object we looked at was our old friend the Church of San Saluté with its huge white cupola glittering in the sun, almost opposite to us. Just below, at our right, we next saw the seaward side of the Ducal Palace and below was the Mole, with turbaned Turks and petticoated Greeks by dozens, diversifying the lively native Venetian crowd stretching away from us on either side as far as we could look.

Here, as at Rome, nothing seems /to have/ altered for the last fifteen years. The glorious pictures look as superbly superior as ever to everything else in the Art of other schools. Coming

fresh from all that the galleries of Rome and Florence can show, I am more struck than I could have imagined possible, with a sense of the superiority of the Venetian painters – and especially of Tintoretto, ~~the~~ to my mind the chief and greatest of them all. You remember his marvellous “Crucifixion” in the Scuola di San Rocco – but do you also remember well his Paradise in the Ducal Palace? This picture is altogether without a parallel in the world. It is 70 feet long by thirty high. They have tried in Venice to count the figures in it, and left off in despair at three thousand!!! Such is the wonderful genius of the painter, that there is really no confusion in this amazing picture – the longer you look at it, the less confused it gets. The whole assembly of the Blessed, are all tending upwards towards God from every part of the picture. The grand general lines of the composition seem to have been taken from the lines of clouds – so that when you get to a distance from ~~it~~ /the picture/ the hundreds and hundreds of human beings and angels seem to be all circling together ~~in living clouds~~ below the Mercy Seat, as clouds circle at midday below the sun. This seems to me to be the sublimest *[del]* pictorial idea of *[del]* representing Heaven, that ever entered into the head of any painter – and it is carried out with a victorious ease in every part of the picture that it absolutely bewilders one to look at. Charley and Millais and Hunt, ought to come here if they go no-where else. These Venetians, *[del]* employed as they almost always were, to represent conventional subjects, are the most original race of painters that the world has yet seen.

We lead the most luxurious, dandy-dillettante sort of life here. Our gondola (with two rowers in modern footmen’s *[del]* liveries!) waits on us wherever we go. We live among pictures and palaces all day, and among Operas, Ballets and Cafés *[del]* more than half the nights. Yesterday evening we went to hear Verdi’s “Nabuco” in the gondola – one of the Rowers going before us, ~~with~~ as soon as we landed to light us /upstairs/ into our box by means of a huge ship’s lantern, which there was not the slightest occasion for, but which the gondoliers persisted in bringing as a proper assertion of our own magnificence.<sup>3</sup> This said “magnificence” by the bye, was of the most economical kind. We got the best box in the theatre, on the Grand Tier for exactly seven and sixpence /in/ English money – just the price which each person must pay in London for entering the pit of the Opera, without any security of finding a seat when he gets inside. Both the singing and dancing were very fairly and pleasantly done – and it was as satisfactory and as long an evening’s amusement, as the veriest glutton of theatrical enjoyment could possibly desire.

Here, we are already beginning to feel the cold which we shall soon have to encounter in its more Northern intensity, among the snows of *[del]* the Mont Cenis, on our journey into France. The marble ~~pavements~~ floors of the Academy were so chilly today that we could not comfortably stand still on them for two minutes together to look at the pictures – and the shrill North Wind is *[del]* blowing so freshly that our gondola really rocked this afternoon at the entrance of the Grand Canal. Warned by these signs of coming frostiness, I have purchased a Venetian Capote – an immense long garment which *[del]* falls below my knees and is made of some hair cloth, thickly lined and renowned for its resistance to wind and weather. A Monk’s hood is attached to the collar, to keep the head and face warm in case of necessity – and the whole is sold for sixteen English shillings. With this, and my bulky British wrapper, I can defy the elements – even when we come to sledges on the top of the French Alps.

How are you? and how is Charley? and how do the country plans go on? – I shall have all these questions answered when I get back – as well as two others of an indignant nature which I mean to address to those two epistolary recreants Messrs Charles Ward and Edward Pigott. I told the first to write to me at Florence, and the last at Venice; and at neither place has the ghost of a letter appeared. I suppose they delayed writing their answers – though I gave them time enough in all conscience, in both cases – till it was too late. Catch me writing to them again – that’s all!

I believe I have a great deal more to ~~tell~~ /write to/ you, but I cannot for the life of me tell where I ought to begin “fetching up my arrears”, just at present. We travel at such a rate, visit so many places and see so many things, that reflection and remembrance /appear to be/ *[del]* absurd impossibilities, until our *[del]* /journey is/ fairly over. It seems seven months instead of seven weeks since we started from Folkestone. As for notes, I have not made one – they are all in my

letters, and what is not in my letters must be reserved for our fireside. In the mean time, the waiter is laying the cloth for dinner, and my hunger is so sharply stimulated by the sight of the knives and forks that I am physically incapable of writing any more. So, with my love to Charley (for whom I have bought a Roman Crucifix!!!!)

Believe me | Ever affectionately yours | W. Wilkie Collins

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1. Directed to 'Mrs Collins | 17, Hanover Terrace | Regents Park | London', with 'Inghilterra' added in the upper left corner. Postmarked 'VENEZIA | 28 | 11' and endorsed 'CA | 5 DE 5 | 1853'. On the verso of the second leaf of the letter is a note in pencil, presumably from Charles Collins to Charles Ward: 'My Mother wants a new Cheque Book if you please | C.C.'

2. This letter has not been traced.

3. CD offered a rather different description to his wife: 'Imagine the procession led by Collins with incipient moustache, spectacles, slender legs, and extremely dirty dress gloves – Egg second, in a white hat and a straggly mean little beard – Inimitable bringing up the rear, in full dress and big sleeved coat, rather considerably ashamed' (Pilgrim, VII, p. 215).

### [0161] TO GEORGE BENTLEY, 14 JANUARY 1854

MS: Berg. Published: Davis, p. 151; BGLL, I, pp. 95–96.

17, Hanover Terrace | January 14<sup>th</sup> 1854

My dear Sir,

I leave for you with this, the first Monthly instalment of my Letters about Italy, which I promised to offer you for the Miscellany.<sup>1</sup> The Second is just completed, and you can see that too if you wish, before we decide on anything.

I should want a place in six numbers, of the Magazine, occupying in each an average space of a sheet – sometimes a little less, sometimes a little more. You will see what the plan is of the Letters I propose writing, from the first of the series. As this plan is, so far as I know, quite a new one, I should wish to reserve the copyright of the Letters, as my own property – giving you of course the refusal of any republication of them which it might seem desirable to me to make, in case of their success; and engaging also at the outset, not to republish, under any circumstances, without your consent until after the expiration of a certain time, dating from the publication of the First Letter.

Will you let me know what you think about the series of papers I propose, as soon as you can, after reading the first of the number?<sup>2</sup> The second (which I am now polishing and correcting) lets out some rather unconventional opinions on the subject of Art, and describes travelling in Italy. The Papist ceremonies and superstitions will figure in the Third number. I have a true love-story, to keep for the last,<sup>3</sup> and all sorts of quaint odds and ends of travelling observation and information to occupy the intermediate Letters. It is important that two of these letters should always appear in a number for the sake of contrast.

Very faithfully yours | W. Wilkie Collins

To | George Bentley Esqre

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1. Clearly based on his personal letters home during the trip to Italy.

2. WC's offer was declined as the magazine had recently carried a very similar series of articles – the unsigned 'A Journey from Westminster Abbey to St Peter's', appearing in seven instalments in *Bentley's Miscellany*, 33 (May–November 1853).

3. Perhaps the love story of 'Brinsley Norton and his tousle-headed fisher-girl, or the banished Charles Iggulden' (Peters, pp. 137–140).

### [0162] TO EDWARD PIGOTT, [2 MARCH] 1854<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3; folder [1854] [Mar. 2]?). Published: BGLL, I, p. 96.

17, Hanover Terrace | Thursday

My dear Edward,

How are you? Where are you? And why, in the name of all that is mysterious, did you not make your appearance at Millais' the other night?

I wish you would let me know, when you have room in the "Leader" for a couple of paragraphs which I have written about your painted glass at Marlborough House.<sup>2</sup> The glass is rarely and really admirable – and therefore deserves special notice.<sup>3</sup> I don't know the artist – (a lady I believe)<sup>4</sup> – but I have been told by those who do, that a little timely appreciation would be very welcome to her /

Ever yours | W.W.C.

Don't answer this. I shall most likely call and see you at the office tomorrow /

Sorry I was not at home when you called

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1. Conjectural dating based on the appearance of the piece in the *Leader*.

2. Marlborough House, Pall Mall, built by Sir Christopher Wren in 1711 for the Duchess of Marlborough. At this time it was a Museum of Ornamental Art. In January around 12,000 people visited it (*Times*, 2 February 1854, p. 7f).

3. 'A Word about a Painted Window', *Leader* (11 March 1854), p. 236.

4. Unidentified.

### [0163] TO CHARLES WARD, 16 MARCH 1854

MS: Huntington (HM 12934).<sup>1</sup> Summary: B&C, I, p. 120 (dated 15 March 1854). Published: BGLL, I, p. 97.

My dear Ward,

My sentiments on the subject of the approaching Russian War, are dictated by the most disinterested feelings of Patriotism.

Ever yours | W. Wilkie Collins

Sir C. Napier | British Fleet<sup>2</sup>

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1. This note is found beneath the following note from Millais, who draws two cats, one arching its back, either side of his monogram:

Hanover Terrace

My dear Ward

How you have beaten me this evening the 16<sup>th</sup> of March 1854.

Ever yours | John Everett Millais

2. To the left of the signature WC draws a small yacht in full sail with this caption. Sir Charles Napier (1786–1860: *ODNB*) was appointed vice-admiral of the British Navy in May 1853 and, in February 1854, with British entry into the Crimean War inevitable, was put in command of the Baltic fleet.

### [0164] TO GEORGE BENTLEY, 20 MARCH 1854

MS: Berg. Extract: Davis, pp. 112, 154. Published: BGLL, I, p. 97.

17, Hanover Terrace | March 20<sup>th</sup> 1854

My dear Sir,

I am very glad to hear that any Money can still be squeezed out of the unfortunate "Cash-Box".<sup>1</sup>

If you think it best to put off altering the price of the "Rambles" until after Lent, I think so too.<sup>2</sup> The subject of Mr Brandling's remuneration, I will leave to be talked over when I next have the pleasure of seeing you. Early in next month I hope to bring you my magnum opus – not quite done, but done enough to be judged of, and negotiated about.<sup>3</sup>

Very faithfully yours | W. Wilkie Collins

To | George Bentley Esqre

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1. The revised edition, issued in January 1852, was presumably still bringing in a few pounds.
2. In 1854 Ash Wednesday (the beginning of Lent) fell on 1 March and Palm Sunday (the end of Lent) on April 9. The second edition of *Rambles Beyond Railways*, issued early in 1852, was still on sale at 15s and had not yet sold out.
3. Referring to *Hide and Seek*, which appeared first in three volumes from Bentley in early June.

**[0165] TO S. C. HALL, 3 MAY 1854**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 39; BGLL, I, p. 98.

17. Hanover Terrace, Regents Park | May 3<sup>rd</sup> 1854

My dear Sir,

The Article which this letter accompanies has been written by a friend of mine now resident in Rome,<sup>1</sup> and has been sent to me to be offered for publication in England. As it treats of a subject of some Art-interest, I take the liberty of sending it to the Editor of the Art-Journal. Will you oblige me by looking at it, and letting me know whether you think it can be rendered available for the pages over which you preside?

In case you should not be able to make use of the Article, I will send for it to the Office, if you will order it to be left there with my name on it.<sup>2</sup>

I remain, My dear Sir, | Very faithfully yours | W. Wilkie Collins

To | Samuel Carter Hall Esqre | &c &c &c

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1. Frances Dickinson (1820–98), journalist and travel-writer – see Peters, p. 140, and Catherine Peters, ‘Frances Dickinson: Friend of Wilkie Collins’, *WCSJ*, NS 1 (1998), pp. 20–28. It was previously thought that these articles might have been written by WC himself – see W. M. Clarke, ‘The Mystery of Collins’s Articles on Italian Art’, *WCSJ*, 4 (1984).

2. Hall accepted the article. In total a series of seven pieces on the art and artists of Rome by Dickinson appeared in the *Art-Journal* under the pseudonym ‘Florentia’ between June 1854 and August 1855. See also [3311] to Hall of 18 March 1847.

**[0166] TO EDWARD PIGOTT, 16 MAY 1854**

MS: Huntington (Pigott Coll. Box 3, loose). Summary: B&C, I, p. 120. Published: BGLL, I, pp. 98–99.

17. Hanover Terrace | May 16<sup>th</sup> 1854

My dear Edward,

I have enquired about you from time to time at the office, and was delighted to hear the other day that you were getting better, and were likely to be soon in town. What a sad time of it you have had! I have not bothered you with letters which you might worry yourself about answering when you were not well enough to write. And I only send this to say how anxious we shall be to see you when you come back.<sup>1</sup>

I am up to my eyes in business. My new book comes out on the 25<sup>th</sup>, and I have 70 pages still to write, and the whole to see through the Press – besides negotiations with Bentley which are not even yet completed.<sup>2</sup> I have not even time to finish this letter as I should wish – But I hope we shall meet soon. In the mean time, with very kindest regards to your brother<sup>3</sup>

Believe me | affectionately yours | W. Wilkie Collins

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1. Edward Pigott’s own ailments have not been identified, but the source of the sadness was undoubtedly the onset of severe mental illness in his older brother Henry Thomas Coward Smyth Pigott. Married with three young sons and a daughter, and formerly a scholar at Eton and a Captain in the Royal Scots Greys, Henry Pigott was to die on 29 January 1858, at the age of only thirty-five, in the Sussex House Lunatic Asylum, Hammersmith. The death certificate gives the cause of death as ‘acute mania, softening of the brain and general physical paralysis of the insane’. Lycett (p. 144), however, without offering supporting evidence, states that Henry Thomas Pigott in fact suffered from ‘dementia associated with syphilis’.

2. The publication agreement for *Hide and Seek* was in fact signed with Richard Bentley on 17 May 1854, with £150

to be paid in two parts to WC for the right to publish a first edition of 500 copies and Bentley to be given the option of publishing any further editions within a period of eighteen months (BL Add. 46616, f. 309).

3. Presumably referring to Henry Pigott.

### **[0167] TO EDWARD PIGOTT, 29 MAY 1854<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 99–100.

17, Hanover Terrace | Monday

My dear Edward,

The Courier is engaged, and now travelling on the Continent. I am sorry to say I don't know of any other; but Charles Ward does. Couriers constantly leave their names and addresses at Coutts's – and a man whom Ward recommends is as safe a man as could be wanted.<sup>2</sup>

Shall we go to the Academy on Wednesday?<sup>3</sup> I shall be in the neighbourhood of the office, and will call between 1 & 2 if I don't hear from you to the contrary –

La Joie fait peur wonderful.<sup>4</sup> I don't know which is best the play or the acting. I would not have missed it for the world – though it did make me cry – More about it when we meet

Ever yours | WWC

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1. Dating based on the play mentioned.

2. The courier in question might be Edward, the young German who accompanied CD on the 1853 trip to Italy – see [0154] to HC of 9 October 1853. It is not clear for what journey Pigott required a courier, though he seems to have visited Paris later in the year – see [0188] to him of 18 December 1854.

3. The 1854 Royal Academy summer exhibition opened on 28 April 1854.

4. Play by Sophie-Dauphine de Girardin. It opened in French at St James's Theatre on Tuesday 23 May 1854 and ran until Saturday 3 June with the original cast, 'as recently performed by them for upwards of 50 nights at the Théâtre Français, Paris with the most unparalleled success' (*Times*, 22 May 1854). It was reviewed by 'Vivian' (G. H. Lewes) in the *Leader* (27 May 1854), p. 499, who soon created an English version of the play himself, *Sunshine through the Clouds*, performed at the Lyceum from 15 June 1854.

### **[0168] TO S. C. HALL, 1 JUNE 1854**

MS: Unknown (formerly owned by Jeremy Maas). Photocopy: Private, our copy text. Published: BGLL, I, p. 100.

17, Hanover Terrace | June 1<sup>st</sup> 1854

My dear Sir,

May the Bearer have a copy of the Art Journal of this month, to be sent to the writer of the Article on the "Studios of Rome"?<sup>1</sup>

Very faithfully yours | W. Wilkie Collins

To | S.C. Hall Esqre

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1. See [0165] to Hall of 3 May 1854.

### **[0169] TO THE MAYOR AND MAYORESS OF OXFORD,<sup>1</sup> 12 JUNE 1854**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 100.

17, Hanover Terrace | June 12<sup>th</sup>

Mr Wilkie Collins has much pleasure in accepting the honor of the Mayor & Mayoress of Oxford's invitation for Thursday the 22<sup>nd</sup> June.

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1. The mayor at this time was Richard James Spiers, a respected art dealer – see [3273] to him of 21 July 1854.

2. The Thursday evening reception on 22 June 1854 at the Oxford Town Hall, fitted up for the occasion with innumerable art works, was a grand affair attended by over 1200 guests, including the heads of Oxford colleges, and more than fifty distinguished visitors from London, with E.M. Ward among the artists attending. See 'The Festival at Oxford', *Art-Journal* NS 6 (August 1854), p. 240.

**[0170] TO HARRIET COLLINS, 13, 14 JUNE 1854<sup>1</sup>**

MS: Pembroke. Summary: B&C, I, pp. 120–121 (dated ‘early June 1854’). Published: BGLL, I, pp. 100–1.

17. Hanover Terrace | Tuesday Evening

My dear Mother,

You will find inside letters from Millais and Charley, and Miss Otter – all that have come for you up to this time.

Old Mrs Dickinson called to ask you to dinner,<sup>2</sup> just as I was going to Miss Coutts’s – so I went to Stratton Street dry and saved cab hire. A nice party – rooms palatial, especially the new one, which is one of the most beautiful things I ever saw – grand collation – plenty of famous people – Miss Coutts full of kindness and hospitality.

Opera the other night. Grisi wonderful.<sup>3</sup> I was in luck’s way – hardly standing room in the Pit – met a press friend who had a private box, and gave me a seat in it. French Opera to do tomorrow night<sup>4</sup> and new Play at Lyceum the night after.<sup>5</sup> I hope I shall be able to get to Oxford Tuesday or Wednesday next week, and will write again to tell you for certain. In the mean time my kind remembrances to Mr & Mrs Combe.<sup>6</sup>

I have another letter from Bentley – sanguine this time. We have nearly sold half the edition. Not so bad in War times, and before a single review has come out, or people have had time to talk about the book to each other.<sup>7</sup>

Pigotts [*sic*] brother is going on a little better. They have taken a top part of house near Hyde Park Corner, and mean to move him on Thursday.<sup>8</sup>

No more news at present!

Affectionately yours | W. Wilkie Collins

Wednesday Morning /

I have just received your letter. Egg was talking to me about the Mayor’s reception, at Miss Coutts’s. He thought he would not be able to leave town – but I will tell him of Mr Combe’s invitation<sup>9</sup>

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1. Dating based on the internal references to the London theatre and the publication of *Hide and Seek*.

2. Widowed mother of Frances Dickinson (1820–98), and family friend (see Pilgrim, VIII, p. 361 n. 2).

3. Giulia Grisi (1811–69), soprano with the Royal Italian Opera for seven seasons at Covent Garden culminating in 1854. CD said she ‘excelled as Bellini’s Norma’; he also saw her in Donizetti’s *Lucrezia Borgia* (Pilgrim, VII, p. 377 n. 1). The performance in question here is presumably in the title role of *Lucrezia Borgia* on Friday 9 June – see the review in the *Times*, 12 June 1854, p. 12c, which describes the presentation as taking place before a ‘densely crowded house’.

4. Presumably the performance by the Opéra Comique of Louis Clapisson’s new piece *La Promise* at the St James’s Theatre on Wednesday 14 June 1854 – see the announcement in the *Times* of that day.

5. *Sunshine through the Clouds* (G. H. Lewes’s adaptation of Delphine de Girardin’s *La Joie Fait Peur*), which opened at the Royal Lyceum on Thursday 15 June 1854 – see the review in the *Leader* (17 June 1854), pp. 572–573.

6. The Combes were old church friends of the Collins family, in whose Oxford garden CAC’s ‘Convent Thoughts’ had been painted in 1851 (Lycett, pp. 90–92).

7. Referring to *Hide and Seek*, published in three volumes by Bentley on 6 June 1854 – see Gasson.

8. Edward Pigott’s older brother Henry, suffering from mental illness – see [0166] to Edward of 16 May 1854.

9. See [0169] to the Mayor and Mayoress of Oxford, 12 June 1854.

**[0171] TO [J. T. MARSH], 10/17 JUNE 1854**

MS: Illinois (Bentley Archives). Published: Davis, p. 155; B&C, I, p. 121 (dated [10 June 1854]). Summary: BGLL, I, p. 102.

17. Hanover Terrace | Saturday

My dear Sir,

Did we settle that the Globe was to have a copy of *Hide and Seek*? I was asked whether

a copy had been sent, last night, by one of the contributors to the paper, and not being certain what arrangement we had made, was guarded in my answer. I only write now to tell you of this, in case you think it desirable to let the paper have a copy.<sup>1</sup> If you do not, we can allow the matter “to be adjourned sine die”

The proper negotiations are in progress with The Thunderer. I hope to give a satisfactory account of them in a few days.<sup>2</sup> As to the subscription – about which Mr Bentley wrote to me the other day in a very desponding tone – I don’t care two straws [*del*] whether it is large or small. Give the Press time to introduce the book to public notice – and give the readers time to [*del*] /get through/ the story – and I have no fear about the result. The booksellers and librarians are a parcel of asses, and the public voice is the stick that cudgels them into activity.

Faithfully yours | W.W.C.

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1. *Hide and Seek* was favourably reviewed in the London evening paper, the *Globe and Traveller*, Saturday, 24 June 1854, p. 3.

2. In the event, the novel was not reviewed in the ‘Thunderer’, as the *Times* was affectionately known in the mid-nineteenth century in recognition of its Jove-like power. There were, however, lengthy and positive notices in the *Morning Post* (13 July 1854, p. 3, by W.M. Rossetti) and *Morning Chronicle* (7 September 1854, p. 7).

### **[0172] TO THE MAYOR AND MAYORESS OF OXFORD, 21 JUNE 1854<sup>1</sup>**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 102.

Oxford Wednesday

Mr Wilkie Collins regrets extremely that an engagement which obliges him to leave Oxford Friday morning prevents his having the honor to wait on the Mayor and Mayoress – University Press<sup>2</sup>

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1. This dating assumes that the letter was written during the same visit to Oxford as that anticipated in [0169] to the Mayor and Mayoress of 12 June 1854.

2. This must be WC’s return address. Presumably he was visiting HC, who was staying with her friends the Combes, where letters were directed to Thomas Combe, University Press, Oxford – see [0170], [0309] to HC of 13–14 June 1854 and 26 July 1859.

### **[0173] TO FREDERICK LEE,<sup>1</sup> 23 JUNE 1854**

MS: Houghton (Autograph file C.) Published: BGLL, I, p. 102.

Oxford | June 23<sup>rd</sup> 1854

My dear Sir,

I have great pleasure in complying with the request which you honoured me by making yesterday evening.

Very faithfully yours | W. Wilkie Collins

To | Frederick Lee Esqre

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1. Unidentified – presumably an autograph hunter encountered at a social occasion in Oxford.

### **[0174] TO E. M. WARD, 28 JUNE 1854**

MS: Texas (Ms Letters, W. Collins). Extract: Ellis, pp. 13–14; Robinson 1951, pp. 54–55. Published: Coleman, pp. 31–33 (dated as [1849]); B&C, I, pp. 55–56 (dated 28 June [1849 or 1850]). Summary: BGLL, I, p. 102.

17. Hanover Terrace | ~~Tue~~ Wednesday | June 28<sup>th</sup> /<sup>1</sup>

My dear Edward,

I called at Slough, on my way back to London from Maidenhead,<sup>2</sup> about two hours before



your return as I conjecture. Mr Birch<sup>3</sup> was at home, however, and told me all I wanted to know about Mrs Ward. The Carter Halls<sup>4</sup> gave such contradictory accounts that I had no clear notion of what had been the matter with her, until I heard from Mr Birch the good news of her recovery.

Have you fixed the Christening Party for next Wednesday – July 5<sup>th</sup>?<sup>5</sup> And if you have, at what hour do the Orgies begin? And which train ought one to travel to Slough by? Is it a morning or evening party? Will the male guests be in black, as to their breeches, or in general colours? I have promised to communicate these particulars /except about the breeches/ to Egg, so answer at your earliest convenience.

An awful crowd at the Mayor's last Thursday.<sup>6</sup> Stewards with names of distinguished individuals on private printed lists – charged to make civil speeches to all author's and artists – made hideous mistakes instead – Cardwell<sup>7</sup> taken for Bulwer<sup>8</sup> – your humble servant taken for a P.R.B.<sup>9</sup> and asked whether the author of Antonina was there that night – gallons of cider-cup in a vessel like a gold slop-pail, out of which the company drank like horses out of a trough – seedy next morning and miserably unfit to be in the house of a virtuous man whose servant had never heard of Brandy and Soda Water in the whole course of his life.<sup>10</sup>

Ta-Ta, | W.W.C.

I met Bulwer at a party on Monday night. He is looking Bright And Plump[.] Now is the time to take his portrait /

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1. The 1854 dating is determined by the address and the calendar.
  2. Perhaps WC had been visiting his mother, staying at Maidenhead with the family friends, the Langtons – see [0181] to Harriet Collins of 27 July 1854. Maidenhead and Slough are neighbouring towns.
  3. Unidentified, but presumably a servant with the Wards.
  4. Samuel Carter Hall (1800–1889: *ODNB*), editor, writer, and journalist, and Mrs Carter Hall (Anna Marie Fielding) (1800–1881: *ODNB*), a prolific writer: 'By general consent Mrs Hall was the more agreeable of the two' (Pilgrim, I, p. 481 n. 4.)
  5. This must be the christening of Wriothsesley Ward (b. 1854), not Leslie (b. 1851), as Coleman assumes.
  6. Referring to the reception given by the Mayor of Oxford on Thursday 22 June 1854 – see [0169] to the Mayor and Mayoress, 12 June.
  7. Viscount Edward Cardwell (1813–1886: *ODNB*), politician, at this time MP for Oxford and President of the Board of Trade.
  8. Edward George Earle Lytton Bulwer-Lytton (1803–1873: *ODNB*), politician, novelist, dramatist, editor, social critic.
  9. That is, a member of the Pre-Raphaelite Brotherhood, which included close friends such as Holman Hunt and Jack Millais.
  10. WC was probably staying with his mother's friend Thomas Combe in Oxford – see the notes to [0172] to the Mayor and Mayoress of Oxford, 21 June 1854.

### [0175] TO EDWARD PIGOTT, [30] JUNE 1854<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 103.

**The "Leader" Newspaper, 7, WELLINGTON STREET, STRAND.** | ½ past 8  
My dear Edward,

I hear you are not to be back here before eleven, and I am obliged to be in another part of the town long before that time. This week I have been desperately idle all day and desperately dissipated all night. But next week the Second Batch of New Books (which was not wanted this week) shall be done.<sup>2</sup> Kean, Cabal, and the Opera, I have duly reported on.<sup>3</sup>

Shall I do the Sirène, and the Italian Opera next week?<sup>4</sup> Write me a line – Yes or No. I only ask because I have missed Lewes and don't know what his plans may be.

I hope Henry is going on poor fellow as satisfactorily as we can all wish.<sup>5</sup> Your commendation of Hide And Seek was very acceptable.<sup>6</sup> The book seems to have made a hit among the judges<sup>7</sup> – and the public demand from what I can hear of the Libraries seems to be as brisk as possible on all hands.<sup>8</sup>

Let me know as soon as you come back.

Affectionately yours | W. Wilkie Collins

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1. WC writes at the end of the week after the review of *Hide and Seek* appeared in the *Leader*, and the week before a 'Second Batch of New Books' appeared.
  2. See 'A Second Batch of New Books', *Leader* (8 July 1854), pp. 642–643.
  3. See the *Leader* (1 July 1854).
  4. He did – see 'The Arts', *Leader* (8 July 1854), pp. 644–645.
  5. Pigott's older brother – see [0166] to Pigott of 16 May 1854.
  6. Referring to the review in the *Leader* (24 June 1854), pp. 591–593.
  7. The *Spectator* (17 June 1854), p. 645, and the *Athenæum* (24 June 1854), p. 775, both praised it in their own way. See Page, pp. 55–58, for reviews, including that in the *Leader*.
  8. Referring to circulating libraries such as Mudie's.

### [0176] TO RICHARD BENTLEY, 10 JULY 1854

MS: Illinois (Bentley Archives). Summary: B&C, I, p. 121. Published: Davis, p. 157; BGLL, I, p. 104.

17. Hanover Terrace | 10<sup>th</sup> July 1854

My dear Sir,

After due consideration, I am obliged, very reluctantly, to decline taking advantage of the offer you have been kind enough to make me on the subject of the copyrights of Antonina and Basil.<sup>1</sup>

In the present state of my resources, I cannot afford to part with £200, for the sake of the prospective advantage which the possession of the copyrights might offer me. I can only hope that at a future period, when I have more money to spare, I may also have another opportunity of making Antonina & Basil my own property.<sup>2</sup>

Faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. The offer was in fact another sign of the desperate financial difficulties which forced Bentley to sell his *Miscellany* to Harrison Ainsworth in October 1854 – see Gettmann, pp. 23–26.
2. Bentley's reply is preserved in his Letter Book at the BL (Add. 46642, f. 44r.):

New Burlington St | July 11. 1854

My dear Sir

Your letter of yesterday I beg to acknowledge. As I believe there is no difference of opinion between us upon the question of the value I have placed upon the copyright of "Antonina" & "Basil" & as you reluctantly decline my offer on the ground that the present state of your resources will not enable you to part with £200 for a prospective advantage, I am sure you will appreciate my motive in proposing that instead of your deferring this step you should merely pay me one half. viz: – £100. & the remainder at your convenience within a twelvemonth.

Very & [illegible] yours | (signed) RB

### [0177] TO RICHARD BENTLEY, 12 JULY 1854

MS: Illinois (Bentley Archives). Summary: B&C, I, p. 122. Published: Davis, pp. 157–158. BGLL, I, pp. 104–105.

17, Hanover Terrace | July 12<sup>th</sup> 1854 /

My dear Sir,

Pray accept my best thanks for the friendly manner in which you are willing to modify the terms for the repurchase of "Antonina" and "Basil", for my advantage.<sup>1</sup>

I am afraid, however, that I must refrain from availing myself of the new proposal which you have been kind enough to make, for I have no certainly of being better able to pay the second £100 at the end of a year's time than I am now. My "savings" (such as they are) are collected by my pen. Although we have, I think, no reason as yet to complain of the reception of "Hide And Seek" – I cannot disguise from myself that if this war continues,<sup>2</sup> the prospects of Fiction are likely to be very uncertain, to say the least of it. I may find myself obliged to turn my pen in other

directions than those which it has hitherto been accustomed to take; and though I might profit by such a change in a year's time, I might also lose by it. In the latter case I should certainly not have a hundred pounds – perhaps not even ten pounds! – to spare.

Looking then to the present uncertainty of my prospects, I must still unwillingly decline the second offer which you have been kind enough to make me, from motives of prudence which I hope I have written about frankly enough to enable you to appreciate them.

Very faithfully yours | W. Wilkie Collins

To | Richard Bentley Esqre

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1. A further sign of Bentley's desperate need for cash.

2. In the Crimea – Bentley's 'financial strain was aggravated by the outbreak of war with Russia' (Gettmann, p. 24).

### [0178] TO RICHARD BENTLEY, 17 JULY 1854

MS: BL (Add. 46652, f. 233).<sup>1</sup> Published: BGLL, I, p. 105.

London 17 July 1854

Received of Mr Richard Bentley His Dft on Messrs Herries & Co<sup>2</sup> for Seventy five Pounds together with his promissory note due 17/20 August 1854 also for Seventy five Pounds amounting together to £150 – the purchase money as agreed for the Copyright of the first Edition of "Hide And Seek"<sup>3</sup>

W. Wilkie Collins

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1. Written on a small plain piece of blue paper without heading or address, embossed with a penny revenue stamp. The following calculation appears on the MS in another hand, presumably that of Richard Bentley or a member of his staff: '£75 – Dft | 75 – Promis | Notes | £150'.

2. Later Herries, Farquhar & Co., now part of Lloyds TSB.

3. The account at Coutts bank used by both HC and WC records two payments of £75, on 19 July as 'reced' and on 19 August as 'R Bentleys Note' (Coutts: Exors WmC).

### [0179] TO EDWARD PIGOTT, [4/11/18 JULY] 1854<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 106–107.

17, Hanover Terrace | Tuesday

Private

My dear Edward,

We shall be delighted to see you on Sunday. Drive here at once and you will be in excellent time for dinner at  $\frac{1}{2}$  past 5.

As the worst certainty is better than doubt of the most painful kind, I had better tell you that the "reports" to which I alluded, have been acknowledged to be Truths by Thornton Hunt, to whom Carr put the question in plain terms.<sup>2</sup> Carr is coming here on Sunday (by an engagement made yesterday) to take a walk with me. I will ask him, if you like, to stop and dine, so that you may hear in my ~~own~~ room afterwards, from his own lips, what he heard from Hunt's lips. Carr has spoken of you, and of his willingness to exert himself for you in any and every way, with the best possible feeling. He has no words for his indignation against Lewes, and I think he has every right to feel it.

I did not know that Cole had ever spoken to you on the subject.<sup>3</sup> I disbelieved, not his report but the report of two people holding honorable and distinguished positions in the literary world – who told me there was no doubt, but I persisted in doubting for your sake and mine, as long as I could.

Be assured my dear Edward of my deep sympathy with you in your troubles, and my resolution to help you out of this Leader trouble,<sup>4</sup> and to back you with all might and main. If you take the steps, which I believe you will think as necessary as I do when you hear all particulars,

you will not only extricate yourself from a dangerous and degrading connection, but I must honestly and entirely believe do more to promote the success of the *Leader* than circumstances have ever allowed you to do since you first became proprietor of it. Think of this as a safe and certain consolation, under this very painful but still remediable misfortune.

I am afraid from your letter that poor Henry is still but a very little way advanced towards recovery. Time is the great Hope there – and patience and care the great remedies which we may trust implicitly.<sup>5</sup>

If you would rather Carr did not come on Sunday evening, tell me so by return of post. I only suggested his presence, because his testimony is conclusive, and he has an earnest desire to help you to the best of his ability.

Believe me, | Affectionately yours | WWC  
Plenty of news for the *Literary Summary* this week, from abroad. Four Reviews all ready, if four are wanted. Two new Plays for Theatres next week.

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1. On 20 July G. H. Lewes and Marian Evans (George Eliot) went abroad to escape the scandal surrounding their relationship.
  2. Probably the Rev. H. W. Carr, MA, fellow of Durham University (Clergy List, 1855), who did not have any parochial responsibilities – see [0195] to Pigott of 5 February 1855.
  3. Charles Cole wrote for the *Leader* in 1854. His brother Henry Cole (1808–82) was Assistant Keeper at the Public Record Office.
  4. It was feared the scandal involving the paper's literary editor (Lewes) and its political editor (Hunt) would affect its standing. With Lewes's knowledge and agreement Hunt had become the lover of Lewes's wife Agnes, who bore Hunt four children. The fact that Lewes sanctioned the relationship prevented him from seeking a divorce and marrying George Eliot.
  5. Pigott's brother who died in an insane asylum in 1858 – see [0166] to Pigott of 16 May 1854.

### [3273] TO RICHARD JAMES SPIERS, ESQ.,<sup>1</sup> 21 JULY 1854

MS: Lewis Collection. Published: A&C10, pp. 3–4.

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), 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. See 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 on 22 July 1854 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.

**[0180] TO E. M. WARD, 21 JULY 1854<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 40; BGLL, I, pp. 107–108.

July 21<sup>st</sup> Friday

My dear Ned,

I start, with Dickens, on Monday evening, instead of Tuesday.<sup>2</sup> This change and an increase in the work wanted of me before I go, will (greatly to my own vexation) keep me in this unutterably hot metropolis, on Saturday (tomorrow).

I hope I am right in assuming that the guest from Knebworth does not visit you tomorrow. Having heard no more of him from you when you were in town – and having received no communication from Egg – I take it for granted that Mr Lytton will not be at Upton Park this week. If he is, I am doubly a recreant, for I remember absolutely engaging myself to meet him.<sup>3</sup>

I suppose I shall see you on Monday at Hanover Terrace – we shall have your bed ready for you, of course. I blush to own that I shall be at work on Sunday(!!!) – or I should certainly run down and taste some of your delicious fresh air, on that day

With penitential [*sic*] respects (I dare not express myself in other terms) to Mrs Ward and my godchild<sup>4</sup>

Believe me | Ever yours | Wilkie Collins

To | E.M. Ward Esqre ARA

You will find Dickens all ready for you at ten<sup>5</sup>

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1. Dating based on the calendar and the internal references noted below.

2. To stay at the Villa du Camp de Droite at Boulogne with CD, until mid-September 1854.

3. That is, Edward Bulwer-Lytton of Knebworth House, Knebworth, Hertfordshire. He was expected to sit for E. M. Ward at Upton Park, Slough, Buckinghamshire; WC had promised to meet him there, but was unsure of the dates in question. Later in 1854, in fact, Lytton's portrait was painted by Ward at Knebworth House, where the picture now hangs.

4. Alice, now about five years old.

5. CD's portrait was also painted by E. M. Ward in 1854.

**[0181] TO HARRIET COLLINS, 27 JULY 1854**

MS: Morgan (MA 3150/41), with envelope.<sup>1</sup> Published: B&C, I, pp. 122–123. Summary: BGLL, I, p. 108.

Villa du Camp de Droite | Boulogne sur Mer | July 27<sup>th</sup> 1854 /

My dear Mother,

We are living here in such a state of Elysian laziness, that it is an absolute effort to me to write this letter. The cool sea breeze blows over us by day and by night without cessation. We are on the top of one of the highest of the hills above Boulogne. My bedroom windows look straight down into the valley, with buildings and gardens climbing up the opposite side /of the hill,/ till they end under the ramparts and trees of the old town. This house is all doors, cupboards, and windows – the rooms are bright, clean, and lively beyond description – and when we want to be out of doors, we have a garden with pretty flowers and turf walks on one side, and a field with a haycock to lie under on the other. In this field we have just been playing at “Rounders” with the boys. If I had not had this game to stir me up, I very much doubt whether I could have summoned energy enough to sit down to this letter.

The camp is within easy walking distance – far enough off, however, to be no annoyance. We should /not/ know here, as long as we kept within the grounds that there was a camp at all. Immense numbers of soldiers are all about us nevertheless. Boulogne itself swarms with them. Drums and bugles are to be heard in every street.<sup>2</sup> Our old locality – the market place – had a whole regiment in it today with a real live Vivandière serving out drams to the men in the most operatic manner possible.<sup>3</sup> You may be curious to know what /was/ the dress of this Fille du Regiment. She had on a /short/ glazed hat, stuck very much on one side – a tight blue jacket that fitted her without a wrinkle, an ample scarlet petticoat – ample as to breadth – that came to her

knees – and scarlet trousers. Her hair was dressed in the regular feminine way – plain bands, with a knot or lump, or bunch, or whatever you call it, behind./ ~~and~~ Her /small/ barrel of spirits was coloured /with/ red, blue, and gold, and slung over her shoulder. She was a very passably pretty woman – was evidently treated by the men with great distinction – and appeared to be very glad to find that all the civilians in the market place were taking special notice of her. We have no ~~uniforme~~ women among us who wear the uniform of the regiment they serve and follow. So the Vivandière was a great sight for the British part of the population of Boulogne.

No plans about expeditions into the surrounding country have been settled yet. We are talking of a trip to a queer place in this neighbourhood – situated in a slough of black mud, which obliges the inhabitants of the village to wear a peculiar kind of high patten instead of shoes /whenever they leave their houses all the year round./

I suppose you are now staying at Maidenhead. Give my kind regards to my friends there. Also write and tell me any news there is, and say what Charley’s plans are. Does he stay at home? Give him my love and believe me

Affectionately yours | W.W.C.

If Charley intends leaving home, you had better ask Charles Ward to call once a week and see if there are any letters<sup>4</sup>

Direct me care of Charles Dickens Esq<sup>5</sup>

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1. On Dickens’s monogrammed stationery, directed to: ‘Mrs Collins | 17. Hanover Terrace | Regents Park | London’, with ‘Angleterre’ written above the address and ‘W.Wilkie Collins’ below. Postmark largely obscured, though ‘BOULOGNE-SUR-MER | 27’ can still be discerned, with two endorsements, both dated ‘JY28’.

2. In preparation for the Crimean War, French troops were gathered in a mass camp at Honvault, Boulogne, with Emperor Napoleon III scheduled to hold a major troop review in September 1854.

3. The term ‘vivandière’, indicating a female supplier of refreshment to an army, was also used in the English-speaking world, for example, in the United States during the Civil War.

4. The first postscript is written vertically down the left-hand margin on the final page.

5. The second postscript is written diagonally on the first page, to the left of the address.

## [0182] TO CHARLES COLLINS, 31 AUGUST 1854

MS: Morgan (MA 3152/3). Published: B&C, I, pp. 123–125. Summary: BGLL, I, p. 108.

Villa du camp de droite | Boulogne sur mer | August 31<sup>st</sup> 1854

My dear Charley,

There is to be a “grand dinner” here on the 12<sup>th</sup> of September – Mark Lemon and Bradbury & Evans are coming to it – and Dickens is hospitably resolved that I shall not go away till the festive solemnity is accomplished. I am far too comfortable and happy ~~here~~ in this charming place to be ready to leave it – so I remain gladly enough for the dinner on the 12<sup>th</sup> and my return home may therefore be considered as deferred till the middle of next month (September).

We have hardly had a cloud in the sky here for the last week – except at sunset, when fiery and purple clouds seem to rise and float towards us from the English shore. The airless heat [*del*] in the morning is something indescribable – but every afternoon the sea breeze rises, and our flags stream out gallantly above the haystack. We have increased the height of the mast, and have now got a tri-color [*sic*] – three yards long floating over the Union Jack (of similar dimensions), in honor [*sic*] of the alliance between the two countries, and in special compliment to France the land of our temporary sojourn. When the morning breeze freshens to what the sailors call “half a gale of wind” we [*del*] bring out a mighty kite – jointly produced by the labour and ingenuity of Dickens and your humble servant – which is supposed to be capable of taking up more string than can ever be bought to accommodate it. For cool evenings we have a mammoth Trap, Bat, and Ball, and play matches in which there is very little [*del*] science and a great deal of fun. So the time passes – as to amusements – inside the gates of this “Property”.

Outside the gates, we have every sort of preparation ~~for~~ going forward for the military manoeuvres which are to take place as soon as the Emperor comes.<sup>1</sup> The right wing of the camp

has now got its full complement of forty thousand men. The tents and mudhuts of the soldiers [del] stretch out along the coast, literally for miles and miles as far as you can see. On the “Fête Day” of Napoleon, we went to see a military mass at the camp. They made the loveliest little rustic Chapel with evergreen Gothic arches, and a soft floor of young ferns. Flags floated all around it, and the sea (as blue on that day as the Mediterranean itself) [del] murmured within a stones’ [sic] throw of the back of the chapel. Ten thousand men were under arms for the occasion. The regiments approached the chapel from all sides, all at the same time converging towards one common centre – [densely] and threatening in the far distance, bright almost as the sun itself, with glittering bayonets, and flailing swords, and gleaming cannon, as they approached and formed three sides of a square – an immense square – in front of the chapel. Then the General on a white horse, followed by a staff of thirty or forty mounted officers, came galloping to the front – pulled up suddenly – ~~were~~ was saluted by a braying of trumpets and a rolling of drums – and then the mass began. It was accompanied by the military bands. When the Host was raised, the artillery fired their great guns & the ten thousand men presented arms – the bayonets and swords all floating up together into the sun. It was one of the grandest sights I ever saw.

The service was performed by one meek-looking old curé, who came shambling in through all the magnificent military preparations with his rusty black [del] cassock trailing in the dust, and his green umbrella under his arm. He put on his vestments in a sort of ornamental cowshed – and after mass preached a sermon which had the great and singular merit of being only five minutes long. One noticeable point in connection with the secular part of this military mass, was the extraordinary civility of the officers and soldiers. [del] When the general public got into wrong positions (which they [del] did about a dozen times) they were not pushed about – as at our reviews – but politely entreated with bows and smiles to move back a little. One officer made his band play to please us – and another sent [del] privates, off duty, scouring [del] all over the camp for chairs for all the ladies – every woman in the place being included under this denomination. It is really a remarkable army, for good breeding and quiet behaviour. The few men who get drunk on fête days, are only harmlessly exhilarated [sic]. They dance, embrace each other, sing opera airs, and flourish their pocket handkerchiefs – but interfere with nobody. Charles Ward would be enchanted with the contrast they present to the “British Grenadiers”.

I intend this letter for mother, when you have done with it. Give her my love and tell her to stop in the country as long as she can.

Affectionately yours | W.W.C.

Show this to C. Ward – till I can write him a letter for himself<sup>2</sup>

I hope you will stick to a modern life subject. You did quite right to put my name down for Brandling’s book.<sup>3</sup>

Please fold up and post the enclosed, directing it to [del] E.M. Whitty Esqre | Leader Office | 7 Wellington Street | Strand<sup>4</sup>

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1. Emperor Napoleon II in fact arrived in Boulogne on the evening of Thursday, 31 August, and was scheduled to stay for most of September. For British press reporting and commentary on these events, see, for example, ‘The Emperor of the French at Boulogne’, *Times*, Monday, 4 September 1854, p. 6e-f, and the accompanying editorial on p. 6a-b.

2. WC adds his first postscript vertically up the margin between his second and third pages.

3. Probably a reference to H.C. Brandling, *Views in the North of France* (Hanhart, 1855). WC writes his second postscript vertically up the left margin on the first page.

4. The enclosure might be a contribution to the *Leader* by WC, though none has been identified during September 1854. Whitty seems to have taken over the working editorship of the paper during much of later 1853 and 1854. This third postscript is squeezed in to the left of, and separated by a looping line from, the address and date at the top of the first page.

## [0183] TO CHARLES COLLINS, 7 SEPTEMBER 1854

MS: Morgan (MA 3152/4), with envelope.<sup>1</sup> Published: B&C, I, pp. 125–126. Summary: BGLL, I, p. 108.

Villa du camp de Droite | Boulogne sur mer | September 7<sup>th</sup> 1854

My dear Charley,

I brought no great coat here with me (thinking I should leave during the heats of August). Crossing the channel however, in the middle of September, as I shall most probably do – is not to be accomplished comfortably without “top-hamper” of some kind – as we say at sea. Will you be kind enough, as soon as you get this, to have my /brown/ coat with the wide sleeves wrapped up in a piece of brown paper, and to send the parcel by the lad from the stables, addressed to Mark Lemon Esqre | Punch Office | 85 Fleet Street. | Lemon is coming here on Monday and will be at the Punch Office on Saturday. If you can manage to send the parcel on Friday afternoon (assuming that you get this on Friday morning – tomorrow morning –) it will be sure to find him. I will write a note to Lemon, on the other side of this sheet, which you can put into an envelope and send with the coat by way of explanation.<sup>2</sup>

About the public fêtes and military solemnities here the newspapers and popular talk in general will inform you.<sup>3</sup> In regard to our private share in the present rejoicing, I have to tell you that we illuminated the house in the English way, and astonished all Boulogne by the spectacle. The French illuminate outside their houses, with oil lamps in devices with which the wind interferes considerably. We shut all the front windows in the English way, and put candles in them. This house is all windows. We had 114 candles burning, in 114 clay candlesticks, stuck on a [*sic*] 114 nails, [*del*] driven into the window sashes. When we were ready to light up, every soul in the house (except the children) was stationed at a window – Dickens rang a bell – and at that signal we lit up the whole 114 candles in less than a minute. The effect from a distance was as if the whole house, was one steady blaze of light. It was seen for miles and miles round. The landlord went into hysterical French ecstasies – the ~~people~~ populace left their illuminations in the town, and crowded to the Ramparts opposite our hill, to stare in amazement.<sup>4</sup> We let off fire works besides – and to crown all, we had not the slightest alarm or accident. I shall have more to tell, when we meet.

Affectionately yours | W.W.C.

I have not fixed a day yet for returning, but you may expect me, unless you hear to the contrary any day next week after the 12<sup>th</sup>. My love to mother.<sup>5</sup>

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1. Directed to ‘Charles Collins Esqre | 17. Hanover Terrace | Regents Park | London’, with Boulogne postmark partially obscured, and franked ‘PAID | 8 SP 8 | 1854’; above the address WC writes ‘Angleterre’ and ‘Affranchi’ (for ‘Affranchie’ or ‘Postage Paid’), with the initials ‘WWC’ in the lower left corner. With a ‘D’ monogram on the flap, the envelope seems to be from Dickens’s personal stationery.

2. The second leaf of the notepaper has been duly torn off, though WC’s note to Lemon seems not to have survived.

3. See, for example, ‘The Emperor of the French at Boulogne’, *Times*, Monday, 4 September 1854, p. 6.

4. Compare CD’s account to Henry Austin, 6 September 1854, *Pilgrim*, VII, p. 410.

5. WC writes the postscript vertically up the left-hand margin on the first page, with the message to his mother intersecting the salutation.

### [0184] TO CHARLES WARD, 10 SEPTEMBER 1854

MS: Morgan (MA 3151/4). Published: B&C, I, pp. 126–128. Summary: BGLL, I, p. 108.

Villa du camp de droite | September 10<sup>th</sup> 1854/ | Sunday

My dear Ward,

Thank you for what you have done about the Chronicle<sup>1</sup> and for what you mean to [*del*] try with Hood.<sup>2</sup> In relation to the latter negotiation, if it should not succeed, I have only ~~two~~ three words to say: – Try no more – or (if you like the form better) – Hood be damned.

I shall be back, I believe, next week – at the latter part of it. This smooth existence of mine will soon become as ruffled as your’s – though in a different way. I have plenty of hard work in prospect – some of it, too, work of a new kind, and of much uncertainty as to results. I mean the dramatic experiments which I have been thinking of, and which you must keep a profound secret from every body, in case I fail with them. This will be an anxious winter for me. If I were not constitutionally reckless about my future prospects, I should feel rather nervous



~~about myself~~ just now in looking forward to my winter's work.

Two thirds of your depression of spirits come from want of change, and will be cured by a holiday. The other third may be successfully combatted by mild aperients and dogged spirit-drinking every now and then. As to what you shall do next month I have an economical suggestion to make. Consider Hamilton Terrace as your head quarters and start off by early-morning trains short distances into the country – ~~take~~ walks about for hours wherever you please – dine cheap – and return by the late train – sometimes, where the Inn can be depended on, sleep and return next evening. I have a map of the country 25 miles round London, /, [del] which you can take possession of – and whenever I can make a holiday, I will help you to assume the character of Nature's housemaid and "scour the plains". If you want a cheap and healthy holiday plan there you have it!

You know as much about /our/ public festivities here, from the papers, as I do. I saw the Victoria and Albert and the two attendant steamers enter Boulogne harbour from the heights. It was a very pretty sight, and was fired at by large guns and small with the noisy loyalty proper to the occasion.<sup>3</sup> The reviews [del] I have not seen – hating dust, knowing nothing of soldiering, and having already assisted at military manoeuvres ~~erased~~ before the Emperor's arrival. The public concert was not loud enough for the open air – but some excellent players helped to make what music there was. The Fireworks were very grand – but we had fireworks of our own to let off on the same night and did not pay them so much attention as they deserved. Our illumination of this house was a veritable "blaze of triumph" – ask Charley to show you my letter giving an account of it. The public ball was not different from other public balls here - and was injured by threatenings of rain. Now we /are/ all quiet again, and the last dregs of the English excursionists have<sup>4</sup> drained off. I have much more to tell – but my paper is exhausted, and I shall see you I hope this day week. In the meantime keep up your spirits – give my love to Jane (whom I trust to find better when I see her) and believe me

Ever yours | WWC

My love to my mother and Charley, if you see them – they know that they make [sic] expect me back towards the end of next week.

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1. Referring to the extensive and enthusiastic review of *Hide and Seek* in the *Morning Chronicle* (7 September 1854, p. 7e-f), which concluded: 'We shall look forward eagerly to Mr. Wilkie Collins's next work of fiction; for, in our judgment, "Hide and Seek" displays greater knowledge of humanity, greater facility of expression, and greater maturity of talent generally, than either "Basil" or "Antonina."'

2. Hood remains unidentified, though the reference is presumably to another attempt to get *Hide and Seek* reviewed in the press.

3. To consolidate the Anglo-French alliance in the Crimean War, in July 1854 the French Emperor had invited Prince Albert to review the French troops massed outside Boulogne. See, for example, 'Prince Albert's Visit To The French Emperor', *Times*, Saturday, 9 September 1854, p. 6.

4. From here to the end of the letter, WC writes across what he has already written.

**[0185] TO HARRIET COLLINS, 13 SEPTEMBER 1854**

MS: Morgan (MA 3150/42). Published: B&C, I, p. 128. Summary: BGLL, I, p. 108.

Wednesday evening | September 13<sup>th</sup> /1

My dear Mother

There is a general break-up here on Friday next – so on Friday you may expect me at Hanover Terrace. The boat crosses at 1/2 past 3 in the afternoon – and there is a train from Folkestone which starts at 7 in the evening, and reaches town about 10. If we get through the Customs House in time this is the train we shall travel by, and I shall most likely be home soon after eleven. Let the servants sit up, with orders not to despair of me until 12 o'Clock has struck – by which time if I do not ring at the bell they may conclude that I have been obliged to stay at Folkestone – or change my plans in some way. Leave me some cold meat, and a bottle of beer, I shall want nothing more.

I hope I shall find you all right in your accustomed atmosphere of the Park. We are well out of the way of Cholera there, I should think. My love to Charley. All news I reserve till we meet.

In haste | Affectionately yours | W Wilkie Collins  
I have got the Morning Chronicle Review.<sup>2</sup> Some one sent it here. I will bring it for you in my trunk

- 
1. The letter is clearly sent from the Villa du Camp de Droite, Boulogne, the dating being confirmed by the correspondence with [0184] to Charles Ward, 10 September 1854.
  2. Again see [0184] to Charles Ward, 10 September, n. 1.

**[0186] TO [ROSA] BULLAR,<sup>1</sup> 25 SEPTEMBER 1854**

MS: Yale. Extract: Davis, pp. 150–151. Published: BGLL, I, p. 109 (as to Mrs Henry Bullar).

17. Hanover Terrace | Regent's Park | September 25<sup>th</sup> 1854

My dear Mrs Bullar,

Dickens's notes to me are only signed with his initials. I have cut the enclosed signature off one of his letters, which I cannot part with as it is full of references to our pleasant journey to Italy.<sup>2</sup>

Pray remember me kindly to all at Basset,<sup>3</sup> and if Henry is with you, tell him how sorry I was not to see him when he called here.

Very truly yours | W. Wilkie Collins.

- 
1. Since Henry Bullar seems never to have married, and old Mrs Bullar (Susannah Sarah Whatman Bullar, née Lobb) died back in 1835, this is likely to be Rosa Bullar, née Follett (c. 1817–96), the wife of John Bullar Jr, also a barrister. HC was particularly close to Rosa – see [0576] to HC, 20 April 1864.
  2. This must be CD's letter to WC of 14 December 1853, recorded in Pilgrim with the signature excised (VII, p. 226).
  3. Basset Wood, near Southampton, the home of the Bullars.

**[0187] TO MRS RICHARDSON,<sup>1</sup> [8 JANUARY 1851–8 NOVEMBER 1854]<sup>2</sup>**

MS: Private. Published: BGLL, I, pp. 109–110.

17. Hanover Terrace | Wednesday

Dear Mrs Richardson,

If I had my time, either morning or evening, at my own disposal, it would give me the greatest pleasure to join your party on the 16<sup>th</sup>. But I am just now tied too fast to my desk to escape, even for a few hours in the evening. Morning, noon, and night printer's boys are in the house, and morning noon, and night, I am obliged to answer their demands. This bustle and business will soon be over I hope; but my work will last me another week at least; and will therefore prevent me – however I may wish to do so – from accepting your kind invitation.

My brother has a dinner engagement for Thursday; but he will endeavour to get away in good time, and present himself at Radnor Place, before the festivities are over –

With kind regards to the Doctor, | Believe me, My dear Madam,

Yours very sincerely, | W. Wilkie Collins

To | Mrs Richardson

- 
1. Wife of William Richardson, MD, then the Collins family physician and resident at 17, Radnor Place, on the north side of Hyde Park (see Davis, p. 50).
  2. The dating remains uncertain. While WC lived at Hanover Terrace there were nine months with a Thursday 16 – January and October 1851; September and December 1852; June 1853; February, March and November 1854; August 1855. Among these, WC was not in London in September 1852 or August 1855, but was not known to be pressed by the printers on any of the other available dates. The notepaper, with an embossed crown in a circle with 'SUPERFINE SATIN PAPER' around it, suggests late 1854 or 1855. If WC were still busy with the Christmas number of *Household*

*Words*, published on 14 December, the best option might be 8 November 1854.

**[0188] TO EDWARD PIGOTT, 18 DECEMBER 1854**

MS: Huntington (Pigott Coll. Box 3, folder [1854] [Dec. 12]), with a lengthy 'Note'.<sup>1</sup> Published: Lawrence, pp. 396–398 (Note only, assigned to [December 1854]); B&C, I, pp. 129–131 (as two separate documents, the Note assigned to [December 1854]). Summary: BGLL, I, p. 110.

17. Hanover Terrace | Monday morning<sup>2</sup>

My dear Edward,

Thank you for the pains you are taking about my books. I have left *[del]* "Basil" at the office today. Will you explain to M. Forgues that the first edition in 3 volumes is out of print?<sup>3</sup> I am therefore obliged to send him the cheap edition.<sup>4</sup>

Don't talk about having no home to go to – you know you ~~at~~ are at home here. Come and eat your Christmas dinner with us – you will find your knife, fork, plate and chair all ready for you. Time six o'clock.

Millais is still staying with us. He has however got the most delightful rooms in a new artist's house, just behind the church with the extinguisher-spire in Langham Place.<sup>5</sup> He has a noble painting-room – a large bedroom, a bath-room and the full use of a kitchen, for £50 a year! Nothing in Paris, as cheap as that I suspect. How I should like to be with you!<sup>6</sup> how I wish I could get out of the way of the Patriots!<sup>7</sup> Nothing is left to send to the soldiers now – but Ices for next summer. Every man has his potted grouse, flannel waistcoats of the finest lambswool, /Bible/ prayer-book, and Butlers *[sic]* Analogy<sup>8</sup> – (to wipe his a-se with). Our virtuous country women have been dancing with the Russian officers at a ball at Brighton – that is the last war news.<sup>9</sup>

The paper goes on famously – I have done an article for this week on Chaucer, apropos of Bell's admirable edition.<sup>10</sup> The Christmas number of *Household Words* has made a great impression. It is thought the best – a noble, an exquisite story by Dickens in it – a delightful sketch of two French children by Sala. *[del]* My "Poor Traveller" is a broken-down Lawyer – who has "given satisfaction", I am glad to say.<sup>11</sup> I am just putting the last hand to the Finale of my play<sup>12</sup> – more, however of this, and many things when we meet.

Mind you come on Christmas day

Affectionately yours | W.W.C.

There are no /French/ books or plays I particularly want just now – or I should take advantage of your kind offer – give my respects to /M./ Regnier if you see him again, and if he remembers me.<sup>13</sup>

Note

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It seems to me that people who think this new Proclamation by the Pope of the Immaculate Conception of the Virgin Mary,<sup>14</sup> likely to damage the Papist Church, take rather too hasty a view, and decide (as it appears to me) quite erroneously.<sup>15</sup> Damage to the Papist Church can only come from the Papists themselves. If this new piece of sacred Tom Foolery shakes the faith of individuals /Romanists/, or disunites congregations, down the Church may go in good time certainly. If it does neither, the Church stands firm. That seems clear enough to begin with.

Now what shakes a man's faith? – an outrage on his common sense or rather a flat official contradiction to whatever is purely the result of the exercise of his reasoning powers. Such a contradiction to the reasoning power of any man woman or child in this world (not absolutely an idiot *[sic]*) may most certainly be found in this new Proclamation. But how can that affect individual Romanists – or Romanist congregations. Does any Papist make use of his reason when he lets his Church give him his religion? Does not his Church expressly tell him he must give up his reason, and accept mysteries which outrage it, implicitly as matters of faith Does not every good Papist – who will not let his butcher, baker, wife, or children, rob /him/ of one particle of his common sense if he can help it, voluntarily hand that common sense over altogether to the

keeping of his Priest whenever his Priest asks him for it? If this be true – and I can't see how it can be otherwise than true – where is the common sense, where is the reasoning power, to be outraged and contradicted among Papist congregations by the Pope's new Proclamation? What is there in the Immaculate Conception to outrage millions of people who believe (if one may abuse the word by using it in such a sense) – who believe in “the Real Presence”? When Smith, a ~~Pap~~ lay Papist, believes that if he gives money to Jones a clerical Papist [~~del~~] to pray his soul out of Purgatory, Jones will succeed if Jones prays fairly up to his terms, what in Heaven's name is there in the Immaculate Conception to stagger Smith?

For these reasons I think that the new Proclamation will rather be popular than otherwise inside the pale of the Papist Church.

Outside it has outraged the independent thinkers (a minority) and the Protestant Party – another minority compared with dunderheaded humanity in general. [~~del~~] Said Dunderheaded humanity – when it falls to being religious, wants anything you please in a religion – except common sense. In an age when thousands of people join the Mormons, I cannot see, for one, why the Immaculate Conception should stand in the Papists' way in making new converts. If infinite weakness, [~~del~~] eagerly swallows infinite nonsense at the hands of Joe Smith, why [~~del~~] not at the hands of Pius the Ninth? – I am not at all sure that this consideration has not weighed privately with the Sacred College – and that ~~they~~ /the theological physicians of long standing/ have not slyly dropped a fresh infusion of nonsense into their great dogmatic dose, with the wise purpose of not letting even the smallest quack /in the same line of business/ go too far ahead before them. /

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1. While the Note is not physically attached to the letter at Huntington, or explicitly referred to in it, the dating, paper and ink all suggest that the two documents belong together. Lawrence (p. 399 n. 10) considers that the Note might be associated with [0179] to Pigott, [4/11/18 July] 1854, which he assigns impossibly to '12 or 19 December 1854'. Lawrence also suggests that the Note might have been 'intended for publication in *The Leader*' (p. 392), though the style and tone suggest rather a personal response to an opinion expressed by Pigott. WC's letter itself is clearly written point by point in reply to one just received from Pigott, which might well have included a comment on the recent Papal Encyclical.

2. Dating from the only Monday available between the publication of the 1854 Christmas number of *Household Words* and WC's piece on Chaucer in the *Leader*.

3. On Forgues, see [0145] to F.O. Ward, 5 March 1853.

4. This edition, not recorded in Gasson (p. 15), must be Vol. 20 in the 'Bentley's Railway Library', advertised as 'Double vol., 2s.' in the *Times*, Thursday, 6 April 1854, p. 13a.

5. At Langham Chambers across from All Souls' Church – see Fleming, pp. 141–143.

6. As the references to Forgues and French books suggest, Pigott was clearly paying a visit to Paris.

7. Referring to the wave of patriotic fervour during the Crimean War, which tended to take the form of supplying comforts for the stricken soldiers – see, among many examples, 'Comforts for the Crimea', *Daily News*, Monday, 25 December 1854, p. 3.

8. Referring to *The Analogy of Religion, Natural and Revealed* (1736) by Joseph Butler, Bishop of Durham (1692–1752).

9. Referring to a recent letter to the *Times* (Friday, 15 December 1854, p. 8), complaining that, at a ball at Brighton Pavilion on December 12 for the benefit of the Patriotic Fund, English ladies were seen dancing with Russian officers 'whose brethren in arms ... have been engaged in the cowardly act of stabbing ... our poor wounded men and officers'.

10. Unsigned, 'Chaucer', *Leader* (23 December 1854) pp. 1215–1216. This was a lengthy review of the first volume of *Poetical Works of Geoffrey Chaucer*, ed. Robert Bell (London: Parker & Son, 1854), eventually completed in eight volumes.

11. Referring to 'The Seven Poor Travellers', the *Household Words* extra Christmas number for 1854, issued 14 December. The first tale was by Dickens, the second and fifth by Sala, the third and seventh by Adelaide Procter, the fourth by WC – afterwards reprinted as 'The Lawyer's Story of a Stolen Letter' in *After Dark* (1856) – and the sixth by Eliza Lynn.

12. Presumably referring to *The Lighthouse*, first performed on 16 June 1855 at Tavistock House by CD's amateur company, and first professionally staged on 10 August 1857 at the Royal Olympic Theatre.

13. François Régnier (1807–85), leading French actor with the Comédie Française. See [0763] to him of 30 August 1867.

14. On 8 December 1854, Pope Pius IX issued the Encyclical, *Ineffabilis Deus*, which formally pronounced the doctrine of the Immaculate Conception of the Virgin Mary herself (not that of Jesus). The key statement read:

Declaramus, pronuntiamus et definimus doctrinam quae tenet beatissimam Virginem Mariam in primo instanti suae conceptionis fuisse singulari Omnipotentis Dei gratia et privilegio, intuitu meritorum Christi Jesu Salvatoris humani generis, ab omni originalis culpae labe praeservatam immunem, esse a Deo revelatam, atque idcirco ab

omnibus fidelibus firmiter constanterque credendam.

(‘We declare, pronounce, and define that the doctrine which holds that the most Blessed Virgin Mary, in the first instance of her conception, by a singular grace and privilege granted by Almighty God, in view of the merits of Jesus Christ, the Saviour of the human race, was preserved free from all stain of original sin, is a doctrine revealed by God and therefore to be believed firmly and constantly by all the faithful.’)

‘Papal Encyclicals Online’. URL: <<http://www.papalencyclicals.net/Pius09/p9ineff.htm>>

15. For example, the *Times* carried a very critical piece the next day which concluded, ‘We shall await with some curiosity this bold experiment on the credulity of mankind.’ (9 December 1854, p. 7a-b). The considered judgment of the *Leader* itself appear in an editorial entitled ‘The “Immaculate Conception”’ (13 January 1855, pp. 37–38): ‘If anything has risked the gradual march of the Holy Catholic Church into a new century without total disruption, it is this foolish attempt to stake its existence upon a new axiom of dogmatic physiology uttered in the fifth decade of the nineteenth century.’

### [0189] TO CHARLES WARD, [LATE 1854]<sup>1</sup>

MS: Morgan (MA 3151/86). Published: BGLL, I, pp. 110–111.

Wednesday

My dear Ward,

Will you ask your porter or Stationer to buy for me

Tales of the First French Revolution | translated by the | author of | Emilia Wyndham?

They appeared some time ago in the Parlour Library – now published by Hodgson in Paternoster Row.<sup>2</sup>

I positively cannot get the book in this neighbourhood – though I order it. The damned fools send me Lamartine’s Pictures of the French Revolution – History of the Girondins – everything but the right book. You have more sensible people about you, and may succeed if you write down the title for them. I want to consult these tales as soon as possible to make quite sure that I am not unconsciously getting on their ground in my present story.<sup>3</sup>

Look into the book when it is got. If there is a story in it called “Sealed orders” or “Secret orders” – it is the right thing.<sup>4</sup> I have a horrid presentiment that even your emissaries will make a mistake if they possibly can.

Ever yours | W.W.C.

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1. Conjectural dating based on the reference to the preparations for writing ‘Sister Rose’. CD had read the first half of the story by 19 March 1855 (Pilgrim, VII, p. 570).

2. *Tales of the First French Revolution*, collected by Anne Marsh (1791–1874), author of *Emilia Wyndham* and other novels, appeared in 1849 as vol. 31 of the Parlour Library, initially published by Edward Lacey. See [0225] to Thomas Hodgson of 1 November 1855.

3. WC’s short story ‘Sister Rose’, set at the time of the French Revolution and published in four parts in *Household Words*, 7–28 April 1855.

4. Marsh’s *Tales* does not include a story under either title, though its second sequence, entitled ‘Family Pictures; or, The Life of a Poor Village Pastor and His Children’ and apparently based on *Familiengeschichten* (‘Family Stories’, 1797–1804, 12 vols) by the German novelist August Lafontaine, prominently features the sisters Lisa and Mina who both fall in love with the same man, and contains, among its sixty-five chapters, one entitled ‘The Secret’ (Chapter XXV, pp. 122–131).

### [0190] TO EDWARD PIGOTT, [1854]<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 111.

Wednesday afternoon

My dear Edward,

Will you send me a proof of the article inside, by post or any how you like, as soon as possible? – and I will bring it corrected to the Office on Friday afternoon.

Will you also, at the earliest convenience, ask Mr Galloway<sup>2</sup> to ascertain at the Haymarket

whether my name is down, or not – and, if it is, whether I can take in a friend, as well as myself? I got in, the last time I tried; but there was an explanation and botheration. The application had been received, but the name not put down. Then there was another Mr Collins (D—n him, whoever he is!) who did the theatres for some other paper – so perhaps it is desirable to see that “Mr Wilkie Collins”<sup>3</sup> is set down for the Leader or there may be confusion. I only trouble you about this, because three words from Galloway spoken at the right time will set it all right. Affecty yours

W.W.C.

You have not yet come for the walk!

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1. Since neither the play nor the article in the *Leader* referred to can be pinned down, this letter can only be allocated generally to 1854, when WC was most active as a theatre critic.
2. Alfred Edmund Galloway, on the *Leader* payroll from 1852, and registered as its printer and publisher from 21 October 1854 to 10 July 1858.
3. The forename is in fact underlined three times.

### [0191] TO EDWARD PIGOTT, 21 JANUARY 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 111–112.

17, Hanover Terrace | Sunday

My dear Edward,

I am inundating you with letters – but I have a solemn purpose to answer by the present epistle. A West Indian Friend of Thomas Price's has sent a letter of introduction to me,<sup>2</sup> and a card informing me that he lives at Gibson Square Islington. I dare not attempt to find the place out, but I will ask him to dinner – and take the chance of his finding us out. He has never been in England before, and I should think would turn out in consequence rather an amusing fellow. He has behaved excellently to Price, who strongly recommends him (through me) to your kindness as a West Indian Waif and Southern Stray on our national shores. If I ask him to dinner at six on Saturday next will you come? Also keep yourself as disengaged as you can for Monday the 29<sup>th</sup> or Tuesday – on one of which days, most likely, Dickens will be here to go to the Marylebone.<sup>3</sup>

Affectionately yours | WWC

I intend to do you the very best review I can of Etty, for the next number.<sup>4</sup>

How about that (possibly-to-be-d—d) Play of mine? Has it been sent? and lost? Or is it still at the Office?<sup>5</sup>

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1. Dating from the review in the *Leader*.
2. Thomas Price has not been fully identified but is an old friend of the Collins family. See to HC of 14 August 1850 [0077] and 29 July 1853 [0149].
3. The Royal Marylebone Theatre was playing *As You Like It* on both these nights, starring William Wallack and his wife.
4. ‘William Etty, R.A.’, *Leader* (27 January 1855), pp. 90–91, was a review of Alexander Gilchrist’s *The Life of William Etty, R.A.* (1855).
5. The play is unknown – but see [0212] to Pigott of 9 June 1855.

### [0192] TO GEORGE BENTLEY, 24 JANUARY 1855

MS: BL (Add. 46652, ff. 247–8). Published: B&C, I, p. 136. Summary: BGLL, I, p. 112.

17, Hanover Terrace | Regents Park | January 24<sup>th</sup> 1855 /

Private

My dear Sir,

Yesterday, in clearing out one of my study-table drawers, I disinterred the enclosed account of the Second Edition of the “Rambles”.<sup>1</sup> Will you kindly hand it to Mr Marsh to make up to the present time, and to place among the expenses incurred the £10, which you obliged me

by advancing to Mr Brandling?<sup>2</sup>

Our second edition has now been published three years! – and, for the sake of the novelty of the sensation, I should like to feel, this year, that it has returned something – however little – to the “owners on both sides”. Will you, therefore, kindly send me a cheque, when your settling day comes, for whatever share of the profits I may be entitled to, up to the present time? As to the copies on hand, I am sure you will agree with me that any attempt to dispose of them now, would be perfectly useless. We must wait till better times. The war has certainly had a specially disastrous influence on us.<sup>3</sup> I was privately informed, some little time since, that the Great Review of “Hide and Seek” was actually in type, and that but for Sebastopol, the Thunderer’s notice would have appeared some months ago.<sup>4</sup> After this, you will not be surprised to hear that I side with Bright on the subject of the war!<sup>5</sup>

Faithfully yours | W. Wilkie Collins  
To | George Bentley Esqr.

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1. The second revised edition was published with the original lithographs in late 1851 (dated 1852).
2. Henry C. Brandling, who created the lithographs for *Rambles*.
3. In March 1854 France and Britain had entered the Crimean War to prevent Russia from taking over territory from the declining Ottoman Empire. The war had had a depressing effect on the sales of fiction in particular.
4. *Hide and Seek* had been published in three volumes in June 1854, but in the event no review appeared in the *Times* – see [0171] to J.T. Marsh, 17 June 1854. The siege of the Russian naval base at Sebastopol had begun on 17 October 1854 but the city fell only on 9 September 1855.
5. John Bright (1811–1889; *ODNB*), son of a Lancashire miller, advocate of free trade, and MP for Durham from 1843. On 31 March 1854 he had made an impassioned speech in the House of Commons protesting the declaration of war on Russia.

### [0193] EDWARD PIGOTT, 26 JANUARY 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 112–113.

Friday morning

My dear Edward,

I have just written to George to tell him we are coming down by the 4.50 train, the day before the wedding.<sup>2</sup> – Mind you are in time! As to hindrances – there must be none allowed. Go you must.<sup>3</sup> As to George, nothing ought to pass his lips on Wednesday but oysters, and the strongest Port Wine.

You say in your letter “I return the Mss”. Is the word will left out between “I” and “return”? – Nothing has reached me but “Fanny Fern”,<sup>4</sup> up to this time of writing ( $\frac{1}{2}$  p<sup>t</sup> 3). Have you sent the Play?<sup>5</sup> There is no hurry. I only want to be certain that it is not lost /

Send me books – more books – Fanny Fern is only fit for the Water Closet<sup>6</sup>

Affectionately yrs | WWC

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1. The Friday before the wedding mentioned in the letter.
2. Edward’s younger brother George Octavius married Maria Matilda Ricketts at St Swithin’s, Walcot, in Bath on Thursday, 1 February 1855.
3. Here ‘you’ is triply underlined.
4. Novel by Sarah Payson Willis (1811–72), also known as Parton after her third husband, James Parton, American feminist and children’s writer under the name Fanny Fern.
5. See [0191] to Pigott of 21 January 1855.
6. WC attacked her best-selling novel *Ruth Hall* at length in the *Leader* – see [0196] to Pigott of 6 February 1855.

### [0194] TO EDWARD PIGOTT, 3 FEBRUARY 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, folder [1855] [Feb. 3]). Published: BGLL, I, pp. 113–114.

17. Hanover Terrace | Saturday

My dear Edward,

I have just read the new number, and have detected a mistake in the Literature which must be guarded against for the future. The article called "Five Fictions" is I suspect one that must have stood over some little time.<sup>2</sup> At any rate it contains a review of a book called "The Old Chelsea Bun House",<sup>3</sup> which I reviewed in a Batch a few weeks since.<sup>4</sup> You will see it by referring to the File – and will see also that, although I noticed the antique pretension of the book unfavourably, I spoke far more enthusiastically of it than Reviewer No 2 – picking out characters by name for special commendation – and so forth. There is a second error of double-work of the same kind in the same article – only luckily I have only contemplated the notice this time. You sent me "The Step-Son" to review. It is now on my table!!! and yet there it is noticed this week!!! How the deuce has this happened? How was the Step-Son reviewed, without the book? and the Bun House too, which is still in my possession? Is anybody at work on "Wolfert's Roost"?<sup>5</sup> or "The Warden"?<sup>6</sup> – both of which I think of tackling this week. Let me know the names of all the books done by others before I get to work for you this week. Also if there is any over matter left of long-standing, would it not be better (for fear of future accidents) to have it rigidly examined with reference to the File? It is a capital number of the paper – variously vigorous and interesting.

I hope you have quite recovered from your depression, from Bailey and from Balaklava!<sup>7</sup> Any news (erotic or otherwise) of dear old George will be welcome.<sup>8</sup> I go to Paris tomorrow week.<sup>9</sup>

Affectionately yours | W.W.C.

Don't forget a line or two in next week's Summary for Bentley's new speculation.<sup>10</sup> It really deserves mentioning, as a plucky experiment in these barbarous times. His account to me of the state of the book trade was something awful. Damn and blast the War!

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1. Dating from the reference to WC's trip to France the following week, the reference to the newly married George and the contents of the *Leader*.

2. 'Five Fictions', *Leader* (3 February 1855), pp. 115–116.

3. Anne Manning, *The Old Chelsea Bun House; A Tale of the Last Century* (London: A. Hall Virtue & Co., 1855).

4. *Leader* (6 January 1855), pp. 19–20.

5. 'Geoffrey Crayon's New Sketch Book. *Chronicles of Wolfert's Roost and other papers*. By Washington Irving', *Leader* (24 February 1855), pp. 187–188.

6. 'The Warden by Anthony Trollope', *Leader* (17 February 1855), pp. 164–165.

7. Apart from the battle in the Crimea, the allusions here escape us.

8. Edward's brother had married on 1 February 1855.

9. WC left for France on the morning of Sunday, 11 February 1855.

10. See notes to [0196] to Pigott of 6 February 1855.

### [0195] TO EDWARD PIGOTT, 5 FEBRUARY 1855

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 114

17 Hanover Terrace | February 5<sup>th</sup> 1855

My dear Edward,

I have just a minute since the receipt of your letter to thank you for the cheque, and to say that I will get the Reviews done. Delighted to hear about George. I shall be at the office in a day or two.

Affectly | W.W.C.

Very glad to hear of Carrs [*sic*] Election<sup>1</sup>

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1. The Rev. W. H. Carr was elected to the Garrick Club on 3 February 1855.



**[0196] TO EDWARD PIGOTT, 6 FEBRUARY 1855<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 115.

17 Hanover Terrace | Tuesday

My dear Edward,

I am engaged tonight, Wednesday, and Thursday – so I am afraid I can't manage the Drama in the event of nobody being ready, surely the Times critique would do – a play of Boucicault's is of no great consequence.<sup>2</sup>

Read the enclosed Review in the copy, before you send it to the Printer's. If it is too fierce with the Publishers, cut out just as you please.<sup>3</sup> The notice is instead of Batch – for which I have nothing like books enough. – you shall have Washington Irving<sup>4</sup> and the British Institution<sup>5</sup> – and anything else I can get time for, before I go.<sup>6</sup> I shall be at the office I hope on Friday.

I can't write for summary without Bentley's Prospectus – Keep a place open (not more than three or four lines) in the Summary, and I will get another Prospectus somehow.<sup>7</sup>

Affectionately yours | W.W.C.

- 
1. Dating from the various publications referred to in the letter.
  2. *Janet Pride* by Dion Boucicault opened at The Adelphi on 5 February and was reviewed in the *Times* (6 February 1855, p. 7d), while a short notice only appeared in the *Leader* (10 February 1855), p. 141.
  3. 'A New Bookselling Dodge. *Ruth Hal: A Domestic Tale of the Present Time*. By Fanny Fern', *Leader* (10 February 1855), p. 139–40. The book was considered 'utterly unworthy of review' but for what it tells us about the 'new system of puffing'.
  4. Review of Irving's *Chronicles of Wolfert's Roost* in the *Leader* (24 February 1855), pp. 187–188.
  5. 'The British Institution', *Leader* (10 February 1855), pp. 140–141.
  6. WC went to France with CD on Sunday 11 February 1855.
  7. An untitled paragraph approving a new publishing venture on the part of Richard Bentley, to produce high quality cheaper editions at 6s, appeared in the *Leader* (10 February 1855), p. 136.

**[0197] TO GEORGE BENTLEY, 9 FEBRUARY 1855**

MS: BL (Add. 46652, f. 250). Published: BGLL, I, p. 116.

17. Hanover Terrace | Regents Park | February 9<sup>th</sup> 1855 /

My dear Sir,

I beg to acknowledge the receipt of Mr Bentley's cheque for £13.2.8 – being my share of the profits of the Second Edition of "Rambles Beyond Railways" up to the date of February 1855.<sup>1</sup>

Faithfully yours | W. Wilkie Collins

To | George Bentley Esqre

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1. WC had asked Bentley to make up the accounts in [0192] to Bentley of 24 January. No record of this payment appears in HC's bank account so it might have been a cheque payable to WC or bearer which he simply cashed (Coutts: Exors WmC).

**[0198] TO HARRIET COLLINS, 14 FEBRUARY 1855**

MS: Morgan (MA 3150/43). Published: B&C, I, pp. 136–138. Summary: BGLL, I, p. 116.

Hotel Meurice | Paris | February 14<sup>th</sup> 1855/

My dear Mother,

We got here on Monday evening,<sup>1</sup> with much less suffering from the cold than we had anticipated. The sea-passage was, for the time of year, an easy one, the greatest sharpness of the frosty air being on land, at Boulogne. Here, the difference between the French atmosphere and the English made itself piercingly felt. Compared with French frost, our national frost seems to be always wrapped up in more or less /of/ soft fog. We should have felt this difference unpleasantly enough on the railway from Boulogne to Paris – but for the excellent metal cases of

boiling-water placed in each carriage, and renewed several times in the course of the journey. These kept our feet and legs warm, and made the air like the air of a room. Tell Charley, with my love, that we passed, *[del]* beyond Amiens miles of fields overflowed, and now covered with the smoothest perfectest ice, unmarked by the traces of a single skate.

We are settled here in a delightful apartment, looking out on the Tuileries, gorgeously-furnished drawing-room – bedrooms with Turkey carpets – reception room – hall – cupboards – passages – all to ourselves. Paris is almost snowed up. The Boulevard /pavement/ is inches thick with snow and ice – the Cafés are filled with shivering Frenchmen who congregate round the stoves.<sup>2</sup> It is the height of the gay season here, in spite of the Siberian state of the weather. The great masked ball at the Opera takes place this week. The two Theatres we have been to *[del]* up to this time, proved to be well filled. In short Paris amuses itself as gaily as ever, and only talks occasionally on the *[del]* miserable subject of the war in the East.<sup>3</sup>

The principal effect of the Alliance here seems to be shown in the great additional number of English inscriptions one sees *[del]* in the shop windows, and in the increase of the *[del]* once rare class who speak English. Shopkeepers, cabmen & waiters, ~~and~~ if they only know two words of our language, let off those two words at our countrymen in the most vehemently persevering way. I suppose this is by way of practising for the Exhibition time.<sup>4</sup> The building is externally nearly complete. The roof only is of glass – all the rest is stone-work of the solidest kind – evidently built to serve some permanent purpose quite unconnected with Sight-seers and Exhibitions.

I think we shall be away about ten days, dating from the day of our start. But nothing is positively settled yet. Put any letters that come for me, away in a drawer – and tell any enquiring friends, generally, that I shall be back towards the end of the month.

Mind you write me an answer to this, directing simply “Hotel Meurice, Paris” – and telling me how you and Charley are, and any home news there is. I shall most likely write again, and ~~tell~~ warn you of the exact day of our return.

ever Affectionately yours | W. Wilkie Collins

I suppose my parcel has gone safely to Parkers by this time – and that Charley and Ward have settled the money-matters with my cheques – also that my packet of books went to Pigott. /<sup>5</sup>

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1. WC was travelling with CD.

2. A *Times* report dated February 14 read: ‘Paris represents something of a Crimean aspect today, as far as deep snow, bitter cold and high winds may produce the resemblance.’ (16 February 1855, p. 7).

3. Again referring to the Crimean War in which Britain and France were allies.

4. The Exposition Universelle, designed to rival the 1851 Great Exhibition in London, was held in the new Palais de l’Industrie in the Champs Elysées from 15 May to 15 November 1855.

5. In this letter WC makes no mention of being unwell, though CD writes to François Regnier on the same day: ‘Collins not being very well has seen Dr. Olliffe, and the Doctor has given him some strong medicine, and has cautioned him not to go out in the snow for two or three days, except in a carriage and then well wrapped up.’ (Pilgrim, VII, p. 537).

## [0199] TO HARRIET COLLINS, 19 FEBRUARY 1855

MS: Morgan (MA 3150/44). Published: B&C, I, p. 138. Summary: BGLL, I, p. 116.

Hotel Meurice | Monday Feby 19<sup>th</sup>/

My dear Mother,

We propose leaving this tomorrow (Tuesday the 20<sup>th</sup>) – sleeping at Boulogne on Tuesday night, and crossing, weather permitting on Wednesday – in which case we shall be due at London Bridge at a quarter past nine on Wednesday night. The only delay which can take place may be occasioned by the state of the sea. If we find it blowing a gale we shall probably wait a day for calmer weather. But no such necessity will I hope occur. Under any circumstances, leave the door on the latch /and a kettle with some warm water at the fire and some wine on the table/ on Wednesday night – for we may be after our time in consequence of the snow.

It has been three degrees colder here than in London. But we have been amusing ourselves

in spite of the Polar state of the temperature. Did I tell you *[del]* before I started, that we meditated a further trip to Bordeaux? I think not. We have been obliged to give up this “mad” idea (as you would call it); the Railway traffic in the West of France having been literally stopped altogether by the snow.

We have escaped with only two dinner parties, and have had our time to ourselves for the most part, from morning till night. I must wait till I see you to tell you all *[del]* our adventures – having neither time nor space to write about them now. With love to Charley

Affectionately yours | W. Wilkie Collins

### [0200] TO EDWARD PIGOTT, 22 FEBRUARY 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 116–117.

17. Hanover Terrace | Thursday evening

My dear Edward,

I got back last night – not at all well, but having enjoyed my trip very much nevertheless.

I gave your message to Regnier,<sup>2</sup> who sends all sorts of kind regards in return, and desires me at the same time to upbraid you for never having sent him two Guide-books to the Palace at Sydenham, written by the late S. Phillips,<sup>3</sup> which Regnier says you promised to get for him. “Je veux mon Sydenham – ou mourir!”<sup>4</sup> were his last words to me, as we shook hands.

I went twice to Galignani’s – but no packet had arrived for you. The second time, I caused special inquiries to be made – but they only resulted in the fact that nothing had come directed to you. This was on Monday afternoon – and we left Paris on Tuesday morning.

Send me any books you have for next week – and come yourself and have a gossip. My maladies will keep me at home both morning and evening. So choose your own time.

Any more news of George?<sup>5</sup>

Affectionately yours | W.W.C.

The last admirable article on “A National Party” is quoted at full length in Galignani.<sup>6</sup>

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1. WC went to France with CD on Sunday 11 February 1855, returning on Wednesday evening 21 February 1855.

2. On Regnier, see [0188] to Pigott, 18 December 1854.

3. Samuel Phillips (1814–54), reviewer for the *Times*. His *Guide to the Crystal Palace and Park* was published in 1854 and went through three editions that year.

4. ‘I want my Sydenham, or to die!’

5. Pigott’s brother who had married at the beginning of February.

6. *Galignani’s Messenger*, the English language daily newspaper published in Paris. The article referred to is ‘A National Party. The Next Step in the Enquiry’, from the *Leader* (17 February 1855), p. 156.

### [0201] TO EDWARD PIGOTT, 14 MARCH 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 117–118.

Wednesday /

My dear Edward,

I can easily make an article out of the books I have got<sup>2</sup> – and one for next week on the novel called “Thorney Hall”<sup>3</sup> – which is a very nice story, far beyond the average.

The first edition of “Antonina” was all sold – Of the second, we had some “remainders” left which were disposed of to Tegg (I think).<sup>4</sup> The only way of procuring the book is to get a second hand copy. If you don’t mind sending to Mudie’s – or failing there to Willis’s in Covent Garden, or Tegg’s which would perhaps be better – I will repay you the money disbursed, I am almost certain I saw the book for sale in Mudie’s Catalogue at 7/6 – where old novels range from six to nine shillings – which last is the maximum price it would be desirable to give. I can’t go to Mudie’s myself, in the state I am still in – Half an hour’s walking or riding is as much as I can safely manage.

I shall send you the article tomorrow – leaving the proof this time to your care.

Affectly yours | W.W.C.

Thank you for promise of the cheque. I wish I could afford to work without wanting cheques for the present – But I am as poor as Job just now – in addition to my other misfortunes – and am hard put to it to tide comfortably over the next three or four months – Ah! that d—d money!<sup>5</sup> “Maupertuis! cher Maupertuis, que notre vie est peu de chose!”<sup>6</sup> When I think of the asses who roll in money!

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1. Dating from the review of *Thorney Hall*.

2. The review ‘A Strong Minded Heroine. *Grace Lee. A Tale*. By Julie Kavanagh’, in the *Leader* of 17 March 1855, is probably by WC. But he did not review any others that week – these may have been held over to accompany his review of *Thorney Hall*.

3. ‘Four Novels’, *Leader* (24 March 1855), pp. 282–283, included a review of *Thorney Hall: A Story of an Old Family* by ‘Holme Lee’ (1855). WC liked the novel and correctly guessed that the pseudonym was a woman’s – in fact that of Harriet Parr.

4. William Tegg & Co., booksellers and publishers of 85 Queen Street, Cheapside.

5. Presumably with passages like this in mind, Lycett states, ‘On more than one occasion he [WC] had to chase payments from Pigott, who, as a result of the problems associated with his family estate, was also surprisingly strapped for cash.’ (p. 138).

6. ‘Maupertuis! dear Maupertuis, what a little thing our life is.’ Referring to Pierre Louis Moureau de Maupertuis (1698–1759), free-thinking French mathematician and scientist, a member of the Royal Society who put forward the idea of the survival of the fittest. WC quotes from the opening of the Ode to Maupertuis (‘La vie est un songe’) by Frederic the Great of Prussia, as cited in Boswell’s *Life of Samuel Johnson*.

## [0202] TO PETER CUNNINGHAM,<sup>1</sup> 16 MARCH 1855

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 118–119.

17 Hanover Terrace | March 16<sup>th</sup> 1855

My dear Peter,

Are you engaged to propose any new candidate for the Garrick just now? If not, you would very much oblige me by proposing a friend of mine, and Millais’ and Leech’s (among other members),<sup>2</sup> who is a good “clubbable” fellow – young, and so enthusiastically devoted to Painting that he sold out of the army to become an artist, and is now studying with all his heart and might to become worthy of his new profession. Mr Luard<sup>3</sup> (the candidate) is now living in the same Chambers with Millais, who will furnish you with all due particulars of Christian names &c &c

Leech will second Mr Luard, but he thinks it very desirable – as of course I do, too – to have him proposed by a member of the Committee. Hence the present application to you. If you can help us, I am sure you will.

Ever yours | W. Wilkie Collins

To | Peter Cunningham Esqre

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1. CD’s friend Cunningham was a member of the Garrick Club from 7 February 1852 until 14 April 1860.

2. John Leech (1817–64: *ODNB*), painter and illustrator – see [0600] to HC, 3 November 1864. A member of the Garrick Club from 21 April 1849 until his death.

3. John Dalbiac Luard (1830–60: *ODNB*), who exhibited at the Royal Academy from 1855. Member of the Garrick Club from his election on 7 April 1855 until his death.

## [0203] TO E. M. WARD, 13/20 MARCH 1855

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 41–42 (dated ‘[20 March 1855]’); B&C, I, p. 139 (also dated ‘[20 March 1855]’). Summary: BGLL, I, p. 119.

17 Hanover Terrace | Tuesday

My dear Ned,

I have ordered the Athenaeum, and shall read the article about you with the greatest

interest[.] /Mr/ Darvill's letter puts me up to the facts of the case which are certainly disgraceful enough.<sup>1</sup> The whole question of protection of the interests of ~~artis~~ authors as well as artists in their own works, is coming before the public – in connection with the taking off of the Newspaper Stamp, which will enable any scoundrel who starts a low paper to steal articles from good papers – or whole books, with perfect impunity, as the act now stands – just in fact as the scoundrel stole your name and sold his copy of ~~th~~ your picture with it.<sup>2</sup> If nothing else will do, the authors must have A League and the Artists must join them. Parliaments and hereditary legislators don't care a straw about us or our interests – we must somehow make them care.

I will mention the case to Dickens of course the next time I see him – or, if I don't soon get well, – the next time he comes here.<sup>3</sup> I am in the Doctor's hands again – a long story which I will not bother you with now.

[*del*] I hope Mrs Ward is progressing satisfactorily towards what some French author calls "the Sublime Fact of Maternity."<sup>4</sup> My love to the children. My mother has been laid up with Influenza – and is only just out of bed. Charley goes on slowly – slowly – with his picture. We are all sick and sorry together – but as patient as righteous Job – and as cheerful about "the good time coming" as Mr Henry Russell the eminent vocalist.<sup>5</sup>

My mother sends all kind messages – so does Charley. Millais has been ill in bed, to complete the partie carré [*sic*].<sup>6</sup> He has only just got to work again.

Ever yours | W.W.C.

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1. On Monday 5<sup>th</sup> March a case was brought before the Marlborough Street Court by Ward to seek remedy for the injury to his artistic reputation caused by the fact that a poor copy of his 1851 painting 'James II receiving Intelligence of the Landing of the Prince of Orange' had been sold as an original. Appearing in court, Ward's solicitor Henry Darvill pointed out that existing statutes provided no suitable remedy in such a case, and suggested that a law should be enacted setting up a public system for the registration and validation of original paintings. The case was reported under the heading 'Pictorial Copy-right and Copy-wrong' in the *Athenæum* of Saturday, 10 March, pp. 294–295. In the issue of 17 March, p. 322, under the same heading, there appeared a longer article commenting on the correspondence generated and the various issues raised. This article cited a detailed letter from Darvill (dated 10 March), which clearly pointed the finger of blame in the Ward case at the dealers Melton and Clark. The fact that WC has seen Darvill's letter but not the *Athenæum* article implies that a copy of the letter must have been sent to him by Ward. Some doubt remains, then, whether WC's letter dates from the Tuesday after the appearance of the first or the second article in the *Athenæum*.

2. The 'act' referred to here is the 1842 Copyright Act 5&6 Victoria c.45, which left open the question of copyright in newspapers. But, in thus defending the rights of authors and artists, WC here takes a reactionary position on the abolition of the tax on newspapers, then being debated in Parliament. The Newspaper Stamp, which prevented the legal production of cheap newspapers for the masses, had been reduced from fourpence to a penny in 1836 and was finally abolished in June 1855. Generally on the fight against the 'taxes on knowledge', see Richard Altick *The English Common Reader* (Chicago, 1957), pp. 318–354.

3. Dickens had of course been involved in a number of previous attempts to form such a "League" of authors – the Society of British Authors (1843), the Association for the Protection of Literature (1843–9) and the Guild of Literature and Art (1850–97) – none of which were conspicuously successful. See Bonham-Carter, *Authors by Profession*, pp. 77–89.

4. Referring to the approaching birth of the Wards' third child (Eva), which in fact took place on 27 March.

5. 'The Good Time Coming', a poem by Charles Mackay (1814–89), editor of the *Illustrated London News*, and set to music by the tenor Henry Russell (1813–1900), was one of the most popular songs of the period.

6. Thus for *partie carrée* (French), meaning 'group of four people'; literally, 'square party', frequently in the case of card games.

#### [0204] TO THE EDITOR OF THE *ATHENÆUM*,<sup>1</sup> 28 MARCH 1855

MS: Unknown. Published: 'Pictorial Copy-right and Copy-wrong', *Athenæum*, 1431 (31 March 1855), p. 380, our copy text;<sup>2</sup> BGLL, I, p. 119–121.

London, March 28.

Will you allow me to add a word or two to the plan suggested by your last Correspondent for the prevention of picture piracy?<sup>3</sup> The remedy proposed at present, as I understand it, is the establishment of a registration office in London, and the placing of that office under the ceremonial superintendence of Members of the Royal Academy. Why should not the office itself

be set up in the first instance by the Royal Academy, and be placed in the building in Trafalgar Square? By this means, your Correspondent's suggestion might be practically carried out entirely by the painters themselves. The Royal Academy is rather apt to stand on its dignity, I know; but it is not easy to see why the Members might not just as gracefully, and with quite as much propriety, be registrars of pictures as exhibitors of pictures. Then, again, as to the stamping, there seems no reason why the Academy, – which makes its own laws, gets the Queen's ratification of them when made, and imposes them on all artists who wish to exhibit or to win professional honour, in Trafalgar Square, should not invent a special seal to be impressed on the backs of pictures sent for registration. The Royal Academy stamp would be the most satisfactory of all certificates of genuineness. On the question of legislative enactments, I am not competent to speak; but I apprehend that the counterfeiting of the seal of a public institution would be an offence punishable at law; and that the establishment of a small fund to meet the necessarily rare contingency of legal expenses incurred for prosecuting counterfeiters might be taken into consideration, in regulating the amount of the registration fee, without imposing any unendurably heavy tax on the pockets of artists. Whether this registering and stamping plan be the best that can be devised, I know not; but of this I feel certain, that the prevention of picture-piracy might fairly and gracefully originate with the Royal Academicians, who represent the profession of painting, and who, during the summer months, keep the largest picturemarket in England. Is it not their interest as our principal picture sellers to protect our picture buyers? – or, if this be too low ground to take, I will say, is not their professional position concerned in coming forward to offer this said protection? If I had money enough to buy pictures, I should be apt, in reference to the Royal Academy and its duties towards helpless patrons of Art, to reason with myself in this wise: – if I want to be certain of the soundness of a horse, I have an incorporated profession of veterinary surgeons to appeal to: if I want to be certain of the genuineness of a picture, why should I not have an incorporated profession of painters to appeal to also? – I am, &c. W. W. C.<sup>4</sup>

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1. Prestigious weekly literary review founded in 1828, of which William Hepworth Dixon was then the editor – see [1356] to him personally of 29 June 1873.

2. This article is mainly made up of three letters on the subject of counterfeit paintings: by E. M. Ward (to the effect that the counterfeit of his own picture had been recovered and had been judged to be a poor imitation not worth £5, much less the £200 that had been paid for it); by the artist 'J.C.', who wrote for the second time on this issue to argue that any system of registration must be backed up by legislation; and that by WC which is introduced thus: 'The following notes, from a Correspondent who has had ample means of knowledge, are also worthy of consideration: –'.

3. In the column of 'Fine-Art Gossip' in the *Athenæum* of 24 March, p. 354, there had appeared an unsigned letter suggesting that a voluntary system of registration of original paintings could be set up under the control of the Royal Academy, without the need for parliamentary intervention.

4. The *Athenæum* article here continues: 'We concur in this suggestion. The Royal Academy, though at present pretending to no higher place than that of premier private association of artists, may ere long assume a larger character, becoming a real National Academy instead of a "secret and irresponsible society".'

## [0205] To E. M. WARD, 28 MARCH 1855

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 43; BGLL, I, p. 121.

17 Hanover Terrace | Wednesday

My dear Ned,

I have written to the Athenæum today – the letter will reach them tomorrow morning (their morning for getting up the new number) so it will be just in time.<sup>1</sup>

I don't know whether they may not think it going over the last week's correspondent's ground. He has cut the freshness of my Royal Academy proposition away from me.<sup>2</sup> I can only write to plead that the Academy itself should keep the office, Stamp, Register, &c &c, and I have given some pretty strong reasons for it (in a good-humoured way) – which they may perhaps put in to amuse their readers.

My mother has written you our congratulations.<sup>3</sup> When you have a few more children I shall cease to congratulate. I find married men look as if their feelings were hurt when you flatter

them about their large families!

Ever yours | W.W.C.

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1. See [0204] to the editor of the *Athenæum* of the same day.
2. Referring to the unsigned letter in the column of 'Fine-Art Gossip' in the *Athenæum* of 24 March.
3. On the birth of the Wards' third child, Eva. See the announcement in the 'Births' column of the *Times*, 29 March 1855, p. 1a: 'On the 27th inst., at Upton-park Villas, Slough, the wife of Edward Matthew Ward, Esq., RA, of a daughter'.

### [0206] TO EDWARD PIGOTT, 29 MARCH 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 121–122.

17, Hanover Terrace | Thursday afternoon

Private

My dear Edward,

Read the enclosed before it goes to press – or look carefully over the proof – to see that I have not gone too far in making fun of Silk Buckingham's Vanity and twaddling.<sup>2</sup> I have been making myself laugh while writing the article – but I don't know how it will affect our "Esteemed readers".

I must ask you to correct the proof, as there will be no time to send it here.

Will you go to the Garrick, and put your name down among the seconders of Mr John Luard?<sup>3</sup> – an excellent fellow, friend of Millais's and of mine, whom we want to get into the Club. He is vouched for in the book by Millais and Leach.<sup>4</sup>

Do you, or do you not, sell the books sent for Review? I have a heap, too big for Parcels Delivery – which ought to be taken down to the office in a cab. I am going to tie them all up, before the next time you come here.

Yours Affly | W.W.C.

Did they get a copy of "Antonina" At Tegg's?<sup>5</sup>

Edward Pigott Esqre

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1. Dating from the review in the *Leader*.
2. See the review 'Mr Silk Buckingham', *Leader* (31 March 1855), p. 306.
3. See [0202] to Peter Cunningham of 16 March 1855.
4. Thus for John Leech (1817–64), *Punch* cartoonist and Garrick Club member.
5. See [0201] to Pigott of 14 March 1855.

### [0207] TO EDWARD PIGOTT, 9 APRIL 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 122–123.

17 Hanover Terrace | Monday night

My dear Edward,

Do you go to the Opera on Thursday?<sup>2</sup> If so, shall we go together? What are we to do about the Theatres? Shall we go on Wednesday night to one of them – the Adelphi,<sup>3</sup> or Haymarket?<sup>4</sup> I can make up an article with the Times information about Easter pieces I do not see.<sup>5</sup> I will also do the article on the Suffolk street Exhibition.<sup>6</sup> Shall we dine at the Garrick at ½ past 5 on Wednesday punctually before going to one of the theatres?<sup>7</sup> We can dine as cheaply there as anywhere, and it is cleaner than those greasy hot, beastly British Eating houses. Write and let me know, by return of post. You are the man to do the Opera. I will take the Theatres and Suffolk street. My name is not down for the "Leader" at the Adelphi – at least it was not when I applied last.

Affectionately yours | W.W.C.

Millais' picture wonderful – the most surprising thing he has done<sup>8</sup>

- 
1. Dating from the references to the various performances at Easter time – Easter Sunday fell on 8 April in 1855.
  2. The Royal Italian Opera opened at Covent Garden on Thursday 12 April 1855, with Rossini's *Le Comte Ory* (*Times*, 11 April 1855). Reviewed in the *Leader* (14 April 1855), p. 357, and again on 21 April 1855, p. 381.
  3. Playing *The Mysterious Stranger* by Charles Selby, based on *Satan; ou, Le Diable à Paris* by Clarville and Damarin. The play had opened on 8 January 1855.
  4. *The Secret Agent* followed by *Una Noche de Fiesta en Sevilla; or The New Haymarket Spring Meeting* 1855 with *The Galician Fete*.
  5. 'The Easter Pieces', *Leader* (14 April 1855), p. 357. No other reviews of plays appeared. Theatres were closed or had concerts of religious music during Holy Week, so the re-opening on Easter Monday was something of a festival. The *Times* carried two and a half columns of reviews of 'Easter Amusements' (10 April 1855). The week before the *Leader* carried a long piece looking forward to the Easter plays.
  6. The Society of British Artists held an annual exhibition at its premises, 6½ Suffolk Street. 'The British Artists' (*Leader* (21 April 1855), p. 380) was largely critical of the works on display.
  7. Pigott was elected to the Garrick Club on 19 April 1845, WC on 3 June 1854.
  8. 'The Rescue' by Millais depicted a firefighter handing two children to their mother with a fire in the background. He got the idea from a fire at the Meux Brewery on Tottenham Court Road in 1854. It was exhibited at the Royal Academy in 1855.

### [0208] TO EDWARD PIGOTT, 21 APRIL 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 123.

17, Hanover Terrace | Saturday.

My dear Edward,

I have just seen Robert Bell,<sup>2</sup> and have been reminded by him that it is the Shakespeare Dinner at the G. on Monday.<sup>3</sup>

In this case, we must keep out of the way, for fear of being pressed to dine, and worried with speeches. So I will call at the office and meet you there instead of at the Club at six precisely  
Affectly Yours | W.W.C.

- 
1. Dating from Shakespeare dinner.
  2. Robert Bell (1800–67), journalist.
  3. The Shakespeare memorial dinners at the Garrick Club were held on 23 April unless that fell on a Sunday in which case they were held on the Saturday. In 1855 the dinner was held at the Garrick on Monday 23 April.

### [0209] TO W. H. WILLS,<sup>1</sup> 30 APRIL 1855

MS: Morgan (MA Unassigned).<sup>2</sup> Published: BGLL, I, p. 124.

17, Hanover Terrace | April 30<sup>th</sup> 1855

My dear Wills,

I beg to acknowledge with many thanks the receipt of a cheque for £40 from the "Household Words" Exchequer – and I assure you I consider it a most liberal "cash equivalent" for the story of "Sister Rose"<sup>3</sup>

As soon as I can get another good subject, for another story of the same length, I shall gladly devote the said story to H.W. – always provided I find I can succeed well enough in my work to make it worthy of its destination.

Ever yours | W. Wilkie Collins  
To W.H. Wills Esqre

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1. W. H. Wills (1810–80: *ODNB*), secretary to CD from 1846, sub-editor of *Household Words* from the beginning, and of *All the Year Round* until 1868, when injuries caused by a hunting accident forced him to retire.
  2. Morgan Accession Number formerly 'Autogr. Misc. Engl. COLLINS/10'.
  3. Its four parts filling 75.5 columns of *Household Words*, 7–28 April 1855, 'Sister Rose' was WC's longest piece so far for CD's weekly miscellany. On 30 April HC's bank account records £40 as received (Coultts: Exors WmC).



**[0210] TO EDWARD PIGOTT, 2 MAY 1855<sup>1</sup>**

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 146 (dated [October–December 1855]).  
Summary: BGLL, I, p. 124.

17. Hanover Terrace | Wednesday

My dear Edward,

I will be at the office on Friday afternoon, and will do a paragraph about the R. A.<sup>2</sup> The hanging and the Pre Raphaelites alone will take up a whole article, as I shall treat the subject – and this I must do for next week,<sup>3</sup> working in the morning when I am fresh and have my wits about me. I think a paragraph by way of preliminary will be quite enough, considering that we are going to treat the subject at full length this year – I have got the ticket. Forgues' pamphlet has not arrived yet.<sup>4</sup> Of course I will undertake it.

I am glad the notice of Bohn is thought likely to benefit the publisher. I have nothing to say in defence of my low opinion of Boccaccio – except that I always was a heretic about him and always shall be.<sup>5</sup> My appreciation is all wrong on no end of literary subjects – and I ca'nt for the life of me get it right. Excepting Falstaff and Dogberry, I think Molière a greater humourist than Shakespeare, and one of the most tedious books /((to me) that/ I ever read in my life was Tom Jones. This is wrong, I know, but all men have their "cracked" points – and these are some of mine.

Langham Chambers would be a much better situation for you, as well as cheaper.

Affectly yours | W.W.C.

We will go next week, and suffer under Cushman<sup>6</sup> – there is another of my cracked points!

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1. Dating from publication in the *Leader* of WC's first article on the 1855 Royal Academy Exhibition.

2. See 'The Royal Academy Exhibition', *Leader*, 5 May 1855, pp. 428–429, a lengthy preliminary paragraph in which WC is in general highly critical (owing to 'the disgraceful incompetence and injustice of the hanging Committee'), though he singles out for special praise works by his friends Millais, Leslie, and Egg.

3. In fact WC wrote three further pieces on the exhibition for *Leader*: 12 May, p. 452; 19 May, pp. 475–476, 26 May, p. 500. The last of these concluded, '... we take leave of an exhibition which is, upon the whole, the worst we remember to have seen since the building in Trafalgar-square was first opened to the public.'

4. Emile Durand Forgues, *La Caricature en Angleterre* (Paris: Simon Dautreville, 1855), reviewed by WC in 'M. Forgues on the Caricaturists of England,' *Leader*, 25 August 1855, pp. 823–824.

5. Referring to the brief review of the translation by Walter K. Kelly of *The Exemplary Novels of Cervantes* (London: Bohn, 1855) in 'A Batch of Books', *Leader*, 28 April 1855, p. 403, where WC confessed that he preferred 'the charming story of *The Little Gipsy Girl* ... to all that Boccaccio has ever written'.

6. Charlotte Saunders Cushman (1816–1876: *ANB*), American actress known for her ability to play male as well as female roles, who first appeared in London in 1845. In 1855, she opened on Monday, 23 April, at the Theatre Royal, Haymarket, as the male lead in *Romeo and Juliet*, before appearing from Friday, 4 May, as La Tisbe in the *Actress of Padua*, an English version of Victor Hugo's *Angelo* by John Baldwin Buckstone, manager of the theatre. A paragraph reviewing the *Actress of Padua* by WC appeared under the heading 'Haymarket Theatre' in *Leader*, Saturday, 12 May 1855, p. 453. It commented sourly: 'the American *tragédienne* makes up for fascination by force, and for coquetry and passion by tragic purpose and intensity.'

**[0211] TO ELIZABETH SPIERS,<sup>1</sup> 7 JUNE 1855**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 124, amended A&C5, p. 19, and A&C10, p. 22.

17. Hanover Terrace | Regents Park | June 7<sup>th</sup> 1855

Mr Wilkie Collins regrets that engagements which oblige him to be in London on the 16<sup>th</sup> and 18<sup>th</sup> of June will prevent him from having the honour of availing himself of Mr and Mrs Spiers' hospitable invitation.

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1. Elizabeth Spiers née Joy (1818–1858), 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 Ward, 15 November 1864.

### [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> Published: A&C12, pp. 3-4.

... 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.

### [0212] TO EDWARD PIGOTT, 9 JUNE 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 125.

17, Hanover Terrace | Saturday morning

My dear Edward,

We seem fated not to meet. I ca’nt possibly go to Wigan’s today<sup>2</sup> – on account of our little play at Tavistock House, which is just at the crisis of production.<sup>3</sup> But can you not fix a day next week (excepting Monday) with Wigan, when you would be sure to be disengaged for the afternoon or the forenoon. I don’t want to give him the play to read but to read it myself to him and you. Some of it is not very legibly written – and besides there are certain circumstances which make me desirous of knowing at once whether the play will suit Mr Wigan.

Tell him about my books, and he wo’nt think his time thrown away in listening to a beginner. The Play is in five acts – I have finished it with thorough satisfaction to myself – and I know what is good by this time, in the dramatic way. The story is in many important respects altered from the book – and, I think, improved in the telling.<sup>4</sup>

Try if you can arrange a day for next week – Would Tuesday? Wednesday? or Thursday suit you?<sup>5</sup> – I want you to be present at the reading for many reasons, if you don’t mind it.

Ever yours | WWC

Shall you be at the office on Monday afternoon? between 3 & 4? – I shall most likely be in your neighbourhood and will call.<sup>6</sup>

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1. Dating from the production of WC’s play *The Lighthouse* at Tavistock House on 16, 18 and 19 June. The dress rehearsal was on the 15th, and Monday was ‘virtually our last Rehearsal’ (Pilgrim, VII, p. 644).

2. Alfred Sydney Wigan (1814–78: *ODNB*), actor and manager, who leased the Olympic Theatre from October 1853 to August 1857.

3. *The Lighthouse* was produced at CD’s home, Tavistock House. CD wrote of it: ‘The real Theatre is so bad, that I have always a delight in setting up a sham one’ (Pilgrim, VII, p. 641). The play was based on WC’s short story ‘Gabriel’s Marriage’ (*Household Words*, 16–23 April 1853).

4. All these details convince us that it is not *The Lighthouse* which WC is showing to Wigan, even though he did later consider that play for professional production (see [0219] to Charles Ward, 20 August 1855), and indeed produced it in 1857. *The Lighthouse*, which WC calls here ‘our little play’, was in two acts (Pilgrim, VII, p. 920), not five, and was based not on a book but on a short story. Also if it was ‘not very legibly written’ it could not then have been in production at Tavistock House. So this might be an unknown version of *Basil* or *Hide and Seek*.

5. There were rehearsals on Monday and Friday.

6. On his way to Tavistock House for the rehearsal.

### [0213] TO EDWARD PIGOTT, 14 JUNE 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, p. 126.

17 Hanover Terrace | Thursday 7 o'clock

Mr dear Edward,

I have just opened and read your letter, dated today, with a Postscript “hoping that I received the cheque”. No cheque has reached me, and no letter from you (except today's) since I enclosed the corrected proof of *Moredun* in my letter of Monday last.<sup>2</sup> I write at once, in order that every enquiry may be made – supposing that you know when the letter was posted and by whom. I hope you crossed the cheque. If I can, I will be at the office tomorrow afternoon to know if this unlucky business has had any light thrown on it. Our servants have recently been threatened with dismissal if they did not bring all letters up stairs the moment the postman left them – so carelessness on their part, in the affair is not very probable.

If I do not appear on Friday afternoon (the dress Rehearsal day) write, or come here on Saturday. I shall be at home at work, the whole day. I got an invitation from Mr Spiers. We act on Monday, and Tuesday evenings as well as Saturday<sup>3</sup> – so I wrote to tell him I had engagements. Be in time to a quarter to 8 on Saturday, or you will not get in.

Affly yrs W W C

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1. Dated from the *Leader* review and the plays.

2. See ‘A Queer Story. *A Tale of the Twelve Hundred and Ten*’, *Leader* (16 June 1855), pp. 584–585. WC is dismissive of this book ascribed to Walter Scott.

3. *The Lighthouse* was performed on Saturday 16, Monday 18 and Tuesday 19 June 1855.

#### [0214] TO MARK LEMON,<sup>1</sup> 28 JUNE 1855

MS: Parrish (Box 4/11, formerly in a case with a copy of a poster of ‘The Lighthouse’). Published: Parrish & Miller, pp. 155–156; Davis, p. 173; BGLL, I, pp. 126–27. Extract: Robinson 1951, p. 90.

17. Hanover Terrace | Regents Park | June 28<sup>th</sup> 1855

My dear Lemon,

I am anxious to know what Mr Webster’s intentions are on the subject of “The Lighthouse”.<sup>2</sup> If you will kindly communicate to him the terms, on which I am willing to dispose of the play for a limited period, I think we shall come to a definite understanding immediately.

The terms, then, that I propose (if “The Lighthouse” is acted in public) are: –

Five pounds a night to be paid to me during the first twenty nights of the run of the piece – the Play to be, so far as the dramatic right over it is concerned, Mr Webster’s property for twelve months from the first night of its production on the stage at his Theatre. After that period, all rights over it are to revert to me.

There are one or two other minor arrangements which it will be time enough to talk over when I know how Mr Webster is disposed to receive this proposal.

With many thanks for your kindness in charging yourself with this little negotiation

I remain | my dear Lemon | ever truly yours | W. Wilkie Collins

To | Mark Lemon Esqre

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1. Mark Lemon (1809–70: *ODNB*), founding editor of *Punch*, journalist, dramatist and actor. Earlier that month Lemon had played the part of Martin Gurnock in the amateur production of *The Lighthouse* at Tavistock House.

2. Benjamin Webster (1798–1882: *ODNB*), actor-manager of the Theatre Royal, Adelphi from 1844–74. WC’s play was not in fact produced at Webster’s theatre.

#### [0215] TO EDWARD PIGOTT, 2 JULY 1855

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 140. Summary: BGLL, I, p. 127.

17 Hanover Terrace | Monday<sup>2</sup>

My dear Edward,

I am very glad to hear that Mr Galloway will be able to *[del]* attend at the office during the latter part of the week – the more so, as Dickens knows of no man sufficiently trustworthy and intelligent whose services could be had for a temporary period only.<sup>2</sup>

Tomorrow is John Millais his wedding day[.]<sup>3</sup> Luard<sup>4</sup> and Charles Ward and his wife dine here. Do come too (as one of Jack's friends) if you have no other engagements. We dine at six, and shall drink *[del]* limitless potations. May he consummate successfully! and have the best cause in the world to lie late on Wednesday morning!<sup>5</sup> (you see I am like that excellent parson and bulwark of the church, who married George<sup>6</sup> – I can't resist Prianpian *[sic* for 'Priapic'] jesting on the marriages of my friends. It is such a dreadfully serious thing afterwards, that one ought to joke about it as long as one can

Affy yours | W.W.C.

We act the Lighthouse (in public) at the Campden House Theatricals. Tomorrow week.<sup>7</sup>

No need to dress if you can come tomorrow

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1. Dating from Millais's wedding day.

2. Alfred E. Galloway was still registered as publisher and printer of *The Leader* at this time – see [0190] to Pigott, [1854]. Presumably CD has been asked if he could recommend someone capable of acting temporarily as manager at the *Leader* office.

3. Millais married Euphemia ('Effie') Chalmers Gray on 3 July 1855, in the house where she had been born at Bowerswell, Perthshire.

4. John Luard (1830–1860), painter and close friend of Millais.

5. Effie had married John Ruskin on 10 April 1848, but on 15 July 1854 she had been granted a decree of nullity dissolving the marriage on the grounds of non-consummation – Fleming, pp. 133–138. It seems Millais fared better as he wrote to CAC the next day, 'By George, Charlie, I am truly a favoured man... It is such a delight to feel a woman always about one part of oneself' (Peters, p. 126).

6. The Rev. Sidney Henry Widdrington was the vicar of Walcot where George Pigott was married on 1 February 1855 – see [0193] to Pigott, 26 January 1854.

7. That is, on Tuesday, 10 July 1855 (see Pilgrim, VII, p. 665).

## [0216] TO CHARLES WARD,<sup>1</sup> [13 JULY] 1855<sup>2</sup>

MS: Wolff Collection (1343d). Published: Wolff, p. 255 (with recipient uncertain); BGLL, I, pp. 127–28.

17 Hanover Terrace | Friday

My dear Ward,

I have the fourth part of my story The Yellow Mask to write,<sup>3</sup> and only till Monday to do it in, beginning today. The consequence is that I am obliged to keep out of all engagements for today, Saturday, and Sunday, or I shall risk not getting done. I shall be at it Sunday morning and Sunday evening too – otherwise I should have been very glad to go to Doctor Diamond's<sup>4</sup> – If I don't go to your brothers *[sic]* Sunday week,<sup>5</sup> I will let you know, and then perhaps we might make that day do.

The play and the story together have driven me dreadfully into the corner. I have taken the play to Wigan – who applied for it a week ago<sup>6</sup>

Ever yours | W.W.C.

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1. The recipient must be Charles Ward rather than his brother Edward. Though there are two letters addressed to Edward as 'My dear Ward' from early 1853, WC typically addresses him as 'My dear Ned', while the reference to Alfred Wigan links this to [0219] to Ward of 20 August 1855.

2. Internal evidence shows the letter was written on a Friday before the 'The Yellow Mask' was completed, making 13 July the most likely date.

3. Published in four weekly parts in *Household Words*, 7–28 July 1855; reprinted as 'The Professor's Story of the Yellow Mask' in the collection *After Dark* (1856).

4. The reference remains unclear, but is perhaps to an exhibition of the portraits of insane female patients by Hugh Welch Diamond (1809–86: *ODNB*), then surgeon at the Surrey County Asylum and founding member in 1852 of the London Photographic Society. See Adrienne Burrows and Iwan Schumacher, *Portraits of the Insane: The Case of Doctor Diamond* (London: Quartet, 1990).

5. That is, to visit Ned Ward and his family at Upton Park, Slough.

6. Negotiations broke down concerning a professional production of *The Lighthouse* by Alfred Wigan at the Olympic Theatre – see [0219] to Charles Ward of 20 August 1855. Concerning the amateur performances, see Gasson, p. 95.

### [0217] TO EDWARD PIGOTT, 9 AUGUST 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, pp. 140–141. Summary: BGLL, I, p. 128.

3 Albion Villas | Folkestone | Thursday

My dear Edward,

I return the proof corrected.<sup>2</sup> Why should you not come here for this next Saturday? or, if you can't manage that, make up your mind for Saturday fortnight. I am not certain, but I hope I shall be able to prolong my stay here until that time.<sup>3</sup>

We made a great success /on Monday/ of the trip to Boulogne. The ladies went with us. Blue sky and calm sea on the passage over – everything ready for us (in accordance with a Telegraphic message) at the Hotel des Bains. Tuesday we went to the Camp, and returned in the evening to Folkestone. A roughish passage – All sick except Miss Hogarth,<sup>4</sup> Stanfield,<sup>5</sup> and your humble servant. Such a contrast between the picturesquely martial look of the French camp, and the dreary unmilitary [*del*] aspect of our camp over here at Shorncliffe – between the brisk jollity of the French soldiers and the hangdog stolidity of the foreign legion!<sup>6</sup> Five hundred of these wretched substitutes for a national soldiery were disembarked here yesterday, from a transport, for the Queen's inspection today. Such a set of dirty, ill-looking vagabonds, I never saw in uniform before. The stench of them, as they stood in line before befouling the fragrant sea air on the pier, is not out of my nose yet. If these (paid) allies do't disgrace us in the Crimea I give up appearances for ever. Falstaff himself would have blushed at the sight of them!<sup>7</sup>

If it is convenient to you, any time next week, to let me have my cheque for ~~Aug~~ July, I wish you would ask Mr Galloway, to send it me in a Post Office Order, made payable to at the Office here, to "William Wilkie Collins"<sup>8</sup> (3 Albion Villas, if they want my address at Folkestone). I am obliged to give you this trouble, because my money shows signs of running short after the trip to Boulogne, and because, as my money is always put to my mother's account at Coutts's, I can't draw any of it without a cheque from her. She is, by this time, staying at Southsea – or I could get my "supplies" from Hanover Terrace easily enough.

Do come here – I know you would enjoy it so!

Affectionately yours | W.W.C.

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1. Dating from the review of the troops at Shorncliffe Camp, Folkestone, by the Queen.

2. Unidentified but possibly the review of 'Four Novels', *Leader*, 11 August 1855, pp. 772–773.

3. CD was at 3 Albion Villas, Folkestone, from 16 July to 31 October, and invited WC to stay from 31 July at this 'very pleasant little house overlooking the sea' (17 July 1855, *Pilgrim*, VII, pp. 675–676). WC's visit lasted until 10 September.

4. Dickens's sister-in-law Georgina Hogarth.

5. Clarkson Stanfield (1793–1867: *ODNB*), marine and landscape painter, who had painted the scenery for *The Lighthouse* earlier in the year and went on to paint scenery for *The Frozen Deep* in 1857.

6. German soldiers in the British Foreign Legion which was formed under an Act of 1854 to replace British soldiers fighting in the Crimea. CD wrote to Henry Austin: 'Camp at Shorncliffe composed, generally speaking, of the most hideous blackguards these eyes ever did rest upon.' (19 August 1855, *Pilgrim*, VII, p. 692).

7. For a considerably less jaundiced account of the Queen reviewing the Camp, see 'The Foreign Legion', *Times*, Friday, 10 August 1855, p. 10a, and the accompanying editorial, p. 6d-e.

8. In fact the first forename is underlined three times.

### [0218] TO EDWARD PIGOTT, 14 AUGUST 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 128–129.

3 Albion Villas | Tuesday

My dear Edward,

Let me have a proof of the enclosed, by return of Post, if you possibly can. It is (what I consider) a proper appreciation of Conscience the Flemish novelist.<sup>2</sup>

They will be delighted to see you here.<sup>3</sup> If it is in the least inconvenient to send me that cheque, keep it waiting, and pay me the two together next month, in case the money flows in more readily then. Charley has sent me some “yellow dirt” to go on with<sup>4</sup>

I have no news – and I write with the lunch bell ringing – So Farewell till we meet here.  
Aftly Yrs | W.W.C.

- 
1. Dating from the *Leader* review. The reference to the cheque clearly follows [0217] to Pigott of 9 August.
  2. ‘The Novels of M. Hendrick Conscience’, *Leader* (18 August 1855), pp. 794–795. Hendrick Conscience (1812–83) was a sentimental Flemish nationalist novelist. His romantic masterpiece *De Leeuw van Vlaanderen* (1838) was translated as *The Lion of Flanders* (1855–7). It was one of three Conscience books dealt with in the review. WC had reviewed Conscience’s *Tales of Flemish Life* earlier; see *Leader* (6 January 1855), p. 19.
  3. Pigott visited Folkestone in the week of 27 August and stayed one night. See [0220] to HC, 2 September 1855. On Tuesday 28 August CD wrote of ‘Mr Wilkie Collins (who is our only visitor now)’, *Pilgrim*, VII, p. 696.
  4. Alexander Pope, *Essay on Man*: ‘Is yellow dirt the passion of thy life?’ (Epistle IV). The reference is to CAC – see [0220] to HC, 2 September 1855, where WC states that he ‘got five pounds from Charley’.

### [0219] TO CHARLES WARD, 20 AUGUST 1855

MS: Morgan (MA 3151/5). Published: B&C, I, pp. 142–143. Summary: BGLL, I, p. 129.

3 Albion Villas | Folkestone | August 20<sup>th</sup> 1855/

My dear Ward

We have just been out for a walk and have been driven back wet through by a squall rather before our usual time of returning – so I get a little leisure to write to you.

Leisure seems a curious word to use when I am [*del*] supposed to be enjoying a holiday – but I am, in real truth, at work (beginning a new speculation) in the morning. In the afternoon we are taking prodigious walks and climbing inaccessible places – and, after a good dinner moistened with various good drinks, I leave you to imagine how utterly lazy I must necessarily feel all the evening considering the previous exertions of the day and the sleep-producing qualities of the sea air. My leisure time, in fact, is exclusively spent in smoking and sleeping – and I am getting fat in consequence, in spite of all the exercise.

I have no news to tell – except that I meet George Smith nearly everyday – that we smile, nod, shake hands, exchange remarks about the weather, and are mutually and rapidly arriving at the end of our small talk. Wigan, by the way (if Charley has not told you already) is unable to perform the Lighthouse – his company not enabling him in the flourishing present state of the stage to “cast” the play.<sup>1</sup> Dickens thinks I have had a lucky escape, and Charley (who went to see the actors at the Olympic [*del*] /foreboding/ that they might be actors in my drama) thinks so too. I may show the play to Regnier when I go to Paris – but nobody else shall see it in London. The principal part really requires a first-rate serious actor – and where is he to be found, Anno Domini 1855, in this great and prosperous Kingdom of England?<sup>2</sup> (Say nothing about this Olympic business, as Wigan might not like to have the real reason of his being obliged to decline the play generally known.)

We have [*del*] had the Queen and Albert here, reviewing the Foreign Legion, and received by the local population with stolid indifference. Said Foreign Legion is composed of the filthiest, clumsiest, drunkennest [*sic*], ugliest set of unmitigated louts you ever looked upon. They are a disgrace to the country. The Worst of the Household Troops is an elegant and [*del*] sober man by comparison with them.

So I hear that you have been made the happy father of another “Ogre” – the largest and stoutest baby ever borne.<sup>3</sup> You lucky devil!

Will it be giving you any trouble if I ask you to send your Stationer or Porter to buy for me the following books: – 1. A secondhand copy of “Hide And Seek,” advertised at Mudies for six shillings – (I can’t ask Bentley in his present state) to give me another copy if any are left).

2<sup>nd</sup>. “Human Longevity” translated from the French. Published by Baillière. 3/-.<sup>4</sup> 3. “Magic & Witchcraft” in Chapman & Hall’s cheap series price 1/-.<sup>5</sup> Also, if any copies of the reduced “Mr Wray’s Cash-Box,” are still to be had at a shilling, or two shillings (I forget which) to get me two copies of the same. We have no copy of the book at Hanover Terrace. If you can keep these at the Strand for me till I come to town, I will send for or fetch them, when I reimburse you.<sup>6</sup> But don’t bother about these books, if it is any trouble.

Ever yours W.W.C.

I shall most likely be back at the end of the month – but no day is fixed yet. Write and tell me how Jane is, and give her my love – and tell me any news you have.

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1. Referring to Alfred Sydney Wigan (1814–1878: *ODNB*), lessee of the Olympic Theatre, October 1853 to August 1857.

2. *The Lighthouse* was eventually performed professionally from August 1857 at the Royal Olympic Theatre, with Frederick Robson in the part of Aaron Gurnock – see [0263] to HC, 10 August 1857.

3. The Wards’ seventh child, Charles Augustus, was born on 4 August 1855 and baptised on 15 August 1855 (Baptismal Register, St Mark’s, Marylebone).

4. Pierre Flourens, *Human Longevity and the Amount of Life Upon the Globe*, trans. Charles Martel (London: H. Baillière, 1855).

5. [George Moir], *Magic and Witchcraft* (London: Chapman & Hall, 1852), originally published as ‘Daemonology and Witchcraft’, *The Foreign Quarterly Review* 6 (June 1830), pp. 1–47.

6. Having run out of space, at this point WC draws a dotted saltire; the remainder of the letter, with the exception of the postscript which is inserted in the left-hand margin of the first leaf, is found in the left-hand margin on the final leaf following a corresponding dotted saltire.

## [0220] TO HARRIET COLLINS, 2 SEPTEMBER 1855

MS: Morgan (MA 3150/45), with envelope.<sup>1</sup> Published: B&C, I, pp. 143–145. Summary: BGLL, I, p. 129.

3 Albion Villas | September 2<sup>nd</sup> 1855/

My dear Mother,

I ought to have written to you long ago, but I waited day after day until I could tell you something definite about my departure. Nothing was settled before yesterday, and then I made up my mind to go back this next week, towards the middle of it. There are some people I want to see and some things I have to do in London, before I leave again for Brockley Hall with Pigott.<sup>2</sup> We are to start about the 10<sup>th</sup>, and, if we can manage it to include in the trip a ten days’ cruise in the Bristol Channel, sailing ultimately to the Scilly Islands. I shall not be back for good, most likely, before October – so much for my plans at present.

We have had a delightful time of it here – all alone, until the last week, when we had a little dinner company – Thackeray<sup>3</sup> and Kinglake (“Eothen”)<sup>4</sup> among others; Thackeray pleasanter and quainter than I ever saw him before. Pigott came here, and slept a night, at the same time. Young Charles Dickens is now passing his holiday here, and Mark Lemon and his daughter arrived last night. The boys have gone back to school and have /thus/ helped to make room for the accession of visitors.

I began to work at your M.ss. three weeks ago. After I had done fifty pages, leaving out many things and transferring others, but keeping as close as I could to the simplicity of your narrative, I began to have my doubts whether it would not be necessary (with the public) to make a story to hang your characters and incidents on. I had told Dickens, in confidence, the history of the Manuscript – and I now read to him what I had done. He thought it a good notion and well worth going on with, but felt as I did that without more story it would not do with the public. Strangers could not know that the thing was real – and novel-readers seeing my name on the title-page would expect a story. So I am going to try back, and throw a little dramatic interest into what I have done – keeping the thing still simple of course and using all the best of your materials. As soon as I have made the alterations and have started again, I will let you know how I proceed.<sup>5</sup>

I shall most likely show “The Lighthouse” to Regnier when I go to Paris, to find out from him whether it is translatable and actable in French.<sup>6</sup> As to trying anybody else in London it is

useless. There is no actor on our stage capable of doing Dickens's part, Wigan was obliged to decline the play because he could not "cast" – that is, act it. If Macready had been still on the stage the play might have been performed – ~~now~~ any present English tragedian would make nothing of the part of "Aaron Gurnock."

This place is full – [*del*] troops of hideous women stagger about in the fresh breezes under hats as wide as umbrellas and as ugly as inverted washhand basins. The older, uglier, and fatter they are the bigger hats they put on – and the more execrably they dress themselves. My soul is sick of the seaside women of England. If I had not the bonnets of the ladies ~~here~~ /in this house/ to look at, I should be in a rage from morning to night. Your story about the lady and the dentist is very good – but useless for book-purposes, because the public would not believe it. There would be the old cry of exaggeration [*sic*] – nevertheless it is very amusing.

Boating, fishing, and excursion-making have drained me of money (though I got five pounds from Charley) – and I have barely enough to take me back to town. If my calculations are right, I have £20 in your hands – left after the bill-paying. £10 I owe to you. Can you write me a cheque for the other £10, cross it, "Coutts & Co", and send it by post to [*del*] Charles Ward, at the Bank / (Coutts), / telling him to keep the money till I call for it? If you have not got your cheque-book, you can write the draught on a blank sheet of paper. In any case, you must put a stamp on.<sup>8</sup>

Why should you not go back to the Bullar's? Why not stop away until the end of October ~~if~~ when it does you so much good? I should be at home all that month – and you know how well I can keep house. Forward me any letter you get from Charley – To Folkestone, if before Thursday – To Hanover Terrace, if after – I mean in case he is going at once to Perth.

ever affectionately yours | W.W.C.

My kind regards to Miss Otter and Miss Thompson<sup>9</sup>

Of course, I will write to Mrs Slade telling her the day of my return.<sup>10</sup>

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1. Directed to 'Mrs Collins | care of Miss Otter | Eastlands | Southsea | Portsmouth', with the initials 'W.W.C.' in the lower left corner. Three postmarks on the back: 'FOLKESTONE | SP 2 | 1855 | 8', '[crown device]C | 3 SP 3 | 1855' and 'PORTSMOUTH | SP 3 | 1855 | D'.

2. Brockley Hall was the Pigott family home at Brockley, near Yatton, in Somerset.

3. This is the first mention in the letters of the novelist William Makepeace Thackeray (1811–63: *ODNB*), though clearly by no means the first time WC had met him.

4. Alexander William Kinglake (1809–91: *ODNB*), historian and travel writer, author of *Eothen* (1844), an account of his travels in the East.

5. The first reference to an autobiographical manuscript by HC, untitled and dated 25 April 1853 (now held at HRC, University of Texas at Austin, MS-0881/5.13). 'Leah's Story', the introductory section of *After Dark*, is based to some degree upon this narrative.

6. In the event, *The Lighthouse* was translated into French by E.D. 0135

as *Le Phare*, published in four parts (with an introduction by WC dated 1 July 1856), in *L'Ami de la Maison* (3–24 July 1856), and later reprinted in W. Wilkie Collins, *Une Poignée de Romans* (Paris: Hetzel & Lacroix, 1864), pp. 277–346. See Andrew Gasson and Caroline Radcliffe, eds, *Wilkie Collins: The Lighthouse* (London: The Wilkie Collins Society, 2013).

7. Five lines erased indecipherably.

8. HC's bank account records the receipt of £33 from 'W H Wills' on 3 September and the payment of £10 to 'W W Collins' on 10 September (Coutts: WC). The 'stamp' is the one penny duty stamp required on all cheques at that time.

9. WC writes his first postscript vertically down the left margin of the final page. The reference is presumably to HC's old friend Amelia Thompson, sister of John Thompson.

10. Mrs Slade is presumably the housekeeper, or one of the other servants, at 17, Hanover Terrace. WC writes his second postscript vertically up the left margin of the first page.

## [0221] TO EDWARD PIGOTT, 2 SEPTEMBER 1855<sup>1</sup>

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 129–130.

3 Albion Villas | Sunday

My dear Edward,

I shall be certainly in town this week – most likely Thursday or Friday next. I shall report myself at the office on my arrival.



If the yachting is to come off, can you find out before we leave London, about the size of the vessel, the number of amateur sailors to go, the time of starting, and, last not least, what is likely to be the expense per man of the trip?<sup>2</sup> This last item, so far as I am concerned, is an important one to be ascertained beforehand – and, besides, if we can manage it, let us by all means take some stores at least with us from Fortnum & Mason’s. We can be certain of their preserved provisions – and that certainly is worth paying a few shillings extra for.

Mark Lemon has arrived for a day or two, with his two daughters.<sup>3</sup> The boys went back to school yesterday, with their elder brother for escort across the water.<sup>4</sup> We saw them off and little Sydney (going to school for the first time) accepted his fate like a hero. His pluck was undiminished when I saw him last, very small and flushed, with a double Illustrated News flapping about him like a sail, a threatening sea before him, and the horrid perspective of the schoolmaster awaiting him on the opposite shore. Charley (Dickens) comes back today.

Your present of fruit has arrived and excited the greatest admiration and delight!

Affectly yours | W.W.C.

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1. Dating from Lemon’s arrival – see [0220] to HC of the same date.

2. Pigott and WC took a twelve-day sailing trip from Weston-super-Mare in Somerset to the Scilly Isles in the last two weeks of September 1855. WC wrote up the trip in ‘The Cruise of the Tomtit’, *Household Words* (22 December 1855), pp. 490–499. It was reprinted with minor amendments as an appendix to the 1861 edition of *Rambles Beyond Railways*.

3. Lemon’s elder daughter Alice, aged 13, was too noisy for CD (Pilgrim, VII, p. 712).

4. Alfred, Frank and Sydney Smith Dickens, then eight years old, went to the Rev. Matthew Gibson’s school for English boys in Rue de l’Oratoire, Haute Ville, Boulogne (Pilgrim, VII, p. 678, and p. 145 n. 2).

### [0222] TO EDWARD PIGOTT, 4 SEPTEMBER 1855

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, p. 145. Summary: BGLL, I, p. 130.

3 Albion Villas | Tuesday<sup>1</sup>

My dear Edward,

Dickens has persuaded /me/ (as this week is his holiday time after finishing a certain preliminary division of the new book)<sup>2</sup> to stay here over Sunday. So that my arrival in town is deferred till Monday, when I shall return in the afternoon to London. If this is too late for you, by no means wait for me. I can follow you to Brockley on Thursday – or perhaps on Wednesday (the 12<sup>th</sup> or 13<sup>th</sup>)[.] I shall be delighted to find myself at the Hall – but I must work every morning, having a new iron in the fire, which I will tell you about when we meet.<sup>3</sup> Any books for the Leader I shall be delighted to do, as well – and the afternoons can be consecrated [*del*] to walks.

Now about the yacht trip – Everything very jolly, except the tremendous consideration of the Equinox. I find by my Almanack that it begins on the 23<sup>rd</sup> September. Surely we shall not have time for the Scilly Islands, starting only on the 18<sup>th</sup> or 19<sup>th</sup>? And as for returning in an Equinoctial Gale in a boat of 8 tons, with one able seaman on board, is that not rather “tempting Providence” by making a toil of a pleasure? Had we not better make a brief burst upon the Welsh coast and get back before Boreas can overtake us?<sup>4</sup>

If you should by any unforeseen cause be delayed in London, come and dine at Hanover Terrace at ½ past 5 on Monday, (when I have positively settled to be back) – and we can talk things over.

Kindest remembrances from all here | The lunch bell is ringing!!

Affectly yours | W.W.C.

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1. Dating from the relation to [0221] to Pigott of 2 September 1855, concerning the arrangements for WC’s return to London from Folkestone, together with the dates mentioned within the letter.

2. Referring to the opening of *Little Dorrit*, which appeared in monthly numbers from December 1855. On 30 September 1855, CD wrote to WC that he had ‘almost finished No. 3’ (Pilgrim, VII, p. 711).

3. Apparently a reference to the work he was doing on HC’s autobiographical manuscript.

4. In fact they took three sailors in a rather bigger boat to the Scilly Isles – see *The Cruise of the Tomtit*, ed. Paul Lewis, Wilkie Collins Society, 2003.

**[0223] TO PETER CUNNINGHAM, 8 OCTOBER 1855**

MS: Berg. Published: BGLL, I, pp. 130–131.

17 Hanover Terrace | Regents Park | October 8<sup>th</sup> 1855

Sir,

I regret being obliged to inform you that it will be out of my power in consequence of an attack of inflammation of the eye, to be present at the dinner to Mr Thackeray on Thursday next.<sup>1</sup> I write this apology under doctor's orders.

May I beg that you will kindly communicate this expression of my regret to Mr Thackeray – and, with it, my hearty good wishes for the [prosperity] of his Voyage.

I am, Sir | Your obedient humble servant | W. Wilkie Collins  
To | Peter Cunningham, Esq<sup>re</sup> | [*two undecipherable words*]

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1. On 11 October 1855 Thackeray attended 'A farewell banquet proffered him by some sixty friends. Dickens presided ... Thackeray sailed for New York from Liverpool on the *Africa* two days later' (Gordon N. Ray, *Thackeray: the Age of Wisdom 1847–1863* (London: Oxford UP, 1958), pp. 257–258).

**[0224] TO J. W. PARKER JR,<sup>1</sup> 31 OCTOBER 1855**

MS: Morgan (Autogrs. Misc. Engl. COLLINS/10). Published: BGLL, I, p. 131.

17 Hanover Terrace | Regents Park | October 31<sup>st</sup> 1855

My dear Sir,

I beg to thank you for a cheque for my story "The Monktons, – Part 1. –"<sup>2</sup> in the current number of "Fraser's Magazine"

Very truly yours | W Wilkie Collins  
To | J.W. Parker Esq<sup>r</sup> Jun

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1. John William Parker, publisher and editor, son of a father of the same name and occupation (1792–1870: *ODNB*). See William Baker (ed.), *The Letters of George Henry Lewes* (Victoria, BC: English Literary Studies, University of Victoria, 1995), I, p. 149 n. 1.

2. Published as 'The Monktons of Wincot Abbey', *Fraser's Magazine*, 52. Chapter 1 was published in November and chapters 2–3 in December 1855.

**[0225] TO THOMAS HODGSON,<sup>1</sup> 1 NOVEMBER 1855**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 44; BGLL, I, p. 131.

17, Hanover Terrace | Regents Park | November 1<sup>st</sup> 1855 /

Sir,

The copyright of my last-published novel – "Hide And Seek" becomes my property after the 17<sup>th</sup> of the present month, and I am desirous of disposing of it for republication in a cheap form. Under these circumstances, I address myself to you to know whether you would feel inclined to treat for the book, with a view to including it among the novels of the "Parlour Library".<sup>2</sup>

I trust that my connection with literature may be considered a sufficient warrant for my writing to you without having procured a formal introduction.

I am, Sir, | Your obedient servant | W. Wilkie Collins  
To | Thomas Hodgson Esqre

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1. London publisher of 13, Paternoster Row who had taken over the business of the Belfast firm of Simms and McIntyre, a pioneer in publishing cheap reprints of fiction.

2. An early form of the ‘yellowback’, the Parlour Library series offered monthly volumes in boards with distinctive green paper covers from as cheap as one shilling each, beginning with William Carleton’s *Black Prophet* in April 1847 – see Sadleir 1951, II, pp. 149–160; and Altick, pp. 298–299. According to trade advertisements, Parlour Library imprints seem to have changed from Simms and McIntyre to Thomas Hodgson in late 1853.

**[0226] TO [J. T. MARSH], [AUGUST 1850–DECEMBER 1855]<sup>1</sup>**

MS: Illinois (Bentley Archives). Published: BGLL, I, p. 132.

17, Hanover Terrace | Thursday evening

My dear Sir,

I am much obliged to you for getting “La Vie de Ste Elizabeth”.<sup>2</sup>

As long as I can get Charpentier’s edition of Victor Hugo’s plays, I do not care how long I wait. Therefore I willingly accept your kind offer of ordering it for me from Paris<sup>3</sup>

Very faithfully yours | W. Wilkie Collins

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1. Dating from the address and the form of the signature, which is not found after the end of 1855. The MS is found in the Bentley Archives but the recipient also remains conjectural. Given the nature of the assistance provided to WC, it seems rather more likely to be task of the office manager than that of the publisher himself or his son.

2. This title could represent a number of volumes of French verse or prose retelling the life of Saint Elizabeth of Hungary (1207–31), none of which appears to have been in WC’s library at his death (see Baker). The most likely candidate is perhaps *La Vie de Sainte Élisabeth de Hongrie* (Tours: A. Mame, 1846) by Hubert Lebon (pseud. Belhon), of which a copy is found in the BNF.

3. *Théâtre de Victor Hugo*, published in 3 volumes by the Parisian house of Charpentier, 1844–47. An edition dated 1850 was found in WC’s library at his death (Baker 2002, p. 121).

**[0227] TO EDMUND YATES,<sup>1</sup> 1855<sup>2</sup>**

MS: Kentucky (63m24, f. 50). Published: BGLL, I, pp. 132–133.

17, Hanover Terrace | Thursday morning

My dear Yates,

I shall be at the Office either today or tomorrow,<sup>3</sup> and will gladly do all that is in my power to secure the insertion of the verses.<sup>4</sup>

Pigott has been at Paris – but he must be on his way back by this time. I expect to see him every day.

Very truly yours | W. Wilkie Collins

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1. Edmund Hodgson Yates (1831–94: *ODNB*), journalist, editor, novelist and dramatist. Founder and editor of the *Train* (1856–8), he organized a charitable performance of *The Frozen Deep* for Douglas Jerrold’s widow in 1857. One of ‘Dickens’s young men’, he worked on *Household Words* and *All The Year Round*, editing *Temple Bar* in 1866 and *Tinsley’s Magazine* in 1867. Yates founded his own society weekly, the *World: A Journal for Men and Women*, in July 1874, and on 17 March 1875 his editorial article gave strong support to WC in a censorship dispute with the *Graphic*. See [1528] to Yates of 20 March 1875.

2. Yates had introduced himself to CD in the summer of 1854 and probably first met WC during the production of *The Lighthouse* in 1855, while WC stopped using this form of signature at the end of that year.

3. The *Leader* office.

4. The verses in question have not been traced.

**[0228] TO [GEORGE BENTLEY], [1850]–55<sup>1</sup>**

MS: Unknown.<sup>2</sup> On sale: Catalogue of John Wilson no. 79. Published: BGLL, I, p. 133.

... pleasure in attending the *Conversazione* tonight – for which you were so kind as to send me an invitation – if I had had my time at my own disposal. But the printers have been absorbing it all lately.

I hope you will think this a sufficient apology for me, if I sit at my desk this evening instead of availing myself of your invitation.

Faithfully yours | W. Wilkie Collins

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1. Both the recipient and dating must be conjectural. George Bentley held a regular ‘Conversazione’ at his home on Wednesday evenings which WC often attended in the earlier 1850s – see [0126] to Bentley of 19 April 1852. Around this time WC regularly uses the valediction ‘Faithfully yours’ with Bentley. The form of the signature provides the later limit.

2. What follows is the only text available; it is not clear whether the MS itself is incomplete.

### [0230] TO R. J. LANE,<sup>1</sup> 9 FEBRUARY 1856

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 133–134.

17 Hanover Terrace | Feby 9<sup>th</sup> 1856

My dear Lane,

Many thanks for the name and address of the Printer.<sup>2</sup> If I can, on my own account or on the account of anyone else, put business into his hands I shall be delighted to do so.

Very truly yours | Wilkie Collins

To | R.J. Lane Esq. A.E.<sup>3</sup>

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1. Richard James Lane (1800–72: *ODNB*), line-engraver and lithographer, best known for his portraits of Queen Victoria.

2. Unidentified.

3. Associate Engraver of the Royal Academy, an honour accorded to Lane in 1828.

### [0231] TO HARRIET COLLINS, 28 FEBRUARY 1856

MS: Morgan (MA 3150/46), with envelope.<sup>1</sup> Published: B&C, I, pp. 147–148. Summary: BGLL, I, p. 134.

No 63. Avenue des Champs Elysées | Paris | Thursday Feby 28<sup>th</sup> 1856/

My dear Mother,

Here I am safe, sound, and already better – in the quaintest and prettiest bachelor lodging that ever was built. I have a bedroom, sitting-room, dressing-room, /and/ kitchen, all comprised in one little building – like a cottage in a ballet. Opposite to me is another cottage like mine in which the “concierge” and his wife live – and behind me is a large mansion, with twice the number of windows that they would think of putting into a house of similar size in England. The whole group of buildings is shut in by smart green gates – outside of which the stir and bustle of the Champs Elysées goes on from morning to night. So much for my habitation. I only wish you could come over here and see it.

I got through the journey with less fatigue than I expected. But I began it under rather unpleasant circumstances. The cab selected by the wise and observant Jane, was, in regard to the horse the very worst that could have been picked up in all London, at any hour of the day or night. The lame, sickly and miserable cabman did his best, but the still more miserable horse, staggered at every fresh step as if he was going to drop down dead in the road. By the time we got into Tottenham Court Road, I was obliged to stop at the nearest cab-stand, pick out the best horse in another cab, shift luggage, [*del*] bribe the man to drive fast, and so do my best, in a state of unspeakable vexation, to catch the train. I succeeded with about three ~~seconds~~ minutes to spare. We had a beautiful passage – but, owing to a change in the arrangements for labelling luggage, did not get to Boulogne in time to wait for the examination of the trunks there, and to catch the Paris train. I had thought, as the rest of the passengers did, that the baggage would pass the Boulogne Custom House immediately, and be examined at Paris. As it was, there was nothing for it but sleeping at Boulogne, or leaving [*del*] my trunk and hat-box in the care of a Custom-House Agent, to be forwarded ~~today~~ after me, today. Being resolved to sleep in my own Parisian

apartment at any hazard I accepted the last alternative – had another scramble in a cab (shouting “Vite! Vite!” to the coachman every minute) – and, after another narrow escape of being too late, caught the train again. I found Dickens’s [*del*] servant waiting for me – and Dickens himself here, all kindness and cordiality, with a supper for me at his house. A fire in my bedroom and a dry and excellent bed, completed the arrangements for my comfort. I feel the journey a little in the shape of a headache this morning – but have profitted, in other respects, already, by the change of air.

The first chapter of my “Rogue’s Life” is published today – Dickens is delighted with it.<sup>2</sup>

Tell Charles Ward, I have no time to see him at the Strand – but that I will write to him soon. Tell Mrs Dickinson too of my safe arrival and say also that she shall have a letter.<sup>3</sup>

With love to Charley | Affectly yours | W.C.

Write soon to the address below. If you have a chance of showing the Herricks some attention, after [*del*] the refusal to see “W. Salter” the other night, do.<sup>4</sup>

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1. Directed to ‘Mrs Collins | 17 Hanover Terrace | Regents Park | London’, with ‘l’Angleterre’ above the address and ‘Wilkie Collins’ below. Postmarked ‘PARIS | 28 | FEVR | 56’ and endorsed ‘10EN10 | FE29 | 1856’.

2. WC’s ‘A Rogue’s Life: Written By Himself’ appeared in five parts/chapters in *Household Words* (1–29 March 1856). Though the journal carried a Saturday dateline, it was available for purchase from the previous Thursday.

3. Regarding Frances Dickinson, see [0165] to S. C. Hall, 3 May 1854.

4. The reference is clearly to William Salter Herrick, artist (see [0266] to him of 26 September 1857), though it is uncertain who refused to see him and why. WC writes the postscript vertically up the left margin of the first page, in the space beside the address and salutation.

### [3351] TO W. SALTER HERRICK,<sup>1</sup> FEBRUARY 1856

MS: Unknown. On sale: Heritage Auctions (12 September 2019, sale 6212, lot 42180). Published: A&C13, p. 3.

February 1856<sup>2</sup>

To W. S. Herrick  
From | Wilkie Collins

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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.

### [0232] TO HARRIET COLLINS, 11 MARCH 1856

MS: Morgan (MA 3150/47), with envelope.<sup>1</sup> Published: B&C, I, pp. 150–151. Summary: BGLL, I, p. 134.

63. Avenue des Champs Elysées | Paris | March 11<sup>th</sup> 1856

My dear Mother,

I must have expressed myself badly about my luggage. I left it, knowingly, in the hands of the official person (in uniform) charged with the business of sending passengers baggage after them, when they have not time to wait for the Custom House examination. Of course both trunk and hat-box arrived quite safe by the first train in the morning. [*del*] As for women managing better than men, suffer me to remind you that it was a woman who fetched the wretched cab that was the cause of all my woes at starting. The wrapper I admit was not exactly the right article of baggage to leave behind – but Charley was right – I did not want it on the journey, the cold weather only setting in the day after my arrival here. As for the pepper, (in the words of Captain Shandy in reference to his nephews first infantine work) “wipe it up and say nothing about it”. One bottle has been delivered with the other things, and Mrs Kean’s friend’s stomach will be all the better for not having too much British pepper in it.<sup>2</sup>

What I do want though is some more handkerchiefs, I have only eight. There must be some more at home. Can you make them up into a small parcel and send them, or take them in Mrs Gibbon's carriage, to Household Words office, addressed to me to Dickens' care. Dickens went to London on Sunday evening last, to stay a week – so Saturday will be time enough. *[del]* Write on the parcel so that he may know what it is “handkerchiefs for Wilkie Collins”. Also, likewise send a note to Fribourg & Treyer telling them to pack up a quarter of a pound of their tobacco mixture for me, and send it addressed in my name to “care of Charles Dickens Esq. Household Words office, 16. Wellington Street North Strand”, on or before Saturday next. If you have no /other/ means of sending the handkerchiefs, ask Charley to take *[del]* them on one of his night walks. If the office is shut, he has only to ring at the private door – one door nearer Waterloo Bridge, than the public door. So much for business.

As for myself, I have had the luck as usual to catch a chill (everybody does the same here in March) – Rheumatic pains and aguish shiverings – but I am all right again now. The thing was taken in time, and I got up this morning with nothing to complain of but a little weakness left from judicious and necessary physicking and sweating in bed.

I dined out last week with the Dickenses, at a French party. Met the Editor of The Revue Britannique among others.<sup>3</sup> My story in Fraser's<sup>4</sup> is translated into French in that magazine, and the Editor told me that Scribe (the famous Dramatist) had spoken of it “with enthusiasm”. I have also been introduced to Ary Scheffer (the painter).<sup>5</sup> He has done a wonderful portrait of Dickens, which is to be exhibited at Trafalgar Square. He was very kind and so was his wife.<sup>6</sup> Talking about Trafalgar Square, tell me, or ask Charley to tell me, how he is getting on with his picture. Also ask Charles Ward to send me the Athenaeum which has the review of “After Dark” in it.<sup>7</sup> He will know what it is necessary to pay beforehand for postage – so send him my address, and tell him I would have written before – but my leisure has been occupied by work – the end of “A Rogue's Life”. I shall have done in a day or two, and will write to him and Pigott and E. Ward. Tell them all so when you see them.

What about letting the house? If it comes to anything for Heavens *[sic]* sake leave all my books and things packed up out of harm's way. Write soon and tell me how you are, and your plans and so on. I am just going out for a turn in the sun.

With love to Charles, Affly yours | WC

Tell Fribourg and Treyer to write outside their parcel “Tobacco from Fribourg and Treyer”<sup>8</sup>

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1. Directed to ‘Mrs Collins | 17 Hanover Terrace | Regents Park | London’, with ‘l'Angleterre’ at the top left and ‘WC’ at the foot. Postmarked ‘PARIS | 11 | MARS | 56 | 60’ and endorsed on the same day at Calais.

2. Neither Mrs Kean nor her friend in Paris have been identified, but the story seems to involve the breakage of a bottle of pepper sauce, presumably at the London end.

3. Amédée Pichot (1795–1877), editor and translator.

4. ‘The Monktons of Wincot Abbey’, *Fraser's Magazine* 52 (November–December 1855) pp. 485–502, 662–678, subsequently reprinted as ‘Brother Griffith's Story of Mad Monkton’ in *The Queen of Hearts* (1859). It appeared in French translation (with the translator unidentified) as ‘La Recherche du Mort’, *La Revue Britannique* (January–February 1856), pp. 143–175, 341–363.

5. Ary Scheffer (1795–1858), Dutch academic painter and prolific portraitist who moved to Paris in 1811 and became a French citizen in 1850. CD complained about the lengthy sittings for his portrait in 1855, and did not consider it a good likeness. It was exhibited in 1856 at the Royal Academy, then in Trafalgar Square, and is now held in the National Portrait Gallery.

6. Françoise Louise Sophie, née Marin, whom he married in March 1850, and who died in June 1856.

7. There was a very lengthy and favourable review of *After Dark* in the *Athenæum* (1 March 1856) p. 260, including an extract of more than a column from ‘The Yellow Mask’, one of the stories in the collection.

8. WC writes the postscript vertically up the left margin on his first page.

### [0233] TO HARRIET COLLINS, 16 MARCH 1856

MS: Morgan (MA 3150/48), with envelope.<sup>1</sup> Published: B&C, I, pp. 151–152. Summary: BGLL, I, p. 134.

63 Avenue des Champs Elysées | Paris | Sunday<sup>2</sup>

My dear Mother,

I have been writing to Wills to pay my money for the Rogue's Life into your account. It must be more than £40 – and more will be paid in, as I do other things for Household Words here.<sup>3</sup>

I find by reckoning up my accounts, that you have advanced me £10 – send a cheque for *[del] £20* – more to Ward to be paid into Lafitte's *[sic]* here for me.<sup>4</sup> You will then have advanced me £30, and you will have £40 to reimburse you at Coutts's at the beginning of April – to say nothing of what I gain further as the month goes on.

I have also told Wills that Charley will pay him the £2, odd, – he had better do it by a cheque from you, which can be charged also to me, if you like.<sup>5</sup> No need no *[sic]* turn up your eyes – you won't advance more than I can already pay back, before you are put to it for money towards the middle of the year. I am obliged to ask for the £20 now, because I am obliged to pay everything here in advance. I am out of debt for lodging, attendance &c&c – at this moment, till the 11<sup>th</sup> of April.

Write and tell me when you have sent the money to Ward.

The Empress began her labour at 5 on Saturday morning, and ended at 6 this morning. 101 guns fired to announce a boy.<sup>6</sup> Prodigious preparations for illuminating. Flags at an awful premium. Trumpeting and soldiering going on in all the streets. Crowds about the Palace. I am just going out to see more. My cold is almost well.

What about the Wards? I am going to write and give him a title for his picture tomorrow.

Love to Charley. They are waiting for me to go out, and I have no time to say more.

Why don't you or Charley write?

Affly yours | WC

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1. Directed to 'Mrs Collins | 17 Hanover Terrace | Regents Park | London', with 'l'Angleterre' at the top left and 'WC' at the foot. Postmarks obscured.

2. Dating from the birth of the French Prince.

3. A payment of £35 marked simply 'received' was recorded in HC's account on 15 March (Coutts: Exors WmC).

4. The cheque for £20 to W W Collins was recorded as paid on 19 March (Coutts: Exors WmC).

5. Presumably the withdrawal by HC of £2-6s-6d on 17 March (Coutts: Exors WmC).

6. Eugenia de Montijo, Empress of France by virtue of her marriage with Napoleon III, gave birth to the Imperial Prince Napoleon Eugenio Luis Juan José Bonaparte on Sunday, 16 March 1856.

### [0234] TO E. M. WARD, 18 MARCH 1856

MS: Texas (Ms Letters, W. Collins). Extract: Ellis, pp. 17–18; Robinson 1951, p. 97 (both dated 8 March 1856).  
Published: Coleman, pp. 45–47 (again 8 March); B&C, I, pp. 148–149 (also 8 March). Summary: BGLL, I, p. 134.

63 Avenue des Champs Elysées | Paris | March 18<sup>th</sup> 1856<sup>1</sup>

My dear Ned,

I think this is the best title: –

The Last Parting of Marie Antoinette And Her Son (Scene:– the Prison of the Temple. Persons present, the Queen, her son and daughter, the Sister of Louis the Sixteenth, and the Members of the Revolutionary Committee.)<sup>2</sup>

I have underscored the part in parentheses, because it must be printed in Italics to distinguish it from the Title. So you must underscore it in copying it out. If "Members of the Revolutionary Committee" is not the right phrase, of course you can alter it to something historically and recognisably expressive of who the men are in the left hand corner of the picture. Also, when you copy out the translation (which I am now about to add) put after it, "Translated from —" whatever the book is, which you don't mention in your letter.

The translation is on the other side.<sup>3</sup>

"At last, the Queen having collected all her energies, seated herself, drew her son near to her, and placed both her hands on his little shoulders. Calm, motionless, /so/ absorbed in grief,

/that she neither wept/ [del] nor sighed, she said to him in a grave and solemn voice: “My child, you are going to leave us. Remember your duties when I am no longer near to remind you of them. Never forget the [del] merciful God who has appointed you this trial, or your mother who loves you. Be modest, patient, and [del] good, and your father in heaven will help you.” She said those words, kissed her son on the forehead, and gave him back to the gaolers.”

I have been obliged to make the above translation rather a free one, for it happens oddly that, short as the original passage is, it contains quite a cluster of idiomatic French expressions and forms of construction which it is difficult to render literally into English. However, I hope both the extract and title as they stand here, will be satisfactory.

I have got the most perfect little bachelor apartment. A “Pavilion” like a house in a Pantomime – and the most willing pleasant Concierge and wife, in the world, to wait on me. Here my luck has stopped. I caught a chill a fortnight ago, from which I have now recovered, but which while it lasted, seriously interfered with Paris /pleasures/ and put me back sadly in some work I had to finish. Some things, however, I have seen of the interesting sort – two charming little plays at the Gymnase acted to perfection, and a very fine portrait of Dickens by Ary Scheffer.<sup>4</sup> I went expecting to be disappointed – and came away amazed. The picture is to be exhibited in the rooms of the corrupt Institution to which you belong.<sup>5</sup>

In the way of Imposters, add to our /former/ experiences here the name of Madam Ristori – the Italian actress about whom they have been going mad in Paris.<sup>6</sup> Perfect conventionality of the most hopelessly stagey kind – walk, attitudes, expression, elocution, all nothing but commonplace in a violent state of exaggeration. We saw her in a play of Alfieri’s, exhibiting the unnatural bestiality of a daughter in love with her own father, in long classical speeches.<sup>7</sup> Virtuous females of all nations, sitting in balloons of crinoline petticoat, observed the progress of this pleasant and modest story with perfect composure.

I am to be taken today to see Mr Leighton’s new triumph in Art – Orpheus playing the fiddle.<sup>8</sup> Adelaide Kemble<sup>9</sup> is said to have been the model, more or less, for every man woman and child in the composition! Surely an amusing “canvas” must be the result of this!

With love to the “Home Circle”

Believe me | Ever yours | Wilkie Collins

1. Addressed and dated after the signature at the foot of the letter, which WC writes in landscape format on a sheet of plain folding notepaper. The first ‘1’ is joined up with the preceding word ‘March’, thus leading to the misreading of the date by Ellis and others.

2. Ward has clearly asked WC to provide a title for his latest painting, together with an English translation of an evocation of the scene in French. The title and underscored scene are enclosed within a continuous wavy line.

3. At this point, WC turns over the sheet and continues the letter in landscape format on the verso.

4. Ary Scheffer (1797–1858), historical and portrait painter, born in Holland but working in Paris.

5. That is, the Royal Academy, to which Ward was elected as a full member in 1855.

6. Adelaide Ristori (1822–1906), popular Italian actress famous for her highly emotional performances.

7. Vittorio Alfieri (1749–1803), Italian neo-classical poet and dramatist; the play in question is probably *Mirra* (1786).

8. The young Frederic Leighton (1830–1896: *ODNB*), upcoming painter who first exhibited at the Royal Academy in 1855, afterwards Baron Leighton of Stretton, and President of the RA. WC’s negative views were first voiced in his comment in the *Leader* on Leighton’s ‘Cimabue’s “Madonna” Carried in Triumph through the Streets of Florence’ at the 1855 Royal Academy Exhibition: ‘This work neither deserves its good place on the walls, nor its noisy Academy reputation. It is a tame, conventional picture – apparently promising great things, at a distance, and performing none of them at close inspection.’ (5 May 1855, p. 429).

9. Adelaide Kemble (1814–1879: *ODNB*), renowned British opera singer, who retired from the professional stage in December 1842. WC later met her in London – see [0694] to Adelaide Sartoris (her married name), 5 July 1866.

## [0235] TO HARRIET COLLINS, 19 MARCH 1856

MS: Morgan (MA 3150/49), with envelope.<sup>1</sup> Published: B&C, I, pp. 152–153. Summary: BGLL, I, p. 134.

63 Avenue des Champs Elysées | Paris | March 19<sup>th</sup> 1856

My dear Mother,



I have this instant got your letter. As for the lost one, that is a mystery – I should have got it if it had been delivered here. The Post is desperately irregular – but, in your case, it seems to have been downright untrustworthy as well.

Now about the new house – the news of the taking of which comes on me “like a clap of thunder”.<sup>2</sup> The situation seems an excellent one. But did you have a surveyor to go over it? I see no objection that can be made, provided we are not committed to a long twelve years’ lease – and this, I gather from your note, we need not be. Otherwise I don’t think you could have done better than take the house. The quiet neighbour on one side is an invaluable attraction. But what do we save in rent for our ready money outlay of £150? £30, or £40, a year? Are the taxes reasonable? And about the drainage? I suppose that is all right. What does the back look out on? And, furthermore, what are you and Charley going to do from the 5<sup>th</sup> of April to the 5<sup>th</sup> of June? You are going about visiting, I suppose? and does he take a room? Answer me all these questions. I shall most likely return to town at the middle of April – when I shall have Pigott to go to at Richmond, and Mrs Dickinson at Farley Hill – and lots of other friends if I like – so I am provided for.

I am very sorry to hear of poor Pigotts [*sic*] fresh trial.<sup>3</sup>

I have [*del*] received the parcels, quite safe from Dickens. Thanks for the handkerchiefs and critiques. The Athenaeum is very kindly and skillfully done. Dickens thinks the machinery in which my stories are inserted very nicely imagined and executed – and he brings word that Miss Coutts (whom he saw when he was in town) was delighted with it. Look attentively at the 4<sup>th</sup> and 5<sup>th</sup> chapters of my Rogue’s Life. I am rather proud of them. The last chapter was finished in spite of rheumatism. I am all right now.

I was introduced to Mr Leighton and saw his new picture of Orpheus yesterday. Here is my remembrance of it.<sup>4</sup>

A lady came in and asked where he got his notion of the figures. Mr Leighton smacked his forehead, and said “Here! Here!”. It is the worst /life-size/ picture that ever was painted. “Cimabue” is absolute perfection compared to it.<sup>5</sup> But the young fellow has talent for small delicate pencil and water colour designs, some of which he showed me.

With love to Charley | Affectionately yours | Wilkie Collins  
Is Charley’s new painting room to be in the drawing room?

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1. Directed to ‘Mrs Collins | 17 Hanover Terrace | Regents Park | London’, with ‘l’Angleterre’ at the top left and ‘WC’ at the foot. Postmarked ‘PARIS | 19 | MARS | 56’.

2. At 2 Harley Place, New Road, which HC and her sons eventually moved into around 24 June – see [0239] to Townshend, 5 June 1856.

3. Perhaps referring to the mental condition of Pigott’s brother, Henry.

4. There follows an ink caricature by WC of Leighton’s ‘The Triumph of Music’: four static figures labelled ‘Proserpine’, ‘Pluto’, ‘Orpheus playing the fiddle [*sic*]’, and ‘Eurydice’, with ‘Hell’ written in the centre between the first two and the second two figures, and ‘curtain’ written among curving lines above Pluto’s head.

5. See note 8 to the previous letter, [0234] to E.M. Ward, 18 March 1856.

### [0236] TO CHARLES WARD, 19 MARCH 1856

MS: Morgan (MA 3151/6). Published: B&C, I, pp. 153–155. Summary: BGLL, I, p. 134.

63. Avenue des Champs Elysées | Paris | March 19<sup>th</sup> 1856

My dear Ward,

Dickens, I hear, told you of my illness. It came of course at the most unlucky time possible, just in the midst of the labour of writing the last longest and most difficult chapter of my “Rogue’s Life.” Everybody here, natives, as well as visitors, has been catching cold. My particular experience of the general malady took the form of rheumatism. I cured myself by sweating – the only way of getting rid of such maladies that I believe [*del*] in. [*del*] My arms, legs, back, head, neck, and teeth were all rheumatic by turns. After relieving my mind by swearing and my body by sweating for four consecutive days, I came out victorious in the struggle. But it

was rather trying while it lasted.

I have got a lodging that a man might live in for the rest of his life in comfort – and the heartiest pleasiest people in the world to wait on me. Paris is more magnificent than ever. The Rue de Rivoli is now in a perpetual state of illumination. In each arch of the arcade on the side towards the street, is placed a brilliant gas light. The view from /one/ end to another is as brilliant as Vauxhall in its best days. The Square of the Louvre is all but completed. The matchless new street is in great part inhabited.<sup>1</sup> And, you will be glad to hear, the old tower of St Jacques de la Boucherie which has been in a ricketty state for years past, is now restored with the most perfect taste. It looks far finer than it did, when surrounded by houses – for the simple reason that you have now room to see it. A new Boulevard is the next thing to be made – running at right angles to the new Rue de Rivoli – and joining the old Boulevard at the Porte St Denis.<sup>2</sup>

We had an illumination here, on the day of the birth of the Imperial Infant who was created Prince of Peace and King of *[del]* Algeria, as soon as he could squall and dirty his napkins.<sup>3</sup> I went to the expense of two Francs! for coloured lanthorns for my own little window – and my illumination lasted out the night, while the rest in the Great house, at the side of ~~the~~ which my Pavilion is situated, were all quenched by the rain. The Parisians however turned out in spite of the wet, engaged every carriage and thronged every footway. We had great fanfaronading with trumpets – quantities of soldiers everywhere – and 101 guns to announce the birth, not one of which I, (in the arms of Morpheus) was *[del]* respectfully wakeful enough to hear. As for news of the Peace Congress,<sup>4</sup> we get it all from the English Journals.<sup>5</sup> Not one of the French papers has a line about it. Even in the way of mere gossip.

I have /seen/ some perfect and some wretched dramatic performances here. Our great theatrical excitement now is about a forthcoming play on the subject of “Paradise Lost” at the Ambigu Comique! There has been great difficulty in getting a good Eve, with plenty of flaxen hair to flow over her innocent shoulders. The play is announced for Saturday next. I suppose “the Deity” and “the Devil” will be principal characters. Le malhereux Abel, and Le feroce Cain, ought to be made interesting – and will be, no doubt.<sup>6</sup>

I have just heard that my mother has taken a new house – a good situation near town. I see no objection, if we are not let in for too long a period of occupancy.

You will have received by this time a £20 cheque to be paid in to my credit at Lafitte’s<sup>7</sup>. Write as soon as the payment is made – and in the mean time with love to Jane and the children.

Ever yours Wilkie Collins.

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1. Referring to the continuing eastward development of the Rue de Rivoli and the surrounding area – see [0155] to HC, 16 October 1853.

2. Initially planned as Boulevard du Centre, it was renamed Boulevard de Sébastopol, in celebration of victory in the Crimean War.

3. See note 3 to [0233] to HC, 16 March 1856.

4. Referring to the Peace Congress held in Paris from February 1856 between representatives of the powers involved in the conflict in the Crimea, with the Treaty of Paris eventually signed on 30 March.

5. It is not clear whether this refers to the London press or to English-language journals issued in Paris such as the daily *Galvani's Messenger* (1814–84).

6. According to CD to Forster, [?29–30 March 1856], Pilgrim, VIII, p. 78 n. 4, WC and CD went to the Ambigu-Comique for the first night of *Le Paradis Perdu*, by Adolphe d’Ennery et Ferdinand Dugué, on Monday, 24 March 1856.

7. For ‘Laffitte’s’ – see [0029] to Harriet Collins, 30 September 1845, note 3.

### [0237] TO HARRIET COLLINS, 5 APRIL 1856

MS: Morgan (MA 3150/50), with envelope.<sup>1</sup> Published: B&C, I, pp. 155–156. Summary: BGLL, I, p. 135.

63. Avenue des Champs Elysées | Paris | April 5<sup>th</sup> 1856

My dear Mother

I like the situation of the house so much that I am sure to like the house itself. As for money, Wills has paid in for the Rogues Life £50 to your account at Coutts’s.<sup>2</sup> So your advance

to me is paid back, with a balance of £20 – which I shall increase by some more periodical work on my return. Talking about work, I read the sketch of the plot of my new novel to Dickens a few days since. He was quite excited and surprised by it – and even he could not guess what the end of the story was, from the beginning. He prophesies that I shall get more money and more success with it, than I have got by anything else I have done.<sup>3</sup> Keep all this a profound secret from everybody but Charley – for if my goodnatured friends knew that I had [*del*] been reading my idea to Dickens – they would be sure to say when the book was published, that I had got all the good things in it from him. He found out, as I had hoped, all the weak points in the story, and gave me the most inestimable hints for strengthening them.

I shall come back about the middle of this month – having many reasons for not extending my stay here much beyond the six weeks I had originally allotted for it.<sup>4</sup> Of course you will proceed with all your arrangements for the country quite independently of me. I shall want nothing but the key which I left in the cupboard of your bedroom in an envelope, when I return. My strong box, and the [*del*] long bureau on the little table in my room, remain I suppose, under the Ward dominion at No 17.<sup>5</sup> As to my plans when I come back, they are at present in the clouds. If I take a fit of hard work, I shall probably settle down somewhere in quiet. Pigott offers Richmond – and Stringfield his study at Verandah House.<sup>6</sup> So asylums for the homeless are not wanting. How long has Charley taken the lodging at Percy Street for? Does he stop in London after the pictures have gone in? Write next week, and tell me this. I thank Frith for his invitation by this post.<sup>7</sup> Tell Ward (E.M.) that Sir Joseph Olliffe,<sup>8</sup> was from home, when his letter to Lady Ely arrived,<sup>9</sup> but that it was forwarded to her, the moment Olliffe received it. Macready is coming on Sunday to stay a week with the Dickenses. There is to be a dinner party on Wednesday at which some great notabilities of Paris are to be present. I can't quite shake off my cold still – and feel occasional rheumatic twinges, which I allay by a vapour bath – Probably the change of air back to London will set me quite right again. Don't do too much – and do go away into the country as soon as you can. Let things take care of themselves. Don't you know the subject of Charleys [*sic*] picture yet? Give him my love and believe me

Affectionately yours | Wilkie Collins

I write in a hurry and dare [*sic* for 'dare say'] I have forgotten some things I wanted to say

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1. Directed to 'Mrs Collins | care of Mrs Gibbons | 16. Hanover Terrace | Regents Park | London', with 'l'Angleterre' at top left and 'WC' at bottom left. Franked 'PAID | 7 AP 7 | 1856'.

2. Recorded 'of Mr Wills' on 2 April (Cousts: Exors WmC).

3. Referring to *The Dead Secret*, serialized in *Household Words*, 3 January to 13 June 1857, and published in two volumes, June 1857.

4. In fact WC 'returned to London on 12 April, crossing the channel in a half-gale, ill once more' and 'after one night in a hotel took lodgings at 22 Howland Street, Fitzroy Square' (Peters, p. 165). Compare the comic treatment of his illness in both Paris and London in 'Laid Up in Two Lodgings,' *Household Words*, 7–14 June 1856, pp. 481–486, 517–523.

5. That is, the Collins's former residence at 17, Hanover Terrace.

6. WC and Edward Pigott's friend Dr Joseph Stringfield who resided at Verandah House, Weston-Super-Mare, Somerset – see [0703] to him of 16 August 1866.

7. William Powell Frith, RA (1819–1909: *ODNB*), distinguished painter, who studied with CAC, close friend of WC and Edward Ward; the nature of the invitation remains unclear.

8. Sir Joseph Francis Olliffe (1808–1869: *ODNB*), from March 1852 physician to the British Embassy in Paris.

9. Referring to Jane Loftus, Marchioness of Ely, née Hope Vere (1821–90), a lady of the bedchamber of Queen Victoria from 1851, who was also intimate with the French Empress Eugénie.

### [0238] TO PETER CUNNINGHAM, 9 MAY 1856

MS: Parrish (Box 4/11). Published: BGLL, I, p. 135.

17 Hanover Terrace | May 9<sup>th</sup> 1856

My dear Cunningham,

I am only just recovering from a bad rheumatic and stomach attack, and am still too much

“out of condition” as a Journalist to be up to my work. But I have given the Prospectus of the new project to the Editor of the *Leader* who has promised to read and report on it as soon as possible.<sup>1</sup>

Ever yours | Wilkie Collins

To | Peter Cunningham Esq<sup>re</sup>

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1. We cannot shed any light on the project in question. WC’s contributions to the *Leader* had ceased by this point and there are no surviving letters to Edward Pigott around this time.

**[0239] TO THE REV. CHAUNCY TOWNSHEND,<sup>1</sup> 5 JUNE 1856<sup>2</sup>**

MS: Wisbech. Published: BGLL, I, pp. 135–136.

17 Hanover Terrace | Regents Park | June 5<sup>th</sup>

Dear Mr Townshend,

At the pleasant dinner of Tuesday Dickens told me that you were desirous of knowing my brother’s address. It is “17 Hanover Terrace” in the Regent’s Park – until the 24<sup>th</sup> of this month. After that period we move into a new house – No 2 Harley Place, Upper Harley Street, New Road<sup>3</sup> – where my brother will have his studio.

I forgot to give you this little fragment of information, in the interest of our discussion about the bell-pulling ghost.<sup>4</sup> I am afraid I believe still in the supernatural origin of the nine o’clock ring – partly, I suspect, because it would make such a picturesquely awful opening for a ghostly Romance!

I remain | Dear Mr Townshend | Very truly yours | Wilkie Collins

To | The Reverend Chauncy Hare Townshend

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1. The Rev. Chauncy Hare Townshend (1798–1868: *ODNB*), antiquarian, poet and friend of CD, with an interest in curious mental states; he was a witness at CAC’s wedding to Kate Dickens in July 1860. Townsend was transparently the model for the hypochondriac Frederick Fairlie in *The Woman in White*. His jewelry, as described there in Walter Hartright’s initial narrative, section VII, is now displayed at the Wisbech and Fenland Museum.

2. The dating is from WC’s mother’s removal from Hanover Terrace to 2 Harley Place, where CAC continued to live with her. But WC, though keeping a room at Harley Place, had begun to establish himself elsewhere, originally in Howland Street, later at 124 Albany Street. It was in the latter that he first openly resided with Caroline Graves and her daughter.

3. Now Marylebone Road.

4. Unidentified.

**[0240] TO BERNHARD TAUCHNITZ,<sup>1</sup> 18 JUNE 1856**

MS: Unknown.<sup>2</sup> Published: Otto, pp. 75–76, our copy text; BGLL, I, pp. 136–137.

2, Harley Place, New Road, London, June 18<sup>th</sup>, 1856.

Your kind letter has just been forwarded to my residence in town. I am sincerely gratified to hear that some of my works have a prospect of being included in your far famed series.<sup>3</sup>

I accept the remuneration you are so good as to offer me, the more readily because parts of *After Dark* offer something in return for it, in the shape of literary labour which has never appeared in *Household Words*. I refer to the Introduction and Prologues to the Stories, which make one interest of them, and which are now printed for the first time; and to one of the Stories themselves, called *The Lady of Glenwith Grange*, which has never appeared in any periodical publication. I hope these original additions to the book may so help its circulation as to justify the liberality which has led you to make me a gainer by the republication of *After Dark*.

I am just contemplating writing a new work of fiction, and I will take care that you shall be informed in good time of its publication.<sup>4</sup>

My last story, in three volumes, was called *Hide and Seek*.<sup>5</sup> It met with greater success here than anything I had previously written. If you should, at any time, like to look over the book,

I should be happy to place a copy at your disposal, if you will kindly inform me of the means of enabling it to reach you.

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1. Christian Bernhard Tauchnitz (1816–95), founder in 1837 of the Leipzig publishing house, which quickly began to specialize in editions in English for a Continental audience. From around 1843 Tauchnitz began to obtain authorization from and offer payment to the British writers included, rather before he was required to do so by international copyright conventions within Europe. These ‘Sanctioned’ or ‘Copyright’ volumes could not be sold or imported into Britain or the Colonies but sold in thousands in the United States. See Nowell-Smith, pp. 41–63.
2. The Tauchnitz archives in Leipzig were destroyed by bombing during the Second World War.
3. *After Dark* was published on 24 July 1856 as No. 367 in Tauchnitz’s General Series of International Editions, also known as The Collection of British Authors, started in 1841 (Todd & Bowden, p. 97). Between 1856 and 1889 Tauchnitz issued twenty-eight of WC’s titles in a total of fifty volumes, two of his collaborations with CD and several short stories in *Novels and Tales Reprinted from Household Words*.
4. Presumably *The Dead Secret*, which ran from 3 January 1857 in *Household Words* and was published in three volumes by Bradbury & Evans in June 1857.
5. *Hide and Seek* is recorded as published on 16 October 1856 as vols 370 and 371 in the Collection of British Authors (Todd & Bowden, p. 98).

### [0241] TO CHARLES COLLINS, 26 JUNE 1856

MS: Pembroke. Published: BGLL, I, pp. 137–138.

R.Y.S. Coquette | June 26<sup>th</sup> Thursday

My dear Charley,

We are becalmed off Cowes, and I send this letter ashore by the Steward to report our safety so far.<sup>1</sup>

We lay at anchor all Sunday – for whatever the wind might have been doing on that day in London, it was blowing “half a gale” at Gravesend. On Monday, we set sail – the wind, it is hardly necessary to mention, being against us. Dublin was given up, and Cherbourg (on the French coast) substituted as our destination – principally because Champagne and Sauterne are wanted in the cabin cellar. We got no further on Monday than Margate Roads – where we anchored for the night. On Tuesday still beating against the wind, we got to Dungeness and anchored again – a blustrous [*sic*] day – the Steward so sick that we were obliged to get our breakfast for ourselves. On Wednesday we still sailed on, as well as the contrary wind would let us – and today we have reached the Isle of Wight intending to get back in a slanting direction (sideways with the always unaccommodating wind) to Cherbourg. We call at Torquay coming back, and then go round the Land’s End to the Bristol Channel and Weston.<sup>2</sup>

It is very pleasant on board here. The yacht is a delightful vessel, and Pigott’s brother is a thorough character – like Alfred in some of his ways, but with the queerest fidgetty [*sic*] mania for tidyness.<sup>3</sup> He is the kind of man one becomes familiarly friendly with directly. We began to clap each other on the back before we sailed from Gravesend.

I shall get your letter at Torquay, rather later than I expected owing to this trip to Cherbourg – but I hope you will send me good news about the house, and mother, and the mischievous idiot with whom we have the misfortune to be obliged to treat. Give my love to mother, and say I hope she is seeing a perspective of tranquillity already at the end of her troubles.<sup>4</sup>

I am getting sunburnt even by this time, and my general health is improving rapidly – but I can’t get rid of the d—d rheumatism. In this respect, I suppose my inevitable exposure to all varieties of temperature at sea is rather against me. Today, however, has been lovely – scorching hot summer weather at last.

Affectionately yours | WC

Tell mother I shall write to her from Torquay.

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1. As Peters records (p. 166), ‘in late June he [WC] went sailing with Pigott and Pigott’s brother’.

2. That is, back to the home of Edward Pigott at Weston-super-Mare.

3. Probably referring to Pigott’s younger brother George who had married in February 1855 (see [0193] to Edward Pigott of 26 January 1855), though this might also be his older brother John Hugh Wadham Pigott (1819–92), who had

inherited the family estates on the death of the father in 1853. Alfred remains unidentified.

4. Referring to the lease of her new home – see [0242] to her of 2 July 1856. The ‘ideot’ must be Roberts, referred to in that letter.

### [0242] TO HARRIET COLLINS, 2 JULY 1856

MS: Pembroke. Published: BGLL, I, pp. 138–139. Summary: B&C, I, pp. 156–157.

R.Y.S. Coquette | Torquay | 2<sup>nd</sup> July 1856

My dear Mother,

Charley’s letter has been brought to me this morning, and I can’t tell you how glad I am to hear that the war between you and Roberts is ended at last.<sup>1</sup> Now the house is your own, and the business is all done, you ought to be as well again, by the time I return, as ever you were in your life.

We got here from Cherbourg late last night, and are about to sail again as soon as possible for the Land’s End. When we enter the Bristol Channel we are to be met by a fleet of boats from Weston with a band of music, guns of triumph, and beef of course (or it would not be England) in plenty on board, to escort us to Weston. The Flower Show there, is to be on the 8<sup>th</sup> and I shall return either on the 9<sup>th</sup> or 10<sup>th</sup>, towards evening most likely.

Our last port was Cherbourg – the French Portsmouth. They have a breakwater twice the length of ours at Plymouth, and arsenals and dockyards of the most Brobdignag proportions.<sup>2</sup> But the town itself is a dull neglected place, full of the most intricately composite Continental stench. There is a good Table d’Hote at the principal hotel (where we dined) – a pretty theatre very badly ventilated (to which of course we went) – and a whole population of women in high Norman caps, like this:<sup>3</sup>

We have made acquaintance with a Cherbourg tailor who was employed to clothe the cook on board – a devout Papist, believing in miracles &c &c, but otherwise an intelligent man. His clothes marvels of cheapness and nice workmanship. He introduced us to his father and mother (outfitters in the old part of the town) and we spent the evening with them and their two bonnes!<sup>4</sup> The young man showed us his library and gave us coffee and pipes in his bedroom. The old people walked a mile into the country to gather us nosegays and gave us such Noyau<sup>5</sup> and Claret, as I have seldom found equalled anywhere. There was no interested gratitude for much money spent, in all this. It was simply politeness and hospitality. The bill for the clothes was about half what we expected it to be – I bought two coloured shirts for rough wear for 2<sup>s</sup> / 1<sup>d</sup> each! Cherbourg is famous for shirts, and I shall lay in a stock when we next go there.

Give my love to Charley, and say Pigott (who sends his love) offers him the enclosed ticket for the Opera. If he can’t go, he can easily give it away.

No time to write more. Goodbye.

Ever affectionately yours | WC

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1. HC had just moved to 2 Harley Place, New Road. Charles Roberts was the previous owner, who was still recorded as resident there in 1856.

2. That is, extremely large, as in Swift’s *Gulliver’s Travels*.

3. WC draws the face of a woman in profile with a Norman cap.

4. Maids.

5. Liqueur made of brandy flavoured with fruit kernels (*OED*).

### [0243] TO RICHARD BENTLEY, 15 AUGUST 1856

MS: Illinois (Bentley Archives). Published: Davis, pp. 189–190; BGLL, I, pp. 139–140.

2, Harley Place | New Road<sup>1</sup> | Augt 15<sup>th</sup> 1856

Dear Sir,

I called to-day in New Burlington Street, and your letter was handed to me by Mr Marsh.

I never supposed that you had delegated powers to act for you to anybody. But I did suppose that I might write to your son on matters of business just as appropriately as I might write to you<sup>2</sup> – the more especially as my last business transaction with your house (the publication of “Hide and Seek”) was managed with Mr George Bentley. With him I had several interviews on that occasion, and with Mr Morgan I had several interviews,<sup>3</sup> but I do not remember that I had the pleasure of seeing you at all in the course of the business transaction to which I refer. I only mention this circumstance in order to account for the mistake which it appears I have committed in supposing that writing to your son was the same in effect as writing to you.

The object of my call in New Burlington Street this morning was to ask for the account of the sale (if any) of Rambles Beyond Railways. Unless my memory deceives me, the account has been hitherto rendered and the profits have been divided in the January of every year. Last January I received no account and no share of profits. If no copies of the book have been sold since the last settlement of the account in January/ 55, I can only express my astonishment at your refusal to dispose of the Remainder. If, on the other hand, copies have been sold, I should like to see an account of the sale and to know when the profits – no matter how trifling they may be – are next to be divided.

Faithfully yours | Wilkie Collins  
To | Richard Bentley Esqre

- 
1. The first occurrence of the new address.
  2. WC’s letter to George Bentley causing the row has not been traced.
  3. Edward Samuel Morgan, Richard Bentley’s chief clerk from 1829 to 1858 – see Gettmann, pp. 19–20.

#### [0244] TO HARRIET COLLINS, 19 AUGUST 1856

MS: Morgan (MA 3150/51). Published: B&C, I, pp. 157–158. Summary: BGLL, I, p. 140.

Villa des Moulineaux | Boulogne-sur-Mer | Augt 19<sup>th</sup> 1856.

My dear Mother,

I got here pleasantly enough on Saturday, and was at once installed in my comfortable Pavilion bedroom.<sup>1</sup> Hitherto, the principle [*sic*] effect of the sea-air has been to make me inveterately lazy and sleepy. I have, however, contrived to finish my work as the enclosed leaves will testify. Please string then on to the leaves already in your possession (entitled “The Family Mystery”) – take care that the pages follow each other properly – put the manuscript and the letter I enclose with it into an envelope, and direct the packet to

John Saunders Esqre | 25 Essex Street | Strand. | —<sup>2</sup>

If Charley is at home, and could take it on the day when you get it, so much the better – for it ought to have been sent in three days ago. If not, pray take or send it to Charles Ward, who will send one of the Bank porters with it. Only impress on him that it must /not/ be delayed, or trusted to any but safe hands.

Write me a line to acknowledge, the safe receipt of my enclosures, and to tell me how you are, and when you go into the country. We have had some dinner company here – Jerrold, Shirley Brooks,<sup>3</sup> and the boys’ schoolmaster – and the two Miss Powers (Lady Blessington’s nieces)<sup>4</sup> are expected to stay, on Wednesday next. The garden is beautiful – trees wonderfully grown – flowers in profusion. As for the town I have not been near it since my arrival. There is a fair /on the/ opposite hill to ours with [*del*] wonderful shows, gingerbread, and cheap jewellery. A lady staying here (Miss Boyle)<sup>5</sup> bought an emerald ring for a franc and a half which took in Townshend, who possesses the most magnificent real jewellery, and who admired the mock emerald as something quite priceless!

With love to Charley | ever affectionately yours | WC  
Tell Charley Townshend has gone to Lausanne<sup>6</sup>

- 
1. WC was again staying with CD outside Boulogne.

2. John Saunders (1810–1895; *ODNB*), journalist and novelist, who started up the finely illustrated monthly *National Magazine* in November 1856. WC's 'Uncle George or the Family Mystery' appeared in the first issue, pp. 10–15, and was reprinted as 'Brother Griffith's Story of the Family Secret' in *Queen of Hearts* (1859).
3. Charles William Shirley Brooks (1816–1874: *ODNB*), journalist and playwright., whose lifelong connexion with *Punch* began in 1851.
4. Marguerite Agnes Power (?1815–1867: *ODNB*), writer, and Ellen, her younger sister.
5. Mary Louisa Boyle (1810–1890: *ODNB*), writer.
6. To his villa Mon Loisir – see [0155] to HC, 16 October 1853. WC writes the postscript down the left-hand margin of the final page.

### [0245] TO BERNHARD TAUCHNITZ, 23 AUGUST 1856

MS: Unknown. Extract: Otto, p. 76, our copy text; BGLL, I, pp. 140–141.

2, Harley Place, New Road, London, August 23<sup>rd</sup>, 1856.

... I have seen, at Boulogne,<sup>1</sup> your edition of *After Dark* and have been very much pleased at the neat and elegant appearance which my book presents in your form of publication.<sup>2</sup>

- 
1. WC gives his new London address, but was in fact visiting Boulogne with CD during August and September 1856.
  2. See [0240] to Tauchnitz of 18 June 1856 for the details.

### [0246] TO HARRIET COLLINS, 1 SEPTEMBER 1856

MS: Morgan (MA 3150/52). Published: B&C, I, pp. 158–160. Summary: BGLL, I, p. 141.

Villa des Moulineaux | Boulogne Sur Mer | France | Monday<sup>1</sup>

My dear Mother,

There have been some unexpected changes in our arrangements here, and I have only waited to write to you about our /new/ plans until they were completely settled.

There has been an epidemic – (malignant sore throat) among the children here ever since June which the townspeople kept secret, of course, as long as they could, for the sake of their own interests. Being far out of the town we only heard vaguely about the disease, until last Saturday week, when Dickens received a letter from Sir Joseph Oliffe [*sic*] – Physician to the Paris Embassy – entreating him to send all his children away from Boulogne. None of them were ill – our situation here being so healthy and so well away from the town – but Dickens, as a measure of precaution, instantly took Oliffe's advice – knowing the reliability of the man who offered it. All the boys were sent to London under their mother's care – those at school here as well as the youngest.

The next break-up was the departure for home of the two Miss Dickenses – Katie having a cough and loss of appetite which alarmed her father. We have since heard that Doctor Hastings<sup>2</sup> has pronounced ~~her~~ that nothing serious is the matter and that she is getting well in London.

Besides the gaps they made in our party – there has been a shocking catastrophe in the town. Gilbert à Beckett the writer and police magistrate has died of brain fever at a boarding house – and one of his children sank just before him under a fatal attack of the epidemic. These deaths have cast a fresh damp over us – we all knew poor A Beckett, and all hoped to the last that he would rally.<sup>3</sup>

Under these gloomy circumstances, Dickens gives up the house here – a month before the appointed time. Pigott arrived yesterday, and the two Miss Powers have been staying here for the last ten days. We all flit on Wednesday or Thursday next. The youngest Miss Power goes to Paris the rest of us cross to ~~London~~ /Folkestone/. The ladies go straight to London, and Dickens and Pigott and I, if the weather is at all encouraging, walk back by short stages through the Kentish Hop Grounds – reaching home I cannot tell when to a day – but not earlier than /the end of/ this week, or later than the beginning of /the/ next.<sup>4</sup>

I hear from Pigott that you are going tomorrow to Maidenhead. All you have to do is to



drop a line to the servants at Harley Place (I don't know their names) telling them that I am coming back, but am not certain to a day when. They will neither have to sit up nor leave the door on the latch – for I shall arrange my return so as to be at home in good time. Above all things, you are not to think of hurrying ~~your~~ /your/ [*sic*] visit at Maidenhead on my account – If you come back [*del*] before the right time, I shall take /you/ to the railway and return you forcibly to the Langton's! I want you to get all possible good from the visit – and you know I can keep house as well as anybody. I am glad to hear Charley is with you. My love to him – and kind regards to the Langtons.<sup>5</sup>

Don't get alarmed about me after all these accounts of illness and death. Except that the damp weather makes my shoulders ache, I am perfectly well and taking such care of myself that my friends here hardly know me again.

Write and tell me how you are later in the week, addressing the letter of course to Harley Place.

Ever afftly yours | Wilkie Collins

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1. For the dating, see Pilgrim, VIII, p. 178 n. 4.

2. 'J. Hastings, M.D. of 14 Albemarle St' (Pilgrim, VIII, p. 182 n. 2).

3. Gilbert Abbott á Beckett (1811–1856: *ODNB*), comic writer, who died at Boulogne on 30 August of typhus fever, unaware that the same fever had claimed his son Walter, aged nine, on 28 August. For CD's immediate response, see to Forster, [?30 August 1856], Pilgrim, VIII, pp. 179–180.

4. CD 'left Boulogne with Collins and Pigott on 3 Sep, and they walked part of the way from the Kent coast, evidently reaching London on 6 or 7 Sep' (Pilgrim, VIII, p. 180 n. 4).

5. The remaining two short paragraphs and the valediction are written in a small hand in the margin of the first page.

#### [0247] TO RICHARD BENTLEY, 20 SEPTEMBER 1856

MS: Illinois (Bentley Archives). Published: BGLL, I, p. 141.

2. Harley Place | New Road | September 20<sup>th</sup> 1856 /

Dear Sir,

I have only just come back to town, or I should sooner have acknowledged the receipt of the Third Account of "Rambles Beyond Railways" – which I find awaiting me here on my return.

On examining the account I observe that I am on the credit side of it to the amount of £9. 16. – reckoning up to June last. May I enquire when you propose to pay me this sum? I ask the question, under the impression that there ought to have been some division of profits between us at an earlier period of the present year – for I do not find on referring to my private account any entry of money received from the sale of the second edition of the Rambles since January 1855.<sup>1</sup>

Faithfully yours | Wilkie Collins

To | Richard Bentley Esqre

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1. The previous payment must have been made in response to [0192] to Bentley of 24 January 1855. Bentley's slowness in paying what was owed to his authors reflects his continuing financial difficulties (Gettmann, p. 25). On this occasion, however, he responded promptly – see WC's acknowledgement [0248] of 24 September.

#### [0248] TO RICHARD BENTLEY, 24 SEPTEMBER 1856

MS: BL (Add. 46652, ff. 276–7). Published: BGLL, I, p. 141

2. Harley Place | New Road | September 24<sup>th</sup> 1856

Dear Sir,

I beg to thank you for a cheque for £9. 16. –, being the amount of my share of profits from the sale of the Second Edition of Rambles Beyond Railways up to June the 30<sup>th</sup> 1856.<sup>1</sup>

Faithfully yours | Wilkie Collins

To | Richard Bentley Esqre

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1. The cheque may have been cashed by WC at Bentley's bank: two payments for this amount entered HC's bank account around this time, but both are for interest paid on Consols.

**[3020] TO LEWIS M. BECKER,<sup>1</sup> 2 DECEMBER 1856**

MS: Massachusetts HS.<sup>2</sup> Published: A&C3, pp. 35–36.

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

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1. Perhaps 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 identified.

**[0249] TO W. R. SAMS,<sup>1</sup> 31 JANUARY 1857**

MS: Huntington (HM 16010; Sams Collection LF). Published: BGLL, I, p. 142.

East Sheen | Jan'y 31<sup>st</sup> 1857

My dear Sams,

Your kind letter has been brought to me here, – where I am shut up from the world, in a hermitage overlooking Richmond Park, driving my pen as hard as I can make it go, day and night. I have a fortnight's work to do in a week, and the printer's devil is perpetually at my heels, lashing me on.<sup>2</sup>

If I can make time (the phrase is strictly true, in my case) to get to town on Wednesday evening,<sup>3</sup> I shall be only too glad to "look on lovely woman" and to whirl amid the intoxicating mazes of the dance.<sup>4</sup> If I am unfortunately absent again, when you ask me, I can only say that it will be, again, not my fault. I am afraid you will (very naturally) think me a Humbug, a setter-up of obstacles, and a maker of excuses. I can only say for myself that I am sincerely grateful for your invitation – that I will ~~accept~~ say Yes in my own proper person if I can cover a certain quantity of paper before Wednesday – and that, in any case,

I am always | yours very truly | Wilkie Collins

W.R. Sams Esq

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1. Probably 'William Raymond Sams, bookseller and publisher, 1 St. James's St.; tickets for performances were obtainable from him' (Pilgrim, VIII, p. 387 n. 1).

2. Where WC was staying in East Sheen remains unidentified, but the copy in question must have been for *Household Words*, and may have been instalments of *The Dead Secret*.

3. WC writes on a Saturday and refers to Wednesday 4 February.

4. We have not been able to identify the social event in question.

**[0250] TO F. M. EVANS,<sup>1</sup> 30 MARCH 1857**

MS: Unknown. Photocopy: Private, our copy text. Published: BGLL, I, pp. 142–143.

2. Harley Place | New Road | March 30<sup>th</sup> 1857

My dear Evans,

I should like to see those estimates for the republication of “The Dead Secret”, whenever you can conveniently let me have them. If you remember, we talked at the Household Words office of a half guinea volume and settled that the book would run, as to length, to about a sheet more than “Hard Times”. I feel sure, by this time, it will not be longer than that – probably not quite as long.<sup>2</sup>

Very truly yours | Wilkie Collins

When do you think we may expect Dix and Edwards’s answer?<sup>3</sup> I ask, because I am now within five or six weekly numbers of the end of the story.<sup>4</sup>

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1. Frederick Mullett Evans (c. 1803–70), printer and publisher with his partner William Bradbury (c. 1800–69). Bradbury & Evans had acted as CD’s publishers since 1844, and had printed WC’s *Antonina*, *Mr Wray’s Cash-Box* and *Hide and Seek* for Bentley. They printed *The Dead Secret* both as a serial in *Household Words* and in volume form for their own publishing house.

2. Unlike CD’s *Hard Times*, which had appeared in a single volume at 5s. (in August 1854), WC’s novel appeared in two volumes at a guinea (in the first half of June 1857).

3. New York publishers – in the event the first US edition of *The Dead Secret* was published by their successors Miller & Curtis.

4. The final instalment appeared in *Household Words* on 13 June.

#### [0251] TO F. M. EVANS, 6 APRIL 1857

MS: Bodleian (MS. Eng. lett. d. 396, ff. 101–2). Published: B&C, I, p. 160. Summary: BGLL, I, p. 143.

2 Harley Place | New Road | April 6<sup>th</sup> 1857

My dear Evans,

I saw Dickens yesterday. He is favourably inclined towards the notion of two volumes at a guinea – but advises that you should communicate with Mudie, and ascertain how many copies in the two volume form he would take, before we decide. This certainly seems the right course to follow “with all convenient speed”, as the Scotch say

I think, with the experience of “After Dark”, to go by, we can hardly be wrong (especially if Mudie gives a satisfactory answer) in printing a guinea edition of 750, instead of 500

With regard to the suggestion of terms, Dickens suggested that I should put it to you whether, on reflection, you would think one fourth of the profits, instead of one third, a satisfactory arrangement – considering that there is no risk of the book not paying its expenses, and that you have already an interest in ‘The Dead Secret’ in its present form, as one of the Proprietors of Household Words. I need hardly say that I mention this suggestion in no spirit of bargaining – I merely leave it for your opinion, knowing that you will judge rightly and justly whichever way your decision points. I look forward with particular pleasure to the republication of *The Dead Secret*, as the beginning of a connection with your house which I have long been anxious to form, and which I sincerely hope will go on in the future to our advantage on both sides.<sup>1</sup>

Very truly yours | Wilkie Collins

F.M. Evans Esqre

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1. In the event, this was the only WC novel to be published by Bradbury & Evans. The relative failure of the edition and the break with CD in 1859 were both factors.

#### [0252] TO UNIDENTIFIED HAMPSTEAD HOSTESS, 22 APRIL 1857<sup>1</sup>

MS: Parrish (Box 4/11). Published: BGLL, I, p. 143.

2. Harley Place | New Road | Wednesday April 22<sup>nd</sup>

Dear Madam,

I trust to your kindness to accept my apologies for having been absent from the party last night.

My only excuse is that I am, just at present, so fully occupied with the completion of a literary undertaking which must be finished within a given time,<sup>2</sup> that I have been obliged to decline all evening engagements for the last ten days. I was unwilling to give up all hope of reaching Hampstead yesterday, or I should have written to beg you to excuse me some days since, in consideration of the extra time which I am now obliged to spend at my desk.

Trusting that you will kindly accept my apologies

I remain | Dear Madam | Very faithfully yours | Wilkie Collins

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1. Dating from the address and the calendar.

2. The serialization of *The Dead Secret* in *Household Words*.

### [0253] TO F. M. EVANS, 9 MAY 1857

MS: Bodleian (MS. Eng. lett. d. 396, ff. 103–4). Published: B&C, I, pp. 161–162. Summary: BGLL, I, p. 144.

2. Harley Place | May 9<sup>th</sup> 1857

My dear Evans,

I leave with this, the Title, Dedication, and corrected leaves of H.W., down to the “Part” of the *Dead Secret* which will be published on May 23<sup>rd</sup>. As there are many alterations [*del*] made in the portion of the story which I now send for reprinting, I should like (besides seeing proofs of the Title and Dedication) to compare the /book/ proofs (when the chapters are set up) with the corrected leaves which I now supply. If both are sent to me together, I could see the effect of my alterations – which is all I want to do – in half an hour, while the messenger waited to take the [*del*] proofs back.

The number for Saturday May 30<sup>th</sup> (which I finished and corrected last night) I will send as soon as I get it from Wills and have looked it over again. The next number (for Saturday June 6<sup>th</sup>) which I begin today, shall be the last, if I can possibly manage to get the conclusion of the story within the compass of a week’s work. If not, it must run on to Saturday June 13<sup>th</sup> – which, as the number is published on the Wednesday previous, would give June 10<sup>th</sup>, at the latest, as the day for the publication of the reprint. If it is an object to save as much time as possible, before the Volume of H.W. comes out, we might then publish (as Dickens suggested) on the Monday – that is to say on June 8<sup>th</sup>. I shall do my best to get done a week before this – but I have a terribly trying chapter to write and I can’t feel sure of myself till that is done.<sup>1</sup>

Wills wrote to me about Dix and Edwards and the supply of the Mss of the last chapter. If the departure of the steamer and the conclusion of my work come neatly together – they can have sent to them a copy of the Mss, [*del*] (which I will provide) as soon as the original leaves my desk for your office. If not, the fault is not mine. As I understand /it./ my claim on them for the £25 ~~is at~~ was established (quite irrespective of other circumstances) on the day when I wrote to refuse /taking/ that sum from Messrs Harper. I did this on their account, and am a poorer man, at the present moment, by £25, than I might have been if I had served the interests of their opponents. It struck me, [*del*] when I read their letter, that they took this view of the case. It is clearly the only just view. Perhaps, if I am not able to send the /last/ chapter to America, [*del*] in Mss, before you send it in print, I had better write a line of explanation to Dix and Edwards to make sure of setting the matter right.<sup>2</sup>

Ever yours | Wilkie Collins

F.M. Evans Esqre

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1. The twenty-third and final instalment, comprising Ch. 27 ‘Forty Thousand Pounds’ and Ch. 28 ‘The Dawn of a New Life’, in fact appeared in *Household Words* on 13 June. The earliest announcement of the first book edition from

Bradbury & Evans as published ‘this day’ is found in, among other papers, the *Daily News*, Tuesday, 16 June 1857, p. 8b. The earliest review is probably that in the *Athenæum*, 20 June 1857, pp. 788–789.

2. The first US edition of *The Dead Secret* was published in New York by ‘Miller & Curtis, 321 Broadway, Successors to Dix, Edwards & Co.’ (Parrish, p. 31). Whether the MS arrived in the USA in time to beat the pirates, and whether WC received his £25 from the American publishers is uncertain. No relevant record is found in Coutts: Exors WmC.

### [0254] TO F. M. EVANS, [21 MAY] 1857

MS: Bodleian (MS. Eng. lett. d. 396, f. 107a/b). Published: B&C, I, p. 162. Summary: BGLL, I, p. 144.

Whitefriars<sup>1</sup> | Thursday afternoon<sup>2</sup>

My dear Evans

I have done!! Those two blessed words, “The End” were written at 1/2 past 3, today. The last chapter I have just given to Mr Gardener<sup>3</sup> to set /up/ and he will send it to me in proof tomorrow morning, to be corrected while the boy waits. This [*del*] arrangement will, I hope, allow plenty of time for sending the slips of this final number to America, by tomorrow’s mail. I understood from Wills that you would kindly undertake to do this. My corrections will all be done in the morning – so the number will be complete, I suppose, before noon.

Ever yours | Wilkie Collins

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1. *Household Words* was printed at the Whitefriars workshop of Bradbury and Evans.

2. Dating from the most likely Thursday, based on the composition of the final instalment of *The Dead Secret*, which appeared in *Household Words* on 13 June – see [0253] to Evans of 9 May.

3. Presumably a member of the printing staff at Bradbury and Evans.

### [0255] TO J. F. OAKEY,<sup>1</sup> 4 JUNE 1857

MS: Parrish (Box 4/11). Published: BGLL, I, p. 144.

2. Harley Place | New Road | June 4<sup>th</sup> 1857

Sir,

I shall be very glad to see you on Monday next, at twelve o’Clock, as you propose.

At the same time, however, it may spare you from unnecessary trouble if I tell you in this letter that my present engagements render it impossible for me to accept any commission to write a story, either long or short, in any periodical publication. I have already made conditional promises in three directions – promises which my connection with *Household Words* will probably prevent me from fulfilling for some time to come. At present, whatever I may do in fiction which is not reserved for separate publication in book-form, is reserved for serial publication in *Household Words*.

I write these lines of explanation, necessarily in some uncertainty as to the nature of the proposal that you wish to make to me. If I am mistaken as to the exact nature of your object in proposing to favour me with a call, a line from you to say so, will insure my remaining at home to have the pleasure of seeing you, on Monday. If I am right, I can only express my regret at being unable to accept the offer which you have been good enough to make to me through my friend, Mr Reade.<sup>2</sup>

Your obedient servant | Wilkie Collins

J.F. Oakly [*sic*] Esq

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1. The name at the foot of the letter undoubtedly reads ‘Oakly’, but this must be a misreading by WC of the name of Jonathan Francis Oakey (d. 1882, aged 64: *Observer*, 13 August 1882, p. 8), of Canterbury Place, Walworth one of the publishers of the *Christian Times*, a liberal weekly newspaper founded in 1848 (see Waterloo).

2. Presumably Charles Reade, the dramatist and novelist – see the first surviving letter to him, [0421] 4 June 1861.

**[0256] TO [ALBERT] SMITH,<sup>1</sup> 8 JUNE 1857<sup>2</sup>**

MS: Private. Published: BGLL, I, p. 145.

2. Harley Place | New Road | Monday morning | June 8<sup>th</sup>

My dear Smith,

Am I right or wrong in supposing that you kindly lent me, a long time since, a certain old French book called “*Pièces Interressantes*”?<sup>3</sup> I have been employing my first leisure in looking over my various papers, and I find among them several references to anecdotes in the French book I have just referred to, which I should like very much to compare with the printed text. Would you mind (in case I am right in believing that you are the possessor of the book) trusting me with the volumes again? I can promise to take the greatest care of them, and I believe they will be of use to me in suggesting one or two articles for Household Words.

I am going out of town on Friday, and am engaged every evening this week till that day. But, if you have got the books and if it is convenient to you to let me have them for a little while, I would call for them tomorrow (Tuesday) afternoon between 4 and 5 o’Clock.

Very truly yours | Wilkie Collins

Pray don’t scruple to say No, if it is any inconvenience to you to lend the books

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1. Most probably to Albert Smith (1816–60: *ODNB*), dramatist, novelist and regular contributor to *Punch* under the editorship of Mark Lemon. WC was in contact with him in 1857 (see [0269] to John Palgrave Simpson of 17 October) and must have been in correspondence with him (see [0711] to John Bullar Jr of 13 October 1866, where he forwards Smith’s autograph). This might just also be to George Smith Jr (1824–1901: *ODNB*), head of the publishing house of Smith, Elder. WC had been introduced to him by John Ruskin in the late 1840s when he was seeking a publisher for *Antonina*, though *After Dark* (1856) was the first work by the author to be published by Smith, Elder. However, [0428] to George Smith of 26 July 1861 still addresses him formally as ‘Dear Sir’.

2. The letter is endorsed: ‘W. Collins | 8<sup>th</sup> June 1857’. Dating also from the calendar and address.

3. Thus for *Pièces Intéressantes et Peu Connues* – for the details see [0283] to A. H. Layard of 14 June 1858, where WC states that the work was the source for his tale ‘The Little Huguenot’.

**[0257] TO WILLIAM GALE,<sup>1</sup> 9 JUNE 1857**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 48; BGLL, I, p. 146.

2 Harley Place | New Road | Tuesday, June 9<sup>th</sup> 1857

Dear Sir,

I have much pleasure in enclosing the cheque as you request.<sup>2</sup> Please acknowledge the receipt of it to Mr Dickens | – “Tavistock House, | Tavistock Square.”

Faithfully yours | Wilkie Collins

To | W. Gale Esqre

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1. William Gale (1823–1909), painter. Early on he painted in Pre-Raphaelite style, though he later concentrated on historical and biblical genre painting, as well as portraits and scenes of life in the middle and north of Africa where he travelled. See also WC’s later letters to him: [1487] of 29 October 1874 and [1569] of 28 October 1875.

2. The cheque is almost certainly for a painting by Gale, ‘Mr. F.’s Aunt: from “Little Dorrit”’, which WC bought on CD’s behalf. See CD to WC, 22 May 1857, and to Gale, 11 June 1857 (see *Pilgrim*, VIII, pp. 329–330 and 347, and also the note in *Hutton*, p. 82). The painting was sold as part of CD’s estate by Christie & Manson on 9 July 1870 and was bought by the dealer Thos. Agnew for 60 guineas (lot 24, *Auction Catalogue*, p. 5).

**[0258] TO F. M. EVANS, 12 JUNE 1857<sup>1</sup>**

MS: Bodleian (MS. Eng. lett. d. 396, f. 106a/b). Published: BGLL, I, p. 146.

2 Harley Place | Friday

My dear Evans,

I have accidentally heard that the Dead Secret was sent round to the newspapers yesterday

– but not a copy of the book has reached me, up to 1 oClock today (Friday). I am just off into the country to return this day week, the 19<sup>th</sup>. If you will order six copies to be sent to Harley Place, I shall be very much obliged, and my “anxious mother” will be gratified with a sight of her son’s work in book-form.<sup>2</sup>

Very truly yours | Wilkie Collins

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1. Date based on the publication of the first edition of *The Dead Secret* in mid-June and the internal reference to the following Friday as the 19<sup>th</sup>.

2. Diagonally above the greeting, ‘Sent off’ has been added in other hand, presumably that of a member of staff at Bradbury & Evans.

### [0259] TO HENRIETTA WARD,<sup>1</sup> 12 JUNE 1857

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 48; BGLL, I, p. 147.

2. Harley Place | 12<sup>th</sup> June 1857

My dear Mrs Ward,

I have written to Pigott about the box for the 19<sup>th</sup>, and have told him (as I am going out of town for a week) to let my mother know whether he gets it. She will write and tell you, and she begs me to say, with her love, that she will be delighted to see you here to dine and spend the day, before going to the theatre on Friday.<sup>2</sup>

When I get back to town I shall ask you let me come and have a long day at Slough – if you will let me after my months and months of absence!

With love to Edward and the children, and kindest regards to Mr Ward,<sup>3</sup> believe me,  
very truly yours | Wilkie Collins

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1. Henrietta Ada Mary Ward, née Ward (1832–1924: *ODNB*), who at the age of sixteen eloped with the painter E. M. Ward; together they had six children between 1849 and 1866. She was also a distinguished historical painter in her own right – see her edited memoirs (Ward).

2. The play has not been identified.

3. Charles James Ward, of Coutts & Co., father of Charles and Edward Ward, now presumably retired and living with his younger son and daughter-in-law in Slough.

### [3117] TO HERBERT WATKINS,<sup>1</sup> 14 JULY 1857

MS: Patterson.<sup>2</sup> Facsimile: <[www.charlesdickensonline.com/Gallery/g257.htm](http://www.charlesdickensonline.com/Gallery/g257.htm)>; A&C5, p. 3.

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>3</sup> While I am writing of my likenesses, I must offer you my sincere condolences on the incredibly ~~awful~~ bad copy made by the engraver of “The Train” from your fine original.<sup>4</sup> Speaking for myself, I was simply amused 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>5</sup>

(In great haste) | believe me | very truly yours | Wilkie Collins  
To / | Herbert Watkins Esqr | &c &c &c

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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 physical location of the Judge John M. Patterson Archive of printed and manuscript material related to CD is unclear; apparently maintained by Ralph Jay Crawford Jr, and Bruce Jay Crawford, it was exhibited at the Grolier Club, 47 East 60th Street, New York, January to March 2006, is catalogued in *The Extraordinary Life of Charles Dickens: An Exhibition at the Grolier Club of New York* (New York: Grolier, 2006), and is accessible in digital form at <[www.charlesdickensonline.com/](http://www.charlesdickensonline.com/)>.

3. 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.

4. Illustrating the piece about WC by Edmund Yates (1831–1894) 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.

5. 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*.

### [0260] TO JOHN PALGRAVE SIMPSON,<sup>1</sup> 15 JULY 1857

MS: Texas (W. Collins Letters TA). Published: BGLL, I, pp. 147–148.

2 Harley Place | New Road | July 15<sup>th</sup> 1857

Dear Simpson,

Long before you get this you will, I hope, have received a letter from me (written immediately after the reading of the play this morning) to tell you that Mr Gordon has been at my request, selected for trial in the part of Martin Gurnock in *The Lighthouse*.<sup>2</sup> If he produces a favourable impression at Rehearsal he may consider his appearance in the part a settled thing. I told Mr Emden that I felt certain I might in this case safely run the risk of trusting a new man – and that settled the question.

I shall, unluckily, not be at home tomorrow (Thursday) afternoon. But I shall be here from 3 to 5 on Friday afternoon – and shall be very glad to see Mr Gordon, if you are disengaged then. If Mr Gordon would like it, I will send for the play, and read it to him on Friday afternoon. Please drop me one line to tell me whether this shall be done, and believe me, truly yours

Wilkie Collins

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1. John Palgrave Simpson (1807–87: *ODNB*), dramatist, novelist, travel writer and amateur actor; he frequently adapted CD’s and other popular authors’ novels. He was a member of the Garrick and Athenæum clubs and Secretary from 1868 of the Dramatic Authors’ Society.

2. The letter concerns the preparations for the first professional production of a play by WC – that of *The Lighthouse* at the Royal Olympic Theatre, off the Strand, from 10 August 1857. The joint managers of the theatre were Frederick Robson, who played the leading role of Aaron Gurnock, and W. S. Emden (see [0265] to him of 5 September 1857). The part of Gurnock’s son Martin was played by the theatrical newcomer Walter Gordon, who must have been recommended by Simpson. WC’s earlier letter to Simpson of the same day has not been traced.

### [0261] TO HERBERT WATKINS,<sup>1</sup> 20 JULY 1857

MS: Kansas (MS D 11:4), envelope only.<sup>2</sup> Published: BGLL, I, p. 148.

H. Watkins Esq. | 179 Regent Street

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1. Herbert Watkins, photographer, at this time proprietor of the Institute of Photography, 179 Regent Street; later of 215 Regent Street – see [0275] to him of 20 March 1858.

2. Postmarked ‘JY20 | 57’.

### [0262] TO RICHARD BENTLEY, 25 JULY 1857

MS: Illinois (Bentley Archives), with envelope.<sup>1</sup> Published: BGLL, I, p. 148.



2 Harley Place | New Road | July 25<sup>th</sup> 1857

Dear Sir,

I have been away in a friend's yacht for the last week, or I should have sooner acknowledged the receipt of "Anne Sherwood."<sup>2</sup> Pray accept my best thanks for the gift of the book. I am anticipating the pleasure of beginning it in quiet, after tonight's performance of "The Frozen Deep."<sup>3</sup>

Very truly yours | Wilkie Collins  
Richard Bentley Esqre

- 
1. Directed to 'Richard Bentley Esqre | 8 New Burlington Street | Regent Street | W.', postmark obscured.
  2. 'Berkeley Aikin' (pseudonym of Fanny Aikin Kortright; 1821–1900), *Anne Sherwood: or, the Social Institutions of England (A novel)* (3 vols, London: Bentley, 1857). Apparently not found in WC's library at his death (Baker).
  3. One of the amateur performances starring CD and WC, at the Gallery of Illustration, Regent Street.

### [0263] TO HARRIET COLLINS, 10 AUGUST 1857

MS: Pembroke. Summary: B&C, I, p. 162; BGLL, I, p. 149.

Albion | C & H Cooper, 26 Gt. Russell Street, Strand.<sup>1</sup> | Monday night

My dear Mother,

The Play has been a great success. The audience so enthralled by the story that they would not even bear the applause at the first entrance of Robson.<sup>2</sup> Everybody breathless. Calls for me at the end of the first Act. A perfect hurricane of applause at the end of the play – which I had to acknowledge from a private box. Dickens Thackeray, Mark Lemon, publicly appearing in my box. In short an immense success. I write this in the supper room in the midst of conviviality and applause. Charley is with us, and sends his love.

In great haste | Affly yours | WC

- 
1. WC uses embossed paper from the Albion Tavern and Hotel off the Strand.
  2. Frederick Robson (stage name of Thomas Robson Brownhill; c. 1822–64: *ODNB*), who 'became co-manager of the Olympic in 1857, and played Aaron Gurnock' in the first professional production of *The Lighthouse* which opened there on 10 August 1857 (Wolff, p. 270).

### [0264] TO CHARLES LAHURE,<sup>1</sup> 4 SEPTEMBER 1857

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 149–150.

2. Harley Place | New Road | London | September 4<sup>th</sup> 1857

My dear Sir,

I have, this day, sent to Mr Jeffs,<sup>2</sup> to forward to you, single copies of "Basil", "After Dark", and "The Dead Secret".

The duplicate copies shall be sent, as soon as I can procure copies of my other two novels – "Antonina", and "Hide and Seek"<sup>3</sup> – to forward with them. Since the second edition appeared, "Antonina" has not been reprinted, and some delay may happen before a copy can be procured. But I have given the necessary instructions, and the book shall be sent to Mr Jeffs as soon as it reaches me.

I have to thank you for the 1350 francs, which sum has been duly paid into the bank of Messrs Coutts & Co<sup>4</sup>

Believe me, my dear Sir, | Very faithfully yours | Wilkie Collins  
Monsieur Ch. Lahure

- 
1. Partner in the Parisian publishing house of Hachette, Librairie et Cie, which was to publish a translation by Émile Forgues of *The Dead Secret* in 1858 as *Le Secret*.
  2. In charge of Hachette's London bookshop – see [0317], [0488] to Charles Ward of 20/27 October 1859 and 11

September 1862.

3. Of the novels listed here, none seems to have been published by Hachette except *Hide and Seek* (as *Cache-cache*) in 1877.

4. Probably advance payment for the translation rights to one or more of the novels forwarded – see [0270] to F. M. Evans of 24 October 1857. The payment was credited to HC's bank account on 2 September as £53-3-11, at an exchange rate of 25.225 francs to the pound less commission of 6s-5½d, about 0.6%. (Coutts: WmC Exors).

**[0265] TO W. S. EMDEN,<sup>1</sup> 5 SEPTEMBER 1857**

MS: Fales. Published: BGLL, I, p. 150.

Sept 5. 1857

My dear Mr Emden,

Received of W. S. Emden Esqre, the sum of ten pounds, making up the sum of one Hundred pounds, in full of my demand for the right of representing The Lighthouse at the Olympic Theatre for two years dating from the 8<sup>th</sup> of August 1857.<sup>2</sup>

Wilkie Collins<sup>3</sup>

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1. William Samuel Emden (c. 1801–72), minor dramatist and theatre manager who with Frederick Robson succeeded Alfred Wigan in August 1857 as lessee and manager of the Olympic (see Pilgrim, VIII, p. 394 n. 1).

2. In the event, the play ran only from 10 August 1857 to 17 October 1857. No corresponding payment can be identified in HC's bank account for either a sum of £10 at this time, or an earlier one of £90 (Coutts: WmC Exors).

3. The signature is over the one-penny 'PAYABLE ON DEMAND' stamp endorsing this receipt.

**[2982] TO [W. S. EMDEN],<sup>1</sup> [5–7] SEPTEMBER 1857<sup>2</sup>**

MS: Private.<sup>3</sup> Published: BGLL, IV Addenda, p. 401 (dated, [6–7] September 1857, recipient unidentified), amended A&C2, p. 68.

... – 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 ([0265]). 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.

**[0266] TO W. SALTER HERRICK,<sup>1</sup> 26 SEPTEMBER 1857**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 150–151.

Scarborough | September 26<sup>th</sup> 1857

Dear Herrick,

Your letter has just followed me to this place.<sup>2</sup>

I am afraid I had no chance of being able to fit either of the stories, at present, to the literary projects that I have now in contemplation. Pray make any use of them, therefore, that you

please, without reference to me.<sup>3</sup>

Have you seen The Lighthouse yet? If not, I shall be happy to give you an order for two, for any night you like. I shall be back at Harley Place on Tuesday next

Very truly yours | Wilkie Collins

W. Salter Herrick Esqre

- 
1. William Salter Herrick (c. 1806–91), artist, best known for the oil painting ‘Hamlet in the Queen’s Chamber’, c. 1857.
  2. WC was convalescing at the Yorkshire seaside resort following the injury to his ankle – see the following letter [0267] to HC of 5 October, and Peters, pp. 178–180.
  3. The stories in question have not been identified.

### [0267] TO HARRIET COLLINS, 5 OCTOBER 1857

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, p. 163. Published: BGLL, I, pp. 151–152.

2 Harley Place | Monday morning

My dear Mother,

Don’t make yourself nervous about nothing. My ankle gets stronger every day. I have been to Gadshill to talk over future work for H. W. with Dickens, and I was overrun by all sorts of small occupations, or I should have acknowledged the receipt of your letter before – the cheque enclosed in which came quite safe.<sup>2</sup>

Charley returns today. I was obliged to be back a day earlier. We shall have everything ready for you on Thursday. While the fine weather lasts you are quite right to stop away

Every thing goes on smoothly here. Charles Ward comes to dine today. No letters for you. Immense success of The Lighthouse. The other night the stalls were so full that the people had to be accommodated in the orchestra. Saturday last, I tried to get a private box for the Loudons and found they were all taken.<sup>3</sup> Robson goes into the country for three weeks this month – When he comes back the run of the play is to be resumed. I have engaged to do them another.<sup>4</sup>

No time for more – Ann is waiting to take this to the post.<sup>5</sup>

Kind regards to Mr & Mrs Combe and the Vicar

Ever afftly yours | WC

All the mountain part in H.W. is mine<sup>6</sup>

- 
1. Directed to ‘Mrs Collins | care of Thomas Combe Esqre | University Press | Oxford.’, postmarked ‘London | OC 5 | 57 | W’.
  2. Presumably a cheque to him for cash. A debit of £53 to ‘W W Collins’ on 1 October is recorded in HC’s bank account (Coutts: exors WmC). WC used this account, technically WmC’s executor account, at Coutts until he opened his own there on 23 August 1860 (see Clarke, pp. 228–229, who mistakes the date as the 22<sup>nd</sup>).
  3. See [0268] to Agnes Loudon, 11 October 1857.
  4. Referring to *The Red Vial*, produced at the Olympic from 11 October 1858 with Robson as the lunatic Hans Grimm. In the event the run of *The Lighthouse* was not resumed – see [0269] to John Palgrave Simpson of 17 October 1857.
  5. Presumably a servant.
  6. Postscript added on the inside of the envelope flap. The reference is to the first instalment of ‘The Lazy Tour of Two Idle Apprentices’, which describes how Thomas Idle (alias WC) sprains his ankle while coming down Carrock Fell in the mist. The humorous narrative was co-written with CD and appeared in five parts in *Household Words*, 3–31 October 1857.

### [3118] TO CHARLES LAHURE, 5 OCTOBER 1857

MS: Columbia (Spec. MS Coll. J. H. Samuels, 493–9/6/90).<sup>1</sup> Published: A&C5, p. 4.

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.

### [0268] TO AGNES LOUDON,<sup>1</sup> 11 OCTOBER 1857<sup>2</sup>

MS: Wolff Collection (1386), with torn envelope flap. Extract: Wolff, p. 270 (dated 'summer, 1857'). Published: BGLL, I, p. 152, as to Agnes Loudon.

2. Harley Place | Sunday

My dear Miss Agnes,

Charles will be delighted to accept your kind invitation, and I should be very glad to accompany him – but I am again on the "sick-list".<sup>3</sup> My sprained ankle has prevented me from taking exercise, and want of exercise has ended in the return of some of my old bilious miseries. I have just been writing to the doctor, and I am terribly afraid that I shall be in the society of physic-bottles on Thursday night.

With kindest regards to Mrs Loudon

I remain | sincerely yours | Wilkie Collins

I am glad to hear that you liked "The Lighthouse". You will guess what my opinion of Robson is, when I tell you that I have engaged to write another play for the Olympic in which he is to have as strong a character as I can make for him

Did you not say in some former letter, you wanted a photograph? or was it somebody else? I enclose a portrait to make sure. WC<sup>4</sup>

1. Agnes Loudon (1832-1863) was born on 16 October 1832 at 3, Porchester Terrace in Bayswater, London. Her parents – the landscape gardener John Claudius Loudon (1783–1843: *ODNB*) and the botanical and gardening writer Jane Wells Loudon née Webb (1807–1858: *ODNB*) – became friendly with the Collins family who lived at no. 30 from 1830–1836. The friendship continued for many years. Agnes, described as being 'sweet and laughter-loving' (Mrs. Andrew Crosse (Cornelia Augusta Hewett Crosse née Berkeley) 'A Group of Naturalists', *Temple Bar* 98, (July 1893), pp. 356-372; here p. 359), played Miss Richland in Goldsmith's *The Good-Natur'd Man* in the back-drawing room theatricals at the Collins's home in Blandford Square in 1849 (see [0058] to Miss Clarkson [5/12 June] 1849). Agnes published two books: *Tales for Young People*, London: Bowdery & Kerby 1846, when she was barely 14, edited with a preface by her mother, and *Tales of School Life* in 1850. WC and CAC were frequent visitors to social events at Porchester Terrace where the Loudons lived until their deaths. Agnes was attracted to CAC but six months after her mother's death on 13 July 1858, she married the lawyer and political organiser Markham Spofforth. Her first child, Beatrice, died in 1860 at just one year old. A son Walter followed. But a month after giving birth to her third child, Agnes herself died on 13 June 1863 (*Times*, 16 June 1863, p. 1a). See Bea Howe, *Lady with Green Fingers – The Life of Jane Loudon* (London: Country Life, 1961), pp. 99, 105, 164.

2. The references to WC's sprained ankle (suffered during the walking tour of Cumberland in September with CD) and the professional production of *The Lighthouse* allocate the letter to the autumn of 1857; [0267] to HC of Monday, 5 October (where he states that he failed to obtain a box for the Loudons on the previous Saturday) and [0269] to John Palgrave Simpson of Saturday, 17 October (which reports the end of the run of the play) secure the letter between those dates, when the only Sunday fell on 11 October.

3. The invitation was for Agnes's birthday on the 16<sup>th</sup>: 'For her twenty-fifth birthday, her mother organized one of her

best dinner parties, including such old friends as Charles Landseer, Wilkie Collins, Palgrave, Louis Blanc, the French patriot, and the Bonomis. It was a most successful evening' (Howe, pp. 157-158). Howe relied on diaries written by Agnes which may have contained the guest list but not those actually attending.

4. Second postscript written on associated scrap of paper which appears to be the flap torn from the original envelope. Though the hand and pen provide a fairly good match, there is a possibility that this postscript may belong with another and possibly untraced letter. If the note does belong with the letter to Agnes, the reference must be to the 1857 photograph by Herbert Watkins – see [0275] to him of 20 March 1858.

### [0269] TO JOHN PALGRAVE SIMPSON, 17 OCTOBER 1857

MS: Parrish (Box 4/11). Published: BGLL, I, p. 153.

2. Harley Place | October 17<sup>th</sup> 1857

My dear Simpson,

I have written to Mr Bidwell<sup>1</sup> by this post to tell him that I have been obliged to make a rule that no Ms copies shall be taken from the Olympic Prompt Book. This has been done, in my own defence, to enable me to decline applications from strangers – and for consistency's sake I must hold by my own regulation, in all cases.

However I have also written to tell Mr Bidwell that the play will probably be printed in a short time, and that I hope it may be published in time to suit the purpose of his company – I have said this, believing that if I belong to the Dramatic Authors' Society, the play will be printed as a matter of course. Mark Lemon and Albert Smith<sup>2</sup> promised to propose and second me, at a supper in celebration of the first night of the play – but we somehow forgot all about it afterwards. I write today to remind Mark of his engagement to propose me. Will you second me, in Albert Smith's absence? – that is to say, if seconding involves you in no trouble or inconvenience of any kind. The run of The Lighthouse will be stopped after this week, until Robson returns to London from his country trip<sup>3</sup> – after which it will again appear in the bills. This interim would afford an opportunity of printing the play from the prompt-book – supposing I am right in my idea that the Dramatic Author's Society undertakes the printing and publishing of plays by members<sup>4</sup>

I will tell Mark in writing to him that I have trusted to your kindness to second me. I ought to have joined the Society weeks ago.

Very truly yours | Wilkie Collins

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1. Possibly the John Bidwell, who, with Palgrave Simpson, was on the Olympic Theatre committee organizing the farewell benefit of the actor-manager Alfred Wigan in July 1857 – see the notice in the *Times*, 20 July 1857, p. 8b.

2. See [0256] assigned to Smith of 8 June 1857.

3. The run seems in fact not to have been resumed.

4. No printed version of *The Lighthouse* in English is known. See [0349] to Simpson of 2 June 1860.

### [0270] TO F. M. EVANS, 24 OCTOBER 1857

MS: Johns Hopkins (in extra-illustrated copy of John Forster, *Life of Charles Dickens*, 2nd edn (London, Chapman & Hall, 1872), III, p. 372). Summary: B&C, I, pp. 163–164. Published: BGLL, I, pp. 154–155.

2 Harley Place | New Road | October 24<sup>th</sup> 1857

My dear Evans,

I have received your kind note and the bill for £200, on account of *The Dead Secret*, enclosed. Pray accept my grateful acknowledgement for the trust you are willing to place in the future of the book, as well as my best thanks for the generous manner in which you have arranged that it shall remunerate me, for my part of the venture, at the earliest possible period.

It would be insincere to say that I am not vexed to find that the edition is not all sold. At the same time, I must add that I sincerely believe that the book has had the greatest possible advantages in being published by your house – advantages of every kind which I honestly feel it could have had in no other hands. My disappointment springs from the conviction, which is now forced on me, that, while I have made great progress with the public of other countries since I

first began to write, I have made none, so far as solid results are concerned, with the public of my own. In America my books are all going to be republished with a percentage promised to me.<sup>1</sup> In France they are going to be translated with copyright paid to me beforehand.<sup>2</sup> In England I am, as to circulation, just where I was when I published my first novel seven years ago.

The only return that I can now make – and it is a very small one – for your liberality, is to beg that you will take any measures you please to make the book justify the advance on it that you have made to me. If it will produce this result to sell off the copies on hand for anything they will fetch and to publish a cheap edition forthwith, by all means do so.<sup>3</sup> I am anxious for nothing now but that my publishers should have their proper return and their proper profit with as little delay as possible.

In the mean time, | Believe me

Yours truly & obliged | Wilkie Collins

Drop me a line a day before you call, in order that I may make quite sure of being at home to receive you.

F. M. Evans, Esqr /

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1. The *Dead Secret* was serialized by Harper & Brothers of New York in its new *Harper's Weekly*, though it was published in book form by Miller & Curtis of New York in the same year.

2. The *Dead Secret* was translated by Émile Forgues and published as *Le Secret* (Paris: Hachette & Cie 1858). Hachette published most of his other novels, though not *The Woman in White*, *No Name* and *Armada*, which were published by J. Hetzel.

3. In fact the first one-volume edition was published by Sampson Low only in 1861.

### [0271] TO JANET WILLS,<sup>1</sup> AUGUST 1856–OCTOBER 1857

MS: Yale (laid in first edition of *The Woman in White*, I). Published: BGLL, I, p. 155.

2 Harley Place<sup>2</sup> | Thursday evening

My dear Mrs Wills,

The reading of your kind letter has relieved me so much, that I must write one line to thank you for it. I have felt a little better since I got out today – and I really begin to hope that I shall not disappoint your kind wishes for my speedy recovery.

Pray accept my best thanks, and

Believe me | Very truly yours | Wilkie Collins

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1. Janet, sister of the publishers William and Robert Chambers, who married CD's secretary W. H. Wills on 23 April 1846. She was the aunt of Nina Lehmann (see *Pilgrim*, I, pp. 236, 238 n. 2).

2. Dating from the address, used by WC between 15 August 1856 and 24 October 1857. The address was changed by order on 20 February 1857, when New Road was renamed Marylebone Road and 2 Harley Place was renumbered 11 Harley Place. However, the change only seems to have come into force at the end of October.

### [0272] TO F. W. HAMSTED, <sup>1</sup> [JANUARY–OCTOBER 1857]<sup>2</sup>

MS: Fales. Published: BGLL, I, pp. 155–156.

2. Harley Place | Saturday

Dear Mr Hamstede,

I find myself again prevented from attending a dinner, so I send my subscription to you. I have not got the rules of the club by me, but I believe I am right in assuming that the subscription is one guinea.

With regard to the future, it strikes me that I shall be doing better if I dine at the club (on the few occasions when engagements, absences, and interruptions, will allow me to dine there) in the capacity of visitor instead of Member. I am now occupying a place which would be better filled by another man who could attend more constantly than I can. I am so frequently out of town

on Saturday and so frequently beset by engagements on Saturday that I see no chance of my being able to dine at the club, as often as I ought and as often as I should like to dine there if I continued to be a member.

Under these circumstances I think it will be best if I ask you to take my name off the books after the conclusion of the present season – solely on the ground that I cannot attend as often as a good member should, and that I am unwilling to fill a place which any other man who could more frequently dine with you would so much more worthily occupy.

Very truly yours | Wilkie Collins

F. W. Hamstede, Esqre

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1. Frederick William Hamstede, City Clerk retired through disablement, was Honorary Secretary of 'Our Club', founded by Douglas Jerrold. He was also a member of the Garrick Club and was active in arranging support for the Jerrold Fund upon the death of Douglas Jerrold in 1857. See Pilgrim, VII, p. 719 n. 3; VIII, p. 373, etc.

2. Dating from the address and the notepaper, watermarked 'GOWAN & SON | 1857'.

### [0273] TO MISS BROWNE,<sup>1</sup> 10 NOVEMBER 1857

MS: Private. Published: BGLL, I, p. 156.

11 Marylebone Road<sup>2</sup> | London | Novr 10<sup>th</sup> 1857.

Madam,

I have great pleasure in complying with the request which you have honoured me by making – and I beg, at the same time, to thank you for the kind expression of approval which your note conveys to me in speaking of one of my works.

Faithfully yours | Wilkie Collins

To | Miss Browne

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1. Unidentified, but presumably an autograph hunter.

2. WC gets the revised address wrong on what is the first known occasion on which he uses it. Formerly 2 Harley Place, New Road, the address was revised to 11 Harley Place, Marylebone Road.

### [3021] TO F. H. UNDERWOOD,<sup>1</sup> DECEMBER 1857<sup>2</sup>

MS: Maine HS (Fogg Collection 420). Published: A&C3, pp. 36–37.

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

- 
1. Founder of the (Boston) *Atlantic Monthly: A Magazine of Literature, Art and Politics* – see [0289] 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 on 24 August of the New York branch of the Ohio Life Insurance and Trust Co. due to embezzlement.

### [0274] TO CHARLES KEAN,<sup>1</sup> 15 JANUARY 1858

MS: Morgan (MA 4500). Published: BGLL, I, pp. 156–157.

11 Harley Place | January 15<sup>th</sup> 1858

My dear Sir,

Pray accept my best thanks for the honour you have done me in placing my name on The Free List of the Princess’s Theatre. I am only saying that I know how to appreciate the value of an evening’s enjoyment, when I assure you that I shall gratefully use the privilege which you have conferred on me.

With my best congratulations on your recovery, and on the proof of the completeness of it which you have given to the public,

I remain, My dear Sir, | Yours obliged & faithfully | Wilkie Collins

To Charles Kean Esqre

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1. Charles John Kean (1811–68: *ODNB*), actor-manager at the Princess’s Theatre (see [0116] to Edward Pigott of [18 February] 1852). *King Lear* and *The Merchant of Venice* were among new productions opening in 1858, Kean’s penultimate season at the Princess’s.

### [0275] TO HERBERT WATKINS, 20 MARCH 1858

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 50; BGLL, I, p. 157.

11 Harley Place | Marylebone Road. N.W. | March 20<sup>th</sup> 1858

My dear Sir,

Your admirable (profile) Photograph of me,<sup>1</sup> has been taken out of my portfolio, by an enthusiastic friend who was determined to have it. My mother has made me promise that it shall be replaced – and I now write to ask if you will kindly let me have three copies of the profile? – I say three, instead of one, to make sure of not troubling you with future applications.

Having made this request, I have another to prefer, which is, that you will allow me to defray the expense of taking the impressions. I ask this solely as a favour to be granted to me, and solely because I know the value of your time, and the full occupation there is for the Assistants in your Studio. My obligation would not be lessened by the arrangement I propose – otherwise, I should not have thought of making it.

If you will let me know when the impressions are likely to be ready, I will call for them



myself and so get a sight of what you have been lately doing. I have been on the invalid list with a badly-sprained ancle for many months past, or I should have recalled myself to your recollection long since.

Very truly yours | Wilkie Collins  
Herbert Watkins Esqre

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1. This must be the profile by Watkins published along with WC's brief literary life in the *Critic* on 5 June 1858 – see [0277] to James Lowe of 13 April 1858. The photograph itself is likely to date from 1857 – see the envelope [0261] to Watkins found at Kansas, dated 20 July 1857. See the Lewis website for reproductions of this and other photographs of WC. The photograph is also reproduced as the frontispiece to BGGL, I.

**[0276] TO M. H. FEILDE,<sup>1</sup> 1 APRIL 1858**

MS: Liverpool (H13957). Published: BGLL, I, p. 158.

11 Harley Place | Marylebone Road N.W. | April 1<sup>st</sup> 1858

Sir,

I shall be very glad to read your forthcoming pamphlet – and I trust it will succeed in attracting general attention to a very important subject.

With reference to Household Words, I would recommend you to send a copy of the pamphlet to Mr Dickens, who, as Conductor of the Journal, has the entire responsibility of deciding on the subjects which are to be discussed in its columns.<sup>2</sup>

I have the honor to be, | Sir, | Faithfully yours, | Wilkie Collins  
M. H. Feilde Esqr

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1. Matthew Henry Feilde, author of *On the Advantages of Free Public News Rooms and Lending Libraries, with remarks on the Public Libraries Act 18th and 19th Vic. Cap. 70* (London: 1858).

2. Nothing concerning Feilde's pamphlet seems to have appeared in *Household Words* – see Lohrli.

**[0277] TO JAMES LOWE,<sup>1</sup> 13 APRIL 1858**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 51–53 ; BGLL, I, pp. 158–159.

11. Harley Place | Marylebone Road. N.W. | April 13<sup>th</sup> 1858

Dear Sir,

Your note, containing the gratifying intelligence that the portrait is cut on the block and that we both felt alike on the subject of the profile likeness, finds me sadly out of health, and, I am sorry to add, ordered by my doctor to abstain from literary work of any kind for the present, and to go away to the country at once. Against authority of this sort there is no appeal – and I must unwillingly resign the pleasure of meeting you as you kindly propose, with no better excuse for myself than the old apology – “It is not my fault”.

Fortunately, the means are at hand for giving you the information you require. About a year ago, or less, a frightful caricature of me (!) appeared in The Train Magazine, accompanied by a Memoir, all the facts of which I supplied.<sup>2</sup> I have sent for a copy of the Magazine, and will forward the memoir to you the moment I get it. Every necessary particular that I can think of you will find there. There is nothing to add, except perhaps a word about works I have yet to bring out. I have a new three act drama at the Olympic Theatre which is to appear in the autumn, with Mr Robson in the principal character – an entirely new one, for him.<sup>3</sup> And I have, when I am able to work again, a new and long serial story to write in Household Words, the plan of which is all drawn out.<sup>4</sup> Besides this, there is a French translation of my novels about to be published in Paris, beginning with The Dead Secret – and there is talk at Boston of a complete American edition of my works, in which the publishers propose to give me a share of the profits. This is all I can say, thus far, of my literary future. If the particulars in The Train Memoir are not satisfactory as to the past, tell me where I can improve them – and I will do my best. A letter from you is sure to follow

me, wherever I go.

It will, of course, be desirable to say nothing in the Memoir about my being obliged to suspend work just now. People would report directly that my brain was turned, and that I had an addition to my usual clothing in the shape of a straight waistcoat!

Pray accept the sincere apologies of a sick man who is not his own master, and believe me,

Very truly yours | Wilkie Collins  
James Lowe Esq<sup>re</sup>

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1. James Lowe (d. 1865: *ODNB*), journalist, editor of the *Critic* (1843–63), a weekly journal of literature and the arts. Lowe's paper published a brief literary biography and portrait of WC (from a photograph by Herbert Watkins) in its issue for 5 June 1858, p. 270 and facing, the first of a series of 'portraits of literary, artistic, and scientific celebrities' – see the notice in the *Times*, 31 May 1858, p. 13c.

2. See Edmund Yates, 'Men of Mark: No 2 – W. Wilkie Collins', *Train*, 3 (June 1857), pp. 352–357. Yates's description of Thackeray, which appeared later in the same series, led to his expulsion from the Garrick Club despite the support of both CD and WC.

3. *The Red Vial*, which ran from 11 October 1858. The production was a failure – see the review in the *Times*, 12 October 1858, p. 10d.

4. *The Woman in White*. Although it was more than a year before the story was serialized, WC started working on the plot very early – see [0289] to Underwood, 12 August 1858.

#### [0278] TO HERBERT WATKINS, 14 APRIL 1858

MS: Lewis Collection. Published: BGLL, I, pp. 159–160; Lewis website.

11 Harley Place | Marylebone Road, N.W. | April 14<sup>th</sup> 1858

My dear Sir,

I have been out of town, or I should have answered your kind note before.

I send with this – as the best contribution I can offer to your library, thus far – my last written book.<sup>1</sup> Pray accept it, as the most careful “study from Nature” that I have yet made, and believe me,

Very truly yours | Wilkie Collins  
To Herbert Watkins Esq<sup>re</sup>

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1. Presumably *The Dead Secret*, published in June 1857.

#### [0279] TO HERBERT WATKINS, 24 APRIL 1858<sup>1</sup>

MS: Kansas (MS D 11:3). Published: BGLL, I, p. 160.

11 Harley Place | April 24<sup>th</sup>

My dear Sir,

Pray accept my best thanks for the Photographs.<sup>2</sup> The portrait of Millais (you know what I think of my own) is most admirable – a fine picture as well as a striking likeness.

I have been suffering from illness, or I should, ere this, have gladly accepted your kind invitation to me to see your new room. I am still on the invalid list – but I hope soon to be able to pay my long looked-for visit to your studio.<sup>3</sup>

Very truly yours | Wilkie Collins  
Herbert Watkins Esq<sup>re</sup>

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1. Dating from the address.

2. Presumably a gift in return for WC's novel – see the previous letter.

3. See WC's reference to his sprained ankle in [0275] to Watkins of 20 March 1858.

**[0280] TO F. M. EVANS, 26 APRIL 1858**

MS: Unknown. Photocopy: Private, our copy text. Published: BGLL, I, pp. 160–161.

11 Harley Place | Marylebone Road | N.W. | April 26<sup>th</sup> 1858

My dear Evans,

Mr Townshend (whom you have met at Tavistock House) is desirous of printing and publishing the Mss sent with this, in pamphlet form,<sup>1</sup> and I have undertaken to forward it to you, for an estimate of expenses.

Mr Townshend's idea is, that he had better not print more than five hundred copies of the pamphlet to begin with – and that the type might then be kept standing in case of a demand for a further issue. Can you furnish him, in the course of this week, with an estimate of the number of pages to which the pamphlet would run and of the expense of publishing five hundred copies of it?

The address is, | The Revd C. Hare Townshend | 21 Norfolk Street | Park Lane | W.<sup>2</sup>

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Ever yours | Wilkie Collins

F.M. Evans Esqre

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1. Probably a pamphlet in support of CD's 'attempts to reform the Royal Literary Fund' (see CD to [Evans], 26 April 1858, Pilgrim, VIII, pp. 550–551). The BL Catalogue offers no help on the publication in question, which may not have appeared in print.

2. See [0239] to Townshend of 5 June 1856.

**[0281] TO F. M. EVANS, 29 APRIL 1858**

MS: Bodleian (MS. Eng. lett. d. 396, ff. 105a/b). Published: BGLL, I, p. 161.

11 Harley Place | April 28<sup>th</sup> 29<sup>th</sup> 1858

My dear Evans,

I have communicated with Mr Townshend, on the point mentioned in your note.<sup>1</sup> Perhaps the matter had better stand over, until I have received his reply? I will then lose no time in immediately communicating with you.

Ever yours | Wilkie Collins

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1. See [0280] to Evans of 26 April 1858.

**[3274] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 14 MAY 1858**

MS: Unknown. On sale: Jarndyce (Catalogue CCXXI, Winter Spring 2016–2017, item 88). Published: A&C10, pp. 4–5.

Friday, May 14<sup>th</sup> 1858

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.<sup>2</sup>

From “The Dead Secret”, by | Wilkie Collins

1. [0282] to Harriet Collins, 3 June 1858, suggests that, on the date heading this document, prior to his sailing trip to Wales, WC was staying with his friend Joseph Stringfield, the Somerset doctor, so the lengthy passage describing Miss Sturch may have been written for a friend or acquaintance of his in Weston-super-Mare, or perhaps even for Stringfield's future wife Mary Ann Maria Teresa Garment (b. 1837) whom he married six months later – see [0837] to Edward Benham of 2 June 1868.

2. Wilkie wrote many extracts from his books for fans and friends but this is the earliest example found, 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’.

### [0282] TO HARRIET COLLINS, 3 JUNE 1858

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, p. 164 (dated 4 June 1858). Published: BGLL, I, pp. 161–162.

Care of Wyndham Lewis Esqr | Llanthetty Hall  
Crickhowell | Breconshire.<sup>2</sup> | Thursday June 3<sup>rd</sup>

My dear Mother,

I write one line to tell you that I have got safely into Wales, and that the above will be my direction until Monday next in case of anything happening which may make it necessary to write to me at once. Under any ordinary circumstances, keep to the address at Stringfields.<sup>4</sup> I shall be back there on Tuesday next, and shall most likely be in Town on Thursday – this day week.

I sailed to Cardiff – or rather drifted in a calm to Cardiff yesterday, and I am now stopping at another of Mr Lewis's houses – “The Heath” a fine house and grounds in Glamorganshire. We go tomorrow, I think, to Llanthetty Hall. I have seen one specimen of Wesh [*sic*] manners and customs already, in the shape of a live “Bard”, attached to this house – not a venerable man with a robe and white beard but a simple-looking middle-aged farmer, in corduroy trousers and a swallow-tailed blue coat, who sat down at the word of command, and sang old Welsh songs, in a shrill falsetto voice, to the strangest plaintive wild savage tunes.<sup>5</sup> I was introduced as Doctor Collins as the only means of impressing the Bard with a due idea of my literary importance. He was so struck with my title and beard that he offered to teach me Welsh in a month (the singing as well as the language) – and invited me to a solemn meeting of Bards in the autumn, on the condition of my making an oration, if possible in the Welsh language!

We have nobody here but my host and an intimate friend of his both full of kindness and attention. The pure air is still doing me worlds of good – and I am going to get more of it among the mountains tomorrow.

With love to Charley | ever yours affly | WC

P.S. I asked Charley to forward Benham's letter to me at Stringfields. I hope he has not forgotten

it.

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1. Directed to 'Mrs Collins | 11 Harley Place | Marylebone | London | N.W.'; postmark obscured, but endorsed 'London | JU 4 | 58'.
  2. In fact, as the text makes clear, the letter was written from The Heath, Glamorganshire. WC uses paper with an embossed device of a lion rampant and the motto 'Patriae Fidus' ('Faithful to my Homeland'), a Lewis family device. Wyndham Lewis is probably Wyndham William Lewis (1827–71), though his connection with WC is not known.
  3. Date written beneath the signature.
  4. Joseph Stringfield, the Weston-super-Mare doctor whom WC often visited.
  5. WC recycles this experience in the frame narrative of *The Queen of Hearts* (1859).

**[0283] TO A. H. LAYARD,<sup>1</sup> 14 JUNE 1858**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 162–163.

11 Harley Place | Marylebone Road | N.W. | June 14<sup>th</sup> 1858

My dear Sir,

Dickens has forwarded your letter to me – "The Little Huguenot" having been one of my contributions to *Household Words*.<sup>2</sup>

I found the material for the story in a collection of old French anecdotes occupying eight volumes. Here is a copy of the Titlepage –

Pièces Intéressantes | Et | Peu Connues |  
Pour servir | A L'Histoire | Et A La Littérature  
Par M.D.L.P. | Tome Premier | A Maestricht | chez J.P. Roux & Cgnie  
M.DCC.XC.<sup>3</sup>

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The narrative from which I made a paraphrase for *Household Words* occurs at page 278 of the first Volume. At the conclusion of it, this note is quoted from Voltaire's *Henriade*: –<sup>4</sup>

"Ce même de Caumont qui échappe à la Sainte Bartheleme est le fameux Maréchal de la Force, qui depuis se fit une si grande réputation, et qui vécut jusqu'à l'âge de quatre-vingt-quatre ans. Il a laissé des mémoires qui n'ont point été imprimés, et qui doivent être encore dans les Archives de la Maison de la Force."<sup>5</sup>

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The old book from which I copy these particulars is not mine – or I should have sent it to you with this letter. But if you would like to see my "authority" I have no doubt the friend who lent me the book will gladly authorise my sending it to you.<sup>6</sup>

In the mean time I accept gratefully the title of Sieur de Caumont and shall adventure my claims to my ancestors' property without an instant's delay.<sup>7</sup>

Believe me | Faithfully yours | Wilkie Collins

A.H. Layard Eqre

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1. Austen Henry Layard (1817–94: *ODNB*), one of the leading British archaeologists of the nineteenth century. Both CD and WC had met him around five years earlier at Naples (see [0159] to CAC, 13 November 1853).

2. WC's narrative 'The Little Huguenot' – 'the true story of the escape of a little Huguenot from the Massacre of Saint Bartholomew's Day' – appeared, as usual unsigned, in *Household Words* (9 January 1858), pp. 80–84.

3. A copy is held in the BNF, whose catalogue suggests that this was only one of many editions of the work and that the initials 'M.D.L.P' indicate a member of the de la Place family.

4. The epic poem *La Henriade* (1728) in praise of Henri of Navarre, first published in 1723 as *La ligue*, by François-Marie Arouet, better known as Voltaire.

5. 'This same de Caumont who eluded Saint Bartholomew is the famous Marshal of la Force, who afterwards made such a great reputation, and who lived to the age of eighty-four. He left behind memoirs which have never been published, and which must still be in the Archives of the House of la Force.'

6. Probably Albert Smith – see [0256] assigned to him of 8 June 1857.

7. This is presumably in response to a pleasantry from Layard, whose original letter has not been traced.

**[0284] TO PHILLIPS, SAMPSON & CO.,<sup>1</sup> 15 JUNE 1858**

MS: Parrish (Box 4/11, formerly laid in case with copy of the *Atlantic Monthly*, April 1858). Published: Parrish & Miller, p. 324.

11 Harley Place | Marylebone Road | London | June 15<sup>th</sup> 1858

Dear Sirs,

I beg to acknowledge the receipt of your letter enclosing a Draft for £24 -<sup>2</sup>

If you will refer to Mr Underwood,<sup>3</sup> I think you will find that a mistake has been made in the amount of the draft. When I had the pleasure of seeing Mr Underwood, the terms he offered me, on your behalf, for writing in the *Atlantic Monthly*, were £2.. -..- per page. My story in the number of the Magazine for last April, entitled “Who Is The Thief?”<sup>4</sup> occupies sixteen pages, and my claim therefore – unless my arithmetic seriously misleads me – amounts to the sum of £32..- instead of £24..-

I mention this, feeling quite sure that you will excuse me for putting the case candidly, in the fewest and plainest words, as I apprehend it stands on my side.

Trusting that the *Atlantic Monthly* has, by this time, become an established “success”,

I remain, Dear Sirs, | Very faithfully yours | Wilkie Collins

To / | Messrs Phillips Sampson & Co

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1. Boston publishers of the *Atlantic Monthly*, founded in 1857.

2. No sum that can be associated with this payment appears in HC’s bank account (Courtts: Exors WmC).

3. F. H. Underwood – see [0289] to him on this matter of 12 August 1858.

4. A comic detective story published in the *Atlantic Monthly*, 1:6 (April 1858), pp. 706–722; reprinted in *The Queen of Hearts* (1859) as ‘Brother Griffith’s Story of the Biter Bit’ (see Gasson, p. 19).

**[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; Amended: A&C12 p.11-12.

11 Harley Place | Marylebone Road | London  
Feby 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

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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 ‘anle’.

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).

### **[0285] TO RICHARD MONCKTON MILNES,<sup>1</sup> 10 JULY 1858**

MS: Trinity (Houghton DB5/25). Published: BGLL, I, pp. 164–165.

11 Harley Place | Marylebone Road | N.W. | July 10<sup>th</sup> 1858 /

My dear Sir,

Pray accept my best thanks for the loan of the Pamphlet.<sup>2</sup> I will keep it, for a few days (with your permission) to make an “abstract” of the Case. A more extraordinary set of circumstances I never met with – indeed, the story is more like a detailed narrative of a Dream than anything else. It considerably strengthens an old persuasion of mine that the only probable facts in this world are the facts of Fiction.

Very truly yours | Wilkie Collins

Richard M. Milnes Esqr M.P. | &c &c &c

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1. Richard Monckton Milnes (1809–85: *ODNB*), from August 1863 the first Baron Houghton, poet, editor and literary patron.

2. Possibly the pamphlet *A Discourse of Witchcraft: As it was acted in the family of Mr. E. Fairfax* (1858), the narrative ‘Communicated by R. M. M.’, of which a copy is found at the BL.

### **[0286] TO RICHARD MONCKTON MILNES, 16 JULY 1858**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 165.

11 Harley Place | Marylebone Road. N.W. | July 16<sup>th</sup>

My dear Sir,

I am going away today to pay some visits in the country, and there is, I fear, no chance of my being able to get back to town in time to avail myself of your kind invitation. Under any other circumstances I need hardly say that I should have been delighted to dine with you and to have an opportunity of seeing the picture.<sup>1</sup>

I return the pamphlet, with my best thanks – having taken some notes of it which I shall keep carefully among my collection of special literary treasures.<sup>2</sup>

Very truly yours | Wilkie Collins

Richard M. Milnes Esqre M.P.

- 
1. The picture in question remains unidentified. WC received several later invitations from Milnes – see [0365] to him of 7 August 1860, for example.
  2. See [0285] to Milnes of 10 July 1858.

**[0287] TO HARRIET COLLINS, [14 APRIL 1857–21 JULY 1858]<sup>1</sup>**

MS: Morgan (MA 3150/117). Published: BGLL, I, p. 287, amended A&C4, p. 30.

**Gad's Hill Place, | Highham by Rochester, Kent | Wednesday**

My dear Mother,

I shall be back in town tomorrow and will sleep in Harley Place if you will have the front garret bed got ready. In case I don't make my appearance before you go to bed, leave the door for me. I say this because I may probably go to the reading tomorrow and may not have time to get to Harley Place before it.

Post waiting – so in great haste.

Yours afftly | WC

- 
1. The letter is clearly written after 19 May 1857 when CD took over Gad's Hill Place. 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).

**[0288] TO FRANCESCO BERGER,<sup>1</sup> 10 AUGUST 1858**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 166.

**3 Prospect Place | Broadstairs | August 10<sup>th</sup> 1858**

My dear Sir,

I am much obliged to you for your kindly offering your assistance in reference to the musical part of my new play.<sup>2</sup>

So far as I know at present, I have no choice in the matter, the arrangements for the play all resting with the managers of the Olympic, to whom I have assigned the dramatic copyright for a term of years. I believe the musical director of the theatre would, under these circumstances, officially undertake the musical arrangements of the play. However, I will ascertain from the manager exactly how the matter stands, and if it is not yet settled, I will place your kind offer before them, and will immediately let you know the result.

Faithfully yours | Wilkie Collins

Francesco Berger Eqre

- 
1. J. W. Francesco Berger (1834–1933), pianist, who had composed the music for the amateur productions of *The Lighthouse* and *The Frozen Deep*.
  2. *The Red Vial*, scheduled to open at the Olympic Theatre on 11 October.

**[0289] TO F. H. UNDERWOOD,<sup>1</sup> 12 AUGUST 1858**

MS: Houghton (Autograph File C). Published: BGLL, I, pp. 166–168.

**11 Harley Place | Marylebone Road | London | August 12<sup>th</sup> 1858 /**

My dear Sir,

I beg to acknowledge the receipt of your letter, inclosing a Draft for the £8 additional, completing the remuneration which I consider to be my due for the tale entitled “Who Is The Thief?” in the *Atlantic Monthly*.<sup>2</sup>

I very much regret that we did not reduce to writing the business part of our conversation when you favoured me with a visit in London. A misunderstanding which it would have been



much more agreeable to both of us to have avoided, would not then have taken place. All I can do now, is to assure you that I distinctly remember your telling me that the remuneration you proposed to give to English contributors in general was £1..10.. per page, but that the publishers were willing to give me £2 -. While telling me this, you requested that I would not mention the rate of remuneration offered to myself, among my literary brethren, as the sum of £2 – per page was reserved for special cases only. This, I repeat, is not merely my impression, but my distinct recollection of a positive matter of fact.

With regard to the merits or demerits of the story itself, that is another question. I am not at all disposed to assert that “Who Is The Thief?” is as good a story as I might have made it, and as I honestly wished to make it. It was written, when I was by no means in my usual good health; and but for my anxiety to perform my friendly engagement with you, at the very first moment when I could put pen to paper, it would never have been written at all. This explanation I know does not alter the fact that the story has not been as successful as you and I could have wished – all it tends to show is, that I did my best at the time to earn my money. I only regret that the story was printed in the Atlantic Monthly, when doubts were felt about its being quite up to the mark. When my contribution was published, I had no other resource, in justice to myself, than to claim what I believed to be my right in the matter of remuneration.

Thus much – frankly, and without one atom of unfriendly feeling – in defence of my view of the case. The next thing to do is to provide against the possibility of any misunderstanding for the future.

So far as bodily health is concerned I am almost “my own man again” – but I am still obliged to spare my head by taking frequent holidays, and working no longer than two or three hours a day, when I do get to my desk. A long story for the Atlantic Monthly is under these circumstances out of the question. But a short story, as the autumn advances, may be within my means. When I have written this (and I shall eagerly seize the first opportunity of doing so) I will send it to Messrs Phillips and Sampson, through Messrs Trübner. You, or any person, whom you may think fit to appoint, shall look it over in Mss. If there is the least shadow of a doubt about its being as good a piece of literary workmanship as you have a right to expect from me, I shall expect you to send it me back by the next mail, frankly telling me the real state of the case. So far from feeling “hurt” at this proceeding, I shall feel personally obliged by it. On the other hand, if the story is inserted in the magazine, I shall ask to be paid for it at the rate of £2 -.- per page, and to receive my remuneration by the same mail which brings the copy of the Magazine, in which I appear, to England. If we only hold to this plan, my interests and the interests of Messrs Phillips and Sampson will be equally provided for.

Now for other matters, situated as I am, I can only thank you for your suggestion for securing the copyright in a serial work which appears in America and England, and defer entering into details until I am in circumstances to profit by your advice. At present, I am only engaged to write a serial in Household Words – and the appearance of it is still deferred, to leave me time to get full possession of my resources. When I do set to work on the story (which is all ready, in outline) I shall consult the proprietors on the subject of the Atlantic Monthly. They may be able to suggest a plan for giving you a privileged supply of my proof sheets, which I will take care to communicate to you in good time. I believe the story will be a success, for I have hit on what is (so far as I know) an entirely new form of narrative.<sup>3</sup>

Meanwhile, if you can secure Mr Charles Reade,<sup>4</sup> by all means do so. The only fear is that he may be otherwise engaged. Of the great advantage of gaining him as a contributor there cannot be the least question.

I often think of going to America, but the difficulty is how to get away from London and its chain of engagements. I should like nothing better than to claim the friendly welcome of my fellow-contributors at Boston – and I have a real interest of the strongest kind in wishing to see America. It is the completion of an Englishman’s education.

I have been away from ~~town~~ London and from the late numbers of the “Atlantic” – and I am now on the point of leaving again – but, on my return, I shall not forget to look out for “The Kinloch Estate”.<sup>5</sup>

With best wishes, | believe me, | Very truly yours | Wilkie Collins  
To | F. H. Underwood Esqre

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1. The *Atlantic Monthly*, founded in 1857 ‘was originally conceived by Francis Underwood, an ardent member of the Free Soil party and an editorial assistant of the Boston publishing house of Phillips, Sampson and Company’ (E. E. Chielens (ed.), *American Literary Magazines* (New York: Greenwood Press, 1986), p. 50). Francis Henry Underwood (1825–94: *DAB*), a lawyer and writer, assisted J. R. Lowell with the *Atlantic Monthly* from 1857 to 1859, but was not retained by Ticknor & Fields when they took it over in 1859. Underwood then became clerk of Boston Superior Court. See Pilgrim, IX, p. 155 n. 1.
2. See [0284] to Messrs Phillips Sampson and Co., 15 June 1858. No sum that can be associated with this payment appears in HC’s bank account (Coumts: Exors WmC).
3. Referring to the narrative device used in *The Woman in White*, which was serialized in the United States in *Harper’s Weekly*. WC himself describes it in the opening part of the book:

Thus, 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 – with the same object, in both cases, to present the truth always in its most direct and most intelligible aspect; and to trace the course of one complete series of events, by making the persons who have been most closely connected with them, at each successive stage, relate their own experience, word for word.

(*The Woman in White*, Hartright’s initial narrative, I).

There is no record of WC contributing again to the *Atlantic Monthly*.

4. See the first surviving letter to the novelist, [0421] of 4 June 1861. Reade’s *Griffith Gaunt* appeared much later in the *Atlantic Monthly*, from December 1865 to November 1866.
5. Underwood’s ‘The Kinloch Estate, and How it was Settled’ ran in *The Atlantic Monthly*, 2:9–11 (July–September 1858).

### [3312] TO [THOMAS L.] ALDRIDGE, JUNE 1856 TO AUGUST 1858<sup>1</sup>

MS: Lewis Collection. Published: A&C11, p. 5.

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

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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.

### [3119] TO HARRIET COLLINS, JUNE 1856 TO AUGUST 1858<sup>1</sup>

MS: Lewis Collection. Published: Lewis website; A&C5, p. 4.

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 | W.C

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'.

### [0290] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 5 NOVEMBER 1858

MS: Huntington (HM 7258). Transcript: Kansas (MS P557:A6). Published: BGLL, I, p. 169.

Royal Olympic Theatre | Novr 5<sup>th</sup> 1858

Dear Sir,

The reason which you very properly give for not making me any proposal in reference to my Dramas, is also the reason why I have never published them. I have been frequently asked to print them for private circulation; but I have – for many reasons which I need not trouble you with – resolved on not adopting this course.

The only answer, under these circumstances, which you can give to any applications made to you, is to state the simple fact that the Plays are not printed and are, therefore, not procurable. Many applications of the same kind as that which I now re-enclose to you, have been personally made to me, and I have been obliged to meet them all with the same reply.

I remain, Dear Sir, | Faithfully yrs | Wilkie Collins

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1. Possibly Joseph Stirling Coyne, then Secretary of the Dramatic Authors' Society, which handled applications to perform plays by its members and may have been involved in publishing them. See [0269] to John Palgrave Simpson of 17 October 1857 and [0302] to Coyne of 6 May 1859.

### [0291] TO JANE WARD,<sup>1</sup> 1 DECEMBER 1858

MS: Private. Summary: B&C, I, pp. 164–165. Published: BGLL, I, pp. 169–170.

2 Clarence Terrace | Regents Park<sup>2</sup> | December 1<sup>st</sup> 1858

My dear Jane,

I am sincerely sorry that my having carelessly allowed myself to drift into an engagement for this Christmas Day, should have caused you even a moment's vexation. I say "drift", because the invitation of the friends who now claim me, began conditionally, and grew, I hardly know how, into a ~~positive~~ an actual engagement, which I was warned, a month ago, that I was positively expected to fulfil. My own opinion is that I shall, in some small degree, atone for my shortcomings towards you by failing my Country friends at the eleventh hour, and being absent at their dinner, as, I am sorry to say, I shall be absent at yours.<sup>3</sup> I am far from well, and sadly in want of another change. My term, at my own house, is up this Christmas – I have no idea where to go to – and I think it quite likely that I may be at Paris, or by the seaside, in search of relief to body and mind, or in bed on Christmas Day. I never felt less certain of my future proceedings than I do at this moment – and I should, on that account, have been afraid of engaging myself to you, even if I had been a free man, this year, so far as the social proceedings of the 25<sup>th</sup> are concerned.

Why may I not keep Christmas Day, beforehand, quietly, with you and Charles, by dining on the plainest thing you can give me, either Monday or Tuesday next, at Clarendon Gardens? I told Charles to say as much for me – Surely he must have forgotten to do so?

Will you let me come in sign of forgiveness – and will you say if Monday, or Tuesday, will suit you best – or, if not, what day will?

Yours affectionately | Wilkie Collins

- 
1. Jane Ward, née Carpenter (1826–91), WC's favourite cousin who married, in 1845, his close friend Charles Ward, and to whom he left fifty pounds in his will.
  2. WC's first letter from this address, to which HC and CAC had recently moved. WC was to use it as a correspondence

address for some time (see the last reference in [0391] to Henrietta Ward of 1 January 1861), but by this time he was living with Caroline Graves.

3. The country friends in question have not been identified.

### [0292] TO E. M. WARD, 13 JANUARY 1859

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 54–55; BGLL, I, pp. 170–171.

124 Albany Street | Regents Park | N.W.<sup>1</sup> | January 13<sup>th</sup> 1859

My dear Ned,

Dickens and I were talking of you and your pictures yesterday – and Dickens suggested a subject, which seemed to both of us in your line, and which no painter (to our knowledge) has yet used.

What do you say to Judge Jeffries?<sup>2</sup> Two pictures to be devoted to him, enclosed in one frame, as companions.

First picture – Jeffries on the Judgment Seat, in full court, bullying a witness.

Second picture – Jeffries taken, on Tower Hill, in the disguise of a sailor – the person instrumental in discovering him being the very witness whom he bullied in the day of his power. This is an historical fact. The witness was a man. You must have read it in Macaulay.<sup>3</sup>

Here is certainly a capital contrast – the witness bullied by the judge and the judge discovered by the witness. Jeffries is a good historical character to paint – he is universally known, and the descriptions of him are very suggestive. The scene in Court might of course include women – and so might the other scene in the Tavern where Jeffries was taken. The judge in his robes and his dignity, and the judge sweating in a sailor's dress – the witness shrinking in the box, and the witness triumphant at the tavern – would be full of variety and dramatic point, and you would tell the story so that no one could mistake it.

What do you think of this for your great work. The Nelson commanding the paper-fleet is excellent for a smaller picture – but I doubt your getting anything out of Nelson for a large subject. Of course I shall keep your idea and the Jeffries idea profound secrets. Send me a line to say whether the suggestion strikes you.<sup>4</sup> I should have appeared to tell you about it by word of mouth – but all the evenings, for the next week or more are filled up – and I thought it wrong to delay in case the notion suited you.

With kindest regards to Mrs Ward and love to the children

Ever yours | Wilkie Collins

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1. The first surviving letter addressed from Albany Street, where WC was now living with Caroline Graves and her daughter.

2. Thus for Judge George Jeffreys (1648–89: *ODNB*), notorious hanging judge at the ‘Bloody Assizes’ following the Monmouth Rebellion of 1685, who tried to flee when James II was deposed in 1688.

3. The popular image of Judge Jeffreys was largely a creation of Thomas Babington Macaulay’s *History of England from the Accession of James I* (London: Longman, 1849–61), I, ch. 5, ‘The Monmouth Rebellion’. Macaulay concludes: ‘Jeffreys boasted that he had hanged more traitors than all his predecessors together since the Conquest ... all the executions of 1715 and 1745 added together will appear to have been few indeed when compared with those which disgraced the Bloody Assizes. The number of the rebels whom Jeffreys hanged on this circuit was three hundred and twenty.’

4. Neither the subject suggested by CD and elaborated here by WC nor that of the young Nelson seem in fact to have been taken up by Ward.

### [0293] TO RICHARD BENTLEY, 10 FEBRUARY 1859

MS: Illinois (Bentley Archives). Published: BGLL, I, pp. 171–172.

Office of Household Words. | . . .  
No 16. Wellington Street. North. Strand. W.C.  
Feby 10<sup>th</sup> 1859<sup>1</sup>

Dear Sir,

If I remember right, our account of “Rambles Beyond Railways” has been usually made up at this time of the year. Will you kindly let me have the means of knowing what progress the book has made, since the last account was rendered, addressing me at 124 Albany Street | Regents Park. N.W.

=

Faithfully yours | Wilkie Collins  
To | Richard Bentley Esqre

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1. WC uses printed embossed paper, with only the date and the final digit of the year added in WC’s hand.

**[0294] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 16 FEBRUARY 1859**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 172–173.

2 Clarence Terrace | Regents Park | Feby 16<sup>th</sup> 1859

Dear Madam,

I must begin by apologising for the time that has elapsed without my writing to you on the subject of your play. I have had many occupations and interruptions to prevent my giving attention to it – or I should have read it long before this.

I have now looked it through carefully – and if I venture to speak with great frankness of the result of the reading, I am sure you will feel that I do so in order to justify the confidence which you are pleased to place in my opinion.

In its present state, a representation of the play on the stage would be practically impossible. The perpetual changes of scene, and the perpetual appearances of “Hardress” (who only goes out at the end of one scene to come in again instantly at the beginning of the next) represent so many dramatic impossibilities. The setting right of these fundamental technical defects, would involve, I am afraid, nothing less than the reconstruction of the entire story of the play. To take as an example the First Act only – the way to fit this for theatrical representation would be to make the business of the scene proceed in Mrs Cregan’s house, all through the Act, altering “Eiley’s” [*sic* for “Eily’s”] position to that of a servant at Mrs Cregan’s, for the sake of bringing her before the audience in clandestine communication with Hardress, without necessitating a change of scene. This done, it would be next requisite for the purpose of ending the first Act with one of the strong “points” of the story, to incorporate with it, part of your second Act so as to bring the curtain down on the scene in which Hardress’s mother declares that Anne Chute loves him. Other smaller changes would have to be made – which I need not trouble you by mentioning in detail – before this one Act could be made safe for representation. And what I say of this first Act, I might say at even greater length of the second Act and the third. Radical changes of the sort that I have mentioned would be absolutely necessary everywhere, to suit the arbitrary laws of stage construction.

I write the plain truth on this subject because the defects of the play are technical defects, which spring from want of practical acquaintance with the stage, and from the misleading influence (so far as the stage is concerned) of following the story of a novel in writing a play.

The only question that remains in relation to “The Foster Brothers”, is whether it would be worth your while to re-write the whole play. In the present temper of modern audiences, I am a little inclined to fear that the story would be found too painfully tragic on representation. But so much would depend of the treatment of the incidents, the tact of the actors, and the disposition of the audience, that I cannot undertake to give any positive opinion on this point.

But, on another point, I am quite certain. Whether you recast the play, or whether you try your hand on a new dramatic work – it is absolutely essential that you should study the laws of dramatic construction by reading the best modern English and French plays, and by taking every opportunity of seeing them represented on the stage. “The Lady of Lyons”, as an English play,<sup>2</sup> and the “Tour de Nesle”, as a French play,<sup>3</sup> are both excellent examples of the art of dramatic

writing – an art which I can declare, from my own personal experience, to be one of the most subtle and the most difficult that it is possible to attempt. I by no means say that you are not perfectly capable of practising this art – but I do say that you must study it resolutely and practically to do yourself justice and to make sure of results. If you do re-write “The Foster Brothers”, try to forget that such a novel as “The Collegians” ever existed. When you have taken the idea of the story, you have taken all that the novel can give to the play.

I will keep the manuscript until I receive your directions as to the disposal of it. In the mean time, I can only repeat that if I have ventured to write to a lady in a very plain and very bluff manner, I have done so because I am quite sure that I may trust to that lady’s own good sense to understand my motives and excuse my candour.

Believe me | Dear Madam | Very faithfully yours | Wilkie Collins

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1. From the contents of the letter, clearly the authoress of a play entitled ‘The Foster Brothers’, based on the social novel *The Collegians* (1829), by Irish author Gerald Griffin (1803–40). WC’s correspondent’s play never seems to have seen the light of day, though Griffin’s novel formed the basis of Dion Boucicault’s *The Coleen Bawn*, which achieved a major theatrical success after opening at the Adelphi Theatre on 10 September 1860.

2. By Bulwer-Lytton, 1838.

3. By Frédéric Gaillardet, revised by Alexandre Dumas, père, 1832.

#### [0295] TO J. T. MARSH, 21 FEBRUARY 1859

MS: Parrish (Box 4/11). Published: BGLL, I, p. 174.

124 Albany Street | Regents Park. N.W. | Feby 21<sup>st</sup> 1859

Dear Sir,

Some ten days ago I wrote to Mr Bentley, on the subject of the account of Rambles Beyond Railways,<sup>1</sup> and he replied that I should receive it from you “forthwith”.

Will you be so good as to send the account to the address at the head of this letter, as soon as you conveniently can?

Faithfully yours | Wilkie Collins

To | Mr Marsh

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1. See [0293] to Richard Bentley, 10 February 1859.

#### [0296] TO [ROSA] BULLAR,<sup>1</sup> 23 FEBRUARY 1859

MS: Parrish (Box 4/11). Published: Coleman, p. 56; BGLL, I, p. 174 (both as to Mrs Henry Bullar).

2 Clarence Terrace | Feby 23<sup>rd</sup> 1859

My dear Mrs Bullar,

I am ashamed to make conventional excuses to you, so I write with a daring candour – first, to thank you sincerely for your very kind invitation, and, secondly, to ask you to increase that kindness by pardoning me if I am absent from the party, owing to the humiliating circumstances of my being unable to dance. Although my unlucky ankle is well enough, so far as walking purposes are concerned, it still unfits me for any exercise in which the active graces of this life are concerned.<sup>2</sup> As a premature old gentleman therefore, in respect of my right foot at least, I feel that I am neither useful nor ornamental where dancing is going on, and that the highest homage I can pay to the “light fantastic toes” of others, is – considerately to keep out of the way of them!

Believe me | My dear Mrs Bullar | Ever truly yours | Wilkie Collins

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1. See [0186] to the same of 25 September 1854.

2. Apparently still referring to the injury suffered in the autumn of 1857.

**[0297] TO W. S. EMDEN,<sup>1</sup> 24 FEBRUARY 1859**

MS: Wolff Collection (1387). Published: Wolff, pp. 270–271; BGLL, I, pp. 174–175.

2 Clarence Terrace | Regents Park. N.W. | Feby 24<sup>th</sup> 1859

My dear Sir,

Will you and Mr Robson look to the little piece, in one Act, left with this letter? It is – though I can hardly believe it myself! – actually the product of my pen.<sup>2</sup>

I have had better ideas for better and more elaborate dramatic work – but they would run, in spite of me, into that vein of strong and serious interests which it would be, for the present at least, mere rashness and folly to attempt opening again.<sup>3</sup> A piece to keep the audience roaring with laughter all through, was the piece I was determined to write this time – and such as it is, you now have it.

In case Mr Robson should think he can make anything of the principal part, I ought to say that I have written the characters of the Twin Sisters to be acted by Mrs Stirling.<sup>4</sup> The rest of the cast, I should leave entirely to your decision.

In the other event – which I assure you would not in the least surprise me – of the piece not being found practicable or worth trying – you know me well enough to be sure that you have only to tell me so, and to send back the Mss. I might be disappointed at being of no use to the Theatre – but at nothing else.

Very truly yours | Wilkie Collins

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1. Emden and Robson remained joint managers of the Olympic Theatre until 1864.

2. Apparently an untraced one-act farce adapted from WC's 'The Twin Sisters', *Bentley's Miscellany* (March 1851).

3. Referring to the failure of *The Red Vial*.

4. Mary Anne ('Fanny') Stirling (1813–1895: NPG), née Hehl, later Lady Gregory, had played the female lead, Mrs Bergmann, in *The Red Vial*. Her performance was described as the play's one redeeming feature.

**[0298] TO WILLIAM S. FREDERICK MAYUS,<sup>1</sup> 21 APRIL 1859**

MS: Sydney (Mitchell Collection, Album A8/22). Published: BGLL, I, pp. 175–176.

2.a. New Cavendish Street | Portland Place. London. April 21<sup>st</sup> 1859

Dear Sir,

I have just received your kind letter. At present, my literary engagements are so numerous, that I have no prospect of being able to contribute to The Knickerbocker Magazine with a fair chance of doing justice to the proprietor and to myself.<sup>2</sup> All that I can now engage to do – and I sincerely regret that it is not more – is to keep in remembrance the proposal with which you have favoured me, and to communicate with Doctor [Noyes] as soon as I find that I have a little leisure to spare for extra work.<sup>3</sup>

In the mean time, pray accept my thanks for your letter, and Believe me

Faithfully yours | Wilkie Collins

To | W<sup>m</sup> S Frederick Mayus Esqre

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1. Mayus has not been securely identified.

2. New York literary monthly founded in 1833 by Charles Fenno Hoffman (1806– 84), edited from 1834 to 1860 by Lewis Gaylord Clark.

3. The Doctor also remains unidentified.

**[3313] TO F. [G.] WHITELOCKE,<sup>1</sup> 21 APRIL 1859**

MS: Lewis Collection. Published: A&C11, pp. 5–6.

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

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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]. This unrelated extract was also present when it was on sale by Waverly Rare Books, Falls Church, Virginia (auction, 8 June 1987), in a lot of three letters.

**[0299] TO E. NELSON HAZELL,<sup>1</sup> 27 APRIL 1859**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 176.

2.a. New Cavendish Street | Portland Place. W. | April 27<sup>th</sup> 1859

Sir,

I am very sorry not to be able to accede to the proposal which you make to me on the part of the gentlemen who are getting up an Amateur Play. But I have been obliged to make it a rule not to consent to representations of The Lighthouse, either in private or in public, and I have hitherto declined to avail myself of all the applications for permission to act the play which have reached me, in great numbers, from amateurs and from country managers.

I hope that you and the Gentlemen whom you represent will excuse me, therefore, if, solely for consistency’s sake, I still hold to my rule and beg to decline taking advantage of the offer which you have been so good as to address to me.

I remain, Sir | Your obedient servant | Wilkie Collins

To | E. Nelson Hazell Esq

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1. Neither Hazell nor the amateur dramatic group he clearly represented have been identified.

**[0300] TO HENRIETTA WARD, 27 APRIL 1859**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 176.

2 Clarence Terrace | April 27<sup>th</sup>

Mr Wilkie Collins has much pleasure in accepting Mrs Edward Ward’s kind invitation for Thursday, May the 19<sup>th</sup>.<sup>1</sup>

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1. Which fell on a Thursday only in 1859 while WC was associated with the Clarence Terrace address.

**[0301] TO CHARLES WARD, 4 MAY 1859**

MS: Morgan (MA 3151/9). Published: B&C, I, p. 165 (dated [May 1859]). Summary: BGLL, I, p. 176.

2a New Cavendish Street | Wednesday<sup>1</sup>

My dear Ward,

I have today got a ticket sent me (for tomorrow night) to my friend Mr Townshend’s box at Covent garden.<sup>2</sup> You won’t mind my going away at eight o’Clock – will you? – and leaving the engagement /between us two/ in every other respect exactly the same. Dine at six – cigar afterwards – tea – I slip off – Caroline keeps you company and makes you your grog – and you stay as long as you feel inclined.<sup>3</sup> You will tell me when you come tomorrow – if you agree to



this – and the dozen of wine shall be ready for you to take away.

Ever yours | (in haste) | WC

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1. Dating from the sequence of letters to CW about the bottling of wine – see [0304] 9 May 1859, n. 1.
2. To see the Royal Italian Opera performing Verdi's *Rigoletto* from 8.30pm (*Times*, 5 May 1859, p. 8f).
3. The earliest reference in the letters to WC's relationship with Caroline Graves, née Elizabeth Compton (1829–1895), with whom WC lived, with the exception of two years, from late 1858 until his death in 1889 (see Lycett, pp. 156–158).

**[0302] TO J. STIRLING COYNE,<sup>1</sup> 6 MAY 1859**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 177 (as to J. Sterling Coyne), amended A&C3, p. 62.

2.a. New Cavendish Street | Portland Place. W. | May 6<sup>th</sup> 1859

Dear Sir,

I am much obliged to you for your note on the subject of The Red Vial, which I have just received.

Considering the reception which this play met with in London,<sup>2</sup> under all the advantages of being interpreted by an admirable company, under the immediate supervision of the author, I must honestly confess that I am unwilling to trust it to the chances of provincial representation by a company of whom I have no knowledge and over whose rehearsals I can exercise no control. On this ground, therefore – though I feel sincerely indebted to you for offering me the opportunity of producing again the play on the stage – I must beg you to excuse me if I abstain from availing myself of the proposal which your note contains.

I remain, Dear Sir | Very truly yours | Wilkie Collins

J. Stirling Coyne Esqre

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1. Joseph Stirling Coyne (1803–68: *ODNB*), Irish playwright, Secretary of the Dramatic Authors' Society from 1856, best known for his satires and farces, such as *Did You Ever Send Your Wife to Camberwell?*
2. The disastrous production of *The Red Vial* at the Olympic in October 1858, starring Frederick Robson.

**[0303] TO CHARLES WARD, 6 MAY 1859<sup>1</sup>**

MS: Morgan (MA 3151/7). Published: BGLL, I, pp. 177–178.

2.a. New Cavendish Street | Friday morning

My dear Ward,

Another delay about the wine!<sup>2</sup> Not my fault this time. On going down this morning to fill you the dozen, I luckily examined your empty bottles before I poured in the wine, and found dregs of sour sherry and water in each. The bottles shall be properly washed out and dried here – but as this will take a day, and as there is a domestic cleaning up going on at this present moment, which promises to last till tomorrow – you had better not send your man, till you hear from me again. If the bottles had been cleaned, they would have been filled and corked by this time.

Ever yours | WC

The wine is sure to be ready early next week.

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1. For the dating, see [0304] to CW of 9 May 1859.
2. See [0301] to CW of 4 May 1859.

**[0304] TO CHARLES WARD, 9 MAY 1859**

MS: Morgan (MA 3151/8). Published: BGLL, I, p. 178.

2.a. New Cavendish Street | Portland Place. W. | Monday

My dear Ward,

The bottles were cleaned and dried on Saturday night, and today they have been filled, corked and placed at your disposal, ready in the basket – so send when you like. How was it your man came on Saturday, when I wrote to you on Saturday morning and posted the letter myself, to tell you to delay sending him?

I have just finished the most wildly extravagant article for *All The Year Round*, ever written by mortal man. Tell Jane to look out for a certain “Major Namby” in the 5<sup>th</sup> or 6<sup>th</sup> Number of the new journal,<sup>1</sup> and not to blame me if she “splits her sides”!

Ever yours | WC

I found a splendid lamp at Green & Viners. £3.10 – but better than the other at £6.6. –.

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1. ‘Pray Employ Major Namby!’ appeared in *All The Year Round* on 4 June 1859, pp. 136–141. This issue went to press on Tuesday 17 May (CD to Trollope, 17 May 1859, Pilgrim, IX, p. 66). As Collins thought he might be too late for No. 5 – and was – the letter must have been written on Monday 9 May when No. 5 was possible but No. 6 much more likely. This fixes the dating of the previous two letters [0301, 0303] to Ward as 4 May, 6 May.

### [0305] TO THE REV. CHAUNCY TOWNSHEND, 29 JUNE 1859

MS: Wisbech, with envelope.<sup>1</sup> Summary: B&C, I, pp. 165–166. Published: BGLL, I, pp. 178–179.

2, Clarence Terrace | June 29<sup>th</sup> 1859

My dear Mr Townshend,

I have just called in Clarence Terrace and just received the copy you have so kindly given to me of your new poems. I hope you will think it almost unnecessary for me to say that I shall read the book<sup>2</sup> with very great interest, and with the sincerest and heartiest wishes for its success. Pray accept my thanks and my warmest congratulations on the completion of your labours.

I had hoped to have seen you again before your departure – but I have been staying at Gadshill and have now lost the opportunity. As I show all Dickens’s unwillingness ever to say, goodbye, let me help myself in my emergency with some pleasanter words in another language, and end this short note with “bon voyage” and “au revoir”.

Believe me, | My dear Mr Townshend,

Ever truly yours | Wilkie Collins

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1. Signed and directed to ‘The Rev<sup>d</sup> Chauncy Hare Townshend | 21. Norfolk Street | Park Lane | W.’, postmarked on the following day.

2. A presentation copy to WC of Townshend’s *Three Gates* (1859) was part of lot 94 in the Puttick & Simpson January 1890 sale of WC’s library – see Baker 2002, pp. 157–158.

### [0306] TO HARRIET COLLINS, 14 JULY 1859

MS: Morgan (MA 3150/53). Published: B&C, I, pp. 166–167. Summary: BGLL, I, p. 179.

2.a. New Cavendish Street | Portland Place. W. | Thursday July 14<sup>th</sup> 1859

My dear Mother,

I got back on Tuesday – saw Charley on Wednesday – and heard that you were at Maidenhead. I am so much better at Gadshill, and so much worse when I come back to London, that I am going away again, next week, and am charged by Dickens to ~~bring~~ take Charley with me. He has accepted the invitation, and as he will be away from Clarence Terrace next week, it seems a pity that you should come back. Charley tells me you thought of going on from Maidenhead to Oxford. Write and tell me what you think of doing and how you are. The heat of the streets, I can tell you, is all but insupportable, after the comparative freshness and coolness of the fields.

We have been very quiet at Gadshill. No company but Mrs Procter and Miss Procter.<sup>1</sup> Nothing settled yet about Dickens’s trip to America, except that he will lose a fortune if he does

not go. So his departure sooner or later seems inevitable.

I can't make up my mind yet about what seaside place to go to next month. My notion of trying the Isle of Man has been discouraged by a competent witness who has been there, and who says that nobody can live in lodgings, for the simple reason that good food is not to be got in the Island except at *[del]* two Hotels. The wine at both these places is execrable – so living *[del]* at the hotels seems as hopeless as living in lodgings – in the case that is to say of a man who can't drink beer, which is unluckily mine. I suppose I shall have to fall back on Broadstairs again, but I would much rather go to a new place.<sup>2</sup>

It is so hot, at this moment, that I must stop here. I have been vainly trying to work – and now I find it just as hopeless to attempt to make this letter any longer. Remember me kindly to the Langtons and believe me

ever affectly yours | WC

*[del]* We don't go to Gadshill till Tuesday or Wednesday next – so there is plenty of time for you to drop me a line

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1. Anne Benson Procter (1799–1888) and Adelaide Anne Procter (1825–1864), wife and daughter of the poet Bryan Waller Procter (1787–1874: *ODNB*) who used the pseudonym Barry Cornwall, to whom WC dedicated *The Woman in White*. See [0338] to Anne Benson Procter, 26 March 1860.

2. WC did indeed go to Broadstairs on 3 August for six weeks (see [0308] to Charles Ward, 25 July 1859), though he also travelled to the Isle of Man to carry out research four years later – see [0540] to HC, 2 July 1863.

### [0307] TO CHARLES WARD, 19 JULY 1859

MS: Morgan (MA 3151/10). Published: B&C, I, pp. 167–168. Summary: BGLL, I, p. 179.

2. a. New Cavendish Street | 19<sup>th</sup> July 1859

My dear Ward,

I have nothing particular to record but the history of my own doubts. At this moment I don't know where I am going to in August. My last idea of the Isle of Man has been discouraged by *[del]* competent authorities who tell me I should be starved there if I went into lodgings and poisoned with execrable wine if I try the Hotels. I had a notion of trying the Freshwater side of the Isle of Wight - and have abandoned it again in despair. To day, I am going to run down to Gadshill, and go on doubting there. On Saturday I propose investigating the old town of Hastings. I hear it is picturesque and I know that it looks out on a fine open sea. Perhaps, I shall settle there – or perhaps at Broadstairs again – possibly I may dart into Wales, and it would not surprise me if I drifted to the coast of Yorkshire. In short, I don't know what I am going to do, and I feel certain of nothing but my own powers of emitting perspiration, which seem to be perfectly inexhaustible.

There is no news in London except that we are to pay our little patriotic additions to *[del]* our beloved income tax, and that people are most unwillingly, beginning to give up believing in Louis Napoleon at last. In literature, the topic is the amazing and inconceivable badness of “Once A Week”.<sup>1</sup> The friends of that unfortunate publication are even louder against it than the enemies - and the great gun, Tennyson (price £100) – has flashed in the pan. The cheap edition of After Dark is just published – (I have not seen it yet) – and my new book is sauntering through the press so slowly that we have not got to the end of the first volume yet.

Charley continues to spin madly in the social vortex, and is still trying hard to talk himself into believing that he ought to be married. Pigott is cultivating zoological tastes in the verdant seclusion of South Bank.<sup>2</sup> When I last saw him he had a bull-terrier puppy, a parrot, a squirrel,<sup>3</sup> a goldfinch, and a wild black cat – together with the privilege of inhaling the odour of his neighbour's pigs, and hearing the continuous howling of his neighbour's big dog. My mother has been staying at Maidenhead, and has now gone to Oxford. Charley joins me at Gadshill this week – and that is all my news.

I will write again as soon as I am settled somewhere. Where shall I write to? You say

nothing about your plans. Do you spend all your holiday at Sidmouth with Palk Hussey? or do you go and seclude yourself with Padley?<sup>4</sup> or do you come and end your trip with me when I get a place?

Caroline sends you her kindest regards – and I must go up and put another shirt on!  
ever yours | WC

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1. *Once a Week*, a new illustrated sixpenny weekly journal published by Bradbury and Evans after the closure of *Household Words* in 1859: ‘if the payment of £2,000 a year to Tennyson for contributions is any standard, its rate of pay was far higher than either of Dickens's periodicals’ (Patten, p. 270).
2. Referring to Pigott’s residence at 28 South Bank, one of the villas on the southern side of the Regent’s Canal, North Marylebone, with gardens sloping down towards the water.
3. Peters (p. 216) mistakenly reads this as ‘a spaniel’.
4. Despite the unusual name Palk Hussey cannot be identified, while Padley is likely to be the Rev. Alfred Padley of Bulwell Hall, Nottinghamshire, father of Ellen Elizabeth Ann Newton Padley who married George Agar Thompson in 1846.

### [0308] TO CHARLES WARD, 25 JULY 1859

MS: Morgan (MA 3151/11). Published: B&C, I, p. 168. Summary: BGLL, I, p. 179.

2. a. New Cavendish Street | Monday July 25<sup>th</sup>

My dear Ward,

I have just come back from Broadstairs, where I have taken a half-detached cottage all to myself, on the Ramsgate road with nothing between me and the sea but the open down. We go in on Wednesday August 3<sup>rd</sup>, and if you like to come and finish your holiday with us, by all means do so. We shall be settled in a day or two – with our own servants &c, and we have got a spare bedroom. So if you come on the 5<sup>th</sup> or 6<sup>th</sup> you are sure to find us ready.

Direct to me, after the 3<sup>rd</sup> August,  
at Mr Wayhall’s | Church Hill Cottage | Broadstairs<sup>1</sup>

No time for more before the post goes out.

ever yours | WC

P.S. | I suppose I am right in believing that your holiday does not end before the middle of August.

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1. Following the address WC draws a horizontal line across the middle of his sheet of writing paper.

### [0309] TO HARRIET COLLINS, 26 JULY 1859

MS: Morgan (MA 3150/54), with envelope.<sup>1</sup> Published: B&C, I, pp. 169–170. Summary: BGLL, I, p. 179.

2.a. New Cavendish Street | Portland Place. W. | July 26<sup>th</sup> 1859

My dear Mother,

Charley is still at Gadshill, and likely to remain there for the rest of this week, at least. I left on Friday evening last, travelled on Saturday (in despair of finding another place to suit me) to Broadstairs, and consulted the hotel-keeper there, who is an old friend of mine. The result is that I have got [*del*] one of two little cottages standing, unconnected with other houses, outside Broadstairs on the Ramsgate road. Between me and the sea there is nothing but the smooth down in front of the house, and fields and gardens behind it. I am to take possession (the day after the present lodgers leave) on Wednesday the 3<sup>rd</sup> August, and have got the place for six weeks from that time. Here I must begin my long serial story for *All The Year Round*<sup>2</sup> – and here if quiet can be got in this world for any man whose fate it is to create noises all round him by trying to write books, quiet seems moderately likely to be attainable. Lodgings were still to be had on the “Esplanade” – but pianos and children surrounded them – and it was cheaper for my purpose to pay a little more and have a place to myself. Talking about pay, I must have some money to start with. Have you got your cheque-book – or can you borrow a Coutts cheque of anybody? If not it

can be written – Mr Combe will show you how – on a blank half sheet of paper: I want £25, out of the £40 which I paid into your account [*del*] a little while since. Cross the cheque, “Coutts & Co”,<sup>3</sup> and send it to me, any day this week, addressed to care of

Charles Dickens Esqre | Gadshill Place | Higham | near Rochester.

I shall most likely go to Gadshill tomorrow to bid them good bye, and stay [*del*] till the following Tuesday.

The R.A. Ticket was forwarded to me at Gadshill last week. And I sent it by post to Mrs E.M. Ward – so “F.G.” will see the pictures and the company – and if the company is not better worth looking at than the pictures, I, for one, pity “F.G.” from the bottom of my heart.<sup>4</sup>

My book is getting slowly through the press. The first volume is nearly printed, and the whole is to be published in September.<sup>5</sup> Do you see *All The Year Round*? Look out a fortnight hence for an article called “The Bachelor Bedroom”, in which I have taken off some of the guests at Gadshill, myself included.<sup>6</sup> The cheap edition of “After Dark” is announced for immediate publication, price 2/6.<sup>7</sup> No more literary news about me.

As they all like Tennyson at Oxford, they may like to hear what he said about himself to a friend of mine, who repeated it to me. “My misfortune is,” said the great T. – “that I have not got anything in me. If I had only got something in me, I could write as well as Shakespeare.”

yours ever, afftly | WC

Kind regards to the Combes. I looked in at Clarence Terrace yesterday. No letter for you. All going on well. I saw the tail of Miss Smith’s gown on the staircase, and I thought Mary looking rather yellow.<sup>8</sup>

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1. Directed to ‘Mrs Collins | care of Thomas Combe Esqre | University Press | Oxford’. Postmarked ‘LONDON-WC | 6 | JY 26 | 59’ and endorsed ‘A | OXFORD | JY 27’.

2. *The Woman in White*.

3. £40 was paid into her account labelled ‘By recvd’ on 16 June 1859 and a payment of £25 was recorded as made to ‘W W Collins’ on 2 August. WC continued to use WmC’s executor account at Coutts until the following year when he opened his own account on 23 August 1860 with £300 cash from Low’s first payment for *The Woman in White*. See [0369] to HC 22 August 1860 and Clarke, Appendix C (‘Wilkie Collins Bank Account’), pp. 228–229.

4. Perhaps a pet name for WC’s godchild Alice Jane Ward, now aged ten. Though there is no evidence to support such a reading, ‘Fairy Goddaughter’ might provide a good fit.

5. *The Queen of Hearts*, WC’s second collection of short stories linked by a frame narrative, was published in 3 vols. in October 1859 by Hurst & Blackett.

6. ‘The Bachelor Bedroom’ appeared in *All the Year Round*, 6 August 1859, pp. 355–360.

7. *After Dark*, WC’s first collection of short stories linked by a frame narrative, was first published in 2 vols. in February 1856 by Smith, Elder, with the first single-volume edition appearing from the same publishers in summer 1859.

8. Though neither can be identified with any certainty, Miss Smith may well be one of the Smiths of Edinburgh that WmC and WC stayed with in 1842 (see [0011] to HC, 13 June), while Mary must be a household servant (see [0368] to Charles Ward, 14 August 1860). WC writes the postscript in a small hand vertically down the left margin of the final page.

### [0310] TO CHARLES WARD, 7 AUGUST 1859

MS: Morgan (MA 3151/12). Published: B&C, I, p. 175. Summary: BGLL, I, p. 179.

Church Hill Cottage | Broadstairs | August 7<sup>th</sup> 1859

My dear Ward,

I have waited to answer your letter and to tell you how sorry I am that you can’t come and stay with us here, until my reply could find you at Coutts’s. I certainly thought when I wrote that you would be able to pass the last week of your holidays here. Hot as the sun is, there is a fresh breeze blowing in from the sea all day long. There is nothing but the down between us and “the great water” – we are on the Ramsgate road, just outside Broadstairs – and we have got the cottage all to ourselves. Can’t you manage, some time in the course of the next six weeks, to get here from Saturday to Monday? You did this, last year. Why not try it again? I wish you had never gone to the Devonshire coast. That picture of the hotel in your last letter, made me perspire to look at it.

You will receive two enclosures with this. The small note addressed to “Mr Holsworth”<sup>1</sup> is an order for the payment of my salary to Bearer until further notice. Can you send a porter with it, every Wednesday, beginning from next Wednesday the 10<sup>th</sup>? And will /you/ keep the accumulation of money for me in your desk, till I want it? You will receive it ready done up in little paper packets containing £6..6.- each.<sup>2</sup> The porter can call at any time that is convenient on Wednesdays – the later the better perhaps, as Wednesday morning is publication morning.

The second letter is to Tauchnitz, about my new book.<sup>3</sup> Will you put it into an envelope, address it to

Le Chevalier | Bernhardt Tauchnitz | Leipsig | Germany  
and pay the postage (which I will refund), and send it at once with your letters? Have I spelt Leipsig properly?<sup>4</sup> or is it Leipzic, or Leipsig, or how the devil is it spelt? You know best, and can correct my errors. I am not even sure whether Bernhardt is right – I know it ought to have an “h”, but I am doubtful about the final “t”. Then again, is it Germany or Saxony? I protest I know next to nothing about it!!!

If you will kindly do these two things for /me/ [*del*], I hope I shall not trouble you with any more commissions. Do think about coming here. Give my love to Jane and the children,

and believe me Ever yours WC

Caroline sends you her kind regards

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1. George Holsworth of the *Household Words* office, sometimes written Holdsworth, as in CD to Wills, 3 April 1858 (Pilgrim, VIII, p. 541 n. 4).

2. This statement confirms that WC was paid his weekly wage at *All The Year Round* in cash. For more details see Paul Lewis, *What Wilkie Earned from ‘All The Year Round’*, Wilkie Collins Society, August 2015.

3. *The Queen of Hearts*; in fact only five of the ten stories, without the frame narrative, appeared from Tauchnitz in a single volume entitled *A Plot in Private Life and Other Tales*, 1859, Vol. 493 – see Todd & Bowden, p. 117.

4. WC draws a dotted saltire next to ‘Leipsig’ here and another next to the same word in the address above, linking the two with a curving line.

### [0311] TO W. H. WILLS, 15 AUGUST 1859

MS: Unknown. Published: Lehmann, p. 35, our copy text; Priestley, pp. 102–103; BGLL, I, p. 180. Extract: Robinson 1951, p. 141; Peters, p. 209.

CHURCH HILL COTTAGE, BROADSTAIRS, | Aug. 15<sup>th</sup>, 1859.

MY DEAR WILLS,

– I send enclosed (and registered – for I should go distracted if it was lost) my first number. Please let me have duplicate proofs as soon as possible, for I want to see something in connection with the story which is not a mass of confusion. It is an awfully long number – between 8 and 9 pages; but I *must* stagger the public into attention, if possible, at the outset. They shan’t drop a number when I begin, if I can help it.

I have hit on a new title, in the course of a night-walk to the North Foreland, which seems to me weird and striking:

THE WOMAN IN WHITE.

My love to Dickens. How does he do? When will he write? Have you a house to let? I am at mortal enmity with my London landlord, and am resolved to leave him.<sup>1</sup> Where I am to go next ‘God, He knows.’ Ta-ta

WC

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1. In the event, WC does not seem to have moved from 2a New Cavendish Street to 12 Harley Street until around March 1860.

### [0312] TO CHARLES WARD, 18 AUGUST 1859

MS: Morgan (MA 3151/13). Published: B&C, I, p. 176. Summary: BGLL, I, p. 180.

Church Hill Cottage | Broadstairs | Thursday 18<sup>th</sup> Augt 1859

My dear Ward,

I pay my landlord here, week by week, and I have dwindled to my last five pound note. The necessary consequence is a modest demand on you for a driblet of fifteen pounds to hold up my tottering credit. My salary of Wednesday the 7<sup>th</sup> 10<sup>th</sup> and Wednesday the /17<sup>th</sup> / 14<sup>th</sup> (now in your hands I hope) amounts to £12..12.- and my salary of next Wednesday the 21<sup>st</sup> 24<sup>th</sup>, which raises it to £18.18. will, by that time, more than square our accounts.<sup>1</sup>

Can you bring the money yourself on Saturday next? Caroline and Charley and I will all be very glad if you can, and you and I will go out and hold divine service on the ocean, on Sunday. If it is still too soon after your holiday to manage this, I suppose the best way will be to send me a registered letter with three five pound notes in it, on the day you get this – if you can do so without inconvenience. Tell me when you think you can get a day's leave at the end of the week, and I will endeavour to arrange humour my next necessity for money (Good God! how rapidly those necessities follow each other!) so as to make it occur when you come.

We are very quiet here. No visitor but Charley. I am shut up at my desk everyday from 10 till 2 or 3, slowly and painfully launching my new serial novel. The story is the longest and the most complicated I have ever tried yet – and the difficulties at the beginning of it are all but insuperable.

Broadstairs is quite full – and is laboriously gay today in honour of the annual Regatta.<sup>2</sup> The whole tribe of extortioners are enjoying their meridian glory of swindledom – and the weekly bills make my hair stand on end. I used to disbelieve in Hell. I believe in it now, because I know of no other place, after this life, which will be hot enough to do full justice to the British tradesman.

Caroline and Charley send kind regards. My love to Jane and the children,  
Ever yours | WC

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1. WC's weekly stipend was raised from six to seven guineas per week when his contract as a staff writer with *All the Year Round* was renewed around a year later – see [0364] to CD, 7 August 1860, and Paul Lewis, *What Wilkie Earned from 'All The Year Round'*, Wilkie Collins Society, August 2015

2. The Broadstairs Regatta was a summer annual attraction in the mid-Victorian period – Forster writes of the summer of 1851 when he joined CD 'for the August regatta and stayed a pleasant fortnight' at the Fort House (II, p. 441).

### [0313] TO CHARLES WARD, 30 AUGUST 1859

MS: Morgan (MA 3151/14). Published: B&C, I, p. 177. Summary: BGLL, I, p. 180.

Church Hill Cottage | Broadstairs | Tuesday Aug 30<sup>th</sup> 1859

My dear Ward,

My last five pound note stares me lamentably in the face again. Will you send me, by Registered letter, fifteen pounds more, so that I may receive the money, if possible, on Thursday morning? By tomorrow (Wednesday the 31<sup>st</sup>) you will have received four weeks [*sic*] salary (Aug 10<sup>th</sup>, 17<sup>th</sup>, 24<sup>th</sup>, and 31<sup>st</sup> mounting to £25.6.- and you will have sent me (counting this second £15.) Thirty pounds. My salary for September 7<sup>th</sup> will therefore in a week's time, set me on the right side of the account again.

I have been suffering torments with a boil between my legs, and write these lines with the agreeable prospect of the doctor coming to lance it.<sup>1</sup> I seem destined, God help me!, never to be well.

Don't forget that we leave this, unless some fresh misery happens to lay me up, on Wednesday September 14<sup>th</sup>. So try hard for the Saturday before. The six weeks for which I took this place will be expired by that time.

I can't write anymore<sup>2</sup>

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1. Peters (p. 209–10) states that this embarrassing problem ‘took months to clear up’, but this is based on a misreading of the phrase ‘my old torment in the ear’ ([0317] to Charles Ward, 20/27 October 1859) as ‘my old torment in the sac’.
2. Valadiction and signature torn away.

### [0314] TO HARRIET COLLINS, 2 SEPTEMBER 1859

MS: Morgan (MA 3150/55), with envelope.<sup>1</sup> Published: B&C, I, pp. 177–178. Summary: BGLL, I, p. 180, amended A&C6, p. 19.

Church Hill Cottage | Broadstairs | September 2<sup>nd</sup> 1859

My dear Mother,

Charley wrote to you (I hope with a better pen than mine) the day before yesterday. On that day also Dickens arrived. He stays at the Hotel – dines here one day, and we dine with him the next – and seems to enjoy the change and the seeing his old haunts once more. He goes back to town next Monday (the American trip, by the bye, is postponed for this year at any rate) and Charley goes back with him, supposing Mary to have returned on Monday next. Benham is coming on Saturday.<sup>2</sup> Pigott I have heard nothing of. As for myself, I still stick so resolutely at my work, that my life is as uneventful as your’s [*sic*]. The more I can get done [*del*] now the less trouble and worry for me when the story appears in All The Year Round. I shall return to London when my time is up (on Wednesday the 14<sup>th</sup>) – literally driven away by the extortions of the Broadstairs people. No moderate income can cope with their demands. A skinny little chicken is three and sixpence – meat equally dear – vegetables three times the London price – my landlord won’t draw me a bucket of water without being paid for it – the cook I have engaged (an excellent servant I must fairly own) sends me up my dinner and breakfast at the small charge of ten and sixpence a week, and her keep, tea, and beer besides – and I was in great luck to get her at that, through the intercession of the landlord of the Hotel here. And the Broadstairs people complain of the shortness of their season! It is a wonder they have a season at all. You will not be surprised, after reading this lamentable statement, to hear that I shall want some money before I can leave. I have fifteen pounds of my own, in your account – will you put ten more to it, and send a cheque for £25.- - – ~~crossed~~ Coutts & Co – to Charles Ward, directing to him at the bank – /Messrs Coutts & Co,/ Strand, London. W.C.<sup>3</sup> This will clear me, and send me back to London, I hope, not quite penniless. I shall have more dribbles of money coming in soon from the foreign reprints of “The Queen of Hearts” – which will soon be published.<sup>4</sup>

My kindest remembrances to the Bullars – I hope old Mr Bullar is better – tell Henry to come here if he possibly can. How long you have been away! and what a [*del*] weary time it seems since we have seen each other!

ever your affectionate | WC

Charley sends his love, and he wants to know the exact day of Mary’s return<sup>5</sup>

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1. Directed to ‘Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton’. Postmarked ‘RAMSGATE | C | SP 2 | 59’ with the endorsement ‘SOUTHAMPTON | SP 3 | 1859 | B’.

2. Ebenezer (afterwards Edward) Benham, solicitor of Benham and Tindell, Essex Street, Strand, London – see [0719] to him of 5 January 1867.

3. On 6 September 1859, £25 was drawn from HC’s bank account to W. W. Collins (Coutts: Exors WmC).

4. Including the Tauchnitz volume, *A Plot in Private Life and Other Tales* – see [0310] to Ward of 7 August 1859. WC’s next payment into the bank was in fact £48 on 5 November 1859 (Coutts: Exors WmC).

5. WC writes his postscript down the left margin of the final page.

### [0315] TO CHARLES WARD, 7 SEPTEMBER 1859

MS: Morgan (MA 3151/15). Published: B&C, I, pp. 178–179. Summary: BGLL, I, p. 181.

Church Hill Cottage | Broadstairs | Wednesday Sept 7<sup>th</sup> 1859

My dear Ward,



I am very glad to hear you are coming at last. Your course, on arriving at Ramsgate, is simplicity itself. You merely inquire for the Broadstair's [*sic*] 'bus<sup>1</sup> (which meets every train) – get on it, or in it, which you please – and tell the man to set you down at this place. Unless some new catastrophe overwhelms me, I shall be in the garden waiting to see you drive up. We look on to the high road by which you arrive, and are just the sort of house which nobody can possibly miss. I would come on to Ramsgate to meet you – but, although my incision is much better, I am hardly up to a long walk yet.<sup>2</sup>

No commission, thank you, except the eternal commission to bring me money. I want you to bring a heavy purse this time, including (by anticipation) my salary of this day week /the 14<sup>th</sup> / – the last I need give you the trouble of drawing for me. On the other leaf is my statement of our account. If it agrees with yours, then stow away in a safe pocket £32..14..6, making up that sum with one Ten pound note, four fives, and the rest in precious metals. I hope I shan't want so much as this but it is best to be on the right side – so please bring it.

Carolines [*sic*] kind regards. Ever yours | WC  
Don't spoil your dinner on Saturday. We shall not dine till a quarter to seven – so you will have plenty of time.

Account<sup>3</sup>

Ward receives, Salary at £6-6- a week,  
 From | August 10<sup>th</sup> – 6,, 6,,-  
           17<sup>th</sup> – 6,, 6,,-  
           24<sup>th</sup> – 6,, 6,,-  
           31<sup>st</sup> – 6,, 6,,-  
       Sept 7<sup>th</sup> (today)    6,, 6,,-  
                                   £31,,10,,-  
 Add Salary of Sept 14<sup>th</sup> – 6,, 6,,-  
                                   37,,16,,-  
 Add cheque for       25,, -,,-  
                                   £62,,16,,

Ward sends to Broadstairs  
 two Registered letters containing  
 fifteen pounds each – £30,,-,,-  
 pays for registering –    ,,1,,-  
 pays for stamp to Leipsig – ,,-,,6  
                                   30,,1,,6

Ward brings with him  
 to Broadstairs – 32,,14,,6  
                                   £62,,16,,0

- 
1. This seems to be WC's first recorded use of the abbreviated form of 'omnibus' (still referring, of course, to a horse-drawn vehicle for public transport); in [0003] to HC, 11 March 1839, for example, the teenage WC still referred to getting 'the omnibus' on his return to school.
  2. Referring to the lancing of the boil between the legs mentioned in [0313] to Ward, 30 August 1859.
  3. WC draws a vertical line between the two columns of the entries in his account, which is written in landscape format on the third page of WC's folding notepaper.

### **[3001] TO CHARLES DICKENS, [5] OCTOBER 1859**

MS: Unknown.<sup>1</sup> Cited: CD to WC, 6 October 1859 (Morgan). Published: Hutton, pp. 103–105; Pilgrim, IX, p. 128; A&C2, p. 62.

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

- 
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. 127–128).
  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.'

### **[0316] TO THE EDITOR OF THE *ATHENÆUM*, 26 OCTOBER 1859**

MS: Unknown. Published: *Athenæum* (29 October 1859), our copy text;<sup>1</sup> BGLL, I, pp. 181–182.

2A, New Cavendish Street, October 26

I beg permission, in the interests of plain fact, to correct a mis-statement which appears in the *Athenæum* of last week, on the subject of my recently-published work of fiction, 'The Queen of Hearts.'<sup>2</sup> Your critic announces that 'The Queen of Hearts' is a reprint from Household Words. Rather less than one-fourth of it is a reprint from Household Words; and considerably more than one-half of the seven hundred and odd pages which remain after deducting that fourth, consists of contributions on my part to the literature of fiction that are now published in England for the first time. If the critic in question will be so obliging as to open the book, he may make acquaintance with three stories ('The Black Cottage,' 'The Biter Bit,' and 'A Plot in Private Life') which he has not met with before in Household Words, or in any other English periodical whatever; and he will, moreover, find the whole collection of stories connected by an entirely new thread of interest which it has cost me some thought and trouble to weave for the occasion, and which runs through nearly two hundred pages of the work. When he has made these discoveries, I think he will agree with me that his description of my new volumes as a reprint from Household Words, not only fails in doing fair justice to the pains I have taken to give them as much of the attraction of novelty as I could, but announces the appearance of the work to the readers of the *Athenæum* in terms which can only be truly applied to less than one-fourth of it. Under these circumstances, I do not ask you to treat the book with the courtesies of critical attention which your weekly contemporaries have willingly offered to it, – I only request you to give me fair play by inserting this letter. I am, &c.,

Wilkie Collins.

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1. The letter is introduced:

Mr. Wilkie Collins wishes to make some explanations in our columns with respect to his 'Queen of Hearts,' which would have appeared with equal grace and more appropriateness in his Preface to that work. We make room for them, however, with hearty goodwill; for we have the highest respect for Mr. Collins as a conscientious cultivator of the art of story-telling, and have always shown ourselves glad to discuss his results whenever he has been pleased to offer an original opportunity for doing so. Here are his Notes –

And is followed by:

– Why not have said all this in the Preface? Mr. Collins confesses that the contents of his volumes are mainly reprinted, either from *Household Words* or from the pages of some magazine “not published in England.” If we understand him, nothing in them is new except the framework which holds them together. Where, then, is the unfairness of describing them as a reprint?

2. Published in October 1859 in 3 vols, by Hurst & Blackett.

### [0317] TO CHARLES WARD, 20/27 OCTOBER 1859<sup>1</sup>

MS: Morgan (MA 3151/16). Published: BGLL, I, pp. 182–183.

2.a. New Cavendish Street. W. | Thursday

My dear Ward,

I can't get out today and tomorrow is doubtful. Will you make an inquiry for me at Hachette's London establishment<sup>2</sup> on your way home from Coutts's?

I have just heard from M. Lahure (Hachette's partner) that M. Forgues' copy of *The Queen of Hearts* has never been received.<sup>3</sup> These are the circumstances under which I sent it: –

I myself left two copies of the book at Hachette's London shop, on Friday the 7<sup>th</sup>, or Saturday the 8<sup>th</sup> of this month. I told them one was to be sent to Hachette & Lahure for translating purposes, and the other to be consigned to Hachette & Lahure for Monsieur Forgues. I offered to pay the expenses on M. Forgues' copy – but the man to whom I spoke, after some hesitation, said he thought they had better not charge me – and that they would send it for nothing, as a matter of politeness. I asked when the books would be sent. The answer was, they had a consignment to make to Paris, on Monday the 10<sup>th</sup> October, and that the two copies would go then. The copy for Hachette appears to have been received – the copy for Forgues is missing. And the point to ascertain is, whether both the copies were sent from London on Monday the 10<sup>th</sup>, either to Hachette or Lahure, it does'nt matter which. If both copies were sent from London – then Forgues' copy must have been lost or stolen on the way to Paris.

I hope this is pretty clear – and will give you no trouble. I have had my old torment in the ear<sup>4</sup> since I saw you and have never stirred outside the door.

Ever yours | WC

I left my card and address with Hachettes London people.

Basil has been translated in the “*Journal Pour Tous*”<sup>5</sup> – and not as a separate book

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1. Dating from the publication of *The Queen of Hearts*, the references to dates within the letter, and the postal arrangements between London and Paris.

2. The Paris publishing house, founded in 1826 by Louis Christophe Hachette (1800–64), which ran a bookshop in London – see [0264] to Charles Lahure of 4 September 1857.

3. The collection of stories was dedicated to Émile Forgues, who translated them as *Une Poignée de Romans* (Paris: J. Hetzel, 1864).

4. Peters (p. 210) reads the word as ‘sac’, interpreting it with reference to the boil between WC's legs mentioned in [0313] to Ward of 30 August 1859.

5. *Basil* was translated by Emil Ouchard and serialised as ‘Un Mariage en Omnibus’ in the cheap weekly Paris magazine *Journal Pour Tous* from 8 January 1859 (IV, No. 197) to 5 March 1859 (IV, No. 205).

### [0318] TO CHARLES WARD, 8 NOVEMBER 1859

2.a. New Cavendish Street. | W. | November 8<sup>th</sup>

My dear Ward,

Both Caroline and I are delighted to hear that Jane's confinement is over and that she is prospering well after it.<sup>1</sup> I will look in at Coutts's on Friday next to hear how she is going on and to fetch my money. We can then settle a day for your dining here. I have no evening this week but Saturday and that I know you devote to Smiths<sup>2</sup>

In haste and weariness, after a hard day's work

Ever yours | WC

- 
1. The Wards' eleventh child Alfred Constable was born 7 November 1859.
  2. Unidentified, though see [0376] to Ward of 5 October 1860.

### [0319] TO HENRY HOLL,<sup>1</sup> 9 NOVEMBER 1859

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 183–184.

2.a. New Cavendish Street | W. | Novr 9<sup>th</sup> 1859

My dear Holl,

Very smartly hit off indeed. You are wrong about my never having joined the Club. I belonged to it for a little while, and resigned because I found that other engagements got in the way of my attendance at the dinners.<sup>2</sup> I know the originals of most of the portraits, and can congratulate you on the fidelity of the likenesses.<sup>3</sup>

Ever yours | Wilkie Collins

H. Holl Esqre

- 
1. Henry Holl (1810/11–84: Boase), actor, playwright and novelist, whose melodrama *Grace Huntley* ran at the Adelphi in 1836–7. In 1863 he published the novel *The King's Mail* (3 vols, London: Sampson Low), which, in its preface, acknowledges 'the help of my friend Wilkie Collins for introducing me to my publishers'. A copy was found in WC's library, see Baker p. 118.
  2. Probably 'Our Club' – see [0272] to F. W. Hamstede of [January–October 1857].
  3. The portraits to which WC refers, presumably of members of the Club, remain unidentified.

### [0320] TO EDWARD PIGOTT, 11 DECEMBER 1859

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, I, pp. 184–185.

2.a. New Cavendish Street | W. | Sunday Decr 11<sup>th</sup> 1859

Private

My dear Ted,<sup>1</sup>

First of all (as I shall not be able to get to you this miserable morning) let me thank you for the article in The Daily News yesterday.<sup>2</sup> It is more than kindly, it is generously written, and it hits the point (in reference to the nonsense talked in certain quarters about my incapability of character-painting) so cleverly, that I shall take it as the text of what I have to say for myself in the preface to The Woman in White. I have just done a third of the story – more than four hundred pages of the novel-size! – Look at the number published on Wednesday next,<sup>3</sup> and see whether the manner in which I there "bring out" "Miss Halcombe's" character does not justify what you have so kindly said of me in The Daily News.

Secondly, help me to an understanding of the enclosed,<sup>4</sup> of which I can only decipher for myself about one tenth part. Don't trouble to copy it out – look in here on your way to the office any day but tomorrow, and read it to me. I am sure to be at home till 4 o'clock. Tomorrow we go to hunt for the Ghost at Cheshunt.<sup>5</sup> Personally speaking, I wish we may get it!

Yours ever afftly | WC

- 
1. Until this point Pigott has been addressed as ‘Dear Edward’.
  2. Pigott reviewed WC’s *The Queen of Hearts*, just published by Hurst & Blackett, in the *Daily News*, 10 December 1859, p. 2a: ‘There is no novelist, even in France, who surpasses him in the difficult and delicate art of putting a story together, so as to keep the attention suspended on a thread of interest, sometimes of the slenderest texture, yet strong enough through skilful weaving, to hold the reader’s attention from the first page to the last, eager, anxious, and excited’. By this point Pigott seems no longer to have been connected to the *Leader*, and by 1862 at least he seems to have worked full-time for the *Daily News* – see [0489] to Charles Lever of 12 September 1862.
  3. Chapters VIII and IX in the issue of *All The Year Round* dated 17 December 1859.
  4. No longer attached and unidentified.
  5. WC, CD, W. H. Wills and John Hollingshead went to an allegedly haunted house in Cheshunt. For an account of the visit see Hollingshead, I, pp. 110–112. For the background, see William Howitt, *History of the Supernatural* (London: Longman, 1863), II, pp. 439–440. See also Pilgrim, IX, pp. 178–179. That December, the Christmas number of *All The Year Round* was called *The Haunted House* and contained a series of ghost stories, including WC’s ‘The Ghost in the Cupboard Room’.

### [3202] TO THE EDITOR OF THE *CRITIC*,<sup>1</sup> 14 DECEMBER 1859

MS: Unknown. Published: the *Critic* (17 December 1859), p. 35, our copy text; A&C8, pp. 4–5.

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>

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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.’

### [0321] TO WILLIAMS & NORGATE,<sup>1</sup> 24 DECEMBER 1859

MS: Lewis Collection. Published: BGLL, I, p. 185; Lewis website.

2.a. New Cavendish Street W. | Decr 24<sup>th</sup> 1859

Gentlemen,

I am much obliged to you for the form, which I return with this filled up and signed.<sup>2</sup> If you will kindly let me know when the books are received, I will take care to send for them, so as to cause you as little trouble as possible.

I remain | Gentlemen | Yours faithfully | Wilkie Collins  
Messrs Williams & Norgate

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1. Covent Garden publishers who acted as London agents for Tauchnitz (see Nowell-Smith, pp. 48–63). One of their duties was to arrange customs clearance for presentation copies of the Tauchnitz editions of novels by authors such as WC, the importation of which into Britain was illegal without the authorization of the copyright holder. Amongst the 28 volumes published by Tauchnitz just five letters like this survive – [0321] 24 December 1859, [1343] 23 May 1873, [3051] 19 December 1877, [1913] 14 April 1880, and [2370] 17 November 1884.
2. The letter is accompanied by a form with an embossed heading written in a secretarial hand with the text within braces {} inserted in WC’s hand:

**Williams & Norgate | 14, Henrietta-Street, Covent-garden. London, WC | {Dec. 26 1859}**  
To the Honble Commissioners of H.M’s Customs —  
I hereby authorize Messrs Williams & Norgate to import for my own use {four} cop{ies} of my Work – “A Plot in private life” &c published by Tauchnitz of Leipzig.  
{Wilkie Collins}

The book in question is *A Plot in Private Life and Other Tales*, an 1859 Tauchnitz reprint of five stories from *The Queen of Hearts* (1859) – see Todd and Bowden, 493, p. 117.

### **[0322] TO JOHN WESTLAND MARSTON,<sup>1</sup> [LATER 1850S]<sup>2</sup>**

MS: Kansas (O’Shaughnessy MS 24 Bg 3).<sup>3</sup> Published: BGLL, I, p. 186.

... the result of the experiment.

Faithfully yours | Wilkie Collins  
Westland Marston Esq

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1. The poet and dramatist John Westland Marston (1819–90: *ODNB*), who acted with WC in the amateur performance of Edward Bulwer-Lytton’s comedy *Not So Bad as We Seem* in 1851. Co-editor with John Saunders of the *National Magazine* from 1856, which carried WC’s ‘Uncle George or the Family Mystery’ in May 1857.
2. The style of the hand and signature, plus the connection with Marston, suggest this conjectural dating.
3. Fragment cut off an otherwise untraced letter for WC’s autograph, with two lines of text, followed by the valediction, signature, and address line, on the recto with the verso blank.

### **[0323] TO EDMUND YATES, 1858–9**

MS: Lewis Collection.<sup>1</sup> Published: Lewis website; BGLL, I, p. 186, amended A&C4, p. 30.

... on the woodblock. If you can say a word for him in the right quarter, I am sure ...

... house – I [*words excised*], or even the remembrance, of serious matters.

Ever yours | Wilkie Collins  
Edmund Yates Esq

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1. A fragment excised from the foot of a letter for the autograph, with text on both recto and verso. A partial watermark of ‘1858’ suggests the dating.

### **[0324] TO CHARLES WARD, [6 JANUARY 1860]**

Friday 2.a. New Cavendish St | W.

My dear Ward,

I forgot to ask you last night to pay my subscriptions to the Garrick for me – six guineas, I think.<sup>1</sup>

Will you do so? I have the money put by here – and will repay you if you can look in on Sunday, after Church – or the next time I see you if you can't look in.

I hope Jane likes her shawl.

Ever yours | WC

---

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. No debit for this amount appears in HC's bank account so the transactions were presumably in cash (Coumts: Exors WmC).

### [0325] TO E. M. WARD, 7 JANUARY 1860

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 59. Extract: Ellis, p. 30; Robinson 1951, pp. 143–144; B&C, I, pp. 179–180. Summary: BGLL, I, p. 187.

2.a. New Cavendish St. W. | Jany 7<sup>th</sup> 1860

My dear Ned,

Your kind letter was left waiting for me two days at Clarence Terrace before I called for it – and my answer has been unfortunately delayed in consequence.

I am honestly glad to hear you like the opening of The Woman in White, because I know that you have an eye for detecting what is really genuine and good in literary workmanship. I do hope and believe the story will be the best I have written yet. It is on a much larger and much more elaborate scale than anything I have done hitherto – and, as far as it has gone, it has certainly made itself felt pretty strongly not only in England, but in America as well.<sup>1</sup> The effort of keeping it going week after week is (in the reporter's famous phrase) "more easily imagined than described". When I approach the glass in the morning to brush my hair, I am quite agreeably surprised to find it has not turned grey yet!

Give my kindest love to Mrs Ward and the children, with a warm return on my part of all their good wishes, and a special kiss for my goddaughter.<sup>2</sup>

Ever truly yours | Wilkie Collins

E.M. Ward Esqre. R.A.

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1. The novel was serialized from 26 November 1859 in both *All the Year Round* in London and *Harper's Weekly* in New York.

2. Alice Jane Ward, now ten years old.

### [0326] TO RICHARD GRIFFIN & CO.,<sup>1</sup> 11 JANUARY 1860

MS: BL (Add. 28509, ff. 344–6), with corresponding pre-printed envelope.<sup>2</sup> Published: B&C, I, pp. 180–181. Summary: BGLL, I, p. 187.

2.a. New Cavendish Street. | W. | ~~Dec~~ Jany 11th 1860<sup>3</sup>

Mr Wilkie Collins presents his compliments to Messrs Griffin, and begs to return them the Memoir revised and corrected in compliance with their request.<sup>4</sup>

**COLLINS, /William/ Wilkie, /[elder]/ son of the great painter, a distinguished biographer and novelist, born in London in 1824. He was educated at a private school, and passed a considerable time in Italy. His biography of his father, the late William Collins RA, is remarkably interesting not more as a life of the man than as a kind of history of**

English Art. “Antonina or the Fall of Rome” / (his first novel) / became popular at once. His other works are “Rambles Beyond Railways”, “Basil” “Mr. Wrays Cash-box”, “Hide and Seek”, “After Dark” and the “~~Dead Secret~~” / “The Dead Secret”/. Although toughly handled by many critics, those who have studied the works of Mr. Collins will bear testimony to their distinctness of plot and incident and their clearness and simplicity of Style. His earlier works were, no doubt, tinged with the colours of exaggeration but with time came mellowness, and when he does write now he writes well and ~~rigorously~~ / vigorously/. His /One of his/ latest productions is the drama of the “Frozen Deep” written for the Author-Amateurs, and commanded by the Queen. Mr. Collins is independent of literature, and may therefore write what he will without suffering much from a failure, except by the amour propre being wounded. /His latest work of fiction is “The Woman in White,” which is now appearing, in weekly parts, in the columns of “All The Year Round”./<sup>5</sup>

1. Publishers to the University of Glasgow, with offices in both London and Glasgow, specializing in biographical dictionaries and other works of reference, including *A Dictionary of Contemporary Biography: A Handbook of the Peerage of Rank, Worth, and Intellect* (London: Richard Griffin & Co, 1861). This contained a Preface, dated ‘November, 1860’, stating that the volume included ‘nearly one thousand memoirs’ of living individuals, with steps having been taken ‘to verify the facts by communicating with the parties themselves’.
2. Directed to ‘MESSRS. RICHARD GRIFFIN & CO. | PUBLISHERS, | AVE MARIA LANE, | LONDON, | E.C.’ In WC’s hand, ‘Wilkie Collins’ at the bottom left with lines above and right making a box with the envelope edges; in another hand at the top again ‘Wilkie Collins’.
3. Address line written at the foot of the paper.
4. The opening sentence of the memoir is a small printed cutting, pasted at the top of the paper, with the remainder handwritten in a clerk’s hand below. In WC’s hand there are the half-a-dozen corrections indicated, plus the final added sentence.
5. Whether the changes made in the meantime were approved by WC is unclear, but, as eventually printed in the *A Dictionary of Contemporary Biography: A Handbook of the Peerage of Rank, Worth, and Intellect*, pp. 105–106, the revised memoir read:

COLLINS, WILKIE, an English biographer and novelist, was born in London in 1824. A son of the celebrated painter, the late William Collins, R.A., he was educated at a private school, and passed a considerable time in Italy. His biography of his father is remarkably interesting; not more as a life of the man than as a history of English art. “Antonina, or the Fall of Rome,” his first novel, became popular at once. His other works are “Rambles beyond Railways,” “Basil,” “Mr. Wray’s Cash-box,” “Hide and Seek,” “After Dark,” and “The Dead Secret.” Although roughly handled by many critics, those who have studied the works of Mr. Collins will bear testimony to their merits, as regards plot and variety of incident, and their clearness and simplicity of style. His earlier works were, no doubt, tinged with exaggeration; but with time came mellowness, and when he does write now, he writes well and vigorously. One of his dramatic productions is that of “The Frozen Deep,” which was played before the Queen. His latest work of fiction is “The Woman in White,” which appeared in weekly parts, in the columns of “All the Year Round,” and has since been reprinted. He is also the author of a drama called “The Lighthouse,” which has been played under the care of Mr. Dickens.

**[0327] TO SAMPSON LOW,<sup>1</sup> 11 JANUARY 1860**

MS: Taylor. Published: BGLL, I, pp. 187–88.

2.a. New Cavendish Street. W. | Jany 11<sup>th</sup> 1860

Private

My dear Sir,

As you expressed a wish to make me an offer for the Woman In White, and as I assured you of my readiness to consider your proposal, I think it only fair to inform you that an arrangement for the reprinting of the book has been submitted to me this morning.<sup>2</sup> I have asked for two days to consider that arrangement, with a view to allowing you time to make your offer, in case you still feel disposed to do so. I may add, for your own information, that the basis of this proposal (which is the basis on which I should prefer to treat) is as follows: The right of reprinting the book to be purchased by the publisher for a term of three years only, and the form of the reprint to be limited to three volumes post 8<sup>vo</sup> of the usual library size and price. The book to be published,



if it is so desired, in the same week on which the last number of the story appears in All The Year Round.

I shall be much obliged if you will kindly let me have your reply, in the course of tomorrow

Very truly yours | Wilkie Collins

Sampson Low Esqr

I ought perhaps to add, that the story will make, when completed, three long post 8<sup>vo</sup> volumes.

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1. Sampson Low (1797–1886: *ODNB*), London publisher then based at Ludgate Hill, who published the first editions of *The Woman in White* and *No Name*.

2. The reference is clearly to Smith, Elder: a comparison with [0328] to them of the same day shows that the author was happy to indulge in polite fictions in order to speed the negotiations.

### [0328] TO SMITH, ELDER & CO.,<sup>1</sup> 11 JANUARY 1860

MS: NLS (MS 23180/132).<sup>2</sup> Published: BGLL, I, pp. 188–189.

2.a. New Cavendish Street. W. | Jany 11<sup>th</sup> 1860

Private

Dear Sirs,

You expressed a wish, some little time since, to make me an offer for a work of fiction of my writing on which you then understood me to be engaged. That work was “The Woman In White”, now being published, in the serial form, in “All The Year Round”. In case you should still feel disposed to favour me with a proposal, I think it only fair to inform you, that an arrangement for reprinting the book has been submitted to me this morning. I have asked for two days to consider this arrangement – and I will wait to hear from you, any time in the course of tomorrow, before I conclude it. In case you do not feel disposed to make me an offer, under these circumstances, a line to say, No, will be enough. In case you do, I may mention for your information that the basis of the proposal submitted to me (which is the basis on which I should prefer to treat) is as follows: –

The right of reprinting the book to be purchased by the publisher for a term of three years only, and the form of the reprint to be limited to three volumes post 8<sup>vo</sup>, of the usual library size and price. The book (which, on completion, will be quite long enough to fill three volumes) to be published, if so desired, in the week when the last serial number of the story appears in “All The Year Round.” So far as I can tell at present, the conclusion of the story in its periodical form will take place in July next.

I remain | Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs Smith, Elder & Co

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1. Smith, Elder & Co. was one of the most distinguished Victorian publishing houses, then located at 65 Cornhill, an address that would give its name to their monthly miscellany starting in January 1860. George Smith responded to WC’s letter on 12 January by offering £500 before he knew of the extraordinary popularity of the novel in serial form. He later admitted that he could have offered tenfold and still made ‘a large sum by the transaction’ – see Leonard Huxley, *The House of Smith, Elder* (London: William Clowes & Sons, 1923), p. 92.

2. Like many of the letters at the NLS, with the publishers’ yellow filing wrapper, here marked: ‘MS23180 f130 PUBLICATION DEPARTMENT | No. 1214 | Wilkie Collins | Date Jany 11 1860 | Ansd 12/60 | Mr Williams’.

### [0329] TO CHARLES WARD, 11 JANUARY 1860

MS: Morgan (MA 3151 / 17). Summary: B&C, I, p. 181. Published: BGLL, I, p. 329.

Wednesday | 2.a. New Cavendish Street

My dear Ward,

Thank you very much for the Eau de Cologne – it will be a real luxury to use, and will be

treasured accordingly.

I ought to have written this note yesterday – but between work, interruptions, and an early engagement for the evening, I really had not five minutes to spare. My weekly race with the press is beginning to weigh heavily on me.

We have got another Stilton cheese – a real success this time. Come in on Sunday and taste it. I am bargaining with the publishers for The Woman In White and may have some results to tell you on Sunday.<sup>1</sup>

Ever yours | WC

I missed you on Monday afternoon because I was obliged to rush out for my walk.

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1. See the letters to Sampson Low and Smith, Elder of this date.

### **[0330] TO MRS BICKNELL,<sup>1</sup> 12 JANUARY 1860**

MS: Kentucky. Published: BGLL, I, p. 189.

2.a. New Cavendish Street | W. | Janry 12<sup>th</sup> 1860

Mr Wilkie Collins regrets that an evening engagement for the 25<sup>th</sup> will deprive him of the pleasure of accepting Mr and Mrs Bicknell's kind invitation.

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1. Possibly Mrs Henry Bicknell – see Pilgrim, V, p. 596 nn. 2–3. Henry's father Elahanan (1788–1861: *ODNB*) was a collector of paintings who had purchased 'Buying Fish' by WmC from its original owner Lord Northwicke (*Memoirs*, II, p. 346). See also [0475] to Mrs Bicknell of 28 June 1862.

### **[0331] TO SMITH, ELDER & CO., 13 JANUARY 1860**

MS: NLS (MS 23180/136).<sup>1</sup> Published: B&C, I, pp. 181–182. Summary: BGLL, I, p. 189.

2. a. New Cavendish Street. W. | January 13<sup>th</sup> 1860

Dear Sirs,

I beg to acknowledge the receipt of your letter, offering me the sum of Five Hundred Pounds for the copyright of "The Woman in White."<sup>2</sup>

I thank you for making me this proposal; but I cannot avail myself of it, because it requires me to part with the copyright of my book. The offer previously made to me, purchases nothing more than the right of reprint for three years (in one form), on terms with which I have every reason to be satisfied. With that offer and with those terms, then, I have closed, after waiting till I had received and read your letter.<sup>3</sup>

With thanks once more for your proposal,

I remain | Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Smith, Elder & Co

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1. With a yellow filing wrapper: 'PUBLICATION DEPARTMENT | No. 1276 | Wilkie Collins | New Cavendish St | Date Jany 13th 1860 | Ansd n/a | Mr Williams'.

2. See [0328] to Smiths, Elder, 11 January.

3. See [0327] to Sampson Low of 11 January.

### **[0332] TO W. H. WILLS, 15 FEBRUARY 1860**

MS: Morgan (MA Unassigned).<sup>1</sup> Published: B&C, I, p. 182. Summary: BGLL, I, p. 190.

2a New Cavendish Street | W. | Feby 15<sup>th</sup> 1860

My dear Wills,

If I don't knock up, go mad, or die, the last number of *The Woman in White* will appear on Wednesday the 18<sup>th</sup> or Wednesday the 25<sup>th</sup> of July next, in A.Y.R.<sup>2</sup> This is as nearly as I can

calculate it, at present. I may be a week over the mark – but I am not likely to be a week under.<sup>3</sup> If you tell Lever to put the pot of inspiration on to boil at the beginning of June I think you may be sure of giving him a good six weeks' notice.<sup>4</sup>

Ever yours | WC

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1. Morgan Accession Number formerly 'Autogr. Misc. Engl. COLLINS/12'. A note on the verso of the MS in an unknown hand reads: '15 Feb. 1860. Wilkie Collins ... saying that the last No of "The Woman in White" would appear on the 18th and 25 July next.'
2. Although *All the Year Round* was nominally published on a Saturday it actually went on sale several days earlier.
3. In fact, *The Woman in White* did not conclude until the issue dated 25 August, four weeks later than WC predicted.
4. Charles James Lever (1806–1872: *ODNB*), Anglo-Irish novelist, whose *A Day's Ride: A Life's Romance* was scheduled to follow *The Woman in White*. CD wrote to Lever six days later giving him this timetable (Pilgrim, IX, p. 215), and the serialization of *A Day's Ride* in fact began on 18 August.

### [0333] TO J. STIRLING COYNE, 18 FEBRUARY 1860

MS: Parrish (Box 4/11). Published: BGLL, I, p. 190 (as to J. Sterling Coyne), amended A&C3, p. 62.

2.a. New Cavendish Street. W. | 18<sup>th</sup> February 1860

Dear Sir,

I have just learned (through an application from the manager of the Norwich Theatre) that "The Red Vial" is one of the dramas on the list of The Dramatic Authors' Society.

If it be possible to take it out of the list again, will you oblige me by doing so? After the reception accorded to the play in London, I have no desire to give that acutely-critical portion of the British public which frequents Theatres any second opportunity of taking their dose of dramatic medicine out of "The Red Vial."<sup>1</sup>

I remain, | Dear Sir, | Faithfully yours | Wilkie Collins  
J. Stirling Coyne Esq

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1. See [0302] to Coyne of 6 May 1859.

### [0334] TO CHARLES WARD, APRIL 1859–MID MARCH 1860<sup>1</sup>

MS: Morgan (MA 3151 /73). Published: BGLL, I, p. 190.

2.a. New Cavendish Street | Thursday

My dear Ward,

Come and take pot-luck tomorrow at six. I have been all but laid up – but dieting and physic are beginning to set me on my ricketty [*sic*] legs again.

(In haste) | Ever yours | WC

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1. Dating from the address only.

### [0335] TO CHARLES WARD, APRIL 1859–MID MARCH 1860<sup>1</sup>

MS: Morgan (MA 3151 /74). Published: BGLL, I, pp. 190–191.

2.a. New Cavendish Street | Saturday

My dear Ward,

Many thanks for the money, which came here safely, while I was in bed – the d—d green tea having kept me awake till seven o'clock this morning. My head feels fearfully fuddled – and I am just off to the Hair-Cutter's to have it "Shampoed".

Ever yours WC

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1. Dating from the address only.

**[0336] TO CHARLES WARD, APRIL 1859–MID MARCH 1860<sup>1</sup>**

MS: Morgan (MA 3151/75). Published: BGLL, I, p. 191.

2.a. New Cavendish Street | Tuesday

My dear Ward,

Will you put three guineas (£3.3.-) into the enclosed letter – seal it – and send it by one of your porters to the address on the envelope? – It is a subscription – I am told to pay it to that address – and I shall not be able to get there myself tomorrow or next day.<sup>2</sup> So if you can manage this for me without trouble, it will be a mighty convenience to

Yours ever | WC

I will bring the £3.3. with me when I dine with you on Thursday. Please keep the money for the cheque (£35.5) for me in your drawer<sup>3</sup>

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1. Dating from the address only.

2. The subscription remains untraced and could be for a new book, a charitable fund, or a club.

3. Presumably a cheque drawn on a Coutts account which was cashed rather than paid in as no such payment is recorded in HC's bank account (Coutts: Exors WmC).

**[0337] TO FANNY MITCHELL,<sup>1</sup> 23 MARCH [1859–60]<sup>2</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, pp. 191–192.

2 Clarence Terrace | March 23<sup>rd</sup>

Dear Mrs Mitchell,

I have been away from Clarence Terrace for two days, or I should sooner have thanked you for your kind invitation. I accept it with the greatest pleasure – although my guilty conscience tells me that I hardly deserve to dine again in Great Stanhope Street, after allowing so many weeks to pass without calling there. My only excuse is that I have been far from well since I last had the pleasure of seeing you, and that I have been, until the last two or three days, condemned to lead a hermit's life in consequence.

Believe me | Dear Mrs Mitchell | Very truly yours | Wilkie Collins

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1. Fanny Georgiana Jane Mitchell, née Hasler (1831–1917), wife of Alexander Mitchell (1831–73), Scottish magistrate and Independent Liberal MP for Berwick-on-Tweed from 1865–68 (see Michael Stenton, *Who's Who of British Members of Parliament*). The Mitchells lived at 6 Great Stanhope Street during the 1860s, when WC seems to have been a dinner guest with some regularity.

2. The use of HC's Clarence Terrace address suggests a date in 1859, though WC still called regularly for letters throughout 1860, leaving the later dating as a possibility.

**[0338] TO ANNE BENSON PROCTER,<sup>1</sup> 26 MARCH 1860**

MS: Parrish (Box 5/7). Published: BGLL, I, p. 192.

12. Harley Street. W. | March 26<sup>th</sup> 1860

My dear Mrs Procter,

I have only waited to write to you and ask how the air of Richmond succeeds with Mr Procter, until I could find my note-paper. In plainer words, I have been moving, since I saw you last, into new rooms, on your side of Portland Place,<sup>2</sup> at No 12. Harley Street. I carry about with me an infinite quantity of “litter” and have been, and am still (except that I have found my note-paper) in a state of confusion which has, I think, definitely upset my “mental balance”. Did you find when you last moved that you could not get rid of the carpenter? I can't. He has been working

with me ever since last week. He was putting up curtain-poles at one end of the room, today, and I was writing a strong effect of suspended interest at the other. He is coming tomorrow to saw something off, and he will look in, the day after, to put something on. He is a tall mild deliberate man, with a sympathetic smile – and I don't at all see my way to the end of our connection, unless any friends of mine in the neighbourhood London [*sic*] (say at Richmond) will be so very kind as to give him a job, and keep him at it for a good long time. I can strongly recommend him.

Seriously, when you have five minutes to spare tell me, by a little note, how Mr Procter profits by the Richmond air – and pray give him my kindest regards in the mean time. I could not go to Mr Chorley's party on Friday,<sup>3</sup> and should have missed dining with you, if you had remained in town, through the usual violent cold of the season which has kept me in-doors until today. I hope you have quite got rid of your cold. I wish I could try change of air too – but, (setting my work aside altogether) it is impossible to break my engagements with the Carpenter.

Believe me | Dear Mrs Procter | Very truly yours | Wilkie Collins

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1. Anne Benson Procter, née Skepper (1799–1888, *ONDB*), born in York, wife of Bryan Waller Procter (1787–1874), a barrister and close friend of CD, who also wrote under the pseudonym Barry Cornwall. Although Collins was close to him, no letters to Procter are known. His *English Songs and Other Small Poems* (London: Chapman and Hall, 1856), was in WC's library at his death with the inscription 'Wilkie Collins Esqr | with the Author's | Kind Regards', along with three other books (Baker 2002, p. 97). Their daughter Adelaide Anne (1825–64) was a writer and poet who, like her father, contributed to CD's periodicals *Household Words* and *All the Year Round*.

2. The Procters lived at 32 Weymouth Street, just a few hundred yards from WC's new home. His previous lodgings had been on the other side of the main road, Portland Place.

3. Henry Fothergill Chorley (1808–72), music and literary critic of the *Athenæum*, friend of CD and contributor to *Household Words* and *All the Year Round*.

### [0339] TO SAMPSON LOW, 13 APRIL 1860

MS: Private. Published: BGLL, I, p. 193.

12. Harley Street. W. | April 13<sup>th</sup> 1860

My dear Sir,

I promised to send you word what number of pages there were in the 1<sup>st</sup> and 2<sup>nd</sup> volumes.<sup>1</sup> Here is the calculation:xx

Vol I. 71 pages of All The Year Round

Vol II. 83 pages of „

=

The 3<sup>rd</sup> Volume will be from 70 to 75 pages – not more, I think I can say certainly.

Very truly yours | Wilkie Collins

Sampson Low Esqre /

P.S. I send by this post (under another cover) the Friday's supply of duplicates

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1. Of *The Woman in White*.

### [0340] TO WILLIAM HOLMAN HUNT,<sup>1</sup> 19 APRIL 1860

MS: Huntington (HH 80). Published: BGLL, I, pp. 193–194.

12. Harley Street. W. | Thursday April 19<sup>th</sup>

My dear Hunt,

If you can come here at three o'clock tomorrow afternoon (Friday) we will go on together to Dickens's. He will be prepared to see us and will give us all the advice he can with the greatest pleasure.<sup>2</sup>

If you can't come, send me the particulars of the bargain in a letter, and I will put them to Dickens – but it would be of course much better if he saw you – so be here at 3 tomorrow afternoon

if you possibly can.

Ever yours | Wilkie Collins  
W. Holman Hunt Esqr.

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1. William Holman Hunt (1827–1910: *ODNB*), painter and founder member of the Pre-Raphaelite Brotherhood. Close friend of WC and best man to CAC at his wedding to Kate Dickens on 17 July 1860. Hunt represented WC when he was too ill to attend HC’s funeral (see [0829] and [0830] to Hunt of 19 and 21 March 1868) and he was the dedicatee of *The Evil Genius* (see 11 September 1886). One of Hunt’s patrons, Thomas Combe of Oxford, was also a friend of the Collins family.

2. WC proposed this meeting with CD, who was to advise Holman Hunt on the price for his picture ‘Finding of Christ in the Temple’, on which he had worked for six years. For an account of the discussion with WC and the meeting with CD, see Hunt, II, pp. 187–190. See also Robinson 1951, p. 124.

### [0341] TO SAMPSON LOW, 20 APRIL 1860

MS: Wolff Collection, note on inside flap of envelope.<sup>1</sup> Published: BGLL, I, p. 194.

12. Harley Street. W. | April 20<sup>th</sup> 1860

The Woman In White | Duplicates<sup>2</sup>  
Weekly Part 27} 5 Pages. Pub<sup>d</sup> May 23<sup>rd</sup>  
A. Y. R. No 57}

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1. Signed and directed to ‘Sampson Low Esqr | 47. Ludgate Hill | E.C.’, postmarked as dated.
2. Copy for the triple-decker edition.

### [0342] TO THE REV. CHAUNCY TOWNSHEND, 25 APRIL 1860

MS: Wisbech, with envelope.<sup>1</sup> Published: BGLL, I, p. 194.

12. Harley Street. | W. | Wednesday

My dear Mr Townshend,

Many thanks for your kind invitation – I shall be delighted to dine with you tomorrow at 6 and to shake hands with you once more on your return to Norfolk Street.

Very truly yours | Wilkie Collins

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1. Directed to ‘The Rev<sup>d</sup> C. Hare Townshend | 21 Norfolk Street | Park Lane | W’, and postmarked ‘LONDON-SW | 5 | AP 25 | 60’.

### [0343] TO W. H. WILLS, 5 MAY 1860

MS: Johns Hopkins (in extra-illustrated copy of Forster, *Life of Charles Dickens*, 2nd edn (London: Chapman & Hall, 1872), III, p. 38). Published: BGLL, I, p. 195.

12. Harley St. W. | May 5<sup>th</sup> 1860

My dear Wills,

I will concede the right of translating The Woman In White into German for twenty five pounds. This is, I think, the least it is possible for me to ask for it – I claim, and get, higher terms for authorising French translations, and I hope Mrs [Wedden] will find the Leipzig publisher willing to treat on the arrangement proposed.<sup>1</sup>

I am very glad to hear you are not the worse for the gallant manner in which you “toed” the social “scratch” on Wednesday last.<sup>2</sup>

Ever yours | Wilkie Collins

W.H. Wills, Esqr

It may be as well to say that I have made arrangements for registering “The Woman In

White”, abroad, wherever the law requires it – in the event of publishers of translations, not agreeing to my terms.

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1. Probably the married name of Marie Scott, whose translation *Die Frau in Weiss* was published by Voigt & Günther of Leipzig in 1862. Her German translation of *Armadale* appeared from the same house in 1866–7. For the most complete listing of nineteenth-century German translations of WC’s work, see GV.

2. The ‘scratch’ is the line across the centre of a boxing ring where the combatants are brought prior to the fight – they ‘toe the scratch’. WC also uses the metaphor in [0476] to Frank Beard of 30 June 1862. (The image was one popular with CD – see to Beard, 1 October 1856, Pilgrim, VIII, p. 196, and to WC, 24 October 1860, Pilgrim, IX, p. 331.) The event in question here is unclear. WC writes on Saturday and refers to Wednesday 2 May 1860. This might be the dinner to say farewell to Charles Dickens Jr, then off to Hong Kong – see CD to Beard, 28 April 1860, Pilgrim, IX, pp. 243–244, and CD to Cerjat, 3 May 1860, Pilgrim, IX, pp. 246–47.

### [0344] TO GEORGINA STEEPLE,<sup>1</sup> 12 MAY 1860

MS: Wolff Collection, envelope only.<sup>2</sup> Published: BGLL, I, p. 195, amended A&C6, p. 17.

Miss Georgina Steeple | 87, Wellington Road, | Edgbaston, | Birmingham

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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 JANET CHAMBERS,<sup>1</sup> 15 MAY 1860

MS: Texas (Ms Letters, W. Collins). Published: Priestley, pp. 103–104; Coleman, p. 60; BGLL, I, p. 196 (all as to Miss Chambers), amended A&C6, p. 17.

12. Harley Street W. | May 15<sup>th</sup> 1860

I beg to assure Miss Chambers, solemnly, that nobody about whom she is interested and over whom the undersigned can exercise benevolent control, shall come to any harm. If she will look at the number published tomorrow,<sup>2</sup> she will see that Laura is not murdered, and in another week she will know that Anne Catherick is caught. In the same two numbers, Miss Halcombe’s whereabouts is satisfactorily ascertained, and Miss Halcombe’s recovery positively asserted.

If this categorical explanation be only half as acceptable to Miss Chambers, as the perusal of Miss Chambers’s note was to the lucky individual who has excited her interest in his story, that individual will consider these few lines as the most agreeable literary composition in which he has been engaged for many a long day past.

(Signed) Wilkie Collins<sup>3</sup>

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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).

2. In *All The Year Round*, 19 May 1860.

3. Despite this unusual valediction which might suggest a copy (indeed, the catalogue at Texas assumes this is the case), the entire letter is in WC’s hand.

### [0346] TO HENRIETTA WARD, 18 MAY 1860

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 61; BGLL, I, pp. 196–197.

12. Harley Street W. | May 18<sup>th</sup> 1860

My dear Mrs Ward,

Many thanks for your kind invitation. I am most unluckily plunged over head and ears in all sorts of evening engagements just at this time, and, I am sorry to say, Thursday the 24<sup>th</sup> is one

of the evenings which is no longer at my own disposal. I have no choice therefore but to ask you to accept my excuses, and to remember that my absence on Thursday is to be attributed to my “misfortune” and not to my “fault”.

Give my love to Ward and the children. I can get to see nobody in the day time (while my story is still on my hands)<sup>1</sup> – or I should long since have found my way to Notting Hill<sup>2</sup>

Ever truly yours | Wilkie Collins

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1. The serial run of *The Woman in White* ended on 25 August. WC still faced more than another two months’ work – see [0357] to HC, 26 July 1860.

2. In west London, where the Wards then resided in Lansdowne Road – see [0398] to Henrietta Ward of 15 February 1861.

### [0347] TO [GEORGE SAMUEL] GREGORY,<sup>1</sup> 24 MAY 1860

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 197–198.

12. Harley Street | London. W. | May 24<sup>th</sup> 1860

My dear Gregory,

Your kind letter has followed me to this house, where I have got better lodgings than I had in New Cavendish Street, and where I heartily wish there was a chance of our seeing you this summer.

Your invitation could not have arrived at a more welcome time. I have been working ever since last autumn, at a periodical story (“The Woman In White”) in All The Year Round, with the press clattering close behind me, all the time. The story has proved to be by far the greatest success I have made yet, both here and in America – but the perpetual strain of it has almost knocked me up, in spite of all encouragements to go on. I shall have done, I hope and believe, some time in August – and, after that, the prospect you offer of blessed country quiet, and comfortable talk, without the dismal ceremonies, chatterings, and general confusions of the London Tower of Babel and its “Society”, is the holiday of all others that I shall like best.

[thirteen erased lines]<sup>2</sup>

... holidays, before I break loose from my desk.

I shall know the period of my emancipation more certainly, as the summer advances – and I will then write again, and tell you exactly when we can come, so as to be quite sure of suiting your convenience. I don’t<sup>3</sup> like to “halloo till I am out of the wood” – but if I don’t see the [hare] in September, at latest, I shall never see it at all. My main ambition now is to [roll in] “The [Green], Stroud”. I have two characters to kill and a character to marry – and an intricate story to wind up in a neat point, before that time.

Meanwhile, many thanks again. When I next write I hope it will be to propose the day.

Very truly yours | Wilkie Collins

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1. Probably George Samuel Gregory (c. 1813–1900), surgeon. The relationship to WC and his family is not entirely clear, but Gregory was born in St Pancras and died in Holborn, though he spent much of his medical career as a general practitioner at Beeches Green, Stroud, Gloucestershire – see the *Post Office Directory of Gloucestershire, Bath and Bristol* (London: Kelly, 1856) and the Census records for 1861–91. This must be the Gregory mentioned in [0373] to HC of 12, 13, 15 September 1860, whose ‘delightful old-fashioned house’ just outside Stroud WC had just returned from, and the Gregory mentioned in [0361] to Edward Ward of 3 August 1860 is presumably the same person. Given the use of ‘our’ and ‘we’ in this letter, it seems likely that Gregory had already met Caroline Graves in London and had invited her also to Stroud. The erased passage may then refer to WC’s illicit relationship, which some owner of the letter felt it desirable to suppress.

2. The lines are heavily obliterated in a different ink, almost certainly not by WC himself. The first eleven are totally illegible. The last two words of the twelfth and the final line have been deciphered here.

3. From this point to the end of the paragraph, the text appears on the verso of the heavily cancelled passage and is extremely difficult to decipher.



**[0348] TO HENRY BLACKETT,<sup>1</sup> 31 MAY 1860**

MS: Private. Published: BGLL, I, p. 198.

12 Harley Street, W. | May 31<sup>st</sup> 1860

My dear Sir,

My brother (who will present this letter to you) is desirous of arranging for the republication of a series of papers, of which he is the writer, which have appeared with great success in the Columns of “All The Year Round”.<sup>2</sup> You will much oblige me if you will take his proposal into consideration and let him know the result.

Faithfully yours | Wilkie Collins  
To Henry Blackett Esq.

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1. Of Hurst & Blackett, who published WC’s *The Queen of Hearts* (1859).

2. In the event the articles were published by Sampson Low as *The Eye-Witness* (1860).

**[0349] TO JOHN PALGRAVE SIMPSON, 2 JUNE 1860**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 198–199.

12. Harley Street W. | 2<sup>nd</sup> June 1860

My dear Pal[grave Simpson],<sup>1</sup>

This is a penitential letter – partaking, at the same time, of the nature of a sermon, inasmuch as it divides itself into three heads.

First, I am sorry for not having told you of my recent change of abode, and for so having caused your letter to be sent to the wrong house.

Secondly, I am sorry that the question that Lady Stracey<sup>2</sup> has paid me the compliment of asking through you, should have remained for some days without a reply, when it ought to have been answered immediately.

And thirdly, I am sorry, now that I do answer it, to have nothing satisfactory to say. The Lighthouse (like my other plays) has never been printed – my perverse object being to keep my dramas off the stage, in all cases (public or private) in which I could not superintend their representation myself. The only copies of The Lighthouse in existence are my own copy, which is illegible to anyone but myself, and the “prompt copy” at The Olympic Theatre. I have declined so many applications for permission to transcribe this last, that I am afraid I can hardly alter my resolution (however I might wish to do so in the present case) without giving reasonable cause for offence in other quarters. Will you therefore make my apologies to Lady Stracey, and assure her that if I see any future reason to alter my determination, as far as to print my play privately, I will take care to make atonement by sending her one of the earliest copies.

Ever truly yours | Wilkie Collins  
J. [Palgrave Simpson] Esqre<sup>3</sup>

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1. The latter part of the addressee’s name has been cut from the letter (fortunately without obliterating the text on the verso significantly), but enough of the text remains to make this reading inevitable.

2. Presumably Lady Charlotte Stracey, née Denne (d. 1884), wife of Sir Henry Josias Stracey, fifth Baronet, of Rackheath Hall, Norfolk, MP (see Pilgrim, VIII, p. 5). The marriage took place in 1835 and the succession to the baronetcy in 1856 – see Lady Stracey’s obituary in the *Times*, 15 April 1884, p. 3e. Presumably Lady Stracey wished to stage an amateur production of the play.

3. Again the addressee line has been cut out, leaving enough strokes to make this reading highly likely.

**[0350] TO J. BUNTING,<sup>1</sup> 12 JUNE 1860**

MS: Parrish (Box 4/11, formerly laid in *The Woman in White* (New York: Harper, 1860), with envelope).<sup>2</sup>  
Published: BGLL, I, 30–51.

12. Harley Street, Cavendish Square | London. | June 12<sup>th</sup>1860

Dear Sir,

Your kind letter was forwarded to me a day or two since. Pray accept my sincere assurances that I have read it with great pleasure. I should be insensible indeed, if I did not feel gratified and encouraged by such a recognition as you send to me of the appeal which I am now trying to make to the sympathy and interest of readers in your country and in mine – and I am especially pleased to find that the part of my story which was perhaps the most difficult to write, is exactly that part which you think the most successfully written. “The Woman In White” has made me many friends both in England and America – and I am glad to know that I number you among them.

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

J. Bunting Esqre

- 
1. Unidentified American, writing in praise of *The Woman in White*.
  2. Signed and directed to ‘J. Bunting Esqre | Darby | Pennsylvania | U.S. | America’, the postmark illegible.

**[0351] TO NINA LEHMANN, WITH HER SISTERS ELIZA PRIESTLEY AND AMELIA CHAMBERS, 12 JUNE 1860**

MS: Parrish (Box 5/5). Extract: Robinson 1951, p. 156. Published: B&C, I, p. 194 (dated 12 June 1861, and as to Nina Lehmann only). Summary: BGLL, I, p. 200.

12. Harley Street. W. | Tuesday June 12<sup>th</sup>

– | Three Letters |–

I

To Mrs Lehmann

Forgive me for being the innocent cause of your putting your foot in it. It was very kind of [*del*] you to try the experiment. I will prove my gratitude by doing everything you tell me. In one respect only, I have been the worse for the delightful party at Hallé’s<sup>2</sup> – the “Great Kreutzer Sonata”<sup>3</sup> has upset me about classical music. I am afraid I don’t like classical music, after all – I am afraid I am not the Amateur I once thought myself. The whole violin part of “The Great K.S.” appeared to me to be the musical expression of a varying and violent stomach-ache, with intervals of hiccups.

WC

Letter II

To the Lady described as “my sister Ella” (supposed to be Mrs Priestley???)<sup>4</sup>

=

Pray accept my best thanks for the double invitation. I will do my best to slip away in good time from a dinner-engagement for Friday – on which occasion we will unite our efforts (if Doctor Priestley and Mr Lehmann see no objection) with a view to “getting Mrs Lehmann’s foot out of it” – if we possibly can.

Letter III

To “A.C.” (supposed to be Rondinelle???)<sup>5</sup>

Yes. I think it is a great shame. In your case, I should take an opportunity of speaking privately on the subject to Chorley.<sup>6</sup>

WC<sup>7</sup>

I remain, Ladies, | your obliged and devoted servant | Wilkie Collins

---

1. This typically flirtatious letter is written not just to Nina Lehmann, but also to two of her younger sisters who WC must have met at a musical gathering. Robert Chambers had eight daughters in all, though only six were still alive at

the time of his death in 1871 (*ODNB*). See also William Chambers, *Memoir of Robert Chambers* (Edinburgh: W. & R. Chambers, 1872) pp. 291 & 329.

2. Charles Hallé (1819–1895: *ODNB*), pianist and conductor specialising in Beethoven. From 1849 Hallé settled in Manchester where a decade later he founded the orchestra that still bears his name, though he also continued to give recitals in the metropolis. At this time Hallé gave evening recitals on Thursdays during the season at his home at 8 Mansfield Street, near Cavendish Square (see Robert Beale, *Charles Hallé: A Musical Life* (Ashgate, 2007), pp. 72–73), so perhaps the reference here is to such an event on Thursday, June 7th.

3. Beethoven's Sonata for violin and piano no. 9 in A, op. 47.

4. This must refer to Eliza, Robert Chambers's fourth daughter who went by the pet name of 'Ella'. In 1856 she had married Dr (later Sir) William Overend Priestley (1829–1900; *ODNB*), surgeon. Her identical twin sister Janet Chambers died suddenly in late 1863 – see [0561] to HC, 13 November 1863.

5. This must refer to Robert Chambers's fifth daughter Amelia Chambers, who was shortly to be married to her brother-in-law Rudolf Lehmann, the painter. The joke concerning Rondinelle has not been elucidated – though Amelia was reputed to be a very talented musician.

6. Presumably Henry Fothergill Chorley (1808–1872: *ODNB*), music and literary critic of the *Athenæum*, though the subject in question remains unclear.

7. Between his initials and the postscript, WC draws a horizontal line across the page.

### [0352] TO CHARLES WARD, JUNE 1860<sup>1</sup>

MS: Morgan (MA 3151/18). Published: B&C, I, pp. 182–183. Summary: BGLL, I, p. 200.

12. Harley Street. W. | Friday

My dear Ward,

Has Caroline written to ask you to come here and take pot-luck on Monday at six? I don't know – she has gone out. Come /on Monday/ – and please bring with you a £10 note, a £5 ~~pound~~ note, and five sovereigns – which I will exchange for a £20 note, which is no use to me in its present form.<sup>2</sup> Also look at the Voltaire next /to/ the fire-engine place in Chandos Street – and tell me what you think of it.<sup>3</sup>

Ever yours | WC

I am slaving to break the neck of *The Woman In White* – and get done in 5 numbers more. I shan't have finished the number I am now doing till Sunday night

---

1. General dating from the relation to the following letter and the composition of *The Woman in White*, which makes mid-June (Friday 15th or 22nd) more likely.

2. Large denomination printed Bank of England notes had been available since 1853; how WC acquired his 'useless' £20 banknote is unknown.

3. The Fire Station at 44, Chandos Street (now Chandos Place, behind Coutts bank) was built in 1836 for the London Fire Engine Establishment and closed in 1884 by the Metropolitan Board of Works. Next door at 43, Chandos Street, were the premises of John Miller, bookseller, who issued the monthly *Miller's London Librarian and Book-Buyer's Gazette: A Monthly List of Valuable Second-Hand Books*.

### [0353] TO CHARLES WARD, JUNE 1860

MS: Morgan (MA 3151 / 19). Published: BGLL, I, pp. 200–201.

12. Harley Street. W. | 7 o'clock, Sunday

My dear Ward,

I have just done – and I write to say that I will call on you at Coutts's tomorrow, to change the £20 note – and to bring you back here to dinner, so that we may look at the Other Voltaire, and secure that before it is gone. I am sorry about Miller's it was the best-bound of the two.<sup>1</sup>

Ever yours | WC

I will call a minute or two before 4. We don't dine till six – so there is plenty of time to hunt Voltaire, unless you want to go home first?

---

1. A seventy-volume set of Voltaire's *Œuvres complètes* (Paris, 1784), bound in rubbed calf, with a life, and a portrait and plates by Moreau, was in WC's library at his death (Baker 2002, p. 159).

**[0354] TO CHARLES WARD, 5 JULY 1860**

MS: Morgan (MA 3151/20). Published: BGLL, I, p. 201.

12. Harley Street, W.<sup>1</sup> | Thursday July 5<sup>th</sup>

My dear Ward,

I am obliged to end the story in August to avoid running into a new volume – and with the prospect of one double number at least to write, I have less time to spare than ever. Will you kindly pay my insurance for me (I enclose the paper)? and will you also, in going home, ascertain the right address for the enclosed letter (at Hachette’s London shop)<sup>2</sup> – write the address – and send the letter (paid) to Paris, with your French correspondence?

Lastly will you come and take pot-luck here at six on Monday next, when I can pay you the insurance money – I have no evening before Monday.

Ever yours | WC

I hope these commissions won’t trouble you – I am half distracted with the hurry about ending the book

- 
1. WC uses printed notepaper with the address in black Gothic type, the first extant letter on his own personalized stationery.
  2. The letter has not been traced and the recipient remains uncertain.

**[0355] TO CHARLES WARD, 11 JULY 1860**

MS: Morgan (MA 3151/21). Published: BGLL, I, pp. 201–202.

12. Harley Street, W. | 11<sup>th</sup> July 1860

My dear Ward,

Many thanks. In case I can’t get to you for a day or two, I write to say that I shall be delighted to have the Lafitte,<sup>1</sup> if I can have it without the Champagne. I say this, because I possess a year’s consumption of Champagne at least – and it would be mere superfluity to get more, even of the very best. The Claret is a different matter – and I embrace the opportunity if I can get it.

Ever yours | WC

I am a little better – but horribly fagged

- 
1. See the reference to a purchase of wine in [0368] to Charles Ward, 14 August 1860.

**[3374] TO SAMPSON LOW, 13 JULY 1860<sup>1</sup>**

MS: Lewis Collection (L2968). Published: A&C14, p. 3.

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.

### [0356] TO ANNE BENSON PROCTER, 23 JULY 1860

MS: Parrish (Box 5/7). Published: B&C, I, p. 183. Summary: BGLL, I, p. 202.

12. Harley Street, W.<sup>1</sup> | Monday July 23<sup>rd</sup>

My dear Mrs Procter,

Except the day of the Wedding (when I was tied to my sister-in-law's petticoat string)<sup>2</sup> I have been tied to *The Woman in White's* petticoat string, like a dog to his kennel. The reward of this solitary confinement /under a female turnkey/ is not [*del*] far off. I hope and believe I shall finish the book (by dint of writing double numbers at the end) this week! So I accept your kind invitation with the greater pleasure, in the firm faith that the strain of the last ten months will /have/ been taken off me, when I sit at your table on Monday the 30<sup>th</sup>.

ever yours | Wilkie Collins

The Wedding was a pattern wedding in two things – nobody made any speeches and the bride and bridegroom had to go away before the breakfast was over. There was also only the /most/ moderate allowance of tears, at the last moment – and they were shed to the accompaniment of cheerful howling from Forster and a shower of old shoes flung after the married pair as they fled into the carriage.<sup>3</sup> They have gone to Calais and they find that intensely dreary town quite delightful. Such is Love!

---

1. WC uses Gothic printed water-marked paper.

2. On 17 July WC's brother Charles, 32, was married to CD's twenty-year-old daughter Catherine Elizabeth Macready Dickens (1839–1929) at St Mary's, the Parish Church of Higham, by the Rev. Joseph Hindle. For CD's account, see to Helen Dickens, 19 July 1860, Pilgrim, IX, pp. 273–274. For a description of CD's private grief, see Gladys Storey, *Dickens and Daughter* (London: Muller, 1939), pp. 105–106.

3. John Forster was one of the witnesses to the marriage.

### [0357] TO HARRIET COLLINS, 26 JULY 1860

MS: Morgan (MA 3150/56). Published: B&C, I, p. 184. Summary: BGLL, I, p. 202.

12. Harley Street, W.<sup>1</sup> | London  
Thursday, 26<sup>th</sup> July 1860 | five o'Clock. P.M.

=

Hooray ! ! ! ! !

I have this instant written at the bottom of the four hundred and ninetieth page of my manuscript<sup>2</sup> the two noblest words in the English language

— The End —

and, what is more, I have wound the story up in a very new and very pretty manner. We shall see if the public are of my opinion

Send me a line to say how you got to Maidenhead – and give my kindest remembrances to the Langtons – and tell me if you are better.

I can't write any more – I must go out and walk off the work and the excitement of winning the battle against the infernal periodical system, at last.

Ever affectly yours | WC<sup>3</sup>

1. WC uses Gothic printed water-marked paper.
2. The 490-page autograph manuscript signed of 'The Woman in White,' dated 15 August 1859 to 26 July 1860, is now held at Pierpont Morgan (MA 79).
3. The signature is scored on top of the 'W' and underneath the 'C', with dots between the two letters above and below, a form which remains constant with WC from this period onwards.

**[0358] TO THE REV. HELY HUTCHINSON SMITH,<sup>1</sup> 27 JULY 1860**

MS: Private. Published: BGLL, I, pp. 202–203.

**12. Harley Street, W.** | London | July 27<sup>th</sup> 1860

My dear Sir,

I must begin by apologising for not having answered your letter earlier. All my correspondence has latterly fallen sadly in arrear, through the pressure of my literary engagements – and I have really and truly not had time to write to you before today.

I well remember my pleasant experience at the Scilly Islands – and the very large part of it for which I was indebted to Mr Augustus Smith's hospitality and to your kindness in giving my friend Mr Pigott and myself the advantage of your local knowledge.<sup>2</sup> Any assistance I can give you towards the publication of your poem, I shall be delighted to place at your service.

The "Lay" is so much too long for "All The Year Round" (which never publishes poems of any length) that it would be useless to send it to that periodical. One of the old-established magazines would be far more likely to afford space for you. The "Ingolsby" style is getting a little out of date now in London – and, for this reason, I should not recommend your trying any of the many periodicals which have recently started into existence. Perhaps, the best and safest plan would be for you to send me the Mss here (keeping a copy of it in case of accidents by post &c), and to let me submit it to critical inspection in quarters where I can insure its receiving fair treatment. I am about to leave town for a little while, but I shall be back again on literary business, about the 15<sup>th</sup> of August – and shall remain in London for a week, probably, when I can send your poem to the magazine which I think, on consideration, most likely to receive it.

Believe me, | My dear Sir, | Faithfully yours, | Wilkie Collins  
To/ | The Revd Hely Hutchinson Smith.

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1. Author of many theological works found at the BL; cousin of Augustus Smith, 'Lord Proprietor' of the Isles of Scilly (from 1834) and founder of Tresco Abbey.

2. Pigott and WC took a twelve-day sailing trip from Weston-super-Mare in Somerset to the Scilly Isles in the last two weeks of September 1855. WC wrote up the trip in 'The Cruise of the Tomtit', *Household Words* (22 December 1855), pp. 490–499.

**[3314] TO G. W. HEYWOOD,<sup>1</sup> 28 JULY 1860**

MS: Lewis Collection. Published: A&C11, p. 6.

**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

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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.

**[0359] TO SAMPSON LOW, 30 JULY 1860**

MS: Unknown. On sale, envelope only:<sup>1</sup> Russell Hotel, December 2003 (inserted in copy of first edition of *Heart and Science*). Published: BGLL, I, p. 203.

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

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1. Postmarked as dated.

**[0360] TO WILLIAM HOLMAN HUNT, 1 AUGUST 1860**

MS: Huntington (HH 81). Published: B&C, I, pp. 184–185. Summary: BGLL, I, p. 203.

**12. Harley Street, W.<sup>1</sup> | August 1<sup>st</sup> 1860**

My dear Hunt,

I have done my book. We dine here (in celebration of the event) on Thursday August 9<sup>th</sup> at ½ past 6.<sup>2</sup> I hope you will be in town then and able to come. Send me a line to say Yes.

Ever yours | Wilkie Collins

Holman Hunt Esq.

No dressing – or ceremony of any kind.<sup>3</sup>

---

1. Gothic, centred, engraved address. The date is written centred beneath it.
2. After completing *The Woman in White* on 26 July 1860, WC held a celebratory dinner for old friends at Harley Street on 9 August; among the guests were Holman Hunt, Augustus Egg, and Edward Ward.
3. WC's postscript is written across the top of the sheet, above the address.

**[0361] TO E. M. WARD, 3 AUGUST 1860**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 62 ; BGLL, I, pp. 203–204. Extract: Ellis, pp. 30–31; Robinson 1951, p. 145.

**12. Harley Street, W. | 3<sup>rd</sup> August 1860**

My dear Ned,

I have done! (except my varnishing days,<sup>1</sup> in respect of proof sheets which publisher and translators are still bothering about) – we dine here at ½ past 6, on Thursday the 9<sup>th</sup>, to drink success to the book in England, Germany, America (United States) and Canada in all which places it will be published this month.<sup>2</sup> Will you come? – No evening dress – everything in the rough – Hunt and Egg are coming and Walker<sup>3</sup> – and perhaps Gregory<sup>4</sup> and Lehmann<sup>5</sup> and H. Bullar. Cast respectability to the winds and write me a line to say you will come!

I congratulate you on the new Miss Ward.<sup>6</sup> Tell Mrs Ward I received her kind message from Walker, and shall not forget to profit by it. I am glad to hear she is up again already. My love to the children and especially to Alice. She looked as rosy as the morning and as good as gold, the last time I saw her.

Ever yours | Wilkie Collins

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1. Varnishing days – the term used for the period of touching up and giving a final coat of varnish to oil paintings on the wall where they were being exhibited, particularly at the Royal Academy summer exhibition.
2. The volume editions of *The Woman in White* by Sampson Low in London, Tauchnitz in Leipzig and Harper in New York – the Canadian edition has not been traced.
3. The young Frederick Walker (1840–75), painter, illustrator and engraver, who in 1871 designed the striking poster for WC's stage version of *The Woman in White*.
4. Presumably George Samuel Gregory, the friend living in Stroud to whom WC writes on 24 May 1860 [0347].
5. Nina's husband.

6. That is, on the birth of the Wards' fourth child, Flora. See the announcement in the 'Births' column of the *Times*, 24 July 1860, p. 1a: 'On Sunday, the 22nd inst., at Lansdowne-road, Notting-hill, the wife of E. M. Ward, Esq., R.A., of a daughter'.

**[0362] TO RICHARD BENTLEY, 6 AUGUST 1860**

MS: Illinois (Bentley Archives). Published: BGLL, I, p. 204.

**12. Harley Street, W.** | 6<sup>th</sup> August 1860

My dear Sir,

Pray accept my thanks for your letter. Some time will probably elapse before I attempt to write another story. If when I do write it, I am, through any change of present circumstances, able to propose to you a renewal of our former literary connection, I shall very gladly do so. You may rely on my not forgetting your letter, when the right time comes for remembering it.<sup>1</sup>

Very truly yours | Wilkie Collins

Richard Bentley Esqre

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1. Shortly before *The Woman in White* appears in volume from Sampson Low, Bentley writes to try to establish an interest in WC's next novel.

**[0363] TO FREDERICK LEHMANN,<sup>1</sup> 6 AUGUST 1860**

MS: Parrish (Box 5/5). Published: Lehmann, pp. 40–1; BGLL, I, pp. 204–205, amended A&C6, p. 19.

**12. Harley Street, W.** | August 6<sup>th</sup> 1860

My dear Lehmann

Delighted to hear you are coming!<sup>2</sup> The only hitch in the programme is, that I can't go to Shanklin this week – as I am already engaged to Gadshill. But you will give me another chance? – and we will discuss the question of time, on Thursday. The autumn is “all before us where to choose, and Providence our guide” (Milton).<sup>3</sup> I suppose you don't feel inclined to take a cruise off the west coast of Ireland on the 15<sup>th</sup> of September? I and two other British tars propose to plough the main for a fortnight or so, on that occasion, in a Welsh boat of our own hiring.<sup>4</sup>

Ever yours | WC

---

1. The first surviving letter to Nina's husband Augustus Frederick Lehmann (1826–91), the son of a Hamburg merchant who moved to Edinburgh in the 1840s.  
2. Presumably to the party on Thursday 9 August to celebrate the completion of *The Woman in White* – see [0361] to E. M. Ward of 3 August 1860.  
3. Reworking the final lines of *Paradise Lost*.  
4. The trip was with Edward Pigott and Ebenezer (later Edward) Benham – see [0368] to Charles Ward of 14 August.

**[0364] TO CHARLES DICKENS, 7 AUGUST 1860**

MS: Johns Hopkins.<sup>1</sup> Published: Pilgrim, IX, p. 458; B&C, I, p. 185. Summary: BGLL, I, p. 205.

**12. Harley Street, W.**<sup>2</sup> | August 7<sup>th</sup> 1860

My dear Dickens,

I beg to accept the renewal of my engagement with “All The Year Round” on the conditions proposed to me, which I understand to be as follows:

The engagement is to be for two years, dating from the 31<sup>st</sup> of July 1860<sup>3</sup>

My salary, for those two years, is to be seven guineas a week.<sup>4</sup>

I am to receive, during the same period, additional remuneration equivalent to one eighth share of the whole annual profits of All The Year Round paid me by cheque, at the time when the profits are regularly divided between the partners.



For this [*del*] additional remuneration and for my salary, I am to write for “All The Year Round” during my two years engagement, one serial story of about the same length as “The Woman In White”. The copyright of that story, on the completion of its periodical publication, to be my property.

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.

I am to have five unoccupied months to prepare my serial story, before it is wanted for “All The Year Round”.

I am not to write, during the term of my engagement, for any other periodical.<sup>5</sup>

These are the conditions on which I [*del*] renew my engagement,

ever yours | Wilkie Collins

Charles Dickens Esqr<sup>6</sup>

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1. In extra-illustrated copy of John Forster, *Life of Charles Dickens* (2nd edn; London: Chapman & Hall, 1872), III, p. 44).

2. Centred black Gothic type.

3. In the event WC appears to have abrogated the agreement in January 1862 – see CD to WC, 5 January 1862, Pilgrim X, p. 5, and [0750] WC to Wills, 14 May 1867.

4. WC’s initial agreement with *All the Year Round* was for a salary of six guineas a week.

5. In fact, except for shorter fiction in *All the Year Round*, WC seems to have written little for periodical publication between the date of this letter and appearance of the first instalment of *No Name* on 15 March 1862.

6. On the reverse of the blank integral sheet in another hand: ‘7 August 1860 | Wilkie Collins | 12 Harley Street | Agreeing to renew his | Engagement with “All the | Year Round” – and Stipu-| lating the Terms’. Written the other way up at the bottom of the sheet in another hand is: ‘August 7<sup>th</sup> 1860 | Wilkie Collins | About his engagement | with “All The Year Round”’.

### [0365] TO RICHARD MONCKTON MILNES, 7 AUGUST 1860

MS: Trinity (Houghton 6/78). Published: BGLL, I, p. 205.

12. Harley Street, W. | 7<sup>th</sup> August 1860

My dear Sir,

Pray accept my best thanks for your kind invitation. I have an engagement – unluckily in Somersetshire – for the 20<sup>th</sup> of this month.<sup>1</sup> If I can in any way manage to defer it for a week, and so avail myself of the chance of paying you a visit, I shall most gladly do so. In the event of my succeeding I will write a day or two before the 18<sup>th</sup>, and report myself a free man at the time when you kindly propose to receive me.<sup>2</sup>

Meanwhile,

Believe me | Very sincerely yours | Wilkie Collins

Richard Monckton Milnes, Esqr M.P.

---

1. The planned trip to Somerset remains unidentified, though WC did go to Stroud in Gloucestershire in the second week of September. See [0373] to HC, 12, 13, 15 September 1860.

2. Monckton Milnes seems to have replied immediately with the suggestion of moving the invitation forward – see [0366] to Anne Procter of the following day.

### [0366] TO ANNE BENSON PROCTER, 8 AUGUST 1860

MS: Trinity (Houghton 6/79). Summary: B&C, I, p. 186. Published: BGLL, I, p. 206.

12. Harley Street, W. | August 8<sup>th</sup> 1860

My dear Mrs Procter,

I have written to thank Mr Procter for a very kind note,<sup>1</sup> and I must write to thank you on the same account. I am delighted to think that the Dedication should have been so well-timed –

and that my small tribute has found its way to you when the intention of it (the only part of the least value) expresses itself in the most welcome terms.<sup>2</sup> I do most earnestly hope that the new freedom from very harassing responsibilities will have the best effect on Mr Procter's health. The resignation will have its bright side then – and will be much pleasanter to look at than it seems now.<sup>3</sup>

I have had two very friendly notes from Mr Milnes, inviting me to Yorkshire – and I am casting about among many previous engagements to find a few days to go. He proposes my travelling with you and Miss Procter<sup>4</sup> on the 15<sup>th</sup> – which I should have liked of all things – but I have unluckily a last dinner engagement on that day. I am going to try for the 16<sup>th</sup>, and to write to Mr Milnes, the moment I can feel certain about it. In the meantime, my only complaint of my host, is against his handwriting. I am told that the station is “[ProRingley]” and that the house is “[Fystis]”. These two proper names are fac-similes (!) will you charitably translate them?<sup>5</sup> and add to the obligation by telling me at what hour the express leaves King's Cross – that is to say, in case you know it already. God forbid I should ask you to plunge into Bradshaw!<sup>6</sup>

Yours very truly | Wilkie Collins

I am afraid we shall be after our time with the book. I doubt our being ready by the 15<sup>th</sup> – though I shall have done then.

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1. This letter has not been traced.

2. Referring to the dedication to *The Woman in White*: ‘To Bryan Waller Procter; from one of his younger brethren in literature, who sincerely values his friendship, and who gratefully remembers many happy hours spent in his house’.

3. Bryan Waller Procter was a member of the Lunacy Commission from 1832 until his official retirement in February 1861 at the age of 73.

4. That is, the poet Adelaide Anne Procter (1825–64).

5. Milnes's residence was in fact at Fryston Hall, near Knottingley, Yorkshire. The words in square brackets represent our best efforts to reproduce WC's facsimiles in type.

6. The railway time-table.

### [0367] TO HARRIET COLLINS, 10 AUGUST 1860<sup>1</sup>

MS: Parrish (Box 4/11). Published: BGLL, I, p. 207.

12 Harley Street | Friday

My dear mother,

Only these two letters and cards from Doctor Elliotson and Doctor Watson.<sup>2</sup> I shall put the last touches to the book today – and I go tomorrow for a day or two to Gadshill – then next week, to Mr Monckton Milnes in Yorkshire<sup>3</sup> – then back here again, and on to Somersetshire<sup>4</sup> – then back again about the 12<sup>th</sup> of next month to prepare for the cruise.

The book will, no doubt, be published next week.<sup>5</sup>

Write me word when you go to Oxford, and how you are. The painters are out of the house and Mary is back.<sup>6</sup>

Ever yours affly | WC

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1. The trips to Gad's Hill and Yorkshire mentioned in the letter, plus the reference to the publication of WC's new novel, point inevitably towards this date.

2. John Elliotson (1791–1868: *ODNB*), Professor of Medicine, University of London, a controversial pioneer of medical hypnosis; Watson remains unidentified. WC has obviously called in at Clarence Terrace to check the mail during HC's absence.

3. See [0368] to Charles Ward of 14 August 1860.

4. See [0365] to Richard Monckton Milnes of 7 August 1860.

5. *The Woman in White*, which appeared in three volumes from Sampson Low around 15–16 August – see Gasson, p. 160.

6. See the reference to WC's servant Mary in [0368] to Charles Ward, 14 August 1860.

### [0368] TO CHARLES WARD, 14 AUGUST 1860

12. Harley Street, W. | Tuesday August 14<sup>th</sup>

My dear Ward,

I have just got back from three days at Gadshill and am just going on again for five days more in Yorkshire (at the Milnes's).<sup>1</sup> The book, as you will infer from this, is done to the last fragment of correction, and will certainly be finished this week. Many thanks for the letter to Walter.<sup>2</sup> The book can't be worked too much in all ways – for it has been chosen (as being a noticeable novel) to become the pivot of a strike of all the librarians against Mudie. The libraries said as much to Low.<sup>3</sup> They had been waiting for a popular book to try the question – and mine is fixed on. They declare they won't subscribe for a copy except on the same terms as those granted by the trade to Mudie. Cawthorne<sup>4</sup> said he would take 50 copies, on the Mudie terms – and not one on any other. When I last saw Low he was firm, and declared that the public pressure should force the libraries to our terms. I have not seen him since my return – and I feel disposed to trust the public too. We are just coming out at the crisis of the trade attack on Mudie's monopoly – and how it will end, nobody can say.<sup>5</sup> In the country we sold 200, on the first appearance of the advertisements ten days ago – and all the agents in provincial England, say the demand for the book is very large. An early notice in the Times will certainly help us in advertising the fact of the book's publication – and that is an important point.

I shall be back on Tuesday the 21<sup>st</sup> – and shall come to the Strand, when I shall have more news.

Charley and Katie are still at Calais! in lodgings! They think it a delightful place!!! Such is love. Where they go next they have not yet settled.<sup>6</sup>

If you will pay Mr Olivier I can settle with you when I come back – You must taste the wine. It is very genuine and good – but, to my taste, rather thin.<sup>7</sup>

What weather you have had! “Unhappy Ward!” has been my perpetual ejaculation – Pigott and Benham and I go a sailing on the 15<sup>th</sup> September. We think (on the rule of contraries hitherto observed by the seasons of 1860) that the equinoctial gales will bring us lovely weather – heat and calms.

Caroline sends her kindest remembrances. We have another servant – a hybrid white-haired young person engaged to help Mary – going! The hybrid and Mary don't agree. I am sorry to lose the hybrid. She sees me into the water-closet and out of it regularly – and tries the door every time I make water. I have reason to believe that the hybrid must have seen My Person!

Every yours | WC

I wish you had dined here on the 9<sup>th</sup>. The Genoese cook really did wonders. I never eat a more perfect dinner in Paris.

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1. See [0365] to Richard Monckton Milnes, 7 August 1860.

2. Almost certainly John Walter II, proprietor of the *Times*. The review of *The Woman in White* did not appear until 30 October 1860, p. 6a–c. See also [0574] to Charles Ward of 5 April 1864.

3. Of Sampson Low, Son & Co.

4. Presumably referring to Cawthorn, Hutt & Son, 34 Cockspur St, circulating library.

5. On the outcome, see [0369] to HC, 22 August 1860.

6. Charles had married Kate Dickens on 17 July and they went to Calais for a honeymoon. They soon left the hotel and took lodgings at 56 Rue Royale. They stayed until 1 September, when they set off for a carriage trip around Europe which CAC used for his book *A Cruise Upon Wheels: The Chronicle of Some Autumn Wanderings among the Deserted Post-roads of France* (2 vols, London: Routledge, 1862). See CAC to HC of 5 August 1860 (Morgan MA 3153/ 11).

7. Probably referring to the purchase of claret mentioned in [0355] to Ward of 11 July 1860 and certainly to the invitation to drink it in [0371] to him of 29 August 1860.

## [2988] TO UNIDENTIFIED RECIPIENT, 20 AUGUST 1860

MS: Texas (Ms Works, W. Collins, Ellery Queen Collection).<sup>1</sup> Published: A&C1, pp. 48–49.

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 [0423] 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.

### [0369] TO HARRIET COLLINS, 22 AUGUST 1860<sup>1</sup>

MS: Morgan (MA 3150/57). Published: BGLL, I, p. 209.

12. Harley Street, W. | August 22<sup>nd</sup>

My dear Mother,

I got back from Yorkshire yesterday and go to Shanklin on Friday.<sup>2</sup> The Milnes’s were very kind – and their house was delightfully comfortable. Lofty palatial rooms – a fine park – and perpetual company. They were sorry to lose me – and I was sorry to go away.

The Woman In White has beaten the libraries – they all gave in, and the whole of the first impression was sold on the day of publication. I am going today to get my money – and I hope to hear that the second impression is doing well.

Some boxes of Katie’s are (as I hear from her sister) about to be sent to Clarence Terrace. I will tell Mary about them when I go today to see for letters.

Will Charley be at Calais for the next fortnight? I have not answered his letter yet – and I shall not have time to write till I get back from Shanklin next week.

I am glad to hear you are sleeping better. My remembrances to the Combes. In great haste  
Ever yours affly | WC

I have just returned from Low’s with £500.<sup>3</sup> 350 copies of the second edition sold in five days! Making in all 1350 copies in a week from the day of publication

6 o’Clock | – Clarence Terrace / | Nothing for Charley or Katie but cards – and only one letter (enclosed) for you

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1. Dating from, among many other details, the references to the sales of *The Woman in White*.

2. To visit the Lehmanns – see [0363] to Frederick Lehmann of 6 August 1860.

3. This £500 payment was almost certainly in cash – as it was when Low paid WC for *No Name* (see [0515] of 5 January 1863). If this is the case, WC presumably retained £200 and used the balance of £300 to open his own account at Coutts the next day, 23 August (Coutts: WC).

### [0370] TO NUGENT ROBINSON,<sup>1</sup> 28 AUGUST 1860

MS: Taylor. Summary: B&C, I, pp. 187–188. Published: Robinson 1893, p. 306; BGLL, I, p. 210, amended A&C4, p. 30.

12. Harley Street, W. | August 28<sup>th</sup> 1860

Dear Sir,

I have been away from home, and my letters have not followed me so regularly as usual.

Although I am, for this reason, late in acknowledging your very kind expression of interest in my story, I am not the less sincere in assuring you of the pleasure with which I read your letter. I am really and truly proud to have deserved such a generous tribute of approval as you have sent to me.

“Marian Halcombe” is “no abstract personification of my own ideas.” The first conception of her character originated in my own observation of many women who personally, morally, and mentally resemble her. In delineating her, I have had these “living models” constantly present to my mind, and have drawn from them, now in one way and now in another, to make the complete picture which I am happy to find has so much interested you. A character in fiction can only be made true to the general experience of human nature, by a principle of selection which is broad enough to embrace many individuals who represent, more or less remarkably, one type. There are many “Marian Halcombes” among us and my Marian is one of the number.<sup>2</sup>

Once more heartily thanking you for your friendly letter,  
I remain | Dear Sir | Faithfully yours | Wilkie Collins  
To | Nugent Robinson Esqre

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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 a nine-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 addressee line. The valediction and signature appear in facsimile. Among the other literary authors whose letters appear are Walter Besant, Robert Louis Stevenson, Oliver Wendell Holmes, and Walt Whitman.
2. See the illuminating discussion of this paragraph in Peters, pp. 217–218.

### [0371] TO CHARLES WARD, 29 AUGUST 1860<sup>1</sup>

MS: Morgan (MA 3151/83). Published: BGLL, I, pp. 210–11.

12. Harley Street, W. | Wednesday morning

My dear Ward,

Can you come and try Oliviers Claret here at 6 on Friday? Send me one line to say yes.

I have come back from the Isle of Wight and found eighteen letters to answer. So no more at present from

Yours ever | WC

My furniture bill makes the 19<sup>th</sup> letter and amounts to £103.<sup>2</sup> Aie! Aie! Aie!

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1. The Harley Street address, the reference to the trip to the Isle of Wight, and the relationship to [0372] to Ward combine to make this date inevitable – see [0369] to HC of 22 August 1860.
2. A payment for £103-17s was made to ‘Mr Clarke’ on 9 October (Coutts: WC).

### [3275] TO RICHARD MONCKTON MILNES, AUGUST 1860

MS: Trinity (Crewe Bequest). Published: A&C10, p. 5.

R. Monckton Milnes | from Wilkie Collins | August 1860<sup>1</sup>

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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 also in [0368]).

### [0372] TO CHARLES WARD, 3 SEPTEMBER 1860<sup>1</sup>

MS: Private. Published: BGLL, I, p. 211.

12. Harley Street, W. | Monday

My dear Ward,

Come on Friday, and take the fortune of the pot at Six – bringing with you, please, my banking-book.<sup>2</sup> If you don’t mind carrying the 3 Vols of The Woman In White home with you at night, Jane’s copy is ready for her here, with her name inscribed in it.

Ever yours | Wilkie Collins

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1. Dating from the first Monday when WC was in London following the publication of *The Woman in White*.

2. For WC’s newly opened bank account at Coutts & Co. The first deposit was on 23 August 1860 for £300 – see [0369] to HC, 22 August 1860 (Coutts: WC).

### [0373] TO HARRIET COLLINS, 12, 13, 15 SEPTEMBER 1860

MS: Morgan (MA 3150/58), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 147. Published: B&C, I, pp. 188–189 (dated 12 September 1860). Summary: BGLL, I, p. 211 (dated 12–15 September 1860).

12. Harley Street, W.<sup>2</sup> | September 12<sup>th</sup> 1860

My dear Mother,

I got back from Stroud yesterday – a pleasant visit – wonderful kindness and attention from everybody, beginning with Gregory,<sup>3</sup> who lives in the most delightful old-fashioned house, just outside the town. The whole country more beautiful than I had supposed possible. Grand hills valleys and woods – the finest scenery of the kind, I ever set eyes on.

All sorts of good news still reaches me about The Woman In White. It is soothing the dying moments of a young lady – it [*del*] is helping (by homeopathic doses of a chapter at a time) to keep an old lady out of the grave – and it is the first literary performance which has succeeded in fixing the attention of a deranged gentleman in his lucid intervals!! The other day I reckoned up what I have got by it thus far. One thousand four hundred pounds – ~~and~~ with the copyright in my possession, and the disposal of all editions under the extravagant guinea and a half price, in my hands. Cock-a-doodle-doo! The critics may go to the devil – they are at the book still as I hear, but I see no ~~news~~ reviews. Low talks already of dealing for cheaper editions – but we have settled nothing yet, for when I last heard of it, the sale of the book in the expensive form was going on.

I return Charley’s letter. My own unbiassed opinion is that he and Katie are labouring under temporary insanity. When /two/ people adopt the slowest possible mode of travelling in the ugliest part of France – when they eat and sleep in dirty places for the sake of “an idea” – and when they saddle themselves with a horse and carriage to take care of, and enjoy the botheration of it – what is to be said? As I before remarked, “temporary Insanity”.

I shall keep this letter open till I go tomorrow to Clarence Terrace to see for letters. We are in the thick of fitting out for our cruise. On Friday we go to Bristol and to stay the night with Edwin Fox<sup>4</sup> – on Saturday by steamer to Newport, South Wales – on Sunday sail from Newport (wind and weather permitting) in our new vessel. The best of the three men who went with Pigott and me to Scilly, goes with us this time – and the ex-captain of Pigott’s father’s yacht, supplies the other two men of the crew. There seems to be every prospect of fine weather. We are going to Ireland, if the wind will take us there.

Very glad to hear you keep so well. Forster [*del*] (whom I saw yesterday) sends you his

best love. My kind regards to the Bullars. No more at present from

Yours ever afftly | WC

Little Sydney Dickens has passed his examination and arrived in London yesterday in his uniform of a Naval Cadet. He had a glass of Champagne, and we took him to the Theatre immediately, by way of encouraging one of our naval heroes. Talking of heroes, I met one of Garibaldi's sons at Monckton Milnes's. A remarkably stupid boy!!

I send The Spectator by this post. Look at page 864. A review of The Woman in White answering The Saturday Review<sup>5</sup>

Thursday. I have just heard terrible news of poor George Thompson. He has died at Melbourne (or near it) by his own hand. The fatal drinking-mania brought on delirium tremens – he was left with a razor within reach for a few minutes only and he cut his throat. The act was not immediately fatal – but his constitution was gone, and the doctors could not save him. He recovered his senses at the last, and died penitently and resignedly. I heard all this from Ward.<sup>6</sup>

Saturday. No letters at Clarence Terrace. Only Mr Wilson's receipt which has been given to Miss Smith. No callers. All right. | WC<sup>7</sup>

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1. Directed to 'Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton', with no decipherable postmark, but endorsed 'SOUTHAMPTON | SP15 | 60'.

2. For the letter itself WC uses Gothic printed paper.

3. Not fully identified – but see [0347] to [George Samuel] Gregory, 24 May 1860.

4. The widower of Edward Pigott's sister Elizabeth Augusta (1820–50), Edwin Fydell Fox (1814–91) operated a private asylum at Brislington, Somerset (Lycett, p. 195).

5. *The Woman in White* was unfavourably reviewed in the *Saturday Review*, 25 August 1860, pp. 249–250. A rejoinder in the form of a favourable review appeared in the *Spectator*, 8 September 1860, p. 864. Second postscript written above the printed address on the first page.

6. The death on 5 July 1860 of George Agar Thompson, then Warden of the Gold Field near Inglewood, Victoria, by a self-inflicted razor wound to the neck while of unsound mind due to *delirium tremens*, was reported in detail in the (Melbourne) *Argus*, 10 July 1860, p. 7. No final spirit of penitence is mentioned in the Australian newspaper, and this was perhaps WC's invention to console his mother. The son of an old evangelical ally of the Collins family, Thompson was a mutual friend of WC, Charles Ward, and Edward Pigott – see [0129] to HC of [7 July 1852]. Third postscript written in a small hand vertically up the left margin of the first page.

7. Fourth and final postscript written on the inside flap of the envelope.

### [0374] TO CHARLES WARD, 2 OCTOBER 1860

MS: Morgan (MA 3151/22). Published: BGLL, I, pp. 211–212.

12. Harley Street, W. | Tuesday October 2<sup>nd</sup>

My dear Ward,

We shall dine here on Thursday at six. Come and take pot-luck.

Low proposes republishing *The Dead Secret*,<sup>1</sup> and *Ward and Lock* (of all the people in the world!) are republishing *Antonina*<sup>2</sup> – having bought it of Bentley, I suppose. The public seems in a fair way to have rather more than enough of me, in course of time.

Ever yours | WC

Say nothing about *The Dead Secret* because nothing is settled yet

P.S. Many thanks for the translation, just received. Blast the Germans! The fuss they make about their trumpety £12.10.- is a perfect disgrace to commercial humanity.<sup>3</sup>

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1. WC seems soon to have accepted this proposal – see [0380] to F. M. Evans of 13 October 1860. Later Messrs Sampson Low were sold the right to publish a uniform edition of his novels – see [0384] to them of 21 November 1860.

2. In the event, the projected *Ward & Lock* edition seems not to have appeared. On 29 September 1860, p. 429, the *Athenæum* carried an announcement of the publication by Ward & Lock of a single-volume edition of *Antonina* in ornamental boards at 2s on October 10; however, on that very day, the same weekly (p. 615) carried an announcement from Sampson Low of the publication on the 15th of that month of the same novel at 5s. in cloth. The explanation may be found in the 'Arts, Literature, and Science' column of the *Nottinghamshire Guardian* (25 October 1860, p. 3), where the following item appeared: "'The Woman in White' has gone into a fifth 'Library Edition,' – and its publishers have bought up the whole cheap issue of 'Antonina' under the notion that it was calculated to injure their valuable property.'

3. The reference has not been clarified, but presumably concerns the translation into English of a letter from a German company concerning payment to the author for the use of his work. The work in question is likely to be *The Woman in White*, published by Voigt & Günter of Leipzig. See [0343] to W. H. Wills of 5 May 1860 and [0417] to Ludwig Löffler of 20 May 1861. Or possibly from another translation, *Die weisse Frau* by Dr C. Buchele, published the same year in Franckh'sche Verlagshandlung, Stuttgart. No payment from Germany is recorded at this time in WC's bank account (Coutts: WC).

### [0375] TO HARRIET COLLINS, 3 OCTOBER 1860

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, pp. 189–190. Published: BGLL, I, pp. 212–13.

12. Harley Street, W. | October 3<sup>rd</sup> 1860

My dear Mother,

I got back safe and sound from the cruise on Sunday evening last.<sup>2</sup> We had much better weather at sea than you had on shore. Only two days of steady rain, all the time – plenty of wind, sometimes rising to a gale – grand waves – a capital safe boat (though not quite large enough in the cabin accommodation) and a crew of the pleasantest and best men I ever sailed with. We kept to the Bristol Channel – getting as far as Milford Haven on one side, and Clovelly on the other. Upon the whole, it was a great success and I hope we shall even improve on it next year, by hiring a larger vessel and being away a longer time

Have you heard that Charley has bought another horse, and that he is going to drive himself to Lausanne?<sup>3</sup> Ha! ha! ha! Across the Alps in a one horse chaise. They have to harness bullocks to pull four horses up those passes – what can be done with one? I am going abroad next week (probably). Only to Paris – and first class all the way, with my own sittingroom at the best hotel when I get there – and every other luxury that the Capital of the civilized world can afford. No horseflesh for me – unless in the form of cookery, in which case (with a satisfactory sauce) I see no objection to it.

Another edition of The Woman in White, published while I was away!<sup>4</sup> A new edition of The Dead Secret proposed – and a new edition of Antonina announced.<sup>5</sup> So much for my literary news.

How long do you remain away? Remember me very kindly to Mrs Williamson and Mrs Armytage.<sup>6</sup> I called at Clarence Terrace yesterday. No letters, and no events of any kind.

Ever yours afftly | WC

Let me know when you come back, as soon as it is settled

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1. Directed to 'Mrs Collins | care of Colonel Armytage | Broomhill Bank | Tunbridge Wells', postmarked as dated. In July 1858, Frances Sarah Brandling (c. 1813–87), older sister of WC's painter friend Henry Brandling, had married Henry Armytage, a retired colonel of the Coldstream Guards, who lived on the northwest outskirts of Tunbridge Wells.

2. That is, Sunday 30 September. See [0368] to Charles Ward of 14 August 1860 concerning the plans for a sailing trip with Pigott and Benham.

3. CAC wrote to HC with this information on 3 October 1860 (Morgan MA 3153/ 19), complaining that WC never wrote to him. CAC's expedition resulted in his most popular work, *A Cruise Upon Wheels: The Chronicle of Some Autumn Wanderings among the Deserted Post-roads of France* (2 vols, London: Routledge, 1862).

4. The fourth edition in three volumes – see Andrew Gasson, 'The Woman in White: A Chronological Study', *WCSJ*, 2 (1982), pp. 5–14.

5. See [0374] to Charles Ward of the previous day.

6. Mrs Williamson remains unidentified, while Mrs Armytage is Frances née Brandling.

### [0376] TO CHARLES WARD, 5 OCTOBER 1860

MS: Morgan (MA 3151/23). Published: BGLL, I, p. 213.

12. Harley Street, W. | October 5<sup>th</sup> 1860

My dear Ward,

Many thanks for the letter and the information. The train returns at such an inconvenient time, and takes so long about it, that we have given up the Farnham notion on Sunday.<sup>1</sup> So come



in after church if you can – and I shall then have settled the day for Paris.

Yes – I was in bed! – but I was thinking of getting up, which makes the offence comparatively venial.

Ever yours | WC

Thank you for sending the Mss to Ainsworth. If it would only please God to destroy the whole race of amateur authors, I should be a happy man<sup>2</sup>

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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, *Wilkie Collins Society Newsletter*, Spring 2010.

2. Presumably the reference is to the novelist William Harrison Ainsworth (1805–82: *ODNB*), or his cousin William Francis Ainsworth, who together operated *Bentley's Miscellany* from 1854 to 1868 (*Wellesley Index to Victorian Periodicals*). WC had presumably been asked for literary advice by an unpublished author, and had been happy to dispose of the MS in this way.

### [0377] TO SIR JAMES EMERSON TENNENT,<sup>1</sup> 8 OCTOBER 1860

MS: Huntington (HM 7259). Transcript: Kansas (MS P557:A7). Published: BGLL, I, p. 214.

12. Harley Street, W. | October 8<sup>th</sup> 1860

My dear Sir,

I am in some little uncertainty about a question of copyright in the Colonies which has been raised by my last novel "The Woman In White", and which may possibly affect other English writers besides myself. Before I act in the matter, it would, I am sure, be a great advantage to me to hear what your experience and knowledge of the subject might suggest. In an hour's conversation with you, either on Wednesday, Thursday, or Friday next, at any place and time which it may be convenient to you to appoint, on either of these three days? I am obliged to suggest this week only for the interview as I leave town on Saturday next.

Vry truly yrs | Wilkie Collins

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1. Sir James Emerson Tennent (1804–69: *ODNB*), politician, traveller and author of *The History of Modern Greece* (2 vols; London: Henry Colburn, 1830) and *Ceylon: An Account of the Island* (2 vols; London, 1859), whom WC had first met in Italy – see [0158] to Edward Pigott of 4 November 1853. At this time Tennent held the post of Secretary to the Board of Trade. [0379] to Tennent of 13 October on the same subject confirms that this one is indeed to him.

### [0378] TO CHARLES WARD, 10 OCTOBER 1860

MS: Morgan (MA 3151 /24). Published: B&C, I, p. 190. Summary: BGLL, I, p. 214.

12. Harley Street, W.<sup>1</sup> | 10<sup>th</sup> October 1860

My dear Ward,

I forget whether I told you that I wanted the bill discounted, and the money put to my account, tomorrow, or Friday (if possible). Bradbury & Evans are to have my cheque on Saturday – and unless my balance is fortified in time, I may (as well as I can calculate) be drawing it all out! Thank God I have no more heavy cheques to write, after B & E are satisfied.<sup>2</sup>

Ever yours | WC

Change your mind, and come to Paris. Only £4 – there and back 1<sup>st</sup> class. £4 more for expenses – and there you are. Sell a child – terms, £10 – down! Slawkenbergius would fetch more, if disposed of by weight – but I think him too amiable to be parted with.<sup>3</sup> Try the baby<sup>4</sup> – and let us devour the proceeds at the Trois Frères<sup>5</sup>

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1. WC uses Gothic water-marked printed paper.

2. The discounted bill was a payment from Sampson Low for *The Woman in White* for £250 which was credited to WC's bank account on 11 October with a bank charge of £4-3s-10d debited on the same date for the early use of the money. For the payment to Bradbury & Evans see [0380] to Evans, 13 October 1860.

3. Hafen Slawkenbergius is the fictional German author of a treatise on noses in Laurence Sterne's *Tristram Shandy* (1759–67). The jocular reference must be to one of Ward's older children, probably Charles Augustus (b. 1855), who was reported at birth to be 'the largest and stoutest baby ever borne' ([0219] to Ward, 20 August 1855).
4. The baby must be Alfred Garle Ward, baptised on 26 December 1859 (Baptismal Register, Paddington).
5. Les Trois Frères Provençaux, CD's 'favourite restaurant' in Paris (Pilgrim, VIII, p. 28 n. 4).

**[0380] TO F. M. EVANS, 13 OCTOBER 1860**

MS: Unknown. Photocopy: Private, our copy text. Published: BGLL, I, p. 215.

12. Harley Street, W. | 13<sup>th</sup> October 1860

My dear Sir,

I enclose the cheque for the Balance as stated on the amended account – £86.2.8.<sup>1</sup> Please let me have a line to say that you have received it safely.

If you can conveniently do so, you will oblige me by sending the remaining copies (220) to Messrs Sampson Low & Son, 47 Ludgate Hill – with my name written on the parcel.

Yours very truly | Wilkie Collins

F M Evans Esqre

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1. This must concern the transfer of the publishing rights for *The Dead Secret* (and the surplus stock) from Bradbury & Evans to Sampson Low. WC's cheque to Bradbury & Co. for £82-2s-8d was paid from his account on 16 October 1860 (Coutts: WC).

**[0379] TO SIR JAMES EMERSON TENNENT, 13 OCTOBER 1860**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, I, pp. 214–215.

12. Harley Street, W. | 13<sup>th</sup> October 1860

My dear Sir Emerson,

I am much obliged to you for your kind letter.<sup>2</sup> As you return to town in about a fortnight – and as I go to Paris tomorrow for the same time – I shall lose nothing by waiting to tell my story personally, and I shall gain the pleasure of seeing you, when we both get back to town. Your friendly reference to the pleasant time we all passed together in Italy, makes me especially anxious to talk the matter over, instead of writing about it. I shall be only too glad to make my troubles in the Colonies the means of renewing the happy "old times" in Italy.<sup>3</sup>

As soon as I return, therefore, I will report myself at The Board of Trade.

In the meantime | Believe me | Very truly yours | Wilkie Collins

To | Sir James Emerson Tennent

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1. Directed to 'Sir James Emerson Tennent' only.  
2. The reply to [0377] of 8 October.  
3. WC's trip with CD and Augustus Egg in 1853.

**[0381] TO EDWARD MARSTON,<sup>1</sup> 31 OCTOBER 1860**

MS: Parrish (Box 4/11). Extract: Marston, p. 85; Robinson 1951, p. 148. Published: Davis, pp. 221–222; B&C, I, p. 191. Summary: BGLL, I, p. 215.

12. Harley Street, W.<sup>2</sup> | 31<sup>st</sup> October 1860

My dear Sir,

I am just back from Paris – and just away again tomorrow (for three or four days) to Devonshire. If any fresh impression of The Woman in White is likely to be wanted immediately, stop the press till I come back. The critic in the Times is (between ourselves) right about the mistake in time.<sup>3</sup> Shakespear has made worse mistakes – that is one comfort. And readers are not critics, who test an emotional book by the base rules of arithmetic – which is a second consolation. Nevertheless we will set the mistake right at the first opportunity. I will call in Ludgate Hill the moment I get back.

Very truly yours | WC

The Tauchnitz Edition in Paris is out of print – not a copy of the book was to be had there for a week for love or money. They are going to dramatize the story at The Surrey Theatre – and I am asked to go to law about that. I will certainly go and hiss – unless the manager makes a “previous arrangement” with me. /<sup>4</sup>

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1. Edward Marston (1825–1914), from 1856 a partner in the publishing firm of Sampson Low, which he eventually took over in 1881. In his volume of memoirs, *After Work* (1904), he states: ‘I have in my possession many most interesting letters from Wilkie Collins, they are all on business matters’ (p. 84). Unfortunately only four are cited, including this one, and many appear not to have survived.

2. Printed address in Gothic type.

3. The unsigned review by E.S. Dallas in the *Times* of 30 October 1860 revealed a crucial discrepancy in dates: ‘If we dared trespass upon details after the author’s solemn injunction, we could easily show that Lady Glyde could not have left Blackwater-park before the 9th or 10th of August. Anybody who reads the story, and who counts the days from the conclusion of Miss Halcombe’s diary, can verify the calculation for himself. He will find that the London physician did not pay his visit till the 31st of July, that Dawson was not dismissed till the 3d of August, and that the servants were not dismissed till the following day. The significance of these dates will be clear to all who have read the story. They render the last volume a mockery, a delusion, and a snare; and all the incidents in it are not merely improbably – they are absolutely impossible.’

4. The unauthorised dramatic version opened at the Surrey Theatre (south of the river in Blackfriars Road, Lambeth) on 3 November 1860 – whether WC attended the performance is not recorded.

### [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). Published: A&C14, pp. 3-4.

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~~ (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.

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

MS: Unknown. Extract: Maggs Bros catalogue, vol. 1243 (date unknown) no. 25.<sup>1</sup> Published: A&C4, p. 2.

... 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

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1. With facsimile valediction and signature.

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 a pressing appointment.

3. Concerning the copyright of *The Woman in White* in the Colonies (Canada, Australia, New Zealand etc.), see [0377] to Tennent of 8 October 1860.

### **[0382] TO SIR JAMES EMERSON TENNENT, 14 NOVEMBER 1860**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, I, pp. 215–216.

12. Harley Street, W. | 14<sup>th</sup> November 1860

My dear Sir Emerson,

The appointment you kindly make for Thursday at two o’Clock, will suit me admirably. I will be at the Board of Trade therefore at that time.

Pray present my best remembrance and thanks to Lady Emerson Tennent and Miss Tennent. It will give me very great pleasure to dine in Warwick Square on Saturday next at 7 o’Clock.

Ever faithfully yours | Wilkie Collins

Sir James Emerson Tennent

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1. Directed to ‘Sir James Emerson Tennent | 66. Warwick Square | Pimlico | S.W.’, postmarked as dated.

### **[0383] TO EDWARD MARSTON, MID-NOVEMBER 1860**

MS: Unknown. Extract: Marston, pp. 86–87; BGLL, I, p. 216.

Mr. Blackett called here last night,<sup>1</sup> when I was out, and left word that he would return this morning; his visit has just ended, and I at once write to tell you that the object of it was to negotiate for the right of printing my novels in his ‘Standard Library.’ I of course informed Mr. Blackett that an arrangement of a similar nature was under consideration between you and myself, and that I could only entertain an offer from another publisher on the condition of first placing you in a position to make your proposal on the same basis. Mr. Blackett at once admitted the justice of this claim, authorized me to mention his name and agreed that I should tell you what the basis is on which he desires to found his proposal.<sup>2</sup>

1. Henry Blackett (1826–71), of Hurst & Blackett of Great Marlborough Street, the publishers of *The Queen of Hearts* the previous year – the only WC title to be issued by the firm.
2. Marston adds: ‘Mr. Collins then proceeds to state the conditions at great length ... [his] long letter was fair and candid throughout, and there was not much to complain of in a brother publisher trying to cut us out.’ (p. 87). The dating of the letter derives from Marston’s conclusion, referring to [0384] to Sampson Low of 21 November 1860: ‘The next letter, however, settled the matter.’

### [0384] TO SAMPSON LOW & CO., 21 NOVEMBER 1860

MS: Unknown. Published: Marston, p. 87, our copy text; BGLL, I, pp. 216–217.

21<sup>st</sup> Nov., 1860. | Harley Street., W.

Dear Sirs,

Your offer and Messrs. Hurst and Blackett’s offer are both before me, and are both *for the same amount* ... Under these circumstances the publishers of the first reprint of ‘Woman in White,’ have a personal claim on me which I now accept, and I especially thank you for the very liberal provision which gives me back the Copyrights of ‘Antonina’ and ‘Basil,’ at the end of the five years’ term as a free will offering on the part of my publishers.<sup>1</sup>

I am, dear Sirs, | Very truly yours, | Wilkie Collins

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1. The period was later extended to six years – see [0390] to Sampson Low of 1 January 1861. The signed agreement seems not to have survived, but more of the details are revealed in [0717] to Smith, Elder of 31 December 1866, the day on which the six-year period expired. Under the agreement Sampson Low published a new ‘Cheap and Uniform Edition’ of WC’s which eventually included seven titles (*Hide and Seek*, *The Dead Secret*, *The Queen of Hearts* and *No Name*, in addition to those mentioned by WC). In the event, for reasons that are far from clear, at some point during 1865 all the rights held by Sampson Low under this agreement were transferred to Smith, Elder, and these titles started to appear under their imprint – see Gasson, pp. 136–137, 140–141. Later WC refused to have any further relations with the firm – see [0754] of 18 June 1867 to Harper & Brothers in New York, for whom Messrs Sampson Low had long acted as London agents.

### [3148] TO SAMPSON LOW, 26 NOVEMBER 1860

MS: Lewis Collection. Published: Lewis website; A&C6, p. 4.

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

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1. CAC 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 (Coutts: CAC).

### [0385] TO RICHARD BENTLEY, 3 DECEMBER 1860

MS: Illinois (Bentley Archives). Published: Davis, p. 223; BGLL, I, p. 217.

12. Harley Street, W. | 3<sup>rd</sup> December 1860

My dear Sir,

I am going to give myself a rest of some months before I write again; but when I take the pen in hand, once more – to appear periodically, in the first instance, in “All The Year Round” – there is no reason why you should not make me an offer if you think it desirable, and no reason

why I should not give it all due consideration, provided the offer does not require me to part with the copyright.<sup>1</sup>

Faithfully yours | Wilkie Collins  
Richard Bentley Esq

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1. *No Name* began its serial run in CD's weekly in March 1862, and again appeared in volume form from Sampson Low.

### [3149] TO JAMES EMERSON TENNENT, 3 DECEMBER 1860

MS: Yale (GEN MSS 601 p. 168). Published: A&C6, pp. 5–6.

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

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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 cannot be traced in WC’s bank account, though he received an unidentified payment of £25 on 30 November. No Canadian payment appears in WC’s bank account (Coutts: WC).

### [0386] TO C. E. MUDIE,<sup>1</sup> 5 DECEMBER 1860

MS: Illinois (Mudie Correspondence). Published: BGLL, I, p. 218.

12. Harley Street, W. | 5<sup>th</sup> December 1860

Mr Wilkie Collins has much pleasure in accepting the honour of Mr and Mrs C.E. Mudie’s invitation for Monday the 17<sup>th</sup> December at 8 o’clock. /

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1. Charles Edward Mudie (1818–90: *ODNB*), founder in 1842 of Mudie’s Select Library at his bookshop in Southampton Row. In 1852 he moved to new premises in New Oxford Street, which were further enlarged in December 1860 by the addition of a Great Hall. The opening celebrations took place on 17 December 1860, attended by ‘nearly all the best names in literature and the trade’ (*Athenæum*, 22 December 1860, p. 877). For a general account of the event and an illustration, see Griest, pp. 21–2, 36.

**[0387] TO JOHN LINWOOD PITTS,<sup>1</sup> 10 DECEMBER 1860**

MS: Texas (Ms Letters, W. Collins). Published: BGLL, I, p. 218.

**12. Harley Street, W.** | London | December 10<sup>th</sup> 1860

Sir,

I have great pleasure in writing these lines, to comply with the request for my autograph which you honour me by making.

Faithfully yours | Wilkie Collins

John Linwood Pitts Esqre

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1. Unidentified autograph hunter – though the BL Catalogue does record a John Linwood Pitts, author of a number of Victorian volumes concerning the Channel Islands.

**[0513] TO CHARLES WARD, 14 DECEMBER 1860<sup>1</sup>**

MS: Morgan (MA 3151/81). Published: BGLL, I, p. 286 (dated [December 1860–62]), amended A&C6, p. 17.

**12. Harley Street, W.** | Friday evening

My dear Ward,

Will you kindly put ten sovereigns in your pocket tomorrow, and bring them to me when you look in on Sunday? I will give you a cheque in exchange. I shall not be able to get to the Strand tomorrow – and a rush of small bills has utterly exhausted my modest money-box – so I have no alternative but to trouble you to bring me the money in this way.

This awful Christmas time! I am using up my cheque-book – and am in daily expectation of fresh demands on it.

Ever yours | WC

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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 debited on Monday 17 December, which fits with the Sunday meeting (Coutts: WC).

**[0388] TO C. E. MUDIE, 18 DECEMBER 1860**

MS: Illinois (Mudie Correspondence). Published: BGLL, I, pp. 218–219.

**12. Harley Street, W.** | December 18<sup>th</sup> 1860

Dear Sir,

Pray accept my apologies for my absence last night. When I accepted your kind invitation I was engaged to dinner in the neighbourhood of Sydenham – but I hoped to be able to get back to town in time to make one among your guests. My return was, however, delayed until so late an hour as to leave me, to my great regret, no chance of availing myself of your invitation, and of making your acquaintance personally, as I had hoped and wished to do.

I remain, Dear Sir, | Faithfully yours | Wilkie Collins

To | C.E. Mudie Esqre

May I beg that you will kindly communicate my excuses to Mrs Mudie?

**[0389] TO C. E. MUDIE, 19 DECEMBER 1860**

MS: Illinois (Mudie Correspondence). Published: BGLL, I, p. 219.

**12. Harley Street, W.** | 19<sup>th</sup> December 1860

My dear Sir,

Many thanks for your kind suggestion. I have an appointment for the middle of the day tomorrow – but I shall have great pleasure in calling at twelve oClock (before I go to the said appointment at one) to see you, I hope and to see the new hall as well.<sup>1</sup>

Very truly yours | Wilkie Collins  
C.E. Mudie, Esqre

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1. See [0386] to C. E. Mudie of 5 December 1860.

**[0390] TO SAMPSON LOW, 1 JANUARY 1861**

MS: Private. Published: BGLL, I, p. 219.

**12. Harley Street, W.** | January 1<sup>st</sup> 1861

My dear Sir,

Is there any reason why we should not begin the new year by completing the arrangements, proposed by you and accepted by me, in relation to the six years' lease of my copyrights, stated in your letter of the 19<sup>th</sup> of November last? If you will send me the agreement which is necessary, and if you will let me know in what order of succession you propose to publish the books, I have some leisure time at my disposal, just now, which I could devote to the requisite corrections and revisions.<sup>1</sup>

Very truly yours | Wilkie Collins  
Sampson Low Esqr

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1. WC's letters to Sampson Low, personally or as a firm, [0422], [0438] and [0446], of 7 June, 2 September, and 10 October 1861 show him delivering the revised volumes.

**[0391] TO HENRIETTA WARD, 1 JANUARY 1861**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 57–58; BGLL, I, p. 220.

**12. Harley Street, W.** | January 1<sup>st</sup> 1860<sup>1</sup>

My dear Mrs Ward,

I have just returned from the country, and have just been welcomed back by the sight of Alice's magnificent present.<sup>2</sup> Of all "those pomps and vanities of this wicked world" which I renounced in her name,<sup>3</sup> this especial "pomp and vanity", which I gratefully accept from my god-daughter's own hand, is one of the most beautiful things of the kind I ever saw! Seriously, I am very, very much pleased with my present, and warmly sensible of the kindness on all sides, which prompted the making it and the sending it to me. I enclose a little note of thanks to Alice, which I commit to her Mama's care.<sup>4</sup>

I have been perpetually away from town, paying a round of country visits, this autumn and winter – or I should long since have found my way to Kent Villa.<sup>5</sup> Now I am at home again, I hope to see the picture before the great dramatic event of the 15<sup>th</sup>. I well remember that the sketch promised to be the best picture that Edward has ever painted – a very fine subject treated in a very new and very striking manner.<sup>6</sup> Many happy New Years to him and to you and to everybody under your roof!

ever truly yours | WC



Clarence Terrace / | I have just called at my mother's, and have heard that the play is put off.<sup>7</sup> I hope, when I call, to hear that the children are getting on as well as we all hope and wish. If I can't get to you in a day or two, I will write to Edward. WC

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1. Since WC did not move into 12 Harley Street until March 1860, he has clearly mistaken the date at the beginning of the New Year.
2. Alice, the Wards' eldest child, WC's godchild, now aged ten – the precise nature of the present, clearly handmade by Alice, is not clear.
3. Echoing the first promise WC must have made as godfather to Alice as part of the rite of Baptism according to the Church of England Book of Common Prayer: in the name of the child to 'renounce the devil and all his works, the pomps and vanity of this wicked world, and all the sinful lusts of the flesh'.
4. Sadly, this note to Alice has not been traced.
5. The Wards' town residence in Lansdowne Road, Notting Hill.
6. Presumably E. M. Ward's 'Antechamber at Whitehall during the Dying Moments of Charles I', exhibited at the Royal Academy in 1861.
7. Presumably a domestic performance within the Ward family scheduled to take place on 15 January, but postponed due to the bout of measles among the children – see [0392] to E. M. Ward of 9 January 1861.

### **[0392] TO E. M. WARD, 9 JANUARY 1861**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 64; BGLL, I, p. 221.

**12. Harley Street, W.** | January 9<sup>th</sup> 1861

My dear Ned,

One line to ask how the children are going on, and to say why I can't come to ask the question myself, and to see the picture as well. I have a child spending the holiday here<sup>1</sup> – and, as she has never had the measles, I am prohibited from coming to see you, until the end of this month, when the said holidays will be at an end also. We will therefore only consider my long-deferred visit to be put off till the beginning of next month – and, in the mean time, scribble me a line to say how the children are getting through their difficulties. I did not see Walker the last time he called here<sup>2</sup> – but I heard that all the children had taken the measles. Is this true?

With best love, | Ever yours | Wilkie Collins

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1. The nine-year-old Harriet Elizabeth (Carrie), daughter of Caroline Graves.
2. Frederick Walker (1840–75), ARA, genre painter, watercolourist and illustrator.

### **[0393] TO SAMPSON LOW & CO., 12 JANUARY 1861**

MS: Private. Published: BGLL, I, p. 221.

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

Dear Sirs,

I beg to thank you for your letter, enclosing the agreement.<sup>1</sup> The arrangement you propose is perfectly satisfactory to me – and I will call in Ludgate Hill to complete it on Wednesday next, the 16<sup>th</sup>, at three o'clock.

I remain | Dear Sirs | Faithfully yours | Wilkie Collins  
Messrs Sampson Low, Son, & Co

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1. See [0390] to the firm of 1 January.

### **[0394] TO CHARLES WARD, 30 JANUARY 1861**

MS: Pembroke. Summary: B&C, I, pp. 191–192. Published: BGLL, I, pp. 221–222.

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

My dear Ward,

Many thanks. By all means order the book at once – if I only get one good suggestion out of the six volumes, it will be cheaply purchased at £2.2. – . If not of present use to me, it is sure to be of future use. I only hope it is not out of print.<sup>1</sup>

I have only two words to say about that ball dress, and the charming person in it – they are the words of the immortal Fielding: – “My Arse in a Bandbox!”<sup>2</sup>

Every yours | WC

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1. The work in question has not been identified. No payment appears in WC’s bank account so presumably the debt was settled in cash (Coutts: WC).

2. From Henry Fielding’s *The History of the Life of the Late Mr Jonathan Wild the Great* (1743), ch. 10, ‘A Horrible Uproar in the Gate’. The ‘charming person’ has, perhaps fortunately, not been identified.

### [0395] TO WILLIAM HOLMAN HUNT, 2 FEBRUARY 1861

MS: Huntington (HH 100, folder misdated 1886 Feb. 2). Summary: B&C, I, p. 192. Published: BGLL, I, p. 222.

12. Harley Street, W. | February 2<sup>nd</sup> 1861

My dear Hunt,

A lady who is a friend of mine (Mrs Hay)<sup>1</sup> has entreated me to intercede with you for a sight of your picture,<sup>2</sup> if the thing is possible. Mrs Hay lives at Florence – is (professionally) a painter – has missed the exhibition in Bond Street – and is obliged to go back to Italy in a fortnight. There is the case, in brief. If it is possible at this present writing, for any human individual but the engraver to see the picture – will you send the necessary “authority” to me? – and I will forward it to Mrs Hay.

If, on the other hand, the thing is a trouble and an impossibility, say so by all means – and we will let the matter drop as quietly as may be.

I hear you took up the noble art of skating, last frost. If there is any more ice this winter, let us meet, and tumble in company. The whole secret of skating consists in not being afraid of perpetual sprawling at full length. When Charley and I learnt, as lads, we had a bottle of “opodeldoc”<sup>3</sup> – stripped after a morning’s practise [*sic*] – and anointed each others’ bruises by the fireside. Thirty tumbles apiece, was our morning’s average, in learning the “outside edge” and “the three”.<sup>4</sup>

Ever yours | Wilkie Collins

Holman Hunt Esqre

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1. Jane Benham Hay, painter, one of the English colony in Florence.

2. Hunt’s picture ‘The Finding of Christ in the Temple’ was exhibited and caused a stir. Lewis Carroll wrote a verse on it entitled ‘After Three Days’, dated 16 February 1861. See also [0340] to Hunt of 19 April 1860.

3. A liniment with alcohol, camphor and oils.

4. Turns in skating.

### [0396] TO R. DIONIS,<sup>1</sup> 13 FEBRUARY 1861

MS: Parrish (Box 4/11, formerly laid in *After Dark* (1856), I). Published: Parrish & Miller, pp. 27–28; BGLL, I, p. 223.

12. Harley Street | Cavendish Square | London | 13<sup>th</sup> February 1861

Sir,

I beg to thank you for a bill for three pounds sterling (payable at sight) which reached me yesterday.

In consideration of this remittance, I give you, according to the agreement between us, my authority to translate into French, and to publish, the story entitled “Mad Monkton”, of which

I am the author.

I am much obliged to you for proposing to send me a copy of the newspaper in which the translation is to appear.<sup>2</sup> I shall read it with great interest.

All my short stories, hitherto produced in periodicals, have been republished in the two collections, called “After Dark” (the right of translating which was sold some years since), and in “The Queen of Hearts” – from which the stories in the Tauchnitz edition have been extracted, under the title of “A Plot in Private Life &c”. If, however, I should write any more short stories, in the future, I will not forget the proposal with which you have kindly favoured me.

I beg to remain, Sir, | Faithfully yours | Wilkie Collins  
Monsieur R. Dionis | 22 Rue Servandoni

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1. Otherwise unidentified French translator, though it may well have been the ‘Mme R. Dionis’ who, according to the catalogue of the BNF, translated at least three novels by Mrs Craik in the mid-1860s. If so, WC’s assumption about the sex of his correspondent is at fault.

2. The newspaper remains unidentified. In fact, an earlier French translation of the story seems to have appeared in the magazine *La Revue Britannique* – see [0232] to HC, 11 March 1856.

### [0397] TO HENRIETTA WARD, 14 FEBRUARY 1861

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 71 (dated 14 July 1861); BGLL, I, pp. 223–224.

12. Harley Street, W. | 14<sup>th</sup> Feby 1861

Dear Mrs Ward,

I should have liked of all things to have made one of the party which you kindly invite me to join – but unlikely [*sic* for ‘unluckily’] Friday is one of many days on which I have got a dinner engagement. The said dinner does not begin till ½ past 7 – so I have no hope of running away and joining you at the Theatre – which I might have done if the dinner had been early.<sup>2</sup>

Pray accept my apologies therefore – and believe me

With love | Ever yours | Wilkie Collins

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1. Directed to ‘Mrs E. M. Ward | Kent Villa | Lansdowne Road | Notting Hill | W.’, postmarked as dated.

2. The performance in question has not been identified but must have been on the following day, Friday 15 February – see [0398] to Henrietta Ward of that day.

### [0398] TO HENRIETTA WARD, 15 FEBRUARY 1861

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 65; BGLL, I, p. 224.

12. Harley Street, W. | Feby 15<sup>th</sup> 1861

My dear Mrs Ward,

It is very kind of you to give me another chance<sup>2</sup> – and I shall try to show that I deserve it, by making my appearance at the supper-table on the evening which you first mention – Friday the 22<sup>nd</sup>. I will be with you as soon as I possibly can.

With best love and many thanks

Believe me | ever yours | Wilkie Collins

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1. Directed to ‘Mrs E. M. Ward | Kent Villa | Lansdowne Road. | Notting Hill W.’ and postmarked ‘LONDON-W | [V] | FE 18 | 61’. Perhaps there was some delay in posting the letter.

2. Clearly Henrietta Ward had immediately offered a choice of dates for an invitation to supper, following WC’s refusal on the previous day of the invitation to the theatre party.

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

MS: Unknown. Extract: Jarndyce Catalogue, vol. 93 (Summer 1993), no. 1.<sup>2</sup> Published: A&C4, p. 2.

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: *ODNB*), photographer, of Cundall, Downes & Co. of 168 New Bond Street.
  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> Published: A&C4, p. 3.

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

- 
1. Collet Dobson Collet (1812–1898: *ODNB*) a radical and tax reformer who campaigned against the duties affecting printed publications. The tax on advertisements had been repealed in 1853 and the Stamp Duty in 1855.
  2. In an album containing approximately 140 letters from various people mainly relating to his campaign to repeal the 'taxes on knowledge'.
  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 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. See Collet, II, ch. 20.

**[0399] TO HERBERT WATKINS, 18 FEBRUARY 1861**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 66–67; BGLL, I, pp. 224–225.

12. Harley Street, W. | 18<sup>th</sup> Feby 1861

My dear Sir,

I have seen my publishers to-day, and have put the question about my portrait to them. They are decidedly of opinion that the sale, at present, of any photographic likeness of me will interfere with the effect which they hope to produce by publishing my portrait in the forthcoming edition of "The Woman In White".<sup>1</sup>

Under these circumstances – as it is certainly my interest, with a view to the future, that my publishers should not lose by me – I have no alternative but to ask you, not to abandon your idea of publishing my portrait, but only to defer it for a short time. Within a month from the publication of the edition (which is now at press) I have arranged, in your interests, that I should be free to sit to you for a “full length”. The portrait alone, will always command a sale by being necessarily cheaper than the portrait and the book together – and I will take care that no one else produces an opposition “full length” by declining all other proposals.

Send me a line to say whether this arrangement will suit you. I am the more anxious to make it, as I should be sorry if the small likeness you took of me – which presents me at my worst – was circulated at all.<sup>2</sup>

Very truly yours | Wilkie Collins

I may add that the edition will be published as early as possible in April, and that I should therefore be able to sit to you in May, just at “the height of the season”.<sup>3</sup>

To | Herbert Watkins Esqre /

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1. Referring to the single-volume reprint of the novel from Sampson Low, published in April 1861 with a photographic portrait of the author.

2. Unidentified photograph.

3. The full-length portraits were produced in June – see [0423] to Herbert Watkins of 12 June 1861. Images available at the Lewis website.

#### [ 0400] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> FEBRUARY 1861

MS: Parrish (Box 4/11). Published: BGLL, I, p. 225.

“The poor weak words which have failed to describe Miss Fairlie, have succeeded in betraying the sensation she awakened in me. Our words are giants when they do us an injury, and dwarfs when they do us a service.”

From “The Woman in White” | (Volume 1, Page 91)

By | Wilkie Collins | February 1861

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1. Autograph hunters frequently asked for WC to write out a favourite passage from one of his books.

#### [0401] TO ANNABEL MILNES,<sup>1</sup> 5 MARCH 1861

MS: Trinity (Houghton 6/80), damaged.<sup>2</sup> Published: BGLL, I, pp. 225–226.

12. Harley Street, W. | March 5<sup>th</sup> 1861

Mr Wilkie Collins has great pleasure in accepting the honour of Mr and Mrs Monckton Milnes’ invitation for Thursday the 21<sup>st</sup>, at ½ past 7 o’clock.

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1. Born Annabel Crewe (d. 1874), younger daughter of the second Baron Crewe, who married Richard Monckton Milnes in 1851. Victorian etiquette suggests that a reply to a domestic invitation would be directed to the woman of the house.

2. The lower part of the first leaf of the folding notepaper has been roughly torn away, with the remains of one diagonal stroke still visible.

#### [0402] TO WILLIAM SMITH,<sup>1</sup> 15 MARCH 1861

MS: NAL (MSL/ 1953/ 188E/2). Published: BGLL, I, p. 226.

12. Harley Street, W. | March 15<sup>th</sup> 1861

My dear Smith,

If I have died out of your remembrance it is no more than I deserve – but your water-

colour drawings still live in my memory, and I write to remind you of a promise you kindly gave to let me see them by daylight. Will two o'clock (P.M.) suit you for the hour? And, if so, which day next week, after Monday, will be most convenient? I leave you to say.

One more question, and I have done. Mr Walter Thornbury (the writer) is at work on a Life of Turner for which he has got a heap of new materials.<sup>2</sup> A notice of the history of English Water-colour-art is a necessary portion of the design of his book – and a sight of your collection (well known to him by reputation) would very greatly assist the progress of his labours. May I bring him with me when I come? I am sure you will like him personally – and I am equally certain that he will highly appreciate an examination of the “works of reference” which your portfolios can so plentifully offer to him.

Very truly yours | Wilkie Collins  
William Smith Esqr.

- 
1. William Smith (1808–76: *ODNB*), art dealer, who managed the Art Union of London and played a part in founding the National Portrait Gallery.
  2. George Walter Thornbury (1828–76), writer, who contributed to *Household Words* and *All The Year Round*. His *Life of J. M. W. Turner* was published in 1861.

#### **[0403] TO MRS PUZEY,<sup>1</sup> 22 MARCH 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 226.

12. Harley Street, W. | March 22<sup>nd</sup> 1861

Mr Wilkie Collins regrets that an engagement for the evening of Friday the 5<sup>th</sup> will deprive him of the pleasure of accepting Mr and Mrs Puzey's kind invitation.

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1. Possibly Sophia, the wife of Robert Puzey of 16 Onsett Terrace, Gloucester Gardens – see Pilgrim, XI, pp. 178–179. Again Victorian etiquette suggests that a reply to a domestic invitation would be directed to the woman of the house

#### **[0404] TO HARPER & BROTHERS,<sup>1</sup> 25 MARCH 1861**

MS: Lewis Collection. Published: BGLL, I, p. 227; Lewis website.

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

Dear Sirs

This note will be delivered to you by my friend, Mr John Russell Buckler,<sup>2</sup> who is visiting America for the first time, at this critical period in the history of the United States.

Although Mr Buckler's journey is in no way connected with literature, and although his stay in New York is not likely to extend beyond a few days, I give him this letter of introduction to you, in the event of his requiring any information or advice while in your city. Any friendly assistance in this way which you can render to him, as a stranger, will oblige,

Dear Sirs, | yours faithfully | Wilkie Collins  
To | Messrs Harper & Brothers

- 
1. Powerful New York publishing house, which began to publish WC's work in 1850, when it purchased advance sheets of *Antonina*. WC's relations with the firm were normally conducted through its London agents Sampson Low.
  2. See [0478] to him of 3 July 1862.

#### **[3022] TO FREDERICK LEHMANN, 25 MARCH 1861**

MS: HSP (Dreer Collection, Eng. Prose, vol. II, p. 4). Published: A&C3, p. 37.

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>1</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

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1. See [0405] to Wills of the same date.

### **[0405] TO W. H. WILLS, 25 MARCH 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 227.

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

My dear Wills,

Dickens and Forster are coming here to dine at ½ past 6 on Saturday the 30<sup>th</sup> – without ceremony as usual. Will you come too?

Ever yours | Wilkie Collins

### **[0406] TO WILLIAM HOLMAN HUNT, 26 MARCH 1861<sup>1</sup>**

MS: Huntington (HH 107, folder misdated 1889). Published: BGLL, I, p. 227.

12. Harley Street, W. | Tuesday March 26<sup>th</sup>

My dear Hunt,

Will you come and dine here (without ceremony, as usual) on Saturday next the 30<sup>th</sup> at ½ past 6 – punctually! punctually!! punctually!!!

Ever yours | Wilkie Collins

Send me one line to say Yes.

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1. Dating from the address and calendar.

### **[3023] TO FANNY MITCHELL, 30 MARCH 1861**

MS: Lewis Collection. Published: Lewis website; A&C3, pp. 37–38.

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 [*sic*], 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

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

**[3120] TO GEORGE BENTLEY, 2 APRIL 1861**

MS: Beccles.<sup>1</sup> Published: A&C5, p. 5.

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 large octavo volume (1<sup>st</sup> edition 1851 at 15s; 2<sup>nd</sup> edition 1852, reduced to 10s-6d) with 12 lithographs, and the smaller revised new edition (1861, at 5s) without the lithographs.

**[0407] TO ÉMILE FORGUES,<sup>1</sup> 8 APRIL 1861**

MS: Fales, note on flap of empty envelope.<sup>2</sup> Published: BGLL, I, p. 228.

12. Harley Street | London

Dear Monsieur Forgues,

I enclose sheets P. Q. R. This present supply will take you rather more than half way through the book.<sup>3</sup>

Very truly yours | Wilkie Collins

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1. Émile-Daurand Forgues (1813–83), French critic and translator of a number of WC's novels – see [0145] to F. O. Ward of 5 March 1853.

2. Directed to 'Monsieur E. D. Forgues | 2. Rue de Tourmon | Paris', postmarked in Britain 'LONDON W | XA | AP 8 | 61' and in France 'ANGL. | 9 | AVRIL | 61 | AMB | CALAIS B'.

3. Forgues was then translating *The Woman in White* and the sheets in question are those of the one-volume edition published by Sampson Low in the summer of 1861. Sheet R ends on page 256 of the 494-page edition, towards the end of Marian Halcombe's diary entry for 19 June where she records the overheard conversation between Glyde and Fosco exposing their plot. In Paris the novel appeared as a serial in *Le Temps* from 24 April 1861. The instalments were subsequently bound up and issued as a separate volume. The French book edition was published in two volumes later the same year by J. Hetzel, with a new preface by WC. By 1881 Hetzel had issued a 10th edition.



**[0408] TO ALFRED E. GALLOWAY,<sup>1</sup> 12 APRIL 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 228–229.

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

Dear Sir,

I will very readily make the inquiry which you suggest, and will let you know what answer I receive from Mr Wills.<sup>2</sup>

“The Spectator” reaches me regularly, and I am much obliged to you for sending it. So far as I am qualified to judge, the paper is excellently conducted – the literary portion of it (which I may perhaps claim to pass an opinion on) being written with an intelligence of appreciation and a fairness of judgement, which some of The Spectator’s weekly contemporaries would do well to emulate. I had the pleasure, a few days since, of mentioning what I really thought of the paper (in this particular aspect) to one of the writers in the *Révue des deux Mondes*,<sup>3</sup> who asked me to tell him which of our weekly journals could give a foreign critic the most reliable information on the subject of our contemporary literature.

Faithfully yours | Wilkie Collins

Alfred E. Galloway Esq

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1. Alfred Edmund Galloway (c.1825–1893), printer and publisher of the *Leader* in the mid-1850s (see [0215] to Edward Pigott, 2 July 1855), and ~~presumably~~ at this point involved in the production of the *Spectator*, the then liberal weekly review of politics and literature founded in 1828 (see [3315] to him of 9 August 1862).

2. The nature of the enquiry has not been identified, but, given the reference to W. H. Wills, probably relates to the printing of *All the Year Round*.

3. Probably referring to Émile Forgues.

**[0409] TO ÉMILE FORGUES, 13 APRIL 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 229.

12. Harley Street. London. W. | 13<sup>th</sup> April 1861

Dear Monsieur Forgues

Your interesting letter has reached me safely. I subscribe to every word you say about Balzac. It is the plainest truth and the wisest criticism.

John Forster is a very intimate and valued friend of mine. He is just now away from London – but I have sent your kind message to him in writing, and I know he will be delighted to receive it. You will, no doubt, hear from him, when he comes back. I am very glad you have so high an opinion of his works. He holds the first rank now among our living historians.

I enclose three more sheets – S.T.U. Sheet T. has been scratched over by the printers to indicate where the “setting” of the type may be improved – but it is easily legible I hope.<sup>1</sup> The entire book runs, in this edition, to 494 pages.<sup>2</sup> The end of the first volume in your translation will therefore come at page 246 – and the second volume will begin with the chapter numbered IX. on that page. If, however, it is not absolutely necessary that both the volumes should be of the same length, and if you think it desirable that the first volume should end with some stronger point in the story than the point which occurs at page 246 (End of chapter VIII), I leave the close of the volume to be decided entirely at your discretion.<sup>3</sup> Whatever you think best will, I am sure, be best for the book.

Ever yours | Wilkie Collins

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1. See [0407] to Forgues of 8 April 1861, where WC sends sheets P., Q. and R.

2. Referring to the pagination of the 1861 British single-volume edition of *The Woman in White*.

3. The first volume of the French edition ends on p. 402, part way through Marian Halcombe’s Narrative for 19 June, after ‘The Countess was the impediment, this time’. The second volume is of approximately the same length, ending on p. 412.

**[0410] TO CHARLES WARD, 16 APRIL 1861**

MS: Morgan (MA 3151/25). Published: BGLL, I, p. 230.

12. Harley Street, W. | Tuesday 16<sup>th</sup> April

My dear Ward,

Will you come and dine here at six on Thursday next? Caroline and I have both been on the sick list since we saw you.

Ever yours | WC

The cheap edition of that eternal *Woman In White* promises to beat everything we have done yet. We start with 10,000 copies and Low expects to sell 50,000 before we have done! I have had to sit again – for the photographs can't keep up with us.<sup>1</sup> We publish on Chimney-Sweepers' Day,<sup>2</sup> price 6/

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1. The one-volume edition with an oval photograph of WC by Cundall & Downes pasted into every copy.

2. That is, the First of May.

**[3276] TO RICHARD MONCKTON MILNES, 16 APRIL [1861]**

MS: Trinity (Crewe Bequest). Published: A&C10, p. 6.

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>

WC

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1. Pasted in facing the title page of a first edition of *The Woman in White* dedicated to Milnes – see [3275] to him of August 1860. 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. This determines the year of the letter.

**[0411] TO EDWARD WALFORD,<sup>1</sup> 17 APRIL 1861**

MS: Columbia (Spec. MS Coll. J. H. Samuels). Published: BGLL, I, pp. 230–231.

12. Harley Street, W. | 17<sup>th</sup> April 1861

Sir,

I regret that it is quite impossible for me to correct a production which is so essentially incorrigible as the biographical notice that accompanies your letter. I will mention the main errors, as a matter of personal courtesy towards yourself – and will leave it to you to decide whether the Memoir ought in common justice to be rewritten or not.

I was not born in 1825, but in 1824. My mother (although she is a sister of Mrs Carpenter's) is not a daughter of the late Mr Geddes the painter. At the date of the Memoir, I was “chiefly known to the public” (as every other writer is) by those works of mine which had attained the largest circulation. They were – previously to the year 1860 – “Basil”, “After Dark”, and “The Dead Secret” – not the life of my father or “Antonina” which have had fewer readers than any of my other works. “Rambles Beyond Railways” was not a “collection of prose sketches” but a narrative of a walking tour in Cornwall (the third edition of which has just been published). Before I wrote the drama of “The Frozen Deep”, I produced The Lighthouse (first played in private at Tavistock House, and then performed at The Olympic Theatre). So much for the correction necessary to the Memoir of me, as it now stands.

For the new issue of the work under your superintendence I have only to add, that my last published work is The Woman In White. This book has already gone through many editions in England and America, and has been translated into French and German.

What the meaning may be of the singular statement which charges me with “putting myself forward as a critic of art”, I cannot undertake to say! Where I put myself forward, and when, I have not the least idea. I criticise nothing – not even the peculiar form of literary art which my obliging biographer sets before me in his “The Men of the Time”.

I am, Sir, | Your obedient servant | Wilkie Collins  
Edward Walford

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1. Edward Walford (1823–97), classicist, biographer and editor. Walford included WC in his ‘*Photographic Portraits of Living Celebrities*, the series of five-shilling monthly numbers which ran from May 1856 to August 1859, started by Herbert Fry ... and continued by Walford from September 1856’ (Pilgrim, VIII, p. 200 n. 3). This letter refers to the entry in the Routledge biographical dictionary *Men of the Time*. A new revised edition was published in 1862 under the editorship of Walford – correcting the errors WC points out in the previous edition of 1857.

### [0412] TO RICHARD MONCKTON MILNES, 18 APRIL 1861

MS: Trinity (Houghton 6/81). Published: BGLL, I, p. 231.

12. Harley Street, W. | April 18<sup>th</sup> 1861

Dear Mr Milnes,

Many thanks for your kind note – which reached me with the Secretary’s official announcement. I need hardly say that I have received the news of my election with very great pleasure, and that I am sincerely sensible of the honour which the Committee has kindly conferred upon me.<sup>1</sup>

Very truly yours | Wilkie Collins  
Richard Monckton Milnes Esqr | M.P. &c &c

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1. Sponsored by Milnes, WC was elected to the Athenæum on 16 April 1861 under Rule II of the club, by invitation of the General Committee for ‘persons of distinguished eminence in Science, Literature or the Arts’. He remained a member all his life.

### [0413] TO CHARLES WARD, 22 APRIL 1861

MS: Morgan (MA 3151/26). Published: BGLL, I, p. 232.

12. Harley Street, W. | April 22<sup>nd</sup> 1861

My dear Ward,

On the other side I send the order on Hetzel which you kindly promised to forward to Paris.<sup>1</sup>

The Athenæum has been paid I suppose,<sup>2</sup> and the bill has been dishcounted [*sic*]?<sup>3</sup> Let me have one line to say you have received this.

Ever yours | WC

---

1. The second leaf of the folding notepaper has been torn away, indicating that the order was sent. The order on the Parisian publisher Jules Hetzel presumably relates to the appearance of the French translation of *The Woman in White*.  
2. At this time the entrance fee for the Athenæum Club was 25 gns (£26-5s) and the annual subscription 6 gns (£6-6s), which accounts for the sum of £32-11s (31 gns) paid out of WC’s Coutts account on 20 April (Coutts: WC). WC remained a member all his life.

3. On 19 April WC’s account shows £200 received from Sampson Low with a charge of £2-9-10 for immediate payment (Coutts: WC).

### [0414] TO RICHARD MONCKTON MILNES, 23 APRIL 1861

MS: Parrish (Box 4/11). Published: BGLL, I, p. 232.

12. Harley Street, W. | 23<sup>rd</sup> April 1861

Dear Mr Milnes,

Many thanks for your kind invitation. I am sorry to say I have engagements already for Thursday evening which will not allow me the chance of presenting myself in Brook Street.<sup>1</sup> Pray make my apologies to Mrs Milnes, and

Believe me | Very truly yours | Wilkie Collins

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1. The Milnes's London residence at 16 Upper Brook Street, in the West End of London, running between Grosvenor Square and Park Lane.

**[0415] TO GEORGE BENTLEY, 8 MAY 1861**

MS: BL (Add. 33964, f. 244). Facsimile: Compton-Rickett, p. 109. Published: BGLL, I, pp. 232–233.

12. Harley Street. W. | 8<sup>th</sup> May 1861

My dear Sir,

One line to jog your memory. The promised account of the *Rambles* (2<sup>nd</sup> Ed:) has not reached me yet.<sup>1</sup>

Faithfully yours | Wilkie Collins

George Bentley Esqre /

P.S. I have arranged with Messrs Low to advertise our present edition of the *Rambles* on the fly-leaf of *The Woman In White*, in the last new Edition.<sup>2</sup> It comes in as a supplement to the announcement of my collected works.

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1. Referring to the second edition published early in 1852.

2. Bentley was just publishing a new, cheaper, abbreviated edition ('our present edition') of *Rambles Beyond Railways*, sharing the profits fifty-fifty with WC – see the agreement dated 11 May 1861 (BL Add. 46617, ff. 256–7). The edition was advertised at 5s and contained only two black-and-white illustrations, though 'The Cruise of the Tomtit' was appended. *The Woman in White* was published by Sampson Low in the new uniform edition of WC's novels. The advert in question appears after p. 494.

**[0416] TO CHARLES WARD, [17] MAY 1861<sup>1</sup>**

MS: Morgan (MA 3151/78). Published: BGLL, I, p. 233.

12. Harley Street | Friday

My dear Ward,

If you have nothing to do on Tuesday next come and dine here at 6 o'Clock. The weather obliges me to keep this week open for going to Farnham<sup>2</sup>

ever yours | WC

We bound another hundred of *The Rambles* on Wednesday – and sold them all the same day. I can't get my own presentation copies yet.

---

1. Conjectural dating from the publication of *Rambles*.

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.

**[0417] TO LUDWIG LÖFFLER,<sup>1</sup> 20 MAY 1861**

MS: Manchester (m254/ 13/2, p. 19). Published: BGLL, I, pp. 233–234.

12. Harley Street | Cavendish Square | London | May 20<sup>th</sup> 1861

Sir,

Your letter has been forwarded to me by Messrs Sampson Low & Son.

I beg to inform you that the right of translating The Woman In White into German was sold by me (when the book was published last autumn) to Messrs Voigt & Günther of Leipzig, and that the translation was published shortly afterwards by my authority.<sup>2</sup>

Under these circumstances, I can only thank you for making me the proposal which your letter contains, and which it is now too late for me to profit by.

I remain, Sir, | Your obedient servant | Wilkie Collins  
Herr Ludwig Löffler

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1. Unidentified German translator.

2. *Die Frau in Weiss*, trans. Marie Scott (2 vols, Leipzig: Voigt & Günther, 1862). Thus in GV, though there may have been an earlier edition. After the title page the printed dedication reads: 'To W. Henry Wills Esqre this translation is gratefully inscribed'.

### [0418] TO HERBERT WATKINS, 20 MAY 1861

MS: Hanes. Published: BGLL, I, p. 234.

12, Harley Street. W. | May 20<sup>th</sup> 1861

Dear Mr Watkins,

If you are still in the same mind about taking a small whole-length Photograph of me, <sup>1</sup> I am now entirely at your service, any day you like to appoint, after Wednesday next.

Very truly yours, | Wilkie Collins

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1. See [0399] to Watkins of 18 February 1861. An image of the resulting portrait is found at the Lewis website.

### [0419] TO HARRIET COLLINS, 24 MAY 1861

MS: Morgan (MA 3150/59), with envelope.<sup>1</sup> Published: B&C, I, pp. 192–193. Summary: BGLL, I, p. 234.

Friday May 24<sup>th</sup> 1861

My dear Mother,

If you receive a copy of The Daily Telegraph which I have posted to day (to Basset) and if you look at the Report of The Newsvendors' Benevolent Institution, you will find that I have come out in a new character as Chairman at a Public Festival.<sup>2</sup> The report is wretchedly meagre – but it is better than nothing – and I may tell you privately and personally that I really achieved a great success – and was followed out of the room (at the end of the proceedings) by the applause of the whole company, who stood up to cheer me. I “prepared” myself for only one toast – the toast of the evening – left all the rest to the spur of the moment, and, to my own profound astonishment, found myself speaking with the smoothness and composure of an “old hand”. I said nothing about my inexperience till the end of the evening when they drank my health and thanked me – and then I told them I would confess, when I had fairly won their approval, what I had been resolved not to acknowledge until I had won it – that this was my first public appearance as Chairman of a Meeting. This brought down a prodigious burst of cheering – and Webster (of the Adelphi)<sup>3</sup> who sat at my right hand, and “supported” me in the kindest manner “booked” me as Chairman at the next public solemnity that he might be concerned with. I tell you all this because you will be glad to hear it. The practical upshot of it is, that this newly-discovered knack of mine may really help my books, by occasionally bringing me before the public, in the speechifying capacity which Englishmen are so unaccountably fond of admiring. So there is an end of that matter.

Let me know beforehand when you come to Clarence Terrace. I am slowly – very slowly – building up the scaffolding of the new book.<sup>4</sup> Egg has come back – but I have not yet seen him (having been out when he called). We had (The Dickenses, Forster, &c) a capital day on the river, in a private steamer, with Scott Russell,<sup>5</sup> on Wednesday. Charley and Katie were “indisposed”

and did not go with us – nothing very particular that I could hear of being the matter with either of them – except a cold of Katie’s. No more news. Kind regards at Basset, and congratulations on the prospect of Mrs Bullar’s return

ever afftly yours | WC

- 
1. Directed to ‘Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton’. Postmarked: ‘LONDON | 4 | MY 24 | 61’.
  2. There were in fact rather more detailed reports of the annual meeting, held on Thursday, May 23, at the Freemason’s Tavern, of the Newsvendors’ Benevolent Institution, in the *Morning Chronicle*, Saturday, 25 May 1861, p. 5, and the *Era*, Sunday, 26 May 1861, p. 5. WC was asked to take over the role of chairman due to the indisposition of CD.
  3. Benjamin Webster (1798–1882: *ODNB*), actor, proprietor, manager of the Theatre Royal Adelphi during the 1860s.
  4. *No Name*.
  5. John Scott Russell (1808–1882: *ODNB*), engineer and naval architect, who had acted as railway editor on the *Daily News* under CD (Pilgrim, VII, p. 351 n.4),

### [0420] TO E. T. SOUNDY,<sup>1</sup> 30 MAY 1861

MS: Private. Published: BGLL, I, p. 234.

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

Sir,

Pray accept my thanks for your kind letter and for the little Poem enclosed, which I have read with great pleasure, and which appears to me to possess the merit – by no means a common one – of being very well adapted for music, both in sentiment and versification. I assure you I feel very sincerely the compliment which you have paid to my book – and I need therefore hardly add that I willingly accede to your proposal to mention on the title page of “Laura’s Song” that it was suggested by the perusal of my story.

I remain, Sir, | Faithfully Yours | Wilkie Collins  
To | E.T. Soundy Esq<sup>re</sup>

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1. Little known song-writer, who created the lyrics of ‘Bright Leaves are in the Garden’ and ‘Little Cares’. A number of his titles are found on the BL Music Catalogue.

### [0421] TO CHARLES READE,<sup>1</sup> 4 JUNE 1861

MS: Noel. Published: B&C, I, pp. 193–194 (incomplete); BGLL, I, pp. 235–236. Extract: Clareson, p. 108.

12, Harley Street, W. | London | June 4<sup>th</sup> 1861

My dear Reade,

I am sincerely glad to hear that you have got some rest and change. You have the work of a writer to do in this world, as well as the work of a reformer – and you have earned (and more than earned) the right to turn your back on the annoyances, delays, and disappointments of litigation,<sup>2</sup> and to take breath again in a higher and purer atmosphere both for body and mind.

I entirely agree with you about the shipless sea at Brighton.<sup>3</sup> My usual sea-side resort of late years has been Broadstairs for the very reason that the North Foreland and the great human necessity of making “short cuts” by sea as well as by land, insure together, a perpetual procession of ships past that little seaside village, in necessarily close neighbourhood to the shore. I like Margate too – except the back settlements of the town, which, for uncompromising ghastly ugliness strike me as equal to any suburban achievements of the same kind in any part of England. But the sea-side part of the town where you are is as lively and as healthy a place to live in as one could wish to find. I shall probably be at Broadstairs this autumn – alternating hard work at a new story, with short trips to sea in the roomy old English luggers of my friends and allies the boatmen. If you could come on one of those trips, we might make a pleasant time of it. I assume – after “Love Me Little, Love Me Long” (Vol 2<sup>nd</sup>)<sup>4</sup> – that you and the sea understand each other

thoroughly, and never disagree under any circumstances however stormy!

As for my present proceedings, I am slowly putting up the scaffolding of the book which is yet to be built. My poles tumble about my ears, and my lashings come undone, and my boards won't fit – in plainer words, I have cut myself out a tough job in invention and construction of story this time, but I hope to get the better of it in a few weeks more. Not a line of the book is to be periodically published – thank God – before the end of this year or the beginning of next. Dickens finishes in August – and Bulwer is to follow him (in All The Year Round) with a new story – and I am to follow Bulwer – so there is plenty of time for me, at any rate.<sup>5</sup> Give my kindest regards to Robson,<sup>6</sup> and my best wishes for his speedy recovery. I have not seen him (to speak of) since the time of my unlucky play at The Olympic<sup>7</sup> – but I have, and always shall have, the pleasantest recollections of his kindness and sympathy, and of the Sander's as well.<sup>8</sup>

Except short trips of a day or two, I shall be in town (probably) till the end of July – If you are ever near here, between this time and that, come and “report yourself” to yours ever

truly | Wilkie Collins

Charles Reade Esqre

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1. Charles Reade (1814–84: *ODNB*), dramatist, novelist, journalist, non-resident fellow of Magdalen College, Oxford, famed for his litigiousness.

2. Reade had written to WC from Margate, 31 May 1861: ‘My complaint was relaxed uvula brought on I believe by the worry and anxiety of Reade v. this thief and Reade v. that rogue and Reade v. the other swindler’ (Clareson, p. 108).

3. Reade had written ‘that Margate was far superior to the “shipless sea” of Brighton’ (Clareson, p. 108).

4. Published in two volumes in 1859.

5. *Great Expectations* ran from 1 December 1860 to 3 August 1861. Bulwer-Lytton's *A Strange Story* commenced the following week and ended on 8 March 1862. WC's *No Name* began the following week and ended on 17 January 1863.

6. According to Clareson (p. 108), Reade had written ‘that Frank Robson was recuperating ... at Margate’. If so, WC clearly took him to mean Frederick Robson, the joint-manager of the Royal Olympic Theatre – see the notes to [0297] to his partner W. S. Emden of 24 February 1859.

7. *The Red Vial* of 1858.

8. Unidentified – presumably referring to a family of the name ‘Sanders’ or ‘Saunders’.

## [0422] TO SAMPSON LOW, 7 JUNE 1861

MS: Fales. Published: BGLL, I, p. 236.

12. Harley Street, W. | Friday June 7<sup>th</sup>

My dear Sir,

I will either send you or bring you the 1<sup>st</sup> and 2<sup>nd</sup> Volumes of “Hide and Seek” corrected for the new Edition, on Tuesday next.<sup>1</sup>

Very truly yours | Wilkie Collins

Sampson Low, Esqre

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1. With its new sub-title, ‘The Mystery of Mary Grice’, and ‘with revised text and a frontispiece by John Gilbert’ the novel was published for the first time in a single volume by Sampson Low in 1861 (Gasson, pp. 78–80).

## [0423] TO HERBERT WATKINS, 12 JUNE 1861

MS: Kansas (MS D 11:5). Published: BGLL, I, p. 237.

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

My dear Mr Watkins,

Many thanks for the portraits which you have so kindly sent to me.<sup>1</sup> All my friends who have hitherto seen them, say they are admirable likenesses – and I who have no claim to be an authority on this point, may at least add – as an impartial opinion of my own – that they are also admirable photographs.

Very truly yours | Wilkie Collins

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1. The full-length portraits mentioned in [0418] to Watkins of 20 May 1861, images of which can be found at the Lewis website.

**[0424] TO MARY LOUISA BOYLE,<sup>1</sup> 13 JUNE 1861**

MS: Harkness. Published: BGLL, I, p. 237.

**12. Harley Street, W.** | June 13<sup>th</sup> 1861

Dear Miss Boyle,

I return the photograph with my sign-manual attached, and with a very sincere sense of the interest which your friend pays me the compliment of taking in my books.

If you will do me the honour to look attentively at the portrait enclosed,<sup>2</sup> I think you will see that it represents a man who considers it to be rather his misfortune than his fault if he has not yet been able to pay his long-deferred visit to Miss Boyle – who hopes ere long to make his apologies personally – and who trusts in the meantime to that indulgence which the penitence of Man but too often receives from the clemency of Woman. In these terms my portrait speaks for me – and, as I am unworthy to speak for myself, I say no more.

Very sincerely yours | Wilkie Collins

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1. Mary Louisa Boyle (1810–90: *ODNB*), writer, friend of CD, who often acted in his private theatricals, see Pilgrim, VI, p. 169 n.

2. Accompanying the letter is a photograph of WC sitting at a writing table, with his ‘sign-manual’ – ‘Wilkie | Collins’.

**[0425] TO LADY LOUISA GOLDSMID,<sup>1</sup> 14 JUNE 1861**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 68–69; BGLL, I, pp. 238–239.

**12. Harley Street, W.** | June 14<sup>th</sup> 1861

Dear Lady Goldsmid,

There is a phrase in the Agreement – “during the legal term of Copyright” – which is new to my experience of such documents, and the effect of which, so far as I can understand it, is to oblige Miss Beaufort<sup>2</sup> to publish all editions of her book with Messrs Longman, according to the terms of the present agreement. I see nothing to prevent her from formally withholding her permission to publish a new edition – but, unless I am greatly mistaken, this exertion of the author’s authority is rendered practically useless, because the terms of the Agreement prevent Miss Beaufort from treating for any future editions of her book, with any other publishers. Every edition of the book published during Miss Beaufort’s life (and after her life, so long as the copyright term allowed by law lasts) must be published in partnership with Messrs Longman – or not published at all. That is my interpretation of the document – but it may be (and, for Miss Beaufort’s sake, I hope it is) wrong. The eye of any practical lawyer will see through the mystery of the Agreement in five minutes, and will decide whether my view is justified.

I would advise Miss Beaufort not to make more corrections on the proof-sheets of her work than are absolutely needful – as I see that her share of the profits is to be charged with the expense of making these corrections at press, when it exceeds a certain sum. This clause also is new in my experience of agreements.

All questions of advertising, of copies sent for review, &c Miss Beaufort may safely leave to the experience of Messrs Longman. Her book cannot come out with a better name attached to it than theirs – or with better trade chances than their great reputation gives. I hope her success will be so complete as to leave her no cause to regret the terms on which the book is published.<sup>3</sup> If I can be of any further use my services are willingly placed at her disposal.

I remain | Dear Lady Goldsmid

Very sincerely yours | Wilkie Collins



Miss Beaufort should always ascertain what number of copies are printed of each edition. The numbers, the price, and the form of all editions, are questions on which she is equally interested with the publishers, and in relation to which she has an equal right of decision.

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1. Lady Louisa Sophia Goldsmid (1819–1908: *ODNB*), feminist and advocate of women’s education, wife and cousin of the MP for Reading, Sir Francis Goldsmid (1808–78: *ODNB*), the first Jewish QC; on WC’s relations with the Goldsmid family, see Gasson & Baker, pp. 184–186.
  2. Emily Anne Beaufort (1826–87), travel writer, author of *Egyptian Sepulchres and Syrian Shrines*, published in two volumes by Longman in 1861. She became Viscountess Strangford following her marriage in 1862 to Percy Smythe, eighth Viscount, who had written a glowing review of her book.
  3. Her next work, *The Eastern Shores of the Adriatic*, was in fact published in 1864 by Bentley.

### [0426] TO E. M. WARD, 27 JUNE [1861]<sup>1</sup>

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 70; BGLL, I, p. 239. Summary: B&C, I, p. 195.

Thursday June 27<sup>th</sup>

My dear Ned,

I ought to have written to you before to account for and excuse my absence on Tuesday night. The plain truth is (though I keep it concealed from the doctor, in the hope of being able to do without him this time)<sup>2</sup> that my old enemy whose name is Liver has been attacking me lately. I went to bed on Tuesday night with a bad pain in my right side, when I ought to have been enjoying myself at your party – and, as pills and dieting don’t seem to do alone, I am going into the country tomorrow to try change of air. When I come back I shall report myself at Kent Villa. In the meantime pray make my excuses to Mrs Ward, and assure her that if I had been really well enough to come, I should most certainly not have failed.

With love to Alice and the children

Ever yours | Wilkie Collins

- 
1. Since there is no written or printed address, the dating must be conjectural. Within the available range, 27 June falls on a Thursday only in 1850, 1861, 1867, 1872 and 1878. Together with the hand, the references to WC’s liver and the Wards’ residence at Kent Villa, plus the phrase ‘Alice and the children’, make the 1861 by far the strongest possibility. Coleman also opts for this date.
  2. Possibly Francis (Frank) Carr Beard (1814–93), FRCS, physician to the Dickens family from 1859, who started to attend WC around this time.

### [0427] TO HARRIET COLLINS, 11 JULY 1861

MS: Morgan (MA 3150/60). Published: B&C, I, pp. 196–197. Summary: BGLL, I, p. 239.

Albion Hotel | Broadstairs | Isle of Thanet | ~~12. Harley Street, W.~~<sup>1</sup>

July 11<sup>th</sup> 1861

My dear Mother,

I came here, last Friday, and propose staying till next Thursday the 18<sup>th</sup> – when I must get back to London for a week or so to collect all my literary goods and chattels for the writing of my new book. You will be glad to hear that I tried the outline of this said story upon Dickens, that he was immensely struck by it, and that he gave such an account of it to Wills in my absence, that the said Wills’s eyes rolled in his head with astonishment when he and I next met at the Office. If I can only write up to my design, I think I can hold the public fast, with an interest quite as strong as in The Woman In White, and with a totally different story.

I should like to have told you all this instead of writing it – but after hours of bewilderment over Bradshaw, I have discovered that the trains from Ramsgate only give me two chances in the day, one too early in the morning and one too late ~~at~~ in the afternoon. I must get down from London, and see you again, if I can, in that way, after leaving this place. In the meantime, write as soon as you can and let me know how you are, and whether the farmhouse is as pleasant as

ever, and when Charley and Katie are expected in your neighbourhood, and how you get on for company. The only doubt I have, on reflection about your present place of retirement is that it may be a little too secluded and that you may feel lonely, now and then. Tell me how this is.<sup>2</sup>

The fine weather is tempting people to the seaside everyday – and Broadstairs is filling already. Things go on just as they did two years since – the flight of Time leaves no mark on this British watering-place. Here are the middle-aged ladies again, with the youthful strawhats, placidly unconscious of their own absurd appearance, and their own *[del]* disclosure of lean old legs through the fine exhibiting medium of crinoline. Here are the gentlemen looking through telescopes, the children digging perpetually in the sand, the fat-faced young English ladies reading cheap novels, the nursemaids giggling, the boatmen idling, the old women knitting, and the shopkeepers cheating – all apparently unchanged since I was here last. I have excellent rooms in the hotel, and the whole sweep of the sea confronting me, when I look up from this paper. Where I shall go for my autumn work I have not yet settled. Sometimes I think of stopping here – sometimes, of going to Scarborough – sometimes of exploring the unknown Suffolk coast, and nesting *[del]* quietly at Lowestoft. When I next write to you, or see you, I suppose I shall have settled something. For the present, my budget of news is at an end.

Let me have a *[del]* speedy answer to this – for I am really anxious to hear from you – and believe me

ever yours afftly | WC

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1. WC draws a line through the engraved address.

2. Presumably referring to Canewood Farm, near Tunbridge Wells – see [3277] to HC, 22 July 1861.

### **[3277] TO HARRIET COLLINS, 22 JULY 1861**

MS: Morgan (MA 3150), envelope only.<sup>1</sup> Published: A&C10, p. 6.

Mrs Collins | at Mrs Taylor's | Canewood Farm | near Tunbridge Wells<sup>2</sup>

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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 Johns, Tunbridge Wells.

### **[0428] TO GEORGE SMITH, 26 JULY 1861**

MS: Fales. Published: BGLL, I, p. 240, amended A&C10, p. 6.

**12. Harley Street, W. | July 26<sup>th</sup> 1861**

Dear Sir,

I have been away from town, and only returned last night, when I found your letter waiting for me.

If you can favour me with a call here at twelve o'clock tomorrow (Saturday) I shall be very glad to see you.<sup>1</sup>

Faithfully yours | Wilkie Collins

G. Smith, Esqre

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1. The result of this meeting was Smith's offer of £5,000 for serial and volume rights to a novel by WC – see [0429] to HC of 31 July 1861.

### **[0429] TO HARRIET COLLINS, 31 JULY 1861**

MS: Morgan (MA 3150/61). Published: B&C, I, pp. 197–198. Summary: BGLL, I, p. 240.

July 31<sup>st</sup> 1861

My dear Mother,

Here I am still in town, having been kept by literary business of a totally unexpected kind. Prepare yourself for an immense surprise – go out on the lawn, and take a good gasp of fresh air before you turn this page. Endeavour to consider me (if life and health last) in the light of a wealthy novelist – are you ready, after all this preparation? Then “read, mark, learn, and inwardly digest”:- First, Smith & Elder have bought me away from All The Year Round under circumstances which in Dickens’s opinion amply justify me in leaving. The said Smith & Elder offer me (in writing) for a work of fiction a little longer than The Woman In White – which /work of fiction/ is to follow the story I am now going away to write for “All The Year Round” – the sum of —

Five Thousand Pounds<sup>1</sup> | ! ! ! ! ! | Ha! ha! ha! | =

Five thousand pounds, for a /nine months or, at most, a/ year’s work – nobody but Dickens has made as much.

I am giving Low, as a mere formality, the right of bidding for this future new book, without (of course) telling him the sum I am offered. He is certain not to approach the amount which Smith & Elder propose – so the affair is (if all goes well) as good as settled.

The Story I am going to write for All The Year Round will be bid for by three other publishers – and Smith & Elder will again [~~] outbid them to get it.<sup>2</sup> The second story to follow – namely, the Five thousand pounder, – will in all probability be published as a separate serial work.<sup>3</sup> So I now stand committed (if I can manage it) to a work of fiction to be published /(after appearing in All The Year Round)/ as a book in 1862, and to a /another/ book of fiction to be published as a separate serial story, in 1863 & 4.<sup>4</sup> So that, if I live & keep my brains in good working order, I shall have got to the top of the tree, after all, before forty. Keep all this startling intelligence a profound secret from everyone but Charley – in case you see him shortly or write to him. It is very important that nobody should know it, until the agreements are signed and the whole business completed in relation to both books.~~

Have you found a house? How are you? Does the solitude of that farmhouse begin to tell [~~] on you?<sup>5</sup> Send me a line by return of post, directed [~~] here. I shall not start for Whitby till Monday next – so, if the man does’nt forget to call for this letter there will be plenty of time for you to write before I go.~~~~

Ever yours afftly | W.C

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1. WC writes this out in large bold letters.

2. WC’s next book was *No Name* serialised in *All the Year Round* from 15 March 1862–17 January 1863 and in fact published in book form by Sampson Low in December 1862.

3. That is, in independent monthly numbers.

4. *Armada*, serialised in the *Cornhill* in monthly parts from November 1864–June 1866 and published in book form in June 1866.

5. Presumably referring again to Canewood Farm, near Tunbridge Wells – see [3277] to HC, 22 July 1861.

### [0430] TO HARRIET COLLINS, 7 AUGUST 1861

MS: Morgan (MA 3150/62) and Parrish.<sup>1</sup> Extract: Robinson 1951, p. 179. Published: B&C (incomplete), I, pp. 198–99; BGLL, I, pp. 240–241, amended A&C5, p. 19.

Royal Hotel | Whitby | Augt 7<sup>th</sup> 1861

My dear Mother,

I am at last established here, in excellent rooms, and in one of the finest places in England.<sup>2</sup> Three large bow windows (on one side of the sitting-room) show me the German Ocean, the pier, the cliffs, and hundreds of fishing-boats, deep-laden with herrings. On the other side of the room, two more windows look out over the town, and the ruins of Whitby Abbey (celebrated

in “Marmion”) on the cliff above.<sup>3</sup> The approach to this place by railroad is unique in its beauty. The line follows the windings of a valley with the Yorkshire Moors rising on each side of it. Woody heath and a rocky stream (the Esk) kept me looking out of the carriage windows in increasing astonishment and admiration for the last hour and a half of the journey. Everything in and about this place is on the grandest scale – it is like journeying into another world, after the spick-and-span prettiness of the Southern watering places. You would be enchanted with Whitby – and I only wish you could come here, and enjoy it with me.

The five thousand pound negotiation is settled. I signed the agreement on Saturday morning. The first monthly part of the new book to be delivered in manuscript on the 1<sup>st</sup> of December 1862 – the fifteen remaining parts to follow regularly each month – and the five thousand pounds to be paid, as the novel is written, in monthly instalments – no bills at long dates, and no difficulties, or complications of any kind. Smith & Elder have dealt with me like princes – and they are also to have the story I am now going to begin for All The Year Round, at the highest price that may be offered by the other publishers, for its republication in book form. So here I am “let” (if I live) for the next three years. Keep all this a profound secret from everybody – for fear of false reports about me and “All The Year Round” getting into the papers – and also to keep Low in the dark about the sum offered to me – he has not said anything but I have reason to believe that he is finely exasperated at losing me.<sup>4</sup>

Upon the whole, I think I am glad to hear of your change of abode – it takes you more into “the world”, and more within reach of friends. Whatever you do, get a comfortable place where you settle – in a good high airy situation. You live so cheaply in<sup>5</sup> all other respects, that you can really and truly afford to pay for comfort in-doors and for a view of something better than brick houses out of doors. Write again soon – and tell me all your news, and if there is any prospect of your finding a permanent residence.

Ever yours affly | WC

Charley and Katie are at Gadshill I suppose? I heard from Charley last week, and will write to him in a day or two.

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1. The MS is incomplete at Morgan, the missing portion being found at Parrish.

2. Despite appearances WC was travelling in company with Caroline Graves.

3. See Scott's *Marmion*, Canto 2 (where 'The Abbess of Saint Hilda' is described).

4. In the event Low's bid for the volume rights to the novel in *All the Year Round (No Name)* was successful.

5. The remaining part of the MS is found in the Parrish Collection, the torn second leaf of a note-sheet containing the final page of what was originally a three-page letter. The fit is perfect in both physical and textual terms.

## [0431] TO GEORGE GREGSON,<sup>1</sup> 7 AUGUST 1861

MS: Yale. Published: BGLL, I, p. 242.

Royal Hotel | Whitby | Aug<sup>t</sup> 7<sup>th</sup> 1861

My dear Sir,

We reached this place yesterday evening, and having found excellent accommodation at the Hotel, we propose making some stay here.

So far, Whitby more than answers my expectations. The situation of the place is magnificent – far finer, in my opinion, than Scarborough – and the approach to it by the railway (which is all I have seen yet) is most beautiful.

I enclose some postage-stamps, if you will kindly use them in forwarding any letters, or proof-sheets, which may be sent to me. The proofs will arrive in pamphlet form – and will merely require the correction of the address and a new stamp to reach me by book post.<sup>2</sup>

With kind regards from Mrs Collin's<sup>3</sup>

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

George Gregson Esqre

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1. George Gregson, from Liverpool, unmarried and aged 41 at the time of the 1861 Census. A dental surgeon, he was

WC's landlord at 12 Harley Street from March 1860 to December 1864, and also looked after his teeth – see to him of [0843] of 6 July 1868.

2. Referring to proofs of the first single-volume reprint of *Hide and Seek* – see [0438] to Sampson Low of 2 September 1861.

3. Thus for Caroline Graves, with whom Wilkie lived as husband and wife at 12 Harley Street. She was described as his spouse in the Census return of April 1861. She accompanied him to Whitby.

### **[0432] TO ANNABEL MILNES,<sup>1</sup> 19 AUGUST 1861**

MS: Trinity (Houghton 6/82). Published: BGLL, I, pp. 242–243.

Royal Hotel | Whitby | Augt 19<sup>th</sup> 1861

Dear Mrs Milnes,

When your kind letter reached me today, I was about to write to Fryston – and to write in great disappointment, for I am afraid I shall not have the pleasure of paying you my anticipated visit. Letters reached me by yesterday's post which will oblige me to go back to London earlier than I expected,<sup>2</sup> and my engagements at this place during my short remaining stay, allow me no chance of leaving it before my return to town. I am very, very sorry to miss the pleasant days which you so kindly offer me – but I have no other choice than to ask you and Mr Milnes to accept my excuses in this letter, until I have some future opportunity of renewing them in person.

Believe me | Very truly yours | Wilkie Collins

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1. See WC's reply [0401] of 5 March 1861 to an earlier social invitation from the wife of Richard Monckton Milnes.

2. [0434] to HC of 22 August suggests that this may have been a polite fiction.

### **[0433] TO RICHARD BENTLEY, 20 AUGUST 1861**

MS: UCLA (Bentley Archives). Published: BGLL, I, p. 243.

Royal Hotel | Whitby | Augt 20<sup>th</sup> 1861

My dear Sir,

Will you kindly direct one copy of the last edition of "Rambles" to be given to the Bearer.<sup>1</sup> I wish to make a present of it to a friend who is going to Cornwall,<sup>2</sup> and I am not within reach of my little store of presentation copies at home.

Faithfully yours | Wilkie Collins

Richard Bentley Esqre

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1. The new cheaper, abbreviated edition published in May – see [0415] to George Bentley of 8 May 1861.

2. The friend in question has not been identified.

### **[0434] TO HARRIET COLLINS, 22 AUGUST 1861**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, pp. 199–200. Published: BGLL, I, pp. 243–44.

Royal Hotel | Whitby | Augt 22<sup>nd</sup> 1861

~~12. Harley Street, W.~~<sup>2</sup>

My dear Mother,

Two lines, before you leave Tunbridge Wells, to thank you for your letter. I assume that the project (of which I heard from Charley) of your taking a house in a kind of partnership with your present landlord is abandoned? Upon the whole I think this is as well – because it leaves you freer of responsibility. When you return in October I shall be able to see for myself how you are lodged.

I have just done the first weekly part of my new story. Names of the two heroines – Norah and Magdalen. Will that do for the women? It was no joke getting back, after my hand had been

out so long, to writing fiction. I made several false starts – but have at last fairly bowled off, to my own sufficient satisfaction.<sup>3</sup> (N.B. Don't mention the said heroines' names to anybody).

I propose at the moment getting back the first week in September. Though the hotel is comfortable, the people all attention, and my rooms magnificent – the house is noisy, and working against noise is the hardest work of all. I shall get on best next month at Harley Street – and shall (perhaps) go sailing a day or two with Pigott at the end of September. You may imagine how the children interrupt me here when I tell you that among the British matrons established in the Hotel is a Rabbit with fourteen young ones. She doesn't look at all ashamed of herself – nor her husband either.

As for the place itself – the walks and drives – the more I see the more I admire.

I heard from Charley the other day – all well.

Mind you travel first class, and take care of yourself – I shall expect to hear of your safe arrival at Maidenhead, and some news of the Langtons<sup>4</sup> – whose good prospects I rejoice in.

It is (for the first time since my visit) pouring with rain which has lasted all day – I have had eight hours good work – the waiter is coming in with dinner. So good bye.

Ever affly yours | WC

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1. Directed to 'Mrs Collins | 1. Rutland Cottages, | York Road | Tunbridge Wells', postmarked in Whitby the following day.

2. WC erases the embossed Harley Street address, centred, with a single line.

3. Referring to *No Name*.

4. See [0440] to HC, 6 September 1861.

### [0435] TO CHARLES WARD, 22 AUGUST 1861

MS: Morgan (MA 3151/27). Published: B&C, I, pp. 200–1. Summary: BGLL, I, p. 244.

Royal Hotel | Whitby | Augt 22<sup>nd</sup> 1861

**12. Harley Street, W.<sup>1</sup>**

You will see why this is “Private” on the next page.

My dear Ward,

Am I right in supposing that you are back at the Strand? I think so – and write accordingly. Years seem to have elapsed since I last saw or heard of you.

We came back from Broadstairs on the 18<sup>th</sup> of July – stopped in town till the 5<sup>th</sup> of Augt – then came here. This is one of the most magnificent places in England. We see the ruins of a [*del*] twelfth-century Abbey out of our sitting-room windows – a picturesque lively fishing town – a superb sea – lovely inland walks and drives in endless variety – such is Whitby.

This Hotel is terribly noisy – but otherwise excellent. We are lodged in the most magnificent of all the private-rooms, and enjoy the services of an excellent man cook. I have started my new story, and am just at the end of the first weekly number.

Talking of stories, I have news that will astonish you. After this book is done, I leave (with Dickens's full approval) “All The Year Round”. Smith & Elder have signed agreements to give me Five Thousand Pounds, for the copyright of a new work,<sup>2</sup> to follow the story I am now beginning and to be published either as a separate serial, or in the Cornhill Magazine, as they please. No /living/ novelist (except Dickens) has had such an offer as this for one book. If I only live to earn the money, I have a chance at last of putting something by against a rainy day, or a turn in the public caprice, or any other literary misfortune. Smith & Elder are also (as is only fair) to have the refusal of the republication of my [*del*] story now on the anvil at the highest terms offered for it by any other publisher. Keep all these changes and future projects a profound secret from everybody. Otherwise, misrepresentation of my withdrawal from All The Year Round might get about – and Low is so exasperated at losing me, that I want also to keep him in the dark about my new publishers' names and the price – of both which facts he is now ignorant.

We shall (please God) return probably the first week in September – to get me on with

my work which I can pursue more quietly at home than here. Perhaps, we may be back earlier. In the mean time, write /here/ and tell me all your news. Also, please look at my account and tell me 1<sup>st</sup> what my present balance is? 2<sup>ndly</sup> whether [*del*] my Life Insurance Premium was paid to The National Provident in July last?<sup>3</sup>

How are Jane and the children? My mother is going to visit the Langtons & the Combes & afterwards to see Mrs Dyke – to return to Tunbridge Wells and settle in the best unfurnished apartments she can find. Charley & Katie are at Gadshill. Caroline sends you her kind regards – she is getting great benefit from this fine air – and so ends my budget.

Ever yours | WC

---

1. WC erases the embossed Harley Street address, centred, with a single line.
2. The story he was beginning was *No Name* and the next novel for which Smith offered £5000 would be *Armada* which was serialised in *Cornhill*.
3. WC took out a life insurance policy for £400 in July 1861. The premium of £5-9s-10d was paid on 1 July 1861 and continued each year until his death (Coutts: WC).

### [0436] TO UNIDENTIFIED RECIPIENT, 24 AUGUST 1861

MS: Unknown. On sale: Maggs Bros Ltd, Catalogue 1292 (2000), no. 34. Published: BGLL, I, p. 244.

Whitby | August 24<sup>th</sup> 1861

Dear sir,

I have been staying at this place for a short time and your note has just followed me. I have great pleasure in acknowledging the receipt of it, and in so complying with the request which you are good enough to make for my Autograph.

Faithfully yours | Wilkie Collins

### [0437] TO CHARLES WARD, 26 AUGUST 1861

MS: Morgan (MA 3151/28), damaged. Published: BGLL, I, p. 245.

Royal Hotel, Whitby | Monday, Augt 26<sup>th</sup> 1861

My dear Ward,

Many thanks for your letter. Since I wrote, my plans are changed. 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 which is of the last importance to me. Instead of remaining away next month I shall work quietly through the [*excised text*]<sup>1</sup>

... me to look at certain localities which I may want for my story. You will receive this letter, tomorrow (Tuesday) morning. Will you get three £5 notes for the enclosed cheque, and send them to me by return of post in a registered letter, so that I may receive them on Wednesday morning.<sup>2</sup> My address (on Wednesday morning only) will be,

The George Hotel | York.<sup>3</sup>

[*valediction and signature excised*]

If any accident should prevent your sending the money by Tuesday's post keep it back – and I must telegraph to you, if necessary – for I don't know what my address will be after Wednesday morning next.

- 
1. The foot of the page has been cut away in a neat rectangle, presumably for the signature on the verso. Perhaps five or six lines of text have been lost.
  2. £15 was debited to WC's bank account as 'Travelling Exps' (Coutts: WC).
  3. See [0440] to HC of 6 September for an account of his journey back to London from Whitby.

**[0438] TO SAMPSON LOW, 2 SEPTEMBER 1861**

MS: Wolff Collection (1357b). Published: Wolff, pp. 260–261 ; BGLL, I, pp. 245–246..

September 2<sup>nd</sup> 1861

Dear Sir,

I have had no earlier opportunity of returning the proofs, which I now send back corrected for press to the end – except the last two pages which have been written expressly for this edition, and of which I wish to see a Revise.

I also send the Title-page, dedication, new Preface, and note for the end of the book.<sup>1</sup> If you will send the proof of these, and the Revise of pages 353 & 354, to Harley Street you shall have them back by return of post.

Faithfully yours | Wilkie Collins

Sampson Low Esqre /

P.S. I enclose two suggestions for the lettering to the Illustration – leaving the choice between them to your discretion.<sup>2</sup>

“Hide and Seek”

Lettering for the Illustration

=

“..... holding the light above her, she advanced slowly from the studio doorway, with her eyes bent on the ground, searching anxiously for the missing bodkincase.

“Mat’s resolution was taken the moment he caught sight of her.” | See Page 279.

or, if this lettering is considered too long, a mere reference to the page may be substituted, thus:

—

See Page 279.

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1. Referring to *Hide and Seek* in the revised single-volume edition published by Sampson Low in 1861. The manuscript material listed here is not found with the letter at Texas. On the MS in two different hands are the following notes: ‘Wilkie Collins | Hide and Seek 6pp | £6/10/-’ and ‘11 Sheets and half | 12-title | dedication | preface | contents | 2pp end | 2pp end | 5 Rms paper’.

2. The suggestions that follow are found on a separate sheet laid in to the folding notepaper, with a horizontal line between the two alternatives. Wolff comments: ‘As it turned out, the caption adopted for the illustration (steel-engraved frontispiece by John Gilbert) was neither of the above, but “Keeping well behind her, he blew out her candle just as she was raising it over her head and looking intensely at the floor in front of her.” See Page 279. This is two sentences further on than Collins’ original suggestion.’

**[0439] TO CHARLES WARD, [4 SEPTEMBER 1861]<sup>1</sup>**

MS: Morgan (MA 3151/80). Published: BGLL, I, pp. 246–247.

Wednesday

My dear Ward,

We came back on Monday evening. You are going to dine with Egg on Sunday next – and so am I. Come here in the afternoon and pick me up, if you can.

Ever yours | WC

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1. Given the Monday return and the dining engagement with Egg this seems the most likely date – see [0440] to HC of 6 September 1861.

**[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> Published: A&C4, p. 4.



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.

### [0440] TO HARRIET COLLINS, 6 SEPTEMBER 1861

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, pp. 201–202. Published: BGLL, I, p. 247.

12. Harley Street, W. | September 5<sup>th</sup> 1861

My dear Mother,

I meant to have written to you days ago. After leaving Whitby I went to York, Huntingdon, Cambridge, Ipswich, & Aldborough before coming back (studying localities for my new story),<sup>2</sup> and did not get here till the 2<sup>nd</sup> of this month. I feel the change to town, all things considered, very little – and the advantage of the quiet of my own room to my work, after the distracting noisiness of English watering-places, is not to be told in words. I am nearly at the end of the second weekly part – the story, this time, being particularly hard to squeeze into the periodical instalments. It will get easier I think as I go on – and I have plenty of time before me. If I can get two more numbers done before the end of the month, I hope to go sailing for a few days with Pigott – and I must pay Sir F. Goldsmid a visit in Kent – so I am not doomed to town for the rest of the autumn. When I am once immersed in my work, I don't care where it is as long as I am quiet. I will never try it in an hotel again. On board a yacht, or in a detached house down a by-road, will be my next scenes of composition.

I saw Mrs Dickinson's death<sup>3</sup> – Domestic troubles, solitude, opium and mercury, all successfully defied till 75 is not a constitutional achievement that everybody can compass. I suppose your mind was running on Cavendish Square when you directed your letter to me. I enclose the envelope for your perusal. It is lucky that I am pretty well known, or I should not have got your letter.

Write again soon. I was sorry to hear you don't keep well. Perhaps the Oxford air will do better. My kind regards to the Langtons

Ever yours affly | WC

I hear from Dickens that Charley & Katie are flourishing at Gadshill – and mean to stay through the month. I suppose Mrs Vickress will come back at once.<sup>4</sup> Pigott desired his love. Hunt is staying at Monckton Milnes's, – one of the places I have been asked to, and obliged to give up. I hear nothing of the E. M. Wards. I am going to dine with Egg on Sunday – he is still poorly

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1. Signed, dated, and directed to 'Mrs Collins | care of Mrs Langton | Maidenhead', postmarked the following day.

2. WC set the seaside scenes of *No Name* at Aldborough.

3. Mother of Frances Dickinson, who may have died abroad.

4. Unidentified, but possibly a relative or companion of Mrs Dickinson.

### [0441] TO CHARLES WARD, 11 SEPTEMBER 1861

MS: Morgan (MA 3151/29). Published: B&C, I, p. 202. Summary: BGLL, I, p. 247.

September 11<sup>th</sup> 1861

My dear Ward,

I am too hard at work to get to you in time, this week.

Will Coutts's old books, or old anythings, help you to solve this problem for me?

What day of the week was the 4<sup>th</sup> of March 1846?

I want the information for my story.<sup>1</sup> If the 4<sup>th</sup> March 1846 was a Saturday or a Sunday, it won't do for my purpose. Of course it will turn out to be one or the other! But [*del*] we may as well be certain.<sup>2</sup>

What days next week (I don't dine at home tomorrow or Friday) will suit you to come and take pot-luck? Our new cook comes on Monday.

Ever yours | WC

---

1. *No Name*.

2. In fact it was a Wednesday. Thus the opening words of *No Name* read: 'The hands on the hall-clock pointed to half-past six in the morning. The house was a country residence in West Somersetshire, called Combe-Raven. The day was the fourth of March, and the year was eighteen hundred and forty-six.'

**[0442] TO CHARLES WARD, 13 SEPTEMBER 1861<sup>1</sup>**

MS: Morgan (MA 3151/30). Published: BGLL, I, p. 248.

12. Harley Street, W. | Friday 13<sup>th</sup> September

My dear Ward,

Many thanks for your letter. It has relieved me of an uncertainty. What do you say to this day week, Friday the 20<sup>th</sup> at 6? Caroline distrusts the new cook, until she has had a day or two's experience. If I don't hear from you again I will assume that Friday ~~next~~ the 20<sup>th</sup> will do.

Ever yours WC

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1. Dating from the address and calendar.

**[0443] TO MISS M. L. WRIGLEY,<sup>1</sup> 18 SEPTEMBER 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 248.

September 18<sup>th</sup> 1861

Madam,

Pray accept – as part of my autograph – my apologies for this late acknowledgment of your kind letter. Absence from home has allowed me no earlier opportunity of writing these lines, and of assuring you that I am sincerely gratified to hear that “The Woman in White” has interested and pleased you, after more than one reading.

Faithfully yours | Wilkie Collins

To | Miss M.L. Wrigley

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1. Unidentified.

**[0444] TO [GEORGINA] STEEPLE,<sup>1</sup> 9 OCTOBER 1861**

MS: Wolff Collection. Published: BGLL, I, pp. 248–249.

12. Harley Street, W. | 9<sup>th</sup> October 1861

My dear Miss Steeple,

I have just time before the post goes out, to enclose you a photographic likeness, which is considered the best that has been taken of me. The best of the larger portraits are all bound up with the cheap edition of “The Woman In White.” I hope this likeness will not be too small for a place in your collection.<sup>2</sup>

In great haste | Believe me | Very truly yours | Wilkie Collins

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1. Presumably Miss Georgina Steeple of Birmingham – see the envelope to her, postmarked 12 May 1860.
2. Perhaps one of the full-length photographs taken recently by Herbert Watkins – see the images and comments at the Lewis website.

**[0445] TO E. B. NEILL,<sup>1</sup> 10 OCTOBER 1861**

MS: Parrish (Box 4/11). Typed transcript: Texas. Published: Coleman, pp. 73–74 (dated 12 October 1861); BGLL, I, pp. 249–250.

**12. Harley Street, W.** | October 10<sup>th</sup> 1861

Sir,

I beg to acknowledge the receipt of your letter of this day's date.

There is one point, in connection with my forthcoming story, on which you have been mis-informed. It is to make its appearance, periodically, in "All The Year Round", not in "Once a Week".

Pray present my thanks to Mr Squier for the proposal which you have been good enough to forward to me in his name.<sup>2</sup> I cannot accept the responsibility of proposing terms, under the circumstances. But if Mr Squier should see no objection to making me an offer, on his side – stating a proposed amount of remuneration, and the form in which it would be paid – any communication from him shall receive my best attention, and shall be answered definitely, one way or the other.

I may add for Mr Squier's information that the first weekly number of the story will appear in March next, and that the numbers will be continued for nine months so far as I can now calculate. The story will thus be the same length as "The Woman in White". I can send the sheets a month in advance, if required for purposes of illustration – and, in the event of the book being republished here ~~before~~ some short time before its completion in "All The Year Round", the advance would be hastened accordingly, so as to not place the American journal, or the American publishers at a disadvantage.

I have the honour to remain | Sir

Your obedient servant | Wilkie Collins

To | E. B. Neill Esq

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1. Unidentified, but presumably a London agent acting for Frank Leslie.

2. Ephraim Squier (1821–88: *DAB*), then chief editor with the New York publishing firm of Frank Leslie. The American serial version of *No Name* in fact ran in *Harper's Weekly* rather than in one of Leslie's journals.

**[0446] TO SAMPSON LOW & CO., 10 OCTOBER 1861**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 72; BGLL, I, p. 250.

**12. Harley Street, W.** | October 10<sup>th</sup> 1861

Dear Sirs,

I send you by book-post the first of the three volumes of "The Queen of Hearts", corrected for the printer.<sup>1</sup> Be so good as to let me see proofs, before the new edition goes to press.

As the right of publishing "The Queen of Hearts", in three volume form, belongs to Messrs Hurst & Blackett for three years, dating from the autumn of 1859, it will perhaps be desirable, as a matter of courtesy, to ascertain that they have no objections to the publication of the present edition, before their term expires. This I leave to your discretion, after informing you of the necessary circumstances.

Faithfully yours | Wilkie Collins

Messrs Sampson Low, Son & Co

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1. The first English single-volume edition of *The Queen of Hearts* with a frontispiece by John Gilbert, which eventually appeared in 1862 as part of Sampson Low's Cheap and Uniform Edition. The three-volume edition from Hurst & Blackett had appeared in October 1859.

**[0447] TO ANNE BENSON PROCTER, 21 OCTOBER 1861**

MS: Cambridge (Add. 7633 5/55). Published: BGLL, I, pp. 250–252.

12. Harley Street, W. | October 21<sup>st</sup> 1861

My dear Mrs Procter,

Anything like the audacity of Murray's proposal I never heard before. There is only one thing for Mr Kinglake to do, in justice to himself and in justice to literature.<sup>1</sup> He should at once place Murray between the two alternatives of losing the book, or (as you suggest) buying an edition. Murray the elder thoroughly understood that a publisher's business is bold speculation. Murray the younger never had an idea of the kind in his head, and never will.<sup>2</sup> I would therefore give him the utmost he has a right to expect – the chance (if he pleases) of trying a comparatively small edition to begin with. I should propose 1500 copies. What sum of money will he give for the right of publishing that number – with the privilege if Mr Kinglake agrees and if he agrees, of publishing future editions of the same number of copies on the same terms, or of a greater number of copies on terms increased in proportion – the agreement, of course, to contain no assignment of copyright, but to be merely an agreement for the publication of one edition, and of others to follow it at the option of both parties.

If he declines this proposal, I would recommend Mr Kinglake to open negotiations with Smith & Elder. They are enterprising and liberal – they occupy a very eminent position in the publishing world – and they have means of doing justice to a book, equal if not superior to any means at Murray's disposal.

If on the other hand, Murray consents, will you let me know – if Mr Kinglake approves of it – what he offers, and I shall be able to tell you in return, and in the strictest confidence, whether it is the sum which ought to be given under the circumstances. I have no means of calculation at present by me, or I would mention what the amount ought to be in this letter. However, the important point at present is to make one bargain with him and one only – the bargain for the sale of an edition.

I see the book is already printed – but this, if it is offered to any other publisher, might easily be made a matter of arrangement. Mr Kinglake's name will be quite sufficient introduction to Smith & Elder – but if he wishes for any more formal presentation my services are at his disposal, should any such services be required

I hope to call in Weymouth Street before the week is out.<sup>3</sup> Next week, I have some idea (if I can get the time) of proposing to Lady Goldsmid to pay my promised visit – the chance may be taken from me by the printers if I delay it much longer.<sup>4</sup>

Believe me most truly yours | Wilkie Collins

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1. The precise publishing arrangements proposed by Murray remain unclear, but perhaps involved a financial contribution from the author or the outright sale of his copyright for a paltry sum. The work in question here is presumably Kinglake's *The Invasion of the Crimea*, his only work after *Eothen*. In the event it was published by William Blackwood & Sons, the first two volumes (of an eventual eight) coming out in 1863. A later edition was found in WC's library at his death (Baker 2002, p. 124). WC's letter was apparently forwarded to Kinglake himself. On the verso of the fifth and final page of WC's letter (which occupies a four-page folded notesheet, plus a further torn half of a second notesheet) is found the following note from Anne Procter to Kinglake, which must date from Tuesday, October 22, 1861:

My dear M<sup>r</sup> Kinglake

Wilkie is as [testy] as you are – almost. That word is put, because I don't as the children say like to even any one with you – Bryan is equally indignant –

Any Eve.<sup>s</sup> you like – but tonight – we have no visitors but you – and I should like best that you came when you

felt inclined.

[E yo.] | A.B. Procter | Tuesday

2. Referring to John Murray II (1778–1843) and John Murray III (1808–92).
3. The Procters had moved from 13 Upper Harley Street to 32 Weymouth Street in early 1854.
4. Lady Louisa Sophia Goldsmid – see [0425] to her of 14 June 1861.

**[0448] TO R. J. LANE, 15 NOVEMBER 1861**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 252.

**12. Harley Street, W.** | November 15<sup>th</sup> 1861

Dear Mr Lane,

Various interruptions keep me away from the portrait this week. But next week I am glad to say my time will be more at my own disposal. Either Tuesday or Wednesday next, between two and three o’Clock, I hope to pay my visit to your Studio.<sup>1</sup>

Don’t trouble to answer this, if Tuesday or Wednesday, at the hour I have mentioned will find you disengaged. I will interpret Silence as meaning – Yes.

Very truly yours | Wilkie Collins

R.J. Lane Esqre A.E.

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1. Though Lane was known as a line engraver and lithographer (see [0230] to him of 9 February 1856), he seems at this time to have been working with the photographers John and Charles Watkins of 34 Parliament Street. See [0454] to John Watkins of 28 January 1862.

**[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). Published: A&C6, p. 6.

**12. Harley Street, W.<sup>2</sup>** | November 26<sup>th</sup> 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

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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, the recipient has not been securely identified.  
2. Embossed but not inked in Gothic type.

**[0449] TO J. B. BROWN,<sup>1</sup> 12 DECEMBER 1861**

MS: Illinois. Published: BGLL, I, pp. 252–253.

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

Dear Sir,

I have had no earlier opportunity than this of thanking you for your kind letter.

The only pictures by my father, left in the possession of his family, were two half-length figures (life-size) which I now have at my lodgings here. These, and some drawings and sketches by him (reserved from the Sale of his remaining works, after his death)<sup>2</sup> I shall be happy to show you. During the present month, my engagements do not leave me a day at my disposal – but, if you will excuse my deferring the pleasure of seeing you until the new year, I shall be more at leisure next month, and will write again, and propose an early day.

Faithfully yours | Wilkie Collins  
To | J. B. Brown Esqre

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1. Unidentified.

2. WC was being economical with the truth as a number of WmC's paintings remained in family hands (see Baker 2002, pp. 170–175).

**[0450] TO HARRIET COLLINS, 12 DECEMBER 1861**

MS: Morgan (MA 3150/63). Published: B&C, I, pp. 202–204. Summary: BGLL, I, p. 253.

**12. Harley Street, W.**<sup>1</sup> | Decr 12<sup>th</sup> 1861

My dear Mother,

You ought to have had a letter from me long since – but I have been to Sir F Goldsmid's, I am only a few days back, and I am up to my eyes in work. The Goldsmids gave me the kindest welcome – I found the house enormous, a park stocked with deer, & all the other luxuries and magnificences of wealthy country life, including a valet to wait on me, of twice my height and ten times my dignity. On my return home, I change the valet for the “printers devil” – my story is being set up in type, so that I may see clearly what I have done. I am slowly getting to the end of the 1<sup>st</sup> Volume – I say slowly, because I am writing with the greatest care and putting into this new book all that I have got in me to put. I think it is my best work, so far. No title fixed as yet. I have several to choose from – but I think better may be found.<sup>2</sup>

Yes: Mr Heavysides in the Christmas number (I mean “Waifs at Sea”) is my doing.<sup>3</sup> Did it amuse you. It made me laugh in writing it – which is what my own fun seldom does.

People write to me from the four quarters of the earth. I enclose one letter, the mystery of which you may be able to solve. I found it at the Garrick, waiting for me, and addressed “Mr Wilkie Collins, Author, London”. Who the deuce is my fair correspondent?<sup>4</sup>

“Terrible Company” in the Christmas number is by Miss Edwardes [*sic*], Charley's story about the Shadows you know. Dickens's introduction you will recognise. The long American Story is by a new hand – a young man. “Miss Kimmeens” – Dickens – and the conclusion, Dickens.<sup>5</sup> Now you are informed.

The French translation of The Woman in White is published in two handsomely printed volumes<sup>6</sup> – and The French critics are very civil – so are letters from French readers. You like a title, don't you? What do think [*sic*] of a French Duke, writing to me in raptures? Ha! ha! ha!

I think my country visit did me good. At any rate I am less ailing than usual – and in better spirits than usual. I have been directed by Beard to some wonderful Turkish Baths, with excellent shampoos and great care in the attendance. I don't [*del*] overdo the Baths – I only take them once in ten days.

Here is enough about myself even to satisfy you. The extract beneath is from this day's Times obituary

**On Tuesday, the 10th inst., at 7, York-terrace, Regent's-park, William Dodsworth, in the 64th year of his age. R.I.P.**<sup>7</sup>

Is this our poor old pompous Doddy? I suppose so. Twenty years ago would you ever have thought of seeing R.I.P. after his name?

If you like your present life at Southsea, I can say nothing against it. But it sounds to me, lonely – and I would rather hear of you at Miss Otters. When does she come back? You don't say. Write as soon as you know, and tell me.

The printer is after me again – I must shut up my letter, and correct his proofs.

Yours ever afftly | WC

Charley & Katie both well – I saw them a day or two since. Walker called today. He and all his house have been ill – but have turned the corner. Mrs Stringfield has been dangerously ill – and is still in a very delicate state.<sup>8</sup>

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1. WC uses Gothic printed paper, with the address ranged right.
2. In the event, *No Name*.
3. Mr Heavysides appeared in WC's 'Picking Up Waifs at Sea', Chapter IV of *Tom Tiddler's Ground*, the extra Christmas number of *All the Year Round* for 1861.
4. The enclosed letter is not found at Morgan.
5. CD's contribution to *Tom Tiddler's Ground* was in three chapters: 'Picking Up Soot and Cinders,' (Chapter I); 'Picking up Miss Kimmeens' (Chapter VI); and 'Picking Up the Tinker' (Chapter VII). CAC's was 'Picking Up Evening Shadows' (Chapter II); that of Amelia Ann Blanford Edwards, 'Picking Up Terrible Company' (Chapter III); and that of John Harwood (the 'new hand'), 'Picking Up a Pocket-Book' (Chapter V).
6. *La femme en blanc* (2 vols; Paris: Collection Hetzel/E. Dentu, 1862), trans. E. D. Forgues
7. Printed extract from the 'Deaths' column of the *Times* (12 December 1861, p. 1a) affixed to the letter. Dodsworth was the 'spellbinding Tractarian' whose congregation HC and WmC had been members of from the early 1830s (Peters, p. 38). Dodsworth himself had joined the Roman Catholic Church from the beginning of 1851.
8. WC had acted as a witness on 4 November 1858 when Stringfield married his second wife Mary Ann Maria Teresa Garment at St Luke's, Chelsea. The nature of her illness here remains unidentified. The marriage later ran aground – see [0837] to Edward Benham, 2 June 1868.

### [0451] TO CHARLES WARD, 13 DECEMBER 1861

MS: Morgan (MA 3151/31). Published: BGLL, I, p. 253.

12. Harley Street, W. | Decr 13<sup>th</sup> 1861

My dear Ward,

Here are two enclosures. 1<sup>st</sup> A cheque for £51.13.6 – which please pay into my account (being all the division which Sir E. B. L. leaves me this time!)<sup>1</sup> – and secondly a German letter, which I shall be much obliged if you will get turned into English, as I have not the least idea at present what the gentleman wants.<sup>2</sup> I am too hard at work (as you will imagine from my not appearing on Sunday) to write more.

Ever yours | WC

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1. The eighth share of the profits of *All The Year Round* paid by CD to WC every half year. This payment, recorded in WC's account on 13 December, for the six months to 31 October was lower than previous payments as Sir Edward Bulwer-Lytton's *A Strange Story*, serialized from 10 August 1861 to 8 March 1862, was less popular and sales fell. See Paul Lewis, *What Wilkie Earned from 'All The Year Round'*, Wilkie Collins Society, August 2015.

2. Unidentified.

### [0659] TO UNIDENTIFIED RECIPIENT, [DECEMBER 1861]<sup>1</sup>

MS: Wolff Collection. Published: BGLL, II, p. 23 (dated 1861–65), amended A&C3, p. 63.

... in the quiet easy naturally humourous [*sic*] line. Talking of Yankees – I have never believed in the peaceable telegrams from those ruffians across the Atlantic – and I find, in today's Times, that the signs of the future are darkening. Sooner or later, war is certain with them – and if the war comes in their present [*one or more words excised*] – the war [*remainder of the leaf excised*]

... of the sufferers by the present state of American frenzy.

I have many more things to say – but I can't think of them at a moment's notice – and I hav'nt time to write them if I could. God bless you, and goodbye for the present

Ever yours afftly | WC

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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.

**[3151] TO A. W. BOSTWICK,<sup>1</sup> [1861]<sup>2</sup>**

MS: Lewis Collection. Published: Lewis website; A&C6, p. 6.

Believe me, Dear Sir, | Faithfully yours | Wilkie Collins  
A. W. Bostwick Esq<sup>3</sup>

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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 United States (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.

**[2983] TO CHARLES DICKENS, [7–8] JANUARY 1862**

MS: Unknown.<sup>1</sup> Cited: CD to W. C. Macready, 9 January 1862 (Morgan). Published: Pilgrim, X, pp. 10–11;<sup>2</sup> BGLL, IV Addenda, pp. 401–402.

Fechter by the bye. I have seen him in an utter and unspeakable failure.<sup>3</sup> Badly dressed even. Wrong throughout, in conception and execution. If he gave me any idea at all, he gave me the idea of a Sepoy. The play is beautifully got up; but Mr. Ryder trying to be intelligent, and relapsing into boisterous stupidity at every available opportunity – Miss Leclercq<sup>4</sup> pawing Fechter – Mr. Somebody or other acting Roderigo so that the fourth Act ended amidst the hearty laughter of the pit – Mr. Somebody else imitating Anderson (!),<sup>5</sup> in Cassio – everybody concerned doing everything with the promise of extra-ordinary intelligence, and the performance of downright stupidity – so disgusted me, that I have registered a vow to see no more of that much-injured man, Shakespeare, on the stage

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1. Almost certainly destroyed by CD.
2. Writing from ‘Cash’s Hotel, Torquay, | Thursday Ninth January 1862’, CD introduces the extract as follows: ‘You were asking me the other day about Fechter’s Othello. This morning I have a letter from Wilkie, from which I extract a passage about it that I think will amuse you.’ This provides our conjectural dating.
3. Referring to *Othello* at the Royal Princess’s Theatre from 23 October 1861, adapted by the Anglo-French actor Charles Albert Fechter (1824–79: *ODNB*), who played the part of the Moor. The other principals were John Ryder as Iago and Carlotta Leclercq as Desdemona. The parts of Roderigo and Cassio were played by J. G. Shore and G. Jordan respectively. See the review in the *Times*, 24 October 1861, p. 9e, which was in general highly respectful of Fechter’s attempt to take on the role of ‘a thorough revolutionist of the drama’. The 1862 letter seems to be WC’s first extant reference to Fechter, with whom he later worked closely on *No Thoroughfare* (December 1867) and *Black and White* (March 1869), both at the Adelphi. WC again commented damningly on Fechter’s *Othello* in [2001] to James R. Osgood of 18 January 1882.
4. Thus for ‘Leclercq’. The misspelling was probably CD’s (Pilgrim X, p. 11 n. 3).
5. James Robertson Anderson (1811–95: *ODNB*), actor in Macready’s company at Covent Garden from 1837; see Pilgrim, I, p. 475.

**[0452] TO [JAMES BIRTLES],<sup>1</sup> 8 JANUARY 1862**

MS: Wolff Collection (1371c). Published: Wolff, p. 268 (with recipient as ‘the printer’); BGLL, I, pp. 253–254.

**12. Harley Street, W. | January 8<sup>th</sup> 1862**

My dear Sir,

I leave the two next Weekly Portions (7 & 8) so that not even a few hours may be lost in proceeding straight from the setting up of one number to the setting up of another. Three more weekly portions (besides the two left today) will complete the copy waiting to be set up. If you can manage to get the five Mss numbers into type in the next fortnight, it will be a great assistance to me – and I can safely promise to hurry you no more afterwards for you then have got as far in the book as I have got!<sup>2</sup>

Faithfully yours | Wilkie Collins



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1. James Birtles seems to have been the man in charge at Charles Whiting, of Beaufort House on The Strand, printers of *All the Year Round* (for Chapman & Hall) – see [0482], [0791] to him of [18] July 1862, 10 December 1867, etc. In a letter to W. H. Wills of 29 January 1865, CD writes ‘Birtles is too cavalier in his posting of the proofs’, the reference accompanied by the editorial gloss ‘James Birtles, on staff of Charles Whiting, printer of AYR’ (Pilgrim, XI, p. 12).  
2. *No Name*, which ran in *All the Year Round* from 15 March 1862 to 17 January 1863.

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

MS: UCLA (Wills Papers 720/1). Extract: Blain, p. 25.<sup>1</sup> Published: A&C4, pp. 4–5.

12. Harley Street, W. | Jan 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. 20–21) 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 [0455] to HC, 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. 492–496. 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. 26–27) 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. Parrott confirms that ‘The Cost of Coal’ was indeed by CAC. The next piece CAC was to publish in *All The Year Round* was ‘The Best House of Correction’ two weeks later (1 March 1862, VI, pp. 537–540). This was indeed shorter – 6.25 columns compared with the 9.5 columns for ‘The Cost of Coal’ – so it was probably the shorter piece to which CD alludes.

**[0453] TO BERNHARD TAUCHNITZ, 28 JANUARY 1862**

MS: Unknown. Extract: Otto, p. 76, our copy text; BGLL, I, p. 254.

12, Harley Street, Cavendish Square, London, | January 28<sup>th</sup>, 1862.

I have been away from London, and have had no earlier opportunity than this of thanking you for your kind letter.

You shall have my immediate attention to any proposal which you are good enough to make to me for my forthcoming work.<sup>1</sup> I am very glad to hear that *The Woman In White* has proved successful in your hands.<sup>2</sup> It has largely increased my reputation here – and I am rejoiced to think that it has helped to justify your uniform liberality of conduct and feeling towards English writers.

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1. *No Name*, recorded as published by Tauchnitz on 15 January 1863, vols 631–3.

2. Published by Tauchnitz on 6 September 1860, vols 525–6.

**[0454] TO JOHN WATKINS,<sup>1</sup> 28 JANUARY 1862**

MS: Private. Published: BGLL, I, pp. 254–255.

12. Harley Street, W. | 28<sup>th</sup> Jany 1862

Sir,

Mr Lane has, I think, informed you, that I proposed complying this month with the request which you were good enough to make to him, that I should “sit” in your studio.<sup>2</sup> If Thursday next, the 30<sup>th</sup>, at twelve o’clock will suit you – or in case Thursday is too dark, Friday at the same hour – I shall be very glad to call upon you, on either of these two days.

Faithfully yours | Wilkie Collins

Let me have one line in the course of tomorrow to say if the proposed arrangement is convenient to you. If you wish to alter the hour, any time after twelve and before three, will suit me.

John Watkins Esqr

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1. Of John and Charles Watkins, 34 Parliament Street, London, SW, photographers to Queen Victoria and the Prince of Wales.

2. See [0448] to R. J. Lane of 15 November 1861.

**[0455] TO HARRIET COLLINS, 4 FEBRUARY 1862**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, pp. 204–205. Published: BGLL, I, pp. 255–256.

12. Harley Street, W. | 4<sup>th</sup> Feby 1862

My dear Mother,

Only yesterday, I was asking Charley if he had heard from you – so your letter could not have come at a better time.

The whole first volume of my new story is printed. You shall read it, if you like, when you come to town. Dickens, Wills, the Procters, Charley, Katie and Pigott have read it. The opinion is unanimous. Dickens perfectly certain it will make a great hit. Wills sat up till past 1 in the morning, and couldn’t sleep after it. The Procters (though The Woman In White was dedicated to them) like this book better. So do Charley and Katie. Pigott is reading it at this moment in my room and says the “female interest” is the strongest he ever met with. All these individual opinions represent thousands among the public. To have got over the strong prejudice of the Procters in favour of *The Woman in White* (because it was dedicated to them) is a very valuable proof that the book is (what I have tried to make it) the better book of the two. Dickens says in the strongest terms that there is no sign of *The-Woman-in-White* success influencing this story, which is utterly unlike the other. I lay great stress on my originality this time – for the first element of success is

not to repeat the other book.

But the title – the terrible title – is not decided on yet! It must be settled tomorrow. Here are some few, out of many:–<sup>2</sup>

- 1 The Forbidden Fruit
- 2 Man And Wife
- 3 Nature's Daughter
- 4 The Beginning And The End
- 5 Behind The Veil
- 6 The Pitfalls
- 7 Our Hidden Selves
- 8 Magdalen

Which do you like? Don't let this letter out of your possession, and don't say anything about the titles. The cursed newspapers will be making premature announcements if you tell anybody anything. My five thousand pound job for Smith & Elder is known, right and left, everywhere.<sup>3</sup>

I only went to Dover for a sight of my old, old friend the sea – had two lovely days – got plenty of exercise – and am now back to begin vol 2. No other news. Let me hear when you leave Southsea. With kind remembrances to Miss Otter,

Ever affly yours | WC

- 
1. Directed to 'Mrs Collins | care of Miss Otter | Eastlands | Southsea | near Portsmouth', postmarked as dated.
  2. The problems of finding the title are explored in Blain, 'The Naming of *No Name*'. See also [2171] to James F. Rodgers, 25 June 1883. CD's suggested titles are listed in Pilgrim, X, p. 21.
  3. The payment for his next unwritten novel, which was to be *Armada*. See [0430] to HC, 7 August 1861.

#### **[0456] TO SIR JAMES EMERSON TENNENT, 6 FEBRUARY 1862**

MS: Lewis Collection. Published: BGLL, I, p. 256; Lewis website.

**12. Harley Street, W. | Feby 6<sup>th</sup> 1862**

My dear Sir Emerson,

If, after opening this letter, you look at your left arm, and find written on it in flaming letters: – “Collins is a Humbug” – I shall be grieved but not surprised. Improbable as it seems, it is really the plain truth that the adjourned dinner finds me again engaged. On Wednesday the 12<sup>th</sup>, I must be in Regents Park Terrace (with an appetite and white cravat) at seven o'clock – so there is no hope for me in the direction of Curzon Street. I can only thank you for giving me this second chance, and regret that it does not happen on one or other of the only two free evenings which my memorandum book leaves at my disposal for the next fortnight.

Believe me | Dear Sir Emerson | Very truly yours | Wilkie Collins  
Sir James Emerson Tennent

#### **[0457] TO MRS JACURE,<sup>1</sup> 13 FEBRUARY 1862**

MS: Fales. Published: BGLL, I, p. 257.

**12. Harley Street, W. | Feb 13<sup>th</sup> 1862**

My dear Madam,

Your kind note finds me, I am sorry to say, already engaged to dinner on the evening of Friday the 21<sup>st</sup>. I can only beg you to accept my excuses and my thanks, and assure you that under any other circumstances I should have gladly accepted the invitation with which you and Mr Jacure have favoured me.

I remain | My dear Madam | faithfully yours | Wilkie Collins

1. Unidentified.

**[0458] TO SAMPSON LOW, 13 FEBRUARY 1862**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 257.

**12. Harley Street, W.** | Feby 13<sup>th</sup> 1862

Dear Sir,

I left with you today four more weekly parts of my new story, making five parts altogether, delivered in duplicate.<sup>1</sup>

I have mislaid the note which I took, when I had the pleasure of seeing you, of our present arrangement with America – and I cannot accurately remember whether we settled that the sheets were to be sent a month in advance – or six weeks. This is of no great importance at present; but, as the story goes on, and as the press gains on me, I should like to make quite sure of the exact advance expected.<sup>2</sup> Will you let me know this? Perhaps, as a matter of business, it would be more satisfactory if the whole arrangement was plainly stated – as it had been stated on previous occasions – in a letter on your side and on mine. There is not the least occasion for a formal agreement – a letter on either side will answer the only ~~purpos~~ object required, a memorandum for you and for me.

Faithfully yours | Wilkie Collins  
Sampson Low Esqre

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1. *No Name*, serialized in *Harper's Weekly* in New York simultaneously with its appearance in *All the Year Round*, before being issued in three volumes from Sampson Low in December 1862.

2. Generally on such arrangements, in the absence of international copyright protection in the United States, for sending early proofs (known as 'advance sheets') of new British books to authorized American publishers to forestall unauthorized reprints, see Graham Law and Norimasa Morita, 'Internationalizing the Popular Print Marketplace', *Oxford History of Popular Print Culture: Vol. 6: U.S. Popular Print Culture*, ed. Christine Bold (Oxford: Oxford UP, 2011), pp. 211–229.

**[0459] TO ELIZABETH BENZON,<sup>1</sup> 19 FEBRUARY 1862**

MS: Unknown. On sale: Dorothy L. Sayers sale, Sotheby's (19 December 2000), lot 49.<sup>2</sup> Published: BGLL, I, p. 258.

**12. Harley Street, W.** | 19<sup>th</sup> Feby 1862

Dear Mrs Benzon

Many thanks for your kind note. It will give me the greatest pleasure to dine with you and Mr Benzon on the adjourned day – Tuesday the 25<sup>th</sup>, at 7 o'clock.

Very truly yours | Wilkie Collins

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1. Elizabeth Benzon (Lizbeth), sister of Frederick and Rudolf Lehmann and wife of Ernst Benzon, steel manufacturer and patron of the arts. They lived at 10 Kensington Palace Gardens, where they entertained literary, artistic and musical friends. WC and CAC were regular visitors.

2. Stuck to a blue foolscap sheet together with [0654] to Henri G. de Mussy of 13 November 1865, and other unrelated material.

**[0460] TO HENRIETTA WARD, 9 MARCH 1862**

MS: Texas (Ms Letters, W. Collins). Published: Ellis, p. 34; Coleman, p. 76 (both as 8 March 1862).

**12. Harley Street, W.** | March 8<sup>th</sup> 1862<sup>1</sup>

My dear Mrs Ward,

Your kind note has been delayed in reaching me – through misdirection to "11 Upper

Harley Street". The right address is at the head of this letter.<sup>2</sup>

The first free evening I have is Monday (tomorrow) week – the 17<sup>th</sup>. If that day will suit you, I shall be delighted to come and dine. I have not been well since I last saw Edward and have only just begun to go out again.

If Monday week won't suit you, the Friday following (the 21<sup>st</sup>) will do as well for me. One line to say which day it shall be, and what hour, and whether I walk in (as I did last time) in my morning costume, to take up my knife and fork at your ordinary dinner – will receive (as the tradesmen say) the strictest attention from

Yours ever truly | Wilkie Collins

My best love at home. I shall be almost afraid to look at my god-daughter. Is she A Young Lady yet? And has she got taller than a certain middle-aged gentleman who answered for her at the baptismal fount?<sup>3</sup>

- 
1. The body of the letter declares more than once and unambiguously that WC writes not on Saturday 8 March but on Sunday 9 March, evidence which we judge more reliable than the conflicting date heading.
  2. An odd error since WC had lived at 12 Harley Street for two years and in that time had exchanged several letters with Henrietta and her husband Edward.
  3. WC's goddaughter Alice would be thirteen in June, while WC was then thirty-eight.

#### [0461] TO CHARLES WARD, 17 MARCH 1862

MS: Morgan (MA 3151/33). Summary: B&C, I, p. 205.

12. Harley Street, W. | March 17<sup>th</sup> 1862

My dear Ward,

I forgot to ask you a question yesterday, in the interests of my story.

If I write a letter today (March 17<sup>th</sup> 1862) to China – say to Shanghai, or any other settlement of mercantile Englishmen in those parts – when does the letter reach its destination? And if my correspondent in China writes back to me by the next mail, when does his answer reach London? Lastly, how often does the mail to China go? And how often does the mail from China, come here? Is it once a month, in each case? or once a week? or what?<sup>1</sup>

If you can answer these questions without any trouble – do, and you will help me.

Ever yours WC

I hope you were no worse this morning, after the dinner?<sup>2</sup>

- 
1. In the ninth chapter of the First Scene of *No Name* (appearing in *All the Year Round* on 12 April 1862), Magdalen Vanstone's feckless fiancé Francis Clare is forced to go away for the purpose of 'familiarizing himself ... with the tea trade and silk trade in China for five years'.
  2. Ward and WC seem often to have dined together on Sundays – this letter is written on a Monday.

#### [0462] TO ALFRED-AUGUSTE ERNOUF,<sup>1</sup> 21 MARCH 1862

MS: Parrish (Box 4/11). Published: Parrish & Miller, pp. 3–5; B&C, I, pp. 205–208 (both with recipient unidentified). Summary: BGLL, I, p. 259.

12. Harley Street | Cavendish Square | London | March 21<sup>th</sup> 1862

Dear Sir,

Absence from home has prevented me from sooner thanking you for your kind letter.

The published biographical notices of me, in England, are all more or less incorrect. I think I shall best show my sincere appreciation of the honour which you propose conferring on me and my books, by enclosing in this letter a statement written expressly to assist you. Any further information which you may require, I /shall/ gladly place at your disposal on hearing from you to that effect.

You will find my little autobiography – like this letter – written (in accordance with your

kind permission) in English. Though I am a constant reader, and hearty admirer of French literature, I am sorry to say I can only write, and speak, the curious Anglo-French dialect which ~~the~~ my countrymen in general have invented for their own use on the Continent. If I ever have the pleasure of making your personal acquaintance, I shall not hesitate to trust to your indulgence for all the mistakes I may make in “gender”, “number”, and “case”. But in writing – and especially in writing to a critic – I shrink from taking those innocent liberties with the French language which so often disturb the grammatical entente cordiale between your country and mine!

Believe me, Dear Sir, | Very faithfully yours | Wilkie Collins.

P.S. Some few years since, an article relating to my earlier works, and written by my friend, M. E.D. Forgues, appeared in the *Revue des Deux Mondes*.<sup>2</sup> Some of the facts mentioned in that article may possibly be of service to you.

Memorandum, relating to the Life and Writings of Wilkie Collins. (1862)

=

I was born in London, in the year 1824. I am the eldest son of the late William Collins, Member of the English Royal Academy of Arts, and famous as a painter of English life and English scenery. My godfather, after whom I was named, was Sir David Wilkie, the [*del*] illustrious Scottish Painter. My mother is still alive.

I was educated at a private school. At the age of thirteen, I went with my father and mother to reside for two years in Italy – where I learnt more which has been of use to me, among the pictures, the scenery, and the people, than I ever learnt at school. After my return to England, my father proposed sending me to the University of Oxford, with a view to my entering the Church. But I had no vocation for that way of life, and I preferred trying ~~business~~ mercantile pursuits. I had already begun to write in secret, and mercantile pursuits lost all attraction for me. My father – uniformly kind and considerate to his children – tried making me a Barrister next. I went through the customary forms (with little or no /serious/ study), and was “called to the Bar” at Lincoln’s Inn. But I have never practised my profession. An author I was to be, and an author I became in the year 1848.

I had, in the year 1847, completed the first volume of a classical romance, called “Antonina; or, The Fall of Rome” – when my father died. I put aside the romance, to ~~write a~~ /do/ honour to my father’s genius, to the best of my ability, by writing the history of his Life and ~~Works~~ his pictures. This was my first published book. I then returned to my classical romance, completed it in three volumes, and found a publisher for it. The success (in England) of “Antonina” decided my ~~own~~ career. I became, what I am now, a writer by profession.

These are the only events worth noticing in my life. My father’s position as a painter made my early home-circumstances easy ones. He left his family (his widow, myself, and my brother) with an income to live on – which, though not the income of rich people, was sufficient for all their wants. Apart from my books – my life presents no events which have any claim /on/ ~~to~~ the public interest, or on your attention.

Works of Wilkie Collins. With the dates of publication.

=

1. Memoirs of William Collins, R. A., (1848)
2. Antonina; or The Fall of Rome. (A Romance) (1850)
3. Basil (A story of Modern Life) – (1852)
4. Hide and Seek. (Story of Modern Life) – (1854)
5. After Dark (A collection of short stories) – (1856)
6. The Dead Secret (a novel. Translated by E.D. Forgues.) – (1857)
7. The Queen of Hearts (a collection of short stories) (1859)
8. The Woman in White (“La Femme en Blanc”) (1860)
9. No Name (now appearing periodically in “All The Year Round”, and advertised to appear, in French, in Le Temps newspaper. This novel, when finished, will be of the length of “The Woman in White”. I am now (March 1862) about half way through it.)]

An account of “Antonina”, “Basil”, and “Hide and Seek”, with translated extracts, appears in the *Revue des Deux Mondes*.

Besides my Novels, I have written a great number of Essays, Sketches, &c &c in the periodicals conducted by Charles Dickens, called “Household Words” – and also in “*All The Year Round*”. These I have not yet corrected and republished.

I am also the author of three Dramas: –

1. The Lighthouse        }
2. The Frozen Deep       } [*del*] None of these three have been printed.
3. The Red Vial.         }

“The Lighthouse” was first acted by Amateurs, at the house of Charles Dickens, who played the principal character. It was afterwards acted in public at The Olympic Theatre.

“The Frozen ~~was also~~ Deep” was also acted by the same amateurs, before the Queen, and afterwards in public for a charitable purpose. This play has never been performed by professional actors.

“The Red Vial” was performed at The Olympic Theatre. It was not successful with the public, though greatly liked by the actors. I have written no other Drama since, and my literary [*del*] success has been entirely won as a novelist. If I had been a Frenchman – with such a public to write for, such rewards to win, and such actors to interpret me, as the French Stage presents – ~~every~~ /all the/ ~~story~~ stories I have written from “Antonina” to “The Woman in White” would have been told in the dramatic form. Whether their success as plays would have been equal to their success as novels, it is not for me to decide; But if I know anything of my own faculty, it is a dramatic one.

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1. Baron Alfred-Auguste Ernouf (?1816–89), Parisian lawyer and historian, whose ‘Les Nouveaux Romanciers de l’Angleterre: Wilkie Collins’, appeared in the *Révue Contemporaine*, 28 (21 August 1862), pp. 724–750. See [3024] 7 May 1862, [0491] 16 September 1862 to him.

2. E.D. Forgues, ‘Études sur le Roman Anglais Contemporain: William Wilkie Collins’, *Revue des Deux Mondes* (15 November 1855), pp. 815–848.

### **[3082] TO [THE MANAGER OF THE WENHAM LAKE ICE CO.],<sup>1</sup> 25 MARCH 1862**

MS: Lewis Collection. Published: Lewis website; A&C4, p. 5.

**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. An American company based in Massachusetts, it famously opened a shop in the Strand in the summer of 1844. WC’s bank account at Coutts shows annual payments to the Wenham Lake Ice Company, the first being in January 1863 for £6-11s-6d. These payments continued each year at varying amounts until the last on 14 November 1868 for £10-6s-6d.

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

### **[0463] TO E. M. WARD, 1 APRIL 1862**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 77; Ellis, p. 33; BGLL, I, p. 260.

**12. Harley Street, W.** | 1<sup>st</sup> April 1862

My dear Ned,

I have just got your kind letter. I am really and truly delighted to find that the opening chapters of the story have taken so strong a hold on your interest and Mrs Ward’s. It is “half the battle” to begin well, in cases where periodical publication is concerned – and, I am glad to say, that readers in general seem to be of your opinion. Results at “All The Year Round” (as stated by the publisher) are already very encouraging.<sup>1</sup>

I thought certain old remembrances of ours would be roused by that chapter about the private theatricals. I read “The Good Natured Man”, and “The Rivals” again – while I was writing it – and saw you once more in “Croaker” as plainly as I see this paper. I have been engaged in far more elaborate private theatrical work, since that time – but the real enjoyment was at the T. R. Blandford Square.<sup>2</sup>

Between work and weather I am feeling a little jaded, and am going to try for a breath of sea air this month.

With best love at home and all good wishes for the success of Mrs Ward’s picture.<sup>3</sup>

Believe me | your affectionate friend | Wilkie Collins

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1. Referring to the serial run of *No Name*, beginning on 15 March.

2. Referring to the amateur theatricals around 1849 at the ‘Theatre Royal, Blandford Square’, as the back drawing room of the Collins’s family home became known. Notable performances were Richard Sheridan’s *The Rivals* (1775) and Oliver Goldsmith’s *The Good-Natur’d Man* (1768) with Ned Ward in the part of Croaker – see [0058] to Miss Clarkson, [5/12 June] 1849. The scene describing a private theatrical performance of *The Rivals* is found in ch. 5 of *No Name*.

3. Probably ‘Henrietta Maria’ (1862), exhibited in the North Room at the Royal Academy that year – see the *Times*, 26 May 1862, p. 10e.

#### [0464] TO CATHERINE DICKENS,<sup>1</sup> 7 APRIL 1862

MS: Morgan (MA 104/47). Published: BGLL, I, pp. 260–261.

12. Harley Street, W. | 7<sup>th</sup> April 1862

My dear Mrs Dickens,

I very gladly comply with your kind request. The Photograph is enclosed with my sign-manual attached.<sup>2</sup>

It is a great pleasure to me to hear that you like the new story. I am trying hard to make it my best – and I hope I shall fasten a strong hold on your interest in the chapters that are to come.

With kind regards, | Believe me

My dear Mrs Dickens | very truly yours | Wilkie Collins

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1. Catherine Thomson Dickens, née Hogarth (1815–79), who married CD in 1836 and bore him ten children. Following the separation in 1858, many of his friends kept in touch with her and she was anxious to be seen as the wronged party – as indeed she was. At this time she wrote to many people asking for a photograph and signature. She collected about 100 and made them up into an album, which formed lot 218 in Phillips’s sale in London of 24 March 2000.

2. The photograph which WC sent was the 1861 image taken by Herbert Watkins, signed and dated 1862 on the back.

#### [0465] TO E. M. WARD, 7 APRIL 1862

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 78; BGLL, I, p. 261.

12. Harley Street, W. | 7<sup>th</sup> April 1862

My dear Ned,

I have just a moment to say that I shall see Dickens on Wednesday next – and that everything you have said to me, shall be said to him. I know he will understand it, and I know he will be glad to hear what you say of his speech. I was prevented from going to the dinner myself – though I was down on the list of Stewards.<sup>1</sup>

Ever yours | WC

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1. CD presided at the Annual Dinner of the Artists’ General Benevolent Fund held at the Freemasons’ Tavern on 28 March 1862. For CD’s speech see K. J. Fielding (ed.), *Speeches of Charles Dickens* (Oxford: Clarendon Press, 1960); and Pilgrim, X, p. 38 n. 5.

#### [0466] TO CHARLES WARD, 15 APRIL 1862



12. Harley Street, W.<sup>1</sup> | April 15<sup>th</sup> 1862

My dear Ward,

Here I am, wanting something more. Can your stationer who gets books trade price, get “Childhood And Youth”

Translated from the | Russian of Tolstoï<sup>2</sup> | Bell & Daldy, price 6/6

And when the book is got, can you send it, by foreign book-post to

Monsieur E.D. Forgues | 2 Rue de Tournon | Paris

If this is any worry [*del*] don’t do it – I only write [*del*] because I am under friendly obligation to M. Forgues (my translator) who is kindly assisting me in a dispute with a former French publisher of translations of mine<sup>3</sup> – and because M. Forgues particularly wants the book. If you look in on Sunday we can settle the question of expenses. But if you are hard at work, and this is an interruption tell me so.

Caroline and I are going to Broadstairs on Tuesday in Easter Week<sup>4</sup> – to see if I can find a quiet place to finish my book in.

Ever yours | WC

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1. WC uses Gothic printed water-marked paper.

2. By Malwida von Meysenbug.

3. At this time Emile Forgues had translated *The Dead Secret* for Hachette (*Le Secret*, 1858) and *The Woman in White* (*La Femme en blanc*, 1861) for J. Hetzel. He went on to translate two more of WC’s works for J. Hetzel: *No Name* (*Sans Nom*, 1863) and *The Queen of Hearts* (*Une poignée de romans*, 1864). The only other publication of a work by WC in French at this time was *Une nuit étrange*, 1861, published by C. Lassalle (BNF Catalogue). It is likely that Hachette was the ‘former publisher’, though in fact the firm went on to replace Hetzel as WC’s main French publisher from 1872.

4. In 1862 Easter Sunday fell on 20<sup>th</sup> April.

### [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 letters to Sir George Russell, p. 41. Published: A&C8, p. 6.

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

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1. George Russell (1828–98), third son of Sir Henry Russell, Second Baronet of Swallowfield. George inherited the title after the death of his brother Charles in 1883 and in 1885 was elected as a Conservative MP. The Russell family had travelled with the Collins family in January 1838 when they visited Pompeii and Amalfi, and WC was later invited to George’s wedding (see [0730] to HC, 26 February 1867).

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).

### [0467] TO CHARLES WARD, 30 APRIL 1862

MS: Morgan (MA 3151/35). Summary: B&C, I, p. 209. Published: BGLL, I, pp. 261–262.

12. Harley Street, W. | 30<sup>th</sup> April 1862

My dear Ward,

Thanks for your note – and Caroline’s thanks for the present you kindly propose making to her. We can get no such Eau de Cologne as yours.<sup>1</sup>

Shall you come in on Sunday? I have taken Dickens’s old house (The Fort House) at Broadstairs for four months – and we leave town at the end of June.

Ever yours | WC

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1. WC mentions a similar gift in [0329] to Ward of 11 January 1860.

**[0468] TO CHARLES WARD, [11] APRIL 1862<sup>1</sup>**

MS: Morgan (MA 3151/82). Published: BGLL, I, p. 262 (dated [2 May] 1862).

12. Harley Street, W. | Friday

My dear Ward,

If you look in here next Sunday, can you, without inconvenience, put three five pound notes and ten sovereigns in your pocket, and exchange them for a cheque of my mothers (now in my possession) for £25...-..? I can’t get to Coutts’s, and I shall want the money next week.

I have been terribly harassed over my work, and am only just going straight on again,

Ever yours | WC

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1. See the following letter [0469] to Ward for the dating.

**[0469] TO CHARLES WARD, 11 APRIL 1862<sup>1</sup>**

MS: Morgan (MA 3151/32). Published: BGLL, I, p. 262 (dated [2 May] 1862).

12. Harley Street, W. | Friday

My dear Ward,

Since I wrote to you today, Low has sent the first quarterly payment (£125) for the advance sheets of No Name.<sup>2</sup> I can therefore draw my cheques as usual. If you will bring ten sovereigns on Sunday (instead of the amount mentioned in my other letter) I will give you my own cheque for the amount, and Low’s cheque to pay into my account.<sup>3</sup>

ever yours WC

---

1. Inferred dating based on the fact that the payment from Low mentioned in the letter was credited to WC’s bank account on Monday, 14 April (Coutts: WC).

2. As the New York publishers’ agents in London, Sampson Low were responsible for the provision of advance sheets of the novel to Harper’s in New York, and for payment of the dues. See [0458] to Sampson Low of 13 February 1862.

3. The £125 from Low is recorded as ‘rcvd’ on 14 April, while a £20 cheque was paid out to Ward on 17 April, with a balancing payment of £20 from Ward received on 30 April (Coutts: WC).

**[0470] TO GEORGE RUSSELL,<sup>1</sup> 6 MAY 1862**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 263 (as to [Charles] Russell).

12. Harley Street, W. | May 6<sup>th</sup> 1862

My dear Russell,

If you are in the Garrick neighbourhood between five and six tomorrow afternoon you will find me at the Club. Or if Saturday will suit you better, you will find me there on Saturday also at the same time. I am writing to an accompaniment of thunder, with my head muddled by a

day's hard work – “So no more at present”, from yours ever  
Wilkie Collins

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1. Both George and Charles Russell were members of the Garrick Club at this time, but the recipient must be the same as [3203] of 28 April 1862.

**[3024] TO ALFRED-AUGUSTE ERNOUF,<sup>1</sup> 7 MAY 1862**

MS: Massachusetts HS.<sup>2</sup> Published: A&C3, pp. 38–39.

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. The Parisian scholar to whom WC had written on 21 March 1862 [0462].
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 [0491] 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).

**[0471] TO FANNY MITCHELL, 15 MAY 1862**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 263.

**12. Harley Street, W. | May 15<sup>th</sup> 1862**

Dear Mrs Mitchell,

I accept with the greatest pleasure your kind invitation for Sunday the 25<sup>th</sup> at ¼ to 8.

Friday I am very sorry to say, finds me with an engagement in the evening afterwards – and so doubly prevents me from joining the party in Gt Stanhope Street. I need hardly say that I should have gladly made one of the guests under the circumstances.

Pray accept my apologies and believe me

Very truly yours | Wilkie Collins

**[3083] TO ANNABEL MILNES, 17 MAY 1862**

MS: Trinity (Crewe Bequest, pasted into first edition of *No Name* 1863). Published: Reid, II, pp. 79–80;<sup>1</sup> Shore, pp. 209–210; A&C4, p. 6, amended A&C10, pp. 23–24.

**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.<sup>2</sup> 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: *ODNB*) was a distinguished parliamentary journalist. His life of Milnes mentions several occasions when Collins was a guest at the Milnes's house. See also [0591] to Richard Monckton Milnes, 6 August 1864.

2. At this time Richard Monckton Milnes was a Member of Parliament before being elevated to the peerage as Lord Houghton in 1863.

**[0472] TO J. STIRLING COYNE, 23 MAY 1862**

MS: Wolff Collection. Published: BGLL, I, pp. 263–264 (as to J. Sterling Coyne), amended A&C3, p. 62.

12. Harley Street, W. | May 23<sup>rd</sup> 1862

Dear Sir,

I regret to say that a dinner engagement for the 1<sup>st</sup> of June makes it impossible for me to join the Dramatic Authors' Society at Greenwich on Sunday week.<sup>1</sup>

Vy truly yours | Wilkie Collins

J. Stirling Coyne Esqre

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1. The occasion in question has not been identified.

**[3025] TO UNKNOWN RECIPIENT, 26 MAY 1862**

MS: Parrish (5/11/AM18709). Published: A&C3, p. 39.

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.

**[0486] TO FANNY MITCHELL, [SPRING 1862]<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 271 (dated [Spring-Summer 1862]).

12. Harley Street, W. | Saturday

Dear Mrs Mitchell,

I am very sorry to say that I unluckily have a dinner engagement, and I can therefore only thank you for your kind invitation, and once more, by letter, wish you and Mr Mitchell the best weather and the most picturesque roads for that enviable journey on horseback! I shall look forward to the pleasure of hearing of your adventures and observations, this autumn, in Scotland – when I hope to take my journey to Caulside.<sup>2</sup>

In the mean time | Believe me | Very truly yours | Wilkie Collins

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1. The reference to a planned autumn visit to Scotland suggests this conjectural dating, before he left town to spend the summer in Broadsairs.

2. Probably referring to Caulside, a Dumfriesshire village in the Liddesdale valley just across the Scottish border and not far from Gretna Green.

**[0473] TO FANNY MITCHELL, 7 JUNE 1862<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 264 (dated 7 June [1862]).

12. Harley Street | June 7<sup>th</sup>

Dear Mrs Mitchell,

Many thanks for your kind note. I have an engagement to dine out of town on the 12<sup>th</sup> – but if I can get away in time, and if (under these circumstances) you will excuse me for accepting

your invitation conditionally, I shall be delighted to join the party in Great Stanhope Street.

Very truly yours | Wilkie Collins

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1. Dating by elimination. Within the three years when WC was at Harley Street, the letter cannot date from 1863 as WC was abroad at that time, or from 1864, given [0581] to Fanny Mitchell of 6 June 1864.

**[3352] TO HARRIET COLLINS, 11 JUNE 1862<sup>1</sup>**

MS: Lewis Collection. Envelope only.<sup>2</sup> Published: A&C13, p. 3.

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.

**[0474] TO CHARLES WARD, 25 JUNE 1862<sup>1</sup>**

MS: Morgan (MA 3151/36). Published: BGLL, I, p. 264.

12. Harley Street W | June 25<sup>th</sup>

My dear Ward,

I want another cheque book. If you have got nothing to do on Friday next the 27<sup>th</sup> will you bring the cheque book, and dine here quietly at ½ past 6? We are off to Broadstairs early next week. Ever yours | WC

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1. Dating from the stay at Broadstairs (see [0476] to F. C. Beard of 30 June 1862).

**[0475] TO MRS BICKNELL,<sup>1</sup> 28 JUNE 1862**

MS: Glasgow (SR249, found in Forster, *Life of Charles Dickens* (3 vols, London: Chapman & Hall, 1872), II, p. 372). Published: BGLL, I, p. 264.

12. Harley Street, W. | June 28<sup>th</sup> 1862

Mr Wilkie Collins regrets that his absence from town next month renders it impossible for him to avail himself of Mr and Mrs Bicknell's kind invitation. He hopes that Mr and Mrs Bicknell will, under these circumstances, accept his apologies.

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1. Unidentified – though see [0330] to her of 12 January 1860. This note would likely have been directed to the woman of the house.

**[0477] TO FANNY MITCHELL, 30 JUNE 1862<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 266.

Monday

Dear Mrs Mitchell,

Your kind note finds me on the point of leaving town. I am going tomorrow morning (to finish my new book in security from the temptations of the London season)<sup>2</sup> – and the infinite number of small things I have to do this afternoon and this evening, leave me no hope of being able to accept your kind invitation. I hope you will excuse me, under these circumstances – and excuse also my not calling to say goodbye. Time has really and truly failed me.

With kindest regards to Mr Mitchell

Believe me | Very truly yours | Wilkie Collins

- 
1. Dating determined by the parallel to the situation described in [0476] to Frank Beard of the same date.
  2. This can only refer to *No Name* – see the similar remark in [0479] to Charles Manby of 3 July.

### [0476] TO F. C. BEARD,<sup>1</sup> 30 JUNE 1862

MS: Parrish (Box 4/15). Published: BGLL, I, p. 265.

Monday night June 30<sup>th</sup>

My dear Beard,

I called to night (after a day of unspeakable confusion, consequent on going away) to say goodbye – and saw Mrs Beard. She told me how you had been hurried and worried – and I, hurried and worried also in my way, sympathised with you.

Come and get a little quiet at Broadstairs as soon as you can, and as often as you can. If it is only for a Sunday, come. Your bed will be ready for you from Saturday next. If you have time to write beforehand, I will come and meet you at the railway. If not, descend upon us impromptu (we make no stranger of you) – and you have only to inquire at “The Albion Hotel Broadstairs” to be directed to my tower of refuge. My address is, The Fort House, Broadstairs, Kent.

We are off at 11.30 tomorrow morning. I precipitated the departure, feeling my brains melting with the effort to keep my work going, in the midst of a domestic revolution of furniture and luggage. The Goods train took ten packages today – and we take more with us tomorrow.

Goodbye for the present – and many many thanks for the manner in which you have “brought me up to the scratch” in the slashing battle (still undecided) of Collins against the Printer.<sup>2</sup> I have been a little “wild in my deliveries” this last round – but I mean to “pull myself together” for the next, and to work at “in-fighting”, the instant my gallant opponent toes the scratch.<sup>3</sup>

Ever yours Wilkie Collins

I have got Dickens’s receipt for cider cake, and the Refrigerator is at this moment on its way to Broadstairs | Verb: sap.<sup>4</sup>

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1. Francis Carr (Frank) Beard (1814–93), WC’s physician and close friend for nearly thirty years; dedicatee of *No Name* and co-executor of WC’s will. Beard acted as doctor to CD’s family from 1859 and attended WC from 1861. He lived at 44 Welbeck Street, close to most of WC’s Marylebone addresses.

2. Over *No Name* as a serial.

3. Again showing WC’s affection for boxing metaphors – see [0343] to W. H. Wills of 5 May 1860.

4. The Latin saw, *verbum sapienti satis est*, or ‘a word to the wise is enough’.

### [0478] TO JOHN RUSSELL BUCKLER,<sup>1</sup> 3 JULY 1862

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 266–267.

The Fort House | Broadstairs | July 3<sup>rd</sup> 1862

My dear Buckler,

Your letter reached me in the confusion of moving from Harley Street to this place – and I have had no earlier opportunity of answering it.

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. If any of your migrations during the summer

lead you this way, don't forget the address at the head of this letter. I have plenty of accommodation for friends – and we will drink a long farewell to your bachelor existence, and all prosperity and happiness to your career as a married man.<sup>2</sup> This house stands in its own garden close to the sea – and is really a comfortable place to live in.

I could not resist celebrating your hunting breeches. I laughed a good deal in writing it, and I am glad you have matched me in reading it.<sup>3</sup> We have saved the ham for this place, and we shall drink your health when we cook it. I have no doubt it will be excellent. Caroline sends you her kindest remembrances. She has hardly done unpacking yet – the quantity of luggage we have brought with us still makes my hair stand on end when I think of it.

Send me a line a day or two beforehand, if you see your way to coming here,  
And believe me | Ever yours | Wilkie Collins

---

1. John Russell Buckler (b. c. 1831), a wool broker of Gannicox House, Stroud, Gloucestershire – see *Slater's Directory of Gloucester, Hereford, etc.* (London: Isaac Slater, 1868), p. 262, and the Census for 1861/1871. WC gave Buckler a letter of introduction to Harper's in New York, dated 25 March 1861, and he was on the list of friends for whom WC obtained tickets to the dinner to say farewell to CD before his departure to the United States (see [0782] to Charles Kent, 26 October 1867). Though Buckler was clearly a close friend, his connection to WC remains unclear.

2. On 4 September 1862 at St Matthew's, Cairncross, Gloucestershire, Buckler married Ann Vickers Strachan

3. See *No Name*, Third Scene, ch. 1, where Mrs Wragge, in shuffling through her trade circulars, notes one dedicated to 'Comfort in the Field. Buckler's Indestructible Hunting-breeches.' The story behind the private joke has unfortunately not been elucidated. However, this reference to rural pursuits plus the location of the two residences, less than a mile apart, strongly suggests a link to George Samuel Gregory of Beeches Green, Stroud, who WC visited with Caroline in September 1860 – see [0347] to him of 24 May 1860.

### [0479] TO CHARLES MANBY,<sup>1</sup> 3 JULY 1862

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 79; BGLL, I, pp. 267–268.

The Fort House | Broadstairs | July 3<sup>rd</sup> 1862

My dear Sir,

I have left town for the season, to get time and quiet for a story which I am still engaged in writing.<sup>2</sup> When I get back, at the end of the autumn, I have an unperformed promise to sit for my photograph, waiting for fulfillment until my return. But I will not forget the application with which Mr Window has favoured me<sup>3</sup> – although I am at present obliged to defer acceding to it.

I have written to say this to Mr Window – and I need hardly add that under more favourable circumstances, I should have been glad to have readily complied with the request which you have been kind enough to make to me.

Believe me | My dear Sir | Faithfully yours | Wilkie Collins  
Charles Manby Esq<sup>re</sup> | &c &c &c

---

1. Presumably Charles Manby (1804–84: *ODNB*), FRS, Secretary to the Institute of Civil Engineers (1839–56) and friend of CD (see *Pilgrim*, IV, p. 495 n. 1).

2. *No Name*.

3. This must be the photographer Frederick Richard Window, who introduced the new portrait formats of the Diamond Cameo Carte de Visite and the Cabinet in 1864 and 1866 respectively. He belonged to the firm of Window & Grove of 63A Baker Street – on the opposite side of Portman Square to WC's residence. The firm were later known for their theatrical portraits (notably of Ellen Terry and Marie Bancroft) and advertised themselves as 'Photographers to the Royal Family'. No Window & Grove portrait of WC has been traced and Manby's connection to the firm remains obscure.

### [0480] TO CHARLES WARD, 9 JULY 1862

MS: Morgan (MA 3151/37), damaged. Published: BGLL, I, pp. 268–269.

The Fort House | Broadstairs | July 9<sup>th</sup> 1862

My dear Ward,



One or two points occur in the part of my story on which I am now at work, which you may be able to decide. Here they are.

1. How many days notice (in the case of a marriage by license) is it customary to give, when you inform the authorities at your district church that you want to be married? Do you leave word (and the license) at the vestry, two or three days before hand, or more? And must you leave the license, when you give the notice – or will saying that you have the license, and producing it on the morning of the marriage do? These points are important to me. Can you settle them?
2. Will the books of Coutts inform me how long letters took to go from England to Zurich, in the year 1847 – and to come back again from Zurich to England?
3. What is the average time consumed in the voyage from London to Hong Kong – loading a vessel there – and coming back from Hong Kong to London?<sup>1</sup>

If you can get me answers to these questions, without any trouble, you will be doing me a service. [The weather here is]<sup>2</sup> [*text excised*]

The Broadstairs people are complaining. This house is delightful. Have you no chance of coming here on a Saturday and going back on a Monday, before your holidays? We have all been upset by the change and the weather combined. Livers and stomachs wrong – but we are getting better.

Caroline sends her kind regards.

[*valediction and signature excised*]

- 
1. The three points refer to various events in *No Name* – see [0481], WC's next letter to Ward, of 13 July.
  2. A rather lop-sided rectangle has been cut from the second leaf of the notepaper (obviously for the signature on the verso) and two lines of text are lost at this point. The text in square brackets is damaged and the reading conjectural.

### [3204] TO GEORGE RUSSELL, 12 JULY 1862

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of letters to Sir George Russell, p. 43. Published: A&C8, pp. 6–7.

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 Esq

- 
1. The plays have not been unidentified.

### [0481] TO CHARLES WARD, 13 JULY 1862

MS: Morgan (MA 3151/38). Published: BGLL, I, p. 269.

The Fort House | July 13<sup>th</sup> 1862

My dear Ward,

Many thanks for the answers – they are exactly what I wanted. If you can solve the

question about the letters to Zurich in 1847 you will fulfil all my aspirations.

There is a bed for you here, if you can come next Saturday – and a trip in a lugger for Sunday, if the weather serves. This is a family house – so you need be under no fear of any scarcity of bedrooms. We have plenty of accommodation, and a view of the sea from every room.

Ever yours | WC

About the License, and the Fortnight's residence. I understand that it is necessary to live a fortnight previously in the district of the church where you are to be married. This is what you mean, I suppose? Not that you are to live a fortnight previously in the district in which the license is issued, before you can get it?<sup>1</sup>

I have just got your second letter about the post to Zurich. It is a longer time than I supposed – but continental railways were scarce in 1847. Even making allowances for this, ten days from London to Zurich and from Zurich back to London, seems long – but no doubt you are right.<sup>2</sup>

Let me know if you can come on Saturday – so that we may air your sheets. Pigott is coming also – probably by the boat at 10.a.m. You had better communicate with him, unless you prefer the train.

---

1. See *No Name*, First Scene, ch. 12: 'In the spring of this year they left home; they lived in London for a fortnight, in the strictest retirement; they were married by license at the end of that time'.

2. See *No Name*, Fourth Scene, ch. 8: 'Mr Noel Vanstone's experience was, as Captain Wragge had anticipated, perfectly competent to settle the question of time. The railway resources of the Continent (in the year eighteen hundred and forty-seven) were but scanty; and a letter sent, at that period, from England to Zurich, and from Zurich back again to England, occupied ten days in making the double journey by post.' This scene appeared in *All the Year Round* on 13 September.

### [3278] TO JOHN PALGRAVE SIMPSON, 14 JULY 1862

MS: Lewis Collection. Published: A&C10, pp. 6–7.

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

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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.

### [0482] TO JAMES BIRTLES,<sup>1</sup> [18] JULY 1862

MS: Private. Published: BGLL, I, p. 270.

The Fort House | Broadstairs | July 17<sup>th</sup> Friday<sup>2</sup>

My dear Sir,

I fancy I have made too many corrections in the enclosed proof of No 25 to allow of your letting me have the Revises back by return of post.<sup>3</sup> If this is so, will you have them done ~~in time~~ by Monday night, and will you post one of them (on the thin paper) to this address:

Messrs Sampson Low, Son, & Co. | 47. Ludgate Hill. E.C.

=

It is very important that Messrs Low should receive a Revise of this number on Tuesday morning next.

The remaining copies of the Revise – viz: two for myself, and two on the foreign post paper,<sup>4</sup> can be sent to me here as usual, whenever it is convenient.

Faithfully yours | Wilkie Collins

I have no more copy of No 26 to send today. But you will receive a new supply on Monday.

Mr James Birtles /

- 
1. On the staff at Charles Whiting of Beaufort House, The Strand, printers of *All the Year Round*.
  2. WC must have misdated the letter. July 17 was a Thursday in 1862, but the Fort House address and the reference to the serialization of *No Name* secure the letter in that year. Since mistakes in the date are more common than mistakes in the day, we must assume the letter was written on Friday 18 July 1862.
  3. Of *No Name*, serialized in *All the Year Round*, 15 March 1862 to 17 January 1863. No. 25 was published on 30 August and No. 26 on 6 September, so WC was now working a good six weeks in advance of the press. Although Sampson Low eventually published *No Name* in three volumes, here in their role as agents they were providing copy for Harper & Brothers in New York, who serialized the novel from 15 March 1862 to 24 January 1863.
  4. That is, on light-weight paper for sending overseas.

#### [0483] TO JOHN EVERETT MILLAIS,<sup>1</sup> 22 JULY 1862

MS: Parrish (Box 4/11). Published: BGLL, I, pp. 270–271.

The Fort House | Broadstairs | July 22<sup>nd</sup> 1862

My dear John Everett,

Your kind note has followed me here. I have fled the Metropolis to shut myself up and work at my story – which story is a Teazer, and threatens to be longer than “The Woman In White”. But for this, I should have been delighted to dine with you on Thursday.

Take a return ticket some Saturday, and come here. I make a holiday on Sunday. I have a large house with plenty of bedrooms at your disposal, and a view of the sea from every one of them. A line to appoint a day (if you can find one) will bring me to the Ramsgate station to meet you. So no more at present, from

yours ever | Wilkie Collins

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1. John Everett Millais (1829–1896: *ODNB*), Pre-Raphaelite painter. WC had known Millais intimately since the 1840s, but this appears to be the first letter to him to have survived. A note in an unknown hand on the blank leaf states: ‘Letter from Wilkie Collins to J. E. Millais, A.R.A. Given to me by Major MacBean who obtained it from Millais.’

#### [0484] TO FREDERICK LEHMANN, 28 JULY 1862

MS: Parrish (Box 5/5). Extract: Robinson 1951, p. 166; Davis, pp. 231–232. Published: B&C, I, pp. 209–210. Summary: BGLL, I, p. 271.

The Fort House | Broadstairs | July 28<sup>th</sup> 1862

My dear Lehmann,

Here is a line to wish you most heartily a safe voyage out and a prosperous return. I need not tell you, I am sure, how sorry I am to miss the chance of having you here – and how glad I should be to hear, even at the eleventh hour, that the American voyage was put off – for Mrs Lehmann’s sake as well as for yours and for mine. But I suppose there is no hope of this.

The one chance for that miserable country on the other side of the Atlantic is, that these two [*del*] blatant impostors Lincoln and McClellan<sup>1</sup> will fail to get the 300,000 new men they ask

for. If I thought it would be the least use, I would go down on both my knees, and pray with all my might for the total failure of the new enlistment scheme. But the devil being the ruling power in American affairs, and I not being (as I venture to hope) on particularly good terms with him – it seems hopeless on this occasion to put any trust into the efficacy of ~~des~~ fervent aspirations and cramped knees.

All I do most seriously and earnestly hope is – that you will come back with all personal anxieties in the American direction, set at rest. We will then drink confusion together to your customers for light steel and my customers for light reading.<sup>2</sup> I have hundreds of American correspondents but no friends there. If you want anything special in the literary way tell Harper of New York you are a friend of mine [*del*] and he will be gladly of service to you. So would Fields (of the firm of Ticknor & Fields) Boston.

Goodbye my dear fellow – and once more may you have the best of voyages out, and the speediest of voyages back again!

Ever yours most truly | Wilkie Collins

Pray thank Mrs Lehmann for her addition to your letter. I am not a good correspondent generally – but if she will write to me, [*del*] in these long evenings, I promise to write back. We are in nearly the same [*del*] situation. She is shut up with her boys,<sup>3</sup> and I am shut up with my book.

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1. This was the period when a series of major setbacks in the Virginian Peninsular Campaign for the Union army under General George B. McClellan (1826–1885) had forced the President Lincoln to launch a massive new recruitment initiative. On WC's general attitude towards the American Civil War, see Graham Law & Andrew Maunder, *Wilkie Collins: A Literary Life* (London: Palgrave Macmillan, 2008), pp. 149–153.

2. Lehmann's business in the United States presumably concerned the Sheffield firm of Naylor's, steel manufacturers, whose Boston branch was managed by his brother-in-law, Ernst Leopold Schlesinger Benzon.

3. Rudolph (Rudy) Chambers (1856–1929) and Frederick (Freddy) Hope (1857–1917), the two young sons of Frederick and Nina Lehmann.

### [3152] TO SAMPSON LOW, 29 JULY 1862

MS: Toledo (Maher Family Papers MSS-005, Locked Cabinet D). Published: A&C6, p. 7.

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

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1. This second payment was credited to his Coutts account as from Sampson Low on 31 July; the first had been credited on 14 April, and the third and fourth were to be credited respectively on 16 October and 18 February 1863 (Coutts: WC; see also [0525] to Ward, 18 February 1863). This represents the total of £500 from Harper & Brothers 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.

**[3315] TO ALFRED E. GALLOWAY, 9 AUGUST 1862**

MS: Lewis Collection.<sup>1</sup> Published: A&C11, pp. 6–7.

The Fort House | Broadstairs  
August 9th 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

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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].

**[0485] TO HARRIET COLLINS, 12 AUGUST 1862**

MS: Morgan (MA 3150/64). Published: B&C, I, p. 210. Summary: BGLL, I, p. 271.

The Fort House | Broadstairs | August 12<sup>th</sup> 1862

My dear Mother,

I have delayed answering your letter, until I had some news to tell you. I have only today completed the sale of the copyright of "No Name". Low has outbidden everybody – and has offered the most liberal price that has ever been given for the reprinting of a work already published periodically – no less a sum than Three Thousand Pounds!! Add to this, [~~the~~] receipts from "All The Year Round" and from America, and the amount reaches Four thousand, six hundred. Not so bad, for story-telling! I have had some worry and anxiety in the course of the negotiations, with the dire necessity of working all the time. It is an immense relief to have got it over – and I am on many accounts glad that Low is the successful man. Not a hope of the story being done before the end of the year!<sup>1</sup>

We have had some fine, and some furiously stormy, weather here. The place is full of the usual seaside people.

Write soon, and tell me how you are at Basset. I am scribbling this after a long day's work – and I must get out and walk it off. Give my kind regards to the Bullar's. When you leave Basset where do you go next?

Ever yours affly | WC

---

1. The serialization of *No Name* in *All the Year Round* was eventually completed on 17 January 1863, though WC completed the composition on Christmas Eve, 1862 – see [0509] to Beard, 24 December 1862.

**[0487] TO SAMPSON LOW & CO., 1 SEPTEMBER 1862**

MS: Private. Published: BGLL, I, p. 272.

Broadstairs | Monday, September 1<sup>st</sup> 1862

Dear Sirs,

The next weekly number of “No Name” – sent in advance to America – will reach you for next Saturday’s mail, instead of for tomorrow’s mail. By this arrangement, I shall get a few days’ needful rest – and Messrs Harper will have weekly Part 31 (which is published in London, Wednesday October 8<sup>th</sup>) sent by the mail of Saturday September 6<sup>th</sup>

Faithfully yours | Wilkie Collins

Messrs Sampson Low, Son & Co

**[0488] TO CHARLES WARD, 11 SEPTEMBER 1862**

MS: Morgan (MA 3151/39). Published: BGLL, I, pp. 272–273.

The Fort House | Broadstairs | Sept 11<sup>th</sup>

My dear Ward,

Will you pay the enclosed cheque into my account? Pigott will present you with one signed by me for the same amount.<sup>1</sup>

Also, when you are passing the Burlington Arcade, will you look in at Jeffs’s<sup>2</sup> – buy the number for Sept 1<sup>st</sup> 1862 of The Révue Contemporaine – and give Jeffs my address here, to send it by book-post. There is a review of my Life & Writings in the Révue Contemporaine – and the author has written to ask my opinion on it.<sup>3</sup> The copy he sent to England has not reached me – and I must read the notice before I can answer the letter.

Lovely weather here today. We are going out sailing again. Tomorrow, Pigott and Henry Bullar leave me, and I return to my work. We went on Wednesday to Canterbury & dined at The Fountain – finishing the landlord’s last bottle of the famous old East India Sherry. Strange to say we failed to find [St Crumpus on The Stairs].<sup>4</sup> Send me a line to say the cheque reached you safely – and believe me, Ever yours

WC

It may be as well to look into the table of Contents before you buy the Révue, as my correspondent does not mention the date of the number – and I only guess it to be the 1<sup>st</sup> of this month. The article may have appeared in August.

I enclose a letter from the greatest ass in existence. The latter part of it is in German. Will you send me back the letter, with an English translation, when you write?<sup>5</sup> I am almost as bad with my commissions as poor George Thompson!<sup>6</sup>

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1. WC’s account records a cheque for £25 to Pigott being cashed on 12 September, and a cheque for the same amount from Pigott being paid in on 15th October (Coutts: WC).

2. Jeffs ran the London outlet of the Parisian firm of Hachette, Librairie et Cie – see [0264] to Charles Lahure of 4 September 1857.

3. See [0491] to Alfred-Auguste Ernouf of 16 September 1862. The *Révue Contemporaine* was a prestigious Parisian literary monthly issued from 1852.

4. Unidentified – perhaps a personal joke.

5. WC’s second postscript was clearly added later – it is written in a more cramped hand with a different pen. The letter half in German has not been traced.

6. See the account of Thompson’s death by suicide in [0373] to HC of 12, 13, 15 September 1860.

**[0512] TO CHARLES EDWARD BENNETT,<sup>1</sup> 12 SEPTEMBER 1862**

MS: Lewis Collection. Summary: BGLL, I, p. 286. Published: A&C11, pp. 19–20.

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.

#### [0489] TO CHARLES LEVER,<sup>1</sup> 12 SEPTEMBER 1862

MS: Houghton (HEW 7.1.1), with envelope.<sup>2</sup> Published: BGLL, I, pp. 273–274.

The Fort House | Broadstairs | September 12<sup>th</sup> 1862

Dear Mr Lever,

This letter will be presented to you by a very old and dear friend of mine – Mr Edward Pigott – who proposes visiting Spezzia, and who is anxious to become personally known to you.<sup>3</sup> Mr Pigott is the chief writer on foreign politics in The Daily News – and in that capacity has a more than ordinary interest in visiting Northern Italy at the present time.<sup>4</sup>

I heartily wish I could present my friend personally. But I am hard at work in the retirement of this little Kentish watering place, and I give Mr Pigott these lines, because I am really sure that the introduction will be an agreeable one on both sides. Perhaps I almost need an introduction myself – it is so long since I have had the pleasure of seeing you. In this case, I can only refer you to Jack Hinton, Charles O'Malley, and a few other old friends of yours, who will vouch for me that they are old friends of mine too, and who will help to keep me in your remembrances until you give me the opportunity of making up for lost time when you are next in England.<sup>5</sup>

Believe me | Dear Mr Lever | Most truly yours | Wilkie Collins  
Charles Lever Esqre | &c &c &c

- 
1. Charles James Lever (1806–72: *ODNB*), Anglo-Irish novelist, author of *Charles O'Malley* (1841), *Jack Hinton* (1842) and other novels. His *A Day's Ride: A Life's Romance* began in *All the Year Round*, 18 August 1860 and ran until 23 March 1861.
  2. Signed and directed to 'Charles Lever Esqre | &c &c &c', headed 'Forwarded by Edward F. Pigott Esqre'.
  3. From 1858 until 1867, when he transferred to Trieste, Lever occupied a consular position in what is now called La Spezia, about 50 miles down the coast from Genoa. CD wrote: 'There is nothing in Italy, more beautiful to me, than the coast-road between Genoa and Spezzia' (*Pictures from Italy* (London, 1846), ch. IX).
  4. The *Daily News*, a liberal newspaper, which began publication 21 January 1846 with CD as editor. Italy was on the verge of civil war during the summer and autumn of 1862. A friend of the great composer Verdi wrote: 'Garibaldi is now in open revolt and is creating an army around himself ... We are living in a tremendously difficult moment' (Carlo Tenca to Clara Maffei, 10 August 1862: cited in Mary Jane Phillips-Matz, *Verdi: A Biography* (Oxford: Oxford University Press, 1993), p. 452).
  5. WC refers to the heroes of Lever's most famous works.

**[0490] TO W. H. WILLS, 14 SEPTEMBER 1862**

MS: Unknown. Published: Lehmann, pp. 36–37, our copy text; Priestley, pp. 105–106; BGLL, I, pp. 274–275.

The Fort House, | Broadstairs, | September 14<sup>th</sup>, 1862

My Dear Wills,

Do you, or does Mrs Wills,<sup>1</sup> or does any kindly Scot to whom you can at once apply without trouble, know anything of the neighbourhood of Dumfries?<sup>2</sup> My story will take me there next week. I am a total stranger to the locality, and I have no time to go and look for myself.

I don't want any elaborate description. I only want answers to these questions:

Is the neighbourhood of Dumfries – say for five miles around – hilly or flat? Barren and healthy, or cultivated and fairly stocked with trees? Is it pretty scenery or not? Is it like any neighbourhood of any English town? Is it sprinkled with villages? Or is it lonely? Are there any pretty cottages on the banks of the Nith in which I could put a married couple, anxious to escape observation, in their honeymoon? If so, what is the name of any village which could be near the said cottage? If the Nith won't do, the cottage can be put anywhere – north, south, east or west – as long as it is a few miles from Dumfries. Am I right in supposing Dumfries to be a thriving manufacturing town? And if so, what does it manufacture? Lastly, is there any mortal book which you can send me by book-post, and from which I could crib the local knowledge which I want?

Meditate, I beseech you, on these questions – and forgive 'No Name' for worrying you as well as me.

If the worst comes to the worst, I must write from pure imagination; and won't the letters come pouring in *then* to correct my mistakes! There is nothing the British reader enjoys so much as catching his author in the wrong.

Where is Dickens? Will he be at Gadshill this week, and at the office on Wednesday? If this is so, I will send him up my second volume to read. I hear gladly from Beard who has been staying here, that Georgina is better.<sup>3</sup>

I have been taking a holiday, and am hard at work again. If you see Reade, tell him to be of good cheer. I shan't have done before the end of the year – perhaps not before the end of January. They seem to like the story, and be d—d to them. The women write me letters begging for more each week. I wish they may get it!

Will you come here and *tell* me about Dumfries? One of my servants was kicked out yesterday, and the other is going to-morrow; but if you don't mind waiting on yourself, *I'll* black your boots. –

Ever yours | W. C.

- 
1. Wills was married to Janet Chambers, sister of Scottish publisher Robert Chambers, and aunt of Nina Lehmann.
  2. Noel and Magdalen Vanstone spend their honeymoon at Baliol Cottage, Dumfries, in the first chapter of the Fifth Scene of *No Name*.
  3. Georgina Hogarth, CD's sister-in-law, now acting as housekeeper at Gad's Hill Place.

**[0491] TO ALFRED-AUGUSTE ERNOUF,<sup>1</sup> 16 SEPTEMBER 1862**

MS: Houghton (Autograph File C). Published: BGLL, I, pp. 275–276.

The Fort House | Broadstairs | Kent | September 16<sup>th</sup> 1862

My dear Sir,

Some delay has occurred in forwarding your kind letter, and the copy of the *Revue Contemporaine*, to this seaside place, where I am staying for the autumn.

I have only read the article which you have devoted to my writings and myself, today. Pray accept the sincere expressions of my thanks for the justice and the generosity of the criticism, and for the generosity of its tone towards the writer criticised. I assure you I feel honoured by



having deserved such a recognition from French criticism as you have given me. You have told me of my faults tenderly and kindly, and you have given me credit for my merits with the warm sympathy of a man who can appreciate as well as criticise. There is not a page of the review which I could wish unwritten. I again thank you heartily – not for myself only, but for English literature as well.<sup>2</sup>

If I had any unpublished manuscripts by me, I would gladly owe you one more obligation – the obligation of being interpreted as well as criticised by your pen. But every page of my writing, for years and years passed, has been printed and published already – and my next book, after “No Name” is finished, is already bought, before I myself have the least idea what that book is to be!<sup>3</sup> I am a slow workman, with an empty portfolio, who sincerely wishes that he could offer something more than his excuses to the *Revue Contemporaine*.

Believe me, My dear Sir, | With sincere regard

Faithfully yours | Wilkie Collins

Monsieur | Le Baron Ernouf

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1. The French scholar to whom WC had first written on 21 March 1862 [0462].

2. See Alfred-Auguste Ernouf, ‘Les Nouveaux Romanciers de l’Angleterre: Wilkie Collins’, *Révue Contemporaine*, 28 (21 August 1862), pp. 724–750.

3. *Armada*, eventually completed in 1866.

#### [0492] TO HARRIET COLLINS, 1 OCTOBER 1862

MS: Morgan (MA 3150/65). Published: B&C, I, p. 211. Summary: BGLL, I, p. 276.

The Fort House | Broadstairs | October 1<sup>st</sup> 1862

My dear Mother,

I am glad to hear there is an end of your lonely occupation of the house,<sup>1</sup> and a prospect of /your/ paying another country visit. Give my love to Charley & Katie, who are back by this time I hope safe and sound. If it is any consolation to you, after the weather in London, to know that even here – in this house on the very edge of the sea – the atmosphere, until yesterday, has been [~~del~~] /the atmosphere/ of a vapour-bath – take that consolation. Three nights since the whole eastern horizon was ablaze with sheet lightning – no thunder, no rain, and not a breath of air.

They are going to begin printing *No Name* in book-form already! Low writes me word that there is a magnificent opportunity for us in December and entreats me to enable him to publish by that time. I mean to try what I can do. My own anxiety to finish the story is as eager as Low’s anxiety to publish it. I have a letter from Dickens about the 2<sup>nd</sup> vol, which I will keep to show you. If I was the vainest man alive, I could not have written of the book or thought of the book, what he has written and thought of it.<sup>2</sup>

I am a little headachy and tired – and I am going out to have a tepid salt-water bath. I swear by tepid salt-water baths – they soothe while you are in them, and they invigorate afterwards.

Goodbye for the present. Let me hear how you get on at Lady Lilford’s.<sup>3</sup>

Ever yours affly | WC

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1. HC’s London residence at this time seems to have been at 5, Hyde Park Gate South – see [0497] to her, 6 November 1862.

2. CD wrote to WC, 20 September 1862: ‘I have gone through the Second Volume [of *No Name*] at a sitting, and I find it wonderfully fine. It goes on with an ever-rising power and force in it that fills me with admiration. It is as far before and beyond The Woman in White as that was beyond the wretched common level of fiction-writing ...’ (Pilgrim, X, p. 128).

3. Referring to the younger sister of Henry Brandling, Emma Elizabeth Brandling (1826–84), who in 1859 had married the prominent ornithologist Thomas Littleton Powys, eldest son of the Third Baron Lilford. On the latter’s death in 1861, Lady Lilford and her husband (now the Fourth Baron) resided principally at Lilford Hall, Oundle, Northamptonshire.

**[0493] TO CHARLES WARD, 6 OCTOBER 1862**

MS: Morgan (MA 3151 /40). Published: BGLL, I, pp. 276–277.

The Fort House | Broadstairs | October 6<sup>th</sup> 1862

My dear Ward,

Here is another postage-question for you to solve: –

A letter is posted at Dumfries (N.B.) on the 3<sup>rd</sup> of November 1847, in time for that day's post to London. Does the letter reach London, and is it delivered on, the morning of the next day (the 4<sup>th</sup>) – as would be the case now? If not, when would the letter posted at Dumfries on Nov 3<sup>rd</sup> reach its address in London?<sup>1</sup> If Dumfries postal arrangements, fifteen years ago are difficult to discover – from Glasgow to London, at the same period, would do for my purpose. You must have plenty of letters to refer to from Glasgow to the Strand, in the year 1847.

Your letter (all right about the repayment to my account, and many thanks) does not say whether you can come here again. Can you manage next Saturday, the 11<sup>th</sup>? I mention the day, because the Saturday after, the house may be full, and the Saturday after that, we may be back at Harley Street. There is a necessity – if I can manage it – for publishing No Name in December,<sup>2</sup> and I must be back in town for the greater convenience of the book-printers and the All The Year Round printers. I am frightfully hard at work – but I shall make next Sunday, & Saturday afternoon, holidays – let me know if you can come, when you solve the postal question.

Caroline is much better, and sends her kind regards.

Ever yours | WC

- 
1. See *No Name*, Between the Scenes (Fifth and Sixth), which appeared in *All the Year Round* on 22 November, in which a letter is sent from Dumfries to St John's Wood on 3 November 1847 and arrives on the morning of 5 November.
  2. *No Name* was published in three volumes, by Sampson Low, in the second half of December – see Gasson, pp. 14–15.

**[0494] TO F. C. BEARD, 10 OCTOBER 1862**

MS: Parrish (Box 4/15), incomplete. Extract: Baker 2001, p. 506. Published: BGLL, I, pp. 277–278.

The Fort House | Broadstairs | Friday Oct 10<sup>th</sup> 1862

My dear Beard,

Is there any hope of you being able to come here tomorrow (Saturday)? I ask the question rather selfishly – for my stomach and nerves are terribly out of order again. Yesterday at 1 o'Clock P.M. I had to give up work with a deadly “all-overish” faintness which sent me to the brandy bottle. No confusion in my brain – but a sickness, faintness, and universal trembling – startled by the slightest noise – more nervous twittering last night – little sleep – sick feeling and taste of coffee – I seem to digest after dinner pretty well – but at night, or towards the small hours, wake as if I had got drunk. Bowels fairly often – and kept open when constipated by your pills, and sometimes by a mild pull of Old Marshall Hall's.<sup>1</sup> – My stomach wants tone, and my nerves want soothing and fortifying at the same time. If you are too much engaged to come tomorrow, will these particulars enable you to send me a prescription?

My own idea is to hasten my return to town – so as to be immediately under your eye. I have got all I can from this place – and the possibility of my breaking down at the close of my book, is not only a prospect of miserable loss to me, but to others whose money is embarked on No Name, in England and out of it. If I can be strung up for another six weeks' work, I shall be safely landed. My notion is unless I feel a great change next week for the better, to get back on or about Saturday the 18<sup>th</sup>. In the meantime, a little medicine is very necessary. Don't think of coming here at any inconvenience to your patients and yourself. This letter will enable you to send me [*incomplete*]<sup>2</sup>

1. Proprietary medicine based on Aloes, employed as a purgative; listed in the British Pharmaceutical Codex (1911) as *Pilulae Aloes Dilutae*. Marshall Hall (1790–1857) was the physician who discovered reflex muscular action.
2. WC reaches this point at the bottom of the last leaf of the four-leaf notepaper. The additional sheet containing the ending of the letter is not found in Parrish.

### [0495] TO CHARLES WARD, 14 OCTOBER 1862

MS: Morgan (MA 3151/41). Summary: B&C, I, pp. 211–212. Published: BGLL, I, p. 278.

The Fort House | Broadstairs | Oct: 14<sup>th</sup> 1862

My dear Ward,

Will you kindly look at my account, tomorrow, and after tomorrow (if no payment appears) until Saturday next to see whether Low has remembered to pay in £125? – and will you, in commercial phrase, “advise me of the same”? Low has assured me of the payment this week<sup>1</sup> – but he may forget it in the hurry of business, and I want to be sure on this point, before I pay for the Fort House.

I am sadly fagged with my work – I hope to God I shall finish in six weeks time.<sup>2</sup> We shall probably meet in London next week. The press is getting so near me – that I can’t afford to allow for the necessary delays of the post.

I was very sorry you could not come last Sunday – but you lost nothing. Except a gleam in the middle of the day, it rained incessantly – and the sand and sewage retired in the morning, even out of your reach. I never saw so low a tide.

Ever yours | WC

I have sent that cheque to Pigott (who has returned) to be re-indorsed – and have told him to pay it in to you for my account.<sup>3</sup>

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1. The third quarterly payment for the advance sheets of *No Name* – see [0468] to Charles Ward, [2 May] 1862 and [3152] to Sampson Low, 29 July 1862 note 1.

2. In the event WC did not finish the novel much before Christmas – see [0509] to F. C. Beard of 24 December 1862.

3. For £25 paid into WC’s account on 15 October (Coutts: WC).

### [0496] TO ANTOINE CARLIER,<sup>1</sup> 30 OCTOBER 1862

MS: Birmingham UL (US47/233), with envelope.<sup>2</sup> Published: BGLL, I, pp. 278–279.

12. Harley Street, W. | October 30<sup>th</sup> 1862

Dear Sir,

The right of translating all my published works into French has been already purchased from me by a Paris publisher. Some of my novels – such as *The Dead Secret* – *The Woman In White* – *No Name* (now in course of publication and translation) have been already translated into French. Others are still to be translated. I am not sure in which category to place *After Dark* – I only know that the right of translating it has been purchased.

Under these circumstances I have no other alternative than to decline the proposal with which you have favoured me.

Faithfully yours, | Wilkie Collins

Monsieur | Monsieur [*sic*] A Carlier

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1. Otherwise unidentified Frenchman, ‘Professor of Languages’ in Norwich, married to an Englishwoman of the town named Mary Ann (Census 1861).

2. Directed to ‘Monsieur | Monsieur [*sic*] A. Carlier | 4 Tamworth Terrace | Kirthanks Road | Norwich’, postmarked as dated.

### [0497] TO HARRIET COLLINS, 6 NOVEMBER 1862

MS: Morgan (MA 3150/66), with envelope.<sup>1</sup> Published: B&C, I, p. 212. Summary: BGLL, I, p. 279.

12. Harley Street | Thursday

My dear Mother,

I had taken no news for good news and had hoped you were away at Lilford.<sup>2</sup> I am very sorry to find how matters really are.<sup>3</sup> On Saturday, I dine with Egg – and will call and see how you and Charley are on my way. The weather has upset me as well. I am no exception to the family – cold in the head, cold in the throat, cold in the chest – internal upset as well – ha! ha! ha! I am getting used to it – and I laugh like a fiend over my own maladies. There is only one true friend to the afflicted in body – and his name is Brandy And Water – and he comes with particular healing on his wings when he is Hot.<sup>4</sup> Lay this advice to heart, and tell Charley to ponder it, too.

Goodbye till Saturday. Get better.

Ever your affly | WC

Look out for a drunken Scotch coachman in my next number.<sup>5</sup> I think he will make you laugh.

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1. Directed to 'Mrs Collins | 5. Hyde Park Gate South | Kensington Gore | W.', with postmark 'LONDON.W.C. | Z | NO 6 | 62'.

2. See [0492] to HC, 1 October 1862.

3. That is, that HC is still alone in London.

4. WC facetiously misquotes Charles Wesley's well-known hymn 'Hark the Herald Angels Sing' (1839), where the third stanza begins, 'Hail the heav'n-born Prince of Peace! | Hail the Son of Righteousness! | Light and life to all He brings | Ris'n with healing in His wings'.

5. An elderly coachman 'preceded by a relishing odour of whisky' acts as a witness to a will in the instalment of *No Name* appearing *All the Year Round*, 15 November 1862, pp. 220–222.

### **[0498] TO HERMAN KINDT,<sup>1</sup> 13 NOVEMBER 1862**

MS: Columbia (Spec. MS Coll. Rider Haggard). Published: BGLL, I, p. 279.

London – | 12. Harley Street. W. | 13<sup>th</sup> November 1862

Sir,

I have had no earlier opportunity than this of answering your kind letter, and of assuring your friend, through you, that I gladly write these lines – not as my Autograph only, but also as my acknowledgement of the generous reception which "The Woman In White" has met with from my German readers.

Faithfully yours | Wilkie Collins

Her [*sic*] Herm: Kindt

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1. Herman Kindt, intermediary with Georg Kestner, Secretary of the Hanoverian Legation at Wetzlar, son of Charlotte Kestner (1753–1828), who before her marriage had a love affair with Goethe.

### **[0499] TO FREDERICK LEHMANN, 13 NOVEMBER 1862**

MS: Houghton (fMS Eng 945 (69)). Published: BGLL, I, pp. 279–280.

12. Harley Street, W. | 13<sup>th</sup> November 1862

My Dear Lehmann,

I had the pleasure of meeting Mr Fields when he was last in England<sup>1</sup> – and I very gladly write these lines, to recal myself to his memory, as well as to comply with the request for my autograph which he has honoured me by making through you.

My whole collection of photographic portraits of myself, large and small, is just now exhausted. But I have promised to sit again, when "No Name" is done – and I will not forget to send one of the new portraits to Mr Fields.

Very truly yours | Wilkie Collins

To | Frederick Lehmann Esqre

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1. James Thomas Fields (1817–81), partner in the Boston publishing firm of Ticknor and Fields, editor of the *Atlantic Monthly* from July 1861 to July 1871. (Many of his papers are now in the Houghton collection at Harvard.) Fred Lehmann was then on a business trip to the United States (see [0484] to him of 28 July 1862).

**[0500] TO NINA LEHMANN, 13 NOVEMBER 1862**

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins),<sup>1</sup> our copy text. Published: Coleman, p. 80; BGLL, I, p. 280.

12. Harley Street, W. | 13<sup>th</sup> Nov 1862

My dear Mrs Lehmann,

One line to thank you for your kind note, and to wish you a pleasant time at Paris. I have got downstairs to-day – very, very weak, but decidedly I hope on the road to recovery.

I send with this the promised autograph for Mr Fields.<sup>2</sup> Please give it to Lehmann – and with love to all.

Believe me, | Yours ever, | Wilkie Collins

---

1. Typed note on the transcript at Texas reads: ‘(small note-paper | envelope abb. 3½ X 2)’.

2. [0499] to Fred Lehmann, 13 November 1862, constitutes WC’s response to the request for an autograph which the Boston publisher had made via Nina’s husband.

**[0501] TO GARDNER A. FULLER,<sup>1</sup> 16 NOVEMBER 1862**

MS: Unknown.<sup>2</sup> Published: Wilkie Collins, *No Name* (Boston: Gardner A. Fuller, 1863), I, p. x, our copy text; BGLL, I, pp. 280–281.

London, Sixteenth November, 1862

My Dear Sir:

I have to acknowledge the receipt of the steel engravings and proof sheets of ‘No Name’ and thank you for the courtesy of sending them.

I congratulate you on the exquisite portrayal of character, and the beautiful typography of this work; indeed the whole design of the ‘Illustrated Library’ meets with my warmest approval.

I enclose a late Photograph, of the appropriate size, for the proposed engraving.<sup>3</sup>

Faithfully yours, | Wilkie Collins

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1. Boston publisher.

2. Given that WC had already accepted £500 for the advance sheets of *No Name* from Harper’s in New York (see [0750] to W. H. Wills of 14 May 1867), who published the work both as a serial and in volume, it seems likely that the Fuller edition was unauthorized, and thus that this published letter is a fabrication. The style is certainly uncharacteristic.

3. *No Name* was issued in two separate volumes in Fuller’s Illustrated Library, the first volume containing a notice promising the publication of the second. An extremely poor portrait of the author appeared in the second volume, accompanied by a signature that looks likely to be a forgery – an image is available at the Lewis website.

**[0502] TO JOHN PALGRAVE SIMPSON, 17 NOVEMBER 1862**

MS: Private (incomplete).<sup>1</sup> Published: BGLL, I, pp. 281–282.

12. Harley Street, W. | 17<sup>th</sup> November 1862

My Dear Palgrave Simpson,

I am very glad to hear that you are going to repeat the “Aaron Gurnock” success:<sup>2</sup> my impression is that The Lighthouse was only sold to the Olympic for a term of years – that this term has expired<sup>3</sup> – and that when you have my authority to act the piece, you have every authority needful. But as I cannot at this moment lay my hand on the agreement, it may be as well for form’s

sake and for courtesy's sake, if you write a line to Mr Emden.<sup>4</sup>

I have been very ill – confined to my bed, and only just out of it. If I am able to face the night air in the evening of the performance, I need hardly tell you ...

[*remainder of the letter missing*]

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1. The second leaf of the WC's notepaper has been torn away, cutting off the letter in the middle of a sentence.
2. Aaron Gurnock, Head Lightkeeper, the part played by CD in the original production at Tavistock House, 16–19 June 1855. Simpson played the part of Aaron Gurnock on numerous occasions in amateur productions. For example, at the Royal Bijou Theatre, Lambeth School of Art, in May 1865, using the stage name, Mr Paul Grave – see the programme reproduced in Gasson, p. 5. Simpson continued to play the part under his own name at Sir Percy Florence Shelley's Boscombe Theatre between 1867 and 1881.
3. The term was in fact two years from 8 August 1857 – see [0265] to W. S. Emden of 5 September 1857.
4. Emden was manager at the Royal Olympic Theatre until 1864.

### [0503] TO HARRIET COLLINS, 18 NOVEMBER 1862

MS: Morgan (MA 3150/67), valediction and signature excised, with envelope.<sup>1</sup> Published: B&C, I, pp. 212–213.  
Summary: BGLL, I, p. 282.

12. Harley Street | W. | Novr. 18<sup>th</sup> 1862

My dear Mother,

I have nothing to say, and no time to say it in. But I must just write to tell you I was very glad to hear of your safe arrival at Lilford Hall. You are well out of London this month – and you are much stronger I hope by this time. As for me, my history is a total blank, filled up with scribbling over sheets of paper all day, and marking and countermarking on printers [*sic*] proofs all night. Another three numbers I hope and trust will see me at the end. And what I shall do then – whether I shall go mad with the [*del*] sudden emptiness of head, caused by having nothing to think of, or whether I shall go to Paris and forget myself and my book in that city of dissipation, or whether I shall go to Cowes and look over all the yachts, which the winter-time gives me my pick of them, with a view to future cruising – is more than I can say. Sufficient for the day is the evil thereof.

Nothing stirs the stagnation of London but Bishop Colenso.<sup>2</sup> A bishop who does not believe in Moses and who writes a book to say so, is ~~considered~~ an Episcopal Portent which makes clergy and laity stare alike. I have not read the book – but the sale is said to have been prodigious.

The Lehmanns are gone to Paris. Ward's boy has come back from his first voyage with an excellent character. Egg has departed for [*del*] another Winter at Algiers. Charley I have seen nothing of, and you probably know more about him than I do.

Write again, and tell me how you are, and how long you remain at Lord Lilford's. My kind regards to Lady Lilford & Henry and Miss Laura.<sup>3</sup>

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1. Directed to 'Mrs Collins | Lilford Hall | Oundle | Northamptonshire'. Postmarked 'LONDON-W | 5 | NO 19 | 62' and endorsed 'A | OUNDLE | NO 20 | 62'.

2. John William Colenso (1814–1883: *ODNB*), Anglican bishop of Natal. The first part of his *The Pentateuch and Book of Joshua Critically Examined*, appeared from Longmans in 1862, and stirred up a lively controversy in the press.

3. Lady Lilford was the married Emma Brandling – see [0492] to HC, 1 October 1862. Henry is presumably her brother Henry Brandling, who illustrated *Rambles Beyond Railways*, while Miss Laura remains unidentified. The bottom half of the final leaf of the letter has been torn roughly way (presumably for the autograph) and the valediction and signature are lacking.

### [0504] TO SIR EDWIN LANDSEER,<sup>1</sup> 18 NOVEMBER 1862

MS: Parrish (Box 4/11). Published: BGLL, I, p. 282.

12. Harley Street, W. | November 18<sup>th</sup> 1862

Dear Landseer,

I have been very ill – confined to my bed – and I am only now emerging again on the remote confines of health. If, in consideration of this, you will let me accept your kind invitation conditionally, I will do my best to get strong enough to sit at your friendly table on Thursday next. In the meanwhile, many thanks,

Very truly yours | Wilkie Collins  
Sir Edwin Landseer R.A. | &c &c &c

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1. Sir Edwin Henry Landseer (1802–73: *ODNB*), RA, distinguished animal and portrait painter.

### [0505] TO W. H. WILLS, 21 NOVEMBER 1862

MS: Morgan (MA Unassigned).<sup>1</sup> Published: BGLL, I, pp. 282–283.

12 Harley Street | W. | 21<sup>st</sup> Nov<sup>r</sup> 1862

My dear Wills,

Many thanks for your letter, and for the payment to my account at Coutt's of £118. 2. 2 – being the eighth of my balance of A.Y.R. to the end of my term.<sup>2</sup>

Mr Bernard is certainly giving me plenty for my money!<sup>3</sup> I wish I could write chapters as fast as he writes acts. Perhaps you will kindly do the same with the Ms of the play as it comes in, as was done with the dramatised version of *Great Expectations*? All I want, as you know, is my legal protection from the British Manager and Dramatists.

I have been suffering since you called here – but I hope and believe I have turned the corner now. I don't expect to be well, until I have got the weight of No Name off my shoulders. Please God I shall be done with it in three numbers more – counting from N<sup>o</sup> 40.<sup>4</sup>

I am glad to hear you had a merry time of it in Paris.

Ever yours | Wilkie Collins

W.H. Wills Eq<sup>te</sup>

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1. Morgan Accession Number formerly 'Autogr. Misc. Engl. COLLINS/13'.

2. WC's contract with CD for his work on the staff of *All the Year Round* (which included writing *No Name*), WC received seven guineas a week and an eighth share of the profits. This final payment was for half of one eighth due to the shortened period to the end of his contract. See [0364] to CD, 7 August 1860, [0750] to Wills, 14 May 1867, and Paul Lewis *What Wilkie Earned from 'All The Year Round'*, WCS, August 2015.

3. William Bayle Bernard (1807–75: *ODNB*), prolific Anglo-American dramatist. He produced a quick five-act dramatization of *No Name* with WC's consent to protect the copyright of the dramatic version. It was never commercially performed and WC produced his own successful dramatization in 1870. See [1019] to George F. Rowe, 22 August 1870.

4. In fact it took another five.

### [0506] TO MARK LEMON, 27 NOVEMBER 1862

MS: Parrish (Box 4/11). Published: BGLL, I, p. 283.

12. Harley Street, W. | 27<sup>th</sup> November 1862

Dear Lemon,

The enclosed sketch has been sent to me, on behalf of the designer, by an old friend,<sup>1</sup> who has requested me to offer it to Mr Punch. I send it to that illustrious potentate's Prime Minister,<sup>2</sup> to take its chance. Perhaps you will kindly give it a look, and decide whether it will do or not?

I hope you have resisted the hardships of an English November better than I have. The Sick List has claimed me – and I am only beginning to get back to the regions of Health.

Very truly yours | Wilkie Collins

Mark Lemon Eqre

1. The sketch, designer and the old friend alike remain identified.
2. Referring to Lemon himself, still editor of the humorous weekly *Punch, or the London Charivari*.

**[0507] TO [EDWIN WAUGH],<sup>1</sup> 3 DECEMBER 1862**

MS: Boston (Ch. H. 11. 49.) Published: BGLL, I, pp. 283–284.

3<sup>rd</sup> December 1862

Dear Sir,

Pressure of occupation has allowed me no earlier opportunity of replying to your letter.

I have already assisted, as far as lies in my power, to increase the fund for the relief of the distress in Lancashire.<sup>2</sup> This circumstance and the absolute necessity of my getting a little needful rest, after my present labours are brought to an end, will I hope plead my excuse for not personally assisting the project which you mention to me.

I am a little inclined to doubt whether the difficulty of collecting the essays will not prove to be greater than you anticipate – and I think you will meet with many cases like mine, in which the contribution to the Fund (derived from the proceeds of literary exertion) has been already sent in. But I have no desire to discourage an effort which originates in a motive entitled to every respect – and I sincerely hope, if the project is carried out, that the result may prove me and my doubts to be both in the wrong.

I regret to say that it is not in my power to render any assistance to the biographical work which you have in contemplation.

Believe me | Dear Sir | Faithfully yours | Wilkie Collins

E[dwain Waugh] Esqr<sup>3</sup>

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1. Edwin Waugh (1817–90: *ODNB*), son of a Rochdale shoemaker, author of many tales of local life, including *Sketches of Lancashire Life and Localities* (1857) and *Home-Life of the Lancashire Factory Folk during the Cotton Famine* (1867), both collections of sketches reprinted from the *Manchester Examiner and Times*.

2. Presumably the Lancashire Cotton Districts Relief Fund, supporting the cotton workers made unemployed when the American Civil War affected the supply of raw cotton to Lancashire.

3. All but the initial capital of the addressee's name has been erased, but the remaining traces and the content of the letter make this reconstruction highly likely.

**[0508] TO CHARLES A. CALVERT,<sup>1</sup> 17 DECEMBER 1862**

MS: Huntington (HM 36057). Published: BGLL, I, pp. 284–285.

12. Harley Street, W. | 17<sup>th</sup> December 1862

Sir,

I have reasons for not wishing The Red Vial to be again performed in public – except under circumstances which would enable me personally to superintend the rehearsals. I beg leave therefore, with many thanks, to abstain from availing myself of your proposal. The theatrical version of “No Name” is a bona fide play, written by a dramatist of established reputation.<sup>2</sup> Its prospects of representation on the stage entirely depend on the nature of the offers which may be addressed to me by the London managers. I don't desire to keep a dramatised version of the book off the stage – I only desire to keep my own literary property in my own possession.

I have the honour to be | Sir | Your obd svt | Wilkie Collins

Charles A. Calvert Esqr

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1. Charles Alexander Calvert (1828–79), actor and impresario who managed the Theatre Royal, Manchester, from 1859 and later the Prince's Theatre there, where he staged elaborate Shakespearian productions from 1864 to 1877.

2. Referring to William Bayle Bernard's adaptation of *No Name* – see [0505] to W. H. Wills of 21 November 1862.



**[0509] TO F. C. BEARD, 24 DECEMBER 1862**

MS: Parrish (Box 4/15). Published: B&C, I, pp. 213–214. Summary: BGLL, I, p. 285.

Tuesday Decr 24<sup>th</sup> 1862

My dear Beard,

You will be almost as glad as I am to hear that I have  
Done!<sup>1</sup>

– for you have had no small share in the finishing of the book. I ended at two o’Clock this morning. I suppose you dine at home on Christmas Day? We are going to dine at Verrey’s at six (Pigott with us). As you are a “family man” I dare not say – “come too!”

I shall be at home tomorrow if you are passing this way before three o’Clock. I feel dreadfully fagged

Ever yours | WC

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1. Written in extremely large letters in the middle of the new line. *No Name* was published in 3 vols, 31 December 1862. It was dedicated ‘To Francis Carr Beard; (Fellow of the Royal College of Surgeons of England) In Remembrance of the Time when the closing scenes of the story were written’.

2. Verrey Brothers, the confectioners who operated a café restaurant at 229 Regent Street, frequented by WC and CD.

**[2989] TO UNIDENTIFIED RECIPIENT, [25] DECEMBER 1862**

MS: Unknown. On sale: Catalogue of Myers & Co., Autumn, 1955. Summary: A&C1, p. 49.

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

**[0510] TO W. H. WILLS, 31 DECEMBER 1862**

MS: Unknown. Published: Lehmann, pp. 39–40, our copy text; Davis, p. 233; BGLL, I, p. 285.

12, Harley Street, W., | Decr. 31<sup>st</sup>, 1862.

My Dear Wills,

I have this day sent you (to Regent’s Park Terrace) a copy of ‘No Name.’ We published to-day – an edition of four *thousand* copies. At five this afternoon only four *hundred* were left. This is a rattling good sale to begin with.

I heard at the office to-day that you kindly put everything in proper train with Mr. Bernard, and that nothing was wanted but the last act. Perhaps the end of the story staggers my worthy collaborator? Or perhaps the festivities of the season are a little in his way? I have promised Emden at the Olympic a first look at the Drama as soon as it is done. The sage Low recommends our sending a copy to the British Museum as a solemn act of publication. What do you think?<sup>1</sup>

My liver still torments me, and the fiend rheumatism gnaws at my right knee. –

Ever yours | Wilkie Collins

*P.S.* – I had just hobbled out, unluckily, when you called.

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1. W. B. Bernard, *No Name: A Drama in Five Acts*, was published by George Holsworth, at the Office of *All the Year Round* in 1863 (1 vol., 60 pp. in pink paper wrappers). It was also issued as the undated no. 104 of De Witt’s *Acting Plays*, New York (Sadleir 1922, p. 152; and Parrish & Miller, pp. 50–51).

**[0511] TO FREDERICK LEHMANN, LATE 1862<sup>1</sup>**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 75; BGLL, I, p. 286.

12. Harley St. | Wednesday

My dear Lehmann,

I am delighted to hear of your safe return. We all missed you sadly at Westbourne Terrace

on your wedding anniversary.<sup>2</sup>

I wish I could make one at the dinner on Saturday – but another dinner engagement has unluckily got fast hold of me. I can only thank you, and “grin and bear it.”

Ever yours  
WC

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1. Presumably written on Lehmann’s return from his visit to the United States in 1862 (see [0484] to him, 28 July 1862, and after the tenth anniversary of his marriage in November 1852.

2. The Lehmann’s residence at 139 Westbourne Terrace.

### [0514] TO RICHARD BENTLEY, 5 JANUARY 1863

MS: Illinois (Bentley Archives). Published: Davis, p. 234; BGLL, I, p. 287.

5<sup>th</sup> January 1863

My dear Sir,

Pray accept my thanks for your kind wishes, which I assure you I heartily reciprocate.

At present, I can say no more than that I am sensible of the friendly feeling towards myself which has led you to contemplate a renewal of our former literary connection. The copyright of the next work of fiction which I am to write, when I have rested sufficiently from my past labours, is secured under agreement to a publishing house which opened negotiations with me on the subject more than a year and a half since. With this engagement still unfulfilled, and with the prospect of its occupying me for the next two years, I can only again thank you for your letter, and ask leave to wait a little before I look any farther into the future.<sup>1</sup>

Faithfully yours | Wilkie Collins

Richard Bentley Esqre

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1. Shortly after *No Name* appears in volume from Sampson Low, Bentley writes to try to establish an interest in his next novel, though *Armadale* had already been sold outright to Smith, Elder. WC’s next new work to appear from Bentley was in fact *Poor Miss Finch* in 1872.

### [3353] TO JOHN COUBROUGH,<sup>1</sup> 5 JANUARY 1863

MS: Lewis Collection. Published: A&C13, p. 4.

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 —

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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.

**[0515] TO SAMPSON LOW & CO., 5 JANUARY 1863**

MS: Unknown. Published: Marston, p. 86, our copy text; BGLL, I, p. 287.

47, Ludgate Hill<sup>1</sup> | January. 5, 1863

Received from Messrs. Sampson Low, Son, and Marston, for the copyright of 'No Name.'<sup>2</sup>

|                      |        |   |   |
|----------------------|--------|---|---|
| Cash                 | 500    | 0 | 0 |
| Per note at 3 months | 500    | 0 | 0 |
| „ „ „ 6 months       | 1,000  | 0 | 0 |
| „ „ „ 9 months       | 1,000  | 0 | 0 |
|                      | £3,000 | 0 | 0 |

(Signed) Wilkie Collins

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1. Address of Messrs Sampson Low, Son, and Marston.

2. The four payments were duly credited to WC's account at Coutts's on 5 January, 8 April, 8 July, and 8 October 1863 (Coutts: WC). See also [0369] to HC, 22 August 1860 n. 3.

**[0516] TO JOHN HOLLINGSHEAD,<sup>1</sup> 15 JANUARY 1863**

MS: Fales. Extract: Robinson 1951, p. 180. Published: BGLL, I, pp. 288–289.

12. Harley Street, W. | 15<sup>th</sup> January 1863

Private

My dear Mr Hollingshead,

I have given the proposal which you kindly communicated to me my best and most careful attention.<sup>2</sup>

Two considerations have occurred to my mind in thinking the subject over, which it is right that you should know – for they have mainly decided me on sending you the present answer. The first of these considerations refers to my agreement with Messrs Smith & Elder. The second is connected with the more personal question of my own health.

Without stopping to discuss the letter of the agreement to which I have just alluded, in its bearing on [Messrs Strahan's]<sup>3</sup> proposal – I may say at once that I consider myself bound to interpret this document by the spirit and intention of it. It is clear to me that whatever influence my reputation may possess with the reading public, is an influence which was understood, at the time, to be unreservedly secured to Messrs Smith & Elder, during the period contemplated by my agreement with them. The appearance of my name on the Title of one journal, and the appearance of my story in the pages of another, represent a division of my literary resources, which was certainly not contemplated when I engaged to become a contributor to the Cornhill Magazine. There is here, therefore (as I think), one serious obstacle in the way of my accepting [Messrs Strahan's] proposal.

But even if the difficulty which I feel here could be removed, a second and an equally serious obstacle would remain.

Valuable as I know your co-operation would be to me, I could not consent, in justice to [Messrs Strahan] and in justice to my own sense of responsibility to undertake the conductorship of the new journal, unless I exercised a regular supervision over the contents of each week's number before publication, and unless I rendered such assistance to my fellow-labourers in the way of suggestion (where suggestion was wanted), as might assist in giving the journal a character and position of its own in the public estimation. In the present state of my health – which is very far from satisfactory or assuring – I should not be equal to meet such a demand on my resources as this (and I know, by experience, that the demand would certainly come), at a time when the mental strain of writing a long serial story, in a form of publication out of my customary practice, would be laid on me for many months together. The necessity of husbanding my energies for the

present, is a necessity which I have good reason to know is not to be trifled with.

Under these circumstances, I can only come to the conclusion that I must refrain – in justice to [Messrs Strahan], in justice to Messrs Smith & Elder, and in justice to myself – from accepting the proposal with which you have favoured me. Pray communicate to [Messrs Strahan] the expression of my sincere thanks and assure them that I really feel sensible of the gratifying confidence which they have been willing to place in my reputation and my abilities. I have tried to deserve that confidence, and I conscientiously believe that my decision – adverse though it is – is, under all the circumstances, a decision in their interests as well as in mine. I sincerely trust the new Journal will secure a Conductor who can come to it with undivided energies, who can write in it himself from the outset, and who can (by these means) help to make it one of the conspicuous “successes” of periodical literature.

Believe me | dear Mr Hollingshead,  
Very truly yours | Wilkie Collins  
To John Hollingshead Esqre

- 
1. John Hollingshead (1827–1904: *ODNB*), bohemian journalist, who contributed regularly to *Household Words*, *Cornhill* and *Good Words*. Always a stout champion of the rights of the author and the freedom of expression, he was to become an innovative and imaginative theatre manager.
  2. As what follows makes clear, the proposal was for WC to conduct a new literary miscellany with the assistance of Hollingshead, to be started up by the Scottish publisher Alexander Strahan. This could not have been the evangelical monthly *Good Words*, as Robinson assumes (p. 180), since that journal had been running successfully since 1860, firmly under the editorial control of the Rev. Norman Macleod. Rather it must have been the racier *Argosy*, which Strahan eventually founded at the beginning of 1865 with the subtitle ‘A Magazine of Tales, Travels, Essays and Poems’, with Isa Craig as its first editor, and with Charles Reade’s *Griffith Gaunt* as its first serial story. In the event, the magazine was sold to Mrs Henry Wood in 1867, in whose hands it became a rather more staid affair.
  3. The name of the publishers has been erased throughout the letter, apparently by a later hand rather than that of WC, but remains legible in almost all cases.

### [0517] TO CHARLES WARD, 15 JANUARY 1863

MS: Morgan (MA 3151/42). Summary: B&C, I, p. 214. Published: BGLL, I, pp. 289–290.

15<sup>th</sup> January 1863

My dear Ward,

Many thanks for both your notes, which reached me together. The information about the Hotel du Louvre is everything I wanted – and leaves me no difficulty but the difficulty of knowing when I can go to Paris.<sup>1</sup>

For the last three days the gout has confined me to my chair. It is as much as I can do, with pain and difficulty, to get up and down one flight of stairs. This said pain must have muddled my memory – for I certainly thought I had written to you about my mother. I got a letter from her on Monday, begging me not to go to Oxford until she got better or worse – and being afraid to vex or excite her in her present state I remained (anxiously enough) at home. Since then, better news has come, thank God. My mother writes herself, and the doctor writes also, to say that she is mending slowly. She is still too weak to leave her bed – except when she is carried for a little while, wrapped in blankets, to the fire – but the more alarming symptoms are abating. She is willing to see me now – and as soon as my foot will let me move, I shall go to Oxford.<sup>2</sup> If you come on Sunday, I may perhaps have more news.

Ever yours | WC

- 
1. In the event his next visit to Paris was in the spring of 1865.
  2. See [0518] to HC of the following day.

### [0518] TO HARRIET COLLINS, 16 JANUARY 1863

MS: Morgan (MA 3150/68). Published: B&C, I, pp. 214–215. Summary: BGLL, I, p. 290.

16<sup>th</sup> January 1863

My dear Mother,

I need hardly tell you how glad I am to hear the good news that you are beginning to get a little better at last. The beginning is everything. If you can get sleep, and if you can only take nourishment with some regularity, you will now, I hope and trust, make daily advances nearer and nearer to recovery. The great *[del]* object is to help you in gaining strength, by every possible means – and this I am sure will not be forgotten by the doctor, and by the good friends who are nursing you.

You would have seen me instead of my letter – but for the Gout! It has caught me at last in the right foot, after threatening me, as you know, for many years past. When I *[del]* have got over it, the doctor declares I shall be infinitely better in health than I have been for a long time back – the suppressed mischief being what has done me harm on former occasions. It is not a violently inflammatory attack. The pain in the foot is easily kept under by a simple poultice of cabbage leaves covered with oiled silk – and I am getting the better of it already. The only real inconvenience is the present impossibility of wearing anything on the gouty foot, /or of using it/, which necessarily keeps me from Oxford, and keeps me at home. But this will be over I hope in a few days more.

In the meantime, if you find yourself in the course of the next three or four days able to write, literally only three or four lines, without inconvenience – you know how glad I shall be to hear that you are making further progress on the way to recovery.

Ever affly yours | WC

**[0519] TO CHARLES WARD, 16 JANUARY 1863<sup>1</sup>**

MS: Morgan (MA 3151 /43). Published: BGLL, I, p. 290.

Friday 16<sup>th</sup> Jany

My dear Ward,

If you can come on Sunday, can you without inconvenience bring me ten sovereigns and a new cheque-book (paid for)? Taking in return a cheque for ten pounds, and two shillings for the book.<sup>2</sup> I am too much crippled to get to Coutts's tomorrow

Ever yours | WC

---

1. Dating from the calendar and the gout attack.

2. A duty of a penny on every cheque had been introduced by Disraeli in 1858. In fact WC's cheque to Ward recorded on 19 January was for £10-4s, so perhaps he got a book of 48 rather than 24 cheques as anticipated (Coutts: WC).

**[0520] TO F. C. BEARD, 30 JANUARY 1863**

MS: Parrish (Box 4/15). Published: B&C, I, pp. 215–216. Summary: BGLL, I, p. 291.

12. Harley Street. W. | 230<sup>th</sup> Jany 1863

My dear Beard,

The sight of your handwriting again, is the pleasantest and most reassuring sight I have seen for many a long day past. That expression of your opinion *[del]* of the prescription shall be held sacred. It does not in the least surprise me. He is so kind and good, and so full of sincere sympathy for both of us, that it pains me to say it – but the words must be spoken. He has done and can do nothing for me.<sup>1</sup>

Today, the gout has seized on my left foot /, without leaving my right/. I am so utterly crippled that I cannot even get down stairs into the dining-room. Both feet in pain – both feet nearly helpless. Elliotson came here today.<sup>2</sup> I told him this – I said “I am so weak, I have no writing power left in me – give [me] a tonic – I must have strength.” [He]<sup>3</sup> has prescribed simple

“Wormwood,” the other medicine to be taken with it, if it agrees with me – to be left off, if it does not. Caroline to Mesmerise my feet, and to Mesmerise me into sleeping so as to do without the opium!

I must be carried to you in a day or two, if my feet get no better. In the meantime, I can only keep my strength up as well as I can, by taking nourishment, at short intervals. I am doing this with fair success, and am stronger to day. There is nothing else to be done.

You say nothing about yourself – but your being able to write is a good sign. Is the Erysipelas abating? I hope and trust it is. Don’t exert yourself, don’t move (even to a chair) too soon.

Ever yours | WC

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1. The medic who wrote the prescription that Beard passed his opinion on has not been identified.
2. John Elliotson (1791–1868: *ODNB*), Professor of Medicine, University of London, a pioneer of medical hypnosis, who saved Thackeray's life in 1849.
3. The corner of the page has been torn, removing the opening words of the first two lines, so ‘me’ and ‘He’ are both conjecturally restored.

### [3026] TO A. VOGUE,<sup>1</sup> 2 FEBRUARY 1863

MS: HSP (Society Collection). Published: A&C3, pp. 39–40.

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.

### [0521] TO MRS MACDONALD,<sup>1</sup> 4 FEBRUARY 1863

MS: Parrish (Box 4/11). Published: BGLL, I, p. 291.

4<sup>th</sup> February 1863

Madam,

I have much pleasure in writing these lines, to acknowledge the receipt of your kind note, and to send you the Autograph which you request of me.

Faithfully yours | Wilkie Collins

To | Mrs Macdonald

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1. Otherwise unidentified autograph hunter.

### [0522] TO F. C. BEARD, 5 FEBRUARY 1863<sup>1</sup>

MS: Parrish (Box 4/15). Extract: Baker 2001, p. 506. Published: BGLL, I, p. 291.

12. Harley St | W. | Thursday | ½ p 6 P.M.

My dear Beard,

The Mesmerism has prevented me from keeping my appointment – the “Secretary” not having been able to come here and “manipulate” until ½ past 5<sup>2</sup>

So far, your prediction is verified. It has begun well.

I want to hear how you have borne the journey into the city. Can you send me word? Or better still (if you are not suffering) can you come here and tell me over a cigar?

Ever yours | WC

Caroline is apparently going to have another nervous-hysterical attack. She was up all last night with the “palpitations.”<sup>3</sup>

P.S. | A verbal answer, if you are very tired

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1. Dating suggested by Peters (pp. 257, 460 n. 21), and confirmed by the relation to WC’s letters to Beard, [0520] of 30 January and [0523] of 7 February 1863.

2. WC tried to give up laudanum during 1863 with the aid of hypnosis (mesmerism) by John Elliotson.

3. Peters (p. 257) interprets Caroline’s attacks as a result of the sessions of mesmerism. This paragraph and postscript are written at an angle on the third page of the letter.

### **[0523] TO F. C. BEARD, 7 FEBRUARY 1863<sup>1</sup>**

MS: Parrish (Box 4/15). Published: BGLL, I, p. 292, amended A&C5, p. 19.

12. Harley St | 7<sup>th</sup> Feby

My dear Beard,

I should never have proffered that trifling loan, if the money had not been entirely at your service, and if I had not felt that was much better employed in sparing you small worries about small nothings, instead of lying idle at Coutts’s. Therefore, the cheque is enclosed with the greatest pleasure.<sup>2</sup>

I am certainly better – did without the opium last night. My foot is on the boiled brick at the moment. I hope to be with you about five – perhaps a little before, perhaps a little after. The uncertainty of my feet, produces the uncertainty about time. They are so damnably weak this morning that I have not yet succeeded in getting down stairs.

Ever yours | WC

I am very sorry to hear of that pain at night. I had hoped the pain-stage was passed.<sup>3</sup>

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1. Dating from the address, WC’s account at Coutts, and the description of his health.

2. WC’s bank account shows a debit to F.C. Beard for £25 on 7 February 1863, though the purpose of the loan remains unclear (Coutts: WC).

3. Beard himself was also ill.

### **[0524] TO F. C. BEARD, 8 FEBRUARY 1863<sup>1</sup>**

MS: Parrish (Box 4/15). Published: BGLL, I, p. 292.

Sunday

My dear Beard,

I am certainly getting on. Less pain again last night – natural sleep – little to complain of but “fidgets”. I hope and trust that the gout has, at last, done its damndest. No chance of my getting out yet. I must get my feet strong enough to take me downstairs first.

I was sorry to hear last night that you had been seeing too many people and trying to do too much. Pray take warning – pray don’t try to get back to your profession too soon – and don’t come out until you are stronger. No hurry – no hurry!

Caroline has taken some of the medicine – and seems the better for it. She will be very glad to profit by your suggestion and to call tomorrow & report herself.

Ever yours | WC

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1. The dating is suggested by Peters (pp. 220, 458 n. 47).

**[0525] TO CHARLES WARD, 18 FEBRUARY 1863**

MS: Morgan (MA 3151/44). Summary: B&C, I, p. 216; BGLL, I, p. 293.

12. Harley Street | W. | 18<sup>th</sup> Feby

My dear Ward,

Many thanks for the banking book. There is not the least need for my troubling you about money matters. Today or tomorrow, Low will pay in the fourth and last instalment of the purchase-money for the American advance sheets of No Name<sup>1</sup> – which with the present balance will raise my credit to close on three hundred pounds. With the Christmas Bills all paid, this is plenty.

I write in bed – with my right foot plaguing me this time by way of a change.

I have heard from my mother. She is safe at Bournemouth. Of course, as the Collins family were travelling on the line, the engine broke down, and the train was three hours late – but Charley was with my mother and she appears to have borne the accident and the delay pretty well.

Ever yours | WC

Please send me a line to say when the payment is made to my account. Thanks for “Miss Acton” from Caroline.<sup>2</sup> We will settle when I see you

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1. That is, for £125, as recorded in WC’s account on 18 February (Cutts: WC).

2. Presumably a copy of *Miss Acton’s Cookery Book*, by Eliza Acton, a new enlarged edition of which was published by Longmans in 1863. Sold at 7s-6d, this compendium of ‘Modern Cookery for Private Families’ contained thirty-two sections as well as ‘copious introductory chapters on trussing and carving’ – see the advertisement in the *Times*, 18 February 1863, p. 9f.

**[0526] TO WILLIAM WRIGHT,<sup>1</sup> 23 FEBRUARY 1863**

MS: Unknown. On sale: Henry Sotheran Ltd, 1990. Published: BGLL, I, p. 293.

12. Harley Street, W. | February 23<sup>rd</sup> 1863

Sir,

I very gladly write these lines to comply with the request for my autograph which you have favoured me by making through my friend Mr Procter.<sup>2</sup>

Faithfully yours | Wilkie Collins

To | William Wright Esqre

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1. Unidentified.

2. Bryan Waller Procter, husband of Anne Benson Procter.

**[3376] TO JOSEPH CUNDALL,<sup>1</sup> 28 FEBRUARY 1863**

MS: Lewis Collection (L2948). Published: A&C14, pp. 4-5.

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 Esqre



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).

**[0527] TO W. P. FRITH,<sup>1</sup> 3 MARCH 1863**

MS: NAL (MSL/1922/186/36). Published: BGLL, I, p. 294.

**12. Harley Street W. | March 3<sup>rd</sup> 1863**

My dear Frith,

I return Mrs Frith's album – having made my little addition to it with the greatest pleasure.<sup>2</sup>

By slow, slow degrees I am getting better. I can manage a ride in a carriage, with my miserable feet propped up on the front seat. As soon as these said feet will bear a little more exertion, I hope they will carry me into your studio. In the meantime I am very glad to hear that you like the beginning of "No Name".<sup>3</sup> You will find, as you go on, that I fire off all my biggest guns later in the book.

Pray make my remembrances to Mrs Frith, and believe me

Ever truly yours | Wilkie Collins

- 
1. William Powell Frith (1819–1909: *ODNB*), RA, distinguished narrative painter, who studied with CAC and was a close friend of WC and Edward Ward.
  2. Presumably an autograph note for Frith's wife, Isabelle Jane Frith, née Baker – see [0774] to her of 11 October 1867.
  3. Frith must not have seen the serial version but be reading the novel for the first time in book form.

**[0528] TO HENRY MORGAN,<sup>1</sup> 12 MARCH 1863**

MS: Unknown. On sale: Sotheby's Catalogue, London (16 December 1996), lot 135; Sotheby's Catalogue, London (15–16 July 1998), lot 105. Published: BGLL, I, p. 294.

**12. Harley Street, W. | 12<sup>th</sup> March 1863**

Dear Sir

Illness which keeps me confined to the house has prevented my answering your letter by an earlier mail. All the Carte-de-Visite portraits of myself are exhausted and in the present state of my health I am unable to "sit" for another series, but I am able to send enclosed a "proof" of one of the portraits which illustrate "The Woman in White" (the Cheap Edition) and which is generally considered to be an excellent likeness.

I remain faithfully | yours | Wilkie Collins

Henry Morgan Esq

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1. Unidentified fan requesting a photograph.

**[0529] TO SMITH, ELDER & CO., 17 MARCH 1863**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 81; BGLL, I, p. 295.

12. Harley Street. W. | March 17<sup>th</sup> 1863

Dear Sirs,

The enclosed letter (which you have kindly forwarded to me) addresses me in the purely fictitious character of “Editor of The Cornhill Magazine”.<sup>1</sup>

It has fortunately not been necessary to trouble you with any of the other letters which have been written to me (in consequence I suppose of absurd newspaper reports)<sup>2</sup> under the same mistaken notion. But as this particular letter refers to a question of a lost manuscript, I have thought it right to re-enclose the writer’s statement for your perusal.

I remain Dear Sirs | Faithfully yours | Wilkie Collins  
Messrs Smith, Elder, & Co

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1. Thackeray had been editor of the *Cornhill Magazine* from its first issue in January 1860, but had resigned the position in April 1862. Thereafter, ‘[b]eginning with the number for June, 1862, the *Cornhill* was edited by a series of informal committees variously composed of George Henry Lewes, Frederick Greenwood, and Edward Dutton Cook, with [George] Smith as permanent chairman. Although Frederick Greenwood did a large share of the editorial work from the time of Thackeray’s resignation through 1864, and was nominally sole editor from 1864 through 1868, there seems little doubt that Smith continued personally to secure for *Cornhill* most of its important contributors’ (*Wellesley Index to Victorian Periodicals*). WC had signed the *Armada* agreement on 3 August 1861 (see [0430] to HC, 7 August 1861), though there was to be a lengthy delay in the submission of the manuscript, so that the serial run in *Cornhill* did not begin until November 1864. There was never any suggestion that he would take on an editorial role.

2. None of these reports has been traced.

### [0530] TO HARRIET COLLINS, 19 MARCH 1863

MS: Morgan (MA 3150/69), with envelope.<sup>1</sup> Published: B&C, I, pp. 216–217. Summary: BGLL, I, p. 295.

12. Harley Street | W. | March 19<sup>th</sup> 1863

My dear Mother,

I am glad to hear you are going to the Bullars in April – for you will want a little “company” after your seclusion at Bournemouth, and you will be staying with friends /at Basset Wood/ who have a real regard for you.

As for me, I have been picking up information about German Baths from a visitor to the Baths who knows them by experience. My present idea is to go next month (when I am strong enough for the hateful railway travelling, which disgusts and depresses me /even/ when I am in health) to Brussels, and thence to Aix-la-Chapelle, where there are famous Baths for rheumatic unfortunates – an excellent hotel – and a thoroughly competent doctor to advise about the bathing – when to bathe, how long, and so on. If Aix La Chapelle does not suit me, I shall go farther on to Wildbad in the Black Forest, and try a famous spring there. I shall take a German travelling-servant with me, supplied from Coutts’s own register of couriers, for I am in no case to fight with the small worries of travelling – and I propose being away until the beginning or middle of June, travelling the latter part of the time, I hope, for pleasure as well as for health. Such are my plans at present. Before I go, I shall come to you at Bournemouth. My friend (and doctor) ~~Beard~~ Mr Beard will go with me – he wants to see Bournemouth, in order to be personally familiar with a place which he is constantly sending his patients to – and he will take all possible care of me on the road. We should like to put up at the hotel – have two good bedrooms – breakfast and dine in the coffee room. While Mr Beard is walking about, I shall be with you. We shall get to Bournemouth I hope either Saturday the 28<sup>th</sup> or Saturday the 4<sup>th</sup> April, and stay till Monday. I will write again when the day is fixed. If I give you three days notice, will it be enough to secure beds at the Hotel? We don’t want to go into lodgings. Write and tell me about this.

Ever affly yours WC  
/The/ Smith & Elder’s book is put off again – not by any means given up.<sup>2</sup> They have behaved most kindly and considerately about it.

1. Directed to ‘Mrs Collins | care of Mrs Gavin | Commercial Road | Bournemouth’. Postmarked faintly “LONDON-W | 7 | MR 20 | 63’ and endorsed in Bournemouth on the same date.
2. *Armada*, as it turned out.

### [0531] TO CHARLES READE, 31 MARCH 1863

MS: Morgan (MA 80). Published: B&C, I, pp. 217–218. Summary: BGLL, I, p. 295.

12. Harley Street | W. | 31<sup>st</sup> March 1863

My dear Reade,

First and foremost accept my congratulations on your start in “A.Y.R.”.<sup>1</sup> Very fresh and individual – clearly and suggestively written – and the characters living creatures. You have begun excellently. Bravo, Bravo, Bravo! There is my criticism.

Secondly, read the enclosed extract.<sup>2</sup> The writer of the original letter, my friend (and translator) M.E.D. Forgues – 2 Rue de Tournon, Paris – has written to another friend of mine – Mr Pigott (formerly of “The Leader” – now of “The Daily News”) – with a message from a French publisher about your books. As Mr Pigott does not know you personally, he applies to me – and hence the roundabout manner in which this foreign overture reaches you. If I can give you any information, I am to be found here before two – or after six. Between these hours, I take a drive in the fresh air, and a dip in “D<sup>r</sup> Caplin’s Electro-Chemical Bath”<sup>3</sup> – out of which I hope I am getting strength enough to go abroad on Monday week, April 13<sup>th</sup>. If you think it worth while to entertain the proposal, strike for Cash – It is “Very Hard Cash” to be got. But even a Frenchman yields if you only squeeze him hard enough. As for my friend Forgues – who as you will see is only ambassador in this matter – he is a gentleman, an admirable English scholar, and a translator who has not his equal in France. But the question of the proposed abridgement is another matter – and as M. Forgues says himself, a very difficult and delicate one. I can only say again – if I can be of the least use, come here and talk it over.

Ever yours | Wilkie Collins

Charles Reade Esqre

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1. Reade’s ‘Very Hard Cash’, serialized *All the Year Round*, from 28 March 1863 over forty instalments.
  2. The enclosure is not found at Morgan.
  3. Referring to the Royal Hygenic Gymnasium, of 9, York Place, Portman Square, run by Jean François Isidore Caplin, M.D., author of *The Electro-Chemical Bath, for the Extraction of Mercury, Lead, and Other Poisonous Substances from the Human Body: In Palsy, Scrofula, Rheumatism and Other Complaints, and the Relation of Electricity to the Phenomena of Life, Health and Disease* (London: William Freeman, 1856). A copy of the revised edition of 1868 was found in WC’s library at his death (Baker 2002, p. 87).

### [3354] TO UNIDENTIFIED CORRESPONDENT, MARCH 1863

MS: Lewis Collection.<sup>1</sup> Published: A&C13, p. 4.

March 1863

Wilkie Collins

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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.

### [0532] TO F. C. BEARD, 4 APRIL 1863

MS: Parrish (Box 4/15). Published: B&C, I, p. 218. Summary: BGLL, I, p. 296.

12 Harley St | W. | Saturday

My dear Beard,

My back is painful again – and I had a restless night. But I managed to walk a quarter of an hour yesterday on the high road, and I shall try again today. I will call at Welbeck Street at or a little before four o’Clock this afternoon on the chance of seeing you before I go to the Bath.<sup>1</sup>

I have /been/ dreadfully /shocked &/ distressed [*del*] by news which I am sure you will hear with sorrow. Your opinion at Broadstairs of poor dear Egg, was only too well founded. Last night, Holman Hunt brought me the news of his death at Algiers. It is in the Times /Obituary/ this morning.<sup>2</sup> Nothing can replace the loss – he was a man in ten thousand. It is a [*del*] calamity, in every [*del*] sense of the word, for everyone who knew him,

Yours ever | WC

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1. Presumably Dr Caplin’s Electro-Chemical Bath – see [0531] to Beard, 31 March 1863.

2. Death notice on front page of the *Times*, Saturday, 4 April 1863: ‘On the 26<sup>th</sup> March, at Algiers, Augustus Leopold Egg, R.A., aged 46.’

### [0533] TO JOHN EVERETT MILLAIS, 6 APRIL 1863

MS: Texas (Ms Letters, W. Collins). Extract: Millais, I, pp. 281–282. Published: Coleman, pp. 82–83; BGLL, I, pp. 296–297.

12. Harley Street, W. | 6<sup>th</sup> April 1863

My dear Jack,

I have been miserably ill with rheumatic gout ever since that pleasant dinner at your house – and I am only now getting strong enough to leave England in a few days, and try the German Baths.

Read the enclosed address when you have five minutes to spare – and if you agree with it, and feel no objection, put your signature next to mine. I was to have spoken in favour of the proposal at the Meeting – but this, and all other speakings (and writings) have been put an end to for the present by my illness. All I can do is to sign, and to send the address for your approval. Many other well-known members of the Club will sign – but your name, as representing the painters, is a most important one to gain if you will give it. In any case – signature or no signature – please let me have the address back. Unless something is done, the old Club will fall to pieces in the new house – and it seems a pity to let it go without an effort to save it.<sup>1</sup>

I hear great things of a certain picture of yours – but there is no chance of my getting to see it.<sup>2</sup> If I am alive I hope to be back in June and see it at the Academy. All the little strength I have got is now wanted for preparations for the start.

Poor dear Egg! No such heavy distress as that has tried me for many and many a year past – and I know how you must have felt it too.<sup>3</sup>

Pray give my kindest remembrances to Mrs Millais,<sup>4</sup>

& believe me | Ever yours | Wilkie Collins

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1. In the Lewis Collection is found the printed copy of a ‘New Rule’ to be proposed at a meeting at the Garrick Club at 3pm on Monday 27 April [1863], signed by twelve members including Walter Lacy, Samuel Lucas, John Everett Millais, George Russell and Benjamin Webster, with WC’s name at the head of the list. On the document are extensive annotations in the hand of Walter Lacy, who clearly planned to speak in support of the motion, which was intended ‘to preserve as far as possible the original constitution of the Club ... [and] to restore the influence of the Literary, Artistic, and Dramatic element in our Society to something like its former proportions’. The Garrick Club was at that time scheduled to move from its old premises at 35 King Street to a new building at 15 Garrick Street. See [0572] to George Russell, 4 April 1864.

2. Probably ‘The Eve of St. Agnes’, exhibited at the Royal Academy in 1863.

3. Referring to their mutual friend, the painter Augustus Egg, who died in Algiers on 26 March 1863 – the news was announced in the *Times* on 4 April. See [0532] to Frank Beard of 4 April.

4. Millais had married Effie Ruskin in July 1855, following the annulment of her marriage to John Ruskin. See [0881] to her of 7 April 1869.

**[3355] TO UNIDENTIFIED CORRESPONDENT, 10 APRIL 1863**

MS: Lewis Collection.<sup>1</sup> Published: A&C13, p. 5.

April 10<sup>th</sup> 1863 /

Wilkie Collins

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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.

**[0534] TO HARRIET COLLINS, 21 APRIL 1863**

MS: Morgan (MA 3150/70). Published: B&C, I, pp. 219–220. Summary: BGLL, I, p. 297.

Aix La Chapelle | April 21<sup>st</sup> 1863

My dear Mother,

I got your letter – and was very glad to get it – to day. Since I wrote from Dover, here is the narrative of my proceedings.

On Tuesday (the 14<sup>th</sup>) I crossed to Calais – a perfectly calm sunshiny passage – and met Edward Cooke,<sup>1</sup> the painter on board. Went on the same day by railway from Calais to Lille – a flourishing French manufacturing town, with picturesque streets and a few old buildings – a good hotel, and no drawback but a fiercely-snoring Frenchman in the next bedroom at night. The next day; Wednesday, to Ghent – steady rain falling – slept at Ghent – went on the next morning to Liège, another manufacturing town, famous for cutlery & ironwork. I hobbled out here to see the *[del]* “Prince Bishop’s Palace” (celebrated in *Quentin Durward*) – *[del]* not very *[del]* interesting outside, but the inner courtyard one of the finest *[del]* pieces of ancient architecture I have seen for many a ~~day~~ long day past. From Liège (on Friday) to this place.

There is only one drawback to Aix la Chapelle – it is down in the bottom of a valley, shut in on all sides by hills. Otherwise, a fair and prosperous city – making cloth & needles & looking glasses, in factories some of which are actually buildings architecturally pleasant to look at. Beautiful drives all round the neighbourhood – carriages & horses which would pass muster perfectly in England – and two of the best hotels in Europe, both belonging to the same proprietor.<sup>2</sup> As for your eldest son, he is as well known here as in London. *[del]* German readers, French readers, American readers – all vying in civilities and attention. I am already engaged to be photographed by the local artist, and have promised autographs in all directions. Keep this to yourself – it would look like vanity to other people, but I know you will like to hear it, and therefore it slides into my letter. On Saturday last – after ~~an~~ a visit from /the local/ physician – I tried my first bath. The water at 98 degrees, and cooled down to that from the temperature in the earth – the smell of sulphur unmistakeable – the taste like a decoction of rotten eggs. For the first day, no remarkable effect followed. But on Sunday, Monday, and today, I was allowed to take the Douche, and to have the warm sulphurous water poured on my weak back & leg & foot in a continuous stream. The result has been decidedly satisfactory even after three times trying only. My back is stronger – my flesh is firmer already – and with perseverance, I really hope these springs will prove, in my case as in the cases of hosts of others, to have been well worth the visiting. I drive out every day to the hills – and exercise my feet on the highest ground where the road is dry, and the air bracing. The length of my stay here of course depends on the progress I make towards recovery. I have no present intention of leaving, and my address until further notice is: –

Monsieur Wilkie Collins | Nuellens Hotel | Aix la Chapelle | =

I hope some of the Bullar family will soon return to Basset – for I don’t quite like the notion of you being left alone, in that large house: it sounds dreary. However, I am glad to hear that your neighbours and our military namesake (who seemed to me to be a pleasant good tempered man)<sup>3</sup> don’t forget you – and I am equally glad to know that the Slough offer was promptly refused.<sup>4</sup> Ladies who ~~keep to~~ take in boarders, under the pretence of “their homes being

too large for them”, are ladies I don’t believe in. Write again soon, and I will write again soon on my side.

Ever affly yours WC

P.S. The courier does admirably – an attentive competent servant, who saves me worlds of trouble.

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1. Edward William Cooke, RA (1811–1880: *ODNB*), painter and etcher of marine subjects and architectural views.
  2. Entry for Aachen/Aix-la-Chapelle, *Bradshaw’s Illustrated Hand-book to Germany* (1867), p. 30: ‘Hotel du Grand Monarque and Hotel Nuellens; both kept by M. Dremel.’
  3. This military Collins remains unidentified.
  4. The lady from Slough whose home was too large for her has also not been identified.

### [0535] TO CHARLES COLLINS, 22 APRIL 1863

MS: Morgan (MA 3152/5). Published: B&C, I, pp. 220–221. Summary: BGLL, I, p. 297.

Aix La Chapelle | Wednesday April 22<sup>nd</sup> 1863

My dear Charley,

I got here last Friday and began bathing on Saturday – after an interview with the local doctor. So far, the process seems to be certainly doing me good. The baths are strongly sulphurous, and come so hot out of the earth that they must be cooled before use. I get into the water, up to my middle – an amiable elderly German gets in with me – ~~he~~ puts the rose of a gigantic watering pot on to the end of *[del]* /a/ pipe which communicates with a cistern at the top of the bath house – turns a cock – and lets a mitigated stream of hot sulphurous water down on my back and legs, ~~all~~ shampooing both with great dexterity. We shout to each other in the French language – our only means of communication – and after ten minutes under the falling water, he leaves me for another ten minutes to sit down in the warm bath and compose myself, after which another man wraps *[del]* me in a scorching hot linen toga – and the process is ended. Besides this, I drink in bed, every morning before breakfast, a tumbler of the water from the spring – it is steaming hot, perfectly bright and clear, and in taste like the worst London egg you ever had for breakfast in your life. *[del]* Strange to say, it does not make me sick – and, stranger still, half an hour afterwards it leaves me with a very respectable relish for my breakfast. This completes the curative process. The doctor *[del]* (senior physician at Aix La Chapelle) proposes no medicine. He is a jolly German with a huge pair of gold spectacles, and a face like an apple – and he smokes his cigar with me every morning after breakfast, like a man who thoroughly enjoys his tobacco. He allows of all wines, provided they are of the best vintages (and my landlord here has not a drop of liquor that is not excellent) – all cookery provided it is thoroughly good – “Snacks” and luncheons, provided they don’t come within less than two hours of the bath, *[del]* are included in his large toleration. Upon the whole, he is a model physician – and *[del]* where I really want his advice (in the matter of the Baths) he has twenty years experience to offer me.<sup>1</sup>

This place is a strange mixture of new and old. A Cathedral in which Charlemagne was buried – and Factories which might have been built yesterday. Wide clean streets, with prosperous private houses and about a musket shot away from them, a *[del]* lovely old German-moated Grange. It is not a gay place – and it is down in a hollow with hills all around. But if I can only get well in it, I am willing to think it Paradise. My stay is of course uncertain – but I shall be here long enough to receive your answer, at any rate[.] Write and tell me how you are, and what you think of doing – and address the letter

Monsieur Wilkie Collins | Nuellens Hotel | Aix La Chappelle.

I have heard from Mother, who reports you better. Send her this letter when you have read it. I have written to her but have not said so much about the bathing as I have said here.

My best love to Katie

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1. WC had left England a week earlier on Tuesday, 14 April; on the previous Saturday (the 11<sup>th</sup>) his bank account was debited with £100 for ‘Travelling Exps’. On 21 May it records a payment of £100 to Mons<sup>r</sup> C. Wintgens, presumably for services such as those described here (Coutts: WC).

**[0536] TO NINA LEHMANN, 29 APRIL 1863**

MS: Parrish (Box 5/5). Extract: Robinson 1951, p. 176–7; Davis, pp. 235–236; Baker 2001, p. 509. Published: Lehmann, pp. 44–46; B&C, I, pp. 221–223. Summary: BGLL, I, p. 297.

Nuellens Hotel, Aix la Chapelle | April 29<sup>th</sup> 1863

My dear Mrs Lehmann,

Under any circumstances, I should have written to tell you all my news, and to ask for all your news in return. But a letter from my brother telling me that you too have been ill, puts the pen at once into my hands. I gather from what Charley says that you are now better – but I want to hear about you and yours from yourself – and I am selfishly anxious for as long an answer as you can send, as soon as you can write it. There is the state of my mind, expressed with the most unflinching candour!

As for me, I am all over sulphur, inside and out – and if ever a man felt fit for the eternal regions already, I (in respect to the sulphurous part of the Satanic climate) am that man. The invalid custom here is to rise at seven in the morning – to /go out and/ drink the water /hot/ from the spring – and to be entertained between the gulps with [~~] a band of music on an empty stomach. You who know me, will acquit me of sanctioning by my presence any such uncomfortable proceeding as this. I have an excellent courier, ~~and~~ I send him to the spring with a stoppered bottle, and I drink my water horizontally in bed. It was nasty enough at first – but I have got used to it already. The next curative proceeding discloses me [~~], towards the afternoon, in a /private/ stone pit, up to my middle in the hot sulphur spring – more of the hot water is pouring down on me from a pipe in the ceiling – a worthy German stands by my side, directing the water in a continuous shower on all my weak points, with one hand, and shampooing me with the other. We exchange cheerful remarks in French (English being all Greek to him, and German all Hebrew to me) – and oh don't we massacre the language of our lively neighbours. In mistakes of gender, I am well ahead of the German – it being an old habit of mine, and of my love and respect for the fair sex, to make all French [~~] words about the gender of which I feel uncertain, feminine words. But in other respects [~~] my German friend is far beyond me. This great creature has made an entirely new discovery in the science of language – he does without Verbs. “Trop fort? Bon pour vous fort – [~~] Trop chaud? Bon pour vous chaud. Promenade aujourd'hui? Aha! Aha! bon pour vous promenade. [~~] Encore la jambe – encore le dos – frottement, ah, oui, oui, frottement excellent pour vous. Repos bon pour vous – a votre service, Monsieur – bon jour!” What an excellent method! do think of it for your boys – I would practise it myself if I had my time to begin over again. The results of all these sulphurous proceedings – to return to them for the last time, before I get to the end of my letter – are decidedly encouraging in my case, so far. I can't wear my boots yet – but I can hobble about with my stick much more freely than I could when I left London – and my general health is benefiting greatly by the change. As for the rest of my life here, it is passed idly enough. The hotel provides me with a delightful open carriage to drive out in – contains a cellar of the best Hock and Moselle wines I ever tasted – and possesses a Parisian cook who encourages my natural gluttony by a continuous succession of entrées which are to be eaten but not described. My books have made me many friends here – who supply /me/ with reading and make me presents of excellent cigars. So upon the whole I get on well enough – and as long as the Baths do me good, so long I shall remain ~~here~~ at Aix la Chapelle.~~~~~~~~~~~~

Here is a nice egotistical letter! But what else can you expect from a sick man? Write me another egotistical letter in return telling me about yourself, and Lehmann, and Lehmann's time for ~~returning~~ /coming home/,<sup>1</sup> and the boys – and believe me,

Ever most truly yours | Wilkie Collins

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1. From his trip to the United States – see [0484] to Fred Lehmann, 28 July 1862.

**[0537] TO HARRIET COLLINS, 21 MAY 1863**

MS: Morgan (MA 3150/71). Published: B&C, I, pp. 223–224. Summary: BGLL, I, p. 297.

Address – Monsieur Wilkie Collins | Hotel de l’Ours | Wildbad  
Wurtemberg | Germany | May 21<sup>st</sup> 1863

My dear Mother,

Here I am, in The Black Forest! A mountain stream rushes by my window – huge, precipitous hill-sides, clothed with impenetrable fir-trees to the very top, shut in the view. More hill-sides rise opposite to /them/ – and the *[del]* narrow *[del]* green valley, and the rushing little stream, wind in ~~out~~ and out, for miles and miles together, with a village of quaint gabled cottages scattered here and there by the water-side to enliven the native solitudes of the Forest. Wildbad is one of these villages – with all the luxuries of civilisation added to it, in the shape of Baths and Hotels. Here are *[del]* gorgeous drawing-rooms, accomplished French cooks, Banquets, and ornamental Bills of Fare. Here is a strident brass band which plays God Save The Queen perpetually in homage to British strangers. And, most important of all, here is a Bath House, as big as Buckingham Palace, and infinitely superior to it in architectural beauty. It is strange to see all this magnificence, side by side with the unpretending picturesque little native village – and stranger still, to think that some of the acutest forms of human misery, represent the dismal foundation on which the luxury and the grandeur are built up. Paralysis comes here, and pays the bills which encourage the enterprising landlord to add to the size of his *[del]* /palace of an/ hotel. Rheumatism puts its aching hand in its pocket with a groan, and justifies the Town-Council in keeping up the splendour of the Bath-House. It is only the beginning of the season now – but oh dear me! the number of people I have seen already halting on crutches, hobbling on sticks, rolling silent in smooth Bath chairs! The only place in which I have not had my felt shoes well stared at, is this place. They are used to felt shoes, to pale faces, distorted figures, and *[del]* crippled walkers. A well-dressed stranger, with the free use of all his limbs, would be the right man to astonish the natives of Wildbad.

I got here yesterday, and tried my first bath this morning – after a good night’s rest, the first for many weeks. The difference in the water here, and at Aix la Chapelle, is as complete as difference can be. At Aix the water was turbid – here, it is clear as glass. At Aix, it stank (of sulphur) – here, it is without odour of any kind. You lie down on a bed of clean delicious sand, and the hot spring bubbles up under you – *[del]* bubbles so fast, that the whole water of the bath is calculated to be changed every five minutes. Scientific men *[del]* disagree, as usual, about the curative quality in the water. Some think the earthy fire that warms the spring communicates an electric influence to the water. Others decry the electricity, and set up theories based on the scientific (or chemical) analysis of the springs. I know nothing about it – except that the bath is clean and warm and comfortable, that it has certainly cured many bad rheumatic cases, and that I mean to give it a fair chance of curing me. If I don’t find myself better after a fortnight, I shall leave Wildbad, and come back to England about the middle of June. If I advance, and discard my felt shoes – which is my criterion of a cure – I shall probably make a longer stay. In any case, I have a good doctor here – and my general health is excellent. My miserable feet still “kick” at any extra exertion, and my rheumatic muscles still indicate the changes in the weather with the most deplorable accuracy. Otherwise, I have nothing to complain of. The local physician examined me in bed this morning, and declared all my “organs” to be as healthy as could be wished.

Let me hear from you, by return of post. In these wild regions – far from railways – the post is, I suspect, uncertain. I shall be anxious for news as soon as I can get it, of you and your goings on. Tell Charley I will write to him ~~soon~~ in a day or two.

Ever afftly yours | WC



[0538] TO HARRIET COLLINS, 2 JUNE 1863

MS: Morgan (MA 3150/72). Published: B&C, I, pp. 224–226. Summary: BGLL, I, p. 297.

Hotel de l’Ours | Wildbad | Wurtemberg | June 2<sup>nd</sup> 1863

My dear Mother,

My plans for returning are *[del]* settled at last. The doctor directs me to take *[del]* twenty four Baths in all. More than this would do me harm, and less would not give the waters a fair *[del]* trial. I am more than half way through my baths today – and the last of them will have been taken on the 13<sup>th</sup> of this month. I shall leave immediately afterwards, and, if all goes well, I shall be back in London on the 17<sup>th</sup> or 18<sup>th</sup>.

Therefore, I have felt all the inconvenience – I might say the actual pain *[del]* – produced by these extraordinary waters, on first attacking the constitution, and none of the benefit. But there are signs and tokens that the reward of my martyrdom is at hand. You may imagine how welcome it will be, when I tell you that my back has been quite as /bad as/ it was when I left England – and that my feet are still troubling me as they troubled me two months since. Every lurking ache and pain (which I believed to be an ache and pain cured), has been roused and forced to alert itself. The result of this *[del]* bodily revolution – for it is little less than a revolution – will be, the doctor hopes, and thinks, to make a new man of me. I shall be obliged he *[del]* says to return to Wildbad /next year/ to /let the waters/ complete their ~~and~~ work – and it is quite possible that I may have a short, sharp, and roaring fit of gout which will *[del]* be of inestimable benefit to me, if I will be a good patient and grin and bear it. In the meantime, if I don’t go away relieved of my present troubles, I shall feel the relief a fortnight or three weeks later. Such are the doctor’s prognostications. I may as well feel the benefit of the baths in England as not – and I must see Mr. Smith (Smith & Elder) on the subject of the new book.<sup>1</sup> So I return at once – to stay no very long time in London, but to try my old friend the sea, both for bathing and sailing, and a “supplement” to the Wildbad waters which my medical adviser strongly recommends. *[del]* There are my plans and prospects, so far as I know them. We shall see what the future brings forth.

I think I should have proposed returning here, if the doctor had not suggested it. The beauty of the place, the interest and variety of all the walks and drives, the comfort of the hotel, ~~and~~ the extraordinary kindness and civility of all the people with whom I am brought in contact, the bracing delicious freshness and purity of the air – are some of the attractions which make Wildbad irresistible. There is occupation of the literary sort too for a rainy day – a snug little library, *[del]* with four thousand volumes of English and French books, and The Times, All The Year Round, and The Illustrated London News into the bargain. There is a linen draper who sends for the summer fashions to Baden-Baden – and who combines a haberdashery department and a cigar department as well – all in one little shop. There is a local shoemaker who is a man of genius, and has made me a pair of soft slippers, adapted to tender feet, which fit to a miracle. As for my landlord, whatever I ask him for, he produces as composedly as if we were in Paris or London – and when I want money, he turns banker in a trice and becomes Coutts’s correspondent at Wildbad as well as the host of the principle Inn! Half the people in this hotel, are people who have come here for the second time – and, after a fortnights *[sic]* experience of the place I, for one, don’t wonder at their returning to it.

*[del]* Send *[del]* Charley *[del]* this letter, so that he may know my plans for returning – and give my kindest remembrances to the Bullars. If you don’t hear from me again, conclude that I am safely returning and that you will get a letter from Harley St. next. There will be time for you to write to me again, before the 13<sup>th</sup>, if you write soon. It is close on ten o’clock, and I am so sleepy, I must say goodnight. I hope I shall get to Basset soon after I return.

Ever your affly WC

Charley’s letter from Gadshill reached me safely<sup>2</sup>

1. *Armada*le.

2. To flag his postscript, written vertically up the left margin of the final page, WC draws a dotted saltire.

**[0539] TO HARRIET COLLINS, 18 JUNE 1863**

MS: Morgan (MA 3150/73), with envelope.<sup>1</sup> Published: B&C, I, pp. 226–227. Summary: BGLL, I, p. 297.

Hotel de la Ville de Paris | Strasbourg | Thursday. 18<sup>th</sup> June 1863

My dear Mother,

Here is another “Report”, to announce that I have got thus far on my homeward journey. After I wrote to you, my arrangements for leaving Wildbad were altered by the doctor, who strongly recommended me to take four baths more than ~~those~~ the number at first prescribed, to make sure of the after-effect, and to give the waters the utmost possible chance of routing the gout from its last lurking-places. Of course I submitted – and here I am, after twenty-eight baths, unquestionably better, and on the road, I hope, to recovery at last. It is impossible to say for certain, just yet, how the Wildbad experiment will end – for I am still feeling the severe curative process of the Baths. The curative result, ~~may~~ cannot be expected to assert itself completely for another fortnight or three weeks – but the doctor when I parted from him spoke of my prospects in a tone of cheerful certainty which was encouraging to say the least of it. I am to go back next year for five weeks – and there, for the present, is an end of Wildbad.

I go on to Nancy (not a woman, I beg you to understand – but a place!) tonight. Then to Paris – then to Boulogne – then to England – and I hope to be back in London on Monday or Tuesday next, when you shall have news of my return.

I have had a most kind and friendly letter from Mr Smith (of Smith & Elder) allowing me until the 1<sup>st</sup> of December /next/ to send in the first number of the new story for the Cornhill – and, what is more, for that same story, I have Got an Idea! So, if the summer sees me [*del*] on my legs, the autumn will see me [*del*] (and God knows how I long for it) back at [*del*] my work – but taking that work easy, as the popular phrase is, in the strictest sense of the word. If the sympathies of my readers /at Wildbad/ can help me to get well, I ought to be a marvel of health. Visitors of all /sorts and/ [*del*]<sup>2</sup> conditions showed me extraordinary kindness. Whatever the critics may say, ~~the~~ readers are certainly grateful for a story that interests them. So don’t mind what the Quarterly Review,<sup>3</sup> or any Review says. Or rather, do as I do – don’t waste your time in reading them.

Ever affly yours | WC

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1. Directed to ‘Mrs Collins | care of John Bullar Egre | Basset Wood | near Southampton | England’, with ‘L’ Angleterre’ added above. Postmarked ‘STRASBOURG | 18 | JUIN | 63’.

2. Heavily erased line.

3. Probably a reference to H. L. Mansel in his anonymously published ‘Sensation Novels’, *Quarterly Review* 113 (April 1863) pp. 481–514, which includes adverse comments on *No Name* (pp. 495–497).

**[0540] TO HARRIET COLLINS, 2 JULY 1863**

MS: Morgan (MA 3150/74), with envelope.<sup>1</sup> Published: B&C, I, pp. 227–228. Summary: BGLL, I, p. 298.

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

My dear Mother,

Enclosed is a letter thanking old Mr Bullar for his interest in me. I am tied to no time for beginning – all I am asked to do is to tell Smith & Elder whether they may advertise me in October next, as ready to begin with the new year.<sup>2</sup> I am to say Yes, or say No – exactly as I think best – and which of the last two answers I ~~am to~~ /shall/ give, I don’t know myself at present – I am waiting for the after-effect of the Baths. One result has already come – I can walk better. If other good results follow, I may venture to work again. If not, I shall be obliged to say “No” – ~~and~~ for any sacrifice is preferable to the sacrifice of another break-down. I don’t say all this to old Mr Bullar – for he is evidently persuaded that, well or ill, I must take my own brains out of my head, [*del*] for a year, and supply the vacuum with the brains of a phlegmatic man who has not passed the last ten years of his life in a condition of constant mental activity. This is simply impossible.

All I can say, and all you must say to other people, is that I am not bound to begin by any given time, and that I will not begin until I feel myself fit for it. I walked yesterday to the Serpentine – rested – and walked back again! An amazing achievement for me. If I can keep it up “Tony Lumpkin will soon be his own man again”.<sup>3</sup>

Here are my plans for the summer and autumn. I am going next week to Gadshill for a few days – then perhaps if the Lehmanns are at their county house, I may go for another day or two, and see them. Next, if all goes well, I think of going with Pigott to Cowes, and trying to find a roomy comfortable vessel to hire for a month. Before I leave Cowes, I shall of course come and see you at Basset. My next “pitch” (as the strolling players call it) will be the Isle of Man – [~~] where I want to look at the scenery &c with a view to my next book. The Isle of Man will bring me (especially if I sail there deliberately in my own vessel) to the September time, when I am to say Yes or No to Smith & Elder. If Yes, I shall /necessarily/ be well enough to face the English winter. If my health forces me to say No, I shall fly South, with my honest and excellent Courier who is heartily attached to me. All this part of my plan is sufficiently in the clouds as yet – I can settle nothing positively until the next two months are passed. In the meantime, I am decidedly getting better – and that is enough for the present.~~

As for your plans, of course you must do what you really like best. But wintering at Basset, alone in that large house, requires a little consultation and consideration. We shall have time for this when I see you.

You say nothing about [~~] Lady Lilford. If you are going there, write and tell me when.<sup>4</sup> Of course, I will write again, before my trip to Cowes. It will probably take place in this month – about the middle.~~

Is old Mr Bullar, “The Reverend”? If he is, destroy my envelope and redirect it for me. My address, as you will see, is simply “John Bullar Esqre”.<sup>5</sup>

Charley was here yesterday, looking tolerably well. He had no message but his love  
Ever affly yours | WC

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1. Directed to ‘Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton’, and signed ‘Wilkie Collins’ in the lower left corner. Postmarked ‘LONDON-W | 4 | JY 2 | 63’ and endorsed in Southampton the following day.

2. Referring once more to the scheduling of the serialization of *Armada* in *Cornhill Magazine* published by Smith, Elder.

3. Referring to the conclusion of Goldsmith’s comedy *She Stoops to Conquer* (1773), where, on discovering that he is of age and free to ignore his mother’s wishes regarding marriage, the scapegrace declares, ‘Witness all men by these presents, that I, Anthony Lumpkin, Esquire, of Blank place, refuse you, Constantia Neville, spinster, of no place at all, for my true and lawful wife. So Constance Neville may marry whom she pleases, and Tony Lumpkin is his own man again.’

4. Henry Brandling’s sister Emma, now married to Baron Lilford of Lilford Hall, Oundle, Northamptonshire – see [0492] to HC, 1 October 1862.

5. John Bullar Sr (1778–1864: *ODNB*), the eminent Southampton schoolmaster, was not in fact a minister of the Anglican church but an elected deacon of the dissenting chapel at Above Bar. WC’s letter to Bullar regarding health matters has not been traced.

### [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). Published: A&C4, p. 7.

... (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 [0543] 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. 37–39 in Vol. III of *No Name* as published by Sampson Low in late 1862.

**[0541] TO JANE WARD, 9 JULY 1863**

MS: Iowa. Published: BGLL, I, p. 298.

**Gad's Hill Place | Higham by Rochester Kent.**

Thursday July 9<sup>th</sup> 1863

My dear Jane,

One line more – just before post-time – to say that I am obliged to return to town earlier than I had anticipated, and that any answer you receive from Liverpool,<sup>1</sup> will probably reach me soonest, if it is sent to Harley Street (No.12)

Yours affly | Wilkie Collins

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1. The earlier letter and the reference to Liverpool have not been identified.

**[0542] TO LOUIS DÉPRET,<sup>1</sup> 11 JULY 1863**

MS: Berg, associated envelope in Parrish.<sup>2</sup> Published: BGLL, I, pp. 298–299.

12. Harley Street | Cavendish Square | London | July 11<sup>th</sup> 1863

Sir,

I have been absent from London – or I should sooner have thanked you for your kind letter, and for the copy of Le Nord which accompanied it.

I have read your Review of “La Femme en Blanc”, with great interest and great pleasure.<sup>3</sup> It is written in a spirit of just and generous consideration towards the author and the work, of which, I assure you, I am heartily sensitive. You have added in no small degree to the obligations which I am glad to owe to French critics and to French readers.

Pray accept the expression of my thanks and the assurance of my sincere esteem.

Very faithfully yours | Wilkie Collins

Monsieur | Louis Dépret | &c &c &c

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1. Louis Dépret, Parisian writer, translator and critic of English literature, who published *Chez les Anglais* (Paris: 1879).

2. Directed to ‘Monsieur Louis Dépret | 23. Rue Bréda | Paris’, postmarked as dated. An unknown hand has inserted in the outer margin of the letter the probable provenance: ‘Mrs. Charlotte Floersheimer Nov. 27 ’50’.

3. Dépret’s review of the French translation of *The Woman in White* has not been tracked down, but *Le Nord* is probably the weekly newspaper published in Brussels from July 1855.

**[0543] TO SAMPSON LOW JR,<sup>1</sup> 11 JULY 1863**

MS: Yale (removed from a first edition of *No Name*). Published: BGLL, I, p. 299.

12. Harley Street | W. | July 11<sup>th</sup> 1863

My dear Sir,

Mr Millais has been away in Scotland, and I have been in Kent – or you would have sooner heard from me on the subject of the Illustration to “No Name”.<sup>2</sup>

Mr Millais writes me word that he will “be delighted to do the Illustration” (the nature of which I explained to him in my letter), and that “he will do his very best.” He returned to town at the close of the present week – to remain a month in London. You will then be able to communicate with him easily – in the event of my going away again before I have time to call on him. Any letters addressed here, will be forwarded after me as regularly as possible.

Faithfully yours | Wilkie Collins

Sampson Low Esqre Jun<sup>r</sup> /

P.S. I have requested Mr Millais to communicate with your House on the subject of Terms. If I can do more to help the negociation let me know – and it shall be done

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1. Sampson Low Jr (1822–71), a partner in his father’s publishing house.
2. See [3084] to Millais, early July. Millais drew the frontispiece, engraved by John Saddler (1813–92), for the 1864 single-volume edition of *No Name* (reproduced in Gasson, p. 115). It illustrates the dramatic moment (in Fourth Scene, ch. 13) where Magdalen Vanstone decides to take a fatal dose of laudanum if an odd number of ships passes her window in ‘one half hour’.

**[0544] TO ELIZABETH BENZON, 12 JULY 1863**

MS: Houghton (HEW 16.3.16). Published: BGLL, I, pp. 299–300.

12, Harley Street | W. | Sunday July 12<sup>th</sup> 1863

Dear Mrs Benzon,

Pray accept my apologies for not having sooner answered your kind letter, and pray tell Mr Benzon how sorry I was not to see him when he called here. I have been away from London for some days past – and I am going away again for a cruise at sea. But the early part of the week is at my own disposal – and I therefore gladly accept your kind invitation for Tuesday the 14<sup>th</sup>. This time – although I am still under the doctor’s care – I hope there is a fair chance of my not being again disappointed when I promise myself the pleasure of an evening in your house.

With best remembrances to Mr Benzon  
Believe me | Most truly yours | Wilkie Collins

**[0545] TO THOMAS BEARD,<sup>1</sup> 14 JULY 1863**

MS: Parrish (Box 4/11), with envelope.<sup>2</sup> Published: BGLL, I, p. 300.

12. Harley Street | W. | 14<sup>th</sup> July 1863

My dear Beard,

I enclose the two photographs – with a penitent acknowledgement that they ought to have been in your hands a fortnight since.

I hope I am in a fair way of getting a vessel and of being at sea in a weeks time.<sup>3</sup> I wish you could come with me!

Ever truly yours | Wilkie Collins

Thomas Beard Esqre

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1. Thomas Beard (1807–91), journalist, old friend of CD, elder brother of WC’s physician Frank Beard.
2. Directed to ‘Thomas Beard Esqre | 42. Portman Place | Maida Hill | W.’, postmarked as dated.
3. See [0546] to HC of 4 August 1863.

**[0546] TO HARRIET COLLINS, 4 AUGUST 1863**

MS: Morgan (MA 3150/75), with envelope.<sup>1</sup> Published: B&C, I, pp. 228–229. Summary: BGLL, I, p. 300.

12. Harley Street. W. | Augt 4<sup>th</sup> 1863

My dear Mother,

Another disappointment! I have tried the sea-experiment, and it has failed. All my nervous pains and susceptibilities to changes in the temperature increased as soon as I left the shore. For ten days and nights I stuck by the vessel in spite of them. But time did nothing to acclimatize me to the penetrating dampness of the sea-air – and yesterday Pigott and I left the vessel together. ~~The~~ A better yacht of her size I never sailed in. All the accommodations below perfectly comfortable – high winds and high seas now and then, but not a drop of rain – an

excellent captain and crew – in short, everything right and good except my obstinate beast of a back, which registered (in pain) every shift of the wind to North or East all through the voyage. We sailed along the Dorsetshire and Devonshire coasts and back, touching at Swanage, Weymouth [~~del~~] Teignmouth, and Torquay – and got back to Cowes last Sunday morning. There is the history of the cruise, and there the result of another useless attempt to take “the short cut” on the road to health.

The next thing to be done is to run for it before the winter sets in. I shall try Naples first, and Sicily if Naples wont do – and I shall get away by the beginning of October, I hope, at latest, taking my papers with me so as to work if I am well enough when I once get settled. In the meantime, I am going to the Isle of Man to look at certain localities which I may want to turn to literary account one of these days. When I get back I shall come and see you – some time in September most likely. Keep me informed as to your movements (if you leave Basset) so that I may know what to do – and let me have a line to say how you are as soon as you get this.

[~~del~~] Don't be downhearted about me. I sleep better than I did, and I am not at all out of spirits. Doctor William Bullar has got well again with time and rest – and I must follow his example.<sup>2</sup> Nothing shakes my resolution to pull myself through this mess – and you will see I shall do it. If the sea-experiment had succeeded, I might have been tempted to get to work again too soon. As it is, I shall give myself more time, and shall have all the better chance when I do begin. I am not forty yet – and I can afford to wait.

My kind regards to all at Basset. Write this week. Next week will see me on my way to the Isle of Man – to immerse myself in local superstitions and to study the habits of the famous tailless cats of Manx birth and breeding.

Ever your affly | WC

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1. Directed to ‘Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton’ and signed ‘Wilkie Collins’ in the lower left corner. Postmarked ‘LONDON-W | XA | AU 4 | 63’.

2. The third son of John Bullar Sr, Dr William Bullar (1810–69), of Basset Wood and the Royal South Hants Infirmary, who around 1860 had travelled abroad to try to recover his health (Henry Dayman, *The Beloved Physician* (1869), p. 12), but died on 29 August 1869 within a few months of his older brother Dr Joseph Bullar (deceased 18 May 1869).

### [0547] TO CHARLES WARD, 4 AUGUST 1863<sup>1</sup>

MS: Morgan (MA 3151/76). Published: BGLL, I, pp. 300–301.

12. Harley Street | W. | Tuesday night

My dear Ward,

I got back again yesterday. Have you anything to do on Sunday next? If not, come here at six and we will dine either in this house or at Verey's – if the carpets are up, decidedly at Verey's.<sup>2</sup>

Ever yours | WC

Send me a line to say yes. Also please direct your stationer to get me trade price, a book in one volume – | “Strange Things Among Us.” | Chapman & Hall | Piccadilly<sup>3</sup>

There are some things in the volume which may be interesting and useful to me.

I am trying hard to get away on Wednesday week.<sup>4</sup>

Don't let me forget again to repay you the money for the bill stamp.<sup>5</sup>

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1. Dating from the relationship to [0546] to HC of the same date.

2. Thus for Verrey Brothers, the Regent Street restaurant, patronized by WC and CD – see [0509] to Frank Beard of 24 December 1862.

3. By Henry Spicer, first published in 1863. For WC's copy, once owned by Dorothy L. Sayers, see Baker 2002, #456, p. 152, where it is suggested that WC might have used the book as a source in writing *Poor Miss Finch* (1872).

4. To the Isle of Man, though in the event he did not get away until late August.

5. Perhaps simply the 2d stamp on a receipt.

**[0548] TO W. S. EMDEN, 19 AUGUST 1863**

MS: Fales. Published: BGLL, I, p. 301.

12. Harley Street. W. | August 19<sup>th</sup> 1863

My dear Mr Emden,

Your kind note finds me slowly recovering from a long and most severe attack of rheumatic gout – in other words, useless for the present to the Olympic Theatre. I am ordered to pass the winter abroad, and am forbidden to use my pen, until I am a much stronger man than I can claim to be at present. If “The Frozen Deep” could be publickly performed as it stands, this would be of little consequence. But the play requires great alteration, and considerable re-writing, to give it a fair chance of success on the public stage – and I am now unluckily quite unfit to make the needful changes. All I can do now, is to assure you that I will keep your letter in mind, and to add that I sincerely regret this lost opportunity of being of service to the Theatre.<sup>1</sup>

Most truly yours | Wilkie Collins

W. S. Emden, Esqre

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1. WC revised the play in 1866 and it was then revived at the Olympic (see [0704] to John Palgrave Simpson, 12 September 1866).

**[0549] TO GEORGE REDFORD,<sup>1</sup> [6–20 AUGUST 1863]<sup>2</sup>**

MS: Lewis Collection. Published: BGLL, I, p. 302; Lewis website.

12. Harley Street W. | Thursday

My dear Redford,

Many thanks for your kind letter. I shall be delighted to dine at Cricklewood tomorrow, as you propose – and I will write to my “messmate” to pick me up on his way to you. If the sea had only agreed with me, you would have had a cabin on board the yacht at your disposal to get well in. I am very glad to hear however that you are already improving at home.

Ever yours | Wilkie Collins

Just before your letter arrived, Pigott had brought me the formidable news of the fullness of the Isle of Man.

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1. George Redford (1816–95), surgeon and art critic, a close friend of Edward Pigott, and also a good friend of WC (see his letter [X008] to Carrie Graves of 25 September 1889. In 1888 Redford published the two-volume *Art Sales*, listing pictures sold at auction in London up to 1887. Wilkie was a subscriber to the volumes, which devoted four pages to the pictures of WmC (Baker 2002, #410, p. 142).

2. Dating from the references to the sailing trip with Pigott and the forthcoming visit to the Isle of Man. See the letters to HC of [0546] 4 August, and [0553] 1 September 1863.

**[0550] TO T. H. HILLS,<sup>1</sup> 21 AUGUST 1863**

MS: Melbourne (M 4277).<sup>2</sup> Published: BGLL, I, pp. 302–303.

12. Harley Street | W. | August 21<sup>st</sup> 1863

My dear Mr Hills,

Mr Beard willingly approves of my trying the prescription which you have so kindly sent to me. I enclose it, in order to save you the trouble of referring to your books again before making up the lotion. Please leave directions that it may be returned to me – for I shall take it abroad in the capacity of travelling companion.

With many and sincere thanks,

Believe me | most truly yours | Wilkie Collins

T.H. Hills Esqre

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1. Thomas Hyde Hills (1815–91), ‘pharmaceutical chemist; at this time sole proprietor of John Bell & Co., of 338 Oxford St and 2, 4 and 6 Hills Place, Regent Circus, Fellow of Linnaean Society’; friend of CD, Millais and Landseer (Pilgrim, VIII, p. 665 n. 1 and IX, p. 256 n. 3).

2. A note attached to the letters found at Melbourne reads: ‘William Wilkie Collins | Four letters to T. H. Hills, concerning his health and certain invitations. Dated 1863–70. The last is written in another hand, but signed by Collins, who was suffering from gout at the time. Presented by E. Leigh Atkinson, Esq., Ravenswood. 10/5/24.’

### **[0551] TO SAMPSON LOW & CO., 22 AUGUST 1863**

MS: Wolff Collection (1369c). Published: Wolff, p. 266; BGLL, I, p. 303.

12. Harley Street. W. | 22<sup>nd</sup> August 1863

Dear Sirs,

After the liberal promptitude with which you have met my wishes, it does not become me to return your kindness by starting any fresh scruples on my side. I can only hope that the sale of the book may be large enough to justify you (commercially speaking) in accepting my proposal. And I therefore beg to acknowledge your letter of the 21<sup>st</sup>, as notifying your favourable reception of my offer, and constituting you the publishers of *My Miscellanies* on the terms suggested by myself.<sup>1</sup>

I remain Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Sampson Low, Son & Co /

P.S. I propose leaving town tomorrow for a short time. In the course of a few days you shall have the copy for Vol I. by post.

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1. *My Miscellanies*, a collection of twenty-four articles and stories from *Household Words* and *All the Year Round*, was issued in two volumes from Sampson Low in November 1863. The terms are not known, but one of the motives behind the volumes must have been to generate income during WC’s long period of illness with little in the way of new publications.

### **[3279] TO HARRIET COLLINS, 24 AUGUST 1863**

MS: Morgan (MA 3150), envelope only.<sup>1</sup> Published: A&C10, p. 7 (dated 22 July 1861).

Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton

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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.

### **[0552] TO CHARLES WARD, 29 AUGUST 1863**

MS: Morgan (MA 3151/45). Published: B&C, I, p. 230. Summary: BGLL, I, p. 303.

Fort Anne Hotel | Douglas | Isle of Man | Saturday, August 29<sup>th</sup> 1863

My dear Ward,

Here we are at last! I had to send a special commissioner from Liverpool to engage apartments – and he has found them in a damp house, with an Eastern aspect. To complete the favourable circumstances under which I am beginning my investigations in the Isle of Man, the air is bitterly cold – and my miserable back suffers in consequence.

I can tell you nothing yet but that the island is very grand from the sea – and that we see the fine Bay of Douglas from our windows. My first excursion is to be made tomorrow – and as soon as I have seen what I want for my purpose I shall come back. It is too late in the year to be visiting northern islands in my rheumatic condition. C. and the child well<sup>1</sup> – passage from



Liverpool rainy for half the way across, but calm. Crowds in the steamer, crowds here – all Lancashire goes to the Isle of Man, and all Lancashire is capable of improvement in looks and breeding.

About that business of the Frenchman and the bill. If it is necessary for me to draw the bill, and if you get this letter in time to answer it by Tuesdays [*sic*] post, send me the bill to sign – for I shall in all probability not leave this certainly before Thursday. If time fails us, perhaps you will kindly write to Hetzel and say that circumstances have compelled me to be absent from London for a few days since I wrote to him, and that immediately on my return I will attend to his letter.<sup>2</sup> If he has paid the money into Lafittes well and good. If he makes “a statement” instead, keep it till I come back. If he has taken no notice – damn his eyes, and wait till I [*del*] return!

Ever yours WC

N.B. No antiquities in Douglas. Every third shop a spirits shop, and every second inhabitant drunk.

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1. Caroline Graves and her daughter Harriet (Carrie), now aged twelve.

2. Referring to the Parisian publisher, Jules Hetzel, and presumably relating to the French translation of *No Name*.

### [0553] TO HARRIET COLLINS, 1 SEPTEMBER 1863

MS: Morgan (MA 3150/76), with envelope.<sup>1</sup> Published: B&C, I, pp. 231–232. Summary: BGLL, I, p. 303.

Fort Anne Hotel | Douglas | Isle of Man | September 1<sup>st</sup> 1863

My dear Mother,

It is, I believe, perfectly easy to travel to Jericho, Hong Kong, or The Sandwich Islands. The one inaccessible place left in the world is the Isle of Man. I think I told you that the landlord of one of the hotels here never answered my letter, and that the communication by electric telegraph with this place is at an end through the breaking of the submarine cable.<sup>2</sup> These were the London difficulties. The Liverpool difficulties came next. ~~When I go~~ I had to send a special messenger from Liverpool to see if apartments were to be got anywhere – the hotels being literally crammed with thousands of rough & ready visitors from the manufacturing districts. The man went one day by steamer – and returned the next, three hours after his time, in consequence of a gale of wind. There was only one ~~place~~ house which could receive me – a house with a bitter cold Easterly aspect. Away I went the next day, in the most horribly crowded passenger-steamer I ever sailed in. Rain half the way across – and no room below, if I had been inclined to venture there. Tide out when we got here – disembarkation in boats – fearful noise and confusion – an old lady tumbled into the water and fished up again by her venerable heels. I waited – as I always do in these cases until this hubbub was over – bribed a sailor – and got myself and my baggage comfortably into a boat. Mounted a rock by a slippery path – passed through a staring line of Lancashire readers – found myself here. Nothing that I wanted (in the literary way) at this place.) Consulted the landlord – and drove off to a remote quarter of the island. Crowds here again – landlord distracted – got rooms at last – and next day started in a boat for the place I wanted to see – the Calf of Man separated from the Island by a sound. Boat a dirty little fishing boat – crew a man for one oar, and two boys for the other. Pulled out of the bay and found a heavy sea and a smart south west wind. Valiant crew just able to keep the boat’s head to the sea, and no more. I saw we should be wet through, and should take hours before we got to our destination. Ordered them to return – and consulted the landlord. “Can’t do it landlord.” – “I thought not, sir.” “Can ~~we get~~ I get near the place by land?” “Yes sir”. “Have you got a carriage?” “Got a jaunting car, sir”. [*del*] “And a horse?” “Yes, Sir”. “Put the horse to then”. Out came the car with an Irish boy to drive. Set off at a gallop – mounted a hill – descended again by a /road/ [*del*] all rocks and ruts – I had to get down and walk from sheer inability to bear the jolting. At last we reached the place – wild & frightful, just what I wanted – everything made for my occult literary purposes.<sup>3</sup> I forgave the Isle of Man on the spot – and today I have returned to this hotel. A day or two’s rest after all this exertion, will bring my stay here to an end – and I shall be back in London, if all goes

well, next week. Direct your answer therefore to Harley Street – and tell me when I can come and see you before the end of this month. A time when there are no visitors will be best – and a time when I can see Henry, if he is with you.<sup>4</sup> Let me know about this – and tell me also whether you have got the copy of my father’s will. I shall not be leaving England until the end of the month – so there is plenty of time to make our arrangements. You shall hear all about the Isle of Man when I see you.

Ever affly yours WC

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1. Directed to ‘Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton’. Postmarked ‘DOUGLAS ISLE OF MAN | B | SP 2 | 63’ and endorsed ‘SOUTHAMPTON | B | SP 4 | 63’.

2. To link the Isle of Man and the mainland telegraphically, in August 1859 a submarine telegraphic cable had been laid between St Bees, Cumbria, and Cranstal, near the northern tip of the island, with overhead cables erected on to Ramsey and Douglas. However, the currents at Cranstal proved too strong and the cable had eventually to be relaid further south.

3. See the scenes in the first book of *Armada* describing the sailing trip of Allan Armadale and Ozias Midwinter to the Isle of Man, which evoke ‘the black precipices of the islet called the Calf, separated from the mainland by the dark and dangerous channel of the Sound’ (Ch. 3 ‘Day and Night’).

4. This must be Henry Bullar.

### [0554] TO HARRIET COLLINS, 27 SEPTEMBER 1863

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, I, pp. 304–305.

12. Harley St. W. | Sept 27<sup>th</sup> 1863

My dear Mother,

My luck is against me still. The doctor at Wildbad prognosticated that I should have another attack of gout with “the fall of the year” – and the doctor has turned out right.<sup>2</sup> The seizure was not a severe one this time. Local sweating, and powerful remedies have today succeeded in restoring my great toe to its customary proportions – the enemy is once more driven out – and I have nothing to do now but to get a little accession of strength (after my physicking) by means of a tonic, and to run for it, before the weather gets any colder. Mr Beard thinks that I may safely start on Saturday next – but unfortunately he forbids all travelling in the meantime. From now to Saturday, I must keep quiet, and “collect my forces”. Unless my departure is again delayed, therefore, I am afraid I have no chance of accepting Mrs Phillipson’s kind invitation<sup>3</sup> – and of bidding you goodbye once more, as I had hoped and planned to do when I left Basset. Perhaps it is best as it is – the least dreary way of saying goodbye is the way on paper.

Mind you write to me before Saturday, to tell me your plans, if you can – and if not, to tell me where I can address to you, with the certainty that the letter will be forwarded. If you don’t hear from me again (from this house) assume that I have got away on Saturday – and in that case, you shall hear from me, from Paris. The course is all ready – and my preparations are reasonably well advanced.<sup>4</sup> My journey will be a very easy one. I have discovered that there is a steamer direct from Marseilles to Civita Vecchia – which will save a world of travelling fatigue, expense and worry.<sup>5</sup> Railroad from Civita Vecchia to Rome – railroad from Rome to Naples – and there I stop.

It will be a great relief to me to hear that you are settled comfortably for the winter. Take care of yourself, and live well, and don’t save money at the expense of your own comfort. Goodbye for the present, and God bless you.

Ever yours affectionately | Wilkie Collins

What shall I do with your ring? Shall I put it by for you, in my strong box? Or shall I trust it to the post? If you don’t absolutely want it, perhaps the safest way will be to put it by.

The collection of my articles is nearly through the press. I will tell Low that you will write to him for your copy, when the book is published.<sup>6</sup> The advertisements will tell you when. Address Messrs S. Low, Son & Co | 47 Ludgate Hill | London. E.C.

My compliments to Mrs Phillipson and thanks for her invitation.

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1. Directed to ‘Mrs Collins | care of J. Phillipson Esqre | Bramshaw House | Lyndhurst Road | Hants’, postmark obscured. The connection between HC and the Phillipsons, who resided in the middle of the New Forest, remains unclear; the householder then was John Tharp Burton Phillipson (1799–1881), whose second marriage was to Caroline Giffard Lethbridge (1823–93) in Paris in 1849. Caroline Giffard Phillipson was a writer, author of the verse collections *Lonely Hours* (1856), and *Songs of Italy* (1862), and the novel *Ethel Beranger* (1858).
  2. On his medical visit to Wildbad, see to HC of [0537] 21 May and [0538] 2 June 1863.
  3. The Phillipsons are not referred to elsewhere in the letters.
  4. On 1 October WC took from his bank account £20 for travelling expenses and £100 in Circular Notes, i.e., notes which he could cash at foreign banks as he travelled (Cutts: WC).
  5. In the event WC did not take this route – see [0557] to HC of 24 October 1863.
  6. *My Miscellanies*, published in two volumes by Sampson Low in November 1863.

### [0555] TO HARRIET COLLINS, 29–30 SEPTEMBER 1863

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, I, p. 305.

12. Harley St. W. | September 29<sup>th</sup> 1863

My dear Mother,

Another line to say that you must write to Charles Ward at Cutts’s when “My Miscellanies” are published, for your copy. I have directed all the presentation copies to be sent for distribution to Charles Ward – as they will be all in the confusion of moving soon, at the publishers, to make way for the new railway bridge across Ludgate Hill.<sup>2</sup>

I enclose a French review of the W. I. W which may amuse you.<sup>3</sup> My foot is better – and the arrangements for my departure on Saturday are all made.

Sept 30<sup>th</sup>.

Your letter received. I am very glad to hear that you are going at once to Tunbridge Wells. I will address all my letters to care of Mr Pott & c until I hear from you again. “Post Restante, Rome” – will be my address for the next three weeks. My foot is better – I am able to walk again, and am nearly ready to go. On Saturday night I hope to be sleeping at Boulogne. Goodbye again

Ever yours affly | WC

- 
1. Directed to ‘Mrs Collins | care of Arthur Pott Esqre | Bentham Hill | near Tunbridge Wells’, postmarked ‘LONDON-W | 4 | OC 2 | [63]’ and endorsed ‘TUNBRIDGE WELLS | A | OC 3 | 63’. Colonel Henry Armytage of Broomhill Bank, Tunbridge Wells, had died in 1863, and his widow, Frances Sarah née Brandling, older sister of WC’s painter friend Henry Brandling, had married again to Arthur Pott, a former high sheriff of Kent resident at Bentham Hill, not far from her previous home at Broomhill Bank.
  2. The new viaduct opening at the lower end of Ludgate Hill to carry the London, Chatham and Dover Railway, which blocked the view of St Paul’s from Fleet Street; Sampson Low’s premises moved from 47 Ludgate Hill to 14 Ludgate Hill, where they remained only until 1867.
  3. This might be the review in *Le Nord* – see [0542] to Louis Dépret of 11 July 1863.

### [0556] TO WILLIAM HOLMAN HUNT, 8 OCTOBER 1863

MS: Huntington (HH 82). Published: BGLL, I, p. 306.

Hotel Bristol | Place Vendome | Paris | Thursday Oct 8<sup>th</sup> 1863

My dear Hunt,

A line to tell you where to inquire for me at Naples – when you go there this winter, which I hope and trust you will, for it will be a great pleasure to see you in those “foreign parts”.<sup>1</sup>

We are travelling very slowly to humour my unlucky nervous system,<sup>2</sup> which is upset by hurry of any kind. On Saturday week we propose embarking from Marseilles in the direct boat to Civita Vecchia – then to Rome – stay at Rome a week or ten days, to renew my old acquaintance with St Peters and the Colosseum and to make a passing call or two on the Campagna – and then on Southward by railway. This will bring us to Naples about the end of this present month or the beginning of November – and my address at Naples will be always discoverable by inquiry of

Messrs Iggulden & Co, the bankers, at the entrance to the Villa Reale Gardens.<sup>3</sup>

So much for my plans as far as I know them. I feel the better already for the change of air and scene.

Ever yours | Wilkie Collins

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1. There is no mention of a trip to Italy at this time in Hunt.
  2. The trip was made with Caroline Graves and her daughter. (Note, though, that in the following letter to his mother [0557] he uses the first person singular throughout.)
  3. For WC's account of his similar trip ten years before, see [0158] to Edward Pigott of 4 November 1853.

### [0557] TO HARRIET COLLINS, 24 OCTOBER 1863

MS: Pembroke. Extract: Robinson 1951, p. 183. Summary: B&C, I, pp. 232–233. Published: BGLL, I, pp. 306–308.

Savona<sup>1</sup> | Saturday Oct 24<sup>th</sup> 1863

My dear Mother,

Have you heard through Charles Ward (to whom I wrote from Mentone) – or from Charley (to whom I told Ward to send my letter when he had read it) of my change of plans?<sup>2</sup> If not, I must tell you that I gave up the voyage from Marseilles to Civita Vecchia, in doubt of the weather – which did not incline me to commit myself two days beforehand to taking a cabin and paying an exorbitant sum of money for it. So I decided on travelling to Genoa by vetturino, and following our old route when we were in Italy.<sup>3</sup> Everything is changed since that time – except the lovely scenery. The old Corniche road of our experience is replaced by a new highway infinitely less dangerous and quite as interesting as our route in my father's time. Nice is no longer recognisable. Immense hotels have sprung up, fronting the sea – a public walk has been made along the shore – and the town is three times the size it was in our time. My first stage, after Nice, was to Mentone, and my next to San Remo. I wanted to see both these places, and to ascertain whether they would suit me, in case of disturbances in South Italy driving me northward again in the winter. Of the two, San Remo pleased me most – but both are so like little “gardens of Eden” that it is hard to choose between them. I saw them at the best time, under every possible advantage – the lemons and olives ripening close to the sea, the sky cloudless, the air so soft and warm that the opening of all the windows became a matter of absolute necessity. Two hours before I descended to Mentone, I had been shivering in the bitter wind on the tops of the mountains – and here I found people sleeping in the sun on the kerb-stone of the public street. But the position of San Remo is the most picturesque of the two, and the climate is even warmer than at Mentone. At San Remo tropical palmtrees grow in full luxuriance – and the town climbs a hill-side in a succession of winding streets every one of which is a picture in itself. There is a new, and a very good hotel, opened lately, out of the noise of the town, looking over the olive groves and the Mediterranean – and to this I shall certainly return if anything happens to drive me away from Naples. There is nothing threatening as yet – but in a newly-established kingdom, and with a lazy population which is being forced by a conscription to serve in the Italian army, there may be disturbances lurking in the future.<sup>4</sup> We shall see.

In the meantime, here I am – at the last stage of my vetturino journey – in this ancient city and seaport, with Genoa visible out of my windows in the blue distance. I am giving the horse (and myself) a day's rest, and I go on tomorrow to Genoa. Thence, if the present delicious weather continues, I shall take the steamer along the coast to Leghorn – and from Leghorn I shall coast it again to Civita Vecchia, which the railway has put within two hours' reach of Rome. My stay at Rome will probably not be a long one. About the 5<sup>th</sup> or 6<sup>th</sup> of November will probably find me on my way to Naples. Until that time, my address is: – M. Wilkie Collins, Poste Restante, Rome. After that time, “care of Messrs Iggulden & Co, bankers, Naples”.<sup>5</sup> So now you know where to write to me – for the next two months at least.

As for my health, the mild climate is certainly doing me good. I walk up the hills on the

road, faster than the horses can walk after me – and I don't get into bed at night, with the infirm deliberation of a man of seventy or eighty years old. My principal annoyance has been – and this alone will show you how much better I am – from the Musquitos. But I have set my invention at work, and have found out a protective nightdress for the face and hands. I have got a small muslin balloon which ties under my beard, and encloses my whole head and face – without touching nose eyes or mouth, and I have had the sleeves of my night-gown sewn up with a couple of old ~~laee~~ cambric pocket-handkerchiefs. In this extraordinary costume, I can hear the musquitos humming all round me with the most supreme indifference. When I wake, in the grey of the morning, I see them crawling over my muslin balloon and my cambric mufflers, trying hard to find a way in – failing at every point – stopping to consider in “indignation-meetings” of twos and threes – expressing their sentiments in a sound like a very small wind at a very great distance – and then flying away in disgust.

I am at the bottom of my paper and I am going out to look at the curiosities of Savona. So goodbye for the present. Mind you write soon, and tell me all about yourself and your winter plans.

Ever yours affly | WC

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1. Savona is about 25 miles west of Genoa on the Mediterranean coast.
  2. The letter to Ward has not been traced.
  3. That is, by horse-drawn carriage, as during the Continental travels of the Collins family for two years from September 1836. See Peters, pp. 37–49, and *Memoirs*, II, pp. 76–154.
  4. Referring to the creation in 1861 of the Kingdom of Italy in the south under Victor Emmanuel II of Sardinia, thanks largely to the military successes of Garibaldi.
  5. See [0159] to CAC of 13 November 1853 for an account of WC's previous encounter with the Igguldens in Naples.

### [0558] TO CHARLES WARD, 2 NOVEMBER 1863

MS: Morgan (MA 3151 /46). Published: BGLL, I, pp. 308–309.

Hotel des Iles Britanniques | Rome<sup>1</sup> | November 2<sup>nd</sup> 1863

My dear Ward,

I got here yesterday and have received your letter and enclosures. Many thanks.

Inside this half sheet of paper, I send a cheque addressed to you or “Order” for £25 – making up the £100, which is heartily at your service.<sup>2</sup> Glad to hear that Toby has emerged in safety from “the dangers of the seas”.<sup>3</sup>

I will write to you at greater length tomorrow – so as to make the second letter, in case of postal irregularities, advise you of the receipt of this. ~~If you only receive the~~

Caroline & Carry both well

Ever yours | Wilkie Collins

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1. The same hotel in the Piazza del Popolo, by the northern gate into Rome, which WC, CD and Augustus Egg had stayed at in 1853.
  2. Recorded as paid to ‘C Ward’ on 9 November; WC had paid him the first £75 on 29 September (Courtts: WC). It is not clear when the sum was repaid.
  3. Probably a reference to the Ward's eldest son (christened William Charles Frith in 1847, but generally known as Toby), who enlisted in the maritime marine. WC cites here the opening stanza of the song ‘The Bay of Biscay, Oh’: ‘Ye gentlemen of England who live home at your ease, | It's little do you think of the dangers of the seas’.

### [0559] TO CHARLES WARD, 4 NOVEMBER 1863

MS: Morgan (MA 3151/47). Published: B&C, I, pp. 233–235. Summary: BGLL, I, p. 309.

Hotel des Iles Britanniques | Rome | November 4<sup>th</sup> 1863

My dear Ward,

By yesterday's post, I sent you a line or two, enclosing a cheque dated Novr 2<sup>nd</sup> 1863,

and addressed to you or order, for £25-. If you don't get the cheque in due course, stop the document, and let me know – and I will send another.<sup>1</sup>

You did quite right to accept Tauchnitz's offer – which I consider to be a very fair one. Thank you also for writing to Trubner /& Co/ about that American proposal. I will communicate with them from this place leaving the thing open – for I must not commit, myself before a line of the new book is written.<sup>2</sup> The unfortunate lady must have her reply as well. It is my next book she wants to translate (not *The Woman in White*). Let me [*del*] produce the book first – “piano! piano!” as we Italian travellers say.

Since I wrote to you from Mentone, the hardships of travelling have given us a taste of their quality. We got to Genoa most prosperously – from Genoa by sea to Leghorn, and still nothing to complain of – from Leghorn to Pisa (to wait for the French boat to go on to Civita Vecchia) and still all was sunshine. But at Pisa the weather changed. The [*del*] sirocco brought rain, fog, damp – and the pangs of Sciatica wrung me in both hams at once. It was the turn of my fellow-travellers next – when we got on board the boat for a [*del*] night-voyage to Civita Vecchia. As ill-luck would have it, the wind got up. It blew fresh – and the two Carolines suffered sea-martyrdom. Caroline Junior had a comparatively easy time of it, and fell asleep in the intervals of retching – but Caroline Senior was so ill that she could not be moved from the deck all night, and she has hardly got over the effect of the voyage yet. The sea (as usual) did me good – but I have registered a vow to take my companions no more [*del*] night-voyages [*sic*].

We are in great comfort here. An excellent “apartment” of five rooms on the first floor – a good cook – and a comfortable carriage to drive out in, make our Roman sojourn pleasant enough. But the weather – on which I depend so much that I can't keep perpetually talking about it – still has a grudge against me. Rain and thunder – have given place today to a cold North-East wind. The model climate which is to cure me, is not found yet. My foot /still/ troubles me – but the sciatica is gone, so I don't complain. This wonderful place is just what it has been ever since I can remember it – the Ruins, the Churches, the Streets, the very house I lived in with my father & mother twenty five years ago – all look as if I had left them yesterday. I see no change anywhere except on the Pincian Hill – and there it is a change for the better, the public garden and park being greatly improved in the laying out. The /one/ ~~great~~ annoyance of Rome (to my mind) is the French garrison which makes incessant martial noises with drums and bugles all over the quiet old city. Two ferociously-conceited little warriors were marching briskly about the sacred neighbourhood of the Colosseum yesterday, practising [*del*] bugle-calls with might and main, and enjoying their own noise as only Frenchmen can – and, not far off, an awkward squad was actually being drilled under the very arches of the old Temple of Peace. Nothing is serious to /a/ Frenchman, except soldiering – and nothing astonishes ~~them~~ /him/ but the spectacle of ~~their~~ /his/ own bravery.

We are going to the Opera tonight. I have got the best box in the theater [*sic*] big enough to hold six people – for £1– !!! No ticket delivered – the key of the box is handed to me by the box-keeper when I pay the money in the morning at the office – and we walk in at night when we like and open the box door for ourselves.

I have made so many plans /already,/ and then unmade them again (is unmade grammar? I think not) that I hardly like to write positively about the future. But I think I am certain to be here until Monday next at any rate. After that, the chances are that I shall be on my way to Naples. So when you next write, address to me “care of Messrs Iggulden & Co, bankers, Naples” – and I shall be sure of getting the letter. In the mean time, I have no new commissions to trouble you with. The “Miscellanies” represent the only business-transaction I have left behind me – and this you are already kindly prepared to look after when the time comes.<sup>3</sup> Give my best love to all at home, and tell me when you next write that Coosey is strong and well again.<sup>4</sup>

Ever yours WC

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1. See [0558] to Ward, 2 November 1863, note 2.

2. Still referring to *Armada*.

3. *My Miscellanies*, two volumes of selected articles and stories from *Household Words* and *All the Year Round*,

appeared from Sampson Low in early November 1873. Ward was handling the presentation copies – see [0555] to HC, 29–30 September 1863.

4. ‘Coosey’ is a term of endearment for Ward’s eldest daughter Margaret – see [0773] to HC, 11 October 1867.

### [0560] TO JOSEPH SEVERN,<sup>1</sup> 6 NOVEMBER 1863

MS: Parrish (Box 4/11). Published: BGLL, I, p. 309.

Hotel des Iles Britanniques | November 6<sup>th</sup> 1863

Dear Mr Severn,

I was very sorry not to find you at the Consulate today, after having already missed you when you kindly called here. If I were only travelling for my pleasure, I should remain long enough in Rome to pay you another visit. But I have been suffering from a very severe attack of rheumatic gout – the doctors have ordered me to try a winter in Naples – and I am going on immediately. I hope to return to Rome, however, in the spring, and to have another opportunity of renewing an old friendship which will always be associated, in my mind, with a very happy past time.<sup>2</sup> Meanwhile,

Believe me | Most truly yours | Wilkie Collins

Joseph Severn Esqre | H. B. M. Consul

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1. Joseph Severn (1793–1879: *ODNB*), British artist resident in Rome, then acting as British Consul. He had come out with Keats in 1821 and had helped the Collins family during their stay in the 1830s (see Peters, p. 41).

2. WC in fact renewed his acquaintance with Severn on his return to Rome – see [0565] to HC of 8 January 1864.

### [0561] TO HARRIET COLLINS, 13 NOVEMBER 1863

MS: Morgan (MA 3150/77). Published: B&C, I, pp. 235–238. Summary: BGLL, I, p. 310.

Hotel d’Angleterre | Chiaia | Naples | November 13<sup>th</sup> 1863

My dear Mother,

I got your letter, addressed to me at Iggulden’s, yesterday. I also received your other letter (from the Poste Restante) /at/ Rome. From Rome I wrote to Charley and told him to send my letter on to you.<sup>1</sup> So much for the family correspondences, to begin with. As far as I know, none of our letters have missed us.

And now, what have I got to write about? Nothing but the weather. It is tiresome in the last degree to be perpetually dwelling on this one subject – but everything I do is decided by the state of the *[del]* atmosphere, and all my worst existing difficulties, are difficulties set up by the rain and the wind. My letter to Charley will have told you what the weather did with me at sea. At Rome, I found the sun again – ~~hot~~ /heat,/ boiling ~~hot~~ /heat,/ on one side of a street, and deadly chilling damps (in the shade) on the other. For a *[del]* week, I waited in expectation of a shift of the wind from the north-east quarter in which it obstinately hung. Out every morning, *[del]* in the track of the sunshine – bathed in perspiration – back again as fast as I can, to shift my clothes and rub myself down before I get chilled – out again in a carriage to avoid more perspirations – drive into the Campagna to get all the sunshine without any mixture of shade – clouds to windward, & showers following each other in /great/ sheets of *[del]* moisture – back again to the hotel – sun comes out once more – tired of driving, tired of walking – go and look at a church – driven out by the damp – go and look at the Colosseum, driven out by the damp – go home to dinner – shut the windows, on account of the evening chill – an hour later, atmosphere insupportably heavy, open the windows again – shut them again – and so on till bedtime. ~~After~~ A week of this was enough for me – and I left Rome. Severn called on me /before I went away *[del]*/ – and I called on him – and both times we missed each other.<sup>2</sup> Mr and Mrs Rudolph Lehmann I met in the street<sup>3</sup> – and heard /from them/ of Janet Chambers’ death.<sup>4</sup> I saw no one else before my departure.

And how did I get to Naples? Of course I got to Naples in the rain. Furious, drenching,

tropical rain – and no shelter whatever for anybody at the terminus. And here I am, in splendid apartments looking out on the sea. And what have I seen? Squalls of rain and wind, with watery glimpses of sunshine between whiles – Capri appearing and disappearing in mist – the Mediterranean leaping in white angry waves – Vesuvius shrouded in inky clouds – men-of-war steamers (assembled here to be reviewed by the King) making for the harbour, with their topmasts struck and their bows pitching furiously into the furious sea. A public ball was given last night in honour of the King’s presence. I was offered a ticket and wisely declined. Why wisely? Because it blew a hurricane /and it was doubtful if the coachman & horses could have faced the storm./ Hail battered like musket shots against the windows! *[del]* Lightning illuminated the whole seaward view from Sorrento to Baiae! What woke me this morning? My worthy travelling-servants *[sic]* knuckles on the door??? Pooh! pooh! Thunder. What do I find inside my window, on getting up? – A pool of rain-water. What am I in at this moment? Another perspiration. The rain is over, and a faint sun is shining, and a hot damp Sirocco wind is blowing. Are my legs on, or off, my body? They feel off, and I hav’nt energy enough to care about looking for them. I am going out as soon as I have done this letter – and I have just laid a dry flannel waistcoat across the chair, in anticipation of my return. Who is to help writing about the weather under such circumstances as these? Everybody says nothing like it ever happened before. Everybody says – “wait, and the climate must recover itself.” Well, I will wait, as long as my flannel-waistcoats hold out. When they are all drenched together, it will be time to *[del]* go on, and discover an opportunity of drying them in some other *[del]* part of the globe.

Doctor Strange called on me today, and sent you all sorts of kind messages.<sup>5</sup> He is very little altered. I asked after Mrs Strange. Dead! *[del]* /Just as I had/ made up a miserable face, *[del]* and said I was very sorry – the doctor informed me he ~~was~~ had married again! So I made up a jolly face, and said I was very glad. The doctor has given up practice. He too says the weather is without precedent – and he warns me against Palermo, which he declares to be relaxing. So that refuge is taken away, and there is really nothing left for it but to wait here in the hope of a change for the better.

The Igguldens I have not yet seen.<sup>6</sup> But Doctor Strange reports them to be all alive and hearty – except the youngest son, Laurence, who died some time since of consumption. I am going to the bank – the Igguldens bank *[sic]* – to get some money – and I will keep this letter open, so as to tell you any news I hear from our old Neapolitan *[sic]* friends.

I have just come back from the bank. Years have told on Iggulden – he looks shrunken, and he speaks feebly. All his children are away in England – he and Mrs Iggulden are left the Darby and Joan of Naples. *[del]* /Many/ friendly messages to you and Charley. I have promised /to call/ on Mrs Iggulden and on Mrs Turner (whose son is a partner in the bank).<sup>7</sup> Upon the whole, raking up these ashes of old friendships is melancholy work. Iggulden was (to my astonishment) struck by my size, which he appeared to associate in some way with the success of my books. He gave me some orange-blossoms – and we parted very tenderly.

Naples – as far as the rain has allowed me to see it – is not much changed. The Villa Reale is twice the size it was in your time, and the Toledo is lit with gas. But the hideous deformed beggars are still in the streets (though the Government professes to have removed them) – Punch squeaks and rootle-tootles all over the city – vagabond cabmen drive after you go where you may, grinning and shouting and insisting on your getting into their mangy little vehicles – no two members of the populace can meet in the street and talk about any thing without screeching at the tops of their *[del]* voices, with their noses close together and their hands gesticulating madly about their heads. Here are all the old stinks flourishing – all the fruit-stalls and iced-water stalls at all the old corners of the streets – here are the fishermen with the naked mahogany legs – here are the children with *[del]* a short shirt on, and nothing else, and here are their fond mothers hunting down the vermin in their innocent little heads. Political convulsions may do what they please – Bourbons may be tumbled down and Victor Emmanuels may be set up<sup>8</sup> – Naples keeps its old cheerful dirty devil-may-care face in spite of them.

When you next write – and don’t let it be long before you do – address to me at this hotel. It was a great pleasure to hear that you are so comfortably settled, with so many friends about



you. Your letter satisfies me that you have done the right thing in settling where you are. Go on and prosper, and believe me

yours ever affly WC

P.S. I am getting ideas – as thick as blackberries – for another book. But say nothing about it yet. My general health is infinitely improved – and my rheumatic twinges are only what I must expect while the damp weather lasts. I really hope and believe I shall come back [*del*] well.<sup>9</sup>

1. The letter to CAC has not been traced.
2. See [0560] to Joseph Severn, 6 November 1863.
3. Rudolf Lehmann (1819–1905), portrait painter, older brother of Frederick Lehmann, who in 1861 had married Nina Lehmann's sister, Amelia Chambers. WC consistently misspells the name 'Rudolph'.
4. Janet (often called Jenny) Chambers, whose sudden death is reported here, was Nina Lehmann's sister, the twin of Eliza Chambers. See [0345] to her, 15 May 1860.
5. The English doctor called in to treat WmC during the 1838 family visit (see HC, Manuscript Journal, (MSL/1914/1915), National Art Library, Victoria and Albert Museum).
6. See [0159] to CAC of 13 November 1853 for an account of WC's previous encounter with the Igguldens in Naples.
7. Mrs Turner has not been identified.
8. Victor Emanuel II (1820–1878), King of Sardinia from 1849, had assumed the title of King of Italy on 17 March 1861, following Garibaldi's conquest of the Bourbon Kingdoms of Naples and Sicily.
9. WC writes his postscript vertically up the left margin on his fourth and final page, with the final words curving round to conclude horizontally along the top of the page.

### [0562] TO HARRIET COLLINS, 22 NOVEMBER 1863

MS: Morgan (MA 3150/78), with envelope.<sup>1</sup> Published: B&C, I, pp. 238–240. Summary: BGLL, I, p. 310.

Hotel d'Angleterre | Naples | 22<sup>nd</sup> Nov<sup>r</sup> 1863

My dear Mother,

Some news for you. Naples does not suit me, and I am going to leave it on Tuesday or Wednesday next, for Rome, on my way to Florence. After having made all my arrangements for wintering here – liking this part of Italy and this scenery as strongly as I do – it would be idle to say that I am not [*del*] disappointed by the change which is forced on me in my own plans. There is no help for it. I have remained long enough to know that this place is doing me harm instead of good. For the last week, the weather had not merely improved – it has been lovely – and day by day in [*del*] spite of the blue sky and the soft air I am getting weaker. The climate is too relaxing for me. My appetite is beginning to fail me – I don't sleep so well as I did – and my foot, which accurately follows the state of my general health, is getting stiff and painful again. It was impossible to foresee this – it was impossible to know how the experiment would turn out until the experiment was tried. The knowledge is gained now – South Italy won't do for me.

Will Sicily do? No – the medical men here (who are not in attendance on me, mind) say that Palermo is more relaxing at this time of year than Naples. A friend of /Holman/ Hunt's – a /Scotch/ physician who has been four years at Naples<sup>2</sup> – tells me composedly to turn my back on Europe altogether, and go to Cairo – where the air is dry and exhilarating, and where the temperature keeps (in winter) at one cool medium for months together. I dare say, this is good advice – but there are many reasons why I can't take it just now. My own idea is to try Florence – because it is inland, because it is (I hear) well drained – and because I feel that I want stringing-up with a little brisk bracing cold air. Of course, if I find such a winter there as we found when we /were/ [*del*] in Italy – I shall leave again. Florence is on the way, from this, to Mentone and San Remo, where I am sure of a mild atmosphere. But my confidence in mild sea-side atmospheres is shaken – and I /am/ determined to try a cold place next. I am not afraid of simple cold – it is cold complicated by damp and fog that hurts me. You shall hear how I get on when I reach Florence. I shall stay three or four days at Rome, and one or two more at Sienna – and take it very easy on the road. If you have not already written to me before you receive this, direct your letter to Poste Restante, Florence. If you have written I am sure to get your letter, forwarded by the landlord here. Don't suppose I am likely to be laid up again. I am not giving Naples time to

lay me up – I am going before the enervating climate can fasten its hold and get me down.

I have very little news. Driving out, and sitting out in the open air – the air poisoned with the infernal stinks of Naples – walking a little and talking a little *[del]* represent my present existence. I dined with Doctor Strange and his second wife – very cordial and pleasant. I have also seen Mrs Iggulden who sends you many kind messages. She doesn't look a year older, and she received me as if we had parted yesterday. Her conversation was almost *[del]* exclusively devoted to her own latter end. She lives for Mr Iggulden, and as soon as she has settled him properly in his grave, the only prospect she can look to with the least satisfaction is the prospect of her own death. Such are the sentiments of this excellent woman! Sophy (the tall daughter) is dead as well as Laurence – and the youngest daughter is sent to England to keep her out of a Neapolitan love *[del]* entanglement. I suppose these family misfortunes have soured good Mrs Iggulden about herself and her destiny. I persisted in making bad jokes all through the interview – and I think I did her good.

Yours ever affly WC<sup>3</sup>

I suppose you have got “My Miscellanies” by this time. Charles Ward writes me word that the first edition was all cleared off on the day of publication.<sup>4</sup>

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1. Directed to ‘Mrs Collins | care of Mr Wells | Bentham Hill Cottage | Tunbridge Wells | England’, with ‘Inghilterra’ added above, and postmarked in Naples ‘23 | NOV | 63’.

2. The name of Holman Hunt’s physician friend eludes us.

3. The final two sentences and the valediction are squeezed down WC’s left margin on the final page of the notepaper.

4. WC squeezes the postscript in to the left of the address on the front page, encircling it with a curving line.

### [0563] TO HARRIET COLLINS, 4 DECEMBER 1863

MS: Morgan (MA 3150/79). Published: B&C, I, pp. 240–241. Summary: BGLL, I, p. 310.

Hotel des Iles Britanniques | Rome | December 4<sup>th</sup> 1863

My dear Mother,

Here is another report, in case you are anxious about me, to say that I am better in Rome, and that in Rome I mean to remain – on the profoundly wise principle of letting well alone. I felt the change beginning as I approached this place in the railway. The horrible Neapolitan exhaustion and depression, seemed to be oozing out of me like the valour of “Acres” in the Rivals<sup>1</sup> – and a brisk cold atmosphere stole refreshingly into its place. The North wind was blowing at the time – in other words, there was just the dry, sharp cold in the air that I wanted. My spirits, my appetite, my capacity to sleep, all rallied – and my foot got better exactly in proportion as I got better generally. I still feel my rheumatic pains – but I also feel the strength to battle with them. So while the “cold weather” lasts, I shall certainly stay in Rome. If there is a change to relaxing, rainy South winds, and if the change seems likely to be permanent – I shall have to go /northward/ again to Florence or Turin. But for the present my address is at this hotel – and I have written to Florence to have my letters /~~(which have been forwarded from Naples)~~/ forwarded back here. This uncertainty about my ~~forward address~~ /own plans and movements/ is inconvenient enough – but there is no help for it. Now the Neapolitan scheme has failed, I can make no plans beforehand. I must stop in a place while it suits me – and go on when it suits me no longer – and my letters must dodge me as well as they can. For the present, there is no doubt about Rome being the place for me.

I have no news. Thus far, I have kept myself to myself – and I doubt if anybody in Rome knows I am here. Ideas are coming to me thicker & thicker for a new book – and while I am putting them down and considering and re-considering them “company” only distracts and worries me. I think I am going to hit on a rather extraordinary story this time – something entirely different from anything I have done yet.

Rome is positively crammed with English. I hear our national language, I see our *[del]* plump clear national physiognomy everywhere. The Theatres are all shut in anticipation of the

Carnival – but a band plays on the Pincian, and a caravan of wild beasts [*del*] is exhibiting in the Piazza del Popolo just outside my window – and with these “Gaieties” Rome is contented until the New Year comes.

If you have written to Naples, /or to Florence – / I shall probably get your letter /sent back/ from Florence in a day or two. If you have not written lately, let me have a letter here.

Ever yours affly W.C.

I will write and tell Charley my last change of plans (!) by tomorrow’s post.<sup>2</sup>

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1. The ridiculous Bob Acres in Sheridan’s *The Rivals* (1775) who, believing he must fight a duel with a rival for the hand of Lydia Languish, finds his courage ‘oozing out at the palms of his hands’.

2. Such a letter to CAC has not been traced.

### [0564] TO ANNE BENSON PROCTER, 16 DECEMBER 1863

MS: Trinity (Houghton CB341–2/1). Published: BGLL, I, pp. 310–313.

Hotel des Iles Britanniques | Rome | Decr 16<sup>th</sup> 1863

My dear Mrs Procter,

The only apology I can make for not having written to you before, is contained in the narrative of my travels. So here is the narrative, to begin with.

Do other people who make elaborate plans beforehand, always end by upsetting their own arrangements as soon as the time comes for putting the plans in action? It is one of my innumerable infirmities to do this, at any rate. I began practically contradicting myself at Paris. I had planned only to pass through, on my way Southward – and I stayed there a week. What for? For the worst possible reason, in the case of a man travelling for health – for the pleasure of going to the play. At the end of the week, my sense of duty – much debilitated by my illness, having never been very strong at the best of times – came languidly back to me and I went on to Marseilles. At Marseilles Plan number Two sternly confronted me – and Plan number Two had my back immediately turned on it for its pains. I had positively settled to go to Rome by sea – from Marseilles to Civita Vecchia. But the wind was blowing, the waves showed their white edges, and the prospect of two nights and a day in a crowded steamer with nine-tenths of my fellow-passengers sick, and myself not able to join them, daunted me. The man to be pitied in these circumstances, is the exceptional man who doesn’t share the general infirmity that surrounds him. Fortified by these moral convictions and filled with a sage distrust of the weather, I cast my maritime arrangements appropriately to the winds and the waves, and went on to Genoa by land. I passed Mentone on the way – a lovely place, beautifully sheltered, but, as I venture to think, something relaxing and damp. Here, I met with the mosquitoes in multitudes, and invented on the spot an anti-mosquito night-cap with a protective muslin mask for the face – a “Work” of mine which I am really proud of. My principal impression of Genoa (where all the hotels are on the port) was the impression of deafening and maddening noise – the result, I was gently reminded, of the vast commercial importance of the place, a most convincing and satisfactory explanation no doubt to a mercantile man with a pecuniary interest in the noise, but not at all comforting to a sour-tempered literary traveller who has upset all his own plans and is surveying foreign parts with a set of smashed nerves. I got into a boat in the harbour. “Sea-sickness”, I said to myself “is noisy, and especially when it proceeds from foreign stomachs. But Genoa is noisier still. I will go by sea to Leghorn.” Behold me on board an Italian steamer – a nice new boat, with very few people on board. A calm sea, a fine night-passage, no uproarious stomachs, everybody good-tempered and agreeable. I asked nothing better than to go on again, the next night, in the same boat from Leghorn to Civita Vecchia. But here the existing political state of Europe stepped in and set up an obstacle. The Pope won’t allow the King of Italy’s steamers to enter his harbour with their flags flying – and the King of Italy’s steamers won’t submit to the indignity of lowering their flags to please the Pope. It was necessary to wait until a pious French steamer (pleasing in the eyes of the Pope) touched at Leghorn. I waited close by, at Pisa, and got the sciatica from the

damp of the place, for my pains. In three days the French steamer arrived – crammed with passengers principally English. I never saw so many ugly women together before in my life. Wherever I looked, there was a Gorgon with a hat and feathers on, and Murrays Guide in her hand.<sup>1</sup> A cabin to myself was not to be had for love or money. I was specially favoured in being allowed a mattress on the main-cabin floor. If the ~~night~~ evening had not been fine, I should have been ashore again. As it was, I trusted the weather – and finely the weather paid me off for suspecting it at Marseilles. Two hours after sailing, the wind rose, the vessel pitched, and the very results followed which it had been the one object of all my ingenuity to avoid. I had been previously driven from the deck by hearing one of the Gorgons tell another of the Gorgons that I was on board, that she knew me (I never saw her before in my life), and that she would introduce me to her friend as soon as I made my appearance. When the ~~night~~ darkness came, I ventured up – but the sciatica sent me down again, and I passed the night on my mattress, with emetic human misery prostrate all around me. So did retribution overtake me for changing my plans, and such is the vanity of all human attempts to effect a judicious compromise with Fate. Well – morning came, and the Pope’s harbour received me, and the Pope’s railway took us to Rome. On I went, like the Wandering Jew, from Rome to Naples. Naples was the great end and object of my journey. Here was my winter’s rest, and here was recovery waiting for me at last. I entered Naples, in high triumph and self-satisfaction – for I felt that, in this case at least, I had held with a stern and virtuous consistency to my original plans. And what was the result? Another overthrow of all my arrangements – my misfortune, this time, observe, and not my fault. I felt ill the first day, and the second and the third – but I attributed it to the stormy rainy weather. Let me wait a little, I thought, till the climate recovers itself. The climate did recover itself – and the weather became the weather of one of our fine English summers. Day after day of blue skies and bright sunshine, and soft breezes. And day after day, I sank and sank in spite of it. My spirits, my sleep, my appetite, all my energies, steadily failed me – all the old nervous pains came back, and the old lameness in my foot was worse than ever. After a fortnights endurance, I ran for it, while I had strength to travel. Old resident friends and new resident friends, medical and not medical, helped me with every sort of information. I learned that if Naples relaxed me at this time of year, Sicily would relax me still more. Capri, Sorrento, and the other places about the Bay were only variations of the Neapolitan climate. A dry bracing air was what I wanted – I came back to Rome – at Rome I have remained, getting stronger & better every day in the dry North wind which blows at this time of year – and from Rome I write to Mrs Procter, heartily wishing I had been well enough to have written before. So much for my travels – if you can only read them. And so much for my apology – if you will only accept it.

For the present, I am fixed here, and my address is at the head of this letter. My plans now are to travel northward when I move next keeping inland – and to get back to England early in the spring, if I go on improving as I am improving now. I don’t regret having tried Naples, for it was impossible to foresee the failure of the climate in my unlucky case, and I should not have been satisfied without trying the experiment. The English winter, I am now afraid of, solely on account of the piercing damp – but I hope and trust I shall come back and thrive in the English spring.

In the meantime, do write me a nice long letter – for I am anxious to know how you all are, and especially what news you can tell me of Miss Procter.<sup>2</sup> Give my love to Procter<sup>3</sup> – and with heartiest good wishes for you all, believe me ever yours truly

Wilkie Collins

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1. Referring to the popular series of travel guides to Italy, published by John Murray from the eighteenth century, which competed with Baedeker. The seventh edition (1864) of *Murray’s Handbook of Rome and its Environs* described WC’s hotel, located in the north of Rome by the Borghese park, in this way: ‘The Hôtel des Iles Britanniques, kept by Freytag, in the Piazza del Popolo, under the Pincian Hill, also very clean and good, with an excellent cook ... no table-d’hôte’ (p. 8).

2. Her daughter, the poet Adelaide Anne Procter, who died of tuberculosis on 2 February 1864 at 32 Weymouth Street, where she had been confined to her room for over a year.

3. Her husband, Bryan Waller Procter.

**[0565] TO HARRIET COLLINS, 8 JANUARY 1864**

MS: Morgan (MA 3150/80). Extract: Robinson 1951, p. 185. Published: B&C, I, pp. 241–243. Summary: BGLL, I, p. 313.

Hotel des Iles Britanniques | Rome | Feast of St Collins | (8<sup>th</sup> Jan'y 1864)

My dear Mother,

If your reckoning is right – which I have a melancholy satisfaction in doubting – I am now writing to you at the mature age of Forty. Mercy on us! Who would ever have thought it? Here is “forty” come upon me – gray hairs [*del*] /springing/ fast, especially about the temples – rheumatism and gout familiar enemies for some time past – all the worst signs of middle-age [*del*] sprouting out on me – and yet, in spite of it all, I don't feel old. I have no regular habits, no respectable prejudices, no tendency to go to sleep after dinner, no loss of appetite for public amusements, none of the melancholy sobrieties of sentiment, in short, which are supposed to be proper to middle age. Surely, there is some mistake? Are you and I really as old as you suppose? Do review your past recollections, and see whether you are quite sure that there is no miscalculation and no mistake.

I have got all your letters. Your last reached me yesterday. Don't suppose I am in any want of money – I am not the less obliged by your proposal, but I have a thousand guineas at Coutts's, and if I can only go on, as I am going on now, I shall soon make some thousands more. No fear at present of my being [*del*] worried by want of “means”. As to the photograph, get it copied (if you like) by a photographer at Tunbridge Wells. Sending to Aix la Chapelle would be expensive & troublesome, and would probably lead to some absurd mistake. If you will take my advice, however, you will wait till I come back – when I must sit again to Cundall & Downes.<sup>1</sup> 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 [*del*] produced. But when am I coming back? Well, I hope in March next. I shall probably – but mind nothing is certain in relation to my movements – leave Rome towards the close of this month, and saunter back by Florence, Bologna, Parma, Milan, Turin, and so over Mont Cenis into France. My stay at Florence will be long or short as I find the place suit me. I have dreams (between ourselves) of beginning my new story there – I mean beginning to write it, after I have constructed the framework here.<sup>2</sup> But all this is pure speculation. All I can say now is that I see no reason why I should not be back in England in March.

The weather here is simply perfect. Now and then a day of damp South or West Wind – but generally dry cold bracing frosty North breezes. Last Sunday snow fell, and actually remained unmelted on the roofs of the houses. The circumstance was extraordinary enough to be noticed in the official report of the Roman Observatory! As early as nine in the morning, the Pincian Hill was [*del*] crowded with the Romans, surveying the amazing spectacle of snow all round them – and showing the whitened church cupolas to their children who had never seen them whitened before. Day after day of crisp air and cloudless skies has followed the snow. Invigorated by the blessed dryness of the atmosphere, I can walk for two hours at a time, and can “bully” my foot at last, in return for the “bullying” which my foot has inflicted on me. On the day of the snow, I went to one of the churches here, and found children preaching – children of five, six and seven years old, who had learnt their little sermons and little gesticulations and genuflections and crossings, and let them off at the congregation with perfect solemnity and composure. As each child ended, the congregation cried “Bravo!” – and the next child (male and female indiscriminately) popped up into the temporary pulpit like a Jack in the Box. I ventured on asking a Priest near me/ [*del*] (I am on excellent terms with the Priests as we all take snuff together) – what it meant. He said – “You read the New Testament my dear sir? You remember the passage: Out of the mouths of Babes and Sucklings &c&c?<sup>3</sup> Very good! There are the Babes and Sucklings! And what have you got to say against that?” I had nothing to say against it – and I cried “Bravo” with the rest of the congregation.

I have been answering your last letter but one – but not your last, telling me of Thackeray’s death.<sup>4</sup> I had seen the news some days before in “Galignani”, and had tried hard to hope it was a false report – but the next day’s paper cut the hope from under me. I am heartily sorry for his poor children and for Charley and all his intimate friends. I, as you know, never became intimate with him – but we always met on friendly and pleasant terms. He has left a great name most worthily won, and he has been spared the slow misery of a lingering death-bed. These are the consolations for his loss – which his family and his old friends will feel when Time has helped them. I can say no more.

While I write of this great loss to English literature,<sup>5</sup> I am reminded of a little loss to myself which has happened since I last wrote to you. Poor Nidecker, my travelling-servant, died in this hotel about a fortnight since. A week after he took to his bed (under an attack of gastric fever) he was no more. I did all that I could have done for a relative of my own. The English clergyman, the English Doctor, and the landlord of the hotel all helped me. He sank so rapidly that there was no time to speak to him about his friends or his affairs. The law of Rome obliged us to bury him (in the Protestant Cemetery) four and twenty hours after the breath was out of his body. His nearest relative has been discovered since by examination of his papers and has been written to. And so I have lost a faithful servant, who was really attached to me. I was with him a few hours before his death, and almost his last coherent words in this world were words which thanked me for the care I was taking of him.

When I go on to Florence I can engage a well-recommended man from this place. Until that time – as I don’t care to have a stranger about me – I decline all offers from travelling servants of all nations.

I keep out of [*del*] the so-called “Gaieties” of Rome – dinners, balls, & so on. When I want evening amusement, I can get a numbered stall in the best operatic theatre for two shillings English. No infernal fuss and expense and evening costume – and very fair singing and dancing – a good orchestra – & Verdi’s music. I am a constant member of the audience, and bless my stars that I am in Rome, and not in London, where they won’t let me into the Opera unless I spend a guinea and put on a pair of black trousers first. I see Severn and the Rudolph Lehmanns (Mrs Rudolph has just had another girl quite successfully)<sup>6</sup> – and I exchange cards with polite residents – and plead illness when there is a threatening of anything more serious than cards, and so manage to lead my own life at Rome in my own way. I leave you to whirl in the vortex of Society, and to represent your vagabond eldest son [*del*] among Persons of Quality. Joking apart, I am [*del*] really delighted to hear that you are so comfortable and happy and so well surrounded by friends at Tunbridge Wells. I hope it won’t be very long now before I am able to ~~come~~ judge of all your little [*del*] luxuries for myself. And<sup>7</sup> so goodbye for the present. My love to Charley & Katie. Let Charley know you have heard from me.

Ever yours affly WC

P.S. | When you write again – if you write towards the end of the month – I think it will be safest to address me at Poste Restante Florence<sup>8</sup>

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1. Photographers of New Bond Street, London: they produced in oval format the tip-in photograph for the frontispiece of the one-volume edition of *The Woman in White* (Sampson Low, 1861), the only such use in WC’s novels.

2. Still referring to *Armada*.

3. ‘Yea; have ye never read, Out of the mouth of babes and sucklings thou hast perfected praise?’ (AV, Matthew 21:16, echoing Psalms 8:2).

4. Of a stroke on 24 December 1863 at the age of fifty-two.

5. Compare WC’s comments in a private conversation not long after the death of Dickens, as reported in John Bigelow’s diary entry of 24 July 1870: ‘I met Wilkie Collins at the table of a common friend. ... Collins said Dickens always denied that Thackeray belonged to the order of literary men; that he was a gentleman who took to writing; that he was not a novelist, merely an essayist; that his so-called novels were only a series of essays, and the essays were all that was good in them.’ (Bigelow 1913, IV, pp. 382–383).

6. Compare [0561] to HC, 13 November 1863.

7. WC squeezes the remaining text of the letter and the valediction up the left margin of his final page.

8. WC squeezes his postscript in to the left of the address on the front page, encircling it with a curving line.

**[0566] TO CHARLES WARD, 14 JANUARY 1864**

MS: Morgan (MA 3151/48).<sup>1</sup> Extract: Robinson 1951, p. 186. Published: B&C, I, pp. 244–246. Summary: BGLL, I, p. 313.

Hotel des Iles Britanniques | Rome | January 14<sup>th</sup> 1864

My dear Ward,

Your letter, enclosing a /my/ second Letter of Credit for £500, reached me safely this morning.<sup>2</sup> A few days previously, I also received the snuff – and my bereaved Nose has been in a state of placid cheerfulness ever since. There was some trouble (all taken off my hands by Freeborns)<sup>3</sup> in finding the precious canister, in consequence of nobody knowing exactly where it was – not even the people who wrote to tell [*del*] me that it had arrived, and who could not produce it on demand accompanied by payment of the money! The administration of salt and tobacco had'nt got it – nor the Custom House – nor the Messageries Office. At last it turned up (God knows how) at the railway station, and nobody could account for its being there when it did turn up. This is how we do business in Rome. No matter – I have got it. Take my blessing for sending it!

As to Poole, don't trouble further in this matter. Let it rest until I get back. No bill came into my hands – but it may have been lost in the unutterable confusion of my departure from England.<sup>4</sup> I can't swear to anything under those circumstances – and I am sorry you have had the [*del*] trouble of sending a second time and copying an extract from my letter. Damn all money matters! I wish we paid as the patriarchs did, with a drove of oxen or a sack of corn. The currency here – but for my excellent friend Mr Ercole Junior at Freeborn's – would drive me distracted. There is one price for the Pope's gold, and another for Victor Emmanuel's, and another for Louis Napoleon's and another for silver – and I have opened an account with Freeborn, and have got a primitive Roman cheque book – and when I don't make mistakes (which I generally do) I get paper-money to pay in, and paper money is at par, and I save I don't know how much, and there is my Financial Statement for the present Session!

My little domestic landscape begins to look brighter at last. Caroline is very much better – able to walk out, [*del*] and beginning to show some faint signs of colour in her cheeks. She wants to be at home again (how like cats women are!) – and bids me to tell you with her kind regards that she wishes she was pouring you out a glass of dry Sherry on a nice gloomy English Sunday afternoon. Caroline Junior has had a dirty tongue – but we threw in a little pill and fired off a small explosion of Gregory's powder – and she is /now/ in higher spirits than ever, and astonishes the Roman public by her essentially British plumpness of her cheeks and calves. As for me, I go on thriving in the cold – and I am at work again constructing my story. If I know anything about it, I have got a fine subject this time – something entirely new at any rate. And so The Times is beginning to pat me on the back – is it?<sup>5</sup> Well, we shall see what they say to my next book if ~~they live to~~ I live to write it!

I encountered the Pope yesterday, in the Trastevere on the other side of the Tiber in a street about the width of Cranbourn Alley. An outrider in green came clattering by to drive all vehicles out of the way, or the state coach could not have got by at all. He was followed by a fat member of the Guardia Nobile, with his legs almost bursting out of his blue breeches, and his cheeks quivering like jelly as the horse shook him in the saddle. Then two dragoons – then the state Coach, an amazing vehicle of the period of two hundred years since – the Pope smiling at the window with the most perfect good humour, and comforting himself with a pinch of snuff. I had just closed my own box – and I felt a sympathy with his Holiness which no words can describe.

How you would enjoy this place! Can't you get sent on some commercial mission while I am here? The same day I saw the Pope, I saw a church founded in the year 224 (what do you think of that for antiquity?) – with splendidly preserved Mosaic pictures six hundred years old – and with the stone /exhibited/ (a spanker, I can tell you!) that was hung round the neck of St Calixtus before the Pagans pitched him head [*del*] foremost into a well.<sup>6</sup> The Columns of the

church were of red granite from an old Temple, and the ceiling of gold was designed by Domenichino. It was /a/ dim and solitary – a mysterious awful and ancient place. I said to myself, “if Ward was here, I should never get him out again.”

I was shocked by coming suddenly on the news of Thackeray’s death in Galignani. It is a terrible loss. We can only remember, as some consolation now, that he lived long enough to do the work of a great writer, and to leave to his children and his country a great name.

Today’s post brought me also a letter from Nidecker’s brother saying he had heard of the death through “Messrs Coutts”, and thanking /me/ for what I did to try and comfort and save the dead man. I am glad to have got the letter and to know that his nearest relative approves of my conduct.<sup>7</sup> The rest is now in the hands of the Swiss Consul, to whom the brother has communicated through the Swiss Confederation.

The note below, is only a line to my mother to tell her, on second thoughts, that she had better send her next letter here, instead of to Florence as I had told her in my last.<sup>8</sup> Since I wrote, I have found so much to do in sketching the outline of my book, that I doubt whether I shall have done in time to go to Florence as early as I had planned. If there is any serious change in the weather to drive me /away/ (of which there is no prospect at present) the landlord here will forward all my letters. So write to this address till further notice – and cut off and enclose the scrap below to my mother, or ask one of the girls to do it if you are busy. My love to them, and to their mother. No other commissions for you but this.

Ever yours WC

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1. Written on very thin blue onionskin paper.
  2. The phrase ‘second letter of credit’ refers to the fact that such instruments were sent separately in two halves for security reasons; the sum WC had access to this time was thus £500 rather than £1000. However, WC had had access to credit before this date as at least three entries in his account indicate. Letters of Credit specified the towns and banks where money could be obtained in local currency – see Galton’s *Guide to the Unprotected*, pp. 59–61. Several sums paid to names that could refer to foreign banks are recorded over the following weeks including: Fr Safesse, £80 on 21 March, Fenzi & Co £150 on 31 March, and Detta Co £250 on 5 April (Coutts: WC).
  3. English bank in Rome, situated near the Scalinata di Trinità dei Monti (Spanish Steps), to which a payment of £40 is recorded on 10 January, presumably for cash against WC’s existing credit.
  4. Presumably referring to Henry Poole & Co., tailors of 4 Old Burlington St and 32 Savile Row, Piccadilly (Kelly’s *Post Office Directory*, 1862, 1864), to whom WC’s bank account shows him making five payments between 1862 and 1865, including one for £15-8s-6d on 8 January 1864 (Coutts: WC).
  5. Presumably referring to the joint review of Reade’s *Hard Cash* and Braddon’s *Miss Marchmont*, ‘Novels in Season’, *Times* (2 January 1864) p. 6b-d, which commented that, ‘The novels of the so-called sensation school all want the gloss and bloom which thought imparts to a narrative, and we cannot say that Miss Braddon is in this point better than Mr. Wilkie Collins, the acknowledged chief of the school.’
  6. At this point, WC draws a horizontal line across the leaf and writes ‘see over’ within a loop, continuing on the verso. The rest of the page (around one quarter of the area) is neatly cut away, though none of the text of the letter is missing. The piece cut away is also found at Morgan, and constitutes [0567] to HC, 14 January 1864.
  7. On the death of WC’s travelling-servant Nidecker, see [0565] to HC, 8 January 1864.
  8. See [0567] to HC, 14 January 1864.

### [0567] TO HARRIET COLLINS, 14 JANUARY 1864

MS: Morgan (MA 3150/81).<sup>1</sup> Published: B&C, I, p. 244. Summary: BGLL, I, p. 313.

Hotel des Iles Britanniques | Rome | Janry 14<sup>th</sup> 1864

My dear Mother,

Only a line to say that on second thoughts I think you had better continue to write to me here. I doubt if I shall lay the foundation of my new book – a very difficult job this time – soon enough to leave for Florence this month. The bright cold weather continues – and I go on getting steadily stronger. So consider my departure put off for the present. If any serious change in the weather does drive me away, the landlord here will carefully forward all my letters. But while the dry air lasts I shall stick to Rome. No other news.



Love to Charley. Ever your affly  
WC

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1. A small strip of paper neatly cut from the foot of [0566] to Charles Ward of the same date.

**[0568] TO HARRIET COLLINS, 27 FEBRUARY 1864**

MS: Morgan (MA 3150/88), envelope only.<sup>1</sup> Published: BGLL, I, p. 313.

Mrs Collins | care of Mr Wells | Bentham Hill Cottage  
Tunbridge Wells | England | Inghilterra

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1. Postmarked 'FIRENZE | 27 | FEB' with no clear indication of the year, but clearly endorsed 'TUNBRIDGE WELLS | A | MR 2 | 64'. At Morgan the envelope is found with [0625] to HC, 27 February 1865.

**[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> Published: A&C11, p. 7.

Rome  
February, 1864

To Doctor Deakin  
from Wilkie Collins

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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. According to the bookseller, who provides the transcription and confirms that the name is 'Deakin' (rather than 'Deakins' as initially suggested), this is an inscription on the half-title page of the first one-volume edition of *The Woman in White* (London: Sampson Low, 1861).

**[0569] TO W. S. EMDEN, 28 MARCH 1864**

MS: Houghton (bMS Thr 467). Published: BGLL, I, p. 314.

12. Harley Street, W. | 28<sup>th</sup> March 1864

My dear Sir,

I have only just got back from abroad,<sup>1</sup> and have found your kind letter waiting for me.

The change has, I am glad to say, certainly done me good – but I am not yet in such “good working order” as I could wish to be. With the doctors warning me to be careful how I use my pen too freely at first – and with my publishers waiting for a novel which I promised them two years since<sup>2</sup> – I am afraid there is no chance at present of my being of use to the Theatre. But I will not forget your letter, and I will hope sooner or later for a chance of being of some service to you.

I saw the Ticket of Leave Man before I left England<sup>3</sup> – and I heartily congratulate you on a success which the Theatre has thoroughly deserved.

The piece was played by everyone concerned in it with an artist-like finish and completely delightful to see.

Believe me | very truly yours | Wilkie Collins

W.S. Emden Esqre

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1. From the Italian expedition with Caroline and her daughter which had begun on 3 October 1863; WC withdrew £10 in cash from his bank two days later on 30 March (Coultts: WC).  
2. *Armada*, beginning in the *Cornhill* in November 1864.

3. Tom Taylor's adaptation from the French, *The Ticket of Leave Man*, opened at the Olympic on 27 May 1863 and proved one of the most perennially popular of Victorian dramas (Nicoll, II, p. 593).

**[0570] TO COUTTS & CO.,<sup>1</sup> 28 MARCH 1864**

MS: Coutts (20291/4).<sup>2</sup> Published: BGLL, I, p. 314.

London 28<sup>th</sup> March 1864

Mess<sup>rs</sup> Coutts & C<sup>o</sup>

I request you will be good enough to pay my Income Tax under Schedule D as it may become due from time to time upon the application of the Collector.<sup>3</sup>

*[stamp]*<sup>4</sup> Wilkie Collins

- 
1. The first extant letter to WC's bankers at the western end of the Strand.
  2. Written in a secretarial hand on a paper slip and signed by WC. Like others found in the Coutts archives, the MS is marked by the bank for filing purposes; here: 'Wilkie Collins Esq' and 'Put in L/CB<sup>k</sup> fo 213'.
  3. Schedule D included profits and would have covered all WC's net income from writing. In fact he paid his first income tax of £21-7s-6d on 10 January 1864, and this new permission seems simply to have authorised his bank to pay the tax in future without further consultation (Coutts: WC). See [0950] to Charles Ward of 19 January 1870.
  4. A mauve penny postage stamp endorsed 'WC | 28/3 | '64'.

**[0571] TO ERNST BENZON,<sup>1</sup> 4 APRIL 1864**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 315.

12. Harley Street. W. | April 4<sup>th</sup> 1864

My dear Mr Benzon,

I gladly accept your kind invitation for Thursday next at seven. Tonight unluckily I am already engaged to dinner. Your note found me just writing to Lehmann to say that Thursday was my only disengaged evening this week – and to ask if we could not meet on that night! I will now add a postscript to say that I am engaged to you.

I tried hard to get to Kensington Palace Gardens yesterday<sup>2</sup> – but the time failed me, or rather the terrible London distances were not to be conquered. Pray accept my apologies for tonight and believe me

Ever yours | Wilkie Collins

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1. Edmund Ernst Leopold Schlesinger Benzon (d. 1873), the husband of Elizabeth Benzon née Lehmann. He was the successful manager of the American affairs of the engineering and bell-making firm of Naylor Vickers. Benzon brought his brother-in-law, Fred Lehmann, into partnership with the Vickers family and he and Lehmann worked in Liverpool in 1853, subsequently moving to Sheffield and then to London in 1858 to develop the firm's City office. The firm became Vickers, Sons and Co. Ltd in 1867.
  2. The Benzons lived at 10 Kensington Palace Gardens – see [0459] to Elizabeth Benzon of 19 February 1862.

**[0572] TO GEORGE RUSSELL,<sup>1</sup> 4 APRIL 1864<sup>2</sup>**

MS: Lewis Collection. Published: BGLL, I, pp. 315–316 (as to George [Russell]); Lewis website.

12. Harley Street. W. | Monday. April 4<sup>th</sup>

My dear George,

Dickens's answer has just reached me.<sup>3</sup> We meet at my rooms here, at three o'clock, on Friday next.

I forgot to tell you that the Shakespeare Dinner is put off till the new house is ready.<sup>4</sup> What on earth will they do next?

Ever yours | Wilkie Collins

1. The recipient must again be George Russell, third son of Sir Henry Russell, Baronet of Swallowfield (see [0470] to him of 6 May 1862). Russell became acquainted around this time with CD, who supported his proposals to reform the Garrick Club (Pilgrim, X, p. xi).
2. Dating from the address and the calendar.
3. The letter is not found in Pilgrim and remains untraced.
4. Referring to the annual event on or around Shakespeare's birthday (23 April) at the Garrick Club, of which CD, WC and Russell were all members at this time. The Club was moving from its old premises at 35 King Street to a new building at 15 Garrick Street, but the work was delayed and in the end the Club did not move until 4 July 1864 (see the *Illustrated London News*, 16 July 1864, and R. A. Hough, *The Ace of Clubs: A History of the Garrick* (London: Deutsch, 1986), p. 25). As a result of the dinner being put off, WC, CD, John Forster and Robert Browning went out of town to celebrate the anniversary. See CD to Frith, 13 April 1864, Pilgrim, X, p. 381.

**[0573] TO FREDERIC OUVRY,<sup>1</sup> 4 APRIL 1864**

MS: Texas (Ms Letters, W. Collins).<sup>2</sup> Published: Coleman, pp. 85–86; BGLL, I, pp. 316–317.

12. Harley Street, W. | April 4<sup>th</sup> 1864

My dear Ouvry,

I return the License (having taken a copy of the wording for my own private information) – with my best thanks for your kindness in trusting me with the document.<sup>3</sup> The Story now simmering in my head requires me to be accurately right about the form used in the “Description” of the contracting parties<sup>4</sup> – and the first time I have the pleasure of seeing you, I suspect you will be persecuted by questions relating to the description attached to your name and to Mrs Ouvry's in the License. Did you (I ask myself in despair) live in the “District of All Saints Paddington” at the time, when you applied for the License – or did you intend to live there after your marriage? – or were you born there? And why (I add, with both hands entangled madly in my hair) do I find (the bridegroom being described as living in one parish), the bride described, in defiance of the laws of Time and Space, as living in two Parishes at once? Never let your good nature tempt you again into helping a literary man to write his book. You never get rid of him afterwards – and the more you grant, the more the ungrateful wretch asks, at the first available opportunity.

I think I have discovered the meaning of The Archbishop's Seal – which dangles at the end of the license and looks, to my perverted imagination, good to eat. Is not the Brazen Serpent typical of the happy mixture of audacity and cunning by which “Manners Sutton” contrives to get such a very large Income as Seven thousand a year, out of such a very small capital to trade on as the “Reasonable Desires” of his fellow creatures?<sup>5</sup>

Ever yours, | Wilkie Collins

Frederic Ouvry Esqre

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1. Frederic Ouvry (1814–81), from 1837 partner in the law firm of Robinson, King, and Ouvry. Ouvry was CD's solicitor – see Pilgrim, VII, p. 273 n.1.

2. A signed envelope, unstamped and unpostmarked, directed to ‘Frederick Ouvry Esqre | 66. Lincoln's Inn Fields | W.C.’, was auctioned to an unknown owner on eBay, August 2004. The envelope is likely to be associated with either this letter or that of the following day [0575].

3. Ouvry himself must have been married without banns by Special License and has lent WC his own marriage document in response to a request for help with the intricacies of English marriage law.

4. See the conversations between Allan and Neelie in *Armada*, Book Third, ch. 11, ‘Love and Law’.

5. Marriage by Special License occurs when special authority for a wedding to take place without banns is issued by the Office of the Archbishop of Canterbury in London, in the form of a document which is sealed with the official seal of the Archbishop. This seal combines images of Christ crucified and a brass serpent suspended from the Cross, embodying the words of Jesus in John 3:14–15, ‘as Moses lifted up the serpent in the wilderness, so must the Son of man be lifted up’ (AV). The aristocratic Right Reverend Charles Manners-Sutton (1755–1828: *ODNB*) was Archbishop of Canterbury from 1805 to his death. The heir at this point was his grandson Charles John Manners-Sutton (1812–69), the second Viscount Canterbury. Though WC's specific purpose in mentioning Manners-Sutton at this point is not entirely clear, he seems generally to be mocking the extremely large income which the lords spiritual make from leading a Church dedicated to serving ‘the poor in heart’.

**[0574] TO CHARLES WARD, 5 APRIL 1864**

MS: Harrowby (ff. 350–1). Published: BGLL, I, pp. 317–318.

12, Harley Street W | April 5<sup>th</sup> 1864

My dear Ward,

Many thanks for the second certificate – it is exactly what I wanted and what, so far as I can now tell, will exactly fit my story. I ought to have told you last night that Ouvry not only sent me the License (which I have copied and returned to him) but also kindly wrote me a letter of explanation on a point which was not quite clear to me.<sup>1</sup> I am now armed with my information on this marriage business, at all points – so thank you again.

I saw Miss Bailey<sup>2</sup> safe home to her own door after that pleasant evening – and then walked in defiance of the rain as long as my feet would hold out.

I am glad Charley is coming back. I told my mother (in a letter) you were kindly going to try Walter<sup>3</sup> – because I knew she would be glad to hear that the attempt at least was made.

Ever yours | WC

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1. See [0573] to Frederic Ouvry of the previous day.

2. Unidentified, though see the reference to Bailey in [0194] to Edward Pigott of 3 February 1855, and [0643] to George Bailey and John Grant of 21 June 1865.

3. Perhaps referring to John Walter II, proprietor of the *Times*, concerning a possible approach by Ward to request a review of CAC's novel *The Bar Sinister* in his newspaper. See [0576] to HC, 20 April 1864.

**[0575] TO FREDERIC OUVRY, 5 APRIL 1864**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 87; BGLL, I, p. 318.

12, Harley Street, W. | 5<sup>th</sup> April 1864

My dear Ouvry,

My best thanks to you for lighting me out of the fog. The lady and gentleman whose marriage I am contemplating, have both arrived in London and lived in the parish of London in which the marriage is to be celebrated, three weeks before the License is applied for and the ceremony performed. Under these circumstances (thanks to your letter) I now know I can do exactly what, in the interests of the story, I wanted to do – viz.: Let them be both described in the License as of the London parish in which they have been living for the fifteen preliminary days and more. Total absence of any official or other reference in the License to the Bridegroom's place of residence in the country, previous to his three weeks ante-nuptial sojourn in London, is one of the imperative necessities of the story – and this I now understand to be provided for (in the case supposed) by the law as it stands, and the custom as it obtains. What I want him to do in the book, is what he would do (in this matter of “describing” himself) under the fostering care of Doctors Commons in real life.<sup>1</sup> This is a great relief, and again I say – with the sentinel in Hamlet – “much thanks.”<sup>2</sup> There is no other point I need trouble you about. Both the contracting parties are of age – and there are no impediments of any sort or kind to their lawful marriage.

Ever yours | Wilkie Collins

Frederic Ouvry Esq<sup>re</sup>

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1. Again see the discussions about marriage by special license between Allan and Neelie in *Armada*. Doctors Commons was the area close to St Paul's Churchyard which gave its name to the society of ecclesiastical lawyers responsible for administering canon law, which was disbanded by the Court of Probate Act of 1857. The institution had been mocked in 1850 by CD in *David Copperfield*.

2. ‘For this relief much thanks’ – Francisco in *Hamlet*, I.i.8.

**[0576] TO HARRIET COLLINS, 20 APRIL 1864**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, pp. 246–247. Published: BGLL, I, pp. 319–320.

12. Harley St. W. | April 20<sup>th</sup> 1864

My dear Mother,

I was very glad to get your letter – and to hear that the Influenza had come and gone. I believe you may thank your pure dry air for its going.

As for me, I have waited to write until I had actually begun. After much pondering over the construction of the story, I positively sat down with a clean sheet of paper before me, and began to write it on Monday last.<sup>2</sup> So far my progress is slow and hesitating enough – not for want of knowing what I have to do, but for want of practice. After a year and a half of total literary abstinence, it is not wonderful that my hand should be out. Patience and time will I hope soon give me back my old dexterity – and meanwhile it is something to have begun.

I am going to drop the dinners gradually. Talking of dinners, there is one I can't drop, which you may like to hear of. The Royal Academy have woke up at last to the knowledge that your eldest son is a literary man – and have asked him to their Grand Dinner this year.<sup>3</sup> I shall go some hours before the time – and see the Exhibition, with no crowd in the way.

Charley I saw last night – and thought him looking better, though he is still a little troubled by his cough. They have had visitors to see the house, but no formal proposals to take it yet.<sup>4</sup> I have read Charley's book – and have really liked it.<sup>5</sup> There are excellent things in it – I hope and trust the sale will encourage him to go on, and do better still. When I next see Mr Smith I will ask about the sale. I sent you a very fair notice in a rising paper called "The Reader" – and Ward has sent you another in "The London Review".<sup>6</sup>

Write again soon. My kind remembrances to Rosa, if she is still with you.<sup>7</sup> Henry Bullar talks of coming with me the next time I pay you a visit.

Ever yours affly | WC

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1. Directed to 'Mrs Collins | care of Mr Wells | Bentham Hill Cottage | near Tunbridge Wells', postmarked as dated.

2. Referring to *Armada*.

3. On the afternoon of Saturday 30 April. See the lengthy report in the *Times*, 2 May 1864, p. 8a–d. CD, Trollope and Disraeli were also present, and John Forster gave a speech in which he spoke in praise of 'that son of a former member of this Academy, who, claiming to be remembered for "No Name," has here a special title to remembrance in right of two of the greatest names familiar to these walls'.

4. Perhaps the Collins family home in Clarence Terrace, near Regents Park.

5. *The Bar Sinister: A Tale* (2 vols, London: Smith Elder, 1864).

6. Substantial and generally positive reviews of *The Bar Sinister* appeared on 16 April 1864 in both the *Reader* (pp. 483–484) and the *London Review* (p. 421). Both were short-lived literary weeklies: the *Reader* ran from 1863–7, while the *London Review* ran from 1860–9 before being incorporated into the *Examiner* (see Waterloo).

7. John Bullar Jr's 'bright, independent-minded wife, Rosa, who became a good friend of Harriet' (see Lycett, p. 56).

### [0577] TO W. WHITAKER COLLINS,<sup>1</sup> 20 APRIL 1864

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>2</sup> Published: Coleman, p. 88; BGLL, I, p. 320.

12. Harley Street. W. | 20<sup>th</sup> April 1864

My dear Mr Collins,

Pray accept my thanks for your kindness in sending me my letter. Nothing is so impenetrable as stupidity – and I begin to despair of our ever persuading certain people that we are two Mr Collinses, and not one.

I have just got back from a six months tour in Italy, undertaken – and successfully I am glad to say – with the object of shaking off a severe attack of rheumatic gout.

Very truly yours, | Wilkie Collins

To / | W. Whitaker Collins Esqre

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1. William Whitaker Collins (born c.1817) was a widowed civil engineer (Census 1861), who shared with WC the name W. W. Collins. The letter indicates this was not the first time he had redirected wrongly delivered letters.

2. Directed to 'W. Whitaker Collins Esqre | 2. Hereford Square | Brompton | S.W.', postmarked as dated.

**[0578] TO ROUTLEDGE, WARNE & ROUTLEDGE, 21 APRIL 1864**

MS: Unknown. Facsimile: Robinson 1951, p. 181, our copy text. Published: BGLL, I, p. 320.

12. Harley Street. W. | 21<sup>st</sup> April 1864

Gentlemen,

On the other side, I return you the notice of my life for the new edition of “Men of the Time”.<sup>1</sup> I have made certain alterations and additions – but by removing two sentences at the end (which it is not absolutely necessary to retain) I have avoided increasing the length of the notice, while I have I hope added to its fulness and accuracy.

Faithfully yours | Wilkie Collins

To / | Messrs Routledge Warne & Routledge

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1. The seventh edition of Routledge’s biographical dictionary, *Men of the Time: A Dictionary of Contemporaries*, was published in 1867. WC had insisted that his entry be rewritten for the 1862 edition – see [0411] to Edward Walford, 17 April 1861.

**[0579] TO FANNY MITCHELL, [APRIL 1864]<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 321.

12. Harley Street. W. | Friday

Dear Mrs Mitchell,

I need so much of your indulgence already for not having called before this in Great Stanhope Street, that I am really ashamed to ask for more indulgence still now I have received your kind letter. But the truth is that, though I have got great advantage from my residence in Italy, I have not succeeded in entirely parting company with my old enemy. Threatenings of gout have been showing themselves lately in one of my feet – and the doctor has issued his edict forbidding me to dine out for the present. He has no fear of my being confined to the house again, and he encourages me to walk as ~~long~~ much as I can. But he condemns me to a system of diet too merciless to be submitted to the compassionate observation of my friends, until a certain threatening blush in my foot has taken its departure. Pray forgive me once more. I shall be able to call I hope in a few days – carefully choosing my time after the luncheon hour.

Meanwhile, with my kindest remembrances to Mr Mitchell,

Believe me | Vy truly yours | Wilkie Collins

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1. Dating from the address, plus the recent return from Italy. See [0576] to HC, 20 April 1864, concerning giving up dining out.

**[3153] TO RICHARD MONCKTON MILNES, 4 MAY 1864**

MS: Massachusetts HS (Theodore F. Dwight Papers, Box 2). Published: A&C6, p. 8.

12. Harley Street. W | May 4<sup>th</sup> 1864

Dear Lord Houghton,<sup>1</sup>

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>2</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

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1. Richard Monckton Milnes was created Baron Houghton on 20 August 1863 (*ODNB*).

2. In fact WC had returned from six months in Italy towards the end of March – see [0569] to W. S. Emden, 28 March 1864.

### **[0580] TO [JOHN] WATKINS,<sup>1</sup> 4 MAY 1864**

MS: Private. Published: BGLL, I, pp. 321–322.

12. Harley Street. W. | May 4<sup>th</sup> 1864

Dear Mr Watkins,

The weather will apologise for my absence – and I need say nothing of a bad cold which makes me anything but a good subject for Photography this morning.

Towards the latter part of this month, I shall be in town with – what I have not got now – a clear morning to place at your disposal. I will write again to appoint a day – on the understanding next time, that we try morning after morning till the weather is weary of persecuting us.<sup>2</sup>

Very truly yours | Wilkie Collins

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1. Probably John Watkins, the photographer of Parliament Street (see [0454] to him of 28 January 1862), though it might also be his namesake Herbert Watkins, photographer of Regent Street to whom WC seems to have last written in [0423] of 12 June 1861.

2. Photographic plates were still relatively slow and good external light conditions were necessary for a successful session. Photographers often erected glass towers above their premises to catch the necessary daylight.

### **[3027] TO GEORGE SMITH, 11 MAY 1864**

MS: NLS (Smith, Elder Archive, MS. 43104). Published: A&C3, p. 40.

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 in 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 [1329] to Smith of 5 May 1873, and [1636] to Andrew Chatto of 4 July 1876.

### [3317] TO UNIDENTIFIED RECIPIENT, 14 MAY 1864

MS: Unknown. On sale: eBay (25 September 2017, #33238974937, George Houle). Published: A&C11, p. 8.

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.

### [3205] TO MICHAEL T. BASS,<sup>1</sup> MID MAY–EARLY JUNE 1864<sup>2</sup>

MS: Unknown. Published: Bass, pp. 41–42, our copy text. Reprinted: the *Musical World* (16 July 1864) p. 451; Pilgrim, X, pp. 38–39; A&C8, pp. 7–9.

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, clashers 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 'The Soundproof Study: Victorian Professionals, Work Space, and Urban Noise', *Victorian Studies*, 42:3 (Spring 2000), pp. 427–45; and the same author's



*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. 403–404) 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. 421–424. 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. 244–247, 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'.

#### [0581] TO FANNY MITCHELL, 6 JUNE 1864

MS: Parrish (Box 5/6). Published: BGLL, I, p. 322.

12. Harley Street. W. | June 6<sup>th</sup> 1864

Dear Mrs Mitchell,

I shall be delighted to accept your kind invitation for Wednesday next, the 8<sup>th</sup>, at 8 o'clock. My best thanks for your kind readiness to humour my "infirmities" – but (unless some new malady finds me out between this and Wednesday) I hope I shall be able to enjoy a very fair share for an invalid of all the good things on your table. The gout and I have parted company again, for the present – and the doctor's muzzle is removed from my mouth, under protest.

Very truly yours | Wilkie Collins

#### [3206] TO GEORGE RUSSELL, 6 JUNE 1864

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of letters to Sir George Russell, p. 47. Published: A&C8, p. 9.

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.

#### [0582] TO HARRIET COLLINS, 11 JUNE 1864

MS: Morgan (MA 3150/82), with envelope.<sup>1</sup> Published: BGLL, I, pp. 322–323.

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

My dear Mother,

I send you four autographs on the other leaf – and I enclose two photographs (done by another photographer), which seem to me to be the best likenesses yet produced of me.<sup>2</sup>

Make yourself easy about the yacht – there is no chance of my being able even to think of it for a year yet. Also, the carpets and curtains are given up – for I am not sure whether I shall not move away into suburban London before another year is over my head.

I am getting on smoothly with No 2. It turns out (from the experience of printing No 1 that I shall not have anything like so much to write each month as I supposed. Two weekly parts in All The Year Round – will be enough for the “Cornhill” monthly portion. Mr Smith is very much pleased with the first part,<sup>3</sup> so things look well enough to begin with.

I am glad to hear John Bullar is better. I have no news from Charley. It was sciatica that pain I had, when I was with you. A couple of pills and one dose of quinine, cured it. No Colchicum.<sup>4</sup>

Yours ever affly | WC

- 
1. Directed to ‘Mrs Collins | care of Mr Wells | Bentham Hill Cottage | near Tunbridge Wells’, postmarked as dated.
  2. The second leaf containing the autographs has been cut away unevenly and the photographs are not found with letter. The photographs in question were possibly those taken by John Watkins – see [0580] to him of 4 May 1864.
  3. George Smith, of Smith, Elder.
  4. An extract of meadow-saffron which was then the standard remedy for gout, which Peters describes as ‘an effective drug, but one with the unpleasant side effects of nausea and vomiting’ (p. 258).

**[0583] TO COUTTS & Co., 20 JUNE 1864**

MS: Coutts (20291/1). Published: BGLL, I, p. 323.

12. Harley Street | London | June 20<sup>th</sup> 1864

Gentlemen,

I shall be obliged if you will pay, on my account, the sum of two hundred and sixty four francs (French money) to Monsieur F. Bourgeois, 50 Rue Napoléon, Boulogne-sur-Mer.<sup>1</sup>

I remain, Gentlemen, | your obedient servant | Wilkie Collins  
To Messrs Coutts & Co.

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1. . The purpose of the expenditure remains unidentified – though WC probably passed through Boulogne on his return from Italy in March 1864. On 28 June 1864 a payment to ‘F Bourgeois Rcd’ is recorded in his account – for £10-10s-9d which is the appropriate amount for 264 francs (Coutts: WC).

**[0584] TO FANNY MITCHELL, 23 JUNE 1864<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, p. 323.

12. Harley Street. W. | Thursday June 23<sup>rd</sup>

Dear Mrs Mitchell,

I very gladly accept your kind invitation for Monday next the 27<sup>th</sup> at 8 o’Clock punctually  
Very truly yours | Wilkie Collins

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1. Dating from the address and calendar.

**[0585] TO HENRY H. PEMROSE,<sup>1</sup> 28 JUNE 1864**

MS: Private. Published: BGLL, I, pp. 323–324.

12. Harley Street. W. | June 28<sup>th</sup> 1864

Sir,

I have great pleasure in writing these lines, and in so complying with the request for my Autograph which you have honoured me by making

Faithfully yours | Wilkie Collins

To | Henry H. Pemrose Esq

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1. Unidentified.

**[0586] TO MRS CAMPBELL,<sup>1</sup> 1 JULY 1864**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 324.

12. Harley Street. W. | July 1<sup>st</sup> 1864

My dear Mrs Campbell

Pray accept my thanks for your kind letter and invitation. I am unluckily engaged to go out of town – and I can only ask you to receive my apologies, until I can call in Princes Terrace and make my excuses in person.

I am very sorry you should have had so much trouble in finding me out. My life in London, ever since my illness took me abroad a year since, has been very much the life of a sort of town-gipse, “here today and gone tomorrow” – and I have been particularly unlucky with Directories. The Blue Book has put down my landlord and has left me out, and the Red Book has attached me to the wrong number.<sup>2</sup>

With many thanks again | Believe me

Yours most truly | Wilkie Collins

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1. This is probably Maria Campbell née Stone, wife of William George Campbell (c. 1810–81, *Times* obituary, 16 June 1881, p. 10e), resident of 12 Prince’s Terrace, Knightsbridge (*London Post Office Directory*, 1865), who was on the Lunacy Commission with Bryan Waller Procter from 1845 (see [0366] to Anne Benson Procter, 8 August 1860).

2. Referring to the London society directories *Gardiner’s Royal Blue Book* and *Webster’s Royal Red Book*.

**[0587] TO COUTTS & Co., 11 JULY 1864**

MS: Coutts (20291/2). Published: BGLL, I, pp. 324–325.

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

Gentlemen,

You will oblige me by paying from my account to the account of the Royal Victoria Yacht Club, at the London & Westminster Bank, the sum of Fourteen Guineas, – being my entrance money and first annual subscription as a member of that Club.<sup>1</sup>

I shall also be obliged if you will continue to pay the future annual subscriptions of Four Guineas, on my account, as they fall due – until further notice.

I remain, Gentlemen, | your obedient servant,

Wilkie Collins | [*stamp*]<sup>2</sup>

To Messrs Coutts & Co

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1. Referring to the prestigious racing club at Ryde, Isle of Wight, founded in 1845. The payment of £14-14s to the Club is recorded in WC’s account the next day, 12 July. The last annual payment to the club of £4-4s was on 1 January 1877 (Coutts: WC).

2. Endorsed ‘W C | 11/7/64’.

**[3280] WILLIS & SOTHERAN,<sup>1</sup> 19 JULY 1864**

MS: Unknown. On sale: eBay, January 2016 (#141882441709, keithhartwell@blueyonder.co.uk). Published: A&C10, p. 7.

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

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1. Bookdealers of Covent Garden and Charing Cross.

2. A cheque to Willis & Co for £10-3s was debited to WC's account on 21 July 1864 (Coutts: WC).

### [0588] TO HARRIET COLLINS, 19 JULY 1864

MS: Morgan (MA 3150/83), with envelope.<sup>1</sup> Published: B&C, I, pp. 247–248. Summary: BGLL, I, p. 325.

12. Harley Street. W. | July 19<sup>th</sup> 1864

My dear Mother,

It is all very well for you to talk of heat – but if you only felt the difference between Tunbridge and London! I am writing in a profuse perspiration, with the window wide open, and without an idea in my head. What have I done since [*del*] we went to Hastings? Well – I came back to a heap of dinners – the last of the season. Also, to a proof of my second number which I had to pull to pieces again – and which it took me two days to set right. Next came number 3, which I am nearly half way through already. When it is done, I go to Norfolk to study for number 4.<sup>2</sup> Piggott and Charles Ward go with me, and we shall get some sailing. Then I go for a day or two to Lord Houghton's in Yorkshire – then come back to some /quiet/ seaside place (if there is such a thing to be found) on the East Coast to go on with my work. And these are my plans, so far as I know them. I shall try hard to get a day with you before I go to Norfolk – but I can't tell yet when I shall have done the number. You shall hear when I am near the end of it.

I met the Dickenses on Saturday at Wills's – and Miss Hogarth told me Charley was [*del*] certainly better for his stay at Gadshill.<sup>3</sup>

[*del*] Danger in railways from murdering men is nothing – if you don't carry a banker's bag.<sup>4</sup> But danger from virtuous single ladies whose character is “dearer to them than their lives”, is serious. I won't travel alone with a woman – I promise you that. “The British female” – judging by her recent appearances in the newspapers – is as full of “snares” as Solomon's “Strange Women”<sup>5</sup> – a mixture of perjury and prudery, cant and crinoline – from whom (when we travel in railways) may the ~~L~~ Guard deliver us!<sup>6</sup>

Write again soon – and, if you feel hot, try a bottle of Sauterne from Hastings – four pinches of snuff – and a mild cigar.

Yours ever affly | WC

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1. Directed to ‘Mrs Collins | care of Mr Wells | Bentham Hill Cottage | near Tunbridge Wells’ and postmarked ‘LONDON-W | 7 | JY 20 | 64’.

2. Referring to the numbers of *Armada* in the *Cornhill* which eventually appeared from December 1864 to February 1865.

3. Georgina Hogarth (1827–1917: *ODNB*), CD's sister-in-law acting as housekeeper at Gadshill – see [1009] to her, 20 July 1870.

4. WC is referring to the robbery and murder on the North London Railway of banker Thomas Briggs which was reported in the *Times* a few days earlier as ‘one of the most atrocious crimes that probably ever disgraced this country’ (11 July 1864, p. 9a). There had been several assaults on the railways in the previous twelve months (see, e.g., *Times*, 20 July 1863, p. 12c). Victorian carriages were separated into compartments with no corridor or connection between them and no means of summoning the guard for help. On 14 July Alexander Baillie Cochrane, MP, suggested to the House of Commons that there should be a law making such communication systems compulsory but the Government demurred (*Times*, 15 July 1864, p. 6d).

5. ‘But king Solomon loved many strange women ... [who] turned away his heart after other gods’ (AV, I Kings 11:1–4).

6. WC was not the only man to feel apprehensive about being shut in a passenger railway compartment with an unknown

woman. In a report to the Board of Trade on the need for a communications system in passenger trains, Inspector Captain Tyler wrote that gentlemen passengers ‘refused to travel singly with a stranger of the weaker sex, under the belief that it was only common prudence to avoid all risk of being accused for purposes of extortion or insult or injury’ (cited in P.S. Bagwell, *The Railway Clearing House*, London, 1968, pp. 194–195).

### [0589] TO HARRIET COLLINS, 26 JULY 1864

MS: Morgan (MA 3150/84), with envelope.<sup>1</sup> Summary: B&C, I, p. 248. Published: BGLL, I, p. 325.

12. Harley Street | W. | Tuesday July 26<sup>th</sup>

My dear Mother,

I think I shall be able to come to you for the day, on Thursday next – travelling by the same train as usual. Send me a line to say if you will be at the cottage on Thursday. If you have an engagement to any of your friends, which it would be inconvenient to put off – don’t put it off.

Pigott & I go to Yarmouth on Saturday – and I want Friday for preparations.

I have done the hardest chapter in my book. Whether it will make enough for a number, I can’t tell till I see it in print.<sup>2</sup> My mind is made up to go from Harley Street. I have lost at different times, five working days since I saw you, through nothing but pianos at the back of the house and organs, bagpipes, bands and Punches in front. There is nothing for it but the Temple.<sup>3</sup>

Yours ever affly | WC

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1. Directed to ‘Mrs Collins | care of Mrs Wells | Bentham Hill Cottage | Tunbridge Wells’, postmarked as dated.

2. Probably Book 1, ch. 3 of *Armada*, which appeared with ch. 2 as the third monthly number in the January 1865 issue of the *Cornhill*.

3. That is, to rent quiet rooms among the chambers of the Temple, well away from the Strand and down by the river. WC appears not to have carried out this plan.

### [0590] TO RICHARD MONCKTON MILNES, 27 JULY 1864

MS: Houghton (fMS Am 1943.1). Published: BGLL, I, p. 326.

12. Harley Street W. | July 27<sup>th</sup> 1864

Dear Lord Houghton,

May I accept your kind invitation to Fryston on the 10<sup>th</sup> of August – to arrive that day, to stay the 11<sup>th</sup> and 12<sup>th</sup>, and to return to the heavy oar which I pull in the Galley of Periodical Literature on the 13<sup>th</sup>? If I remember right, Knottingley is your station, and I can get a fly there to bring me on to Fryston.<sup>1</sup> My route will probably be across country from the coast of Norfolk. But the wind is tempered to the shorn (travelling) lamb by Bradshaw<sup>2</sup> – and I don’t despair of finding my way in good time to your hospitable house.

Very truly yours | Wilkie Collins

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1. Houghton’s estate Fryston Hall, near Knottingley, Yorkshire. See [0366] to Anne Benson Procter of 8 August 1860, concerning an earlier visit when there was some confusion over the name of the railway station and the house.

2. The guide to railway time-tables.

### [0591] TO RICHARD MONCKTON MILNES, 6 AUGUST 1864

MS: Houghton.<sup>1</sup> Extract: Peters, p. 294. Published: BGLL, I, pp. 326–327, amended A&C4, p. 31.

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 o’clock 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.’ (Reid, 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’ (Reid, I, p. xv). Perhaps it is an example of what Reid calls in his introduction ‘the deficiencies and imperfections of this narrative.’ (Reid, I, p. xvi).
3. Citing this letter, Peters surmises that this might have been 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).

#### [0592] TO E. M. WARD, 6 AUGUST 1864

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 89; B&C, I, pp. 248–249. Summary: BGLL, I, p. 327.

Victoria Hotel | Great Yarmouth | August 6<sup>th</sup> 1864

My dear Ned,

I have only just heard from Charles [*del*] – who is here with me<sup>2</sup> – that Mrs Ward has been seriously ill, and that you are still in some anxiety about her. If it is any trouble to you to write, ask Fanny<sup>3</sup> to send me a line to say – I hope and trust – that Mrs Ward is going on favourably. This is Charles’s inquiry as well as mine – and you have his sympathy as well as mine, under a domestic anxiety which we both hope to hear has now ceased to be an anxiety any longer.

I am down here cruising at sea, and studying localities ~~to~~ (inland) for my new book.<sup>4</sup> On Wednesday I go away for a short visit to Yorkshire – but return here on the Saturday following.

With best love | Ever yours | Wilkie Collins  
E.M. Ward Esqre R.A.

1. Directed to ‘E.M. Ward Esqre R.A. | Kent Villa | Landsdowne Road | Notting Hill | London. W’ and postmarked ‘YARMOUTH | D | AU 7 | 64 | NORFOLK’.
2. On the otherwise blank fourth page of WC’s letter appears the following note from Charles Ward to his younger brother:

Dear Ned

It was only through Jane that I heard of Henrietta’s illness. Pray let us know how she is progressing – favourably I sincerely trust. I had not the slightest idea that there was cause for anxiety. I hope most unfeignedly that she is now better

Ever yours affectionately | CJ Ward

The nature of Henrietta Ward’s illness has not been clarified, though she was well enough to undertake social engagements only a few weeks later – see [0603] to her, 15 November 1864.

3. Housekeeper with the Wards – see [0799] to Henrietta Ward, 28 December 1867.

4. For the Norfolk Broads scenes in *Armadale*.

#### [0593] TO CHARLES DICKENS, 8 SEPTEMBER 1864

12. Harley Street. W. | Thursday Sept 8

My dear Dickens,

I shall never get to Gadshill at all, if I wait for a proper opportunity. Have you got a bedroom empty (in which I can do a little work) on Saturday next? And, if so, may I come on that same Saturday – by the 4.5 Express to Gravesend – for two or three days?<sup>1</sup> I have got a “move” before me later in the month, and I have not the least idea where I shall go or what I shall do next.<sup>2</sup>

Ever your afftly | WC

- 
1. Though no reply from CD appears in Pilgrim, WC seems to have stayed at Gadshill from around Saturday to Wednesday, 10–14 September – see [0594] to HC, 9 September, and [0595] to W.H. Wills, 16 September.
  2. From Harley Street to, in the event, 9 Melcombe Place in December 1864.

### [0594] TO HARRIET COLLINS, 9 SEPTEMBER 1864

MS: Morgan (MA 3150/85), with envelope.<sup>1</sup> Published: B&C, I, pp. 249–250. Summary: BGLL, I, p. 327.

12. Harley Street. W. | 9<sup>th</sup> Sept 1864

My dear Mother,

I am not surprised to hear that St Leonards did’nt agree with you.<sup>2</sup> After our Hastings experience you never ought to have gone there.<sup>3</sup> I am glad you are back again in your own bracing air. But how strange that you should be in another hotel. You are becoming a perfect commercial traveller! Will you notice, while you are at Rutland & Sceptre whether it is quiet.<sup>4</sup> Any cocks and hens, dogs, children, musical instruments, snorers next door to your bedroom, and so on? I might do a little writing there, later in the year if it was quiet.

In the meantime, I am going tomorrow to Gadshill for a few days, taking my work with me. ~~Their~~ The oppressive atmosphere weighing on us, just now, as you know never agrees with me. I must see if the Kentish air will relieve my muddled [*del*] head – and besides I have long owed Dickens a visit. I shall be back about the middle of next week – and the week after, I hope I shall have finished the number, and be able to make some arrangements for having a day or two with you.

Charley was here the other day, in better spirits and I think looking better. He and Katie are to be at Gadshill to say goodbye while I am there. Whether the dull [*del*] little watering-place in central France to which he is going will do for him, I doubt, simply because it is dull. But, being so far on the way, he can go on to Nice, which is lively – or to San Remo which is beautiful.<sup>5</sup> It is a great thing to have got the responsibility and expense of that miserable house off his shoulders. The ~~fr~~ mere freedom from that anxiety is I think sure to do him good.<sup>6</sup>

Write and tell me when you are back in your own cottage. I am making my own flesh creep with what I am writing just now of the new book.<sup>7</sup> Whether the public flesh will follow my example remains to be seen. Millais can’t do the illustrations – but a very good design for the first number has been done by Mr Thomas<sup>8</sup>

Ever yours affly WC

At the end of this month you will have the remaining numbers of the book to read, all corrected and complete.<sup>9</sup>

- 
1. Directed to ‘Mrs Collins | care of Mr Wells | Bentham Hill Cottage | near Tunbridge Wells’, postmarked ‘LONDON-W | 7 | SP 10 | 64’, and endorsed ‘TUNBRIDGE WELLS | B | SP 10 | 64’.
  2. HC had been staying at the Sussex Hotel, St Leonard’s, and was still there in early September: see CAC to HC, 1 September 1864, directed to ‘Sussex Hotel, St Leonard’s’. CAC writes ‘I am glad you are safe at St. Leonard’s’, though he adds ‘I am sorry to hear of your weakness’ (Morgan MA 3153.32).
  3. The earlier visit to Hastings has not been identified, though compare the phrase ‘since we went to Hastings’ in [0588] to HC, 19 July 1864.
  4. Neither the hotel nor its location has been identified.
  5. CAC’s subsequent letters to HC indicate his trip began in late September and included Frankfurt, Strasburg,

Wiesbaden, Geneva, Lyons, Cannes, Nice, and Mentone (Morgan MA. 3153.33–3153.40).

6. CAC was renting 5 Hyde Park Gate and, on 1 September 1864, wrote from there to HC: ‘The House is let! There is fighting going on among agents about the things which the new Tenant will take ... but still a great thing is accomplished’ (Morgan MA 3153.32).

7. Probably the wreck episode and Allan Armadale’s dream in *Armadale*.

8. George Housman Thomas (1824–1868: *ODNB*), wood engraver and illustrator.

9. WC adds the postscript down the left margin on the final page.

### [3028] TO FREDERICK ENOCH,<sup>1</sup> 15 SEPTEMBER 1864

MS: HSP (Gratz Collection 10/28). Published: A&C3, pp. 40–41.

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. Frederick Enoch (d. 1905), a native of Leamington, formerly private secretary to Sir Arthur Helps (Clerk to the Privy Council, 1860–75), who, as the BL Catalogue attests, also wrote poetry and words for music. At this time Enoch was on the editorial staff of the publishers Smith, Elder, whose *Cornhill Magazine* was to start carrying *Armadale* as a serial in November 1864. This is one of a series of fifteen surviving letters from 1864–6 concerning the publication of *Armadale* by Smith, Elder as serial, two-volume novel and play, where the salutation ‘Dear Sir’ shows the letters were addressed neither to George Smith (‘My dear Smith’ by this stage), nor to Messrs Smith, Elder & Co. impersonally (‘Dear Sirs’). Some, as here, are explicitly directed to Enoch ([0622], [0623] 21, 22 February, [3320] 11 April 1865, [3030] 7 December 1865; [0664] 13 February, [0669] 23 March 1866); others bear no explicit indication of the recipient ([0629] 9 March, [0636] 21 April, [0655] 19 November 1865; [0660] 12 January, [3013] 14 March, [0674] 15 April, [0686] 14 June, [0695] 6 July 1866), but there can be no doubt that they are directed to the same man.

2. The postscript suggests that this is likely to have been the fourth serial instalment of *Armadale*, appearing in February 1865.

### [0595] TO W. H. WILLS, 16 SEPTEMBER 1864

MS: Private, on Garrick Club notepaper. Published: BGLL, I, pp. 327–328.

12. Harley Street, W. | Sept 16<sup>th</sup> 1864

My dear Wills,

I am just back from Gadshill, and as I hear from Dickens that you are boldly resolved to face all the risks of being seconded by me in the Candidates’ book at the Garrick, I have this day put you down, and Dickens will add his name on the Proposer’s line when he is next in London.<sup>1</sup>

If I am in town when your election comes on, I will let you know – and I will go and vote and speak for you if you like – or stop away, if you like, which (after what happened to Lehmann in consequence of my recommendation) would I think be the best course I could take in your interests<sup>2</sup>

Ever yours | Wilkie Collins

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1. Despite this support, plus thirty-seven other signatures, Wills was ‘blackballed’ at a Committee Meeting on 25 February 1865 and both WC and CD resigned from the Club. See WC to the Secretary of the Garrick Club of that date.

2. Lehmann had been proposed on 3 March 1864, but was rejected at a Committee Meeting held on 4 June 1864. In a personal communication to the editors, Marcus Risdell of the Garrick Club writes: ‘Exactly what constituted Collins’s support, as referred to in the letter to Wills, is not recorded; his signature is not amongst those on Lehmann’s candidates page, and he was absent from the meeting at which he was blackballed. However it was, and still is, the custom for



members to write letters of support for a candidate, and this is possibly the support that Collins provided. However, why he did not sign Lehmann's candidates page is a mystery, as he had the opportunity to do so when he attended his last committee meeting on 7th May – perhaps he had too much to drink and forgot! Frederick Lehmann was never elected and I can find no record of him being proposed at another time.'

### [0596] TO EDWARD PIGOTT, 24 SEPTEMBER 1864

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, I, pp. 250–251. Summary: BGLL, I, p. 328.

12. Harley Street. W. | London<sup>1</sup> | Saturday Sept 24<sup>th</sup> | 1864

My dear Ted,

I can only write a few lines in answer to your kind note – and knowing your affectionate regard for me, I am afraid I shall disturb you. My illness declared itself on Monday /last/ – the Gout has attacked my brain. My mind is perfectly clear – but the nervous misery I suffer is indescribable

Beard has no fear of the attack proving absolutely dangerous – but he cannot yet decide when I can work again, or what is to be done about the Cornhill. With Smith away, and the first number made up on the 1<sup>st</sup> of next month, the disaster is complete – unless I take a turn for the better, in the next few days.<sup>2</sup>

For the present, keep all this a profound Secret, on the chance of my rallying back to my work. If I can conceal my condition from my mother, I must. I have concealed it so far.

Come in /when you get back/ and say goodbye, if you can. If not, God bless you.

Ever yours affly | WC

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1. London is inserted between the two lines as if an afterthought. Judging from the final paragraph, Pigott, now acting as political correspondent of the *Daily News*, may have been back at the family home in Somerset prior to going overseas.

2. In the event the serialization of *Armada* in the *Cornhill Magazine* commenced as agreed in the issue for November 1864.

### [0597] TO HARRIET COLLINS, 19 OCTOBER 1864

MS: Morgan (MA 3150/86), with envelope.<sup>1</sup> Published: B&C, I, pp. 251–252. Summary: BGLL, I, p. 328.

The Lord Warden Hotel | Dover | October 19<sup>th</sup> 1864

My dear Mother,

Here is a little report of me since I left you. I got to this hotel on Saturday – and found Dickens and Miss Hogarth established in the best rooms in the house, with another equally good room reserved for me. The sea is close under the windows, and the ~~sea~~ wash of it in my ears at night has had the effect of *[del]* /giving me/ such nights' rests' *[sic]* as I remember having when I was a boy – but very seldom since. I keep perpetually out in the air – take tepid warm salt-water baths – do nothing but idle, when I am indoors – and, as a necessary result of all three sanitary proceedings, feel very greatly the better for my trip to Dover. But it won't do to stay here too long. The relaxing effect of all these southern watering-places, always tells on me as soon as the first influence of the change is over – and I am going back to Harley Street tomorrow (Thursday) while I *[del]* have yet my benefit from Dover, without drawback of any sort from the softness of the air. *[del]* My next move will be probably (as you know) to Sir F. Goldsmid's – and then I must get back to work.

Talking of work, Dickens has read my proofs, and is greatly struck by them. He prognosticates certain success. Miss Hogarth could'nt sleep till she had finished them – and (to quote quite another sort of opinion) Mr Smith tells me that the Printers are highly interested in the story. I set great store by getting the good opinion of these *[del]* /latter critics – for/ it is no easy matter to please the printers, to whom all books represent in the first instance nothing but weary hard work. Upon the whole, therefore "Armada" seems to promise fairly enough at

starting. I have lost my blotting paper, and am obliged to shift my pages to suit my wet ink.<sup>2</sup> But there is not much more for me to say. Not many people here – the winter season not having yet begun. No public news, and many of ~~my~~ our friends still away from London. By-the-bye (if you have not heard again from Charley since I left) Miss Hogarth has heard from Katie of their safe arrival at Wiesbaden – with their next proceedings in the clouds as usual. They were vibrating, between Cannes and Palermo(!) in /considering/ their future plans, when Katie wrote.

Shall I find a letter when I get back tomorrow to tell me how you are? If not, write to Harley Street soon [*del*], and don't forget what I told you about driving out & getting the air. I may bring a Brougham and Coachman with me next time, if you don't employ that basket carriage a little oftener!

Ever your affly | WC<sup>3</sup>

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1. Directed to 'Mrs Collins | Bentham Hill Cottage | near Tunbridge Wells', with Dover postmark largely torn away, but endorsed 'TUNBRIDGE WELLS | A | OC 20 | 64'.
  2. That is, on the folding notepaper, WC writes his numbered page 2) in portrait format on the third page, and his numbered page 3) in landscape format on the second page, with 'see page 4' below a line in the bottom left corner.
  3. The final sentence and valediction are written down the left margin of the fourth and final page, which is numbered 4) at the top.

### [3318] TO MISS BECK,<sup>1</sup> 21 OCTOBER 1864

MS: Unknown. On sale: Sotheby's (22 February 1972, lot 615). Published: A&C11, p. 8.

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.

### [0598] TO W. MARPLES,<sup>1</sup> 21 OCTOBER 1864

MS: Parrish (Box 4/11). Published: BGLL, I, p. 328.

12. Harley Street. | London | October 21<sup>st</sup> 1864 /

Sir,

I send you with pleasure my contribution to your collection of Autographs.

Faithfully yours | Wilkie Collins

W. Marples Esqre

- 
1. Otherwise unidentified autograph hunter.

### [0599] TO GEORGE SMITH, 26 OCTOBER 1864

MS: NLS (MS 23180/138). Published: BGLL, I, pp. 328–329.

12. Harley Street. W. | October 26<sup>th</sup> 1864

My dear Smith,

The Paris publisher (to whom I am bound, as I have mentioned in the little memorandum I gave you, under an old agreement) has written to request that I will forward him the monthly parts of "Armada" for translation into French. Will you kindly give directions to send them to this address: –

Monsieur J. Hetzel | 18. Rue Jacob | Paris.

=

I have instructed Mr Hetzel to pay the purchase-money for the translation (due when the book is completed) to your House. It is a mere trifle. But the agreement expires with this book –

and, if I live to write another for you, we will make the Frenchman “sweat for it”!<sup>1</sup>

Ever yours | Wilkie Collins

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1. The house of J. Hetzel & A. Lacroix issued a French translation of *The Queen of Hearts* (as *Une Poignée de Romans*) followed by *The Woman in White*, *No Name* and *Armada*, the last in two volumes, translated by Emma Allouard. Hachette had issued *The Dead Secret* in 1858 and resumed the role from *The Moonstone* onward.

### [0600] TO HARRIET COLLINS, 3 NOVEMBER 1864

MS: Morgan (MA 3150/87), with envelope.<sup>1</sup> Published: B&C, I, pp. 252–253. Summary: BGLL, I, p. 329.

12. Harley St. W. | Thursday | Nov<sup>r</sup> 3<sup>rd</sup>

My dear Mother,

I have only a moment to scratch a few lines, and to enclose a letter for Charley from Miss Thackeray<sup>2</sup> – for you to forward to Charley’s next address. It is too late to send it to Geneva. He seems to be going on well – that is one comfort.

As for me my [*del*] digestion is out of order, and my head suffers accordingly. It is not eating & drinking – but the horrible East wind stopping up my skin, and /by so stopping it,/ collecting my bile. But I get on with my work – approaching the middle of the new number already. I am glad you like the look of the 1<sup>st</sup> number and illustration. It is too early yet to know how it has done – I have seen nothing but a favourable notice of my start in today’s [*sic*] Morning Post.<sup>3</sup>

I have been dreadfully shocked and distressed by poor Leech’s death. I heartily liked him and we had many nervous troubles in common.<sup>4</sup> My doctor [*del*] thinks I had /better/ not risk attending the funeral. I will call and ask after poor Mrs Leech, the next day. Charley will be grieved to hear it, I know.

No more time – paper – or news. Write again soon.

Ever yours affly WC

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1. Directed to ‘Mrs Collins | Bentham Hill Cottage | near Tunbridge Wells’, with stamp and postmark torn away, and a Tunbridge Wells endorsement largely obscured, though ‘NO’ and ‘64’ remain visible, together with a red stamp ‘CHARING CROSS | NOV 3 | 64’.

2. See [0601] to her, 3 November 1864.

3. See ‘The Magazines’, *Morning Post* (3 November 1864) p. 2b: ‘*The Cornhill* offers the long-expected and most welcome attraction of the opening chapters of a new work by Mr. Wilkie Collins. “*Armada*” begins very well indeed. The author commences lavishly, for in the instalment for this month, which contains “the first book,” he gives his readers the history of one life in its entirety, and the greater part of two others. The style has all the author’s accustomed power, decision, originality, and suggestiveness.’

4. John Leech (1817–1864) illustrator and artist, who died on 29 October and was buried on 4 November at Kensal Green cemetery; the *ODNB* records that Leech ‘developed a sensitivity to street noise, particularly music (a frequent subject of his work).’

### [0601] TO ANNE THACKERAY,<sup>1</sup> 3 NOVEMBER 1864

MS: Parrish (Box 4/11). Published: BGLL, I, p. 329.

12. Harley Street | W. | Nov<sup>r</sup> 3<sup>rd</sup> 1864

Dear Miss Thackeray,

I have sent your letter by today’s post to my mother, who will probably hear sooner what my brother’s next address is than I shall, and who will take care that your letter is immediately forwarded

So far, our accounts (of both of them) are certainly encouraging<sup>2</sup>

very truly yours | Wilkie Collins

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1. Anne Isabella Thackeray (1837–1919: *ODNB*), novelist, eldest daughter of William Makepeace Thackeray, friend of

CD's daughter Kate.

2. Of Charles and Kate Collins, then travelling on the Continent – see [0600] to HC of the same day.

**[0602] TO W. P. FRITH, 8 NOVEMBER 1864<sup>1</sup>**

MS: NAL (MSL/1922/186/45). Published: BGLL, I, pp. 329–330 (dated 8 November [1864]).

12, Harley St | Tuesday Novr 8<sup>th</sup>

My dear Frith,

I am keeping out of all engagements generally – having my gout and my book to deal with together. But I can't resist the pleasure of dining at your house. On Thursday next at seven therefore I shall be delighted to take my place at your table.

Ever yours | Wilkie Collins

W.P. Frith Esqre RA

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1. The only Tuesday, 8 November when WC was living at Harley St.

**[0603] TO HENRIETTA WARD, 15 NOVEMBER 1864**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 90; BGLL, I, p. 330.

12 Harley Street | W. | Nov<sup>r</sup> 15<sup>th</sup> 1864

Mr Wilkie Collins has much pleasure in accepting Mr and Mrs E.M. Ward's kind invitation for Tuesday the 29<sup>th</sup> at ½ past 7. /

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1. Directed to 'Mrs E.M. Ward | Kent Villa | Lansdowne Road', with no stamp or postmark. According to Victorian etiquette, a reply to such a social invitation would be directed to the woman of the household.

**[0604] TO THOMAS CRESWICK,<sup>1</sup> 18 NOVEMBER 1864**

MS: Wolff Collection. Published: BGLL, I, p. 330.

Bentham Hill Cottage | near Tunbridge Wells | 18<sup>th</sup> Nov<sup>r</sup> 1864

My dear Sir,

Your kind invitation has been forwarded from my rooms in town to this place. As my ill-luck will have it, I am already engaged to a dinner-party in the country on Wednesday the 23<sup>rd</sup><sup>2</sup> – and I can only therefore thank you for your note, and beg you and Mrs Creswick to accept my apologies. I don't know how you feel about it – but when I think of this new obstacle interposing between me and my place at your hospitable table, I begin to believe in Fate!

Very truly yours | Wilkie Collins

Thomas Creswick Esqre RA

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1. Thomas Creswick (1811–69: *ODNB*), distinguished landscape painter and etcher, elected to the Royal Academy in 1851 after being made an associate in 1842.

2. This engagement remains unidentified.

**[0605] TO ANNE THACKERAY,<sup>1</sup> 22 NOVEMBER 1864**

MS: Lewis Collection. Published: BGLL, I, p. 330, amended A&C3, pp. 62–63; 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.<sup>5</sup>

Vy truly yours | Wilkie Collins

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1. See [0601] to her of 3 November 1864.

2. Perhaps the Collins family servant referred to in, e.g., [0367] to HC of 10 August 1860.

3. While, echoing Hamlet’s ‘count myself a king of infinite space’ (II ii 274), 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 [0613].

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.

### **[0606] TO SHERIDAN MUSPRATT,<sup>1</sup> 23 NOVEMBER 1864**

MS: Parrish (Box 4/11), with envelope.<sup>2</sup> Published: BGLL, I, p. 331.

12. Harley Street W. | Nov<sup>r</sup> 23<sup>rd</sup> 1864

Dear Sir,

I have great pleasure in enclosing my contribution to your collection of photographic portraits<sup>3</sup>

Believe me | Faithfully yours | Wilkie Collins

To | Doctor Sheridan Muspratt

P.S. I am not sure whether Mr Dickens is at Gadshill just now. A letter to the Office of All the Year Round would be sure to find him.

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1. James Sheridan Muspratt (1821–71), founder of the College of Chemistry, Liverpool.

2. Directed to ‘Doctor Sheridan Muspratt | College of Chemistry | Duke Street | Liverpool’.

3. No photograph is found with the letter.

### **[0607] TO HENRY BULLAR,<sup>1</sup> 8 DECEMBER 1864**

MS: Parrish (Box 4/11). Published: BGLL, I, p. 331.

12. Harley St. W. | Dec 8<sup>th</sup> 1864

My dear Henry,

I yesterday heard from my mother (who, if all goes well, has today gone to visit the Langtons in the Bayswater quarter)<sup>2</sup> that Joseph has been suffering from fever.<sup>3</sup> I hope and trust it is nothing at all alarming. Send me one line to say how he is. I don’t like the word “fever” associated with an old friend

Yours affectionately | Wilkie Collins

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1. Henry Bullar (1815–70), WC’s long-standing friend and sailing companion, dedicatee of *My Miscellanies* (1863).

2. HC’s old friends, of 8 Cornwall Gardens, Bayswater – see [0613] to HC of 18 December 1864.

3. Henry’s brother Joseph, with whom he had published *A Winter in the Azores* (London, 1841). The doctors William and Joseph Bullar both died in 1869.

**[0608] TO HENRIETTA WARD, 11 DECEMBER 1864<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 91; BGLL, I, p. 332. Extract: Ellis, p. 34 (concatenated with letter of 9 March 1862).

12. Harley St. W. | Sunday. Decr 11<sup>th</sup> /

My dear Mrs Ward,

I am far from well (though I don't tell my mother so) and I am refusing most of the dinner invitations which reach me. But your kind note is irresistible, and I shall be only too glad to see another glimpse of those happy old times at your always pleasant table on Wednesday next at a ¼ to 7.

With kindest remembrances, | Ever yours | Wilkie Collins

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1. Dating determined by the address and the calendar.

**[0613] TO HARRIET COLLINS, 18 DECEMBER 1864<sup>1</sup>**

MS: Pembroke, with envelope.<sup>2</sup> Summary: B&C, I, p. 253. Published: BGLL, I, p. 334.

12. Harley St. W | Sunday Decr 18<sup>th</sup>

My dear Mother,

I hoped to have called at Mrs Langton's today – but the weather stops me.

Those giddy symptoms that I told you of, rather increased after I saw you. My friend Beard himself suggested consulting Doctor Radcliffe – the great authority now on brains and nerves.<sup>3</sup> The doctor came yesterday – and to my great relief arrived at the same conclusion as to what was the matter with me which Mr Beard had reached before hand. He declared there was not the least reason for any alarm about my work. I was suffering he said from “gouty irritation” which had upset the nerves for a time only. He assured me, and afterwards privately assured Mr Beard in consultation that there was nothing whatever seriously wrong with me. I am put under a “new treatment,” with a change, to help it, in all my habits. Dine lightly at two – work from four to 7 or 8 oClock – go out – come back for supper at ½ p 9 or 10. Bed between 11 & 12. Light breakfast – read and idle between breakfast and two oClock. Eat light things – game poultry – eggs, farinaceous puddings – no lean meat – claret & hock to drink – and for the present no exciting myself with “Society” and dinner parties. Give Mrs Langton & her daughters my kind regards, and tell them how I am dieted and disciplined for the present.

I propose, if all goes well, moving on Wednesday next to No 9 Melcombe Place, Dorset Square, (for the time being). Later in the week, I hope I shall get to see you at Wards.<sup>4</sup> Most of my things have gone before me – and the move is being accomplished without trouble. Write and tell me you have got this.

Yours ever affly WC

---

1. Dating from the calendar and the address.

2. Directed to ‘Mrs Collins | care of Mrs Langton | 8. Cornwall Gardens | Cornwall Road | Bayswater W.’, postmark obscured.

3. Dr Charles Radcliffe (1822–89: *ODNB*), ‘one of the earliest investigators ... of the electrical physiology of muscle and nerve’.

4. It is not clear whether the reference is to Charles or Ned Ward.

**[0609] TO F. C. BEARD, MARCH–LATE DECEMBER 1864<sup>1</sup>**

MS: Parrish (Box 4/15). Published: BGLL, I, pp. 332–333 (dated March–mid December 1864).

12. Harley Street | Monday

My dear Beard,

If you could only say tomorrow instead of today, I should reply “with the greatest

pleasure.” Yesterday, I dined with Dickens – and so missed you when you called – and today I am already engaged to dine at The Garrick. Tomorrow is my only chance of seeing Tom this week<sup>2</sup> – for on Wednesday I go to my mother at Tunbridge Wells.

I will keep tomorrow open, on the chance of its suiting – any hour of the night will suit me.

Ever yours | WC

- 
1. Dating from the notepaper (watermarked ‘JOYNSON | 1864’) and WC’s period of residence at Harley Street. WC visited HC in Tunbridge Wells too frequently during this period for this to be of any assistance with dating.
  2. Presumably Frank Beard’s elder brother Thomas.

### **[0610] TO F. C. BEARD, MARCH–LATE DECEMBER 1864<sup>1</sup>**

MS: Parrish (Box 4/15), with envelope.<sup>2</sup> Published: BGLL, I, pp. 332–333 (dated March–mid December 1864).

Wednesday | ½ p. 12

My dear Beard,

I am only just up – and I have such a number of things to do before I leave at three that there is no hope of my being able to get to you. But I came home with you last night – and your prevalent idea then was Brandy and Water. My prevalent idea was fresh air – and I walked obstinately for an hour and a half, after leaving you. Plenty of sleep and no head-ache are the blessed results. I am glad to hear that the evening’s ventilation bears the morning’s reflection with you too – but there is no doubt the one defect of Tom’s charming room is the gas.<sup>3</sup>

Ever yours | WC

On the point of going. I have left directions for the wine to be delivered to you. | WC

- 
1. Dating from the relation to the previous letter [0609].
  2. Directed to ‘F. Carr Beard Esq | 44. Welbeck Street | Cavendish Square | London | W.’, with no postmark.
  3. Peters (p. 381) noted WC’s dislike of gas lighting and in the 1880s in a lighthearted essay, ‘The Air and the Audience’, he claimed lack of oxygen led to lapses of memory; republished as ‘The Use of Gas in Theatres’ in the *Mask* of October 1924, and *WCSJ*, 6 (1986), pp. 19–26.

### **[0611] TO CHARLES WARD, MARCH 1860–LATE DECEMBER 1864<sup>1</sup>**

MS: Morgan (MA 3151/79). Published: BGLL, I, p. 333 (dated March 1860–mid December 1864).

12. Harley Street. W. | Wednesday

My dear Ward,

The moist oppression of the weather has so knocked me up that I have not been able to work or to thank you for your note, before today. I am very glad you warned me – I will draw no cheques before the 19<sup>th</sup>.

I have only smoked one of P.C.’s cigars.<sup>2</sup> It was strong – but, as I thought, not at all a bad one.

You must come and take pot-luck as soon as I can set you the example of eating & drinking. At present, I am existing upon the flavourless-wholesomes mildly mitigated by sherry & water.

Ever yours | WC

- 
1. Dating only from the period of residence at Harley Street.
  2. Unidentified – though perhaps a reference to Peter Cunningham.

### **[0612] TO FANNY MITCHELL, MARCH 1860–LATE DECEMBER 1864<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, I, pp. 333–334 (dated March 1860–mid December 1864).

12. Harley St | W. | Saturday

Dear Mrs Mitchell,

Many thanks for your kind letter. I shall be delighted to dine in Great Stanhope St tomorrow (Sunday) at ½ p 7 punctually.

Very truly yours | Wilkie Collins

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1. Dating only from the period of residence at Harley Street.

### [0614] TO THE EDITOR OF THE *AUTOGRAPHIC MIRROR*,<sup>1</sup> 30 DECEMBER 1864

MS: Parrish (Box 4/11). Published: BGLL, I, p. 335.

9. Melcombe Place | Dorset Square | N.W. | Decr 30<sup>th</sup> 1864

Sir,

I willingly comply with your request by sending you the enclosed page from the original MS. of *Armadale* – my last work of fiction, now appearing in *The Cornhill Magazine*. The page is from the first monthly part.<sup>2</sup>

I must beg you, when the facsimile of any part of the page which you may desire to reproduce is completed, to let me have the original back (directed to me at the address at the head of this letter). I am obliged to ask to have it back, because I preserve the original Mss of all my books.

I beg to remain | Sir | Faithfully yours | Wilkie Collins  
The Editor of | *The Autographic Mirror*

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1. Unidentified. *The Autographic Mirror: Autographic Letters and Sketches of Illustrious and Distinguished Men of Past and Present Times; Sovereigns, Statesmen, Warriors, Divines, Historians, Lawyers, Literary, Scientific, Artistic, and Theatrical Celebrities* was published on Saturdays from 20 February 1864 to the end of June 1866, the issues being collected in four volumes. Published by Cassell, Petter & Galpin in London, New York and later Paris, it reproduced handwritten letters and documents of famous people using ‘the new photolithographic process’ printed by Vincent Brooks of Charing Cross. Initially it drew on the ‘Collection of the editor’, but later sought out manuscripts as in this letter.

2. WC’s contribution was published in vol. 2 (7 January–24 June 1865), p. 195, with half a column about Collins on p. 83. Both passages were translated into French. The extract is a heavily amended MS page which formed 510 published words starting at the second paragraph of the Prologue, ch. 3, ‘The Wreck of the Timber Ship’, with the words “‘I must see Mrs. Armadale,” said Mr. Neal’ and ending with ‘One by one he meditated the words he should say when the wife ...’. The extract is signed ‘Very truly yours | Wilkie Collins’.

### [0615] TO HARRIET COLLINS, 4 JANUARY 1865

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, p. 3.

9. Melcombe Place | Dorset Square | N.W. | Wednesday Jany 4<sup>th</sup>

My dear Mother,

I am glad you have got to Putney safely.

Are you aware that next Sunday is my birthday? And will you ask Mrs Bullar,<sup>2</sup> with my kind regards, if I may lunch at Fairfax House, on that day between one & two – supposing that luncheon (which is my light dinner) is going on at that hour? I am resting (while the new number is being set up at the printers’)<sup>3</sup> and Sunday is one of the days which I have all to myself. Next week, towards the 9<sup>th</sup> or 10<sup>th</sup>, I shall be at work again.<sup>4</sup> I am rapidly getting right, keeping out as long as possible in the air, and going to no parties of any sort or kind.

Send me a line about Sunday. I have three or four hours entirely at your disposal that day.

Ever yours affly | WC

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1. Directed to ‘Mrs Collins | care of Mrs John Bullar | Fairfax House | Putney. S.W.’, postmarked as dated.



2. That is, Rosa Bullar, with whom HC was then staying.
3. Part 6 of *Armada*, appearing in the *Cornhill* in April 1865.
4. That is, he would start work on the following Monday or Tuesday.

**[0616] TO THE EDITOR OF THE *AUTOGRAPHIC MIRROR*, 31 JANUARY 1865**

MS: Harkness. Published: BGLL, II, p. 3.

9 Melcombe Place N.W. | Jany 31<sup>st</sup> 1865

Mr Wilkie Collins presents his compliments to the Editor of the *Autograph Mirror* [*sic*], and begs to thank him for a presentation copy of that publication, and for the return of one of the manuscript leaves of “*Armada*.”<sup>1</sup>

- 
1. See [0614] to the same correspondent, 30 December 1864.

**[0617] TO HARRIET COLLINS, 2 FEBRUARY 1865**

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, pp. 3–4.

9. Melcombe Place | Dorset Square | N.W. | Thursday Feby 2<sup>nd</sup>

My dear Mother,

I kept the *Cornhill* hoping to bring it down to you. But this number has been a tough one – and I shall only finish today or tomorrow.<sup>2</sup>

Shall you be at home on Saturday next? If you are, I will come to you by an early train for the day, and bring the *Cornhill*, and the *Autographic Mirror* with a fac-simile page of the manuscript of “*Armada*” – printed to feed the curiosity of collectors.<sup>3</sup> I am obliged to ~~say for~~ come for the day only, because I have threatenings of rheumatism since the thaw – and I am afraid they may develop, if I sleep out, this damp weather. They are only threatenings, and I am in all other respects wonderfully well.

Let me know if Saturday will do, and if you want any more wine before you change your lodgings.<sup>4</sup>

I have not got a railway Guide – but I will write tomorrow, so as to let you know on Saturday morning what train I come by. If it is fine, and you could meet me at the Station, I should like to see the lodgings, before you take them. For if I like them, I should have a notion of taking a room for myself, in which I could come, and work occasionally. More of this when we meet.

I have just got the Guide, and can tell you at once about the train. If nothing stops me, I will start by 8.55. from Charing X which reaches T. Wells at 11.13. in the forenoon – so as to have a long day.<sup>5</sup> Think about coming to meet me and showing me the lodgings – and do just what you like. Dinner at 3.

Write me one line to say you have got this.

Yours ever affly WC

I return Charley’s letter. He is evidently in better spirits – and that is a great thing at Mentone.<sup>6</sup>

- 
1. Directed to ‘Mrs Collins | Bentham Hill Cottage | near Tunbridge Wells’, postmarked as dated.
  2. Part 7 of *Armada*, appearing in the *Cornhill* in May 1865.
  3. See to the Editor of the *Autographic Mirror*, [0614] 30 December 1864 and [0616] 31 January 1865.
  4. The new lodgings were with the Seaman family at Elm Lodge, Mount Ephraim, Tunbridge Wells – see [0625] to HC, 27 February 1865.
  5. Charing Cross, London, to Tunbridge Wells.
  6. The letter from CAC is not found at Pembroke.

**[0618] TO RICHARD BENTLEY,<sup>1</sup> 6 FEBRUARY 1865**

MS: Illinois (Bentley Archives). Published: BGLL, II, pp. 4–5.

9. Melcombe Place | Dorset Square | N.W. | Feby 6<sup>th</sup> 1865

My dear Sir,

I don't think I have had any account sent me of the last Edition of "Rambles Beyond Railways" (I mean the third with the two woodcut illustrations) since that Edition was published.<sup>2</sup> Will you be kind enough to direct that an account be sent to me, at the address at the head of this letter?

Faithfully yours | Wilkie Collins  
Richard Bentley Esqre

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1. This appears to be WC's last extant letter to the ageing publisher, who was seriously injured in a railway accident at Chepstow in 1867 and died in 1871.

2. The edition had in fact been reprinted in 1863, apparently without WC's knowledge – see [0627] to George Bentley of 8 March 1865.

**[0619] TO E. M. WARD, 10 FEBRUARY 1865<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 84 (dated '10 July [1863]'); BGLL, II, p. 5.

9 Melcombe Place | Dorset Square | N.W. | Friday Feby 10<sup>th</sup>

My dear Ned,

I forgot to put your night down in my book – and the consequence of that piece of stupidity is the second stupidity of not being sure of the evening. Am I right in supposing it to be Tuesday next about 8? If I am right, don't trouble to answer this. Silence means Yes.

Ever yours | Wilkie Collins

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1. Dating from the calendar and the address.

**[0620] TO JOHN PAGET,<sup>1</sup> 16 FEBRUARY 1865**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 5.

9. Melcombe Place | N.W. | Feby 16<sup>th</sup> 1865

My dear Sir,

Pray accept my best thanks for the documents in the "Talbot Case",<sup>2</sup> which have reached me safely today, and which I shall read with very great interest.

Faithfully yours | Wilkie Collins  
John Paget Esqre

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1. John Paget (1811–98), barrister, author of a series of pamphlets about the Talbot divorce suit (see the BL Catalogue).

2. Notorious Irish divorce case just prior to the passage of the Matrimonial Causes Act – see *Divorce in 1857, the Talbot Case: Letters by "Cujus"* (London: Ward & Lock, 1857). WC does not seem to have used the information directly in his fiction.

**[0621] TO HENRY F. CHORLEY,<sup>1</sup> 21 FEBRUARY 1865**

MS: Kansas (MS D 11:6). Published: BGLL, II, p. 6.

9, Melcombe Place | Dorset Square N.W. | Feby 21<sup>st</sup> 1865

My dear Chorley,

I am sorry to say that I can't accept your kind invitation. I leave town on Saturday next, and have no prospect of being back again in less than ten days' time. Under these circumstances, I can only thank you, and beg you to accept my apologies.

Ever yours | Wilkie Collins

Henry F. Chorley Esqre

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1. Henry Fothergill Chorley (1808–72), music and literary critic of the *Athenæum* from 1833. Friend of CD from about 1855 and occasional contributor to *Household Words* and *All the Year Round*. Generally published unfavourable reviews of WC's novels in the *Athenæum*, being particularly harsh on *Armada*.

**[0622] TO FREDERICK ENOCH,<sup>1</sup> 21 FEBRUARY 1865**

MS: Morgan (Autogr. Misc. Engl. COLLINS/14). Published: BGLL, II, p. 6.

9, Melcombe Place | Dorset Square N.W. | Feby 21<sup>st</sup> 1865

Dear Sir,

Will you kindly ask the Printers to let me have the Revises of Part 7 (I posted the corrected proof to you) on Thursday next if possible?

Faithfully yours | Wilkie Collins

F. Enoch Esqre.

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1. See [3028] to him of 15 September 1864.

**[0623] TO FREDERICK ENOCH, 22 FEBRUARY 1865**

MS: Parrish (Box 4/11, formerly laid in *Armada* (1866), II). Extract: Parrish & Miller, p. 57. Published: BGLL, II, p. 6.

9. Melcombe Place | N.W. | Feby 22<sup>nd</sup> 1865

Dear Sir,

Many thanks for the Revises of Part 7 of *Armada*.

Faithfully yours | Wilkie Collins

Frederick Enoch Esqre

**[0624] TO THE SECRETARY OF THE GARRICK CLUB, 25 FEBRUARY 1865**

MS: Garrick. Published: BGLL, II, p. 7.

9. Melcombe Place | Dorset Square N.W. | Saturday Feby 25<sup>th</sup> 1865

Sir,

I beg to inform you that it is my intention to withdraw from the Garrick Club.<sup>1</sup>

I have therefore to request that you will remove my name from the Members' List.

I remain, Sir, | Your obt servt | Wilkie Collins

To | The Secretary of The Garrick Club

---

1. WC had been elected to the Garrick Club on 3 June 1854, proposed by CD and seconded by Shirley Brookes. The previous autumn CD and WC had put forward W. H. Wills, the sub-editor of *All the Year Round*, for membership – see [0595] to Wills of 16 September 1864. However, the application was rejected as he 'was lacking both in social and literary distinction – Mr. Wills, Forster used to call him' (Guy Boas, *The Garrick Club, 1831–1947* (London: Garrick Club, 1948), p. 55). As a result both WC and CD resigned with effect from 18 March 1865 (see [0630] to the Secretary of the Garrick Club, 10 March 1865).

**[0625] TO HARRIET COLLINS, 27 FEBRUARY 1865**

MS: Morgan (MA 3150/88).<sup>1</sup> Published: B&C, I, pp. 254–255. Summary: BGLL, II, p. 7.

Hotel du Helder | Rue du Helder | Paris | Monday. Feby 27<sup>th</sup> 1865

My dear Mother,

There is only one thing to say about the journey here – it could hardly have been easier and pleasanter if it had been a journey in the summer. The passage across was one of the calmest passages I have ever made – nobody sick anywhere on board. We got to this excellent hotel after a slow and safe railway journey from Calais in time for an *[del]* excellent dinner.<sup>2</sup> It is one of the small hotels in which the landlord looks personally after the comfort of his guests, and the servants wait on you as if you were at home. If you ever alter your mind and come with me to Paris, we will stay here. They have some brandy fifty years old – will that induce you to come some day?

The weather is not very cheerful – the air damp, the sky overcast, and the streets muddy. But Paris looks as crowded and as a vividly animated out of doors as ever. Our places at the theatres are obliged to be taken some days beforehand – and the restaurants and cafés seem to be fuller than ever of people with nothing on earth to do but to dine, smoke, talk, and drink coffee.

I have been here too short a time to have anything else to say about Paris – except that the change has done me good already. My book is as entirely off my mind here, as if my book was done.

Write as soon as you can, and let me know how you go on at the new house, and how you feel, you change of place. Everything seems to have begun so well at Elm Lodge that I am in hopes we both did a very wise thing when we entered Mr Seaman's doors.<sup>3</sup> Are there any noises? I ask this with a view to my work, when I come back.

We have settled at present to return on the 8<sup>th</sup> of March. You shall hear again, if we keep to that day – my impression is that we shall.

Mind you write soon. Ever yours aftly | WC  
The last I heard of Charley (from C. Ward) they were still at Mentone.<sup>4</sup>

---

1. Letter at Morgan accompanied by envelope constituting the only trace of WC's letter to his mother from Florence on the same date the previous year. See [0568] to HC, 27 February 1864.

2. WC's travelling companion on this trip to Paris remains unidentified; there is no record of him using the first person plural in letters to HC with reference to Caroline.

3. Seaman was the owner of Elm Lodge, Mount Ephraim, Tunbridge Wells, in which WC's mother had just taken up residence.

4. WC adds the postscript down the left margin of the final page.

### [0626] TO THE SECRETARY OF THE GARRICK CLUB, 5 MARCH 1865

MS: Garrick. Published: BGLL, II, p. 7.

Hotel du Helder | Paris | March 5<sup>th</sup> 1865

Sir,

I beg to confirm that part of Mr Dickens's letter (dated the third of this month) which relates to myself, and which has been written in my absence from England. Mr Dickens has expressed my own wishes, and has acted with my ~~full~~ entire approbation.<sup>1</sup>

I remain Sir | Your obedient servant | Wilkie Collins  
To | The Secretary of The Garrick Club.

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1. CD's letter of 3 March asked the Secretary to withhold his resignation to give him one last opportunity of visiting the Club: 'I have it in charge from Mr. Wilkie Collins who is in Paris, to prefer the same request to you on his behalf for the same reason' (Pilgrim, XI, p. 23).

### [0627] TO GEORGE BENTLEY, 8 MARCH 1865

MS: Illinois (Bentley Archives). Published: BGLL, II, p. 8.

9. Melcombe Place | Dorset Square. N.W. | March 8<sup>th</sup> 1865

My dear Sir,

I have been in Paris for the last week – or I would have thanked you sooner for the account and the cheque enclosed.<sup>1</sup>

Will you be so good as to let me know of what number of copies the present, or new, issue of “Rambles Beyond Railways” is composed, at what price it is sold, and when it was published?<sup>2</sup>

Faithfully yours | Wilkie Collins  
George Bentley Esqre

- 
1. As no payment from Bentley is credited to WC’s bank account around this time, it is likely that the cheque was made out to cash (Coumts: WC).
  2. Probably referring to the 1865 reprinting of the illustrated edition of 1861, advertised at 6s.

**[0628] TO HARRIET COLLINS, 8 MARCH 1865**

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, pp. 8–9.

9. Melcombe Place | Dorset Square N.W. | Wednesday ~~Feb~~ 8 March 8

My dear Mother,

We got back to London last night, after another comfortable crossing of the generally comfortable channel.

I am over head and ears in arrears of letters, “club”-difficulties, (the eternal “Garrick” again),<sup>2</sup> and all the other small worries which accumulate in one’s absence. But I shall have got through it all in the course of the week – and I propose coming to you on Monday or Tuesday in next week, and trying how I can work at Mount Ephraim. Write and tell me what you say to this, and how you are – and let me have “a plain statement” of the condition of your cellar, and of anything you can think of which may be got at Fortnum & Mason’s.<sup>3</sup>

I have – as I wish to encourage you to spend money – bought you a purse at Paris which it is quite a luxury to open. We went to the theatre every night. Dreadful, is’nt it?<sup>4</sup>

Ever yours affly | WC

Is there an arm chair in my bedroom in which I can write with support for my head at the back?  
Any news of Charley?<sup>5</sup>

- 
1. Directed to ‘Mrs Harriet Collins | care of Mr Seaman | Elm Lodge | Mount Ephraim | Tunbridge Wells’, postmarked as dated.
  2. See [0626] to the Secretary of the Garrick Club, 5 March 1865.
  3. The luxurious food emporium founded in Piccadilly in 1707.
  4. WC’s travelling companion on this trip to Paris has not been identified.
  5. CAC had written to HC on 12 February 1865 from Mentone, Switzerland (Morgan MA 3153/40).

**[3121] TO EDWARD MOXON & CO.,<sup>1</sup> 8 MARCH 1865**

MS: Dunedin. Published: A&C5, pp. 5–6.

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.

**[0629] TO FREDERICK ENOCH,<sup>1</sup> 9 MARCH 1865**

MS: Birmingham UL. Published: BGLL, II, p. 9.

9. Melcombe Place | 9<sup>th</sup> March 1865

Dear Sir,

I have received the proofs safely – the Illustration is returned with the lettering – and with the proof for press of No 6.<sup>2</sup> The note referring to the error could not be better placed than it is.<sup>3</sup>

I will write to Paris to have the proofs returned. Many thanks.

Faithfully yours | Wilkie Collins

- 
1. On the recipient, see [3028] to Enoch of 15 September 1864, note 1.
  2. Of *Armada*, then running in the *Cornhill* (November 1864–June 1866), with the illustrations by George H. Thomas subsequently used in the first edition in two volumes. Number 6 included Book 2, chs 3–4 (as in the volume edition) and was published in April 1865. It featured an illustration lettered ‘I addressed myself to the master of the house’, showing Allan on his round of visits to the gentry of Thorpe Ambrose.
  3. The correction is in *Cornhill*, XI, p. 385 at the foot of the first page of the instalment, and reads ‘PRINTER’S ERROR. – In the portion of “*Armada*” published in last month’s number, at page 262, for – “here I am, at my very best, a good sixteen years older than he is,” read: – “here I am, at my very best, a good six years older than he is.”’

**[0630] TO THE SECRETARY OF THE GARRICK CLUB, 10 MARCH 1865**

MS: Garrick. Published: BGLL, II, p. 10.

9. Melcombe Place | Dorset Square N.W. | March 10<sup>th</sup> 1865

Sir,

I beg to inform you that you are now at liberty to communicate to the Committee my withdrawal from the Garrick Club.<sup>1</sup>

Your obt servt | Wilkie Collins

To | The Secretary of | The Garrick Club

- 
1. WC’s resignation is recorded in the Membership Book as effective from 18 March 1865. A similar letter was written by CD the day before (Pilgrim, XI, p. 26).

**[0631] TO GEORGE SMITH, 11 MARCH 1865**

MS: NLS (MS 23180/140). Published: BGLL, II, pp. 10–11

9. Melcombe Place | Dorset Square | N.W. | 11<sup>th</sup> March 1865

My dear Smith,

It has just occurred to me (now I have left the “Garrick”) that you are in the Candidates’ book, and that I am your seconder. I believe my having belonged to the Club at the time I seconded you, is enough – but if I am wrong, shall I get you another “second”? or will you leave it to Trollope? or will you apply to another of your own friends in the Club? Whatever you think best, I will do. I touch the question of a friends’ election at that place, now, with some misgiving after what has happened.<sup>1</sup>

I got back on Tuesday, and am now going away again for a week at Tunbridge Wells. My address will be Elm Lodge, Mount Ephraim, Tunbridge Wells.

Will you kindly direct the clerk in whose department it lies to look over the payments

made thus far for Armadale, and to see what they amount to? I am in a state of perplexity over my bankers' book – performing feats in simple addition but failing to make the payments and the numbers sent in arrange themselves symmetrically on the same level. It is quite possible I am mistaken, for I know about as much of arithmetic as a savage. But I make it: – Monthly Numbers Printed, 8. Payments £1500. Am I right or wrong?<sup>2</sup>

Ever yours | Wilkie Collins

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1. Referring to the rejection of the application for membership of W. H. Wills – see [0624], [0626], [0630] to the Secretary of The Garrick Club, 25 February, 5 and 10 March 1865. In the event Smith was elected on 1 April 1865 and remained a member until his death in 1901.

2. Smith, Elder had agreed to pay the £5,000 for serial and volume rights of *Armadale* in monthly instalments – see [0430] to HC, 7 August 1861. By this date only five parts had been published, though WC would have written and proofed eight, and just four payments had been credited to his bank account totalling £1500. The payments did arrive irregularly, beginning with £500 on 13 July 1864. There were five for £500 and ten for £250. The final payment of £250 on 20 April 1866 brought the total to £5000 (Coutts: WC).

### [3207] TO GEORGE RUSSELL, 12 MARCH 1865

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of letters to Sir George Russell, p. 39. Published: A&C8, pp. 9–10.

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

George Russell Esqr

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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.

### [0632] TO COUTTS & CO., 13 MARCH 1865

MS: Coutts (20291/3).<sup>1</sup> Published: BGLL, II, p. 11.

London 13<sup>th</sup> March 1865

Mess<sup>rs</sup> Coutts & Co

Discontinue the payment of any further subscription on my account to the Garrick Club.  
Wilkie Collins

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1. Written in a secretarial hand on a paper slip and signed by WC.

### [0633] TO ELIZABETH BENZON, 16 MARCH 1865

MS: Private. Published: BGLL, II, p. 11.

Elm Lodge, Mount Ephraim, Tunbridge Wells 1 | March 16<sup>th</sup> 1865

Dear Mrs Benzon,

I am here until Tuesday next – and I only regret it (for this dry inland air always agrees with me) because I shall lose the pleasure of accepting your kind invitation for Sunday next. Pray accept my best thanks and forgive my unavoidable absence.

Very truly yours | Wilkie Collins

---

1. WC was clearly staying with HC.

### **[0634] TO UNIDENTIFIED RECIPIENT, 4 APRIL 1865**

MS: Morgan (MA 4500), with photograph.<sup>1</sup> Published: BGLL, II, p. 11.

9. Melcombe Place | Dorset Square. N.W | April 4<sup>th</sup> 1865

My dear Sir,

If Thursday next at 12 will suit you, it will suit me. My address is as above.

After Thursday, I shall be out of town.

Faithfully yours | Wilkie Collins

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1. Of WC with his left hand against an upright chair and in his right hand a book, the Herbert Watkins image of 1861 – see the Lewis website.

### **[3319] TO FREDERICK ENOCH, 11 APRIL 1865**

MS: Lewis Collection. Published: A&C11, p. 8.

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>

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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.

### **[0635] TO HARRIET COLLINS, 13 APRIL 1865**

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, pp. 12–13.

9. Melcombe Place | Dorset Square | N.W. | Thursday April 13

My dear Mother,

An immense success last night.<sup>2</sup> Not a hitch anywhere. I had to give the people time to applaud at the end of almost every sentence I spoke in the principal speech. And when my health was proposed, and I got up to thank them the noise was deafening. Buckstone and I did all the speaking.<sup>3</sup> The room was frightfully hot – the dinner attendance being very large – and a great gathering of ladies to hear and see. I was nervous before the speaking began – feeling that the success of the thing rested mainly on my unlucky shoulders. But as soon as I got on my legs, I recovered my self-possession – and I really did astonish them. So much for this last new experiment on the public.



The reports in most of the papers this morning are wretchedly incorrect. – I send you the Daily Telegraph which contains the nearest approach to what I did say.<sup>4</sup> The reporters wanted a copy of my speech – but I had nothing but notes only intelligible to myself. Otherwise, my very words might have appeared. “The Era” (weekly theatrical paper) published next Saturday will contain the fullest report – and this you shall have. The Era reporter told me he had got the speech verbatim.<sup>5</sup>

Ever affly your | WC

Never mind about the clothes’ brush. I have got one to bring with me next time

I am not half as much worn out to-day, as I expected to be – and am resting my brains. Thank you for looking so soon to all these things – but I won’t take your spring mattress. No!

- 
1. Directed to ‘Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells’, postmarked as dated.
  2. Then one of the vice-presidents of the Royal General Theatrical Fund, WC acted as Chairman at its Twentieth Anniversary Festival, held on the evening of 12 April 1865 at the Freemasons’ Tavern, Great Queen Street: ‘E. M. Blanchard, the dramatic critic reported that he was a good chairman and made an excellent speech’ (Robinson 1951, p. 189).
  3. J. B. Buckstone (1802–79: *ODNB*), actor and dramatist, then Honorary Treasurer of the Royal General Theatrical Fund.
  4. The *Daily Telegraph* (13 April 1865, p. 3c–d) devoted a column and a half to the event.
  5. The speeches were indeed reported in full in the theatrical weekly paper the *Era* (15 April 1865, pp. 5–6). The *Era* account is reprinted in Proceedings of the Twentieth Anniversary Festival of the Royal General Theatrical Fund (London, 1865), together with a letter of thanks from the Honorary Treasurer.

### [0636] TO FREDERICK ENOCH, 21 APRIL 1865

MS: Yale. Published: BGLL, II, p. 13.

9. Melcombe Place | N.W. | Friday April 21

Dear Sir,

Many thanks for the Revises of No 9 which reached me yesterday.<sup>1</sup> There is a trifling error in the numbering of the part at the top, to which the reader’s attention may be drawn. It is numbered X instead of IX.

Faithfully yours | Wilkie Collins

- 
1. Of *Armada* in the *Cornhill*. The ninth monthly number was published only at the beginning of July 1865 so these are early proofs – WC needed to send copy to the printers well in advance to allow time for the illustrator to choose a subject. The instalment comprised Book Fourth, chs 10–12, though this became Book Third, chs 10–12 in the volume edition, where ‘Prologue’ was used to designate the section originally called ‘Book the First’.

### [0637] TO WILLIAM HOLMAN HUNT, 22 APRIL 1865

MS: Huntington (HH 83). Published: B&C, I, pp. 255–256. Summary: BGLL, II, p. 13.

9. Melcombe Place | Dorset Square. N.W. | April 22<sup>nd</sup>

My dear Holman

Have I the face to write to you? Yes – for it is not my fault. I have removed from Harley St to the address above, I only got your letter ~~yesterday~~ today. When I am in town, I am here and always glad to see you. At other times I am with our dear old mother at Elm Lodge, Mount Ephraim, Tunbridge Wells, where you will be also always welcome, as you know.<sup>2</sup> [*del*] Sunday I go to Slough to dine. Monday, I go to Elm Lodge to stay till Saturday. Saturday, I come back to town to the R.A. Dinner<sup>3</sup> (if the Gout does’nt [*sic*] trip me up). These are my present engagements. Shall I be too late to see the picture on Sunday week?<sup>4</sup> I am afraid so. Is it too late to help in finding the title. [*sic*] Write to me at – or come to, which would be much better – our little snugery at Tunbridge Wells next week – and if the title is not yet found I will cudgel my brains till it is found.

I saw your “Afterglow in Egypt”<sup>5</sup> – and thought it magnificent. Really a noble picture mentally and technically. I have asked after you perpetually. The answer has always been “He is down in the country at a portrait.” Our mother has your photograph, but never expects to see you again.

Charley is certainly better, and is coming back next month.<sup>6</sup> He writes in good spirits and has finished a new novel.<sup>7</sup>

Ever yours | Wilkie Collins

Address next week | Elm Lodge Mount Ephraim | Tunbridge Wells.

Come down if you can, and choose your own day. Bed if you like.

=

On and after this day week (Saturday) address 9 Melcombe Place

- 
1. Dating from the first April at Melcombe Place, to which WC had moved on 21 December 1864.
  2. HC was very fond of Hunt as the references in this letter to ‘our mother’ imply. At least two of the letters written by CAC to Hunt contain lengthy postscripts by HC. In one letter, 7 February 1855, she begins the note, ‘My dear son No. 4 ...’ (Huntington HH, 68).
  3. Each year the Royal Academy held a dinner before its annual Summer Exhibition.
  4. That is, on Sunday, 30 April 1865. The painting in question has not been identified.
  5. One version of this picture is now in the Southampton City Art Gallery, another in the Ashmolean, Oxford.
  6. CAC went abroad on 26 September 1864 to Wiesbaden and later stayed in Mentone to write. He then travelled back slowly via Paris. See CAC to HC, 25 September 1864, and 12 February 1865, Morgan (MA3153/33 and 40).
  7. *At The Bar* which was serialised in *All the Year Round* from 23 September 1865.

### [0638] TO JOHN CALLCOTT HORSLEY,<sup>1</sup> 1 MAY 1865

MS: Parrish (Box 4/11). Published: BGLL, II, p. 13.

9. Melcombe Place | N.W. | May 1<sup>st</sup> 1865

My dear Horsley,

I am too hard at work to get to Kensington today. Accept my excuses, and believe me

Yours ever | Wilkie Collins

John Callcott Horsley Esq | R A

- 
1. John Callcott Horsley (1817–1903: *ODNB*), RA, English narrative painter, son of William Horsley, the composer.

### [0639] TO HARRIET COLLINS, 2 MAY 1865

MS: Morgan (MA 3150/89), with envelope.<sup>1</sup> Published: B&C, I, pp. 256–257. Summary: BGLL, II, p. 13.

9 Melcombe Place | N.W. | Tuesday May 2<sup>nd</sup>

My dear Mother,

Here is news of Charley with a vengeance! He will be at Tunbridge Wells by the latter end of the week, I should think. If he is, give him /(& his wife if she comes)/ my room – for I am afraid I shall not be able to get away this week and I have written my apologies to Mrs A. Pott accordingly.<sup>2</sup> As to next week, if Charley is still with you (which I hope he will be) give me the little back room. I want nothing but pillows, and I won’t have you turned out of your room. My hope is that I shall have got the number done, and /shall/ come on Monday next for a holiday. The rain in the air [*del*] rouses my rheumatism but I am otherwise going on famously. No harm from the Academy Dinner. Many inquiries after you. Old Pickersgill made quite a scene about me and my books – wrung my hand a dozen times across the table – and implored me to come & see him!<sup>3</sup> Exalted Functionaries sitting near us, stared till I thought their eyes would drop out. I left directions here (being in a violent hurry) to send you the Times report of the dinner,<sup>4</sup> and I hope you got it. An excellent exhibition.

Write and tell me how you feel about Charley. Don’t excite yourself – take it easy. I am

just going to work.

Ever yours affly WC<sup>5</sup>

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1. Directed to 'Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells', postmarked 'LONDON-NW | 1 | MY 2 | 65', and endorsed 'TUNBRIDGE WELLS | A | MY 3 | 65'.
2. That is, Frances, sister of Henry Brandling who had married Arthur Pott of Bentham Hill, Tunbridge Wells, in 1863 – see [0555] to HC, 29–30 September 1863.
3. William Pickersgill (1782–1875: *ODNB*), portrait painter.
4. On Saturday, 29 April 1865 – see 'Banquet at the Royal Academy', *Times*, 1 May 1865, p. 6a-d, in which WC is mentioned only among the list of those attending.
5. WC squeezes the final paragraph and valediction down the left margin of the final page of the letter.

### **[0640] TO HENRY H. MURRAY,<sup>1</sup> 5 MAY 1865**

MS: Unknown. On sale: Richard Ford, London, 2003, 2004. Published: BGLL, II, p. 14.

May 5<sup>th</sup> 1865

Sir,

I have much pleasure in writing these lines, and in so complying with your wish to possess my autograph

Faithfully yours | Wilkie Collins

Henry H. Murray Esqre

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1. Unidentified.

### **[3122] TO THE REV. CHAUNCY TOWNSHEND,<sup>1</sup> 2 JUNE 1865**

MS: Dunedin. Published: A&C5, p. 6.

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.

### **[0641] TO JOHN EDMUND READE,<sup>1</sup> 11 JUNE 1865**

MS: Unknown. Photocopy: Ross, our copy text. Published: BGLL, II, p. 14.

Melcombe Place | Dorset Square | June 11<sup>th</sup> 1865

Dear Sir,

I am seldom in London now, and I only came to town for a day or two last night, and found your kind letter here, with the presentation copy of the last edition of your Poetical Works which accompanied it.<sup>2</sup>

Pray accept my best thanks for your volumes, as well as for your friendly expressions towards myself. And allow me to add my congratulations on the appearance of this last and completest edition of your Poems.

It is given to few men to devote themselves as you have done to the highest of all forms of Art – and it is given to fewer still to see the monument of that devotion complete in their own

lifetime.

Believe me dear sir | very truly yours | Wilkie Collins  
John Edmond [*sic*] Reade Esq

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1. John Edmund Reade (1800–70: *ODNB*), Byronic poet from Bath.
2. *The Poetical Works of John Edmund Reade* (3 vols, London, 1865), found in WC's library at his death (Baker 2002, p. 141).

**[0642] TO ALICE WARD,<sup>1</sup> 14 JUNE 1865**

MS: Private. Published: B&C, I, p. 257. Summary: BGLL, II, p. 14.

9. Melcombe Place | Dorset Square. N.W. | June 14<sup>th</sup> 1865

My dear Alice,

Will you accept a small pair of earrings [*sic*] – as some assistance to you in “renouncing the pomps and vanities of this wicked world”<sup>1</sup> at your first ball on Monday next,<sup>2</sup> offered by your affectionate godfather | Wilkie Collins

P.S. – The jeweller has promised to send the earrings [*sic*] to Kent Villa today.

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1. WC's god-daughter, Alice Jane Ward (b. 1849), daughter of Charles and Jane Ward, who would celebrate her sixteenth birthday on Monday, 19 June 1865.
2. Again echoing the first promise WC must have made as godfather to Alice as part of the rite of Baptism according to the Church of England Book of Common Prayer.

**[0643] TO GEORGE BAILEY AND JOHN GRANT,<sup>1</sup> 21 JUNE 1865**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 15.

9. Melcombe Place | Dorset Square N.W. | June 21<sup>st</sup> 1865

Dear Sirs,

I accept with great pleasure your kind invitation to the dinner at the Greyhound on Saturday the 15<sup>th</sup> July.<sup>2</sup>

Faithfully yours | Wilkie Collins  
Messrs George Bailey | & | John Grant

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1. Both unidentified, though Bailey might be the man mentioned in [0194] to Edward Pigott of 3 February 1855, while Grant might be a relative of Billy Grant who died in 1866 (see [0683] to HC, 4 June 1866).
2. The venue has also not been identified.

**[0644] TO B. W. BALL,<sup>1</sup> 26 JUNE 1865**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 94 (as to Benjamin West Bell); BGLL, II, p. 15.

9. Melcombe Place | N.W | June 26<sup>th</sup> 1865

Dear Sir,

Pray accept my thanks for your letter, and for the extract from the Times<sup>2</sup> – which I had not previously seen, and which certainly adds another very interesting “case” to the instances of suspended animation already on record. I think we may congratulate each other on having silenced our enemy in the omnibus – so far as “The Dead Hand” is concerned at any rate<sup>3</sup> – thanks to the greediness of the young gentleman who eat too much rhubarb tart!<sup>4</sup>

Faithfully yours | Wilkie Collins  
B. W. Ball Esqre

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1. Unidentified. The HRC card index at Texas suggests that this is the New England poet Benjamin West Ball (1823–1906); Coleman suggests Benjamin Bell (1810–83), founder of the Edinburgh Eye Infirmary. Neither seems at all likely.
2. See ‘Suspended Animation’, in the *Times*, 14 June 1865, p. 14f, with a *Newcastle Chronicle* byline, which concerns ‘a boy named Batey, about 12 years of age’ who ‘went to bed after partaking rather heavily of some rhubarb-tart’. For several days everyone thought him dead but he awoke about half an hour before the post mortem was due to start feeling extremely hungry.
3. Referring to ‘Brother Morgan’s Story of the Dead Hand’ in *The Queen of Hearts* (1859), where the plot turns on a man thought to be dead but in fact in a state of suspended animation. This was first published as ‘The Doctor’s Story’, part of ‘The Lazy Tour of Two Idle Apprentices’ written jointly with CD (*Household Words*, 10 October 1857, XVI, pp. 340–349).
4. As often, WC uses the archaic past tense ‘eat’ instead of the more familiar ‘ate’.

**[3281] TO MRS M. UNDERHILL,<sup>1</sup> 30 JUNE 1865**

MS: eBay, August 2015 (#400985046161, in large lot). Published: A&C10, p. 8.

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.

**[0645] TO HARRIET COLLINS, 1 JULY 1865**

MS: Morgan (MA 3150/90).<sup>1</sup> Published: BGLL, II, p. 16.

9. Melcombe Place | Dorset Square | N.W. | July 1<sup>st</sup> 1865

My dear Mother,

I send you by today’s book post the July number of the Cornhill. The number for October is just finished in manuscript. So I keep my advance you see.

The yachting is given up – the elections preventing Pigott from getting more than two or three days holiday, till late in the autumn.<sup>2</sup> We are thinking of going to Yarmouth for those two or three days, on this day week (Saturday the 8<sup>th</sup>) & returning on Tuesday the 11<sup>th</sup>. At Yarmouth we can get the best boats, and can be out on the sea all day. I want the sea badly – to freshen me after my work.

And about Elm Lodge?<sup>3</sup> I am going to dine on Monday with the Deanness – on Wednesday with the Lehmanns at Highgate – on Friday with my publisher. – Mrs E. declares she will have a day with you, after Monday. If she can manage it, I will escort her on Tuesday or Thursday (my only free days in the week) – but I suspect it is doubtful whether she can get away. You shall hear after Monday. In any case, if you see your way to having somebody in my room between this & the middle of the month, send the invitation. I shall come down I hope for a long stay a day or two after Yarmouth. And I shall try & get to you for the day, or for the day & one night next week (whether Mrs E. comes or not) to bring you some books before I go to the seaside. If anybody is staying with you, I will have the small room. I shall prefer it.<sup>4</sup>

Send me a line to say how you are, and if this complication statement [*sic*] of my arrangements is intelligible. My love to [Charley].<sup>5</sup>

Ever yours aftly | WC

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1. At Morgan there is also an unattached envelope without a unique MS number, at the end of the series of letters to WC’s mother, after item MA 3150/117. This is directed to ‘Mrs Harriet Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells’, with postmark illegible but a faint endorsement at Tunbridge Wells, where the digits ‘2’ and ‘65’ are

just visible. This seems likely to be the matching envelope.

2. Pigott was still working as a political correspondent of the *Daily News*.

3. WC's mother was then still staying at Elm Lodge, Mount Ephraim, Tunbridge Wells.

4. Here both 'the Deanness' and 'Mrs E.' refer to WC's friend Frances Dickinson, who, by marrying Gilbert Elliot, the Dean of Bristol, on 3 November 1863, became Mrs Elliot. For an account of her visit to HC in July 1865, see Peters, p. 331.

5. The closure of the letter is written hastily and the name might also be read as 'Harry', but the reference is probably to CAC who was undoubtedly staying with HC in Tunbridge Wells the previous month – see [0639] to HC, 2 May 1865.

### [0646] TO W. H. WILLS, 23 JULY 1865<sup>1</sup>

MS: Johns Hopkins (in extra-illustrated copy of John Forster, *Life of Charles Dickens*, 2nd edn (London: Chapman & Hall, 1872), III, p. 54). Published: BGLL, II, p. 17.

Elm Lodge | Mount Ephraim | Tunbridge Wells | Sunday July 23

My dear Wills,

I am hard at work here,<sup>2</sup> and I shall not be able to leave for the Guild party on Saturday next.<sup>3</sup>

Is it true that you have no poor members to put into the houses now they are built? If it is, I should like to have some talk with you, when we are both next in town, about a poor author who might possibly be qualified for one of the houses, and whose entrance-money I would pay, if he was thought a "worthy object".<sup>4</sup>

Your ever, | Wilkie Collins

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1. Dating from the calendar and HC's lodgings.

2. With his sick mother, writing *Armada*.

3. On Saturday 29 July members of the Guild of Literature and Art, founded in 1850 by CD and Bulwer-Lytton, went to see three Gothic style houses built on land near Stevenage given by Lytton for the Guild's use. It acted as an insurance society for writers and also provided houses for needy or retired writers and artists, built on Bulwer-Lytton's estate at Knebworth, Hertfordshire; CD made a speech afterwards at Knebworth. See Pilgrim, VI, p. ix, and also VI, p. 852 for the Guild's Prospectus.

4. The author in question remains unidentified.

### [0647] TO T. W. ANGELL,<sup>1</sup> 5 AUGUST 1865

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 17–18.

Royal Hotel | Lowestoft | Aug 5<sup>th</sup> 1865

Dear Sir,

I have just received your kind note – and I beg permission, through you, to make my acknowledgment to the Members of the Arts' Club for the honour that they have conferred on me.

I will take care that my entrance fee and subscription are paid as you direct.<sup>2</sup>

Faithfully yours | Wilkie Collins

T.W. Angell Esq

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1. Victorian painter, then Secretary of The Arts' Club, the exclusive Mayfair club founded in 1863 in Hanover Square, which moved to its present address of 40 Dover Street in 1896. WC perhaps joined the Club as a substitute for the Garrick, which he had resigned from in March. For a history of the Club, see Bernard Denvir, *A Most Agreeable Society* (London: Arts Club, 1989).

2. See [0648] to Coutts & Co., 16 August 1865, for the membership fees, which were five guineas entrance plus five guineas subscription per year.

### [0648] TO COUTTS & Co., 16 AUGUST 1865

MS: Coutts. Published: BGLL, II, p. 18.

[stamp]<sup>1</sup> | London. 16<sup>th</sup> August 1865

Gentlemen,

Please pay to the Union Bank,<sup>2</sup> Argyll Place, Regent Street, the sum of Ten Guineas – being my entrance fee and subscription to The Arts' Club.<sup>3</sup> And be good enough for the future to pay my annual subscription to the same Club, viz: – Five Guineas – on the 1<sup>st</sup> of July, until further notice.<sup>4</sup>

Wilkie Collins  
Messrs Coutts & Co

- 
1. A mauve penny stamp endorsed 'WC | 16 Aug | 1865'.
  2. The Union Bank of London, now absorbed into the Royal Bank of Scotland.
  3. See [0647] to T. W. Angell of 5 August 1865.
  4. Debited to WC's bank account on 19 August. Only three more payments to the Arts Club are recorded, the last of £6-6s on 29 April 1869 (Coutts: WC).

### [0649] TO HARRIET COLLINS, 17 AUGUST 1865

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, p. 258. Published: BGLL, II, pp. 18–19.

9. Melcombe Place | Dorset Square | 17<sup>th</sup> Augt 1865

My dear Mother,

The number is done at last, and I must go on tomorrow and begin the next, or lose one of my three months of advance, which I won't do yet if I can help it.<sup>2</sup>

I am better – but there are certain small derangements about me which are not quite set right yet. I hope to get to T. Wells in a week's time – or possibly less. But don't make any preparations or upset any arrangements for going to Bentham Hill. In the present backward state of my work, I cannot yet be certain of my arrangements. I will write again in a few days – after I have cut out the work to be done in the next number, and seen my doctor once or twice more.

London is not so bad in August. It is wonderfully quiet – all the people who interrupt are away – and the post is delightfully slow in bringing letters. Charles Ward is back, and Pigott is here tied to the paper.<sup>3</sup> All our other friends are away – and I roam the empty streets, and inhale the delightful London air (so much healthier than those pretentious humbugs the seaside breezes!), and meet nobody, and come back with the blessed conviction that I have not got to “dress” and go out to dinner, and feel that London in August is London under a most attractive aspect.

My love to Rosa.<sup>4</sup> I had hoped she would have got stronger in your bracing air. If she would only write a serial story, she would find it impossible to be ill long – the printers would not allow it!

Talking of printers, Charley's new title is certainly not a good one.<sup>5</sup> But I don't think it matters. Any title will do – if a book succeeds – and no title will do if it doesn't.<sup>6</sup>

Yours ever affly | WC

I hope you have been to the theatre at the Wells, and taken Rosa there with you. A civilized example of that kind is much needed by the pious barbarians in your parts.

- 
1. Directed to 'Mrs Harriet Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells', postmarked as dated.
  2. This must refer to the November and December numbers of *Armada* (Parts 13 and 14) – see [0645] to HC of 1 July 1865, where he mentions finishing the October number.
  3. The *Daily News*.
  4. The wife of John Bullar – see [0576] to HC of 20 April 1864.
  5. *At the Bar*, serialized in *All the Year Round* from 23 September 1865, and published in two volumes by Chapman & Hall in 1866.
  6. These comments are in sharp contrast to WC's own concern to find the right title for his own books. See, for example, [0455] to HC of 4 February 1862; see also the discussion in Blain.

**[0650] TO CHARLES WARD, 17 AUGUST 1865**

MS: Harrowby (f. 50). Published: BGLL, II, pp. 19–20.

9 Melcombe Place | Dorset Square | N.W. | Augt 17<sup>th</sup> 1865

My dear Ward,

I have made two vain attempts to get to Coutts's before 4. The order for the Arts Club is on the other side.<sup>1</sup> Will you see if Smith & Elder have made any payment since: – “June 21<sup>st</sup> 1865.<sup>2</sup> £500?” That is the last credit in my banking book. If you can come on Sunday I will give you the banking book.

Ever yours | Wilkie Collins

C. & the child have come back, both languid & dismal.<sup>3</sup> I am myself far from well.

---

1. The second leaf of the folding note paper has been torn away, but is clearly [0648] to Coutts & Co. dated 16 August 1865.

2. The payments from Smith Elder were sporadic. There was one of £500 on 21 June and another which WC had apparently not seen of £250 on 14 July (Coutts: WC). See [0631] to George Smith, 11 March 1865, n. 2.

3. Referring to Caroline and Carrie Graves, who have clearly been away for a summer holiday.

**[3029] TO UNKNOWN RECIPIENT, 22 AUGUST 1865**

MS: Parrish (5/11/AM14749). Published: Parrish & Miller, p. 57 (dated 22 August 1885); A&C3, p. 41.

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 (*Cornhill*, XII, Book the Third, Chapter XIII, p. 200) which was published in the August issue. In the first volume edition (*Armadale*, London: Smith, Elder 1866), Book the First was renamed Prologue so this extract is found at vol. I, Book the Second, Chapter XIII, pp. 299–300.

**[0651] TO THE REV. DR DEEMS,<sup>1</sup> 5 OCTOBER 1865**

MS: Fales. Published: Coleman, p. 95; B&C, I, pp. 258–60. Summary: BGLL, II, p. 20.

Elm Lodge – Mount Ephraim | Turnbridge Wells | England. | Oct: 5<sup>th</sup> 1865

Dear Sir,

I have had no earlier opportunity than this, of replying to your letter.

I think I can give, what is called, a practical answer to the question prompted by your kind interest in my book. Neither “*The Woman In White*”, nor any other of my serial stories, [*del*] were completed in manuscript, before their periodical publication. I was consequently obliged to know every step of my way from beginning to end, before I started on my journey.

To make this plain, by an instance. When I sat down to write the seventh weekly part of “*The Woman In White*”, the first weekly part was being published simultaneously in “*All The Year Round*”, and in “*Harper's Weekly*”.<sup>2</sup> No after-thoughts in connection with the first part, were possible under the circumstances – and the same rule applied of course week after week to the rest of the story. I had no choice, but to know what to do before hand throughout the whole story – and months before a line of it was written for the press, I was accumulating that knowledge in a mass of “notes” which contained a complete outline of the story and the characters. I knew what Sir Perceval Glyde was going to do with the marriage-register, and how Count Fosco's night at the opera was to be spoilt by the appearance of Professor Pesca, before a line of the book was in the printers [*sic*] hands. The minor details of incident, and the minuter touches of character, I



leave to suggest themselves to me at the time of writing for *[del]* publication. But the great stages of the story, and the main features of the characters, invariably lie before me on my desk before I begin my book. In the story I am now writing (“*Armada*”), the last number *[del]* is to be published *[del]* several months hence – and the whole close of the story is still unwritten.<sup>3</sup> But I know at this moment who is to live and who is to die – and I see the main events which lead to the end as plainly as I see the pen now in my hand – as plainly as I see the ground laid, months since, in the *[del]* published part of the story, for what (if I am spared to finish it) you will read months hence. How I shall lead you from one main event to the other – whether I shall dwell at length on certain details or pass them over rapidly – *[del]* how I may yet develop my characters and make them clearer to you by new touches and traits – all this, I know no more than you do, till I take the pen in hand. But the characters themselves were /all/ marshalled in their places, before a line of “*Armada*” was written. And I knew the end two years ago in Rome, when I was recovering from a long illness, and was putting the story together.<sup>4</sup>

Such is the best explanation I can offer of all that is explainable in the mental process which produces my stories. I beg you will accept it as an acknowledgment on my part of the interest you feel in my books, and as some small repayment (made through you) of the debt of obligation which I owe to my American readers.

Believe me | Dear Sir | Faithfully yours | Wilkie Collins  
To | The Rev<sup>d</sup> D<sup>r</sup> Deems | &c &c &c

- 
1. Charles Force Deems (1820–1893), Methodist minister, and precocious author of *The Life of Dr Adam Clarke* (1840) and *The Triumph of Peace and other Poems* (1840). In 1868 he was to found the Church of the Strangers, New York, and later authored *Jesus* (1872) and *A Scotch Verdict in Evolution* (1885).
  2. On 29 November 1859.
  3. *Armada* began in the *Cornhill* in November 1864 and ran for twenty months until June 1866.
  4. WC was in Italy during the winter of 1863 and the spring of 1864.

### [0652] TO MRS MONCTON,<sup>1</sup> 20 OCTOBER 1865

MS: Lewis. Published: BGLL, II, p. 20; Lewis website.

I have great pleasure in complying with Mrs Moncton’s wish to possess my Autograph.  
Wilkie Collins | Tunbridge Wells | October 20<sup>th</sup> 1865

- 
1. Probably the wife of John B. Moncton of 43 Russell Square, who later served on the ‘Bellew Fund’ committee with WC – see [1449] to Thomas Dixon Spain of 16 May 1874.

### [0653] TO HARRIET COLLINS, 28 OCTOBER 1865

MS: Pembroke, with envelope,<sup>1</sup> and associated document.<sup>2</sup> Published: BGLL, II, pp. 20–21.

9. Melcombe Place | Dorset Square N.W. | Saty Oct 28<sup>th</sup>

My dear Mother,

The letter you forwarded to me the other day was from my correspondent at Newcastle on Tyne<sup>3</sup> – who has redeemed his promise, and sent me the Story of Tunbridge Wells. I enclose it, and you will see (if you can make it out!) that the circumstances are really curious. Keep the narrative somewhere safe for me, till I get back to Elm Lodge. And, in the meantime, make the inquiry of Mr Seaman which my correspondent tells me (in his letter, not forwarded in this) that he wants made. Here it is: – Is there now residing at T. Wells a person named Edmund Lewis, son of Benjamin Lewis, who was forty years ago the head Baker in the town?<sup>4</sup>

That is all! Let me hear how the inquiry ends, and how you are getting on.

I am “doing well” as they say of the lying-in ladies – and hope to have done the number in a week.<sup>5</sup> Met Frith yesterday who asked after you – am going to dine with Billy Grant on Monday<sup>6</sup> – have heard from Lehmann that Charlie & wife are at the Langham Hotel – shall see

C. Ward tomorrow.

Yours ever affly | WC

I have got all the law-difficulties of Armadale settled to the end by my friend Benham – who tells me that an indignant letter has been addressed to some newspaper about my voluptuous treatment of the character of Miss Gwilt. Hooray!<sup>7</sup>

You will have the new Cornhill in a day or two. WC

- 
1. Directed to ‘Mrs Harriet Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells’, postmarked as dated.
  2. A seven-page manuscript in an unknown hand, recounting the droll story of an indigent gentleman who went unsuccessfully on the stage at Tunbridge Wells, where he met a young heiress who fell in love with him but died just before she came of age.
  3. The ‘correspondent at Newcastle’ is perhaps B. W. Ball, to whom WC had written on 26 June 1865 concerning a story of suspended animation in the *Times* ([0644]).
  4. The results of the enquiry remain unknown, while WC seems never to have used the ‘story of Tunbridge Wells’.
  5. This must be the January number of *Armadale* (Part 15) – see [0655] to Frederick Enoch of 19 November 1865.
  6. Family friend who died the following year (see [0683] to HC, 4 June 1866).
  7. For an account of contemporary reactions to Lydia Gwilt in the press, see the Introduction to *Armadale*, ed. John Sutherland (London: Penguin, 1995), pp. xix–xx.

### [0654] TO HENRI G. DE MUSSY,<sup>1</sup> 13 NOVEMBER 1865<sup>2</sup>

MS: Unknown. On sale: Sotheby’s, Dorothy L. Sayers sale (19 December 2000), lot 49. Published: BGLL, II, pp. 21–22.

9. Melcombe Place | Dorset Square N.W. | Nov 13<sup>th</sup>

Dear Dr Mussy,

Many thanks for the book.<sup>3</sup>

I am going into the country, tomorrow and I shall take it with me and read it with great interest. On my return to town, I will leave it at your house.

Very truly yours | Wilkie Collins

- 
1. Henri Gueneau de Mussy, 4 Cavendish Place, who qualified in Paris in 1844 and became a Fellow of the Royal College Physicians in London in 1860. He wrote papers on pulmonary apoplexy, rheumatism, and lead poisoning (*Medical Directory*, 1870, p. 84). He acted as physician to CAC and his wife Kate – see [0714] to Nina Lehmann, 9 December 1866.
  2. WC was at 9 Melcombe Place in November only in 1865. In November 1866 he was still in Italy.
  3. Unidentified. No volumes by de Mussy appear in the BL Catalogue or seem to have been found in WC’s library at his death (Baker).

### [0655] TO FREDERICK ENOCH, 19 NOVEMBER 1865

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 22.

Elm Lodge | Mount Ephraim | Tunbridge Wells | Sunday Nov 19<sup>th</sup>

Dear Sir,

If you don’t get the Revises of monthly part 15 (the last printed)<sup>1</sup> in time to send them here by Monday’s post, please let me have them at 9. Melcombe Place.

I leave here for town on Tuesday afternoon.

Yours faithfully | Wilkie Collins

- 
1. Of *Armadale* in the *Cornhill* – Part 15 (comprising Book Third, chs 11–13 in the volume edition) appeared in the January 1866 issue.

### [3377] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 28 NOVEMBER 1865

MS: Unknown. On sale: Heritage Auctions (9–10 June 2021, lot 45666). Published: A&C14, p. 6.

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] to unidentified, 4 February 1871.

**[0656] TO J. H. NIGHTINGALE,<sup>1</sup> 30 NOVEMBER 1865**

MS: Morgan (MA 4500). Published: BGLL, II, pp. 22–23.

9. Melcombe Place | Dorset Square, London, | Nov 30<sup>th</sup> 1865

Dear Sir,

I am a diligent reader of the Facts which you send round to the newspapers – for they are of great importance to my Fiction.

I had seen the account of the strange series of deaths on board the “*Armadale*” and had satisfied myself that any coincidences in the Story were prosaic and probable by comparison with such a coincidence as was presented to me in the newspaper.

But I am indebted to your kindness for the report of the Inquest, which completes the narrative, and which will take its place with a manuscript collection of strange (and true) events presented to me at various times by the hearty good will of my readers.<sup>2</sup>

Pray accept my thanks, | and believe me

Faithfully yours | Wilkie Collins

To | J.H. Nightingale Esqre

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1. Joseph Henry (‘Joe’) Nightingale (1827–1882: ‘Death of Mr J.H. Nightingale’, *Manchester Courier*, 24 January 1882, p. 7), of the Liverpool news agency of Lee & Nightingale, a well-known local figure and frequent contributor to the local press, whose collected papers are now held in Liverpool Central Library. Pilgrim records seven brief letters from CD to Nightingale between 14 December 1852 (Pilgrim. VI, p. 830) and 22 April 1870 (Pilgrim. XII, pp. 511–512).

2. WC refers to the coincidence mentioned here in the Appendix to the first edition of *Armadale* in two volumes in 1866:

In November, 1865, – that is to say, when thirteen monthly parts of “*Armadale*” had been published; and, I may add, when more than a year and a half had elapsed since the end of the story, as it now appears, was first sketched in my note-book – a vessel lay in the Huskisson Dock, at Liverpool, which was looked after by one man who slept on board, in the capacity of shipkeeper. On a certain day in the week, this man was found dead in the deck-house. On the next day a second man, who had taken his place, was carried dying to the Northern Hospital. On the third day, a third ship-keeper was appointed, and was found dead in the deckhouse which had already proved fatal to the other two. *The name of that ship was “The Armadale.”* And the proceedings at the Inquest proved that the three men had been all suffocated *by sleeping in poisoned air!*

I am indebted for these particulars to the kindness of the reporters at Liverpool, who sent me their statement of the facts. The case found its way into most of the newspapers. It was noticed – to give two instances in which I can cite the dates – in *The Times* of November 30<sup>th</sup>, 1865, and was more fully described in the *Daily News* of November 28<sup>th</sup>, in the same year.

**[0657] TO [NINA LEHMANN],<sup>1</sup> 6 DECEMBER 1865<sup>2</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 97 (as to Henrietta Ward); B&C, I, p. 260 (also as to Henrietta Ward). Summary: BGLL, II, p. 23.

9. Melcombe Place | Dorset Gdns. N. W. | Wednesday Decr 6<sup>th</sup>

I have been here – Syren of the Pianoforte – with my back tied up in knots by neuralgic rheumatism, ever since I last saw (and heard) you [*del*]. I am going tomorrow to comfort the old lady at Tunbridge Wells.<sup>3</sup> And, if I am not utterly crippled, I will come back by Sunday next at seven.

My own hope is that the change of air may do me good. But the infernal damp is mischief to

a wretch of my constitution – and I sometimes doubt if I shall be able to tide over [*del*] the English winter, unless the frost comes. Well is the typical Englishman nick-named “John Bull”. The nervous system of a Bull, is the necessary nervous system for any man who lives in this island. Oh my country, between November and February, how I hate you!

Yours ever affly | WC

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1. Nina Lehmann was in WC’s view an expert pianist (see Lehmann, *Ancestors and Friends*, p. 161) – hence ‘Syren of the Pianoforte’, which perhaps refers to a recent domestic performance. She is also the only female friend he wrote to around this time with this intimate valediction, and often without salutation..
2. Dating based on the watermark ‘JOYNSON 1863’ – 6 December was a Wednesday in 1865 and not again until 1871, by which time WC had moved to Gloucester Place.
3. WC’s 73 year old mother who was staying at Elm Lodge.

### [3030] TO FREDERICK ENOCH, 7 DECEMBER 1865

MS: Massachusetts HS. Published: A&C3, p. 41.

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 *Armada* serialised in the *Cornhill*.
2. To Tunbridge Wells to see his mother.

### [0658] TO UNIDENTIFIED RECIPIENT, 9 DECEMBER 1865

MS: Yale. Published: BGLL, II, p. 23.

9. Melcombe Place | Dorset Square | London | Decr 9<sup>th</sup> 1865

Dear Sir,

I have been away from London, or I would have sooner complied with the request which you make to me on behalf of your German friends.

On the next leaf you will find a few lines, signed as you request.<sup>1</sup>

Faithfully yours | Wilkie Collins

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1. The second leaf of the notepaper has been torn away but was probably simply an autograph or a brief quotation from one of WC’s novels.

### [0660] TO FREDERICK ENOCH, 12 JANUARY 1866

MS: Parrish (Box 4/11). Published: BGLL, II, p. 24.

9. Melcombe Place | N.W. | 12<sup>th</sup> Jany

Dear Sir,

It was the March part that I proposed to make longer – and this has been done by the addition of “Book 5. Chapter I” – the proof of which I have received.

I am sorry that you should have been put to any trouble in this. I thought I had made it understood that March was the number to be lengthened. The lengthening of Febry is impossible – and the number can go to press therefore just as it now stands.<sup>1</sup>

I enclose the Illustration lettered.<sup>2</sup>

Yours faithfully | Wilkie Collins

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1. The February 1866 instalment of *Armadale* (Part 16) comprised Book Third, ch. 14 of the volume edition, while that for March contained both Book Third, ch. 15 and the first part of Book Fourth, ch. 1 (up to the October 13 entry from ‘Miss Gwilt’s Diary’).
2. The illustration by George H. Thomas for the February number bears the lettering ‘The End of the Elopement’, and shows the hero slumped in a chair, hands in pockets, with Midwinter and Lydia Gwilt leaning over him in concern.

**[0661] TO FANNY MITCHELL,<sup>1</sup> 25 JANUARY 1866**

MS: Private. Published: BGLL, II, pp. 24–25.

9 Melcombe Place | Dorset Square. NW. | Janry 25<sup>th</sup> 1866

Dear Mrs Mitchell,

I have been ill again, since I last had the pleasure of hearing from you – or I should have made my appearance in Great Stanhope St some days since. As your kindness and Mr Mitchell’s give me “another chance” I will do my best this time to take advantage of it – and I hope and trust I shall have the pleasure of sitting at your friendly table on Sunday Feby 4<sup>th</sup>, at 7.30 punctually.

With many thanks, | believe me | very truly yours | Wilkie Collins

P.S. I write with a bad pen, and a rheumatic arm. Pardon the blots of infirmity!

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1. The wife of Alexander Mitchell, MP for Berwick-on-Tweed, resident at 6 Great Stanhope Street – see [0337], WC’s first surviving letter to her, of 23 March [1859–60].

**[0662] TO HARRIET COLLINS, 6 FEBRUARY 1866**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, I, p. 254 (dated 6 February 1865). Published: BGLL, II, pp. 25–26.

9. Melcombe Place | N.W. | Tuesday Feby 6<sup>th</sup>

My dear Mother,

I have got a quarter of an hour to myself, at last, and I use it to write to you. Between work, and evening engagements, I am living rather in a whirl just now – but it seems to agree with me. My friend Beard has hit on a fortifying compound of drugs, Quinine, Acid, and Dandelion, that has done me infinite good. Seven and twenty pages of No 18 are done and in the printer’s hands – but I must extend the number to three pages more, to leave myself elbow room in 19 & 20. So much for “*Armadale*”.<sup>2</sup>

I have an idea of trying to get to you on Monday next, the 12<sup>th</sup> – to go back the following Saturday, the 17<sup>th</sup>, when I have a dinner at Sir F. Goldsmid’s, which I ought to go to for they have most kindly overlooked all my shortcomings in regard to former invitations.<sup>3</sup> However, I shall have five days at Elm Lodge, and that is better than nothing.

Let me hear if this plan interferes with any projected visit to B. Hill<sup>4</sup> – and we will alter the arrangement.

Another of my plans (still in the clouds) is to go to Paris again with Lehmann towards the latter part of the month.<sup>5</sup> I am going to dine there tomorrow quietly, to see if we can manage it – and you shall hear more, when I know for certain how this Paris project ends. I certainly want a change – and I think it would give me a fillip for the last two numbers, in which I must put out all my strength.

I called on Charley & Katie a week ago, and found them both, not only well, but Fat! Charley had not then heard from Chapman & Hall. He promised to let me know when something was settled – but I have received no news from him yet.<sup>6</sup> We shall meet next Sunday at Highgate, when there is a dinner party. What can I bring you? Write and tell me.

Ever affly yours WC

---

1. Directed to 'Mrs Harriet Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells.', with no visible postmark, but franked twice on the reverse, 'CHARINGCROSS.-W.C. | C 7 | FE 7 | 66', and endorsed 'TUNBRIDGE-WELLS | B | FE 7 | 66'.
2. The last three monthly numbers of the novel in the *Cornhill* from April to June 1866; the April number occupied pp. 439–468 in the magazine.
3. See [0425] of 14 June 1861 to Lady Louisa Goldsmid, wife of Sir Francis Goldsmid.
4. That is, Bentham Hill Cottage.
5. The plan was postponed due to Nina Lehmann's illness – see [0666] to HC of 17 March 1866.
6. This must refer to CAC's latest novel *At the Bar*, published in two volumes by Chapman & Hall in 1866.

**[0663] TO F. C. BEARD, 8 FEBRUARY 1866**

MS: CDM. Published: BGLL, II, p. 26.

Thursday<sup>1</sup>

My dear B.  
 Many thanks.  
 Tell Dickens I will be at Verrey's at 7 [o'clock] with pleasure.<sup>2</sup>  
 Ever yours | WC

- 
1. Dating from CD's note to Beard of 8 February 1866 suggesting the arrangement (Pilgrim, XI, p. 133, also found at CDM).
  2. WC misspells Verrey's – the restaurant at 229 Regent Street – in the same way as CD (Pilgrim, XI, p. 153 n. 8).

**[0664] TO FREDERICK ENOCH, 13 FEBRUARY 1866**

MS: Morgan (Autogr. Misc. Engl. COLLINS/9). Published: BGLL, II, pp. 26–27.

Elm Lodge | Mount Ephraim | Tunbridge Wells | 13<sup>th</sup> Feby

Dear Sir,

The illustration has followed me here, today. I return it at once, lettered.<sup>1</sup>

I also enclose the first 24 pages of part 18 corrected for Revise. No need to send me the Revises, until the additional copy which I left for you yesterday, has been set up and corrected so as to make the number complete at press.<sup>2</sup>

Faithfully yours | Wilkie Collins

Frederick Enoch Esq<sup>re</sup>

- 
1. This must be George H. Thomas's plate for the March number of *Armadale* in the *Cornhill* (corresponding to Book Third, ch. 15 and Book Fourth, ch. 1 in the volume edition). This bears the lettering 'Father and Son', and shows the Bashwoods at the breakfast table in the inn on the Thames.
  2. Part 18 was the penultimate part and appeared in May 1866.

**[3031] TO FREDERICK ENOCH, 14 MARCH 1866<sup>1</sup>**

MS: UPenn. Published: A&C3, pp. 41–42.

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 “*Armadale*” 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>

- 
1. Year dating based on the reference to the volume publication of *Armadale*.
  2. Probably the plate for the April number of the *Cornhill*.
  3. In fact published in two volumes, in June 1866.

**[0665] TO ALICE WARD,<sup>1</sup> 14 MARCH 1866**

MS: Bodleian (MS. Autogr. b.9, pp. 1493–1496). Published: BGLL, II, p. 27.

9. Melcombe Place | Dorset Square N.W. | Wednesday March 14<sup>th</sup>

My dear Alice,

I have only today returned from a visit to my mother at Tunbridge Wells – or I should have sooner thanked you for your letter and your Mama for her kind remembrance of me. The only free day I have this week is Friday next. If that will suit you, I shall be delighted to see the picture between 4 & 5 (or nearer 5), and to dine with you all quietly afterwards.<sup>2</sup>

If Friday will not suit you, let me know what day next week will do. If Friday, at the time I have mentioned, is convenient, please send me one line to say so.

Your affectionate godfather | Wilkie Collins

- 
1. WC’s goddaughter was now around seventeen years old.
  2. Referring to Henrietta Ward’s painting ‘Palissy the Potter’ – see [0666] to HC of 17 March 1866.

**[0666] TO HARRIET COLLINS, 17 MARCH 1866**

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, pp. 27–28.

9. Melcombe Place | N.W. | Saturday March 17

My dear Mother,

A word to say that I am going on steadily with the number<sup>2</sup> – and that my head is better than it was.

Here, my good news ends. Paris, with the Lehmann’s, is put off – poor dear Mrs Lehmann being very ill – one of the lungs affected, and the doctor declaring that it is likely to be a long illness. I have seen her – and she is as cheerful as ever, but when she will be able to travel nobody knows.

A complete set of “*Armadale*” has been sent to me to correct for the book – so you needn’t hurry to get back our copies of the set of numbers in the *Cornhill*. The book is to be published in two thick volumes (no doubt for the sake of the Illustrations). I should have thought three would have paid better – but S & E know best.<sup>3</sup>

I dined with the E. M. Wards quietly last night. She has painted by far her best picture. “Palissy the Potter”, ~~breaking his~~ in the midst of his starving children, at the moment when he has broken his works in despair.<sup>4</sup>

Alice is going to send you a photograph of herself – which I chose.<sup>5</sup> What I shall do when this book is done, I don’t now know. Wait till the book is done.

How are you getting on – and when do you go to Bentham Hill? Let me hear.

Yours ever affly | WC

I am taking my work easy, and don’t expect to be done before Easter.<sup>6</sup> You shall have the Sat<sup>d</sup> & Athenaeum on the Monday or Tuesday.<sup>7</sup>

- 
1. Directed to ‘Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells’, postmarked as dated.
  2. Presumably the last part of *Armadale* (Part 20), to appear in the *Cornhill* in June 1866. Smith, Elder & Co. published both the *Cornhill* and *Armadale* in volume form. The *Cornhill* illustrations, by George Housman Thomas (1824–1868), were also used in the book. Why *Armadale* should call for a two-volume rather than

a three-volume edition is not clear. WC's three previous novels had been published in *All The Year Round* and as triple-deckers without illustrations.

3. Henrietta Ward's painting was sent to the Royal Academy that year; a reproduction appeared in the *Illustrated London News* on 18 August 1866.
4. WC's goddaughter, Alice Ward.
5. Easter Sunday fell on 1 April in 1866 and *Armadale* was finished on 12 April – see [0673] to HC of that date.
6. WC refers to the two weekly review papers, the *Saturday Review* and *Athenæum*.

### [0667] TO ALICE WARD, 19 MARCH 1866

MS: Bodleian (MS. Autogr. b.9, pp. 1497–1501). Published: BGLL, II, pp. 28–29.

9. Melcombe Place | Dorset Square N.W. | 19<sup>th</sup> March

My dear Alice,

Judging by the handwriting on a certain envelope which the post has brought me, I believe you have kindly taken the trouble to send me back a lost and dreary-looking pair of gloves.<sup>1</sup> It is one of your godfather's innumerable weaknesses to be perpetually losing his gloves – but he very seldom meets with a young lady who is merciful enough to help him to find them again. Accept the sincere expression of his gratitude and of his resolution, the next time he sees you, to put himself and his gloves entirely under your charge. In the meantime, believe him to be

Affectionately yours | Wilkie Collins

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1. WC must have left his gloves behind when visiting the Wards for dinner on Friday 16 – see [0665] to Alice of 14 March.

### [3378] TO ELIZABETH BENZON, 22 MARCH 1866<sup>1</sup>

MS: Lewis Collection (L2940). Published: A&C14, p. 6.

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

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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 *Armadale* 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.

### [0668] TO F. V. PHILLIPS,<sup>1</sup> 23 MARCH 1866

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 98 (tentatively dated 25 March 1866); BGLL, II, p. 29.

9 Melcombe Place | Dorset Square NW. | March 23<sup>rd</sup> 1866.

Dear Sir

Your kind letter has only reached me to-day.

I am greatly obliged to you for drawing my attention to an official regulation of which I was not aware – but in conforming to which I have unquestionably, like other English writers, a direct personal interest. My idea, until you informed me better, was that all foreign reprints were absolutely forbidden – as foreign reprints – to be brought into England.<sup>2</sup>

I have communicated with my publishers in regard to the necessary notice<sup>3</sup> – and once more thanking you,



I remain | Faithfully yours | Wilkie Collins  
F V Phillips Eq.

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1. Otherwise unidentified ‘gentleman connected with the Custom House’ – see [0669] to Frederick Enoch of the same date, which clarifies the nature of Phillips’s approach to WC.
2. Although the 1842 Copyright Act (5 & 6 Victoria c.45, s.XVII) prohibited the importing of foreign reprints of English copyright works ‘for sale or hire’ on pain of their confiscation and a fine of £10 plus twice the value of the books, Phillips had informed WC that the customs authorities had to be specifically notified that copyright pertained in the works in question. Here the Tauchnitz Collection of British Authors were the reprints at issue.
3. See again [0669] to Frederick Enoch, on the staff of Smith Elder, and Co.

### **[0669] TO FREDERICK ENOCH, 23 MARCH 1866**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 30.

9. Melcombe Place | N.W. | March 23<sup>rd</sup>

My dear Sir,

If you can send a messenger here on Monday morning next, the copy for the 1<sup>st</sup> Volume of “Armada” in book-form will be ready for the printers on that day.<sup>1</sup>

Will you also kindly communicate to the Publishing Department, that I have received a letter from a gentleman connected with The Custom House, informing me that the Tauchnitz Editions of my books are constantly brought into England in the luggage of travellers, and allowed to pass into circulation here, in consequence of “the absence of notice of the subsistence of copyright in my works, required by the existing regulations to prevent introduction of foreign reprints”<sup>2</sup>

The notice, it appears, is to be given to “the Commissioners of H. M’s Customs.” Whether I am bound to give it for the works of mine of which I still possess the copyright – or whether Messrs Smith & Elder, as my publishers, can give it for me, as well as for themselves, I am not aware. But we are clearly suffering a loss in consequence of the absence of the notice, and it seems desirable to do something in the matter as soon as may be.

Faithfully yours | Wilkie Collins

Frederick Enoch Eqre

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1. Published in two volumes by Smith, Elder in June 1866.

2. See [0668] to F. V. Phillips of the same date.

### **[0670] TO HARRIET COLLINS, 26 MARCH 1866**

MS: Morgan (MA 3150/91), with envelope.<sup>1</sup> Summary: B&C, II, p. 273. Published: BGLL, II, pp. 30–31.

9. Melcombe Place | Dorset Square NW | Monday March 26

My dear Mother,

You will be looking for a report from me in the intervals of packing. I am wonderfully well, considering the work I have got to do. And as to the work, I am better than halfway through the last number. I should have been nearer the end, if I had not encountered difficulties in reconciling necessary chemical facts, with the incidents of the story. But Hills has helped me nobly, and the difficulties are vanquished, and I hope and trust I shall have written the last lines early in next month.<sup>2</sup>

Let me hear how you are, and how you get on with the preparations for moving. Charley (whom I saw yesterday at the Benzon’s) tells me he will be with you on the 31<sup>st</sup>.

Mrs Lehmann is much better – able to get out for a drive. Lehmann begins to talk of Paris again.

I have no news. I refuse most invitations, and stick to my work.

Ever yours affly | WC

P.S. I have sent you the Sat<sup>y</sup> Review<sup>3</sup>

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1. Directed to 'Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells', postmarked on the following day.
2. Thomas Hyde Hills, the chemist; see [0550] to him of 21 August 1863.
3. It seems unlikely that WC sends the copy of the weekly *Saturday Review* on account of a particular article. A review of Elizabeth Gaskell's *Wives and Daughters* happened to appear in the issue of 24 March 1866, pp. 360–361; *Armada* was not reviewed there until 16 June, pp. 726–727.

**[0671] TO HARRIET COLLINS, 1 APRIL 1866**

MS: Morgan (MA 3150/92), with envelope.<sup>1</sup> Published: B&C, II, pp. 273–274.

Sunday April 1

My dear Mother,

A line to keep you going. I shall be done – barring accidents – in a week more. I have also bought in £300 more – and am now possessed of £1500 in the Funds.<sup>2</sup> About as much saved from “Armada” as Marshall & Snellgrove make in a quarter of an hour by the brains and industry of other people.<sup>3</sup> If I live, I will take a shop – and appeal to the backs or bellies (I have not yet decided which) instead of the brains of my fellow creatures.

I am reported “dead” in France – and a Frenchman writes to say that he has betted ten bottles of Champagne that I am alive – and to [*del*] beg I will say so, if I am!

Give my love to Charley if he is with you – and send me a letter.

Ever yours afly | WC

You will have the Saty tomorrow or next day.<sup>4</sup> Did you get the Cornhill? Was there ever such a dull Magazine? I wonder anybody reads it.

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1. Directed to 'Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells', postmarked 'LONDON-N.W | 7 | AP 2 | 66', and endorsed 'TUNBRIDGE WELLS | B | AP 2 | 66'. The envelope also bears a note in HC's shaky hand beginning 'Sons letters ...'.

2. The reference is to an investment in government bonds. On 20 March he bought £300 of Consols – government bonds which paid a fixed rate of 3% interest. Their price rose and fell and he bought them at £87<sup>1</sup>/<sub>8</sub> per £100 with 7s-6d brokerage fee, making £261-15s debited to his account. This was the last of six purchases with the *Armada* money beginning in 25 October 1864. It amounted to £1500 of Consols at a total cost to him of £1336-6s-3d (Coutts: WC). Peters (p. 270) gets it wrong, claiming that, with his earnings from *Armada*, WC 'could afford to buy £300 of wine...and invest £1,500 in the Funds', but this must be based on a misreading of 'more' as 'wine'.

3. Thus for Marshall & Snellgrove, the large department store opened in 1851 on the north side of London's Oxford Street, on the corner with Vere Street.

4. Clearly referring to a copy of that week's *Saturday Review*.

**[0672] TO FELIX MOSCHELES,<sup>1</sup> 10 APRIL 1866**

MS: Parrish (Box 4/11), with envelope.<sup>2</sup> Published: BGLL, II, pp. 31–32.

9. Melcombe Place | Dorset Square N.W. | Tuesday April 10<sup>th</sup>

My dear Sir,

Your kind note finds me working all through the daylight (and after the daylight has gone) at the last Chapters of a long Serial Story. I had hoped to have done today in time to see your picture – but I have not reached the end yet. And if I finish tomorrow or next day, the picture will be gone!<sup>3</sup>

Pray accept my excuses and believe me

Very truly yours | Wilkie Collins

F. Moscheles Esqre

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1. Felix Stone Moscheles (1833–1917), portrait painter exhibiting at the Royal Academy from 1862–87. He was the godson of Felix Mendelssohn and son of Ignaz Moscheles (1794–1870), eminent German pianist and composer, who settled in London in 1821 and taught at the new Royal Academy of Music, his pupils including CD's older sister Fanny.

See Felix Moscheles, *Fragments of an Autobiography* (London: J. Nisbet, 1899). Moscheles seems to have been related to the Benzons and thus, by marriage, to the Lehmanns.

2. Directed to 'F. Moscheles Esqre | Cadogan Gardens | Sloane St | S.W.', postmarked the following day.

3. Referring to the painting 'Paul and Florence Dombey' – see CD's letter to Moscheles of 12 April 1866 (Pilgrim XI, p. 182).

### [0673] TO HARRIET COLLINS, 12 APRIL 1866

MS: Morgan (MA 3150/93), with envelope.<sup>1</sup> Published: B&C, II, p. 274.

9. Melcombe Place | N.W. | Thursday April 12<sup>th</sup> [*del*]

My dear Mother,

Here is something to start you pleasantly on your move tomorrow:

I Have Done<sup>2</sup>

!!!

It has been a tremendous job – nearer 50 pages than 30 – and we have had to enlarge the /19<sup>th</sup>/ number which you have read. But done it is – and done well, though I say it that should'nt!

I shall see Lehmann about Paris tonight or tomorrow. [*del*] If [*del*] you don't hear from me again assume that I have gone – and that my next letter will be from Paris.<sup>3</sup>

We shall not be away more than ten days – and then I can see the new lodging.

Yours ever affly | WC

I will tell them to send you the proof, when ready, at Mr Pott's.<sup>4</sup>

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1. Direct to 'Mrs Collins | Elm Lodge | Mount Ephraim | Tunbridge Wells', postmark obscured, but endorsed 'TUNBRIDGE WELLS | AP 13 | 66'.

2. Written in large bold letters. WC thus finished writing *Armadale* six weeks before the final instalment was published in the *Cornhill*.

3. His next letter to HC was in fact [0675] of 22 April, direct from a Paris hotel.

4. Referring to the residence at Bentham Hill, Tunbridge Wells, of Arthur Pott and his second wife, Frances Sarah née Brandling, older sister of WC's painter friend Henry Brandling. See [0555] to HC, 29–30 September 1863, n. 1.

### [0674] TO FREDERICK ENOCH, 15 APRIL 1866<sup>1</sup>

MS: Private. Published: BGLL, II, p. 32.

9. Melcombe Place | Sunday April 15

My dear Sir,

I leave for you, with this, the proof of the last number corrected<sup>2</sup> – and corrected copy for the reprint – to the end of the interleaved Volume sent to me.

Please let me have the Revises of the last number, at Melcombe Place, as soon as convenient.

Very truly yours | Wilkie Collins

P.S. If the proof of the May number has gone to America as it originally stood, it may be well to see that the chapter since included in it (Chapter II.) is sent also, or added to the advance proof of the last number.<sup>3</sup> And the same precaution may be necessary in the case of the French Translator – unless he only receives the story in its published form.

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1. Dating from the address and the calendar.

2. The June number of *Armadale* for the *Cornhill*.

3. The May number eventually comprised the continuation of Book Fourth, ch. 3 and Book Last, chs 1–2 of the volume edition. In America the novel was serialized in Harper's New Monthly Magazine a month behind the *Cornhill*.

### [0675] TO HARRIET COLLINS, 22 APRIL 1866

MS: Pembroke. Summary: B&C, II, p. 275. Published: BGLL, II, p. 33.

No 139 Westbourne Terrace W<sup>1</sup>  
Hotel du Helder | Rue du Helder | Paris | Sunday, April 22<sup>nd</sup> 1866

My dear Mother,

Lehmann has lent me a sheet of notepaper – and I use it to tell you of our safe arrival. We had a lovely passage across – but, as usual, the long railway journey afterwards tired me.

They are rather more dissipated than ever in this City of Pleasure. A grand morning concert to-day – and Races at the Bois de Boulogne, among other Sunday amusements. The heavens smile on these anti-Sabbatarian proceedings. The warmest sun I have felt this year is shining to-day – and the balmiest air blows – and everybody is smartly dressed and in charming spirits. It may all be very wrong – but it is indescribably pleasant to a man who has just got rid (as I have) of a heavy responsibility. I am quite content to idle about in the open air, without going anywhere or seeing anything in particular. And yet, such is the perversity of mankind, I am half sorry too to have parted from my poor dear book.

We shall not stay here more than a week. Lehmann wants to get back to his wife (who is improving wonderfully at Broadstairs)<sup>2</sup> – and I must see if I can turn “*Armadale*” into a play, before the book is published in the middle of May, and before the theatrical thieves are beforehand with me.<sup>3</sup>

Send me a few lines here by return of post to say how you are, when you leave B. Hill, and whether you received my proofs safely. My own idea is that I have never written such a good end to a book, as I have written this time. At any rate, I never was so excited, myself, while finishing a story, as I was this time. Miss Gwilt’s death quite upset me.

My kind regards to all at Bentham Hill.

Ever yours affly | WC

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1. Written on the Lehmanns’ headed notepaper, with the address banner erased.

2. On Nina Lehmann’s illness, see [0666] to HC of 17 March 1866.

3. In fact, the dramatic version was only completed in June – see the letters to Frederick Enoch, [0686] of 14 June and [0695] of 6 July 1866.

### **[3356] TO [FREDERICK ENOCH], [1864-APRIL 1866]<sup>1</sup>**

MS: Lewis Collection. Published: A&C13, p.5.

...out [you] [illegible] ... the “Postscript” can be printed (if necessary) in<sup>2</sup>

Yours ever | Wilkie Collins

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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.

### **[0676] TO HARRIET COLLINS, 1 MAY 1866<sup>1</sup>**

MS: Pembroke. Published: BGLL, II, p. 34.

9. Melcombe Place | N.W. | 1<sup>st</sup> May

My dear Mother,

I am safe back from Paris – and anxious to hear how you are getting on in the new lodging.<sup>2</sup> The heat was frightful in Paris, and Lehmann and I both felt the oppression of it severely. Now, here is the bitter cold again – and as a matter of course I am feeling that, in my head and throat. How are you bearing these villainous vicissitudes of temperature?

I am expecting the last sheets of the book every day.<sup>3</sup> Shall you be ready for me – say, next week? Any time will do for me.

(In great haste) | Ever yours affly | WC

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1. Dating from the address and the reference to the trip to Paris with Fred Lehmann.
2. At Prospect Hill, Southborough, near Tunbridge Wells – see [0682] to HC of 31 May 1866.
3. *Armada* in volume form.

**[0677] TO LADY LOUISA GOLDSMID,<sup>1</sup> 15 MAY 1865/1866<sup>2</sup>**

MS: Private. Published: B&C, I, p. 257 (dated 15 May 186[5]).

9. Melcombe Place | N.W. | May 15<sup>th</sup>

My dear Lady Goldsmid,

Many thanks for the card “to remind” which you have kindly sent to me. This time, I will be worthier of your indulgence. If I am alive, it ~~will appear~~ is needless to say how gladly I shall take my place at your table. If I am not alive, be so good as to look towards the conservatory, when the butler comes round for the first time with the champagne. You will perceive a Luminous Appearance – with an empty glass in one hand, and a blessed rosary for Miss Jekyll<sup>3</sup> in the other. That will be Me.

Vy truly yours | Wilkie Collins

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1. See [0425] to her of 14 June 1861.
2. Dating from address and watermark. WC uses paper watermarked ‘JOYNSON | 1865’, with an embossed emblem consisting of triangles and a hexagon of dots in the top left hand corner of the first page.
3. Gertrude Jekyll (1843–1932: *ODNB*), garden designer and artist, whose paintings were exhibited at the Royal Academy from 1865 – she is mentioned again in [0708] to Lady Goldsmid, 28 September 1866.

**[0678] TO HENRIETTA WARD, 21 MAY 1866<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 92 (dated [1865–7]); BGLL, II, p. 34.

9. Melcombe Place | N.W. | May 21<sup>st</sup>

My dear Mrs Ward,

It is almost needless, I hope, to tell you that I say Yes to your kind note with the greatest pleasure. The occasion of the Christening is one of those happy occasions which your old friend would be sorry indeed to miss. I will be with you on the 7<sup>th</sup> of June at two.

I have just come back from a visit to my mother – She is well & happy in a nice little country cottage two miles from Tunbridge Wells<sup>2</sup>

ever yours | Wilkie Collins

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1. The dating is determined by the address and the fact that the christening of the Wards’ youngest son Stanhope took place on 7 June 1866 – see [0679] to HC of the following day.
2. Again see [0679] to HC of the following day.

**[0679] TO HARRIET COLLINS, 22 MAY 1866**

MS: Pembroke, with envelope,<sup>1</sup> and newspaper cutting. Published: BGLL, II, pp. 35–36.

9. Melcombe Place | N.W. | May 22

My dear Mother,

I sent you two papers yesterday – and to-day I enclose an account of the sale of Mr Young’s Pictures – Ventnor, for which my father got 170 gs sold for 975!!!! The Skittle Players (400 gs) fetched 1,200!! And as they were both bought by Agnew the dealer, they will be sold on for more still! Here are pictures that have kept up their reputation with a vengeance! The increase in the case of “Ventnor” is beyond anything I ever heard of – even in these times.<sup>2</sup>

My interminable First Act is done at last, and going to the Printers.<sup>3</sup> I shall learn to-day whether the book is, or is not, published yet.

On Friday, I shall perhaps go to Portsmouth to Dickens, and come back the next day.<sup>4</sup> Mrs E. M. Ward has invited me in a very warm letter to her baby's christening on June 7<sup>th</sup> – Lord Stanhope is to be a godfather.<sup>5</sup> What do you think of that!

I got a touch of Sciatica the day I came back – but it has gone again, and the gout has gone with it. I shall rattle off the rest of the play, I hope, in no time.

How are you going on?

Ever yours affly | WC

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1. Directed to 'Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells', postmarked as dated.

2. The sale of the collection of pictures of George Young was held at Christie's on 19 May 1866. Both the WmC paintings were bought by the London dealer Thomas Agnew, while at the same sale Constable's Hay Wain was bought for 1,300 guineas. See the article 'Modern Pictures' in the Times, 21 May 1866, p. 12e, which is the cutting WC sends to HC (also found at Pembroke). The Skittle Players and Undercliff – near Ventnor, Isle of Wight had originally been exhibited at the Royal Academy in 1832 and 1845 respectively and George Young bought them both in 1844/5. WC's surprise and annoyance at the price WmC's pictures fetched – with no benefit to his family – continued. He clearly kept cuttings of future picture sales and in 1884 he annotated the list of WmC's pictures in a copy of his Memoirs with the prices they had fetched and sent it to A. P. Watt – see [2373] to Watt, 27 November 1884 – though the book is signed 21 April 1885 (Private; see also Baker 2002, pp. 165–175). He suggested that the artist's heirs should benefit, not the owners. He annotated the picture Early Morning – Cromer: 'This picture under the title of "Cromer Sands" – was sold by auction (Christie and Manson) at the sale of Mr Gillott's Collection after his death, for Three thousand six hundred guineas. (Date of the sale, Saturday April 27th 1872). Price received for this picture from Mr Gillott (see above) three hundred guineas. Profit on the transaction, Three thousand, three hundred guineas (!) to the representatives of Mr Gillott.'

3. Of the dramatic version of *Armadale*.

4. WC did make the trip. 'Wilkie is here', CD wrote to Georgina Hogarth from Portsmouth on Friday 25 May (Pilgrim, XI, p. 204).

5. Philip Henry Stanhope, fifth Earl Stanhope (1805–75: *ODNB*), historian, who helped create the National Portrait Gallery.

### [0680] TO FLORENCE DORAN,<sup>1</sup> 23 MAY 1866

MS: Kansas (MS D 11:7). Published: BGLL, II, p. 36.

9. Melcombe Place. N.W. | May 23<sup>rd</sup> 1866

Dear Miss Doran,

I have great pleasure in acknowledging the receipt of your kind note, and in so complying with your wish to possess my Autograph. With kind regards to Doctor Doran,

Believe me | Very truly yours | Wilkie Collins

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1. This must be Florence Doran, only daughter of the historian Dr John Doran (1807–78: *ODNB*), who, as a regular contributor to (and later editor of) the *Athenæum*, was a friend of Henry Chorley.

### [0681] TO ISABELLE OPPENHEIM,<sup>1</sup> 29 MAY [1866]<sup>2</sup>

MS: Parrish (Box 4/11). Published: BGLL, II, p. 36.

9. Melcombe Place | N.W. | May 29<sup>th</sup>

Dear Mrs Oppenheim,

Your kind invitation is not to be resisted by a man who combines, as I do, respect for "principle" with attachment to pleasure. I shall be delighted to dine with you and Mr Oppenheim on June 9<sup>th</sup>.

Very truly yours | Wilkie Collins

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1. Isabelle Oppenheim, née Frith (b. 1846), eldest daughter of the painter W.P. Frith and his wife Isabelle Jane. On 13 October 1864 at All Saints' Church, Kensington, Isabelle had married the wealthy German Jewish banker Charles

Augustus Oppenheim (1837–78), residing with him first at 29, Hamilton Terrace, St John’s Wood (see [0709] to her of 8 October 1866), and, by the time of his untimely death in December 1878, in Great Cumberland Place, near Portman Square. On Charles Oppenheim’s financial dealings, see Gasson & Baker, pp. 186–187, and Lycett, pp. 264–265. The Oppenheims had three children, in November 1865, February 1868, and October 1871. Well after her husband had died, as ‘I. Frith’, Isabelle Oppenheim published the excellent biography, *Life of Giordano Bruno, the Nolan* (London: Trubner, 1887).

2. The date and address suggest 1866 as the likeliest year.

### [0682] TO HARRIET COLLINS, 31 MAY 1866

MS: Morgan (MA 3150/94), with envelope.<sup>1</sup> Published: BGLL, II, pp. 36–37.

9. Melcombe Place | Thursday May 31

My dear Mother,

How is your thumb, and how are you generally? I was thinking of coming to ask these questions for a day or two at the end of this week – but calling today on Charley, I found him anxious to see you, and left him intending to go to Southborough on Tuesday next. So I retire for the present, in his favour. But if anything stops him, let me know – and I may come and take you by surprise, in that case, before Thursday next. On Thursday I must go to Mrs E. M. Ward’s Christening<sup>2</sup> – but I might steal some time between Monday and Thursday, if Charley should fail you. Write anyway and tell me how you are.

I sent you some magazines & so on. The 2<sup>nd</sup> act of the play is at the printers – and the 3<sup>rd</sup> act will be soon done.<sup>3</sup> I had a very hearty welcome from Dickens at Portsmouth. He asked after you.<sup>4</sup>

Ever yours affly | WC

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1. Directed to ‘Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-S.W. | 7 | JU 1 | 66’, endorsed ‘TUNBRIDGE WELLS | B | JU 1 | 66’.

2. See [0678] to Henrietta Ward of 21 May.

3. Referring to the dramatic version of *Armadale*.

4. See [0679] to HC of 22 May 1866.

### [0683] TO HARRIET COLLINS, 4 JUNE 1866

MS: Morgan (MA 3150/95), with envelope.<sup>1</sup> Published: B&C, II, pp. 275–276.

9 Melcombe Place | Monday June 4

My dear Mother,

I send you by today’s [*sic*] post two [*del*] reviews. “The Athenaeum” in a state of virtuous indignation.<sup>2</sup> “The Reader” doing the book full justice, and thoroughly understanding what I mean by it.<sup>3</sup>

Dickens and Forster have both written to me about the last chapter. Here is Dickens: –

“I think the close extremely powerful. I doubt the possibility of inducing the reader to recognize any touch of tenderness or compunction in Miss Gwilt after that career, and I even doubt the lawfulness of the thing itself after that so recent renunciation of her husband – but of the force of the working out, the care and pains, and the art, I have no doubt whatever. The end of Bashwood I think particularly fine and worthy of his whole career.”<sup>4</sup>

And here is Forster: –

“It is a masterpiece of Art which few indeed have equalled to bring even pity and pathos to the end of such a career as hers. You certainly have done this – and this single page in which it is done is the finest thing in the book.”<sup>5</sup>

=

This is of course only for your eye. You wanted news of “Armadale” – and here it is.

Poor dear Billy Grant (of whose illness I told you) died on Saturday at his father’s house. Another old friend gone! His brother wrote to me with very little hope a week since. The malady

was a tumour – and the weakness following the dispersion of it has been fatal.<sup>6</sup>

I saw Mrs Elliot yesterday.<sup>7</sup> She sends her love, and is resolute to see pay you a visit, when I go next to Prospect Hill.

Ever your affly | W.C

Henry Bullar is going abroad, and taking Edith with him. They go with William to Wildbad. Henry wants me to join him afterwards in Switzerland.<sup>8</sup>

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1. Directed to ‘Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-W | 7 | JU 5 | 66’, and endorsed ‘TUNBRIDGE WELLS | B | JU 5 | 66’.

2. See H. F. Chorley’s unsigned review in the *Athenæum*, 2 June 1866, pp. 732–733.

3. See the *Reader*, 2 June 1866, pp. 538–539.

4. CD’s letter to WC is not found in Pilgrim, and seems not to have survived.

5. Forster’s letter also has not been traced.

6. WC seems to have dined with Billy Grant a little more than six months earlier – see [0653] to HC, 28 October 1865.

7. ‘Mrs Elliot’ is the married Frances Dickinson. She had visited HC at Tunbridge Wells earlier – see [0645] to HC, 1 July 1865, and Peters, pp. 330–332.

8. Edith must be Henry Bullar’s niece, Edith Penelope Bullar, daughter of the barrister John Bullar Jr, then in her early twenties, while William is Henry’s older brother, the doctor. The two men at least seem to have been in poor health: William and Henry died in 1869 and 1870 respectively, while Edith was still alive and living in Southampton with two of her sisters at the time of the 1911 Census. WC writes his postscript down the left margin of the first page of the letter.

#### **[0684] TO HENRIETTA WARD, 6 JUNE 1866<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 93 (dated ‘6 June [1865–7]’); BGLL, II, p. 37.

9 Melcombe Place | Wednesday

My dear Mrs Ward,

Many thanks for your kind reminder. I will be with you at two tomorrow. But I have a dinner engagement in the evening which will make me a deserter, I am sorry to say, from that pleasant party afterwards. Pray accept my excuses

and believe me, | very truly yours | WC

---

1. The Melcombe Place address limits the dating only to the period December 1864 to August 1867, but the internal reference to a reminder concerning an invitation at two o’clock makes it highly likely that WC writes the day before the christening of the Wards’ sixth and last child, Stanhope, on 7 June 1866. See [0678] to Henrietta Ward of 21 May 1866 and [0679] to HC of 22 May 1866. Coleman also seems to conclude that this letter relates to the christening party, though he is uncertain of the year in question.

#### **[0685] TO FANNY MITCHELL, 7 JUNE 1866<sup>1</sup>**

MS: Lewis Collection. Published: BGLL, II, p. 38; Lewis website.

9. Melcombe Place | June 7<sup>th</sup>

Dear Mrs Mitchell,

It is very kind of you to give “Armada” a place on your bookshelves.

I am unfortunately already engaged to dinner on Sunday – or I should have been delighted to dine in Great Stanhope Street. I hope early next week to be able to call. I have been very little in London since I last had the pleasure of seeing you.

Very truly yours | Wilkie Collins

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1. Dating from the publication of *Armada*.

#### **[3173] TO [JANE ELLEN] FRITH,<sup>1</sup> 11 JUNE 1866**



MS: Unknown.<sup>2</sup> On sale: Hartley's Auctions (14 September 2011, lot 736). Published: A&C7, pp. 37–38 (as to Miss Frith).

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:—

“May you soon be | A Bishop!”

=

Very truly yours | Wilkie Collins

---

1. One of the five daughters of the artist W.P. Frith and his wife Isabelle Jane. At this time, Isabelle (20) had been married for close to two years, Jane Ellen was around 19, Mary Louisa 16, Alice 13, and Mary Fanny 11. Thus, Jane Ellen (1847–1923), who married in August 1869, seems the most likely candidate here, while [1044] of 27 December 1870, also addressed to Miss Frith, must be to one of the younger sisters.

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), of Normanby, Ryedale, North Yorkshire, who may be the ‘reverend gentleman’ referred to in the letter (see: <[www.normanbyhistorygroup.co.uk/article-normanby-time-line.php](http://www.normanbyhistorygroup.co.uk/article-normanby-time-line.php)>). Both of Jane Ellen's parents hailed from Yorkshire.

### [0686] TO FREDERICK ENOCH, 14 JUNE 1866

MS: Huntington (HM 33787, bound in MS of *Armada*, HM 33786, II). Published: BGLL, II, p. 38.

9. Melcombe Place | N.W. | June 14<sup>th</sup>

My dear Sir,

I send with this, acts one and two corrected for press – and the Mss of Act III. There will be a fourth act still to come, before the Drama can be completed. It has been a much harder task to turn the work into a play than I anticipated.<sup>1</sup>

When the drama is done, I shall only want Twenty-five copies struck off. I mention this now, in case the printers may find it convenient to go to press at once with the two first sheets, so as to “distribute” the type. The third act shall be returned for press as soon as I get it in proof.

Very truly yours | Wilkie Collins

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1. WC was writing a dramatic version of his novel *Armada* to frustrate the pirates. It was ‘Published for the Author’ by Smith, Elder in July 1866 in a seventy-six-page pamphlet with pink wrappers as *Armada: A Drama in Three Acts* (Sadleir 1922, p. 152; Parrish & Miller, pp. 58–59). It was never produced, though WC's later stage version *Miss Gwilt* ran successfully, opening in Liverpool on 9 December 1875 and then at the Globe in London from 15 April 1876 (see Peters, p. 277).

### [0687] TO ELLIOTT & FRY,<sup>1</sup> 25 JUNE 1866<sup>2</sup>

MS: Morgan (Autogr. Misc. Engl. COLLINS/8). Published: BGLL, II, pp. 38–39.

Melcombe Place | N.W. | Monday June 25<sup>th</sup>

Mr Wilkie Collins presents his compliments to Messrs Elliott & Fry and begs to thank them for the photograph which they have kindly sent to him. Mr Collins will be glad to fulfil his engagement to sit, on Wednesday next at 1 o'clock, if that appointment will suit Messrs Elliott & Fry

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1. Elliott & Fry, photographers of 55 Baker Street, London, close to Melcombe Place.

2. Dating from the address and calendar, plus the reference in the following letter.

**[0688] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 27 JUNE 1866**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 39.

9. Melcombe Place | Dorset Square | London | June 27<sup>th</sup> 1866

Dear Sir

Pray excuse this late reply. Absence from London has allowed me no earlier opportunity than this of answering your letter. I am going, today, to perform an old promise to sit to Messrs Elliott & Fry, and I have no doubt that my portrait (in their Series of Literary Men &c) will be obtainable by the public immediately

Faithfully yours | Wilkie Collins

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1. WC is presumably writing in response to a request for a photograph.

**[0689] TO MISS SPEED,<sup>1</sup> 30 JUNE 1866**

MS: Private. Published: BGLL, II, pp. 39–40, amended A&C6, p. 19.

9. Melcombe Place | Dorset Square | June 30<sup>th</sup> 1866

Dear Miss Speed,

A day's rummaging among my letters, ending in much tearing-up, in many desperate attempts at arrangement, and in sincerest wishes that Rowland Hill had never hit on his grand discovery of penny postage, has ended in throwing a few letters up to the surface which may be worth putting into your book. I send you Dickens Charles Reade and Robert Browning among the authors. Wilkie, Landseer, and Haydon among the painters<sup>2</sup> – all letters (these three last) written to my father. Sir Robert Peel among Statesmen,<sup>3</sup> and Charles Kean among actors.

Very truly yours | Wilkie Collins

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1. Daughter of friends of WC's friend and solicitor Edward Benham (see [0718] to Mary Anne Benham, 2 January 1867). WC sent her more autographs the following year – in [0732] of 30 March 1867.

2. Sir David Wilkie (1785–1841: *ODNB*), RA, a friend of WmC and WC's godfather after whom he was named; probably Sir Edwin Henry Landseer (1802–73: *ODNB*), RA, though possibly his brother Charles (1799–1879); Benjamin Robert Haydon (1786–1846), an artist much admired by WmC (see WC's *Memoirs*, I, p. 62).

3. Sir Robert Peel was a patron of WmC, buying four of his paintings.

**[0690] TO CHARLES READE, 3 JULY 1866**

MS: Noel. Extract: Claeson, p. 108. Published: BGLL, II, p. 40.

9. Melcombe Place | Dorset Square N.W | July 3<sup>rd</sup> 1866

My dear Reade

The gout (which upsets my head as well as my foot) bothered me so when I was with you today, that I forgot one of the things I had to ask you. I think I told you that the terms I suggested to Mr Coleman were to be terms “by the night”.<sup>1</sup> But we came to no conclusion about what they were to be – and he is to come to me on Friday or Saturday to settle this, if he is in town. I have mislaid your letter ~~about~~ telling me what ought to be done under these circumstances. But, (since I came home) inspired by Potash,<sup>2</sup> I have recovered memory enough to remember that you said either £1.10. or £2 – a night. Will you, like a good fellow, tell me which sum I ought to stipulate for? It is needless to add that I shall of course not refer to you in this matter when I make the arrangement with Mr Coleman. I only want to know what I ought to ask.

Another “act of oblivion” strikes me with horror. I am afraid I forgot to take leave of your American friend!<sup>3</sup> If he has ever had the gout, he will set my unintentional rudeness down to the

right account. If he has not had the gout, I can only appeal to him as a Christian and beg him to forgive me.

I am going to bed with a burning foot and a muddled head – but not the less for that,  
Yours ever | Wilkie Collins

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1. Coleman was apparently a Yorkshire theatre proprietor – see [0710] to John Palgrave Simpson, 12 October 1866 – interested in hosting a provincial tour of *The Frozen Deep*. No payments recorded as from Coleman are found in WC's bank account (Coutts: WC).
2. Probably Potassium Iodide, intended to reduce the pain caused by gout – see [1095] to Walter Lacy of 23 May 1871.
3. Unidentified.

### [0691] TO JOHN PALGRAVE SIMPSON, 3 JULY 1866

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 40–41.

9. Melcombe Place | N.W. | Tuesday July 3

My dear Palgrave Simpson,

There is a fatality against my seeing you in “The Lighthouse”.<sup>1</sup> This morning, I woke with an attack of gout in my right foot – and the doctor threatens me with being “laid up” – if I don't take the necessary physic and keep quietly at home for the next three or four nights. My foot pains me enough to back the doctor – so here is another chance lost!

Think of me, and pity me, when “Aaron Gurnock” is bringing the house down tonight.<sup>2</sup>  
Ever yours | Wilkie Collins

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1. A long-running amateur production – see [0502] to Simpson of 17 November 1862.
2. The part of the head lightkeeper, played by CD in the original Tavistock House production, and by Simpson here.

### [0692] TO HARRIET COLLINS, 4 JULY 1866

MS: Morgan (MA 3150/96), with envelope.<sup>1</sup> Published: B&C, II, pp. 276–277.

9. Melcombe Place | Dorset Square | N.W. | July 4

My dear Mother,

I send you “The Argosy” by this post.<sup>2</sup>

How are you? Any more whitlows?<sup>3</sup> Write and tell me.

As for me, I have had the gout plaguing me again. All my engagements have had to be put off or declined. I am living by rule, and getting cured without Colchicum<sup>4</sup> and in a week's time, I hope to come to you – before going to the seaside.

I shall bring you a copy of the play.<sup>5</sup> A provincial manager is already in treaty with me for the right of acting it in the country at the opening of the “winter season” – and after it has been produced in London. The manager in London I shall communicate with, before I see you next week.

“Armadale” (the book) has, I hear, fully satisfied the publishers in the matter of sale – ~~The~~ /thus far./ /The/ numbers are not “returned” yet to the West-End Department in Pall Mall. But a great pressure was put upon “Mudie” by my faithful public – and an unexpectedly large demand was the consequence.

Charley has been complaining a little – but is better again. I saw them both yesterday, in very good spirits – just back from a visit to Mrs Sartoris.<sup>6</sup> The sudden change in the weather from hot to cold has been trying everybody in London. Yesterday, it was cold enough here, for some people to have fires – and I found it necessary to shut the window! This is July!!!

Ever yours affly | WC

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1. Directed to ‘Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-W | X4 | JY 4 | 66’, and endorsed ‘TUNBRIDGE WELLS | A | JY 5 | 66’.

2. The *Argosy* (1865–1901) was a sixpenny literary monthly (subtitled ‘A Magazine of Tales, Travels, Essays and Poems’), initially published by Alexander Strahan and edited by Isa Craig. From its first issue in December 1865 to November 1866 it serialized Charles Reade’s controversial novel of sexual jealousy, *Griffith Gaunt*.
3. In [0696] to HC, 8 July 1866, WC records that HC’s whitlow problem (viral infection of the tip of a finger or toe) has already cleared up.
4. This standard gout remedy is also mentioned negatively in [0582] to HC, 11 June 1864.
5. *Armada*.
6. Daughter of the actor Charles Kemble – see [0694] to her of 5 July 1866.

### [0694] TO ADELAIDE SARTORIS,<sup>1</sup> 5 JULY 1866<sup>2</sup>

MS: Parrish (Box 4/11). Published: BGLL, II, p. 42.

9. Melcombe Place | Dorset Square | July 5<sup>th</sup>

Mr Wilkie Collins accepts with great pleasure the honour of Mrs Sartoris’s invitation for the evening of Thursday the 12<sup>th</sup> July.

On Wednesday the 11<sup>th</sup>, an engagement will prevent Mr Collins from availing himself of Mrs Sartoris’s kindness.<sup>3</sup>

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1. Adelaide Sartoris, née Kemble (1814–1879: *ODNB*), younger daughter of Charles Kemble, the actor, had been a professional singer until her marriage to Edward John Sartoris in 1842; see Pilgrim, VII, p. 185 n. 1.
  2. Dating from the address and the internal references to the calendar.
  3. The invitation was to private theatricals on two evenings in which Katie Collins was to appear – see [0696] to HC of 8 July 1866.

### [0693] TO JOHN PALGRAVE SIMPSON, 5 JULY 1866

MS: Lewis Collection (bound into extra-illustrated copy of Frank T. Marzials, *Life of Charles Dickens* (London: Walter Scott, 1887), pp. 114–115). Published: BGLL, II, pp. 41–42.

9. Melcombe Place | Dorset Square N.W. | July 5

My dear Palgrave Simpson,

Here I am again! This time, it is to ask a question.

A friend of mine has written an opera-book, at the request of certain music sellers who commissioned him to produce the work, who have received it, and who have expressed themselves perfectly satisfied with it. The time has now come for the author to ask for his price (a matter not hitherto settled or even entered on, as I understand, between him, and the music sellers); and the question is what ought the demand to be? The Libretto is in four acts – and the author has only produced one other work of the same sort, set to music, and performed at a country “Festival.”<sup>1</sup> I am utterly ignorant in these matters. Can your dramatic experience tell me what is the average price paid for an English libretto in four acts by the English music-sellers? Or what is the average price asked, by the average English librettist? My friend is very modest about his claims – but he wants to ask the fair remuneration for a work executed on commission, and received by the person commissioning it.

Forgive my troubling you about this. I ought perhaps to add that the musical part of the enterprise (with which my friend has nothing to do) has broken down – and that the sooner he sends in his demand the better.

How did the Lighthouse go off?<sup>2</sup> Had you a good audience? And did you act to your own satisfaction? Starving and physic are helping me to get my foot into an old patched boot – but I am still feeling the horrid depression which gout and gout’s remedies always produce.<sup>3</sup>

Ever yours | Wilkie Collins

- 
1. The friend was Frederick Enoch, poet and member of the staff of Smith, Elder – see [0695] to him of the following day. The libretto in question has not been securely identified, but the other work referred to is the cantata *The Bride of Dunkerron*, with words by Enoch set to music by Henry Smart, performed at the Birmingham Music Festival on 9 September 1864 – see the review in the *Times* of the following day, p. 9c. A later printed version of the work is found

in the BL, along with Enoch's *King René's Daughter: A Cantata for Female Voices* (London, [1871]).

2. See [0691] to Palgrave Simpson of 3 July 1866.

3. Probably laudanum. WC had given up taking the standard remedy for gout, Colchicum (extract of meadow saffron), because of the side effects of nausea and vomiting. See [0692] to HC, 4 July 1866.

### [0695] TO FREDERICK ENOCH, 6 JULY 1866

MS: Huntington (HM 33788, bound in MS of dramatic version of *Armada*, HM 33786, II). Published: BGLL, II, pp. 42–43.

9 Melcombe Place | N.W. | July 6<sup>th</sup> 1866

My dear Sir,

Many thanks. I have no doubt the 25 copies will be amply sufficient for my purpose.<sup>1</sup> It would have been impossible to keep the type standing till the play might be produced – for it will certainly not be performed before the “winter season.” In the meantime, I am much obliged to you for the trouble you have taken about this little matter. The Drama is very nicely & neatly got up. If the actors do their parts as well as the printers – I shall have no reason to complain.<sup>2</sup> When quite convenient perhaps you will kindly let me know in what amount I am indebted to The Printing Department for this service?

I am expecting an answer from a friend whom I have consulted (of course without mentioning names) on the subject of your Opera<sup>3</sup> – as soon as I hear from him, you shall hear again from me.

Faithfully yours | WC

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1. Of the dramatic version of *Armada* – see [0686] to Enoch, 14 June 1866.

2. The play was never performed commercially in this form and was not licensed by the Lord Chancellor.

3. The friend was John Palgrave Simpson – see [0693] to him of 5 July 1866.

### [0696] TO HARRIET COLLINS, 8 JULY 1866

MS: Morgan (MA 3150/97), with envelope.<sup>1</sup> Published: B&C, II, pp. 277–278.

9. Melcombe Place | N.W. | Sunday July 8

My dear Mother,

I send you the play by book-post.<sup>2</sup> Don't let anybody see it – for there may be changes made in it yet.

Yesterday, I sent you The Reader – and on Friday next, I propose being with you at Southborough. I would have come earlier in the week – but Mrs Sartoris has asked me to some private theatricals in which Katie appears, on Wednesday and Thursday evenings.<sup>3</sup> I have accepted for Thursday /– being engaged on Wednesday –/ and I know you will like me to bring you a report of your daughter-in-law's appearance on the private stage.

I will send Ben with the cards to inquire after the public servant.<sup>4</sup>

As for Mrs Gray, I want her address.<sup>5</sup> She has been “letting me off” at some people who have a job for her, and who have asked me, through a mutual friend where she lives. Send me the information by return of post.

I think you in the back drawing-room and Mrs Gray in the [*del*] front drawing-room would make a very nice subject for a farce. I'll propose it to Buckstone,<sup>6</sup> if you will go. I met Henry Gray,<sup>7</sup> the other day. He has a picture-dealer's shop in Old Cavendish St. “Gray and Jones, Picture-dealers, and Photographic Miniature Painters” – such is the inscription! His eyes were rayless – his cheeks were haggard – his beard was mangy – and he chuckled feebly when I congratulated him on being a married man.

Send me the title of that book of Mr Aidé's that you want.<sup>8</sup> Careful dieting, and refusal of all invitations have checked the gout – with a little assistance from Potash of course.

I shall stay with you, I hope, from Friday next to the following Friday. Saturday the 21<sup>st</sup>

is the day at present fixed on for going to the sea-side and getting a week's boating.<sup>9</sup>

Count the cheap claret again, please. I want to know how many bottles are left, and tell me if I can bring anything down besides the book. Glad to hear the whitlows are gone. Ever yours  
affly

WC

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1. Directed to 'Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells', postmarked 'LONDON-W | 7 | JY 9 | 66', and endorsed 'TUNBRIDGE WELLS | B | JY 9 | 66'.
  2. *Armadale*.
  3. See WC's reply to his invitation to the theatricals in [0694] to Adelaide Sartoris, 5 July 1866.
  4. Neither Ben nor the public servant in question can be identified.
  5. Referring to HC's sister Catherine Geddes (1796–1882) who in 1816 married John Westcott Gray, a Salisbury artist. See Clarke, p. 222, n. 42, and Whitton, pp. 14–15.
  6. Referring to John Baldwin Buckstone (1802–1879: *ODNB*), comedian and dramatist.
  7. Henry Gray was WC's cousin, one of the nine children of John Westcott and Catherine Gray.
  8. Charles Hamilton Aidé (1826–1906: *ODNB*), novelist, poet, composer; the title in question cannot be identified.
  9. See the report on the boating trip with Benham and Pigott in [0701] to HC, 24 July 1866.

### [0697] TO CHARLES READE, 9 JULY 1866<sup>1</sup>

MS: Noel. Extract: Clareson, p. 110. Published: BGLL, II, p. 43.

9. Melcombe Place | Dorset Square | N.W. | July 9<sup>th</sup>

My dear Reade,

I send you my play by book-post today. You will see one "cut" suggested in Act I – and I shall bring Act III closer here and there. Remember this when you read it – and tell me what you think of my chance if I get on the stage. Also, give me any suggestions which occur to you – who look at the piece with a fresh eye.

Yours ever | Wilkie Collins

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1. Dating from the notepaper (with watermark 'JOYNSON 1865') and the reference to the dramatic version of *Armadale*.

### [0698] TO W. H. WILLS, 14 JULY 1866

MS: Parrish (Box 4/11), folded and directed.<sup>1</sup> Published: BGLL, II, pp. 43–44.

Saturday July 14<sup>th</sup> | 1866

My dear Wills,

Will you oblige me by giving early consideration to the article which accompanies this note? It is written by a gentleman who was once a schoolfellow of mine, and whose literary projects I am anxious to assist to the best of my ability<sup>2</sup>

Very truly yours | Wilkie Collins

- 
1. To: 'W. H. Wills Esq | Office of | All The Year Round | 26 Wellington St | Strand W.C.', with neither stamp nor postmark.
  2. Neither the article nor the schoolfellow have been identified.

### [0699] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 17 JULY 1866

MS: Sydney (Mitchell Library A27, p. 42).<sup>2</sup> Published: BGLL, II, p. 44.

Very truly yours | Wilkie Collins

July 17<sup>th</sup> 1866

1. Probably David Scott Mitchell (1836–1907), after whom the State Library of New South Wales is named. Mitchell was an obsessive collector of books and manuscripts: see the *Australian Dictionary of National Biography* entry by G.D. Richardson (URL: <http://adb.anu.edu.au/biography/mitchell-david-scott-4210>).
2. An autograph stuck into album of D. S. Mitchell.

### [0700] TO HENRIETA WARD, 18 JULY 1866<sup>1</sup>

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 340 (dated [1849–66]); BGLL, II, p. 44.

Prospect Hill | Southborough | near Tunbridge Wells  
Wednesday July 18

My dear Mrs Ward,

Your kind invitation has followed me to my mother's little cottage here. I have unfortunately an engagement to dine at Hampstead on Friday the 27<sup>th</sup> – and I have therefore no choice but to thank you and Edward, and to ask you to accept my excuses.

My mother joins me in best love to all.

Ever truly yours | Wilkie Collins

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1. Dating based on the calendar, plus the information that HC was staying at Prospect Hill in July 1866, and WC visited her from around Friday 13 to the following Friday – see [0696] and [0701] to HC of 8 and 24 July.

### [0701] TO HARRIET COLLINS, 24 JULY 1866

MS: Morgan (MA 3150/98), with envelope.<sup>1</sup> Published: B&C, II, pp. 278–279.

9. Melcombe Place | Dorset Square N.W. | July 24

My dear Mother,

We got back last night, after a great success. It ended in our going where we ought to have thought of going in the first instance – to *[del]* Ryde. Pigott and I belong to the yacht club<sup>2</sup> – and we introduced Benham as a visitor – slept at lodgings provided by the club – breakfasted and dined excellently at the club – had a boat provided by the club – and, in short, found everything we wanted ready and waiting for us, weather included. Saturday, Sunday and Monday, all three fine days, with a steady breeze and a smooth sea! – My luck seems, as they say, “on the turn”.

Today *[del]* is overcast and threatening in London. I hope your lawn party won't be damped, and the Honourable Mrs Cropper disarranged, by any untimely fall of water from that sky which bends over Mrs Cropper's head and which is, or ought to be, the occasional object of Mrs Cropper's devout contemplation.<sup>3</sup>

I have no settled plan beyond going for a day or two to Gadshill next Saturday. Tell me how you are, and whether you have, or have not, decided to ask Jane,<sup>4</sup> so that I may make my arrangements accordingly for *[del]* going to see you again.

I send you a Saturday Review, which Pigott brought for railway reading on the journey down. Nobody at the Hampstead party, but one guest besides myself.<sup>5</sup> We were very cosy and cordial at one end of a long table laid for many visitors.

Ever affly yours | WC

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1. Directed to ‘Mrs Collins | Prospect Hill | Southborough | near Tunbridge Wells’ and postmarked ‘LONDON-N.W | X | JY 24 | 66’, endorsed at Tunbridge Wells on the following day.

2. WC had joined the Royal Victoria Yacht Club on the Isle of Wight two years earlier – see [0587] to Coutts & Co. of 11 July 1864.

3. Presumably referring to the seventh child of Lord Denman, Margaret Denham (b. 1815), who in 1848 married for a second time to Edward Cropper, son of James Cropper (1773–1840: *ODNB*), and was prominent in the anti-slavery movement (see Pilgrim, VI, p. 824 n. 5). WC seems to have agreed with Lord Macaulay, brother of her first husband, who thought her ‘foolish, exacting and quarrelsome’ (*The Letters of Thomas Babington Macaulay*, ed. Thomas Pinney (Cambridge: CUP, 1974–81), VI, p. 239).

4. Presumably referring to WC's cousin Jane Carpenter, née Carpenter.
5. [0700] to Henrietta Ward, 18 July 1866, mentions a dinner appointment in Hampstead on July 27; either that was brought forward or this is another such appointment.

### **[0702] TO [EDWARD] WALFORD,<sup>1</sup> 1 AUGUST 1866**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 45.

9 Melcombe Place | Dorset Square | N.W. | August 1<sup>st</sup> 1866

Mr Wilkie Collins presents his compliments to Mr Walford, and regrets that his engagements (which will immediately take him away from London) will prevent him from complying with Mr Walford's request.<sup>2</sup> Under these circumstances, he hopes that Mr Walford will accept his apologies.

- 
1. Presumably Edward Walford, to whom WC had written on 17 April 1861 ([0411]), pointing out the many errors in his entry in the current edition of the biographical dictionary *Men of the Time*. Walford had rewritten the entry for the new edition of 1862.
  2. The specific nature of Walford's request remains unclear.

### **[0703] TO JOSEPH STRINGFIELD,<sup>1</sup> 16 AUGUST 1866**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 45, amended A&C6, p. 19.

9. Melcombe Place | Dorset Square | N.W. | Thursday Augt 16<sup>th</sup> 1866

My dear Stringfield,

The sight of your handwriting is like a pleasant revival of the old times.

I am only in town till Saturday morning – and I have a dinner engagement unluckily tomorrow (Friday). Can you come, and lunch here tomorrow (Friday) at 2 or ½ past? It is the only way in which we can meet this time, I am afraid.

I have moved from Harley S<sup>t</sup> – and only got your letter here today.

My kindest remembrances to Mrs S. and my love to Florry.<sup>2</sup> If she will only tell me what book she would like, she shall have it when I come back to London.

Very truly yours | Wilkie Collins

- 
1. Joseph Stringfield (1819–1869), physician resident in Weston-super-Mare, who WC had visited regularly in the 1850s in the company of Edward Pigott – see [0103] to Pigott of 22 December 1851, for example. Shortly afterwards Stringfield fell foul of the law – see [0837] to Edward Benham of 2 June 1868. The *Medical Directory* records his death at Weston-super-Mare on 11 August 1869.
  2. Stringfield's wife Mary Ann and their six-year-old daughter Florence (Census 1861, Weston Super Mare, 65 High Street).

### **[0704] TO JOHN PALGRAVE SIMPSON, 12 SEPTEMBER 1866<sup>1</sup>**

MS: Shakespeare (Autograph Coll. A2, p. 120). Published: BGLL, II, p. 46.

**FARLEY HILL COURT | READING<sup>2</sup> | Wednesday Sept 12**

My dear Palgrave Simpson

Your kind letter reached me here yesterday – but a long drive to a distant house, and a late return, have allowed me no opportunity of thanking you for it until this morning. You have guessed right about the theatre. But I have another dramatic project to consult you about – in which your experience will be of great use to me, and I know you will “let me have it for the asking”.<sup>3</sup>

In this same matter time is of some importance. I return on Friday next. Have you any engagement for that evening? If not, will you eat your dinner with me at 7, at 9. Melcombe Place, Dorset Square? (N.B. No “company” and no “dress”).



If you are unluckily engaged, at what time on Saturday could we conveniently meet at the Athenaeum – or can I come to Alfred Place?<sup>4</sup>

Send me one line (to 9. Melcombe Place) to say (I hope) that you will come and dine on Friday.

In the meantime, I despatch to you by “book-post” a corrected copy of “*Armada* in 3 Acts” which I brought here with me.<sup>5</sup>

Ever yours | Wilkie Collins

J. Palgrave Simpson Esq

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1. Dating from the calendar and the reference to Melcombe Place.

2. Farley Hill Court, the home of Frances Elliot née Dickinson, where WC stayed from time to time. See his letters [0235] of 19 March 1856, [0705] of 15 September 1866, [0755] and [0756] of 1 and 7 July 1867.

3. Possibly *The Frozen Deep* – see [0706] to Palgrave Simpson, 16 September 1866, and [0710] to him of 12 October 1866.

4. 9 Alfred Place West, South Kensington, Simpson’s home address.

5. WC had already shown his dramatic version of the novel to CD, who responded in some detail (CD to WC, 10 July 1866, Pilgrim, XI, pp. 220–222).

### [0705] TO CONSTANCE LENNOX,<sup>1</sup> 15 SEPTEMBER 1866

MS: Lewis Collection Published: BGLL, II, pp. 46–47; Lewis website.

9, Melcombe Place | Dorset Square. NW | Sept 15<sup>th</sup> 1866

Dear Miss Lennox,

I have sent specimens of three different “portraits of a gentleman”, in three different states of photographic suffering, to Farley Hill,<sup>2</sup> and I have begged Messrs Elliot to place at your disposal any one of the portraits which you may honour with your choice.<sup>3</sup>

With kindest remembrances to all at Swallowfield,

Believe me | Very truly yours | Wilkie Collins

To | Miss Constance Lennox

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1. Constance Charlotte Elisa Lennox (c. 1844–1925), daughter of Arthur Lennox, the seventh son of Charles Lennox, fifth Duke of Richmond, Lennox and d’Aubigny. On 5 March 1867 she married George Russell, third son of Sir Henry Russell, second Baronet of Swallowfield. George inherited the title in 1895. Collins was invited to the wedding, but was in Paris attending to the French production of *Armada*. See [0730] to HC, 26 February 1867.

2. WC had stayed at Farley Hill Court (the home of Frances Dickinson), near the village of Swallowfield, for about a week, returning to London on Friday 14 September, the day before this letter was written. On 12 September [0704] he had written to John Palgrave Simpson referring to ‘a long drive to a distant house’ – perhaps referring to his visit to Swallowfield.

3. Thus for Elliott & Fry, photographers – see [0687] to them of 25 June 1866.

### [0706] TO JOHN PALGRAVE SIMPSON,<sup>1</sup> 16 SEPTEMBER 1866

MS: Private. Published: BGLL, II, pp. 47–48.

9. Melcombe Place | Dorset Square | N.W.  
Sunday. Sept 16<sup>th</sup> 1866

Ecce iterum Crispinus!<sup>2</sup> I forgot about “*Armada*”, in talking of “*The Frozen Deep*”. Do you mind sending the copy I forward by this bookpost, to Miss Herbert,<sup>3</sup> if she is in town – or when she returns to town? As I am a stranger to her, it may be easier and pleasanter for her (and for me) if she says what she thinks about the play, in the first instance to you. If you feel any difficulty about this, you know me well enough to feel no scruple about saying so.

The “*Frozen Deep*” business is apparently settled. The terms we discussed are accepted by Wigan<sup>4</sup> – and the production of the piece now depends on the run of Tom Taylor’s play, with which the Olympic opens.<sup>5</sup> I have stipulated that if we start before Christmas, we shall start in

November – so as to be beforehand with the dull time.

I am going tomorrow to the neighbourhood of Tunbridge Wells.<sup>6</sup> Address,  
care of Mrs Anderson | The Terrace  
Southborough | near Tunbridge Wells.

=

Return to town on Friday – away again with Pigott on Saturday for two days' sailing off  
Ryde – then back again here. Do you and the sea agree? If you do, will you come with us?

Ever yours | Wilkie Collins

- 
1. The identification of the recipient derives from the relationship to [0704] to Simpson of 12 September 1866.
  2. 'Look! It's Crispinus again!' Crispinus was a hate figure of the satirist Juvenal: the quote is the opening of *Satires* 4.
  3. Possibly Louisa Herbert, who played Lady Audley in George Robert's dramatic adaptation of Mary Braddon's *Lady Audley's Secret* in 1863.
  4. Horace Wigan (1815/16–85: *ODNB*), younger brother of Alfred Sydney Wigan, actor, who in 1864 took on the management of the Olympic Theatre in the Strand. Wigan played Lieutenant Crayford in a revival of *The Frozen Deep* at the Olympic, from 27 November 1866.
  5. *The White Boy*, by the prolific dramatist Tom Taylor (1817–80: *ODNB*), which opened at The Olympic on 27 September 1866. The revival of *The Frozen Deep* ran from 27 October to 15 December 1866, with the leading roles played by Henry Neville and Lydia Foote.
  6. To stay with HC.

### [0707] TO JOHN ELLIOTT,<sup>1</sup> 21 SEPTEMBER 1866<sup>2</sup>

MS: Private. Published: BGLL, II, p. 48.

9. Melcombe Place | N.W. | Sept. 21<sup>st</sup>

My dear Sir,

The bearer of this letter – Mrs Slade – is a lady whom I have known for many years. She has had a long experience in photography, and especially in the department of photographic printing.

Mrs Slade is now in London, with a view to offering her services to a photographic establishment. If additional assistance in the “printing” Department, should be wanted by your Establishment during the coming season, and if it is in your power to avail yourself of Mrs Slade's services, I am sure that you would have no cause to regret giving her a trial<sup>3</sup> – and I may add that you would oblige

Yours faithfully | Wilkie Collins

J. Elliott Esqre

- 
1. Of the photographers Elliott & Fry, 55 Baker Street, Portman Square, W. – see [0687] to them of 25 June 1866.
  2. Dating from the address and the connection with the photographer. WC uses notepaper water-marked: 'JOYNSON | 1865'.
  3. The recommendation seems to have been fruitful – see [0721] to HC of 8 January 1867.

### [0708] TO LADY LOUISA GOLDSMID,<sup>1</sup> 28 SEPTEMBER 1866

MS: Private. Published: BGLL, II, p. 49.

9 Melcombe Place | Dorset Square. NW, | Sept 28<sup>th</sup> 1866

Dear Lady Goldsmid,

Your kind letter finds me just recovering from one of those severe colds which it is the privilege of “this great country” to confer on the fortunate people who dwell in it. The time I have devoted to face-ache sore throat and so on, is just the time I had hoped to devote to my visit to you and Sir Frances *[sic]*. On the 17<sup>th</sup> of next month, I am going to Italy – and between this and then there is a play of mine to be put in rehearsal at the Olympic theatre, for the forthcoming winter. But in spite of these, and sundry other little impediments, I hope and trust to be able to

pay a visit to Newnham Paddox about the time you have indicated.<sup>2</sup> It can only be a flying visit of a day or two, I am afraid, under the circumstances – but, if I may count on your indulgence to excuse this, even a day or two is better than no visit at all.

I will write again as soon as I am sure of my day – and after I have seen Mrs Procter,<sup>3</sup> who is coming (or has come perhaps) to town.

In the meantime, with kindest remembrances to Sir Francis and Miss Jekyll,<sup>4</sup>

Believe me | very truly yours | Wilkie Collins

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1. See [0425] to her of 14 June 1861.

2. Newnham Paddox, near Coventry – see [0710] to Palgrave Simpson, 12 October 1866. WC stayed there at least from Friday 12 October to Monday 15.

3. Anne Benson Procter; see [0338] of 26 March 1860 and [0447] of 21 October 1861, both to her.

4. See [0677] to Lady Louisa Goldsmid, 15 May 1865/66.

### [0709] TO ISABELLE OPPENHEIM, 8 OCTOBER 1866

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 49–50.

9 Melcombe Place | Dorset Square N.W. | October 8<sup>th</sup> 1866

Dear Mrs Oppenheim

I have just returned from a round of visits in the country – and have found your kind letter waiting for me.

On Thursday next, I am engaged to go to some friends in Warwickshire<sup>1</sup> – and I am afraid I have no chance of getting back to London as soon as Saturday. Next week, about the 16<sup>th</sup> or 17<sup>th</sup>, I go to Italy – to return before Christmas, I hope. Under this combination of obstacles – and with a play of mine (“The Frozen Deep”) to put in rehearsal at The Olympic Theatre before I start – what can I do but thank you heartily for your invitation and trust to your kindness to accept my excuses?

I will report myself at Hamilton Terrace when I return to England – and I hope you and Mr Oppenheim (to whom I beg my best remembrances) will “give me another chance”.<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. See [0710] to Palgrave Simpson of 12 October 1866.

2. The Oppenheims resided at 29, Hamilton Terrace, St John’s Wood.

### [3174] TO CHARLES READE, 12 OCTOBER 1866

MS: Private.<sup>1</sup> Published: A&C7, pp. 38–39.

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.

### [0710] TO JOHN PALGRAVE SIMPSON, 12 OCTOBER 1866

MS: Lewis Collection (in extra-illustrated copy of W. P. Frith, *My Autobiography and Reminiscences* (3 vols, London: Bentley, 1887), I, pp. 266–267). Published: BGLL, II, pp. 50–51; Lewis website.

Newnham Paddox | Lutterworth<sup>1</sup> | October 12<sup>th</sup> 1866

My dear Palgrave Simpson

I am on a visit here till Monday next – and on Wednesday I go to Italy

The free moments in this house are the only free moments I have had for some time past – or you would have received “*The Frozen Deep*” before this. Better late than never – I now send you a copy by book-post.

I hope to be back in December. The play will be produced at the Olympic as soon as possible.<sup>2</sup> If country managers apply for it, under these circumstances, I am sure you will not object to give Charles Ward – who manages everything for me in my absence – the benefit of your experience, if he wants a word of advice. I am already in treaty with “Mr Coleman” of York and Leeds – and am leaving Charles Reade to conclude the negotiation in that quarter – as Charles Reade brought us together.<sup>3</sup> In the case of any other managers, I leave copies of the piece at Charles Ward’s disposal – and he will only have to consult you as to the nightly terms he shall ask. They like their parts at The Olympic – and are resolute to do their best.

Can I do anything for you at Florence or Rome? Write at once to 9. Melcombe Place, if I can.

Ever yours Wilkie Collins

N.B. If my resignation at The Dramatic Authors is necessary to my contemplated negotiations

with country managers – my resignation is left in Charles Ward’s hands,<sup>4</sup> and can be sent in when necessary.

P.S. I send you an unmarked copy of *The Frozen Deep* – the stage changes at *The Olympic* being unimportant.

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1. Newnham Paddox, near Lutterworth, Warwickshire, was until 1952 the seat of the Earls of Denbigh. The eighth Earl at this time was Rudolph William Feilding (1823–92). WC was staying at Newnham Paddox at the invitation of Lady Goldsmid – see [0708] to her of 28 September 1866. The notepaper has an embossed oval device in the middle of the first page of a lion rampant in an oval with the inscription round it, reading ‘QUIS SIMILIS TUI IN FORTIBUS DOMINE’ (‘Who is like unto thee, O Lord, among the gods?’, Exodus 15:11, from Jerome’s Latin Vulgate).

2. The first fully professional performance of the play was at the Olympic Theatre on 27 October 1866. It ran until 15 December but WC complained he did not make sixpence out of it. See to [0714] Nina Lehmann, 9 December 1866.

3. See [0690] to Reade of 3 July 1866.

4. That is, from the Dramatic Authors’ Society – though we are unclear why this should be necessary. Simpson took on the Secretaryship of the organization in 1868.

### [0711] TO JOHN BULLAR,<sup>1</sup> 13 OCTOBER 1866

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 99–100; BGLL, II, p. 51.

Newnham Paddox | Lutterworth<sup>2</sup> | Oct 13<sup>th</sup> 1866

My dear Bullar,

My first spare moment for sending you the Autographs is a moment at this house where I am paying a visit of two days before starting for Italy on Wednesday next.

I enclose for your friend – Dickens, Eastlake (the late President of the R.A.),<sup>3</sup> Charles Reade (the novelist), and the late Albert Smith.<sup>4</sup> More should have been sent – if I only had the leisure to turn my letters over. But just now, Time and I are running a race – and Time is getting the best of it.

My love to Henry (who is going on well I hope) and to Joseph<sup>5</sup> – and best regards to The Captain,<sup>6</sup> and Mrs Collins.<sup>7</sup>

Very truly yours | Wilkie Collins

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1. John Bullar (1806–67), barrister who lived in Southampton, friend of WC’s parents.

2. See [0710] to Palgrave Simpson of the day before for the details. WC also uses the same embossed paper.

3. Sir Charles Lock Eastlake (1793–1865: *ODNB*), painter, President of the Royal Academy from 1850.

4. Albert Smith (1816–60: *ODNB*), journalist, dramatist and novelist – see [0256] to him of 8 June 1857.

5. John Bullar’s younger brothers, WC’s barrister friend Henry and Joseph, the doctor.

6. Probably Captain Otter – another friend who lived in the same area.

7. HC, who was then perhaps staying with the Bullars.

### [0712] TO NINA LEHMANN, 26 OCTOBER 1866

MS: Parrish (Box 5/15). Extract: Robinson 1951, pp. 196–197. Published: B&C, II, pp. 279–281.

Milan. Oct 26<sup>th</sup> 1866

My dear Padrona,<sup>1</sup>

Are you angry with me for leaving your charming letter so long unanswered? You well might be – and yet it is not my fault. I have been living in a whirlwind, and have only dropped out of the vortex in this place.<sup>2</sup> In plainer English, the first quarter of an hour which I have had at my own disposal since you wrote to me, is a quarter of an hour tonight, in this very damp and very *[del]* dreary town. Last night my travelling-companion (Pigott) and I, went to a public ball here. We entered by a long dark passage – passed through a hall ornamented with a large stock of fenders grates and other ironmongery for sale on either side – found ourselves in a *[del]* spacious room lit by three oil lamps, with two disreputable females smoking cigars, ten or a dozen depressed men – about four hundred empty chairs in a circle – one couple polking in that circle –

and nothing else, on my sacred word of honour, nothing else going on! Tonight, I am wiser. I stay at the hotel, and write to the Padrona.

Let us go back to England.

How came I to be so dreadfully occupied when your letter /reached/ [*del*] me? Surely, I need not tell you, who know me so well, the particular circumstance in which my troubles took their rise. Of course, I caught a cold. Very good. I had four different visits to pay in the country, and they had to be put off till I was better. I also had a play (“The Frozen Deep”) accepted at the Olympic Theatre, and to be produced at Christmas. I also had my engagement with Pigott to go to Rome on a certain day. Very good again. It turned out, as soon as I was better, that all my four visits must be paid together in ten days – in consequence of the infernal cold seizing on me by the nose, teeth, face, throat, and chest, in succession, and keeping me at home till the time for going to Italy was perilously near at hand. To make matters worse, the play with which the Olympic season opened, proved a failure, and “The Frozen Deep” was wanted in October instead of at Christmas. I paid a visit in the country – and came back to London, and read the play to the actors. I paid another visit, and came back, and heard the actors read their parts to me. I paid another visit, and came back to a first rehearsal. I paid a last [*del*] visit, and came back to see the stage “effects” tried – and went away again to say goodbye to Mama Collins at Tunbridge Wells – and came back again to “sketch” the play bill and hear the manager’s last words – and went away again to Folkestone and Boulogne – and stopped in Paris a day to discuss the production of my other play “Armada” on the French stage, with my good friend Regnier, of the Theatre Français – and went away again through Switzerland and over the Splügen with Pigott, whose time is limited, and whose travelling must not be of the dawdling and desultory kind – and [*del*] /so it happens that/ tomorrow night, if all goes well, I shall be at Bologna, while The Frozen Deep is being performed for the first time in London, and the respectable British Public is hissing, or applauding me, as the case may be. In the midst of all this, where is the time for me to write to the best of women? There is not time, but between ten and eleven tonight at the Albergho Reale in Milan. Have I justified myself? Hein?

Well, and what next? I don’t exactly know. We were to have gone and stayed with Thomas Trollope in his new villa at Florence. But [*del*] a woman has got in the way. [*del*] A charming person of the sex was governess to [*del*] the daughter of Thomas Trollope, widower – and Thomas Trollope is going to marry her tomorrow at Paris – and so, there is an end of the Florence scheme.<sup>3</sup> I don’t complain – I am all for Love myself – and this sort of thing speaks volumes for women, for surely a man at a mature age, with a growing daughter, does’nt marry again without knowing what he is about and without remembrances of Mrs Number One, which surround as with a halo Mrs Number Two? But this is mere speculation. Let me get back to facts. We shall go all the sooner to Rome, I think – and when we leave Rome towards the end of next month, and take the Steamer for Marseilles, I will write again, and say my last word about a visit to Pau. If I can come (though it may be only [*del*] for a few days), depend upon it, I will – for I long sorely to see you again. It will all depend on my letters from London and Paris next month – and as soon as those letters are received, you shall hear from me once more.

In the meantime, need I say how glad I am to hear such good news of you? You know how glad I am. But are you learning to take care of yourself for the future? Don’t say “Stuff!” Don’t go to the piano (especially as I am not within hearing), and forget the words of wisdom. Cultivate your appetite – and your appetite will reward you. Purchase becoming (and warm) things for the neck and chest. Rise superior to the devilish delusion which makes women think that their feet cannot possibly look pretty in thick boots. I have studied the subject – and I say they can. Men understand these things. Mr Worth of Paris dresses the fine French ladies who wear the “Falballá”, and regulates the fashions of Europe.<sup>4</sup> He is about to start “comforters” and hob-nail boots for the approaching winter. In two months’ time it will be indecent for a woman to show her neck at night, – and if you don’t make a frightful noise at every step you take on the pavement, you abrogate your position as woman wife and mother, in the eyes of all Europe. Is this exaggerated [*sic*] ? No! a thousand times no! It is horrible – but it is the truth.

Has Fred returned to you? If he has, give him my love, and ask him to bring you to Rome

in the middle of next month. Oh dear! dear! how pleasant it would be if we could all meet in the Forum! But we shan't. Kiss Miss Lehmann for me – and give my love to the boys.<sup>5</sup> The lamp is going out, and I must start early tomorrow morning, and there is nothing for it but to repeat that everlasting business of unbuttoning and going to bed. Goodbye for the present.

Yours affly | WC

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1. This is the first of many letters where WC uses this affectionate nickname to address and refer to Nina Lehmann.
2. This trip to Italy in the autumn of 1866 was WC's fourth.
3. Thomas Adolphus Trollope (1810–1892: *ODNB*), elder brother of Anthony and himself a novelist, had long been a resident among the British community in Florence. In Paris on 29 October 1866 he married his second wife Frances Eleanor née Ternan (?1834–1913), novelist, who was then governess to his twelve-year-old daughter, Bice (Beatrice). They lived at the Villa Ricorboli, Florence, until 1873. Fanny Trollope was also the elder sister of CD's young mistress, Ellen Lawless Ternan (1839–1914: *ODNB*).
4. Father of *haute couture*, the Englishman Charles Frederick Worth (1825–95: *ODNB*) opened his own fashion house in 1858 in Paris at 7 Rue de la Paix, in partnership with Otto Bobergh, having previously worked as a designer at the House of Gagelin which supplied the trousseau for the newly wedded Empress Eugénie. Here, 'Falballá' (often written 'falbala' or 'furbelow' in English) refers to a gathered flounce, frill or ruffle, typically on a petticoat.
5. The Lehmann's only daughter, Nina Fredericka Mary Teba, was born on 15 October 1861. Her three older brothers, Rudolph Chambers, Frederick Hope, and Ernest Benzon, were born respectively in 1856, 1857, and 1859.

### [0713] TO FREDERICK LOCKER,<sup>1</sup> 27 NOVEMBER 1866

MS: Houghton (MS Eng 875(30)). Published: BGLL, II, p. 52.

Hotel des Iles Britanniques | Rome | November 27<sup>th</sup> 1866

Dear Mr Locker,

I tried hard to get to the Via Condotti yesterday – but the various small worries incidental to (travelling) humanity got in my way and stopped me. You will be merciful I am sure – and will, on this occasion, take the will for the deed.

Pray accept my renewed thanks for your Poems. I have been dipping into the book already<sup>2</sup> – at all sorts of unholy hours when Sleep and I have failed to come to any sort of understanding together. “My Mistress's Boots” “My Neighbour Rose” “The Housemaid” and “The Grandmother” seem to me (among others) to be touched with an especial grace and lightness of hand. The suggestion, rather than the expression, of feeling in these verses – a very subtle and difficult thing to manage, in any form of Art – is, to my thinking, most happily accomplished.

I am away to Civita Vecchia this evening. Depend on my posting your letters – and believe me

Very truly yours | Wilkie Collins

F. Locker Esqre

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1. Frederick Locker (later Locker-Lampson; 1821–95: *ODNB*), poet and book collector, elder brother of Arthur Locker, editor of the *Graphic*. For details of Locker's book-collecting activities, see Barbara Quinn Schmidt, 'Frederick Locker-Lampson' in W. Baker and K. Womack (eds), *Nineteenth-Century British Book-Collectors and Bibliographers* (Detroit: Gale Research, 1997), pp. 258–264.

2. WC's library contains a copy of *A Selection from the Works of Frederick Locker* (1865) in Moxon's Miniature Poets Series (Baker 2002, p. 129).

### [3208] TO UNIDENTIFIED, 27 NOVEMBER 1866

MS: Unknown. On sale: eBay (2011).<sup>1</sup> Published: A&C8, p. 10.

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.

**[0714] TO NINA LEHMANN, 9 DECEMBER 1866**

MS: Lewis Collection. Published: Lehmann, pp. 51–54; BGLL, II, pp. 52–55; Lewis website. Extract: Robinson 1951, pp. 198–199; Davis, p. 247.

9. Melcombe Place, Dorset Square, London | Decr 8<sup>th</sup> 9<sup>th</sup> 1866

Injured, and admirable, Padrona!<sup>1</sup> observe the date, and address!!

What does it mean? Am I a wretch unworthy of your kindness, unworthy of your interest? I affirm with the whole force of my conviction that I am only the unluckiest of men.

Hear me!

I had made all my arrangements for returning by way of Pau,<sup>2</sup> and was on the point of writing to you to say so when letters arrived for me from Paris and London.

The letter from Paris, only informed me of a difficulty. The letter from London announced a Disaster.

My collaborator in the new French dramatic version of Armadale was at a standstill in Paris for want of personal explanations with the author of the book.<sup>3</sup> He had urgent reasons for wishing to see me as soon possible. Having laid this letter down, I took up next the letter from London. It was from the manager of the Olympic Theatre – and it announced the total failure (in respect of attracting audiences) of The Frozen Deep!<sup>4</sup> Not a sixpence made for me by the play (after all the success of the first night!) – the account books of the theatre waiting to be examined by me – and the manager waiting to know what was to be done next! There was nothing for it but to resign myself to the disappointment of missing my visit – and to get back to Paris and London as fast as I could. I caught the steamer at Civita Vecchia – went to Leghorn – from Leghorn to Marseilles – Marseilles to Macon (to rest after ten hours shaking on the railway) – Macon to Paris. At Paris, a long day's work with my collaborator, which put things right again. Next day, from Paris to London. Next day, investigation of the accounts of the Theatre – plain evidence that the play has not even paid its expenses – no alternative that I can see, or the manager either, but to put “The Frozen Deep” on the shelf by, or before, Christmas. Such is my brief narrative of disaster. Now you know the facts, will you be a dear good soul, and forgive your faithful Wilkie? When a man's affairs are all going wrong in his absence abroad – what is the man to do? He can do nothing but go back.

You will want to know why we have failed in this miserable manner. The play is (I am told – for I have not yet had the courage to go and see it) beautifully got up, and very well acted. But the enlightened British Public declares it to be “slow”. There isn't an atom of slang or vulgarity in the whole piece from beginning to end – no female legs are shown in it – Richard Wardour does'nt get up after dying and sing a comic song – sailors are represented in the Arctic regions, and there is no hornpipe danced, and no sudden arrival of “the pets of the ballet” to join the dance in the costume of Esquimaux maidens – finally, all the men on the stage don't marry all the women on the stage, at the end – and nobody addresses the audience, and says: – “If our kind friends here to-night will only encourage us by their applause, there are brave hearts among us which will dare the perils for many a night yet, of – The Frozen Deep!”

For these reasons, best of women, I have failed. Is my tail put down? No – a thousand times, No! I am at work on the dramatic “Armadale” – and I will take John Bull by the scruff of the neck, and force him into the theatre to see it – before or after it has been played in French, I don't know which – but into the theatre John Bull shall go. I have some ideas of advertising next time that will make the public hair stand on end. And so enough, and more than enough, of theatrical matters.

Oh, I wanted you so at Rome – in the Protestant Cemetery – don't start! No ghosts – only a cat. I went to show my friend Pigott the grave of the illustrious Shelley. Approaching the resting-place of the divine poet, in a bright sunlight, the finest black Tom you ever saw, discovered at an incredible distance that a Catanthropist had entered the Cemetery<sup>5</sup> – rushed up at a gallop with his tail at right angles to his ~~back~~ spine – turned over on his back, with his four paws in the air – and said in the language of cats: – “Shelley be hanged! Come and tickle me!” I stooped, and



tickled him. We were both profoundly affected.<sup>5</sup>

Is this all I have to tell you about Rome? By no means. Then why do'nt I go on and tell it. Because it is five o'clock the British muffin-bell is ringing – the dismal British Sunday is closing in – I have promised to dine with the Benzons (where I shall meet Fred),<sup>6</sup> and to take Charley & Katie (who is in Dr Mussy's hands again)<sup>7</sup> on my way. I must walk to keep my horrid corpulence down – and the time is slipping away – and, though I want to go on talking to you, I must submit to another disappointment, and give it up.

Will you write, and say you have forgiven me? The most becoming ornament of your enchanting sex is – Mercy. It is the ornament, dear lady, that you especially wear! (Mercy on me, I am drifting into the phraseology of Count Fosco!). Let me revert to W. C. again. Will you ask me to come and see you when you are back in the fine weather at Woodlands?<sup>8</sup> Do, please – for it is'nt my fault that I am in London instead of in Pau. I must work and get some money, now my play has declined to put a halfpenny in my pocket.

Yours ever affctly W. C.

- 
1. The first occurrence of WC's pet name for Nina Lehmann is found in [0712] to her of 26 October 1866.
  2. Nina Lehmann spent much of 1866/7 in Pau in south-west France due to ill health. Overlooking the Pyrenees, Pau had become very popular with the English for the supposed curative powers of its mild climate – at one time it was called 'La ville Anglaise'.
  3. François Régnier, leading French actor with the Comédie Française, who worked with WC on a number of plays. See [0763] to him of 30 August 1867.
  4. *The Frozen Deep* closed at the Olympic Theatre on 15 December.
  5. Jokingly malformed by analogy with 'philanthropist' (a lover of mankind), the term 'catanthropist' (a cat lover) is a WC invention and does not appear in any dictionary.
  6. Nina's husband Fred's sister Elizabeth and her husband Ernst Benzon.
  7. Henri G. de Mussy – see [0654] of 13 November 1865 and [0844] of 8 July 1868, both to him.
  8. The house of Frederick and Nina Lehman, Woodlands, Southwood Lane, Highgate. It is mentioned in WC's letters from 1866 to 1870 and he occasionally stayed there, writing seven letters in all from that address.

### [0715] TO HARRIET COLLINS, 14 DECEMBER 1866<sup>1</sup>

MS: Pembroke. Published: BGLL, II, pp. 55–56.

9. Melcombe Place | Dorset Square N.W. | Friday Decr 14

My dear Mother,

I am very unwilling to give up going to see you tomorrow. But I am afraid you are right about the damp – even here in London, it has given me a cold in the chest and head. You shall have your own way, therefore, though it does “go against the grain” with me to give it to you. We will say the Friday before Christmas Day, instead of tomorrow. This will give you plenty of time to air & warm everything – and will give me a chance of a change to dryness in the weather. If it will only be a frosty Christmas this year we shall have nothing left to desire. N.B. Accept Alderman Salomon's invitation for me with thanks.<sup>2</sup>

Mind you keep your promise to let me know twice a week how you go on.

I will send you some papers tomorrow. By this post, I send you a German “Punch”, published in Berlin.<sup>3</sup> Look for the facetious illustrations of The Woman in White – which is the rage at Berlin now as a play. The people in the pit do really – as in the illustration – follow the play with the book in their hands! Let me have the paper back on Tuesday or Wednesday next – it is lent to me by Lehmann, who is going to Paris next week, and who wants to take it to his wife.

I hear poor accounts of Katie. She is evidently in a state of nervous exhaustion. I saw her in bed last Sunday – and gave her two Roman scarfs, for the neck and waist. She was very much pleased with them.

Tell me of anything I can send down to you.

Yours ever affly | WC

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1. Dating from the calendar and address

2. WC refers to Sir David Salomons, (1797–1873: Boase), philanthropist, campaigner for Jewish rights and MP for Greenwich (1851–55; 1859–73). He was appointed the first Jewish Lord Mayor of London in 1855 and made a Baronet in 1869. Since 1829 his country residence had been at Broom Hill, Southborough, near Tunbridge Wells. For a portrait, see Plate III in M. D. Brown, *David Salomons House: Catalogue of Mementos* (London: printed privately, 1968). See [1222] to Salomons, 10 April 1872. See also Gasson & Baker, pp. 181–182.
3. The German periodical in question has not been identified.

**[0716] TO LYDIA FOOTE,<sup>1</sup> 17 DECEMBER 1866**

MS: TPC (S.324–1989). Published: Homewood, p. 110; BGLL, II, p. 56.

9. Melcombe Place | Dorset Square N.W. | Dec<sup>r</sup> 17<sup>th</sup> 1866

Dear Miss Foote,

I cannot allow “The Frozen Deep” to disappear from the bills of the Olympic Theatre without congratulating you sincerely on your performance of the part of “Clara.” In the first act especially, you played with a truth, grace, and simplicity – and you managed the difficult transitions from one emotion to another with an artist-like subtlety – which fulfilled, and more than fulfilled, the highest expectations I had formed of you. Whatever reasons I may have seen on the stage for the disastrous result of the experiment from which we had all hoped so much, I saw nothing in your performance that disappointed me – and I thank you as heartily as if we had achieved a great theatrical success.

Very truly yours, | Wilkie Collins

Miss L. Foote

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1. Lydia Foote (born Lydia Alice Legge; c. 1844–92), actress who played Clara Burnham in *The Frozen Deep* at the Olympic Theatre from 27 October 1867 and Anne Silvester in *Man and Wife* at the Prince of Wales’s Theatre from 22 February 1873.

**[0717] TO SMITH, ELDER & CO., 31 DECEMBER 1866**

MS: NLS (MS 23180/144, 146), with envelope.<sup>1</sup> Published: BGLL, II, pp. 56–57.

9. Melcombe Place | Dorset Square. N.W. | December 31<sup>st</sup> 1866

Dear Sirs,

A short time since, I wrote to Mr Smith on the subject of certain copyrights in my books which revert to me this day.<sup>2</sup> As I have not received any answer from Mr Smith, and as some steps ought now to be taken in the matter, I think it desirable to send a second statement of the circumstances, addressed to the publishing department of your Firm.

The works in question are : – Antonina – Basil – Hide And Seek – The Queen of Hearts – The Dead Secret – and The Woman In White.

The copyrights of the first two of these works (“Antonina” and “Basil”) were repurchased by me, under my agreement made with Messrs Low for the first publication of my books in one volume form. The other four novels have always remained my copyrights, and were “leased” for a term only under the above-mentioned agreement with Messrs Low – whose interest in my books was transferred to your House.

Will you be good enough to let me know, as soon as you conveniently can, what arrangement, in respect to these six novels, you think it would be more to your advantage and to mine to propose for the future?<sup>3</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

To | Messrs Smith Elder & Co

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1. Signed and directed to ‘Messrs Smith, Elder & Co | 65. Cornhill | E.C.’, postmarked ‘CHARING CROSS W.C. | 7 | JA 1 | 67’.

2. WC’s letter to George Smith has not been traced.

3. All six works mentioned here had been issued until 1864 in Sampson Low’s Cheap and Uniform Edition (along with

*No Name*, which WC overlooks). From 1865 onwards, Smith, Elder issued these works in a variety of single-volume editions. As [0720] and [0721] to HC of 6 and 8 January 1867 reveal, Smith, Elder declined to make an offer for the copyrights, noting that current sales were ‘slow’, prompting WC to consider opening negotiations for serial publication in the penny journals (see Peters, p. 279).

**[0718] TO MARY ANNE BENHAM,<sup>1</sup> 2 JANUARY 1867**

MS: Private. Published: BGLL, II, pp. 57–58, amended A&C6, p. 18.

9. Melcombe Place | Dorset Square N.W. | Dec Jany 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

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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 on 17 June 1846. See [0719] to him of 5 January 1867.

2. 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 EDWARD BENHAM,<sup>1</sup> 5 JANUARY 1867**

MS: Glasgow (891117/1). Published: BGLL, II, p. 58 (as to Charles Benham), amended A&C6, pp 18–19.

9. Melcombe Place | Dorset Square | N.W. | January 5 1867

My dear Benham

I want very much to speak to you about my “copyrights” and about certain literary projects that I am meditating.<sup>2</sup> Can you drop in to dine here either Wednesday or Thursday next at 7?<sup>3</sup>

Or, if you are engaged or don’t care to go out this cold weather at night – when can I see you without interrupting business at Essex St?

But we should be more snug over a cigar, in a couple of arm-chairs here.

Send me a line.

Yours ever | Wilkie Collins

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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 F. Tindell 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 *Calendar of the Grants of Probate*, London: 1871, p. 244, granted 30 June 1871). From the beginning of 1868 WC’s business seems to have been handled largely by 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.

2. See [0717] to Smith, Elder & Co. of 31 December 1866.

3. WC writes on the Saturday.

**[0720] TO HARRIET COLLINS, 6 JANUARY 1867**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, pp. 281–282. Published: BGLL, II, pp. 58–59, amended A&C6, p. 19.

9. Melcombe Place | Dorset Square | N.W. | Sunday Jany 6<sup>th</sup>

My dear Mother,

How did you get through the cold and the snow? They both exactly suited me – and now there is a thaw.

Send me a line to answer this question, and to wish me many happy returns of the day on Tuesday. On the eighth you may perhaps remember, I shall have reached the age of 36.<sup>2</sup>

The filth of London today, with the melted snow, exceeds belief. I never saw the streets so empty as they were during the frost. The cold quite seemed to frighten people. I took immensely long walks – and quite enjoyed it.

Smith & Elder made me no offer for the copyrights. The market has, I suppose, been overstocked with my books. What am I to do next, you will ask. I am going to open communications with the penny journals (the proprietors of which applied to me a year or two since) – and we shall see what an entirely new public has to say to me.

In the meantime I am going to add to “The Rogue’s Life” – make a two volume novel of it<sup>3</sup> – and astonish the ideotic British Reader with a lively book from the first page to the last. If “The Woman In White” – with which I shall start the other experiment – takes with the penny public, I will write a new book for them. I have got the idea of the new book and my friend Benham, who is legally connected with the proprietors of some of these journals is coming this week to settle the thing with me. You shall hear how it ends.<sup>4</sup> I am full of ideas for books and plays. The Smith & Elder mess has fired me – Smith, mind, writes most kindly, lamenting the “slow sale”, and the impossibility of his making me an offer which I should think it worth while to accept. I have got my name and my brains – and I will make a new start, with a new public!

Yours ever affly | WC

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1. Directed to ‘Mrs Collins | at Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-N.W | 7 | JA 7 | 67’.

2. Since there is no doubt about the dating of the letter, this must be taken as a jest – WC was in fact going to be 43 on 8 January 1867.

3. This plan was not in fact carried out.

4. See [0719] to Edward Benham of the previous day – in the end, nothing seems to have come of the approach to the penny journal proprietors either.

**[0721] TO HARRIET COLLINS, 8 JANUARY 1867**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 282. Published: BGLL, II, pp. 59–61.

9. Melcombe Place | N.W. | Jany 8<sup>th</sup> 1867

My dear Mother,

Our letters have crossed again. I was delighted to hear that you got through the cold weather so successfully. How I got through it you know already. Well, here I am at another birthday! I am going to have C Ward and Pigott and the doctor (if he can come) to dinner – and I am going out to take a walk in the middle of the day, which you will I am sure think an excellent method of celebrating the present anniversary.

Now to answer your letter.

- 1 Very glad to hear that I have been able to help Mrs Slade in any way.<sup>2</sup>
- 2 Astonished at your not liking the photograph!<sup>3</sup> Scabby? It seems to me Lovely! But tastes differ. I am to be done again, with a biography, by another photographer as soon as I can summon the courage.<sup>4</sup> We will see how he succeeds.
- 3 The Cornhill for January. I brought it with me when I came at Xmas, and left it on the stand near the door in the drawing-room. Look again, and look at the date at the top of

the cover. The first picture is a man hugging a woman – No! worse, a woman hugging a man! with a bedroom candlestick in his hand.<sup>5</sup> If you have lost the mag – you shall have another. Let me know.

- 4 Frozen Deep. Keep your copy. I have more here. NB. I have a splendid idea for boiling down the Lighthouse The Frozen Deep and the Red Vial into One Novel.<sup>6</sup> If the penny journal takes to the Woman in White, the penny journal shall have the new Novel. It will be just the thing for them.
- 5 Armadale. Many thanks. Regnier has got his copy. Your copy is your's only – it has your name inscribed in it. Did I tell you that the dramatic version of the book by an American lady has been a great success in New York? I am going to start on the 3<sup>rd</sup> act of Regnier's version and mine – and to finish (after doing Act 4 here) in Paris under Regnier's eye – if all goes well.<sup>7</sup>
- 6 I have sent you the Illustrated London News. Observe the Fashions!
- 7 I am your affectionate son

WC

You must'nt revile S & E. I suspect old Low of "flooding the market" with my books – and then selling them to S & E. It is not their fault that the sale is "slow". All they have done is to risk their money most liberally on me – and I am afraid not to be gainers by it.

We shall see one of these days, what the books will do in another form, and at another price.

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1. Directed to 'Mrs Collins | at Mr Anderson's | Southborough | near Tunbridge Wells', postmarked as dated.
  2. WC had recommended her to the photographer John Elliott – see [0707] to him of 21 September 1866.
  3. Probably one of the set of likenesses by Elliott & Fry of 55 Baker Street.
  4. The references to the new biography and second photographer elude us.
  5. Illustration to Trollope's *The Claverings*, running as a serial from February 1866.
  6. Again nothing seems to have come of WC's 'splendid idea'.
  7. This American dramatic version has not been traced, while the French version with Régnier may never have been performed – see [0763] to Régnier of 30 August 1867.

### [0722] TO FANNY MITCHELL, 12 JANUARY [1865–67]<sup>1</sup>

MS: Houghton (Autograph File C). Published: BGLL, II, p. 61.

9, Melcombe Place | Dorset Square N.W | Jan'y 12

Dear Mrs Mitchell,

I have a dinner engagement, I am sorry to say, on Saturday next – so I can only thank you and ask you to accept my apologies.

I hope to be able to call in Great Stanhope Street in a few days, and repeat my excuses. In the meantime, with my best remembrances to Mr Mitchell, believe me

Very truly yours | Wilkie Collins

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1. Dating from the address only.

### [0723] TO HARRIET COLLINS, 15 JANUARY 1867

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, pp. 61–62.

9. Melcombe Place | January 15<sup>th</sup> 1867

My dear Mother,

You will see in your newspaper tomorrow morning an account of a terrible accident on the ice in the Regent's Park. Here is a line to tell you that I have not had any time for skating – and shall not have any time for skating. Also, that Charley is equally busy – and that he told me, the last time I saw him, that he thought himself too old for skating. So don't be afraid that your sons – whatever else may happen to them – will tumble through the ice and be drowned.

The accident happened between 3 & 4 this afternoon. I only hear tonight, what I hope may be the most exaggerated accounts. Four hundred people all in the water together – and a hundred at this moment (ten o’Clock p. m.) not got out of the water. But at any rate, it is serious – and several unhappy fools, who rushed headlong into manifest danger, are drowned.<sup>2</sup>

How do you get on in the cold? Have you received two newspapers I sent you? I have begun the new “Rogue’s Life” – and am going to begin the 3<sup>rd</sup> act of the play. Also, Benham has undertaken to propose the republication of *The Woman in White* to one of the penny journals, the proprietor of which he knows. So you see I am “going ahead”.

Write, and tell me how you are.

Ever affly yours | WC

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1. Directed to ‘Mrs Collins | at Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-S.W | 7 | JA 16 | 67’. Both envelope and notepaper embossed with Athenæum Club seal.

2. The accident took place on the afternoon of January 15 – see the article ‘Fearful Accident in the Regent’s Park’ in the *Times*, 16 January 1867, p. 9c–d, where it is reported that eight bodies had been recovered by 8 o’clock on the evening of the disaster.

### [0724] TO SMITH, ELDER & CO., 16 JANUARY 1867

MS: NLS (MS 23180/149, 151), with envelope.<sup>1</sup> Published: BGLL, II, p. 62.

9. Melcombe Place | Dorset Square N.W. | Jany 16<sup>th</sup> 1867

Dear Sirs,

I return you the letter which you kindly forwarded to me. It is written, as you will see, under the impression that I am the Editor of the *Cornhill Magazine*; and it contains a manuscript Poem, which I also enclose.

I take the present opportunity of requesting – if you publish a cheap edition of “*Armada*” – that you will kindly allow me to see the proofs. I have no alterations to make; but one or two “clerical errors” have crept into the two volume edition which I should like to have the opportunity of correcting. And I might possibly add a sentence or two to the original preface which would assist a certain class of readers to understand the purpose of the book.<sup>2</sup>

I remain | Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Smith Elder & Co

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1. Signed and directed to ‘Messrs Smith Elder & Co | 65. Cornhill | E.C.’, postmarked ‘LONDON NW | JA 17 | 67’.

2. The first single-volume edition of the novel, with no change to the original preface, appeared in the autumn of 1867 – see [0776] to Smith, Elder of 18 October 1867.

### [0725] TO JANE BIGELOW,<sup>1</sup> 28 JANUARY 1867

MS: Unknown. On sale: *Catalogue of Lion Heart Autographs* (October 2003), p. 61 (facsimile), our copy text; *Galerie Bassenge*, 2009. Published: BGLL, II, pp. 62–63.

Monday, January 28<sup>th</sup> 1867 /

“Think of her as you thought of the first woman who quickened the pulses within you that the rest of her sex had no art to stir. Let the kind, candid blue eyes meet your’s, as they met mine, with the one matchless look which we both remember so well. Let her voice speak the music that you once loved best, attuned as sweetly to your ear as to mine. Let her footstep, as she comes and goes, in these pages, be like that other footstep to whose airy fall your own heart once beat time. Take her as the visionary nursling of your own fancy; and she will grow upon you, all the more clearly, as the living woman who dwells in mine.”<sup>2</sup>

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

Copied for Mrs Bigelow, | at Palace Gate House, | London.

1. Jane Tunis Bigelow, née Poultney (1829–89), of Baltimore, Maryland, who had married the American lawyer and diplomat John Bigelow on 11 June 1850 – see [3124] to him of [13–17 May] 1868. WC became firm friends with the couple after meeting them, on the day WC writes, at dinner at Palace Gate House, John Forster’s residence (see [0727] to HC of the following day; also Pilgrim, XI, p. 496 n. 4).
2. The quotation, from ch. 8, describes Walter Hartright’s first meeting with Laura Fairlie.

**[0726] TO ELIZABETH SMITH,<sup>1</sup> 28 JANUARY [1865–67]<sup>2</sup>**

MS: UNC (Smith, Elder Records, 11038/8). Published: BGLL, II, p. 63.

9. Melcombe Place | Dorset Square N.W. | Jan 28<sup>th</sup>

Dear Mrs Smith,

I heartily wish I could thank you personally, at Brighton, for your kind letter. But if the gout (which has been tormenting me again lately) will let me leave London, I am engaged at the beginning of next month to pay a visit in the neighbourhood of Tunbridge Wells. Unwilling as I am to miss the opportunity which you and Mr Smith have kindly given to me, I am afraid I have no alternative, under these unlucky circumstances, but to ask you to accept my apologies.

With kind regards to Mr Smith.

Believe me | very truly yours | Wilkie Collins

- 
1. Born Elizabeth Blakeway, who had married George Smith the publisher in 1854.
  2. From the address only. Visits to HC and attacks of gout are so frequent during this period that they are of little assistance with the dating.

**[0727] TO HARRIET COLLINS, 29 JANUARY 1867**

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, II, p. 64.

9. Melcombe Place | Jan 29<sup>th</sup>

My dear Mother,

For the last three days, I have been trying in vain to find time to write – and now I scratch a line at the Club.

I was very glad to hear that you were supporting the frightful ~~cold and~~ changes between heat and cold, with an equal mind and body. I have had a cold in the face and teeth – which lasted a day or two – but nothing worse. Charley – whom I have frequently seen – I have just come from now. He is certainly better. I left him sitting up by the fireside at his tea. His stomach is getting better able to digest – and, as he digests better, he will soon get stronger. I left him in good spirits – and Katie in good spirits too.

I have sent you the Cornhill & the London News. Dined yesterday with Forster – and met Mr & Mrs Bigelow (the late Ambassador and Ambassadors of America at Paris).<sup>2</sup> Most charming people – the lady pretty, sprightly, unaffected – and so fond of my books that you would have been charmed with her too.

The third act of the play will be finished in two days. The 1<sup>st</sup> & 2<sup>nd</sup> acts have been copied (by Charles Ward) and sent to Paris – where they will be turned back into French by Régnier himself.<sup>3</sup> Also the opening chapters of the re-written “Rogues Life” are begun – So the mill is going.

The other day an American composer and giver of entertainments who has been all over the world called – with a letter of introduction from Charles Gray!!!<sup>4</sup> C. Gray is now in China! Hooray!

Tell me about your plans, and whether you are going to stay at Ben Hill<sup>5</sup> – so that I may settle about coming to see you again. Write soon.

Yours ever affly | WC

- 
1. Directed to ‘Mrs Collins | at Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-N.W |

- 6 | JA 30 | 67'. Both envelope and paper have the Athenæum Club seal.
2. In fact John Bigelow was Consul-General in Paris during the Civil War. Collins later corresponded regularly with Jane Bigelow especially, and visited the couple during his trip to the USA.
3. The dramatic version of *Armada* – see [0721] to HC of 8 January 1867 and [0763] to Régnier of 30 August 1867.
4. The son of HC's sister Catherine Gray née Geddes, then in his mid-thirties.
5. That is, at Bentham Hill Cottage, owned by the Wells family.

**[2990] 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). Published: A&C1, p. 49.

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

**[0728] TO F. C. BEARD, 13 FEBRUARY 1867**

MS: Parrish (Box 4/15). Published: BGLL, II, p. 65.

9. Melcombe Place | Feby 13<sup>th</sup> 1867

My dear B.

I tried hard to get to you today, and thank you for your note – but I was carried off to Sloane St, to see my brother who is still far from well. From that time to this – an unholy hour of the night – I have been “here, there, and everywhere”.

I have got a dinner to go to tomorrow – and Friday I leave London to go and see my mother, near Tunbridge Wells. I return next week, and go to Paris on Saturday – but I will “make” time to look in on you before I go.

When I come back from Paris, you must assist at a tasting of that “Burgundy”.

Yours ever | WC

P.S. I did not get to your street on Sunday night till 11.30 (!) – when, I hope and trust, you were fast asleep.

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

MS: Parrish (II, 21/15, Reade vs. Seaman).<sup>1</sup> Published: A&C4, pp. 7–8.

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

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. 185–187, 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 [0738] 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. 312–313; 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. 317–318).
4. WC seems to have returned to town around 20 February; see [0729] to Felix Moscheles of that date.
5. WC writes [0730] to HC from Paris on 26 February.

**[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. Published: A&C8, pp. 10–11.

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

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'.

**[0729] TO FELIX MOSCHELES,<sup>1</sup> 20 FEBRUARY 1867<sup>2</sup>**

MS: Private. Published: BGLL, II, p. 65.

9 Melcombe Place | N.W. | Feby 20<sup>th</sup>

Dear Mr Moscheles,

I have just returned to town. Very sorry to have missed you when you called

On Saturday morning next, I go away again, to Paris. And I therefore hasten to return you the Admission to Mr Schultz's Entertainment<sup>3</sup>

Very truly yours | Wilkie Collins

1. The portrait painter – see [0672] to him of 10 April 1866.

2. Dating from the references to the return to town and the planned trip to Paris (see the preceding and following letters). Paper water-marked 'JOYNSON 1865'.

3. Unidentified.

**[0730] TO HARRIET COLLINS, 26 FEBRUARY 1867**

Hotel du Helder | Rue du Helder | Paris | Feby 26<sup>th</sup> 1867

My dear Mother,

I have got half an hour to spare before I go to my friend Regnier for the usual day's work on the play<sup>1</sup> – and I employ the half hour in reporting my safe arrival in Paris to you.

The day of my journey was simply perfect, as far as weather went – and weather goes a long way, with me. A calm sea – a brilliant sun – and (to my surprise) only a moderately-filled steamer. I found two nice little rooms (sitting room and bedroom), and a hearty welcome, waiting for me here. The rheumatism plagued me a little on the journey – but four and twenty hours in the dry air of Paris relieved me of it entirely. And I am in every way, the better for the change.

The play promises to do great things. The first act, in French, has been read to one or two good judges privately. [*del*] They are quite astonished at the originality of it – and they predict a great success, if we can go on as we have begun. We can go on – I venture to think – better than we have begun. But we must work for it. The second act must be in great part re-written – in order to adapt itself to the last two acts of the play. The third will only want a few corrections. The fourth is just begun – and the fifth we are now engaged in putting together. I shall take the 5<sup>th</sup> act – that is to say, the sketch of it – back with me, and write it in London[.] But the rest must be done here, while I can be in daily communication with my collaborateur. I doubt whether I shall get back in time for George Russell's marriage<sup>2</sup> – but we shall see what can be done in the next three or four days. [*del*] Everything that can be sacrificed to the play, must be sacrificed to it. A great chance is open to me – and I must make the best possible use of it. Regnier talks already of our dramatising *The Woman In White* next. Successful play-writing means making a fortune here – and there is no really great French writer now in our way.

The Carnival is supposed to be going on in Paris. On the Saturday night of my arrival, the Boulevards were hardly passable, for the crowds – and five public masked balls were all going on together! Last night, I was at the first representation of a new opera. You never saw a theatre so full in your [*del*] life – and the intense interest of the whole audience in the new musical and dramatic event was something quite electrifying. It turned out to be but a poor work after all. I was more pleased with the enthusiasm which the people showed for Art – simply for Art's sake – than with anything else that I saw or heard in the theatre.

My half hour is wearing away – and I must soon close my letter. Write here on the 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> of March, – and I am sure to get your letter. I saw Charley the night before I left – and found a very decided change in him for the better. The diet here would soon cure him. I have breakfasted this [*del*] morning on eggs and black butter, and pigs' feet a la Sainte Ménèhould! Digestion perfect. St Ménèhould lived to extreme old age on nothing but pigs' trotters.<sup>3</sup>

Mind you write, and let me hear how you are.

Yours ever affly | WC

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1. *Armada*.

2. George Russell, the third son of Sir Henry Russell, Second Baronet of Swallowfield, married Constance Charlotte Elisa Lennox on 5 March 1867. George became the Fourth Baronet on the death of his brother Charles in 1895. In January 1838 during their Italian tour, the Collins family had visited Pompeii and Amalfi with Sir Henry and his eldest son Henry (who died in 1847).

3. Ménèhould was a female fifth-century saint of the Roman Catholic church who gave her name to a town in the Champagne region where the local delicacy is pigs' trotters.

### **[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> Published: A&C14, pp.6-10.

***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]

[rectangular excision]

George J. Vining  
Royal Princesses  
Theatre  
Martha Oliver  
Royalty Theatre

Geo W Lovell  
Ruth Herbert  
Royal St James's  
Theatre  
Tom Taylor X  
Dion Boucicault  
Charles Reade  
Wilkie Collins<sup>7</sup>  
Arthur S. Sullivan  
Sefton Parry  
Royal Holborn  
Theatre  
Frederick Gye  
Royal Italian Opera

Jules Benedict  
Edmund Yates  
John Hollingshead  
Charles Lamb Kenney  
F. B. Chatterton  
Theatre Royal  
Drury Lane  
Th P Chappell  
G. J. Hepler  
Robt. Cocks & Co.  
Cramer [& Co.]

[Copy 2]

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

[Copy 3]

Marie Wilton  
Henry J. Byron

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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 ‘cleanse 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.

### [0731] TO HARRIET COLLINS, 11 MARCH 1867

MS: Morgan (MA 3150/100), with envelope.<sup>1</sup> Published: B&C, II, pp. 284–285.

9. Melcombe Place | N.W. | Monday March 11

My dear Mother,

I am back again in London, safe and sound. The sudden change in the weather – from mild heat to bone-searching cold – was frightful at Paris. Everybody felt it – in everybody’s weak place. I got the rheumatism of course and had a smartish attack which hurried me back to London – in case of a lay-up. However, the weather softened a little at the end of last week – and [*del*] as events [*del*] proved, I physicked myself in the right way. The attack has threatened and has gone off again.

All that I went to Paris to do, I have done. We have put together a completer outline of our fifth act (the great difficulty) – and have made a new second act, also in outline. These, I have come back to write for the stage – and when that is done, my troubles (so far as the play is concerned) are at an end. Regnier will do all that must be done to put the play on the stage.

I had a very pleasant time in Paris, before the rheumatism. Was presented to some of the great French authors, and honoured with some very pretty compliments – saw some excellent acting – received every imaginable kindness from my good friend Regnier – and in short made “a great success” of the trip.

I have got you two pairs of boots. One /pair/ for your dinner-parties. One for waking in. I tried them on. You can have the heels shaved down, if you like – it was impossible to get them without high heels. But in other respects, I think they will do. And observe, they are Cheap!<sup>2</sup> Both pairs cost together only 22 shillings.

I heard from Charley at Paris – who wrote alarmed by a false report of my being laid up with gout. I hope he will soon be able to go and see you.

Send me a line to say how you are – and whether you have had the Athenaeum regularly.

Yours ever affly | WC

Shall I send you the boots by rail – in a small parcel?

I enclose a newspaper criticism on the performance of “*Armada*” at New York.<sup>3</sup>

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1. Directed to ‘Mrs Collins | at Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-N.W |

X | MR11 | 67', and endorsed 'TUNBRIDGE WELLS | A | MR12 | 67'.

2. The word is written in large, bold characters and underlined three times.

3. The newspaper cutting is not found with the holograph letter at Morgan. WC writes this second postscript in a small hand, squeezed in to the left of the address on the front page.

### **[0732] TO MISS SPEED,<sup>1</sup> 30 MARCH 1867**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 101; BGLL, II, p. 66.

9. Melcombe Place | N.W. | March 30<sup>th</sup> 1867

Dear Miss Speed,

Here are William the Fourth,<sup>2</sup> Russell – the Times correspondent,<sup>3</sup> Anthony Trollope, and Shirley Brooks<sup>4</sup> – all the autographs I can find at present.

Very truly yours | Wilkie Collins

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1. See [0689] to her of 30 June 1866.

2. The letter from the dead king (who reigned 1830–37) was presumably to WmC, who sold George IV two pictures in 1818 and 1825. WC's generosity in casually giving away such documents is remarkable.

3. William Howard Russell (1820–1907: *ODNB*), war correspondent, knighted in 1895.

4. Charles William Shirley Brooks (1816–74: *ODNB*), journalist and man of letters.

### **[0733] TO UNIDENTIFIED RECIPIENT, MARCH 1867**

MS: Unknown.<sup>1</sup> On sale: eBay, September 2002, item 1855313925. Published: BGLL, II, p. 66.

Very truly yours | Wilkie Collins | March 1867

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1. A fragment only, no address or other text.

### **[0734] TO [JOSEPH] HOGARTH,<sup>1</sup> 1 APRIL 1867**

MS: Private. Published: BGLL, II, p. 66.

9 Melcombe Place, | Dorset Square, | NW | April 1<sup>st</sup> 1867

Mr Wilkie Collins presents his compliments to Mr Hogarth, and will be obliged if Mr Hogarth will direct the photographs to be sent to him at the above address – without framing – whenever it is convenient.

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1. Possibly Joseph Hogarth, printseller of the Haymarket.

### **[0735] TO JAMES HOLDEN,<sup>1</sup> 3 APRIL 1867**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 67.

9. Melcombe Place | Dorset Square | London | April 3<sup>rd</sup> 1867

Dear Sir,

Pray accept my best thanks for the compliment that you are so good as to pay to me and to my books.

Your Poems will find me at the address at the head of this letter.

Faithfully yours | Wilkie Collins

James Holden Esq

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1. A poet resident at 161 Townhead, Rochdale, Lancashire – see [0736] to him of 6 April 1867.

**[0736] TO JAMES HOLDEN, 6 APRIL 1867**

MS: Private. Published: BGLL, II, p. 67.

9 Melcombe Place | Dorset Square NW. | April 6<sup>th</sup> 1867

Dear Sir,

Your volume reached me safely this morning.<sup>1</sup>

I beg to thank you for this token of your goodwill, and to congratulate you on possessing tastes which lead you to cultivate Literature in your leisure hours.

Faithfully yours, | Wilkie Collins

To | James Holden Esqr Jr

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1. A presentation copy of Holden's privately printed *Poetic Zephyrs* (Bury, 1866), which reveals the marked influence of Robert Burns and includes a signed photographic portrait of the young author, is recorded in WC's library (Baker 2002, p. 118). Holden seems to have sent copies of this substantial volume of forty-five poems occupying 240 pages to a number of celebrities, including Matthew Arnold (see *The Letters of Matthew Arnold: Vol. 3, 1866–1870*, ed. Cecil Yelverton Lang, U. Press of Virginia, 1998, pp. 214, 219), and the then president of the United States (see *The Papers of Andrew Johnson: Vol. 15, September 1868–April 1869*, ed. Paul H. Bergeron, U. of Tennessee Press, 1999, pp. 548–549).

**[0737] TO SMITH, ELDER & CO., 8 APRIL 1867**

MS: NLS (MS 23180/ 154, 156), with envelope.<sup>1</sup> Published: BGLL, II, pp. 67–68.

9. Melcombe Place | Dorset Square N.W. | April 8<sup>th</sup> 1867

Dear Sirs,

I am sorry to trouble you again about my books. But I find that I cannot make arrangements for their republication in a new form, unless I am formally, as well as actually, in possession of the copyrights, and unless I know what "stock" is left on hand, and what value is placed on the stereotyped plates.<sup>2</sup>

If you will refer to the Agreement, you will find that there is a clause providing for the "re-assignment" of four of the copyrights, and for the "assignment" of two others, to me, on the 31<sup>st</sup> of December last.<sup>3</sup> How this is to be done, I don't know. I only know that it appears to be necessary, as a matter of business, that these re-assignments and assignments should be made.

There is also a clause in the agreement permitting me – if I wish it – to purchase the stock on hand and the Stereotype Plates. Will you kindly inform me what stock there is on hand now, and what price you place upon it? And will you further let me know at what sum you value the Stereotype Plates?

I remain, Dear Sirs, | Faithfully yours, | Wilkie Collins

To | Messrs Smith Elder & Co.

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1. Signed and directed to 'Messrs Smith Elder & Co | 65. Cornhill | E.C.', postmarked as dated.

2. Again relating to WC's (abortive) plans to republish his earlier novels in the penny journals.

3. See [0717] to Smith, Elder of 31 December 1866 for the works in question.

**[0738] TO WILLIAM D. BOOTH,<sup>1</sup> 15 APRIL 1867**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 68–69.

9. Melcombe Place | Dorset Square | London | April 15<sup>th</sup> 1867

Sir.

Mr Charles Reade has sent me your letter of the 25<sup>th</sup> March 1867, requesting me to execute the document you enclosed, in order to lay the foundation for the trying of a test case –

so as to have some question of copyright in which American managers are interested, definitely settled.<sup>2</sup>

I have executed (and enclose with this) the document you wish me to sign – with a slight modification introduced by my legal adviser for the purpose of protecting me from any liability, if the right to assign does not exist by American law.

In signing, however, I am bound expressly to inform you that I entirely decline to enter upon any litigation – or to authorise you or any one to do so for me. If Mr Wallack<sup>3</sup> should desire to restrain other theatres from performing the piece, any proceedings he may feel inclined to take for that purpose, must be taken in his own name, on his own account, and at his own risk and expense.

I remain, Sir | Faithfully yours | Wilkie Collins  
To | Wm D. Booth, Esq

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1. New York lawyer specializing in copyright issues, who later acted on a number of occasions as WC's legal representative in the United States – see [1024] of 20 September 1870 and [1345] of 24 May 1873, both to him, and also [1050] to T. W. Robertson of 11 January 1871.

2. The precise nature of the test case in question is not clear, though it presumably had to do with the performance of one of WC's plays in New York. No communication with Charles Reade on the subject seems to have survived.

3. Presumably J. Lester Wallack (1820–88), then manager of Wallack's Theatre, on Broadway near Broome St.

#### [0739] TO SMITH, ELDER & CO., 20 APRIL 1867

MS: NLS (MS 23180/159, 161), with envelope.<sup>1</sup> Published: BGLL, II, p. 69.

9. Melcombe Place | Dorset Square | N.W. | April 20<sup>th</sup> 1867

Dear Sirs

I beg to thank you for your letter of the 18<sup>th</sup> Inst – and to assure you that I sincerely regret, on your account, as well as on mine, the discouraging result of your negotiation with Messrs Low.<sup>2</sup>

My capacity to avail myself of the proposal which you have kindly made to me, depends mainly on arrangements which I hope to be able to conclude for the republication of the books in a new form. As soon as it is possible, under these circumstances, to write to you more definitely – and I will do my best to bring the matter to a speedy conclusion – you shall hear from me again.<sup>3</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Smith Elder & Co

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1. Directed to 'Messrs Smith Elder & Co | 65. Cornhill | E.C.', postmarked 'LONDON W | Y7 | AP 22 | 67'.

2. The aim of the negotiation is uncertain, but it is clear that WC remained at loggerheads with Sampson Low – see [0754] to Harper & Brothers of 18 June 1867.

3. Smith, Elder's proposal seems to have been to sell back to WC the copyright of *No Name* which the firm had purchased from Sampson Low in 1865 – see [0764] to Smith, Elder of 30 August 1867.

#### [0740] TO UNIDENTIFIED RECIPIENT, 22 APRIL [1865–67]<sup>1</sup>

MS: Northumberland (SANT/BEQ/4/pp162b). Published: BGLL, II, p. 69.

9. Melcombe Place | N.W. | April 22<sup>nd</sup>

Dear Sir,

The note which you sent to me – and which I return to you in this – is in Mr Charles Dickens's handwriting.

Faithfully yours | Wilkie Collins

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1. Dating from the address only.



**[0741] TO FANNY MITCHELL, APRIL [1865–67]<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, II, p. 70.

9. Melcombe Place | N.W. | Saturday

Dear Mrs Mitchell,

I most gladly accept your kind invitation for the 2<sup>nd</sup> May at 7.30 punctually.

Very truly yours | Wilkie Collins

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1. From the address and internal reference to the date.

**[0742] TO JOHN ELLIOTT,<sup>1</sup> 2 MAY 1867**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 70.

9. Melcombe Place | Dorset Square N.W. | May 2<sup>nd</sup> 1867

My dear Sir,

The bearer of this letter is my brother – Mr Charles Collins. He wishes to ask you a question on a subject connected with photography. If you will kindly give him the benefit of your experience, in this matter, you will oblige

Yours faithfully | Wilkie Collins

J. Elliott Esqre

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1. See [0707] to John Elliott, 21 September 1866.

**[0743] TO JOHN WATKINS,<sup>1</sup> 2 MAY 1867**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 70.

9. Melcombe Place | Dorset Square N.W. | May 2<sup>nd</sup> 1867

My dear Sir,

This letter introduces to you my brother – Mr Charles Collins. He wishes to consult you on a matter connected with practical photography – and I am sure you will allow me to refer him to you as a “competent authority”.

Faithfully yours | Wilkie Collins

J. Watkins Esqre

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1. The society photographer – see [0454] of 28 January 1862 and [0580] of 4 May 1864, both to him. CAC was presumably seeking information for ‘A New Portrait-Gallery’ in *All The Year Round*, 31 August 1867, XVIII, pp. 229–232, which was about the need for a gallery to preserve photographic likenesses and for which he needed some technical information.

**[0744] TO FANNY MITCHELL, 5 MAY 1867<sup>1</sup>**

MS: Parrish (Box 5/6). Published: BGLL, II, p. 71.

9. Melcombe Place | N.W. | Sunday May 5<sup>th</sup>

Dear Mrs Mitchell,

The only sensible person in this house is the dog! I never heard that Mr Mitchell had been so kind as to call with your note – until it was too late to thank him. I was then informed that the dog had, most properly, done his best to welcome the visitor of whose presence I was unaware. He has “retrieved” a variety of domestic articles in his time – but if he has in any respect “retrieved” my reputation he has done me a service for which I am heartily obliged to him.<sup>2</sup> If Mr Mitchell ever comes my way again, I can only entreat him – through you – to remember that I am

never “engaged” for him – though I may be writing (as I was that morning) in a ragged dressing-gown, with the wreck of a late breakfast on the most untidy table that ever was seen.

Whether you will ever give me a chance of dining in Great Stanhope Street again, depends, not on my merits, but on your mercy. I have but one virtue left – I believe in your mercy.

Very truly yours | Wilkie Collins

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1. Dating from the address and the calendar.

2. This may be the young Tommy, WC’s Scotch terrier, who died in 1885 – see [2461] to Frank Beard of 31 August 1885.

### **[0745] TO W. H. WILLS, 8 MAY 1867**

MS: Johns Hopkins (in extra-illustrated copy of Forster’s *Life of Charles Dickens*, 2nd edn (London: Chapman & Hall, 1872), III, p. 49). Published: BGLL, II, pp. 71–72.

Melcombe Place | Dorset Square | N.W. | May 8<sup>th</sup> 1867

My dear Wills,

Can you send me “The Island of Silver Store”?<sup>1</sup> Dickens gave me his Ms, and mine, of that Christmas Number, bound – and my part of the Ms compared with the printing will assist me in “casting off” the quantity of writing that I must do, this time.

Ever yours | Wilkie Collins

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1. A chapter of the 1857 Christmas number of *Household Words*, ‘The Perils of Certain English Prisoners’, written jointly by CD and WC. CD wrote the chapter in question and it seems that WC wants to estimate how his manuscript converts into pages of print for their current joint enterprise, *No Thoroughfare*, the 1867 Christmas number of *All The Year Round*. CD had written to WC on 1 May 1867 suggesting that they collaborate once again (Pilgrim, XI, p. 360). (Note that in his next letter [0749] to Wills, of 13 May 1867, WC is negotiating the remuneration for his upcoming serial, *The Moonstone*.)

### **[0746] TO W. P. FRITH, 9 MAY 1867**

MS: NAL (MSL/ 1922/ 186/37). Published: BGLL, II, p. 72.

9. Melcombe Place | Dorset Square. N.W. | May 9<sup>th</sup> 1867

My dear Frith,

When you take your walk – of the constitutional kind – do you ever wander into this neighbourhood? I want a word from you, (in Charley’s interests) touching the present value of certain small pictures and sketches by my father. Send me one line to say what day, and what hour of the day, will entirely suit you. You are not to put yourself to the smallest inconvenience. You are only to come here when you may as well walk this way as any other.

I hear “Hymns of Praise” sung everywhere, by all sorts of voices, about your picture!<sup>1</sup>

Yours ever Wilkie Collins

W.P. Frith Esqr RA

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1. Probably ‘Charles II’s Last Whitehall Sunday’ (1867).

### **[0747] TO FANNY MITCHELL, 10 MAY 1867**

MS: Parrish (Box 5/6). Published: BGLL, II, p. 72.

9. Melcombe Place | N.W. | May 10<sup>th</sup>

Dear Mrs Mitchell,

I have just had the pleasure of seeing Mr Mitchell, and of assuring him that I gladly accept your kind invitation for Tuesday the 14<sup>th</sup> at 8 o’Clock.

“The perfect dog” begs me to thank you for your notice of him. He adds that he is conscious of deserving it – and then looks expressively at me!<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. Dating from the address and the calendar, in addition to the relation to the previous letter.
2. Presumably Alexander Mitchell had brought a treat for the dog when he called, in response to WC’s winsome letter to her of 5 May ([0744]).

**[0748] TO HARRIET COLLINS, 11 MAY 1867**

MS: Morgan (MA 3150/101). Published: B&C, II, pp. 285–286.

9. Melcombe Place | N.W. | May 11<sup>th</sup> 1867

My dear Mother,

I have been too busy to write before today – between my negotiation with All The Year Round, and my readings at in the Club Library of works that I must consult for my new book.<sup>1</sup> They leave me to ask my terms at All The Year Round – for doing half the Christmas Number, and for giving them the periodical right of publishing my new book.<sup>2</sup> I have sent in my terms (basing my demand on what Smith & Elder gave me) for doing half the Christmas Number. Forty-eight of my written pages will fill half the Christmas number – and these, at the Smith & Elder rate, are worth £400. I have not yet heard from Wills. He only got my proposal yesterday.<sup>3</sup> The other matter of what I am to ask for the serial publication of my story is not yet settled. But it is not to begin, before next November – and whereas “No Name” ran to 45 numbers – this book is only to run to 26.<sup>4</sup> So, at any rate, I am taking it easy this time. You shall hear again as soon as the terms /for both works/ are settled at All The Year Round.

As for the play – I am going to post it to Paris and have done with it, this day!<sup>5</sup>

Charley and I have tossed for the pictures, and Frith is coming today to value Charley’s half. Charley won the toss and chose first (to my astonishment!) the upright Sorrento – / (with the chestnut tree) – / leaving the sea-Sorrento (afterwards repainted large for Gibbons) to fall to me. We then went on alternating. Charley chose next, the small park-paling landscape, with the shadows on the road (near Hendon I think). I followed, and took the /Roman/ boy’s Heads! Charley followed with /and took/ the green pool & weeds. I took next the Devonshire stream. Charley took the (upright) Bembridge Sands. I took the trees at Pond St. Charley took the copy from De Hoog. I took the portrait of my grand mother. And there it ended. I am quite content, and so is he.<sup>6</sup> You must certainly come to town – and see my Sorrento in its new, and beautiful, frame!

I am afraid you have been suffering dreadfully from the heat – and the Potts gone away, just when you ought to have been staying there, and sitting in their cool garden!<sup>7</sup> For myself, copious perspiration, and invincible unwillingness to walk have been the principle [*sic*] symptoms. As soon as I can finish the bargaining for my book &c – and my reading of the necessary works – I will be back at Southborough. In the mean time, write – only a few lines – to tell<sup>8</sup> me how you are. I ~~will~~ send the Athenaeum.

Yours ever affly WC

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1. Notes survive concerning at least some of the works WC consulted at the Athenæum Club library: *Encyclopaedia Britannica* (8<sup>th</sup> edition, 1855), C. W. King’s *The Natural History of Gems* (London, 1865), Theodore Hook’s *The Life of General Sir David Baird* (London, 1832), and J. Talboys Wheeler’s *The History of India from the Earliest Ages* (London, 1867). These notes are held in the Morris L. Parrish Collection, Princeton; see the introduction to John Sutherland’s edition of *The Moonstone* by (OUP, 9), and William Baker, ‘Wilkie Collins’s Notes for *The Moonstone*’, *Victorians Institute Journal*, 3 (2003), pp. 187–205.

2. The Christmas Number of *All the Year Round* for 1867 was *No Thoroughfare*, written jointly by CD and WC, while the ‘new book’ is *The Moonstone*, in the event serialized in *All the Year Round* from 4 January 1868.

3. For his contribution to *No Thoroughfare*, Wills in fact offered £300 which WC accepted; see [0749] to Wills, 13 May 1859. He was paid in two portions – £150 as part of the £1000 from Wills on 16 August 1867 (see note 5 below) and a payment of £150 made on 12 December 1867 (Coutts: WC).

4. In fact *The Moonstone* was serialized in *All The Year Round* in 32 numbers from 4 January to 8 August 1868. WC’s

bank account records a single payment from Wills of £1000 on 16 August 1867 which was £850 for *The Moonstone* and the first half of the £300 for *No Thoroughfare*. Six monthly payments of £42 (40 gns) from December 1867 to May 1868 are more likely to be for his stint as conductor of *All The Year Round* in Dickens's absence in America (Coultts: WC). See [0757] to HC, 18 July 1867, on *The Moonstone* fee, and [0789] to HC, 26 November 1867, on conducting *All The Year Round*.

5. Probably the collaboration with Régnier for a French stage version of *Armada!e*; see [0763] to him of 30 August 1867. Since no record of its performance in Paris has been found, this may never been completed.

6. Lycett (p. 272) accounts for this division of WmC paintings as follows: 'In order to raise money for his brother, Wilkie offered to share their father's remaining paintings between them (the idea being that Charley could sell those he did not want).' Few if any of the ten WmC paintings described here seem to be found in the table of 'Pictures Painted by William Collins, R.A.', in *Memoirs*, II, pp. 341–352, though some seem to be repetitions. Moreover, other paintings listed there as 'in the possession of the painter's family', notably 'The Virgin and the Child' (1843), 'A Patriarch' (1844), and 'Antonio' (1845), seem not to have been part of the division, though all three were present in WC's collection at his death. (They are numbered 64–66 in the Christie's auction list, 'The Collection of Modern Pictures, Water-Colour Drawings & Engravings of Wilkie Collins, Deceased', 22 February 1892 – see Baker 2002, pp. 165–175). This also reveals that the five of his father's pictures selected by WC here were all preserved in his collection. In the 1890 Christie's auction listing they appeared, in the same order that WC chose them here, thus: '48. Sorrento, Vesuvius in the distance – painted on the spot'; '49. Two Studies of the Head of a Roman Youth'; '50. A Devonshire River Scene'; '52. Trees at Hampstead'; and '61. Portrait of the Artist's Mother'. The first was repeated by WmC in much larger format as 'Scene from the Caves of Ulysses at Sorrento' for the Royal Academy exhibition of 1841, and sold to John Gibbons for £200 (see *Memoirs*, II, pp 190–191, 349). CAC's five choices are not so easy to identify, though the 'upright Sorrento' seems to be a repetition of that described in *Memoirs*, II, p. 205, while the 'copy from De Hoog' (thus for Pieter de Hooch, 1629–84) may be taken from that acquired by Sir Robert Peel in 1825 (see *Memoirs*, I, p. 264).

7. That is, Frances and Arthur Pott of Bentham Hill, Tunbridge Wells – see [0555] to HC, 29–30 September 1863. HC was then in fact staying with the Andersons in nearby Southborough.

8. From here WC writes his final words and the valediction down the left margin on the final page.

## [0749] TO W. H. WILLS, 13 MAY 1867

MS: Morgan (MA Unassigned),<sup>1</sup> Published: B&C, II, pp. 286–287.

9. Melcombe Place | Dorset Square. N.W. | May 13<sup>th</sup> 1867

My dear Wills,

The point you mention had escaped me. I at once admit that there is no difference – so far as you are concerned – between the absolute sale of my work in MS to a publisher, and the absolute sale to "All The Year Round."

I might mention, at the same time, that it is to be said, on my side, that the sale remains – in your case as in the publishers – an absolute sale, so far as I am concerned.

But I feel that an arrangement which publicly associates my name with Dickens's and which privately associates me with him in the production of a work of fiction, is an arrangement which appeals to me on no ordinary grounds, and which I cannot consent to regulate by any ordinary considerations.

I accept unreservedly the pecuniary point of view as you put it – and I will write my half of the forthcoming Christmas Number for Three hundred pounds.<sup>2</sup>

very truly yours | Wilkie Collins

P.S. | The other question, about the Serial story is not so easily settled. I ought to have remembered – when I suggested consulting the "No Name" precedent – that the literary commodity purchased of me then was my time, and, not the right of periodically publishing my book.<sup>3</sup> Your accountant's figures – quite right as far as they go – don't represent a third of the sum that I actually received for "No Name". Dickens cheques, in payment of my shares of the profit necessarily [*del*] do not appear – and the fact that my salary and my profits were going on – not only while the book was being published in your journal – but also while I was thinking it out, and writing it for press – are [*del*] facts unregistered by the accountant, because the accountant knows nothing about them. I will try once more to send you a statement of the figures from my banking book – and of the time from my old diaries.<sup>4</sup> But I am not quite sure that I can undertake the responsibility of asking terms, because my estimate this time cannot be based on actual facts and figures – and the

Virginity of a new book is as difficult a thing to sell – (with or without benefit of clergy) as the Virginity of a new Girl!<sup>5</sup>

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1. Morgan Accession Number formerly ‘Autogr. Misc. Engl. COLLINS/15’.
  2. In pencil, not in WC’s hand, above ‘hundred’ is written ‘No Thoroughfare’. WC had asked Wills for £400 – see [0748] to HC, 11 May 1867.
  3. At the time of the serialization of *No Name*, WC was both a paid member of the magazine’s editorial staff and a shareholder. See Paul Lewis, *What Wilkie earned from ‘All The Year Round’*, WCS, August 2015. As [0757] to HC of 18 July 1867 suggests, in the event WC was paid £850 by *All the Year Round* for British serial rights to *The Moonstone*.
  4. See [0750] to Wills, 14 May 1867.
  5. A couple of decades later, in his notorious series of articles exposing child prostitution in London entitled ‘The Maiden Tribute of Modern Babylon’ in the *Pall Mall Gazette*, 6–10 July 1885, W.T. Stead described in detail the purchase of a thirteen-year-old girl for only £5.

**[0750] TO W. H. WILLS, 14 MAY 1867**

MS: Illinois. Published: Davis, pp. 330–331 n. 23 (dated 14 May 1876); BGLL, II, pp. 73–74.

9. Melcombe Place | Dorset Square | N.W. | May 14<sup>th</sup> 1867

My dear Wills,

Inside this you will find, the “Dates” and “Figures” of the “No Name” time – as nearly as I can give them. I don’t know whether they will suggest to you a proposal for the right of periodically publishing my forthcoming Story.<sup>1</sup>

The Story will not be less, I think, than 26 Weeks – but I don’t guarantee that it may not be a little longer.

Yours very truly | WC

Figures<sup>2</sup>

Copy of | Accountant’s Statement. A. Y. R.

=

For “No Name” (during publication in A.Y.R.) Mr Wilkie Collins

|                                                        |         |       |   |
|--------------------------------------------------------|---------|-------|---|
| was paid – at 7.7. a week (45 weeks from March 1862 to | L.      | s.    | d |
| Jany 1863) _____                                       | 330...  | 15... | – |
| And at the end of the Story _____                      | 100...  | –...  | – |
|                                                        | £430... | 15... | – |

Note

The above figures represent “All The Year Round” as actually giving me less for the unrestricted right of periodical publication in England, than Harper of New York gave me for the periodical right, subject to the disadvantages of American competition! Harper gave £500 for the advance sheets. You will see – as nearly as I can reckon it – what A.Y.R really did, on the other side.

W. C’s Statement

=

1. While writing “No Name” for press, before publication in AY.R –

|                                                                                                                                    |        |       |   |
|------------------------------------------------------------------------------------------------------------------------------------|--------|-------|---|
| 7 ..7.. – a week for seven months<br>(from Augt 1861 when I began to write to March 9 1862<br>when the first number was published) | £.     | s.    | d |
|                                                                                                                                    | 220... | 10... | – |

2. Accountant’s Statement (see the other side) during publication of “No Name” \_\_\_\_\_

430...15...–

3. Dickens’s Cheques: –

In payment of my share of the Profits  
From Augt 1861, when I began

writing the book, to Jany  
1863 when the publication of  
it ended in A. Y. R.: –

|                            |       |                         |
|----------------------------|-------|-------------------------|
| Decr 13 <sup>th</sup> 1861 | _____ | 51...13...6             |
| June 16 1862               | _____ | 220... –... –           |
| Nov 20 1862                | _____ | 118... 2... 2           |
|                            |       | £ <u>1041... 0... 8</u> |

N. B. – I have no record of the time – earlier in 1861 than August – when I was writing the sketch of the book (before beginning it for press), and when the weekly salary, and share in profits were still going on.

2<sup>nd</sup> Note. After finishing “No Name” in Ms, I believe I did no more work for A. Y. R. The press caught me up (through illness) and I “broke down” completely, soon after writing the last line of the book.

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1. WC carefully details what he received for the periodical publication of *No Name* back in 1861–63, in order to increase the remuneration he is offered for *The Moonstone*, serialized *All The Year Round*, 4 January to 8 August 1868.

2. The two ‘Statements’ are written respectively on the left and right centre pages of the folding notepaper, divided by a vertical line.

### [0751] TO HARRIET COLLINS, 30 MAY 1867

MS: Morgan (MA 3150/102), with envelope.<sup>1</sup> Published: B&C, II, pp. 287–288.

9. Melcombe Place | N.W. | Thursday. May 30<sup>th</sup> 1867

My dear Mother,

What do you say to my coming to see you at Southborough on Tuesday 4<sup>th</sup> June? Tell me if this will do – and also if anything more is wanted besides pens and brandy.

Charley has, I suppose, written to tell you of that Dickens has added to – or rather doubled – Katie’s marriage portion. This certainly comes at the right time – is liberal and just – and suggests that Charley’s luck (if you believe in luck as I do) is at last on the turn.

I shall have the first weekly number of my new book to read to you when I am at Southborough.<sup>2</sup> Yesterday, I dined with the Lehmanns. She is not very well – the detestable weather, varying between raw cold and debilitating heat, is evidently too much for her.<sup>3</sup> She sends you her love. The house is doubled in size – and most beautifully decorated.

I have no engagement after Monday [*del*] next till the Wednesday week June 12<sup>th</sup> – when I have accepted an invitation from the E.M. Wards to dinner. Richmond – whom I saw the other night – sends you his love, and says his daughters want very much to see you again.<sup>4</sup>

Yours ever affly | WC

I sent you the Cornhill the other day.

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1. Directed to ‘Mrs Collins | Mr Andersons | Southborough | near Tunbridge Wells’, and postmarked ‘LONDON-W | 7 | MY 31 | 67’, with Tunbridge Wells endorsement illegible.

2. The first installment of *The Moonstone*, which did not appear in *All the Year Round* until 4 January 1868.

3. Clearly referring to Nina Lehman – see [0712] to her of 26 October 1866.

4. Presumably referring to George Richmond, the portrait painter, whom WmC and his family had met in Italy and who provided information for WC’s biography of his father; see [0035] to him of 20 May 1847. According to the 1861 Census, Richmond and his wife Julia lived together with four daughters, Julia (27), Laura (25), Edith (21), and Cecilia (20).

### [0752] TO UNIDENTIFIED RECIPIENT, MAY 1867

MS: Lewis Collection.<sup>1</sup> Published: BGLL, II, p. 75; Lewis website.

Very truly yours | Wilkie Collins | May 1867

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1. A signature only, possibly cut from a letter, perhaps simply an autograph.

**[0753] TO JANE BIGELOW, 18 JUNE 1867**

MS: Bigelow. Published: BGLL, II, pp. 75–76.

9. Melcombe Place | Dorset Square | London. | June 18<sup>th</sup> 1867

My dear Mrs Bigelow,

I was away from London when your kind letter came – or I should have thanked you sooner for so pleasantly reminding me of that happy evening at Forster’s.<sup>1</sup>

I send you two Photographs<sup>2</sup> – for I really don’t know myself which is the best likeness, and I want you to have the best. Both are signed.

My only hope, this summer, is to see your country home in imagination. I am beginning a new story – the first weekly part of which will be published in England and America towards the close of the year.<sup>3</sup> A dramatic version of “*Armadale*” will probably be performed (in French) in Paris about the same time – written by Regnier (of the Theatre Français) and myself.<sup>4</sup> So I am fixed in Europe, for 1867. But I hope I shall last a little longer than that – and I don’t give up the hope of seeing you and Mr Bigelow when my literary fetters have fallen off, and I may come to a free country in the appropriate character of a free man.

I hope my new story will, in some degree justify your good opinion of my stories that have gone before it. This time, I am going to try to interest you in a nice girl who submits to a very awkward sacrifice and does something very generous – all for love. She is, I think, to be dark – as a set-off against poor “Miss Gwilt,” whom I persist in thinking a hardly used woman. Black hair (I hear) is to be brought into fashion – against red – in Paris, next season – so my dark young lady has a chance of appealing to the newest and freshest sympathies of the sex – which is a great point.

Pray remember me kindly to Mr Bigelow, and believe me  
most truly yours | Wilkie Collins

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1. See [0725] to her of 28 January 1867.

2. Not with the letter.

3. *The Moonstone*, serialized simultaneously in *All The Year Round* and *Harper’s Weekly* from 4 January 1868 – though, as the letter to them of the same day shows, negotiations with Harper’s had hardly begun.

4. In December of 1866 WC ‘stopped in Paris to show the play [*Armadale*] to Régnier. Together over the next year, they reshaped and expanded it, from three acts to five’ (Peters, p. 277). See also [0763] to Régnier of 30 August 1867.

**[0754] TO HARPER & BROTHERS,<sup>1</sup> 18 JUNE 1867**

MS: Texas (Ms Letters, W. Collins).<sup>2</sup> Published: Coleman, pp. 102–103; Farmer 1999, pp. 594–595; BGLL, II, pp. 76–77.

All The Year Round Office<sup>3</sup> | 26. Wellington Street | Strand London | June 18<sup>th</sup> 1867

Dear Sirs,

I am beginning a new serial work of fiction<sup>4</sup> – and I offer to your Firm the first opportunity of making me a proposal for the “advance sheets” for publication in America.

My new novel will be published (in the first instance) in England, in “All The Year Round”. The first weekly number will appear – so far as I know now – towards the close of the present year.

The work will extend – so far as I can now calculate – to from 26 to 30 weekly parts.

Will you kindly let me know, at your earliest convenience, what sum you will offer (in English money) for the advance weekly proofs of this new story, and in what form you propose to pay the money?

I must request that you will be so good as to communicate with me in this matter, directly, and not through your London agents. Circumstances have occurred which prevent me from renewing any literary or business relation with the firm of Messrs Sampson Low, Son & Co.<sup>5</sup> In the event of our agreeing upon terms, if there is any difficulty in your transmitting the necessary remittances directly to me in England, I shall be happy to refer you to a Firm in New York, the members of which will receive whatever money is due to me, on my account.

I remain, Dear Sirs, | Faithfully yours, | Wilkie Collins  
To | Messrs Harper

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1. Distinguished New York publishing house, which began to publish WC in 1850, when it purchased advance sheets of *Antonina*. WC's first extant letter to the firm is [0404] of 25 March 1861.
2. Like most of the letters to the New York publishers, the MS is endorsed in another hand, presumably that of a clerk. Here the endorsement reads: 'Wilkie Collins | June 18/67'.
3. Though he ceased to work on the staff of *All The Year Round* in 1861, in the second half of 1867 he seems to have returned frequently to the office in connection with the composition for the journal of both the serial *The Moonstone* and the extra Christmas number *No Thoroughfare*, composed jointly with CD.
4. *The Moonstone*.
5. The publishers Sampson Low also acted as London agents for Harper's. WC's argument with the firm relates to their handling of the cheap edition of his novels. See [0721] to HC of 8 January 1867, where he writes 'I suspect old Low of "flooding the market" with my books', or [1255] to George Bentley of 30 September 1872 where he recalls 'Mr Low's premature cheap issue of my books'.

### [3282] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 23 JUNE 1867

MS: Lewis Collection. Published: A&C10, p. 8.

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>

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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 '[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.

### [0755] TO HARRIET COLLINS, 1 JULY 1867

MS: Morgan (MA 3150/ 103), with envelope.<sup>1</sup> Published: B&C, II, p. 288.

9. Melcombe Place | Dorset Square | N.W. | Monday July 1<sup>st</sup>

My dear Mother,

I am safe back tonight, from Gadshill. You will be glad to hear that Dickens is delighted with my new story. He thinks the old man excellent – and he predicts that this will be the most successful book I have ever written. The grand point of the story – about three parts of the way to the end, took him – when I told it roughly, viva voce – as completely by surprise as if he had been an ordinary novel reader. You may imagine, from this, what the effect will be on the general reader. I certainly never expected to *[del]* astonish Dickens with *[del]* /an effect/ in a novel – which is carefully prepared for, and which is yet invisible till it comes.<sup>2</sup>

There was no company at Gadshill. We were very merry – and it was a very pleasant time.

Next week, I must go to Farley Hill – having found another letter here to remind me from Mrs E.<sup>3</sup> Sunday *[del]* next, there is a dinner at Lehmanns. Landseer, Millais, Charley, Katie,



&c&c. Lehmann gives me, I am sorry to say, a poor account of his wife.

Write when you have time, and tell me how you are. I have put off the publication of my story till the new year, I hope, if somebody can be found to write a short story to fill up the time. This would get me half through my work, before the public see it.

There is a chance of my getting a large sum from America, this time – [*del*] /from/ a new paper, which wants to publish my new book.<sup>4</sup>

Yours ever affl | WC<sup>5</sup>

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1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | near Tunbridge Wells', postmarked 'LONDON-N.W | 7 | JY 2 | 67', and endorsed 'TUNBRIDGE WELLS | B | JY 2 | 67'.

2. CD had written to Wills on 30 June 1867 with praise only a little less fulsome:

I have heard read the first 3 Nos. of Wilkie's story this morning, and have gone minutely through the plot of the rest to the last line. Of course it is a series of "Narratives", and of course such and so many modes of action are open to such and such people; but it is a very curious story – wild, and yet domestic – with excellent character in it, great mystery, and nothing belonging to disguised women or the like. It is prepared with extraordinary care, and has every chance of being a hit. It is in many respects much better than any thing he has done.

(Pilgrim, XI, p. 385).

3. Mrs Frances Elliot, née Dickinson, now married to Gilbert Elliot, Dean of Bristol who lived at Farley Hill Court.

4. Referring to *Harper's Weekly* in which the serial appeared simultaneously with *All The Year Round* (see [0786] to Harper & Brothers, 12 November 1867). As [0757] to HC of 18 July 1867 shows, WC was paid £750 for American serial publication.

5. WC writes his last paragraph and closure down the left margin of the final page of the letter.

### **[0756] TO HARRIET COLLINS, 7 JULY 1867**

MS: Morgan (MA 3150/104), with envelope.<sup>1</sup> Published: BGLL, II, pp. 77–78.

9. Melcombe Place | Dorset Square. N.W. | Sunday July 7

My dear Mother,

An enthusiastic American has sent me my photograph across the Atlantic for me to write my name under it. He also wants an autograph of my father's – his collection containing painters and musicians as well as writers. Can you find and send me a note of my father's without trouble?

My address from Tuesday to Friday next, will be Farley Hill Court, near Reading.<sup>2</sup> I wish you were coming too. There is a superb lawn – adorned by some of the finest trees in England. I shall have finished another number of my story before I go – and I shall dawdle about and do nothing in the open air, at Farley Hill.

Poor dear Mrs Lehmann! She has another attack of inflammation of the lungs – and the doctor talks of a new banishment, just as the new house is completed. I am going to dine quietly with Lehmann today – to keep his spirits up. The "company" that had been invited are all put off.<sup>3</sup>

How do you go on? There is a horrid thunderous oppression here in the air.

Ever yours aftly WC

I have settled nothing about a new place of abode yet.

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1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | near Tunbridge Wells', postmarked 'LONDON-N.W. | 7 | JY 8 | 67'.

2. The family home of Frances Elliot, wife of the Dean of Bristol.

3. On Nina Lehmann's earlier attack, see [0666] to HC of 17 March 1866. Peters comments: 'Wilkie's affection was deepened when Nina, who was in poor health, was diagnosed as possibly consumptive. For some time the Lehmanns' strenuous social life was curtailed, and Nina, a pianist of concert standard, was forbidden to play. She spent much time in Switzerland with her children' (p. 271).

### **[0757] TO HARRIET COLLINS, 18 JULY 1867**

MS: Morgan (MA 3150/105), with envelope.<sup>1</sup> Published: B&C, II, p. 289.

9. Melcombe Place | N.W. | July 18<sup>th</sup>

My dear Mother,

I am in a whirl of work. A difficult part of the story to manage. A bargain with America for the advance-proofs (£750!) – making with “All The Year Round” £1600 for the periodical use of the story only.<sup>2</sup> Another bargain with America still to settle for a short original story.<sup>3</sup> A new place of residence still to find – I think it will be Cornwall Terrace.<sup>4</sup>

These things keep me in town this week – and next week, I am to get a little sailing with Pigott. But, after that, I shall get to see you, I hope, and, in the mean time, Charley proposes going to you on Monday next, he tells me. He dines with me on Saturday next.

Send me a line to say how you are. London is topsy-turvy with excitement about illustrious foreigners.<sup>5</sup>

Ever yours affly | W.C

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1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘CHARING CROSS | 7 | JY 19 | 67’, and endorsed in Tunbridge Wells on the same day.

2. So WC was paid £850 by *All The Year Round* for the serial publication of *The Moonstone*.

3. No such publication has been identified.

4. In fact, WC was to move to Gloucester Place later in the summer.

5. The allusion may be to press coverage of the Paris Exhibition (‘Exposition Universelle d’Art et d’Industrie’) from April to November 1867, which also encouraged an increase in overseas visitors to London.

### [0758] TO HARPER & BROTHERS, 20 JULY 1867

MS: Texas (Ms Letters, W. Collins). Published: Brussel, p. 13; Coleman, pp. 104–105; Farmer 1999, pp. 595–596; BGLL, II, pp. 78–79.

All The Year Round Office | 26 Wellington St | Strand London | July 20<sup>th</sup> 1867

Dear Sirs,

I accept the second of the proposals with which you favour me in your letter dated the 2<sup>nd</sup> of this month – choosing, of the two alternatives contained in that proposal, the alternative of sending you a copy of the original Ms of my forthcoming story in two halves.<sup>1</sup>

I understand that I am to send you from London the first of those halves, containing (say) from 13 to 14 weekly portions, forty days before the first weekly portion is published in England. This, allowing the average of ten days for transmission, would place the first half of the Ms in your hands in New York, one month before any part of it is published here. The second half is to be sent, according to the same arrangement, forty days before the 14<sup>th</sup>, or 15<sup>th</sup> number (as the case may be) is published in England.

For the Ms, divided into these two halves, I am to receive seven hundred and fifty pounds sterling (£750). £375, payable in a bill of exchange to my order on Barings, on receipt of the first half of Ms – and £375, payable in the same manner, on receipt of the second half. I suggest, as the sum is thus halved, that the period for which the bill of exchange is to be drawn should be, if possible, 30 days, instead of the 60 days which you propose, if I sent the whole Ms at once, and receive the whole sum at once.<sup>2</sup>

I have one condition to add on my side. It is this: – That you shall only print and publish the periodical instalments of the story from the printed proofs, which I will send to you regularly. The copy of the Ms is only to be used by you for the purpose of illustrating the story – and, except in the event of miscarriage of the proofs, it is not to be printed from.

I make this stipulation in your interests, as well as mine – for it enables you to publish my story with my last corrections. These corrections will not affect the scenes which your artist may choose for illustration, but they will very often, by apparently trifling means, assist the influence of the story on the reader’s mind.

On the Ms, as on the proofs, the weekly dates of publication in England will be indicated at the beginning of each weekly number, so that there may be no mistake made, in any case, about

the dates of publication and the weekly quantity published in America – which are, of course, exactly to follow the dates of publication and the quantity published in England.

I shall be obliged if you will acknowledge the receipt of this letter, and inform me that you interpret, as I interpret, the arrangement entered into between us for my new story.<sup>3</sup>

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins  
To | Messrs Harper & Brothers | &c &c &c | New York

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1. Concerning *The Moonstone*.

2. In fact WC received two unequal payments: a £500 ‘Bill on Baring Bros’ credited on 6 May, 1868 and a £250 ‘Bill on Barings’ on 4 September 1868 (Coumts: WC).

3. These detailed arrangements represent a good example of the care needed for the successful sale of ‘advance sheets’ by a British author to an American publisher. On the legal issues involved, see Nowell-Smith, ch. 4.

### [0759] TO HARRIET COLLINS, 27 JULY 1867

MS: Morgan (MA 3150/106), with envelope.<sup>1</sup> Published: B&C, II, pp. 289–290.

9. Melcombe Place | N.W. | Saturday July 27

My dear Mother,

Many thanks for the cases. *[del]* You shall have back the canvas & cord.<sup>2</sup> The Cornwall Terrace plan has broken down. Somebody else was after the house – and I suspect that Somebody “bid the highest figure”.

There is another chance at Gloucester Place, Portman Square.<sup>3</sup> Pending this negotiation, I am going today to sail, off Ryde with Pigott & C. Ward – to return next Tuesday. On the Saturday, after that, I go to Mrs Elliot and Lady Downshire,<sup>4</sup> if possible – and, after that, I hope to the Dowager Duchess of Southborough – Anderson Palace – whose eldest son (having to leave his present residence in ten days, and not having found another yet) appears likely to end as an outcast in the streets.

Charley was here yesterday to take away his pictures.<sup>5</sup> I hear that he, and Katie are going to see you Thursday next – to stay till the 12<sup>th</sup>. About the */end/ [del]* of their visit will, according to my calculation, be *[del]* the beginning of mine. So you will have a succession of visitors. I enclose a letter just received from H. Bullar. John’s case seems serious.<sup>6</sup>

You shall hear of course, the moment my habitation is settled, if it ever is. In the mean time, go on addressing me here.

Ever yours affly | WC

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1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | near Tunbridge Wells’, and postmarked ‘LONDON-W | Z | JY 27 | 67’.

2. WC was preparing to move.

3. This time the negotiation was successful and WC moved the following month.

4. The two ladies lived around five miles apart, outside Reading, Berkshire. Mrs Elliot is the married Frances Dickinson, resident with her husband the Dean of Bristol at Farley Hill Court, Swallowfield, to the south. Lady Downshire was the daughter of Field-Marshal Viscount Combermere, the Hon. Caroline Frances Stapleton-Cotton (1815–93), who in 1837 married the Irish peer Arthur Hill, Fourth Marquess of Downshire, whose English residence was at Easthampstead Park, Bracknell, to the southeast. Lady Downshire was a correspondent of CD – see to her of 26 September 1866 (Pilgrim XI, p. 248). (In B&C, II, p. 290, the name was misread plausibly as ‘Lady Devonshire’. However, around this period there seems to have been no Lady Devonshire: CD’s patron the Sixth Duke of Devonshire (1790–1858) never married, while the Seventh (1808–91) was a widower whose wife died in 1840.)

5. See [0748] to HC, 11 May 1848.

6. Henry Bullar’s letter, from Switzerland and dated 25 July, is also found at Morgan. It concerns the poor health of his older brother John Bullar (1806–1867), the barrister, who died later in the year.

### [0760] TO FANNY MITCHELL, [1859–JULY 1867]<sup>1</sup>

MS: Parrish (Box 5/6). Published: BGLL, II, p. 80.

Friday

Dear Mrs Mitchell

Alas! I am engaged! I write in great haste, as I hear Kinglake<sup>2</sup> is waiting for your servant. I will call and make my apologies

Yours very truly | Wilkie Collins

- 
1. These dates seem to be the limits of the period when WC dines regularly with the Mitchells. No letters to her from Gloucester Place exist.
  2. This must be the author Alexander William Kinglake (1809–91), with whom WC was acquainted (see 0220] to HC of 2 September 1855 and [0447] to Anne Procter of 21 October 1861) and who was presumably also one of the guests at Mrs Mitchell's gatherings.

**[0761] TO UNIDENTIFIED RECIPIENT, [DECEMBER 1864–JULY 1867]<sup>1</sup>**

MS: Private, on a visiting card. Published: BGLL, II, p. 80.

To report myself much better and to thank you sincerely once more

**M<sup>R</sup> WILKIE COLLINS**

9. Melcombe Place | Dorset Square

- 
1. Dating from the address only. The card has the name only printed on it; the rest is in WC's hand, the message in pencil and the address in ink.

**[0762] TO HARRIET COLLINS, 24 AUGUST 1867**

MS: Morgan (MA 3150/107), with envelope.<sup>1</sup> Published: B&C, II, pp. 290–291 (dated [3 August 1867]).

90 Gloucester Place | Portman Square. W. | Saturday<sup>2</sup>

My dear Mother,

I am delighted to hear this good news about Charley. His luck is on the turn, and the ball is at his foot at last. Hooray!<sup>3</sup>

On Tuesday next I am to complete the purchase of the house at the lawyers in Gray's Inn. Later in the week, I shall probably be at Gadshill again – for a second consultation about the Christmas Number. If I can get out to you [*del*] afterwards – across country – I will. It depends on how things get on here. I am gradually settling down – but the workpeople are slow, and my pictures and books – and my bath and my drains – are still to be arranged. No bad smells – only alterations and improvements which it is as well to make once for all, before I am [*del*] settled.

How do you bear the heat? Your back room helps you, I hope.

Ever affly yours | WC

You shall hear again as soon as I have heard from Dickens

- 
1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | near Tunbridge Wells', and faintly postmarked 'LONDON-W | W 2 | AU 24 | 67'.
  2. Dating from the postmark and the calendar, as well as WC's move to Gloucester Place. This is the first letter addressed from his new home.
  3. CAC and his wife had recently visited HC at Southborough – see [0759] to HC, 27 July 1867. The nature of the good news is unclear, but perhaps concerned the stability of CAC's health or finances.

**[0763] TO FRANÇOIS RÉGNIER,<sup>1</sup> 30 AUGUST 1867**

MS: CF (loose in envelope 'Wilkie Collins – Régnier', within box file 'Régnier – Sociétaires').<sup>2</sup> Published: BGLL, II, pp. 80–82.

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

Augt 30<sup>th</sup> 1867

My dear Regnier.

Observe the address at the top of this letter! I have left Melcombe Place – driven away by the noises – and have got into a new house.

Between the worry of finding this same new house, and the hard thinking and working needed by the new book which I am writing, I have had no earlier opportunity than this of telling you of my change of abode. It is so long since I have heard from you, that I forget whether I owe you a letter – or whether you owe me one. Let us forgive each other!

While I am in London, establishing myself in my new domicile, you are I suppose in the country – and glad enough to get away from Paris, in the year of the Exhibition? It has made my head ache, and my feet throb with fatigue only to read of the Exhibition.<sup>3</sup>

How is our Drama going on? Are you finding the process of turning an English play into a French play, more easy as it proceeds? the more of it you do? The story appeared to me to be carried on regularly and clearly, in the two last acts – and that is the French art, not the English – so I hope you may find it easier as you get on. Don't trouble to send any of it here – for, I hope to be in Paris in October next. If you are there too, at that time, we can look over it together.<sup>4</sup>

I have heard no dramatic news from Paris – except that Hernani has been a great success – and that in spite of the play not being very well acted. – Charles V, and Hernani were reported to me as modern Parisian gentlemen, in spite of their costumes.<sup>5</sup> Well acted, or indifferently acted, I should like to have seen it – for the play is a great work.

Let me hear from you soon, my dear Regnier – and remember me kindly to Madame Regnier and your son and daughter.<sup>6</sup>

Yours affectionately | Wilkie Collins

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1. François Joseph Philoclès Régnier de la Brière (1807–85), leading French actor of the Comédie Française and a close friend and collaborator of WC, who consistently omitted the acute accent from the actor's family name. They had first met in the 1850s – see the notes to [0131] the letter to E. M. Ward of April 1851–July 1852, and [0200] to Pigott of 22 February 1855. In 1875 WC dedicated *The Law and the Lady* to the French actor and a copy of Régnier's *Comédies* was found in WC's library at his death (Baker 2002, pp. 142–143). According to contemporary accounts found at the CF, Régnier was rather short, had a deep voice, fine taste and an immense capacity for work.

2. All five of the letters to Régnier found at CF are stamped 'COMEDIE FRANÇAISE \*BIBLIOTHEQUE\*', in red ink within an oval.

3. The second Exposition Universelle de Paris, dedicated to agriculture, industry and the arts, covered 42 hectares of the Champs de Mars; it was open from 1 April to 3 November 1867 and attracted 11 million visitors.

4. The continuing story of Régnier's attempts to write a French version of *Armadale*. See [0714] to Nina Lehmann of 9 December 1866, [0721] and [0727] to Harriet Collins of 8 and 29 January 1867, and [0753] to Jane Bigelow of 18 June 1867. There is no evidence that WC visited Paris in October 1867, and it remains unclear whether the play was ever completed or performed – see [1901] to Frederick Enoch of 24 February 1880.

5. Victor Hugo's *Hernani – ou l'Honneur Castilan*. The character Don Carlos was supposed to represent Charles V of France, while Hernani himself was a bandit. The production to which WC refers has not been identified.

6. Régnier's wife was named Fleure and his son Henri. It is unclear whether WC had first met Régnier's family during his stays in Paris to discuss the dramatization of *Armadale* (in December 1866 and February 1867), or earlier during one of the actor's many professional visits to London.

### [0764] TO SMITH, ELDER & CO., 30 AUGUST 1867

MS: NLS (MS 23180/164, 167), with envelope.<sup>1</sup> Published: BGLL, II, pp. 82–83.

90. Gloucester Place | Portman Square W. | Augt 30<sup>th</sup> 1867

Dear Sirs,

I re-enclose the little account, with a cheque for the amount.<sup>2</sup>

Will you kindly cause my address in your books to be altered to the address at the head of this letter, to which I have recently removed.

I regret to say that I have not succeeded in disposing of my collected works on terms which it is proper for me to accept. The fact of my books being in the market – after having had the “imprint” of your house on their title-pages – is inevitably and necessarily against them. I am

engaged in writing a new work of fiction which will appear, periodically, in “All The Year Round”.<sup>3</sup> If this succeeds, the publishers will recover their lost confidence in ~~our~~ my previous works – and I may become once more a saleable commodity in the English book-market.

In the meantime, it is perhaps desirable – as a matter of business, and in the event of my death – that you should carry out the terms of Messrs Low’s agreement, and assign to me the copyrights of those books which reverted to me at the close of last year.<sup>4</sup> I am not rich enough to purchase, on the terms which you were so good as to offer me, the copyright of “No Name” the Stereo: plates, and the Stock in hand. I can only regret that you have been losers by me – and can only try what writing a new book may do towards reminding the public that there have been other books written before it, by

Yours faithfully, | Wilkie Collins  
Messrs Smith Elder & Co

- 
1. Directed to ‘Messrs Smith Elder & Co | 65. Cornhill | E.C.’, postmarked ‘LONDON W | 7 | SP 2 | 67’
  2. Across the page above the handwritten address is added in a small unknown hand: ‘Ch. £9.5.6 Cr Wilkie Collins Repts Sep 2/67’. This might be the account for the printing of the twenty-five copies of the dramatic version of *Armada* – if so, Smith, Elder were very late sending it out (see [0695] to Frederick Enoch of 6 July 1866). The amount of £9-5s-6d was debited on 4 September from WC’s bank account as to ‘Smith & Co’ (Coutts: WC).
  3. *The Moonstone*.
  4. See [0717] to Smith, Elder of 31 December 1866.

#### [0765] TO HARRIET COLLINS, [2] SEPTEMBER 1867

MS: Morgan (MA 3150/108), with envelope.<sup>1</sup> Summary: B&C, II, p. 291 (dated 1 September). Published: BGLL, II, p. 83.

90 Gloucester Place | Portman Square. W. | Monday Sept 1<sup>st</sup> <sup>2</sup>

My dear Mother,

I am going to Dickens (to work on the Christmas Number) on Tuesday next<sup>3</sup> – and from him (at last!) I am coming on across country to you. Either Thursday or Friday next will be the day. I will try for Thursday, if we can get what we have to do, done. And I will write again from Gadshill.

I am beginning to settle down. In another ten days, most of the workmen will be out of the house. The pictures are hung. I have had the frames re-gilt and they look beautiful. The prints and drawings must wait till I get back from Southborough.

Address me up to Tuesday morning in London. After Tuesday, at Gadshill. I hear Charley and Katie are there. How have you borne the heat? I am melting at this moment.

Ever yours affly | WC

I sent you the Cornhill yesterday. The Athenaeum has been, in the confusion, forgotten.

- 
1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | near Tunbridge Wells’, postmarked ‘LONDON-SW | 7 | SP 2 | 67’, endorsed ‘TUNBRIDGE WELLS | S | SP 2 | 67’.
  2. Clearly an error by WC – the first day of September 1867 was a Sunday. The postmark and endorsement both help to confirm the correct dating as Monday 2 September 1867.
  3. Referring to the collaboration between CD and WC on *No Thoroughfare*, the 1867 Christmas number of *All The Year Round*.

#### [0766] TO HARRIET COLLINS, 4 SEPTEMBER 1867

MS: Morgan (MA 3150/ 109), with envelope.<sup>1</sup> Summary: B&C, II, pp. 291–292. Published: BGLL, II, p. 84.

Gad’s Hill Place, | Higham by Rochester, Kent  
Wednesday Sept 4

My dear Mother

I got your letter here this morning.

I am obliged to go to London tomorrow to get some books which it turns out I shall want to consult in a coming part of the Christmas Number. I shall leave this – so as to get to town before twelve – and shall then go (later on the same day), from London, to you. Expect me tomorrow (Thursday) by the train which leaves Charing Cross at 4.5. and gets to T. Wells at 5.34. This will bring me to Southborough in good time for dinner with you at ½ past 6, tomorrow, (Thursday, as aforesaid)

Yours ever affly | WC

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1. CD's Gothic printed stationery, directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'ROCHESTER | C | SP 4 | 67'.

### [0767] TO GRANTLEY BERKLEY,<sup>1</sup> 5 SEPTEMBER 1867

MS: Parrish (Box 4/11). Published: BGLL, II, p. 84.

**90, Gloucester Place. | Portman Square. W.**<sup>2</sup> | September 5<sup>th</sup> 1867<sup>3</sup>

Mr Wilkie Collins begs that Mr Grantley Berkeley will accept his best thanks for the presentation copy of "Anecdotes of The Upper Ten Thousand". Absence from London has allowed Mr Collins no earlier opportunity of making his acknowledgments than this.

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1. The Honourable George Charles Grantley Fitzhardinge Berkeley (1800–81), author of *Anecdotes of the Upper Ten Thousand* (2 vols, London: Bentley, 1867).

2. Printed address in roman type, centered. This is the earliest example of the first headed paper at this address.

3. The date is at the foot of the second page.

### [0768] TO FREDERICK LEHMANN, 10 SEPTEMBER 1867<sup>1</sup>

MS: Parrish (Box 5/5). Extract: Robinson 1951, p. 204; Davis, p. 252. Published: B&C, II, p. 292.

Southborough | Tuesday, September 10<sup>th</sup>

My dear Fred,

Have you made up your mind that I am a Humbug? Naturally, you have.

Weeks since, you write me a kind letter from Rothsay<sup>2</sup> – giving me delightful accounts of the Padrona, and asking me /to/ join you. And that letter remains unanswered to the present date!

Disgraceful!

What is the cause of this ungrateful silence?

The cause is, | 90 Gloucester Place | Portman Square. W.

=

When your letter reached me, I had an old house to leave – a new house to find – that new house to bargain for, and take – lawyers and surveyors to consult – British workmen to employ – and, through it all, to keep my own literary business going [*del*] without so much as a day's stoppage. Is there no excuse in this? Ach Gott! Ya-voll! Si-gewiss!<sup>3</sup>

Here then is a letter of apology which – if Mamie Dickens's information is correct – ought to meet you on your return to Woodlands.<sup>4</sup> My best love and congratulations to the Padrona. The same from Mama Collins – with whom I am staying to get a little quiet for working in. I return on Thursday next. Come and see me on my new perch. The dining-room is habitable – and the drawing-rooms are getting on.

Ever yours | Wilkie Collins

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1. Dating from the move to Gloucester Place.

2. Thus, presumably, for Rothsay, the main town on the island of Bute, off the west coast of Scotland.

3. 'Oh God! Yes, sir! Certainly!' – WC's clumsily humorous attempt at German, which was, of course, Lehmann's native language.

4. The Lehmann's residence at Highgate.

**[0769] TO HARRIET COLLINS, 12 SEPTEMBER 1867**

MS: Morgan (MA 3150/110), with envelope.<sup>1</sup> Extract: Pudney, p. 45. Published: B&C, II, p. 293.

**90, Gloucester Place. | Portman Square. W. | Sept 12th 1867**

My dear Mother,

I am safe back again among the British Workmen. The statement now is that they will be done in a week. Ha! ha! Never mind. A certain necessary place has got the most lovely new pan you ever saw. It's quite a luxury to look into it.

I have left your note at Fortnum's. Am just back from dining at the Club with Dickens. We have created some sweet things, for the forthcoming number.<sup>2</sup> Dickens most kindly offers to see Chapman himself about my copyrights on Monday next – (if Chapman is in town) – you shall hear the result.<sup>3</sup>

I have written to Smith & Elder to say that I will give evidence if needful against the ruffian who has taken my name and my books in vain. We must stop him – or Heaven only knows what he [*del*] may do next in the character of my self-appointed agent.<sup>4</sup>

I am at the end of my news. A kitten who has drifted into the house from some unknown mother is galloping over my back and shoulders, which makes writing difficult – and it is time to go to bed.

Hart sends his love.<sup>5</sup> He will soon be at Southborough.

Write soon.

Ever your affly | WC

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1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'LONDON-W | 7 | SP 13 | 67', and endorsed in Tunbridge Wells on the same day.

2. Referring to *No Thoroughfare*, the special 1867 Christmas Number of *All the Year Round*.

3. Referring to cheap railway editions of WC's already published novels – see [0771] to HC, 25 September 1867.

4. WC's letter to Smith & Elder has not been traced, and his spurious literary representative has not been identified.

5. Presumably Solomon Hart, the painter.

**[0770] TO HARRIET COLLINS, 16 SEPTEMBER 1867**

MS: Morgan (MA 3150/ 111), with envelope.<sup>1</sup> Published: BGLL, II, p. 85.

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

Experiences of a Barrister  
Schillers Ghost-Seer  
Hawthorn's Twice-Told Tales  
The Female Detective  
Doctor Basilius by Dumas | (English translation)  
La Beata by Thomas Trollope<sup>2</sup>

=

My dear Mother,

I have turned up the above choice and varied works, in tattered bindings. Shall I send them to you?

Yours ever aftly | WC

I have got your letter.

I have also sent you some pills (compound Rhubarb) by post.

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1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'LONDON-W | 7 | SP 16 | 67' and endorsed 'TUNBRIDGE WELLS | S | SP 16 | 67'.

2. Between the items in this heterodox list, WC draws a short sloping line under the first couple of letters of each title.



*Experiences of a Barrister* is likely the work published anonymously by Samuel Warren in 1856; *The Female Detective* is probably the collection of tales edited by Andrew Forrester in 1864. None of the items on the list is recorded as being in WC's library at the time of his death (Baker).

**[0771] TO HARRIET COLLINS, 25 SEPTEMBER 1867**

MS: Morgan (MA 3150/ 112), with envelope.<sup>1</sup> Published: B&C, II, pp. 293–294.

**90, Gloucester Place. | Portman Square.W. | 25<sup>th</sup> Sept 1867**

My dear Mother,

I was just thinking of writing to you, when your letter came this morning, and gave me some news of you.

I have been staying with the Lehmanns at Highgate – out of the way of the hammering here. They were very kind – gave me a delightful room to write in – and surrounded me with luxuries and comforts. Last night, I came back – and found that the top story of the house was done at last. The end of the week, I am told, will see the end of the workmen all over the house. I take your gloomy view – and don't believe it.

My servants are models of human excellence. They work hard – never grumble – submit to everything. I am going to give them a new gown apiece, in recognition of their extraordinary merit.

Smith (the great railway bookseller) is in treaty for my copyrights /in combination/ with Chapman & Hall. If we come to terms, [*del*] having Smith interested in my books, will insure the pushing of them [*del*] at every railway station in England.<sup>2</sup>

We are getting on with the Christmas Number – more than half done. Dickens is greatly harassed about finally deciding on the American tour. On Monday next, he must definitely decide – Yes, or No.<sup>3</sup>

An American newspaper proprietor has asked me to propose terms for writing a short story for him. I have told him that he must propose the terms to me.<sup>4</sup>

I will keep those books I proposed sending to you – at your disposal.<sup>5</sup> Charley will hardly get into his new house, I should think, on Michaelmas Day.

You did quite right to move the bed into the back-room. My writing-room will be the front bedroom next time, I should think, now the grocer has broken out into building at the back. [*del*] Watch the house in front – and let me know when the hammering is over there – so that I may pick my time for coming to see you again. Also, don't<sup>6</sup> imagine that I am harassed. I am like old Mrs Dickinson<sup>7</sup> – I possess a “sublime composure”. Nothing upsets me.

Ever affly yours | WC

The Athenaeum only costs 3<sup>d</sup>. I sometimes do read it. Nothing will induce me to save 3<sup>d</sup> a week. It's an idiosyncrasy of mine. In a few days, I shall send you some more brandy.<sup>8</sup>

1. Letter accompanied by envelope addressed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'LONDON-W | 5 | SP 25 | 67'.

2. The cheap 'yellowback' format for reprint fiction, printed from stereotype on brittle paper and flimsily bound in strawboards covered with glazed yellow paper with a striking illustration on the front, emerged around 1854 with the 'Select Library of Fiction' from Chapman & Hall, who in 1859 joined with W. H. Smith to create a distinctive series for the latter's nationwide railway bookstalls. See Charles Wilson, *First With the News: The History of W.H. Smith, 1792–1972* (London: W. H. Smith, 1985), pp. 88–90. In the event, however, WC's reprints were not taken over by Chapman.

3. CD travelled to America on his reading reading tour from November 1867 to April 1868.

4. The proprietor in question has not been identified.

5. See [0770] to HC, 16 September 1867, where the books in question are listed.

6. The remaining words and the closure are written down WC's left margin on the last page of the letter.

7. See [0440] to HC, 6 September 1861, on the death of old Mrs Dickinson.

8. WC writes the postscript above and between the printed address on the first page of the letter.

**[0772] TO HARRIET COLLINS, 1 OCTOBER 1867**

MS: Morgan (MA 3150/ 113), with envelope.<sup>1</sup> Published: B&C, II, pp. 294–295.

90 Gloucester Place | Portman Sqr | Tuesday Oct 1

My dear Mother,

I have just ordered Justerini & Brooks<sup>2</sup> to send you, by S.E. Rail tomorrow morning 6 Bottles of Brandy.

I have no small cases – and I dare’nt send you a whole dozen of my brandy – for you would be horrified at the quantity. Justerini’s Brandy is excellent – quite as good as mine and liked better by many people. Don’t turn up your eyes about the expense – it is the expense of six bottles instead of twelve. So it is a saving.

Charley will be with you on Wednesday. He will no doubt tell you what he thinks about the will.<sup>3</sup> I saw him yesterday. While he was with me, enter the Revd Alexander Geddes from Lincolnshire (!!!!).<sup>4</sup> The Revd gentleman thinks of adding to his Income by Literature, and came to ask my advice. He described himself as rather a pretty hand with the pen – but as not exactly knowing what to write about!

Yours ever affly | WC

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1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | Tunbridge Wells’, postmarked, ‘LONDON-W | 7 | OC 2 | 67’, and endorsed in Tunbridge Wells on the same date.

2. Justerini & Brooks, Pall Mall and the Strand, was a ‘foreign liquor & wine & brandy merchants’ (Kelly, 1860) which WC used from 1860 to 1879. The next payment to the firm after this letter appears to have been £55-18s-6d on 10 February 1868.

3. Regarding HC’s will, see [0793] to HC, 12 December 1867.

4. Presumably Alexander Geddes, who, at the time of the 1861 Census, was an unmarried, thirty-three year-old curate in Ropsely, Lincolnshire, resident at the Rectory House. He was WC’s cousin and HC’s nephew, the son of her only brother and youngest sibling, Alexander James Geddes, who had married Mary Croft Letterman in 1827, and had had six children.

**[0773] TO HARRIET COLLINS, 11 OCTOBER 1867**

MS: Morgan (MA 3150/114), with envelope.<sup>1</sup> Published: B&C, II, pp. 295–296.

**90, Gloucester Place. | Portman Square.W. | October 11<sup>th</sup> 1867**

My dear Mother,

I am going to Gadshill this afternoon, with Dickens, to finish the Christmas number. Yesterday I dined, and slept, at Lehmann’s[.] I don’t know whether Charley & Katie are still at Gadshill.

What I have room for, I will “warehouse” with pleasure. I have an airtight cupboard (which locks) in the yard – and this is almost the only /really/ empty place in the house. I should /think/ the cupboard will hold all you /& Charley/ want to send here. Let me hear before the things come[.] /Of course, your book-folios shall be kept in-doors. Works of art I have plenty of room for.<sup>2</sup>

Next week, I hope I shall be back at work on my serial story. Keep me informed when the hammering is over – so that I may see you as soon as I can. I shall probably bring C. Ward with me next time, for a few days. He is copying my Serial Story, to send to America – and he can get two days holiday, and work under my inspection. You can easily get a bedroom for him next door, I suppose?

I have given € Margaret Ward a new silk dress – and have got in exchange for it, your portrait by Mrs Carpenter. The one, nearly profile – still like you after all these years! Coosey / (who had it as a gift from her grandmother)/ wanted to give it to me for nothing – but I insisted on the dress. The portrait will hang in my study. I wonder whether you remember it?<sup>3</sup>

Write soon – Every affly yours – WC

Brandy & peppermint for the gripes

- 
1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'LONDON-W | 5 | OC 11 | 67', and endorsed 'TUNBRIDGE WELLS | A | OC 12 | 67'.
  2. The insertion is added in the space at the top of the page, with the place of insertion marked by a dotted saltire and an extended line, the cross being repeated at the head of the inserted text.
  3. 'When [Holman] Hunt saw her portrait by her sister, Margaret Carpenter, showing her in all her girl-like beauty, "the portrait explained the riddle"' of why S.T. Coleridge 'had singled her out at an evening party and had talked with her for twenty minutes "in the highest strains of poetical philosophy"' (Clarke, p. 56). Margaret Ward (famously known as 'Coosey') is the eldest daughter of Jane Ward, whose mother was Mrs Margaret Carpenter, WC's aunt.

**[0774] TO ISABELLE FRITH,<sup>1</sup> 11 OCTOBER 1867**

MS: NAL (MSL/1922/186/53). Published: B&C, II, p. 296 (as to Mrs W.P. Frith).

**90, Gloucester Place. | Portman Square. W. | October 11<sup>th</sup> 1867**

My dear Mrs Frith,

I accept your kind invitation for Friday the 18<sup>th</sup> at 7 with the greatest pleasure.

The address at the head of this letter is the last new spot in which I have pitched my tent. This time, I have been obliged to "buy a lease" – so there is some reasonable prospect (unless my new lease ruins me in alterations and repairs) of my being settled at last!

With kindest remembrances to all.

Believe me | Most truly yours, | Wilkie Collins

- 
1. Isabelle Jane Frith, née Baker (1823–80), daughter of a York stockbroker, who on 26 June 1845 had married the painter William Powell Frith, RA (see [0527] to him of 3 March 1863), bearing him five daughters and seven sons between 1846 and 1860. For much of their marriage Frith maintained a younger mistress, Mary Alford, with whom he had another seven children, the first born in 1856, and whom he married on his wife's death. (The *ODNB* entry for William Powell Frith refers to his first wife as 'Isabella', though 'Isabelle' predominates in the public records.)

**[0775] TO CHARLES KENT,<sup>1</sup> 18 OCTOBER 1867**

MS: Huntington (HM 18606), with envelope.<sup>2</sup> Published: BGLL, II, p. 86.

**90, Gloucester Place. | Portman Square. W. | October 18<sup>th</sup> 1867**

My dear Sir,

I say Yes with the greatest pleasure to both the requests which you favour me by making.<sup>3</sup> May I suggest – if it is not done already – adding the name of Mr Charles Reade (the distinguished novelist) to the list of Stewards?<sup>4</sup> I have not communicated with Mr Reade on the subject – but I think there can be no doubt that he would gladly add his name to the names of the other literary men on the list.

Vy truly yours, | Wilkie Collins

Charles Kent Esq<sup>re</sup>

- 
1. The first of many letters to William Charles Mark Kent (1823–1902: *ODNB*), editor, journalist and contributor to both *Household Words* and *All The Year Round*.
  2. Signed and directed to 'Charles Kent Esqre | Temple | E.C.', later redirected in another hand to '1 Campden Grove | W.' Initial postmark 'LONDON W | OC 19 | 67'.
  3. Apparently to be a steward and to be on the committee for the dinner held on 2 November 1867 to honour CD before his departure for the USA on 9 November.
  4. CAC was also a steward and wrote to Kent on 24 October 1867: 'I should wish by all means that my name should be on the list of stewards at the dinner to Mr Dickens and shall be obliged by your forwarding me a ticket for the dinner whenever they are issued' (Huntington HM 18605).

**[0776] TO SMITH, ELDER & CO., 18 OCTOBER 1867**

MS: NLS (MS 23180/ 170, 172), with envelope.<sup>1</sup> Published: BGLL, II, p. 87.

90 Gloucester Place | Portman Square | October 18<sup>th</sup> 1867

Dear Sirs,

After some delay, the answer has been received from the publishing house to which I proposed the sale of the complete series of my works.

The offer made is, I regret to say, one which it is quite impossible either for you or for me to accept.<sup>2</sup>

Under these circumstances – so far as my copyrights are concerned – I have determined to wait, until I have raised their value in the bookmarket, or until some proposal for reprinting them is made to me which places a sum of money at my disposal that I can accept. The books have had a large sale. And what they have had – if I live to write more books – they may have again.

So far as your part of this literary property is concerned, I have only to thank you again for offering me the opportunity of repurchasing it – and to leave you, of course, to deal with it now as you think best.<sup>3</sup>

I remain | Dear Sirs | Faithfully yours | Wilkie Collins  
Messrs Smith Elder & Co.

P.S. I see you have advertised a cheap edition of “Armadale”. I should be glad to see the proofs. One or two trifling errors found their way into the editions in two volumes.

- 
1. Directed to ‘Messrs Smith Elder & Co | 65. Cornhill | E.C.’, postmarked ‘LONDON SW | 5 | OC 18 | 67’. Both envelope and notepaper are embossed with an Athenæum Club seal.
  2. The publishers in question were Chapman & Hall – see [0769] and [0771] of 12 and 25 September 1867, both to HC.
  3. Smith, Elder continued as before to issue single-volume editions of WC’s works.

#### **[0777] To CHARLES KENT, 22 OCTOBER 1867**

MS: Huntington (HM 18607), with envelope.<sup>1</sup> Published: BGLL, II, pp. 87–88.

**90, Gloucester Place. | Portman Square.W. | Tuesday Oct 22**

My dear Sir,

I will attend the Dinner Committee tomorrow (Wednesday) at 4 o’clock.<sup>2</sup>

Yours vly truly | Wilkie Collins

(In great haste)

- 
1. Signed and directed to ‘Charles Kent Esqre | Temple | E.C.’, postmarked ‘LONDON-W | Z | OC 22 | 67’, with embossed device of the Athenæum Club on the flap.
  2. For the Dickens Dinner on 2 November. See [0775] to Kent, 18 October 1867.

#### **[0778] To CHARLES KENT, 24 OCTOBER 1867**

MS: Huntington (HM 18608), with envelope.<sup>1</sup> Published: BGLL, II, p. 88.

**90, Gloucester Place. | Portman Square.W. | Thursday October 24<sup>th</sup>**

My dear Sir,

I regret that I have been unavoidably prevented from attending the Committee today.<sup>2</sup> At the next meeting, I hope you will see me in my place at the table.

In the meantime – as the tickets are no doubt now in course of disposal – I write to ask you to put me down for two places in the Ladies’ Gallery.

I also report, seven of my personal friends as having given me their names for Dinner-Tickets, and as being anxious to sit near me, at whichever of the side table places you may allot to yours

Very truly | Wilkie Collins

Charles Kent Esq<sup>re</sup>

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1. Signed and directed to 'Charles Kent Esq | Temple | E.C.', postmarked 'LONDON-W | Z | OC 24 | 67', with embossed device of the Athenæum Club on the flap.
2. The meetings seem to have been very frequent – see [0777] to Kent of 22 October 1867.

**[0779] TO EMIL LEHMANN,<sup>1</sup> 25 OCTOBER 1867**

MS: Private. Published: BGLL, II, pp. 88–89.

**90, Gloucester Place. | Portman Square.W. | London October 25<sup>th</sup> 1867**

My dear Sir,

In reply to your letter of the 19<sup>th</sup> of this month, I beg to say that I am ready to concede to you the exclusive right to translate my new forthcoming work of fiction into the German language, and to publish that translation in Germany, for thirty five pounds sterling.<sup>2</sup>

Pray accept my thanks for the kindness with which you have assisted me in this matter, and believe me

Faithfully yours | Wilkie Collins

To Doctor Emil Lehmann

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1. Emil Lehmann (1829–1898), younger brother of Frederick, a lawyer and a leading member of the Jewish community in Dresden.
2. Lehmann's translation of *The Moonstone* appeared as *Der Mondstein* in 1869 from the Berlin house of Janke, following serialization in *Roman-Magazin des Auslandes*, 7–12 (July–December 1868).

**[0780] TO JAMES PAYN,<sup>1</sup> 25 OCTOBER 1867**

MS: Wolff Collection. Published: BGLL, II, p. 89.

**90, Gloucester Place. | Portman Square.W. | 25<sup>th</sup> October 1867**

My dear Payn,

Will you dine here, on Thursday October 31<sup>st</sup> at ½ past 6?

(Memorandum! – Evening dress not admitted)

Yours truly | Wilkie Collins

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1. This is the first recorded letter to WC's friend James Payn (1830–98: *ODNB*), prolific novelist and journalist, whose first article was published in CD's *Household Words*. He edited *Chambers's Journal* from 1857 to 1874, where most of his novels were serialized during that period. Thereafter he acted as reader for Smith, Elder and took on the editorship of the *Cornhill* from 1883 to 1896.

**[0781] TO HARRIET COLLINS, 26 OCTOBER 1867**

MS: Morgan (MA 3150/ 115), with envelope.<sup>1</sup> Published: B&C, II, pp. 296–297.

**90, Gloucester Place. | Portman Square.W. | October 26<sup>th</sup> 1867**

My dear Mother,

I have sent your letter to Charley. He will be as sorry as I am to hear that the change to Bentham Hill has done you no good this time. I shall be anxious to hear how you are when you have got back – and when you can receive me.

Dinners, public and private, to Dickens on his departure, are filling my engagement book. On the 31<sup>st</sup>, (the only day he has) he dines here to warm the house. On November 2<sup>nd</sup> I must go to the public dinner to him, of which I am a steward. On the 5<sup>th</sup>, Beard gives him a farewell dinner. On the 8<sup>th</sup>, I have promised (at Dickens's request) to go /with him/ [*del*] to Liverpool, and see him off on the morning of the 9<sup>th</sup> – Saturday.

Suppose I [*del*] go to you on Monday November 11<sup>th</sup>? The knocking will surely be over, and the new servant found, by that time? or I could be with you, for a day and a half, before that /time/ – arriving on Wednesday 6<sup>th</sup>, and returning on Thursday night /(7<sup>th</sup>),/ to be ready for the journey to Liverpool on Friday morning (8<sup>th</sup>) – and then going back again to you, for a week at least, on Monday 11<sup>th</sup>. After this last date, I am free. Tell me what you think about it. I have got back again to work on my book – and I hope I shall have some more to read to you when we meet. If I am not utterly mistaken, this last new story of mine will be a “hit”.<sup>2</sup> You will not be sorry to hear that (on consideration) I have taken the clergyman out of the story – he is Mr Godfrey Ablewhite now, instead of the Reverend. And his line in life is – to manage and advise Ladies’ Charities. He is the inevitable gentleman who sits at the Ladies’ Committees, and helps them through the business – and I don’t think he has been done in fiction before.<sup>3</sup>

[*del*] Write a few lines soon | every yours affly | WC<sup>4</sup>

Your portrait is hung in my study – and looks very well. It is the portrait in the white dress – but cut short off – as to the dress – at the bosom.<sup>5</sup>

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1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | near Tunbridge Wells’, with a postmark too faint to decipher, but clearly endorsed ‘TUNBRIDGE WELLS | A | OC 27 | 67’.

2. *The Moonstone*.

3. Ablewhite is describes as follows in ch. 8 of the house-steward Betteredge’s narrative:

He was a barrister by profession; a ladies’ man by temperament; and a good Samaritan by choice. Female benevolence and female destitution could do nothing without him. Maternal societies for confining poor women; Magdalen societies for rescuing poor women; strong-minded societies for putting poor women into poor men’s places, and leaving the men to shift for themselves; – he was vice-president, manager, referee to them all. Wherever there was a table with a committee of ladies sitting round it in council there was Mr. Godfrey at the bottom of the board, keeping the temper of the committee, and leading the dear creatures along the thorny ways of business, hat in hand.

4. WC writes his valediction and signature down the left margin on the final page.

5. WC adds his postscript above the printed address (black, centred, Roman type) on the first page.

## [0782] TO CHARLES KENT, 26 OCTOBER 1867

MS: Huntington (HM 18609), with envelope.<sup>1</sup> Published: BGLL, II, pp. 89–90.

**90, Gloucester Place. | Portman Square.W.** | October 26<sup>th</sup> 1867

My dear Sir,

The following gentlemen have asked me to get them dinner-tickets,<sup>2</sup> and to place them near me:–

Mr Thomas Beard

Mr F. Carr Beard.

Mr F. Lehmann

Mr E. Benzon

Mr V. Prinsep.

Mr J. Payn

Mr E. Foster

Mr J. R. Buckler

=

I also beg to be put down for two tickets to the Ladies’ Gallery.

Faithfully yours | Wilkie Collins

Charles Kent Eqre

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1. Signed and directed to ‘Charles Kent Eqre | (Committee Room of The Dickens Dinner) | Freemason’s Tavern | Gt Queen St W.C.’, postmarked as dated, with embossed device of the Athenæum Club on the flap.

2. See [0778] to Kent of 24 October 1867

**[0783] TO EDMUND ROUTLEDGE,<sup>1</sup> 1 NOVEMBER 1867**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 106; BGLL, II, p. 90.

**90, Gloucester Place. | Portman Square.W. | 1<sup>st</sup> November 1867**

Sir,

I am not quite sure that my present literary engagements will allow me to undertake any new work. But I will not decide, until I have first heard the details of the proposal which you are so good as to make to me. I shall be happy to see you here, on Monday afternoon next, (November 4<sup>th</sup>) at 4 o'Clock.

Faithfully yours | Wilkie Collins  
Edmund Routledge Esqre

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1. Edmund Routledge (1843–99), author of books on sport and for boys, second son of the publisher George Routledge, who was best known for his shilling reprint series, the 'Railway Library'. WC had corrected his own entry in the biographical dictionary *Men of the Time* published by the firm – see [0411] to Edward Walford of 17 April 1861, and [0578] to Routledge etc. of 21 April 1864. Edmund had become a partner in the firm when it was renamed George Routledge and Sons in 1865. The nature of his proposal here has not been clarified, but it was presumably unsuccessful as no works by WC appeared under the firm's imprint until towards the end of the century.

**[0784] TO EDMUND ROUTLEDGE, 1 NOVEMBER 1867**

MS: Wolff Collection. Published: BGLL, II, p. 90.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 1<sup>st</sup> November 1867**

Sir,

Since I wrote to you to-day by an earlier post, I have been reminded of an engagement on Monday afternoon which had escaped my memory. Will you kindly consider our appointment as made for Tuesday afternoon at four o'Clock – instead of Monday?<sup>1</sup>

Faithfully yours | Wilkie Collins  
Edmund Routledge Esqre

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1. WC writes on Friday, so he is engaged on the afternoon of Monday 4<sup>th</sup> and offers to see Routledge on Tuesday 5<sup>th</sup>.

**[0785] TO CATHERINE DICKENS, 11 NOVEMBER 1867**

MS: Fales. Published: BGLL, II, p. 91.

**90, Gloucester Place. | Portman Square.W. | 11<sup>th</sup> Nov 1867**

Dear Mrs Dickens,

Many thanks for your kind note. It will give me the greatest pleasure to be one of your guests on the 19<sup>th</sup> at 7 o'clock.<sup>1</sup>

Very truly yours | Wilkie Collins

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1. Catherine's estranged husband CD had sailed for America on 9 November 1867. It is of note that two days after his departure Catherine is inviting WC and other friends round for dinner. Catherine had written to CD on 4 November to wish him well – see his reply of 5 November 1867, Pilgrim, XI, p. 472.

**[0786] TO HARPER & BROTHERS, 12 NOVEMBER 1867**

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. Amended: A&C14, pp. 30–31.

90, Gloucester Place. | Portman Square.W.  
London. November 12<sup>th</sup> 1867

THE MOONSTONE, | a New Serial Story | by | WILKIE COLLINS<sup>1</sup>

Dear Sirs,

I send you above,<sup>2</sup> a proof of the Title. It has only just been decided on, and it has not yet been advertised in England. So far as I know, your advertisement of the title will appear simultaneously with the advertisements here.

The first weekly part of the story will be published in “All The Year Round”, on Wednesday January 1<sup>st</sup> 1868.<sup>3</sup> We shall therefore appear on both sides of the Atlantic on New Year’s Day.

I send you (under another cover) by this mail – Tuesday November 12<sup>th</sup> – a first portion of the first half of the MS copy of the story. This instalment leaves England [*del*] /50 clear days/ before the first weekly part is published in England. The quantity of MS now sent comprises at least seven weekly parts of the story. The remainder of the first half of the complete MS. copy shall follow as rapidly as possible. It proceeds more slowly than I had anticipated, from two causes. My own MS for the press here is so altered and interlined as to be very difficult to read – and the literary necessities of this story force me to [*del*] correct and re-correct the first half, with a special view to what is to come in the second. If I am a few days later than the 30 days advance with what is to come, I hope you will take into consideration that I have been a few days earlier with what is already sent.

With regard to the printed proofs, I hope to begin sending them to you in a week’s time, or less. The alterations which you will find, here and there, between the proofs and the MS – though important in a literary point of view – are not likely to embarrass ~~you~~ the illustrator.<sup>4</sup> They are alterations in the form only. The substance of the book (as presenting subjects for illustration) will remain the same in MS as in print.

Mr Charles Dickens (who left for America by the steamer of the 9<sup>th</sup> Nov<sup>r</sup>) will call on you, while he is in New York – and will kindly [*del*] say for me anything I may have to say here.

Please acknowledge the receipt of the /first/ portion of MS copy, and the receipt of this letter.

Faithfully yours | Wilkie Collins  
To | Messrs Harper & Brothers

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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. Attached to the letter, between the date line and the salutation.

2. Although *All The Year Round* and *Harper’s Weekly* carried a Saturday date, both were in fact on sale the previous Wednesday. See William Baker, ‘Wilkie Collins’s Diary for 1868: Nine Months in the Life of an Author’, *Victorians Institute Journal*, 33 (2005), p. 201.

3. That is, William Samuel Lyon Jewett (see [0818] to Harper & Brothers, 30 January 1868).

[0787] TO BENJAMIN WEBSTER,<sup>1</sup> 16 NOVEMBER 1867

MS: Lewis Collection. Published: BGLL, II, pp. 91–92.

90, Gloucester Place. | Portman Square.W. | Novr 16<sup>th</sup> 1867

My dear Webster,

Some misunderstanding appears to have happened about Miss Leclercq’s engagement at the Adelphi to play in “No Thoroughfare”.<sup>2</sup> She has not yet, as I hear, been informed that she is engaged – and, with other proposals before her, she naturally feels in some difficulty about her position.<sup>3</sup>

A line from you to Miss Leclercq will set this right. Please write that line as soon as possible – and so secure us the “cast”, exactly as we decided on it with Dickens and Fechter at “All The Year Round”.



Ever yours | Wilkie Collins

P.S. The first act is done. I begin Act 2 tomorrow. I have put some new lines into “Bintrey’s” mouth, which I think will tell on the audience.<sup>4</sup>

- 
1. Benjamin Nottingham Webster (1798–1882: *ODNB*), actor, proprietor and manager of the Theatre Royal Adelphi until his retirement in February 1874.
  2. *No Thoroughfare*, the collaboration between CD and WC for the 1867 Christmas number of *All The Year Round*, subsequently adapted for the stage. The play opened at the Adelphi on 26 December and ran for over 150 performances. Webster played the head cellarman, Joey Ladle, while the leading role, Obenreizer, was taken by the Anglo-French actor Charles Albert Fechter (1824–79).
  3. The part of Marguerite was indeed played by Carlotta Leclercq. See [1323] to her of 19 April 1873.
  4. Bintrey, the lawyer in *No Thoroughfare*, was played by George Belmore.

**[0788] TO HENRIETTA WARD, 18 NOVEMBER 1867<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 109; BGLL, II, p. 92.

90, Gloucester Place. | Portman Square.W. | Monday Novr 18

My dear Mrs Ward,

Your kind note finds my evening on Wednesday, unluckily, engaged already. Accept my thanks and my excuses. I am overwhelmed with work and engagements for the next fortnight.<sup>2</sup> After that, I hope you will take pity on me, and give me another chance.

Yours ever | Wilkie Collins

- 
1. Dating determined by the address and the calendar.
  2. See [0879] to HC of 26 November 1867 for the details.

**[0789] TO HARRIET COLLINS, 26 NOVEMBER 1867**

MS: Pembroke with envelope.<sup>1</sup> Published: BGLL, II, pp. 92–93.

90, Gloucester Place | Portman Square | W. | Novr 26/67

My dear Mother,

How are you going on? And where are you? Your last letter, forwarded to me by Charley, appeared to suggest that you might escape the infernal hammering by going to Bentham Hill? I hope you have done so – for no nerves can endure hammering. When will it be over? And when can I come? In a week or ten days more? Write and tell me. We really must fix sometime. I shall forget how to play Cribbage.

I am finishing the 3<sup>rd</sup> act of the play<sup>2</sup> – conducting *All The Year Round*<sup>3</sup> – and correcting *The Moonstone* for its first appearance in London and New York<sup>4</sup> – all together. My very minutes are counted. I have never been so busy in my life. And I keep quite well.

No time to add more. Write a line by return of post

Yours ever affly | WC

Charley’s first article comes out in the December *Cornhill*.<sup>5</sup> You shall have it the moment it comes to me.

- 
1. Directed to ‘Mrs Collins | Mr Anderson’s | Southborough | Tunbridge Wells’, postmarked ‘TOO-LATE | C 5 | NO 26 | 67 | LONDON’, and endorsed ‘TUNBRIDGE-WELLS | B | NO 27 | 67’.
  2. The dramatic *No Thoroughfare*.
  3. During CD’s absence in America.
  4. That is, the serial appearances in *All The Year Round* and *Harper’s Weekly*, both of which were to begin on 4 January 1868.
  5. The first five chapters of ‘Some Chapters on Talk’, *Cornhill*, 16 (December 1867), pp. 719–738. The remaining chapters appeared in the issues from January to March 1868.

**[3123] TO JAMES BIRTLES,<sup>1</sup> 5 DECEMBER 1867<sup>2</sup>**

MS: Garnett. Published: A&C5, p. 7.

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 Athenæum 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 Athenæum Club to avoid the hammering of the workmen at his new home. See [0789] to HC, 6 December 1867.

3. Oval device of the Athenæum 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.

**[0790] TO HARRIET COLLINS, 6 DECEMBER 1867**

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 299. Published: BGLL, II, pp. 93–94.

**90, Gloucester Place. | Portman Square.W. | Friday, Decr 7<sup>th</sup> 6<sup>th</sup>**

My dear Mother,

If I had time, I would run down to Southborough and kill the grocer. Your account of the hammering horrifies me. It is impossible you can be well, with such a nervous aggravation going on next door. Will you try that hotel at Hastings, which you and I went to? If you will, say the word, and any day after Tuesday next, I will pack up and go with you.

The play is done. Webster and Fechter are coming here on Monday to make the final corrections with me.<sup>2</sup> On Tuesday the 10<sup>th</sup> I am to read it to the actors. On the 26<sup>th</sup> it must be performed in public. How we shall get through the stage preparations in 15 days – the play being in 5 acts and 15 scenes – I don't know. But as Doctor Johnson said – “Sir! what must be done, will be done!”<sup>3</sup>

After Tuesday, I shall have three or four days to myself – and then I shall be wanted at the rehearsals. But for the cursed hammering, I might spend those days with you, and get back quietly to my interrupted work at The Moonstone. I must take that up again immediately, or I shall be losing my advance on the printers. One thing I have determined to do, which is to dine with you on Christmas Day. Hart is going to the Alderman's. Ask the Alderman to ask us also – and let us be jolly.<sup>4</sup> Another of my plans is to go to you next Saturday week the (14<sup>th</sup>) [*sic*] with a return ticket to Monday. This will be cheap, observe! I shall be wanted at the rehearsals on the week days – but I can spend a quiet Sunday with you, and have a quiet game of cards on the previous Saturday evening. I will write again about the train I travel by. There will be no knocking on Sunday morning – and the earlier I am knocked up on Monday morning – the better.

I have written your address myself on an envelope of All The Year Round. The Christmas number will be sent to you, I hope, in a day or two. If not, let me know.

I have let my stables for £40 a year. So there is my rent lowered to a very payable figure.<sup>5</sup> The next thing is to pay the Xmas bills for doing up the house. Some of the people will wait. In the spring I shall have plenty of money.<sup>6</sup>

I must now correct “The Moonstone”, and The Play, to go to New York by tomorrow's

mail. Dickens will get up the play in New York, and bring it out on the same night when it is brought out here. This will get us some money from America. In London we have 10 per cent on the money taken every night. The theatre holds two hundred pounds. That is £20 a night between us. £60 a week each.<sup>7</sup> And remember we come out in the Christmas holidays – when the people all go to the theatre. The “Armadale” play is also being finished in Paris. So the deuce is in it, if the stage doesn’t bring me in some money now!

Glad to hear my title is liked. The Moonstone will make a play too. Write soon.

Ever yours afftly WC

P.S. – My doctor has just been to see how I am getting on. He is astonished at the manner in which I sustain my work – and attributes it to these large airy rooms, and to this dry soil.<sup>8</sup>

- 
1. Directed to ‘Mrs Collins | care of Mr Anderson’s | Southborough | Tunbridge Wells’, postmarked as dated.
  2. *No Thoroughfare* which opened at the Adelphi Theatre on 26 December and ran for 151 performances closing on 20 June 1868 (see <https://www.umass.edu/AdelphiTheatreCalendar>).
  3. From Johnson’s account to Sir Joshua Reynolds of how the *Rambler* received its title, as cited in Boswell’s *Life of Samuel Johnson*: 1750: Aetat. 41.
  4. The references must be to the politician David Salomons (referred to as ‘Alderman Salomon’ in [0715] to HC of 14 December 1866); see also [1316] to the painter Solomon Alexander Hart, 8 April 1873.
  5. WC’s rent for Gloucester Place was £175-10s a year, so £40 represented a 23% reduction. In the event he experienced a lot of problems in collecting the payments.
  6. WC’s worries about money here must be related to the loan mentioned in [0793] to HC of 12 December 1867.
  7. In fact WC was sent a total of £1001-18s-6d by the manager Benjamin Webster between December and July, which represents an average of £6-12s-8d per night for the whole run; Webster sent a further payment of £65-17s on 29 October which may or may not be related (Coutts: WC)
  8. Referring to WC’s large new residence at Gloucester Place. Damp seems to have been a family concern. In August 1840 his father moved the family from 20 Avenue Road to 85 Oxford Terrace due to fears of damp clay soil affecting the gout in his eyes (*Memoirs*, II, p. 166).

### **[3002] TO CHARLES DICKENS, [6–7] DECEMBER 1867**

MS: Unknown.<sup>1</sup> Cited: CD to WC, 24 December 1867 (Morgan). Published: Hutton, pp. 176–178; Pilgrim, XI, p. 520; A&C2, p. 62 (dated [6] December 1867).<sup>2</sup>

... at your sole discretion ...<sup>3</sup>

- 
1. Presumably destroyed by CD. This seems likely to be a letter of some length to CD in Boston, accompanying a copy of the completed dramatic version of *No Thoroughfare*. CD had written from Boston to WC on 28 November 1867 (Morgan), requesting as soon as possible not only details of the construction, staging and costumes, but also a completed playscript, in order to begin negotiations with theatres in New York such as that of Lester Wallack (1820–1888: *ANB*), on the corner of Broadway and Thirteenth Street.
  2. The revised dating is based on WC’s comment in [0790] to HC, 6 December 1867: ‘I must now correct ... The Play, to go to New York by tomorrow’s mail.’
  3. In his Christmas Eve response to WC’s letter, after praising the play’s construction but questioning its length, CD responds to specific queries about the staging – 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???’ The London production at the Adelphi indeed opened on Thursday, 26 December, and, at the time of writing, WC assumed that the play would begin simultaneously in New York, telling his mother in [0790], ‘Dickens will get up the play in New York, and bring it out on the same night when it is brought out here.’ Patently such a schedule was impractical. In the event, despite the success of the Adelphi production, there seems to have been no authorized performance of the play in the United States, though unauthorized dramas based on the *Household Words* narrative opened as early 30 December 1867 in Boston (at the Museum Theatre: Pilgrim XI, p. 521n1) and 6 January 1868 in New York (at the Park Theatre, Brooklyn: Gasson, p. 117).

### **[0791] TO JAMES BIRTLES, 10 DECEMBER 1867**

MS: Stanford. Published: BGLL, II, pp. 94–95.

**90, Gloucester Place. | Portman Square.W. | Tuesday Decr 10**

Dear Sir,

I have kept the boy, while I transferred the corrections of the first 4 acts to a clean copy.<sup>1</sup>

If I can have 3 new Revises tomorrow (Wednesday) morning between 11 & 12, I will call for them myself at Beaufort House. If there is not time – then I must take back the corrected revise sent herewith – and let you have it again, later in the day. I read the play to the actors tomorrow (Wednesday) at 12 – and my own corrected copy is illegible.

Faithfully yours | Wilkie Collins

To | Mr Birtles /

You shall have the corrected 5<sup>th</sup> act tomorrow afternoon – after the reading.

---

1. Birtles (see [0482] to him of [18] July 1862) worked for Charles Whiting of Beaufort House, The Strand, printers of *All The Year Round* (for Chapman & Hall), who privately issued *No Thoroughfare: a Drama in Five Acts* for acting purposes in ninety pages towards the end of 1867.

### [0792] TO [JAMES BIRTLES], [12 DECEMBER 1867]<sup>1</sup>

MS: Wolff Collection. Published: BGLL, II, p. 95.

**Office of All the Year Round, | ... | N<sup>o</sup>. 26 Wellington Street, Strand;  
London. W.C. 186<sup>2</sup> | Thursday 3 o'Clock**

Please send me Six copies of the complete Revise – the last Revise, now making, of the whole play.<sup>3</sup> As soon as possible.

Wilkie Collins

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1. Both recipient and date are conjectural but the circumstantial evidence is compelling – see [0791] to Birtles of 10 December and [0793] to HC on identical stationery of 12 December 1867, which indicates that WC was indeed at 26 Wellington Street on the date in question. As he explained in [0789] to HC on 26 November 1867, WC was ‘conducting *All The Year Round*’ during CD’s reading tour of North America.

2. On printed office stationery with the date line left incomplete.

3. *No Thoroughfare*.

### [0793] TO HARRIET COLLINS, 12 DECEMBER 1867

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 300. Published: BGLL, II, pp. 95–96, amended A&C6, p. 19.

**Office of All the Year Round, | ... | N<sup>o</sup>. 26 Wellington Street, Strand;  
London. W.C. Thursday Decr 12<sup>th</sup> 1867**

My dear Mother,

I snatch one moment to say – that my innumerable worries of work will not let me away on Saturday next. – So, to my great vexation, I must again put off my visit for a little. At Christmas – if I am alive – nothing will stop me. And I may come before that with a “document” for you to sign. When you talked about making your will some time since, I sent a copy of Mrs Davis’s Will to my lawyers.<sup>2</sup> They have discovered a clause in it, which, if nothing is done to set it right, leaves Charley or me – if we die before you – without any interest in the money which we can leave by will. To obviate this – and to save you the trouble and ceremony of making a regular will, my lawyers have drawn a deed for you to sign. Stripped of technicalities which we can none of us understand, the deed binds us all three to do two things. 1<sup>st</sup> Charley and I resign our reversionary interest in Aunt Davis’s money, to you. 2<sup>ndly</sup>. You secure to yourself the yearly income from the five thousand pounds, during your life; and after your life you absolutely leave the five thousand pounds in equal half shares to Charley and to me. The practical result of this (to take Charley’s case) is – that, if Charley died before you, he could leave his half share to his wife. As things stand he could not do this. As things stand, I cannot guarantee the repayment of what is not yet worked out of my loan here – supposing I died tomorrow.<sup>3</sup> This difficulty can be entirely obviated

by your signing the deed and our signing it. And the sooner it is done the better.

I hope I have made the point quite clear to you. If not, tell me.

I will bring the deed down, and go back next day, writing again to tell you of the day.

The play is rehearsing – Such work! I am to see the new scenery on Saturday evening. And there is a rehearsal at 11, on Monday morning. So you see I must give up my proposed visit to you, this week.

Write and tell me you have received and understand this

Ever yours affly | WC

I sent you the American announcement of the Moonstone. If you receive a circular from the Bank of England, asking if you have sanctioned the issue of a power of attorney, you need take no notice of it. It is only a part of the deed business – a mere formality.

- 
1. Office stationery, directed to ‘Mrs Collins | Mr Anderson’s | Southborough | Tunbridge Wells’, postmarked as dated.
  2. Referring to HC’s aunt, Mary Easton, who married Robert Davis in 1811 and died in 1840.
  3. According to Peters (pp. 285–286), the £800 loan was towards the purchase of the lease at Gloucester Place – see also [0848] to Edward Benham of 19 July 1868.

### **[0794] TO ISABELLE FRITH,<sup>1</sup> 15 DECEMBER 1867<sup>2</sup>**

MS: NAL (MSL/ 1922/ 186/54). Published: BGLL, II, p. 97.

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

My dear Mrs Frith,

Pray forgive this late answer to your letter. I am so overwhelmed with work that my very minutes are counted. It has been decided – at a consultation of the person’s interested – to issue no free admissions on the first night except those which must be given to the newspapers.<sup>3</sup> It is the only way – in this case – of avoiding the giving of offence. Everybody is placed on the same footing, and Nobody is under an obligation to support the piece – unless the piece really deserves it.

Many thanks for your kind invitation. I dine with my mother on Christmas day.

(In haste) | Yours very truly | Wilkie Collins

- 
1. Wife of W. P. Frith – see [0774] to her of 11 October 1867.
  2. Dating from the play.
  3. *No Thoroughfare* opened at the Adelphi on 26 December 1867.

### **[3342] TO JAMES BIRTLES, [EARLY TO MID–DECEMBER 1867]**

MS: Lewis Collection.<sup>1</sup> Published: A&C12, p. 4.

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.

### **[0795] TO HARRIET COLLINS, 20 DECEMBER 1867<sup>1</sup>**

MS: Pembroke. Summary: B&C, II, pp. 300–301. Published: BGLL, II, pp. 97–98.

90 Gloucester Place | Portman Square | W. | Friday Decr 20

My dear Mother,

I scratch one line – in the midst of the turmoil of the play – to say that you may rely on my coming to you on Christmas Day – if not before.

The delays and difficulties of this dramatic work have been dreadful. I have had to write a new 5<sup>th</sup> Act – which has been completed to-day – and the play must be performed on Thursday next, with a Sunday and Christmas Day between!<sup>2</sup>

If I can write again, I will. If not, let us leave it that I certainly come on Christmas Day. And, if I am not wanted on the next Monday's or Tuesday's Rehearsal that I come before. Your much-bothered son has hardly got a minute he can call his own. But the writing of the play is at last complete – so my principal worry is at an end. How I shall enjoy a little quiet with you!

Send me a line between this and Christmas Day. I have got your heart-burn lozenges – and some chocolate for you which Charley brought from Paris. Can I bring anything else which will go into my hand-bag?

Yours ever afftly WC

Charley proposes crossing to you from Gadshill on Friday in Christmas week.

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1. Dating from the calendar and the clear references to *No Thoroughfare*.

2. In 1867 Christmas Day fell on a Wednesday, with the play opening on Thursday, 26 December.

### **[0796] TO ISABELLE OPPENHEIM, 22 DECEMBER 1867**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 98.

**90, Gloucester Place. | Portman Square.W. | Sunday Decr 22**

Dear Mrs Oppenheim,

I have something very unpleasant to do on Thursday evening next – I have to submit to what is called “the ordeal of public opinion”. Thursday night is the first night of the dramatic version of “No Thoroughfare” at the Adelphi. If I am in London at all – which as the time draws nearer, may be doubtful – I must be within easy reach of the Theatre, in case of any hitch in the performance.

Under these circumstances I hope I may count on your indulgence if I ask you to accept my thanks and my apologies,

Very truly yours | Wilkie Collins

### **[0797] TO HARRIET COLLINS, 23 DECEMBER 1867<sup>1</sup>**

MS: Pembroke. Published: BGLL, II, pp. 98–99.

Monday evening | Decr 24 23

My dear Mother,

One line to say that I hope to be with you tomorrow (Tuesday). It is impossible for me to fix the train – for I don't know when the rehearsal will let me away. But I will be with you as early as I can. I will not forget the Eau-de Cologne.

Ever yours affly | WC

Have some good mutton chops – nothing more. They can be cooked after I come.<sup>2</sup>

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1. Dating from the calendar and the context.

2. WC writes his postscript opposite the valediction and signature at the foot of the third page, the upper part of which has been roughly torn away. No text appears to have been lost.

### **[0798] TO HARRIET COLLINS, 27 DECEMBER 1867**

**Office of All the Year Round, | ... | N<sup>o</sup>. 26 Wellington Street, Strand;  
London. W.C. Decr 27<sup>th</sup> 1867**

My dear Mother,

I have a moment to tell you that the Play last night was an immense success. The audience were delighted – and the actors were excellent.<sup>1</sup> I have got the proofs which you sent me back quite safe.

Charley is, I suppose, with you to-day.

If you can write, tell me how you are, and what day next week I may come back to you? I sincerely hope and trust you are not suffering so much as when I was with you.

Love to Charley | Ever yours affly | WC

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1. The first night of *No Thoroughfare* at the Adelphi.

**[0799] TO HENRIETTA WARD, 28 DECEMBER 1867<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 110; BGLL, II, pp 99–100.

**90, Gloucester Place. | Portman Square.W. | Saturday Decr 28**

My dear Mrs Ward,

My address is above. Ask Fanny to “make a note of it” in the housekeeping book,<sup>2</sup> and tell Edward to chalk it up on the walls of the Studio. We shall be all right after that! I ~~have written~~ will write to thank Mrs Casella. I am obliged to go out of town next Thursday. Better luck next time.

I am as bad as my godchild!<sup>3</sup> A second look at your letter informs me that Mrs Casella’s night was last Thursday. Last Thursday was the first night of our play at the Adelphi – and I was obliged to be at the theatre. We had an immense success.

In great haste | Yours ever | WC

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1. Dating from the address and calendar, plus the relation to the following letter to Mrs Casella.

2. Fanny was housekeeper with the Wards – see [0592] to E. M. Ward of 6 August 1864.

3. Alice Ward, now aged eighteen, who was presumably to blame for the mistake regarding WC’s new address. WC had already written to Henrietta Ward since his move – [0788] on 18 November 1867.

**[0800] TO MRS CASELLA,<sup>1</sup> 28 DECEMBER 1867**

MS: Yale. Published: BGLL, II, p. 100.

**90, Gloucester Place. | Portman Square.W. | Dec<sup>r</sup> 28<sup>th</sup> 1867**

Dear Madam,

I received Mrs Wards’ letter, informing me of your kind invitation only the day before your party. Many occupations have prevented me from writing earlier to thank you, and to beg you to accept my apologies.

The night of the 26<sup>th</sup> was the first night of a new play (produced at the Adelphi Theatre) of which I am one of the authors – and I was obliged to be present during the representation.

I am obliged to leave London early next week, and am unable to call and personally make my excuses.

With kind remembrances to Mr Casella

Believe me | Faithfully yours | Wilkie Collins

To | Mrs Casella

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1. Unidentified acquaintance of Henrietta Ward (see [0799] to her of the same date). However, given the rarity in and around London at this time of the family name (likely of Italian origin), this might well be Maria Louisa Casella née

Tagliabue, resident of Highgate, wife of Louis Pascal Casella (born Luigi Pasquale, 1812–1897: *ODNB*). Casella was a distinguished inventor and manufacturer of scientific instruments (thermometers, in particular) whose workshop was then in Hatton Garden. It should be noted, however, that the Casellas are not mentioned in Henrietta Ward's *Memories of Ninety Years* (1924).

### [0801] TO HARRIET COLLINS, 30 DECEMBER 1867

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 301. Published: BGLL, II, p. 100.

**90, Gloucester Place. | Portman Square.W.** | Monday Decr 30

My dear Mother,

I shall be back with you on Thursday (Janry 2<sup>nd</sup>) – in time, I hope, for plain dinner at ½ past 6. I hope and trust I shall find you better.

The play is bringing money. It is a real success – we shall all be rich.

I shall bring the papers for you to sign which I told you of. What else can I bring? Send me a line to say. Any chance yet of the move to Mrs Wells?<sup>2</sup>

Ever yours affly | WC

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1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', postmarked 'LONDON-W | XA | DE 30 | 67'.

2. Wife of the owner of Bentham Hill Cottage.

### [0802] TO [E. M. WARD], [1863–67]<sup>1</sup>

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 339 (undated); BGLL, II, p. 101.

... respectfully to doubt whether the colour of her money is a colour you will ever see.

I don't give this as good advice. It is only what, I think, I should do myself. The legal bearings of the subject, I am pretty sure of – for Dickens and I consulted a lawyer about it some time since.<sup>2</sup>

Ever yours | WC

---

1. MS fragment written on paper embossed with Athenæum Club seal. The torn side of the sheet suggests this is the conclusion of a three-page letter written on folding notepaper. The document is found in the file of undated letters to E. M. Ward at Texas, and the valediction 'Ever yours' is that regularly used with the painter. The dating limits are WC's election to the club in April 1861 and the death of CD in June 1870, but we have found examples of WC using this kind of Athenæum stationery only in the middle of the decade.

2. Given the reference to 'her money', the legal issue might that of a wife's financial irresponsibility prior to the Married Women's Property Act of 1882; the payment in question might well be for one of Ward's paintings.

### [0803] TO HARRIET COLLINS, 1 JANUARY 1868

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 301. Published: BGLL, II, p. 101.

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

My dear Mother,

A line to say that my visit to you must be on Friday instead of tomorrow (Thursday). A host of things to do have turned up – which I want all tomorrow to get through.

I will bring Nepenthe<sup>2</sup> and some of my brandy on Friday. I hope and trust the new year will bring a little ease to those miserable pains that torment you.

In haste | Yours affly ever | WC

---

1. Directed to 'Mrs Collins | Mr Anderson's | Southborough | Tunbridge Wells', with postmark 'LONDON-W | 6 | JA 1 | 68'.

2. A sedative drug.



**[0806] TO CHARLES WHEATLEIGH,<sup>1</sup> 4 JANUARY 1868**

MS: Houghton (bMS Thr 467). Published: BGLL, II, pp. 102–103.

**90, Gloucester Place. | Portman Square.W.** | London January 4<sup>th</sup> 1868

Sir,

At the suggestion of Mr Dion Boucicault,<sup>2</sup> I send you with this letter, a printed copy of the dramatised version of “No Thoroughfare” – recently produced at the Adelphi Theatre in London.<sup>3</sup>

On Mr Dickens’s behalf, and on my own behalf, I offer you the right of representing this play at San Francisco on the same terms as those which you have accorded to Mr Boucicault. You will receive a letter from Mr Boucicault on the subject.

My letter will be detained at New York, as I am not quite sure whether Mr Dickens – who is now in that city – may not have made arrangements which include California in the American representation of this piece, before Mr Boucicault and I met to discuss the question of [treating] with your Theatre. If you receive these lines and the play, you may take it for granted that Mr Dickens has not made any arrangements, at the date when this reaches him, for the performance of “No Thoroughfare” in California, and that I am therefore perfectly free to treat with you in his name and in mine.

I remain, Sir, | Faithfully Yours | Wilkie Collins  
C. Wheatleigh Esqre

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1. The actor Charles Wheatleigh (1823–95), who arrived in San Francisco from Australia in 1861.

2. The Anglo-Irish dramatist who wrote such long-running plays as *London Assurance* and *The Corsican Brothers*. WC had once been rather dismissive of his work – see [0196] to Edward Pigott of 6 February 1855.

3. The play ran there until 20 June 1868.

**[0807] TO NINA LEHMANN, 10 JANUARY 1868**

MS: Parrish (Box 5/5).<sup>1</sup> Published: Lehmann, p. 57; Baker 2001, pp. 508–509. BGLL, II, p. 103.

January 10<sup>th</sup> 1868 | **90, Gloucester Place. | Portman Square.W.**

To Mrs Lehmann.

=

“In Vino Veritas”

While drinking healths on New Year’s Eve,

I promised all you ask’d me.

Next day excuses you receive

Which say you overtask’d me.

Ungrateful man! my lady cries,

With falsehood’s mark I brand him!

To which your humble slave replies,

Pray, madam, understand him!

The wine once in, the truth comes out,

(This proverb may assist you)

When sober, I can pause and doubt;

When not – I can’t resist you!

W. C.

---

1. WC uses printed portrait-format notepaper. He writes the date above the printed address, but turns the paper round, to leave the address on his right hand, and inscribes the poem in landscape format. If any other message accompanied the poem, it seems not to have survived.

### [3003] TO CHARLES DICKENS, 10 JANUARY 1868

MS: Unknown.<sup>1</sup> Cited: CD to Charles Fechter, 24 February 1868 (MS unknown). Extract: Hogarth & Dickens, II, pp. 361–363; Pilgrim, XII, pp. 56–57; A&C2, pp. 62–63.

... 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 Leclercq'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. 30–31). Despite the slight uncertainty concerning the date, this is likely to refer to the same letter from WC.

### [0808] TO SIR EDWIN LANDSEER,<sup>1</sup> 13 JANUARY 1868

MS: Parrish (Box 4/11). Published: BGLL, II, p. 103.

90, Gloucester Place. | Portman Square.W. | Janry 13<sup>th</sup> 1868

My dear Landseer,

A memorandum for you. You dine here (of course not in evening costume) on Saturday at ½ past 5. To go to the play. We won't wait a minute for Forster!<sup>2</sup>

Ever yours | Wilkie Collins

---

1. The animal painter – see [0504] to him of 18 November 1862.

2. The planned expedition was to see *No Thoroughfare* – see [0811] to William Holman Hunt of 16 January 1868.

### [0809] TO HARRY,<sup>1</sup> 14 JANUARY [1868]<sup>2</sup>

MS: Brigham Young (Mss 2262). Published: BGLL, II, p. 104.

90, Gloucester Place. | Portman Square.W. | January 14<sup>th</sup>

My dear Harry,

I send you the autographs, with great pleasure, on the other leaf.<sup>3</sup>

My love to all at home.

Yours ever | WC

---

1. Unidentified but probably a family member – see [1101], a similar note to Harry of 4 July 1871. WC had two cousins on his mother's side named Henry – Henry Gray (1823–98) and Henry William Geddes (1838–1908). Another possibility is Edward Pigott's nephew Henry D. Pigott, then around eighteen years old – see [2154] to him of 10 May 1883.

2. Dating from the printed notepaper with a centred heading in Gothic typeface, which indicates the earliest period of his stay at Gloucester Place.

3. The second leaf of the notepaper is not present.

### [0810] TO T. H. HILLS, 15 JANUARY 1868

MS: Parrish (Box 4/11). Published: BGLL, II, p. 104.

90. Gloucester Place | Portman Square. W. | Wednesday | Jany 15<sup>th</sup>

My dear Hills,

I have been in such a whirl of work that half my friends don't know where to find me in my new abode – for want of information from me.<sup>1</sup>

Have you got anything to do on Saturday night next? If not, come (no evening costume, mind!) and dine with me at half past five sharp. You will meet E. Landseer, Forster, and my brother – and we all go after dinner to the play at the Adelphi (author's box).<sup>2</sup>

A line to say yes. Also many thanks for my new Almanac

Yours ever | Wilkie Collins

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1. WC had moved to Gloucester Place five months earlier.

2. To see *No Thoroughfare*.

### [0811] TO WILLIAM HOLMAN HUNT, 16 JANUARY 1868

MS: Huntington (HH 89, folder misdated 1873), in pencil. Published: BGLL, II, pp. 104–105.

90, Gloucester Place. | Portman Square.W. | Thursday Jany 16

My dear Hunt,

Are you disengaged next Saturday evening – the 18<sup>th</sup>?

If you are, come here and dine (no evening costume) at half past five punctually. You will find Edwin Landseer, John Forster, and Charley – and we all go afterwards to the Adelphi – to see “No Thoroughfare” by C Dickens and by

Yours ever | Wilkie Collins

Send me one line to say Yes, I hope.<sup>1</sup>

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1. In the event, WC was forced to cancel the engagement due to the sudden illness of HC – see [0813] to Hunt of 18 January 1868.

### [0812] TO HARRIET COLLINS, 17 JANUARY 1868

MS: Pembroke, with envelope.<sup>1</sup> Summary: B&C, II, p. 302. Published: BGLL, II, p. 105.

90, Gloucester Place | Portman Square. W. | January 17<sup>th</sup> 1868

My dear Mother,

It was a great relief to me and to Charley to hear that you had made the move, and established yourself again under Mrs Wells's care. I am not surprised to hear that you are terribly fatigued by the exertion. But when you have rested I hope and trust you will begin to feel the benefit of this change. Let me hear – in two lines – how you go on – and how soon you will let me come (or let Charley come) and see you in the new place. Remember that the quiet and the freedom from London interruptions are sure to help me to get on with my work. Also – when you can write without too much trouble – let me hear when it will be convenient for me to send a small supply of brandy and wine to Bentham Hill Cottage.

The play goes on wonderfully. Every night the Theatre is crammed. This speculation on the public taste is paying, and promises long to pay me, from fifty to fifty-five pounds a week. So make yourself easy about my money matters.

I am getting to nearly half way through *The Moonstone*.

No more news at present. Goodbye.<sup>2</sup>

Yours ever affly WC

---

1. Directed to ‘Mrs Collins | care of Mr Wells | Bentham Hill Cottage | near Tunbridge Wells’, postmarked ‘LONDON-

S.W | X | JA 17 | 68'. The letter itself is on headed paper: 'Athenæum Club | Pall Mall S.W.'.

2. This is WC's last known letter to his mother. She became seriously ill on the following day and died on 19 March. WC dedicated *The Moonstone* to her memory.

**[0813] TO WILLIAM HOLMAN HUNT, 18 JANUARY 1868<sup>1</sup>**

MS: Huntington (HH 90, folder misdated 1873 Jan. 18). Published: B&C, II, p. 302.

90, Gloucester Place. | Portman Square.W. | Saturday Jan 18 | ½ p 2

My dear Hunt,

My dear Mother is I am afraid sinking. A telegram calls me away to her instantly.

You will understand, and feel for me.

Yours affly | Wilkie Collins

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1. Dating is fixed by the sudden decline in HC's health.

**[0814] TO WILLIAM F. TINDELL,<sup>1</sup> 19 JANUARY 1868**

MS: Glasgow (891117/2). Published: B&C, II, p. 303.

Bentham Hill Cottage | near Tunbridge Wells | Sunday Jan 19<sup>th</sup>2

My dear Tindell,

I have been summoned away from London by the serious illness of my mother. If she is no worse, between this and then, I hope to get to London on Wednesday next, and to see Mr Boucicault.<sup>3</sup> In that case, I will call on you about the assignment of copyright for Australia,<sup>4</sup> on Wednesday at 5 – or soon after.

Yours ever | Wilkie Collins

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1. William Frederick Tindell (c. 1828–86), solicitor, of the firm of Benham and Tindell, of Essex Street, off the Strand, who seems principally to have handled WC's account from around this time. According to the 1861 Census, he was born in Wellington, Shropshire, and was then residing at 3 Sussex Villas, Richmond, Surrey, with his wife Louisa and two young daughters. Although he was long WC's confidant and friend, in 1877 his professional role was taken over rather abruptly by the young Henry Powell Bartley, solicitor of Somerset Street, Portman Square, not long before his marriage to Carrie Graves.

2. The dating is secure, deriving from both the calendar and his mother's illness.

3. See [0806] to Charles Wheatleigh, 4 January 1868, concerning Boucicault's help in arranging a staging of *No Thoroughfare* in San Francisco.

4. Again concerning the dramatic version of *No Thoroughfare*.

**[0815] TO WILLIAM F. TINDELL, 21 JANUARY 1868**

MS: Glasgow (891117/3). Published: BGLL, II, p. 106.

Bentham Hill Cottage | near Tunbridge Wells Tuesday Jan 21<sup>st</sup> 1868

My dear Tindell,

I send you enclosed the extract from the Register at Stationers Hall. This must be despatched to Australia with the assignment of copyright. You will see that I am registered as the sole proprietor of the copyright.<sup>1</sup> So there will be no difficulty about my signing the assignment as sole negociator with the Australian manager.<sup>2</sup>

It is impossible for me yet to say when I may return to London. I can only hope that you may be able to manage this matter for me – without much trouble.

Very truly yours | Wilkie Collins

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1. Though the narrative version of *No Thoroughfare* was written in collaboration with CD (then absent in the United States), the stage adaptation was by WC alone and the printed version was registered solely in his name.

2. The Australian stage production of *No Thoroughfare* has not been traced, although the original narrative was serialized in the *Australasian* from 25 January to 28 March 1868 – see Johnson-Woods, p. 96.

**[0816] TO E. M. WARD, 21 JANUARY 1868**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 111; Ellis, p. 41; B&C, II, p. 303.

Bentham Hill Cottage | near Tunbridge Wells | Jan'y 21<sup>st</sup> 1868

My dear Ned,

You will all be grieved, I know, at the miserable news which I have to tell you. My dear old mother is dying. She is perfectly conscious – perfectly clear in her mind. But the internal neuralgia from which she has suffered so long, has broken her down – and at her great age, there is now no hope. Charley is with me here. All that can be done to soothe her last moments is done. The end may be deferred for a few days yet – but it is now only a question of time.<sup>1</sup> I can write no more.

Give my love to all.

Yours affly | Wilkie Collins.

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1. She in fact lived on for nearly another two months, eventually passing away on 19 March, aged 77.

**[0817] TO WILLIAM HOLMAN HUNT, 28 JANUARY 1868**

MS: Huntington (HH 84). Published: B&C, II, p. 304.

Bentham Hill Cottage | near Tunbridge Wells | Jan'y 28<sup>th</sup> 1868

My dear Hunt,

On Saturday last, I persuaded my poor mother to see another doctor – my friend Frank Beard. He has relieved the most alarming symptoms – and he leaves her out of immediate danger. But at her age, and in her state of weakness, there is no knowing from day to day, what may happen. She sends you her kindest love, and often talks of you. I remain here till Charley comes next week to take my place – He is far from well himself. My mother has the best of good and kind nurses. We are obliged to keep her quiet – and to deny admittance to her room to everybody.

I am (luckily) obliged to work – in other words obliged to resist the suspense and distress of this anxious time. All the *[del]* leisure I can spare from my mother, must be devoted to my book.<sup>1</sup> Hence this short letter – and the time that has passed before I could thank you for your kind and brotherly words.

Affectionately yours | Wilkie Collins

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1. The serialization of *The Moonstone* had begun in *All The Year Round* on the first day of the year. For the composition of the novel see William Baker 'Wilkie Collins's Diary for 1868: Nine Months in the Life of an Author', *Victorians Institute Journal*, 33 (2005), pp. 197–227.

**[0818] TO HARPER & BROTHERS, 30 JANUARY 1868**

MS: Parrish (Box 5/2).<sup>1</sup> Extract: Robinson 1951, pp. 212–213. Published: Parrish & Miller, p. 74–75; Coleman, p. 255; Farmer 1999, pp. 598–599; B&C, II, pp. 304–305.

Bentham Hill Cottage, near Tunbridge Wells. | England | January 30<sup>th</sup> 1868

Dear Sirs,

Your kind letter has reached me at a time of painful domestic anxiety. The dangerous illness of my mother has called me to her cottage in the country – and I am working at my story, as I best can, in the intervals of my attendance at her bedside. Mr Dickens had already written to tell me of the liberal manner in which you had met my proposal. And now your letter comes,

telling me of an additional concession to my convenience, at a time when your consideration for me speaks with especial friendliness, and when I assure you I feel encouraged in no ordinary degree by the kindness of my American publishers.

You will receive with this a corrected revise of the twelfth weekly part of *The Moonstone*, and a portion of the thirteenth weekly part. The completion of the thirteenth weekly part will follow, I hope, by Tuesday's mail. But for the inevitable delay in transmitting the manuscript and receiving the proofs by post, caused by my absence from London, you would have received the whole weekly part by the mail of February 1<sup>st</sup>. I will arrange to send slips (for the convenience of your artist) by every mail, so long as my mother's critical condition obliges me to remain here. And I will be careful – as I have hitherto been careful – to forward the duplicates regularly, in case of accidents by the post. After the next two or three weekly portions, I shall hope to be able to send you, beforehand, a list of subjects for the artist, /referring to/ [del] to a part of the story which is already settled in detail, and in relation to which he may feel secure against any after-alterations when I am writing for press.

The two numbers of the *Weekly* have reached me safely. The illustrations to the first number are very picturesque – the three Indians and the boy being especially good, as I think. In the second number, there is the mistake (as we should call it in England) of presenting “Gabriel Betteredge” in *livery*. As head-servant, he would wear plain black clothes – and would look, with his white cravat and grey hair, like an old clergyman.<sup>2</sup> I only mention this for future illustrations – and because I see the dramatic effect of the story (in the first number) conveyed with such real intelligence by the artist that I want to see him taking /the right direction,/ [del] even in the smallest technical details.<sup>3</sup>

You may rely on my sparing no effort to study your convenience, after the readiness that you have shown to consider mine. I am very glad to hear that you like the story, so far. There are some effects to come, which – unless I am altogether mistaken – have never been tried in fiction before.

Believe me | Dear Sirs | With sincere esteem & regard  
Truly yours | Wilkie Collins  
Messrs Harper & Brothers

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1. Formerly laid in US first edition of *The Moonstone* (New York: Harper, 1868).

2. In the 11 January 1868 issue of *Harper's Weekly*, Gabriel Betteredge is shown wearing a short dark waistcoat, knee-pants, hose, and a long white coat.

3. The artist was William Samuel Lyon Jewett (1834–76), who from 1859 provided illustrations for both *Harper's Weekly* and *Leslie's Illustrated Newspaper*. See his obituary in the (Jersey City) *Evening Journal*, 24 July 1876.

## [0819] TO WILLIAM F. TINDELL, 1 FEBRUARY 1868

MS: Glasgow (891117/4). Published: BGLL, II, p. 107.

Bentham Hill Cottage | near Tunbridge Wells Saturday Feby 1<sup>st</sup> 1868

My dear Tindell,

Many thanks for the duplicate, which I return – signed & witnessed – by post, not having the means of sending to the railway today.<sup>1</sup>

If my mother is no worse on Monday, I am going to town for a few days, to settle about the performances of “No Thoroughfare” in the country (Manchester, and the [great] towns).<sup>2</sup> There may be more business here – in which case I will of course let you know. I am glad to find “B & T”,<sup>3</sup> taking such an interest in the drama. “This, without prejudice” (as we lawyers say). If you don't hear from me to the contrary, 90 Gloucester Place, will find me next week up to Friday or Saturday. But it all depends on my poor dear mother's frail hold on life.

Ever yours | Wilkie Collins

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1. Perhaps regarding the assignment of copyright for Australia – see [0815] to Tindell of 21 January 1868.

2. On the three-week run of the *No Thoroughfare* at Manchester, see [0838] to Benjamin Webster of 2 June 1868.

3. Benham & Tindell.

**[0820] TO WILLIAM F. TINDELL, 4 FEBRUARY 1868**

MS: Glasgow (891117/5-6), with envelope.<sup>1</sup> Published: BGLL, II, p. 108.

**90, Gloucester Place. | Portman Square.W. | Tuesday Feby 4**

My dear Tindell,

Can I see you in Essex Street – if I call at 5 tomorrow Wednesday? If not, will 5 on Thursday suit you better? Work keeps me from calling earlier.<sup>2</sup>

Ever yours | Wilkie Collins

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1. Directed to 'Wm F. Tindell Esq | 18 Essex Street | Strand | W.C.', postmarked as dated.

2. On the reverse is written in pencil in another hand, presumably Tindell's: 'I can see you on Thursday at five of the clock'.

**[0821] TO WILLIAM F. TINDELL, 5 FEBRUARY 1868<sup>1</sup>**

MS: Glasgow (891117/7). Published: BGLL, II, p. 108.

**90, Gloucester Place. | Portman Square.W. | Wednesday night Feby 5<sup>th</sup>**

My dear Tindell,

I am unexpectedly prevented from keeping our appointment for tomorrow (Thursday, at 5). I will write again, and make another appointment – or call and hear when I can see you. Don't trouble to answer this – or to telegraph – I am too uncertain to decide on my own movements. I will write again.

Yours truly | Wilkie Collins

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1. Dating is secured by the calendar, the headed notepaper, and the relationship to the letter of the previous day.

**[0822] TO UNIDENTIFIED RECIPIENT, 13 FEBRUARY 1868**

MS: Lewis Collection.<sup>1</sup> Published: BGLL, II, p. 108.

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

Very truly yours | Wilkie Collins

Feby 13<sup>th</sup> 1868 /

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1. Probably a simple autograph, since the signature is just below the printed heading. A line has been roughly drawn across the sheet, with the bottom half cut off along it.

**[0823] TO WILLIAM F. TINDELL, 21 FEBRUARY 1868**

MS: Glasgow (891117/8).<sup>1</sup> Published: B&C, II, p. 306.

**90, Gloucester Place. | Portman Square.W. | Feby 21<sup>st</sup> 68**

My dear Tindel [*sic*]

Thank you for the [*del*] /draft/ licence. I am still miserably weak and ill. I can only move from one room to another on the same floor. Could you manage to meet Fechter here, say between six and seven on any evening next week[?] I am quite helpless, and can only move in the matter in this way,<sup>2</sup>

Yours truly, | Wilkie Collins.

1. In the hand of Caroline Graves, corrected and signed by WC.
2. Concerning provincial stagings of *No Thoroughfare* – see [0826] to Tindell, 23 February.

**[0824] TO HARPER & BROTHERS, 22 FEBRUARY 1868**

MS: Texas (Ms Letters, W. Collins).<sup>1</sup> Published: Coleman, p. 114; Farmer 1999, pp. 600–601; B&C, II, pp. 306–307.

**90, Gloucester Place. | Portman Square.W.** <sup>2</sup> | London | Saturday Feby 22<sup>nd</sup> 1868

Dear Sirs,

You will, I hope, receive with this a roughly-corrected proof (for the artist) of weekly portion 15 of “The Moonstone”.<sup>3</sup> Receiving this – you will receive, so far as I can now calculate, one full half of the book.

This [*del*] weekly part, and the last, have been partly dictated, partly written by me, in intervals of severe pain from a rheumatic attack – which has tortured my eyes this time as well as the rest of my body.<sup>4</sup> I am now getting better – with little to contend against but the weakness caused by [*del*] the suffering – and by the action of the remedies employed. Rather better accounts of my mother have, I am glad to say, cheered me on my sick bed. Assuming that I have had my share for the present of the afflictions of human life – I shall hope to get on faster into the second half of “The Moonstone” than with the first. “Miss Clack’s” narrative will be finished in one or two more weekly parts. And “Franklin Blake’s narrative” will follow it. In this part of the story, I hope to be able to send the artist some subjects beforehand.

I send with part 15, a [*del*] duplicate of Revised part 14 – and a duplicate of the corrected slip in part 13. You now have all my latest corrections – and the American and the English publications of “The Moonstone” [*del*] are literally the same.

Depend – barring accidents – on my steadily doing my best to increase the present advance. I have declined all new proposals made to me here – I am to work uninterrupted at The Moonstone until it is done.

Believe me, Dear Sirs, | Faithfully yours, | Wilkie Collins  
Messrs | Harper & Brothers

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1. Letter endorsed ‘Wilkie Collins | Feb. 22/68’.

2. WC uses Gothic printed paper, address centred.

3. Second period, Chapter II, published in *Harper’s Weekly* on 11 April 1868. There was one illustration focusing on Rachel Verinder: ‘She stopped – ran across the room – and fell on her knees at her mother’s feet.’ The initials WJ (for William Jewett) are visible.

4. ‘Five manuscript pages of Miss Clack’s narrative are in Carrie’s hand. It was the first time she had written from his dictation’ (Peters, p. 296).

**[0825] TO WILLIAM HOLMAN HUNT, [22 FEBRUARY] 1868**

MS: Huntington (HH 85).<sup>1</sup> Published: B&C, II, p. 307.

**90, Gloucester Place. | Portman Square.W.** <sup>2</sup> | Saturday<sup>3</sup>

My dear Hunt

I was very sorry to miss /seeing/ you again last night. The gout has come to keep the rheumatism company – and I sleep badly – and the doctor says I must keep quiet an hour or two before going to bed. If you /ever/ take your walk this way, after the light fails for painting, do look in – and tell the servant that you are to come up. Between 6 & 8 is my good time.

Accounts of my mother still tell me that she is keeping her hold on life and suffering less than she did.

Yours affly | W. Collins

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1. In pencil in large letters.
2. Centred plain black engraved type.
3. Tentative dating based on the address, and the relative states of health of HC and WC. His mother is holding on, and the author is back working in London, but is again a prisoner of the gout. This is also the date adopted in the archive record at Huntington.

**[0826] TO WILLIAM F. TINDELL, 23 FEBRUARY 1868<sup>1</sup>**

MS: Glasgow (891117/9). Published: BGLL, II, p. 109.

**90, Gloucester Place. | Portman Square.W. | Sunday Feby 23**

My dear Tindell,

I have got your kind letter.

I need not, I find, trouble you to come here next week. Fechter has been with me to-day. And I now learn for the first time that certain influential country managers have refused to accede to the terms proposed to them. This throws us out for the present. We are determined to have our terms – but are not yet determined on our line of conduct. I say “we” because the ten per cent depends on the terms.<sup>2</sup> It ca’nt be paid on the terms these said managers want us to accept.

You shall hear as soon as I know how it ends. I am much better today.

Yours ever | Wilkie Collins.

- 
1. Dating from the address, calendar and relationship to [0823] to Tindell of 21 February 1868.
  2. It seems that Benham & Tindell were acting as WC’s theatrical agents in return for a 10% commission.

**[0827] TO EMIL LEHMANN, 25 FEBRUARY 1868**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 110.

**90 Gloucester Place | Portman Square | London. | Feby 25<sup>th</sup> 1868**

My dear Sir,

I send you, this day, by book-post, proofs of “The Moonstone”, from weekly part 7. to weekly part 13. both inclusive.<sup>1</sup>

As this supply of proofs is considerably in advance of the portion of the story actually published, I must request you to kindly consider what I now send as privately sent to help you forward with the translation – and as something which is only to be seen by your eye and mine.

Send me one line to say you have received the proofs safely,

and believe me | vy truly yours | Wilkie Collins

P.S. I am slowly – very slowly – getting better.

- 
1. For the German translation, see [0779] to Emil Lehmann of 25 October 1867.

**[0828] TO HARPER & BROTHERS, 29 FEBRUARY, 3 MARCH 1868**

MS: Texas (Ms Letters, W. Collins), with associated envelope at Collamer.<sup>1</sup> Published: Coleman, p. 115; Farmer 1999, p. 601; BGLL, II, pp. 110–111.

**90, Gloucester Place. | Portman Square.W. | London Feby 29<sup>th</sup> 1868**

Dear Sirs,

Your letter of the 19<sup>th</sup> reached me this evening – too late for acknowledgment by today’s mail.

I am not only gratified – I may really say I am affected by the generous interpretation of the relations between us which has given me more than my due, after I have given you less than your’s. I acknowledge the receipt of the Five hundred pounds which I have this day received from you “on account,” not only with a sincere sense of your liberality, but with sincere pleasure in

accepting an obligation [*blot*] which I owe to your friendly regard for me, and to your sympathetic appreciation of the merits of my Story. Thank you heartily – I say no more.<sup>2</sup>

I ~~send~~ have sent you by today's mail, a Revise of weekly part 15 – and the greater part of weekly portion 16. A severe return of the rheumatism for the past two days, stopped my pen altogether. Today, I am a little better, and in better working trim. Tuesday's mail will, I hope, bring you the complete weekly part 16, to print from.

Many thanks for the number of the "Weekly" – which I have looked at with great interest.<sup>3</sup> Before this letter goes on Tuesday, I will add to it, for the assistance of the artists, such subjects for future illustration as I can be sure of at this moment.

Believe me Dear Sirs | Most truly yours | Wilkie Collins  
Messrs | Harper & Brothers

Tuesday, March 3.<sup>4</sup> Complete Weekly Part 16 to print from sent with this, and subjects for artists. Also correction of an error in part 11.

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1. Signed and directed to: 'Messrs Harper & Brothers | Franklin Square | New York (City) | United States | America', with the postmark obscure, but bearing the following note: 'By mail of Saturday Feb 29 | 68 | 16<sup>th</sup> Part'.

2. Harper's were only legally obliged to send WC £375 at this juncture – see [0758] to Harper & Brothers, 20 July 1867 – and the fifteenth instalment (marking the expected halfway point in the serial) had only been sent to America a week earlier – see [0824] to Harper & Brothers, 22 February 1868.

3. That is, a further issue of *Harper's Weekly* containing an illustrated instalment of *The Moonstone*.

4. The post for the United States left twice a week, on Saturday and Tuesday. WC begins his letter on the Saturday evening, too late for the Saturday post, and adds the postscript before posting the letter in time for the Tuesday post.

### [0829] TO WILLIAM HOLMAN HUNT, 19 MARCH 1868

MS: Huntington (HH 86).<sup>1</sup> Published: B&C, II, p. 307.

90 Gloucester Place | Portman Square | W. | March 19<sup>th</sup> 1868

My dear Hunt,

One line to tell you that my dear mother died at 3 this morning.

I am still too ill to have any hope of joining poor Charley in following her to the grave.

Yours affly | Wilkie Collins

---

1. On thick black-edged unheaded mourning paper.

### [0830] TO WILLIAM HOLMAN HUNT, 21 MARCH 1868

MS: Huntington (HH 87).<sup>1</sup> Published: B&C, II, p. 308.

90. Gloucester Place | Portman Square | W. | March 21<sup>st</sup> 1868

My dear Hunt,

Thank you for another proof of your affection which is very welcome to me in this grief.

I have sent your note on to Charley. I am sure it will be a comfort to him to see the face of a dear old friend whom my mother loved, and whom we loved, on the day of the funeral.<sup>2</sup> He will write you word of the day and hour<sup>3</sup> – which I do'nt yet know – and I can tell you about trains &c You will represent me.

Yours ever afftly | WC

---

1. Written on thick black-edged printed mourning paper.

2. Having been informed in [0829], 19 March 1868, that WC was too ill to travel to his mother's funeral, Hunt must have immediately offered to attend in his place.

3. We have been unable to ascertain the precise date and place of HC's funeral, though it is assumed that both Hunt and CAC attended.

**[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. Published: A&C8, p. 11.

**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.

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1. HC died on 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.

**[0831] TO CARL BUCHHEIM,<sup>1</sup> 16 APRIL 1868**

MS: Parrish (Box 4/11).<sup>2</sup> Published: BGLL, II, pp. 111–112.

**90, Gloucester Place. | Portman Square.W. | April 16<sup>th</sup> 1868**

Sir,

I accede with much pleasure to your proposal to make an Extract from “Armadale” for the purpose which you mention.

As the ~~book~~ copyright of this book belongs to Messrs Smith & Elder, it may be perhaps desirable that you should inform them of your contemplated publication of the Extract – adding of course, if you think fit, that you have my permission, as the author of the book.

I remain, Sir, | Faithfully yours | Wilkie Collins

Professor Buchheim | &c &c &c

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1. Professor Carl Adolf Buchheim, language educator; compiler of *Materials for German Prose Composition; or, Selections from Modern English Writers* (London: Bell & Daldy, 1868).

2. WC uses black-edged paper following the death of his mother on 19 March, as he does almost invariably during the twelve-month period of mourning.

**[0832] TO G. H. LEWES,<sup>1</sup> 20 APRIL 1868**

MS: Wolff Collection (1368d). Published: Wolff, p. 266; BGLL, II, p. 112.

**90, Gloucester Place. | Portman Square.W.<sup>2</sup> | April 20<sup>th</sup> 1868**

My dear Lewes,

Pigott tells me you are kindly ready to give me a look-in here, and to help me with your knowledge to plane away a certain physiological knot which threatens to start up in the texture of my new story.<sup>3</sup>

I want to leave you perfectly free to come here when you happen to be passing my way – and I also want to be sure of not missing you. So I write to say, that on fine days your old friend is assisted into a little carriage (in the character of an ill-preserved man of eighty) and takes a drive between 2 & 4 P.M.

Before 2, or after 4, choose your own time and you will be sure to find me here.

With best remembrances to Mrs Lewes,<sup>4</sup>  
Ever yours | Wilkie Collins

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1. George Henry Lewes, whose writings had become increasingly concerned with problems of physiology and psychology, and with whom WC had worked on the *Leader* back in the 1850s – see [0123] to him of 29 March 1852.
2. Gothic type, centered.
3. Referring to *The Moonstone*, in the Preface of which WC states that he ‘first ascertained not only from books, but from living authorities as well’ the likely consequences of Ezra Jennings’s experimental administration of opium to Franklin Blake in the closing scenes of the novel. Having published *The Physiology of Common Life* in 1859, Lewes was by then a specialist in physiology and psychology, and was already well advanced in his major contribution to the subject, *Problems of Life and Mind* (1873–9). See Wolff, p. 266.
4. George Eliot, whose relationship with Lewes dated back to 1854.

**[0833] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 6 MAY 1868**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 113.

**90, Gloucester Place. | Portman Square.W. | ~~April~~ May 6<sup>th</sup> 1868**

Dear Madam,

I write one line, to acknowledge the receipt of your letter, and to tell you that – up to this date – your manuscript has not reached me.

Pray excuse this hasty letter. I write with many occupations crowding on me together.

Faithfully yours | Wilkie Collins

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1. Presumably an unpublished author.

**[3124] TO JOHN BIGELOW,<sup>1</sup> [13–17] MAY 1868<sup>2</sup>**

MS: Unknown. Extract: Bigelow 1913, IV, p. 182;<sup>3</sup> A&C5, p. 7.

You have sent Dickens back to us looking younger than he did before he went away.<sup>4</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.

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1. John Bigelow (1817–1911: *ANB*), of New York, lawyer, journalist and diplomat. WC became friends with Bigelow and his wife Jane after dining with them in London at John Forster’s residence on 28 January 1867 – see [0725] to her of the same day. In a letter from a Liverpool hotel the following day, Bigelow refers to the delight of both WC and Forster in a manuscript of Benjamin Franklin which he had just received from America and shown to them (Bigelow 1913, IV, pp. 24–26).

2. Dating based on a delivery period to the USA of 10–14 days.

3. Introduced with the following words: ‘*Wednesday, May 27<sup>th</sup>*. Received a note from Wilkie Collins, in which he said:’.

4. 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.

**[0834] TO [JAMES BIRTLES],<sup>1</sup> 21 MAY 1868<sup>2</sup>**

MS: Wolff Collection. Published: BGLL, II, p. 113.

**90, Gloucester Place. | Portman Square.W. | Thursday May 21**

Dear Sir,

Please send me tomorrow (Friday) all you have got set up of the new part (27)<sup>3</sup> – including the 3 sides of copy sent this afternoon. I should be glad to have the proof as soon as possible.

If you send by messenger, let him wait, in case I have any copy to send back.

Faithfully yours | Wilkie Collins

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1. Based on the contents, the letter must be to a member of staff at Charles Whiting of Beaufort House, The Strand, printers of *All The Year Round* (for Chapman & Hall), and is therefore most likely to be to Birtles – see [0791] and [0792] to him of 10 and 12 December 1867.

2. WC uses black-edged Gothic printed mourning paper, thus securing the letter in 1868.

3. The instalment of *The Moonstone*, which appeared in *All The Year Round* on 4 July 1868.

**[0835] TO ISABELLE OPPENHEIM, 23 MAY 1868<sup>1</sup>**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 113–114.

**90, Gloucester Place. | Portman Square.W. | Saturday May 23**

Dear Mrs Oppenheim,

It is very kind of you to give me a chance. I will do my best to get better, and I will write and report myself a day or two before.

Vy truly yours | Wilkie Collins

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1. WC uses black-edged printed mourning paper, thus securing the letter in 1868.

**[3154] TO THEODORE F. DWIGHT,<sup>1</sup> 25 MAY 1868**

MS: Massachusetts HS (Theodore F. Dwight Papers, Box 2). Published: A&C6, p. 8.

**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

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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 papers are now archived at 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.

**[0836] TO NINA LEHMANN, [MAY] 1868<sup>1</sup>**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 116; B&C, II, p. 308 (with the typescript at Texas as copy text).

**90, Gloucester Place. | Portman Square.W.<sup>2</sup> | Friday**

Dearest Padrona

Your note, and your charming flowers, and your nice eggs, came like three angels, after the ~~weath~~ thunderstorm had torn my wretched shattered nerves to pieces. Thank you a thousand times! I am having a hard fight of it to finish my book in my exhausted state. I shall have done I hope next month – and then I shall be at your entire disposal. Come when you like – only mind it is before 4. I am carried out to be aired at 4.

Yours ever | WC

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1. Dating from the reference to completing *The Moonstone* the following month.

2. WC uses black-edged mourning paper with the printed address centred.

**[0837] TO EDWARD BENHAM, 2 JUNE 1868<sup>1</sup>**

MS: Glasgow (891117/10). Published: BGLL, II, pp. 114–115 (as to Charles Benham), amended A&C6, p. 19.

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

My dear Benham,

A little bit of inquiry for your clerk to do.

Last June, Mr Smith, Solicitor, of Weston-Super-Mare,<sup>2</sup> and Wilkie Collins became bail at the Marlborough St Police Court for the good behaviour of Joseph Stringfield during one year.<sup>3</sup> The time expires this month – but I don't know on what day this month. Can your clerk find out, by applying at the Clerk's office, Marlborough St Police Court? Amount of bail, £250 each.

Between ourselves, I want to steer Stringfield, till the time is out. He writes to say he will not move in his affairs until the time is out. But I think he ante-dates the time.

If there any difficulty about this, don't trouble to stir in the matter. I will try and find out in some other way. In haste,

Ever yours, | WC

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1. Dating from the black-edged mourning paper, following HC's death on 19 March 1868.

2. Perhaps William Smith, solicitor, of 4 Ellenborough Park, Weston-Super-Mare, and thus a near neighbour of Joseph Stringfield at that time. According to the 1871 Census, born in Clifton, Gloucestershire, Smith was then aged 42, and married with six children.

3. A physician in Weston-super-Mare, Stringfield was an old friend – see [0103] to Edward Pigott of 22 December 1851 or [0450] to HC of 12 December 1861. According to the report in the *Times* of 5 June 1867, p. 11d, Stringfield was charged with threatening to kill the solicitor who was acting for his estranged second wife, Mary Ann Maria Teresa née Garment. Married on 4 November 1858 in London with WC as a witness, and now the father of three, Stringfield was reported to drink heavily and regularly abuse his wife and children. In November 1866 his wife left him, later taking the children away with her to London, where she instituted proceedings for divorce on the advice of the solicitor William Watkins. Stringfield wrote a series of abusive letters to Watkins, culminating in that of 31 May 1867, in which he swore: 'I give you notice that if I cannot have access to my children within a reasonable time, which will give you an opportunity to prepare your soul for eternity, I will shoot you, so help me God' (*Times*, 5 June 1867, p. 11d). Stringfield was bound over to keep the peace, and on 28 June his wife was granted a judicial separation and custody of the children, with the court accepting her submission that Stringfield was 'a man of intemperate habits' who had regularly ill-treated his family, and that he would even take 'the young children out with him to public houses and make them tipsy' (*Times*, 29 June 1867, p. 14c). The Obituary section of the *Medical Directory* for 1870 records Stringfield's death on 11 August 1869 (p. 1040). Some eighteen years younger than Stringfield, Mary Ann subsequently married Michael Daly in 1882 and died on 29 August 1908.

**[0838] TO BENJAMIN WEBSTER,<sup>1</sup> 2 JUNE 1868<sup>2</sup>**

MS: CDM (B406). Summary: BGLL, II, p. 115. Amended: A&C13, pp. 15-16.

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          | £120. 3. -      |
| 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>

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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).

### **[0839] TO HARPER & BROTHERS,<sup>1</sup> 6 JUNE 1868**

MS: Texas (Ms Letters, W. Collins).<sup>2</sup> Published: Coleman, p. 68; Farmer 1999, p. 602 (both as to 'Tinsley's'); BGLL, II, pp. 115–116.

90, Gloucester Place | Portman Square | London. | June 6<sup>th</sup> 1868

Dear Sirs,

I have only a moment before post to say that I hope to finish "The Moonstone" at the 32<sup>nd</sup> or 33<sup>rd</sup> Weekly Part.<sup>3</sup> Also, that I send you with the usual proofs, a re-corrected portion, of the first part of the story – which will be followed here in the reprint in book-form, and which you will do well to follow also in your reprint. The remaining part of the story – by far the larger part as you will see – remains unaltered – and will be reprinted as it now stands in the periodical form.

Faithfully yours | Wilkie Collins

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1. Internal evidence is compelling that the letter was directed to WC's American publishers rather than to Tinsley as Coleman assumes. The phrase 'followed here in the reprint in book-form' can only refer to the Tinsley three-volume edition, while 'your reprint' must refer to the Harper single-volume edition. This is supported by the inclusion of London in the address line, the phrase 'only a moment before post' which implies an overseas mailing, and the reference to 'usual proofs' which must indicate the copy for the serial publication in *Harper's Weekly*.
2. Endorsed on the final leaf in an unknown hand in Harper house-style: 'Wilkie Collins. | June 6/68'.
3. WC in fact concluded the serial with Part 32, published on 8 August 1868 in both *All The Year Round* and *Harper's Weekly*.

**[0840] TO GEORGE M. TOWLE,<sup>1</sup> 26 JUNE 1868**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 116.

**90, Gloucester Place. | Portman Square.W. | June 26<sup>th</sup> 1868**

Sir,

I must beg you to excuse this late reply to your letter. My occupations have allowed me no earlier opportunity of answering it than this.

I shall be glad to see you, if you can conveniently call here on Tuesday next, June 30<sup>th</sup>, between 12 and 1. P.M.

Faithfully yours | Wilkie Collins

Geo: M. Towle Esqre | &c &c &c

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1. George Makepeace Towle (1841–93), American author, translator, politician, and journalist, on the editorial staff of the *Boston Post*, 1871–1876. He translated Jules Verne's works into English, notably *Around the World in Eighty Days*. In 1870 he wrote a lengthy appreciation of WC; see [0978] to Towle, 21 May 1870. Towle was at this time the United States Consul in Nantes in France but was later promoted to be Consul in Bradford, Yorkshire, a post he took up on 22 August 1868, remaining in the post until 1870 (Nicholas M. Keegan, *US Consular Representation in Britain since 1790*, London, 2018, Chapter 9).

**[0841] TO EDWARD BENHAM, 28 JUNE 1868**

MS: Glasgow (891117/11). Published: BGLL, II, p. 116 (as to Charles Benham), amended A&C6, p. 19.

**90, Gloucester Place. | Portman Square.W. | Sunday. June 28<sup>th</sup> 1868**

My dear Benham,

I will either bring you, or send you, the conclusion of "The Moonstone" between 2 & 3, tomorrow (Monday).<sup>1</sup> Depend on this, and make your appointment with Mr Tinsley accordingly.

I sent more copy to the Printers (Savill & Edwards) on Friday last, before I got your letter.

Yours ever | WC

I suppose I shall be better, when all this is over.

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1. The final instalment of the serial version did not appear in *All The Year Round* until 8 August 1868, by which time the three-volume edition from Tinsley had been available for at least two weeks.

**[0842] TO J. STIRLING COYNE, [MAY 1859–JUNE 1868]<sup>1</sup>**

MS: Parrish (Box 4/11).<sup>2</sup> Published: BGLL, II, p. 117 (as to J. Sterling Coyne), amended A&C3, p. 63.

... without qualification of any kind.

Faithfully yours | Wilkie Collins

J. Stirling Coyne Esqre

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1. Dating based on the relationship to Joseph Stirling Coyne (1803–68), Irish playwright, Secretary of the Dramatic



Authors' Society, from 1856 until not long before his death on 18 July 1868 – see [0302], WC's first letter to him of 6 May 1859.

2. Only the closing phrase, valediction, and signature on a rectangle of paper cut neatly from the foot of a letter, presumably for the autograph.

**[3357] TO GEORGE W. CHILDS,<sup>1</sup> 7 JULY 1868**

MS: Lewis Collection. Published: A&C13, pp. 5-6.

**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 Esqre

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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.

**[0843] TO GEORGE GREGSON,<sup>1</sup> 8 JULY 1868**

MS: Private. Published: BGLL, II, p. 117.

**90, Gloucester Place. | Portman Square.W. | 8<sup>th</sup> July 1868 Wednesday**

Dear Mr Gregson,

My labours are over at last, and I take this first opportunity at my disposal of consulting you about my teeth. Between the necessity of working, the necessity of resting, and the necessity of getting a certain daily dose of fresh air in a carriage – I have literally not had half an hour to spare since I last had the pleasure of seeing you.

Will you send me one line to say at what hour after twelve tomorrow (Thursday) I can call in Harley Street, with the best chance of seeing you. Any time from twelve to four or five will suit me.

Very truly yours | Wilkie Collins

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1. WC's dentist and former landlord at 12 Harley Street – see [0431] to him of 7 August 1861.

**[0844] TO HENRI G. DE MUSSY,<sup>1</sup> 8 JULY 1868**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 117–118.

**90, Gloucester Place. | Portman Square.W. | July 8<sup>th</sup> 1868**

Dear Doctor de Mussy,

I have received a very alarming account of my brother today in a letter from Dickens.<sup>2</sup>

This afternoon, I called, with my friend Mr F. Carr Beard, in the hope of finding you at home, and of hearing what you thought of my brother's case, and whether you would be able to see him at Gadshill. I also wished to ask you – though I am sure the question is hardly necessary – whether you would have any objection to my brother being examined by Mr Beard, with a view to your afterwards consulting together. If you are going to Gadshill, it would be well perhaps if Mr Beard and I could arrange to accompany you. Perhaps, you will kindly send me a line to say what your plans are in this matter – assuming that your engagements will allow you to go to Gadshill.

Believe me | Very truly yours | Wilkie Collins

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1. Physician to Charles and Kate Collins – see [0714] to Nina Lehmann, 9 December 1866.

2. CD's letter is not found in Pilgrim, and does not appear to have survived. CAC and Katie must then have been staying at Gad's Hill.

### [0845] TO WILLIAM TINSLEY,<sup>1</sup> 11 JULY 1868

MS: Morgan (MA 2509, the first four pages of the letter) and Parrish (Box 4/11, the fifth and last page). Extract: Davis, p. 258. Published: B&C, II, p. 309.

90, Gloucester Place. | Portman Square.W.<sup>2</sup> | Saturday 11<sup>th</sup> July 1868

Dear Sir,

Many thanks for the Subscription List of “The Moonstone”.

Both you and I might have good reason to feel discouraged, if this List indicated anything more important than the timidity of the Libraries – and possibly the poverty of the Libraries as well. As things are, we have only to wait a few weeks – until the book has had time to get talked about. I don't attach much importance to the Reviews – except as advertisements which are inserted for nothing. But the impression I produce on the general public of readers is the lever that will move anything – provided the impression be favourable. If this book does what my other books have done, in the way of stimulating the first circle of readers among whom it falls – that circle will widen to a certainty. It all depends on this. If ~~Mr~~ Mudie is right in believing 500 to be a sufficient supply – then (judging from past experience) three fourths of my readers have deserted me! I, for one, won't believe this – and I am glad to find, from the close of your letter, that you have not lost confidence in the book either. It is (in the opinion of more than one good judge) the best book I have written. I believe it myself to have a much stronger element of “popularity” in it than anything I have written since “The Woman in White”. That book, Mr Mudie, and the Librarians took in dribblets – just as the public forced them. And this book, let us hope, will be another example of that sort of legitimate sale which<sup>3</sup> springs from a genuine demand.

I have also to thank you for sending me my “authors' copies” – which came here safely yesterday.<sup>4</sup>

Faithfully Yours | Wilkie Collins

W. Tinsley Esq<sup>re</sup>

P.S. The “No Name” figures were 1<sup>st</sup> Edition. Four thousand copies, all sold.

2<sup>nd</sup> Edition. Five hundred copies. This proved to be over-printing. The 500 copies hung on hand, and diminished, instead of adding to, the profits.

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1. William Tinsley (1831–1902), of Tinsley Brothers, London publishers from 1858. Their biggest success was with Mary Braddon's sensational *Lady Audley's Secret* in 1862, while the monthly house journal *Tinsley's Magazine* started up in 1867. The agreement with WC for the publication of *The Moonstone* in volume form Tinsley himself later described as ‘a regular corker; it would pretty well cover the gable of an ordinary-sized house’ (Edmund Downey, *Twenty Years Ago* (London: Hurst & Blackett, 1905), p. 25).

2. WC uses black-edged printed mourning paper.

3. At this point WC starts a fresh leaf of headed notepaper which he numbers ‘2’ within a curving line, centred above the printed address: this is the portion of the MS found in the Parrish Collection.

4. Tinsley eventually issued *The Moonstone* in three volumes in an edition of 1,500 copies in mid-July 1868 (‘Ready

this day', *Times*, 15 July 1868, p. 13b). *The Moonstone* was listed in the *Athenæum* on 11 July and in the *Publisher's Circular* as published between 1 and 14 July 1877 (Topp, Vol. III, p. 46).

**[0846] TO EDWARD BENHAM, 16 JULY 1868**

MS: Glasgow (891117/12). Published: BGLL, II, p. 118 (as to Charles Benham), amended A&C6, p. 19.

18 Essex Street<sup>1</sup> | July 16<sup>th</sup> 4. 20. P.M.

My dear Benham,

I came on here from Coutts's in the hope of expediting the immovable administration business<sup>2</sup> – to the extent of signing the powers of attorney. Useless! I am just too late to find either you or Tindell.

I am going to stay for a few days with  
Frederick Lehmann Esqre  
Woodlands | Southwood Lane | Highgate N.<sup>3</sup>

If the "Powers" can be sent to me this week, that is the address. I shall possibly stay longer – but next week it will be best to direct to Gloucester Place, "to be forwarded".

Yours ever | WC

- 
1. The business address of Benham & Tindell.
  2. Presumably the administration of HC's estate.
  3. WC's next two letters to Benham are addressed from Woodlands. HC left no will and WC and CAC were appointed administrators of her estate by letters of administration dated 31 May 1868.

**[0847] TO EDWARD BENHAM, 18 JULY 1868**

MS: Glasgow (891117/13). Published: BGLL, II, p. 119 (as to Charles Benham), amended A&C6, p. 19.

Woodlands | ~~90, Gloucester Place.~~ | ~~Portman Square.W.~~<sup>1</sup>  
Saturday July 18

Mr dear Benham,

I will call in Essex Street between 4 & 5 on the afternoon of Monday next (the 20<sup>th</sup>) – to hear what you propose doing about the "distringas"<sup>1</sup>

I shall most likely be going abroad before the end of the month – and I propose returning here on Tuesday next. So Monday afternoon is my only ~~present~~ chance of seeing you at present. If 4 to 5 won't suit let me hear (at Gloucester Place) what hour will. I hope to get home between 3 & 4 on Monday.

Yours ever | WC

- 
1. WC puts two vertical bars through the printed address of the black edged full mourning paper.
  2. Legal term meaning a writ of distraint, from the Mediaeval Latin word with which the document traditionally began ('Thou shalt distraint ...'). In this case the writ prevented WC from selling certain stocks – see [0848] to Benham of the following day.

**[0848] TO EDWARD BENHAM, 19 JULY 1868**

MS: Glasgow (891117/14–15). Published: B&C, II, pp. 310–311 (as to Charles Benham), amended A&C6, p. 19.

Woodlands | ~~90, Gloucester Place.~~ | ~~Portman Square.W.~~<sup>1</sup>  
Sunday July 19<sup>th</sup> 1868

My dear Benham,

I got your letter here last night.

This time, it does certainly appear to me that the misunderstanding ~~began~~ begins in your

room at Essex St. When we /were/ speaking of the security which I could give to your client, and afterwards when I was signing the necessary papers, you never informed me that you contemplated putting a *distringas* on £5000 of stock, as additional security for a loan of £800!<sup>2</sup> When the brokers discovered the “*Distringas*”, it seems to me that it was the duty of my bankers to inform me of it.

However, as this is now arranged, it is useless to dwell on it any longer – except with a view to the future. Half the £5000 (odd) belongs to my brother – and he wishes to reinvest it. If you had maintained the “*distringas*” – or if you were to put it on again – would he be able to [*del*] /re-invest/ without asking your leave or the leave of your client? If he is not at perfect liberty to do what he likes with his own (in consequence of my having borrowed money, of your client) pray tell me so – and I will pay the £800 back at once. The loss of 3 or 4 months of interest is of no great importance.

As for myself again, I suppose I am not at liberty to reinvest my half of the £5000, under any circumstances whatever. [*del*] Am I at liberty to sell out £800 to repay your client – or any part of that sum, supposing I can’t make it up? And when I pay the money back do I receive back the paper which I ~~received~~ signed, giving /making over to/ your client my share in this little inheritance?<sup>3</sup>

I write these questions, instead of going to Essex St as I proposed, and putting them *viva voce* – because your letter renders the interview which I contemplated unnecessary. Also because I want tomorrow afternoon for a consultation with Mr Fechter, on the subject of a play founded on “*The Moonstone*”. I shall probably be detained in town until Wednesday by this dramatic matter – so there will be plenty of time for you to send me a line to say how I stand – and how my brother is or is not affected by my position towards your client.

I go abroad on the 1<sup>st</sup> August<sup>4</sup> – and I want to go, leaving my poor mothers [*sic*] affairs, my brother’s affairs, [*del*] and my affairs, settled. ~~If the~~ In the present high state of the Funds – the repayment of the £800 may be commercially to my advantage. For the sacrifice of a few months of interest-money may be less than the sacrifice of selling out next winter when the funds may have dropped again.

Yours ever | WC

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1. WC uses headed black-edged paper, striking two vertical lines through the printed Gloucester Place address, and writing the true address above.

2. Regarding both the £5000 inheritance shared between WC and CAC, and the loan of £800 by WC (towards the purchase of the lease at Gloucester Place, according to Peters, pp. 285–286) see [0793] to HC of 12 December 1867. The identity of Benham’s client who loaned the £800 to WC is unclear.

3. In the event, WC paid £800 to Benham on 24 September presumably for him to repay the loan (Coutts: WC). It came from money he inherited following the death of his mother.

4. Regarding the trip abroad, see [0850] 28 July, and [0851] 18 August, both to Charles Ward.

### [3283] TO W. P. FRITH, 27 JULY 1868

MS: Lewis Collection. Published: A&C10, pp. 8–9.

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

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1. On black-edged mourning paper, following the death of his mother on 19 March.

**[0849] TO EMILY CLUNES,<sup>1</sup> 28 JULY 1868**

MS: Private. Published: BGLL, II, pp. 119–120.

**90, Gloucester Place. | Portman Square.W.** | London. July 28<sup>th</sup> 1868

My dear Mrs Clunes,

My poor mother mentioned to me, during her last illness, certain little legacies which she wished to leave. Among them, was a legacy of Fifty Pounds to you. The lawyers have only now completed the business arrangements so as to enable my brother and myself to fulfil our mother's last wishes.

I enclose a cheque for £50. – made payable to yourself or order. Please sign your name at the back of the cheque, before it is presented for payment, and let me have a line to say that you have received it safely.<sup>2</sup>

Yours affly | Wilkie Collins

Mrs Clunes

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1. Emily Elizabeth Guest Clunes née Geddes (c. 1805–88), WC's aunt, the youngest sister of HC, who married Deane William Clunes (b. 1803) in late 1839.

2. The cheque, drawn on the Executors of William Collins account which HC had used during her life, was paid on 18 August (Coutts: Exors WmC).

**[0850] TO CHARLES WARD, 28 JULY 1868**

MS: Morgan (MA 3151/49). Published: B&C, II, p. 311.

**90, Gloucester Place. | Portman Square.W.<sup>1</sup>** | 28<sup>th</sup> July 1868

My dear Ward,

I have got your kind letter of the 25<sup>th</sup> telling me of the safe receipt of Jane's cheque,<sup>2</sup> and about the safe receipt from Charley of the Power for Mrs Davis's money.<sup>3</sup> So far, so good.

But, as to the two Powers which followed the Power for Mrs Davis's money – and which I received, the next day after executing Mrs Davis's Power – here is Charley, hesitating to sign and “wanting to know the reason why”. I signed – knowing that the Powers come from Coutts's – without looking at them. But Charley wants preliminary explanations which I am quite unable to give. I have no choice but to follow you in your holiday – most unwillingly – with a new worry connected with this endless business.<sup>4</sup> I enclose Charley's letter – in the hope that you may be able to quiet his mind in three lines – or that you can instruct Mr Shannon to do so in a note which it would take you two minutes to write.

Our places are taken in the Antwerp Steamer for Sunday next. But it is doubtful if Lehmann can go. I shall hear tomorrow.<sup>5</sup>

My foot has been bad again – and is mending again. I hardly know what I shall do – except that I must get away – if Lehmann fails me. The child of the partner who was to have taken his place is dangerously ill.

Anyway, I am here till Saturday.

Yours ever | WC

I will send a photo to Jane – of course!

P.S. I have, of course, written to Charley that our banks can neither sell out nor buy in, without a written order authorizing it from ourselves<sup>6</sup>

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1. On black-edged printed mourning paper.

2. Presumably a cheque from WC to his cousin representing a legacy under HC's will.

3. For details concerning Mrs Davis's money, see [0793] to HC, 12 December 1867.

4. We are uncertain of the precise nature and purpose of the two Powers coming from Coutts, but generally regarding the settlement of HC's will and the related financial arrangements of WC and CAC, see Clarke, pp. 116–117.
5. In the event Lehmann did travel to Switzerland (see [0851] to Ward, 18 August 1868). Here WC's page ends and he writes below a line 'see page | 4'. WC then starts a new leaf, writing and underlining '4' at the top of the paper.
6. Second postscript written above the printed address on WC's first leaf.

### [0851] TO CHARLES WARD, 18 AUGUST 1868

MS: Morgan (MA 3151 /50). Published: B&C, II, p. 312.

St. Moritz | Tuesday August 18<sup>th</sup> 1868

My dear Ward,

As I calculate it, this letter will probably meet you on your return to the Strand. Will you, as soon as you conveniently can, go to Gloucester Place, and open my letters? They are all put together in a drawer of my study table (by the window in the back drawing-room) – the drawer on your left hand as you sit down at the end of the table at which you used to write for me when we had copying to do. Any letters which require answers, you will /kindly/ [~~] answer, perhaps, in three lines – just saying that I am in Switzerland and am expected back in September. There may be cheques in [~~] /some/ of the letters, and possibly a remittance (which ought to be at once acknowledged) of £250 from America.<sup>1</sup> Will you take [~~] care of these pecuniary documents for me, in your desk, until I get back? and if there is a letter from Fechter, [~~] will you forward it – also if there is anything else in my correspondence which I ought to know, will you write me word – at Baden? Address~~~~~~~~

Mr Wilkie Collins | Poste Restante | Baden-Baden | Germany.

I expect to be at Baden on the 25<sup>th</sup> /of this month,/ and to stay till the 26<sup>th</sup> or 27<sup>th</sup> – not later probably than the 27<sup>th</sup>. You will calculate if there is time for you to write to me under these circumstances. If I don't find a letter from you at the Poste Restante, I will assume that there is not time – and will write again telling you what my plans are for returning, either in the first or second week in September – I have not yet settled which.

This place has done great things for me. Exquisite scenery, and mountain air blowing over glaciers and through pine woods. I don't meddle with the baths and waters – I take the air alone – and [~~] it costs me a guinea a day for the privilege of breathing it, in an "apartment" of three rooms only. The people here make hay while the sun shines – we are a helpless crowd of foreigners at St Moritz, completely at the mercy of the Swiss inhabitants.~~

Lehmann and his eldest boy are living in a house close to mine.<sup>2</sup> We leave this together on Saturday next the 22<sup>nd</sup>, and travel to Baden (probably) in company. There Lehmann leaves me, and rushes home as fast as the trains can take him – which is considerably faster than I can travel.

I hope you are all the better for your holiday. My love to Jane and the girls.

Yours ever | WC

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1. The second part of the £750 paid by Harper & Brothers in New York for the serial rights of *The Moonstone* (see [0854] to them, 12 September 1868).

2. The eldest boy was Rudolph Chambers Lehmann, born in 1856.

### [0852] TO EDWARD BENHAM, 9 SEPTEMBER 1868

MS: Glasgow (891117/16). Published: BGLL, II, p. 120 (as to Charles Benham), amended A&C6, p. 19.

90 Gloucester Place | Portman Square | Wednesday Sept 9

My dear Benham,

I got back last night – better & stronger generally – but with my bad foot still as obstinately incurable as a bad foot can be.

Your letter reached Baden, after I had left. It was sent back after me – and I have read it this morning.

Tinsley's proposal is (I quite agree with you) not to be thought of for a moment. Is it possible that the agreement allows him to propose his own terms of payment to us? I suppose the truth is, that he may or may not – at his own sole discretion – publish a new edition. In this case, he has us at his mercy.<sup>1</sup>

Shall I call on you in Essex St.? If so, send me word what day and hour in the afternoon. If you can come here after business, you are sure to find me any evening. Pot-luck at 7.

Yours ever | WC

Perhaps, it is now too late to do anything. The chance of selling a new edition may be lost. Any way let us meet and see what can be done.

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1. The dispute concerned the payment for the second impression of the triple-decker. See Tinsley's *Random Recollections of an Old Publisher* (2 vols, London: Simpkin, Marshall, Hamilton, Kent, 1900), I, pp. 114–115; and Peters, pp. 307–308, for accounts of how the issue was resolved.

### [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). Published: A&C4, p. 8.

[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 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.

### [0853] TO MISS ELMORE,<sup>1</sup> 11 SEPTEMBER 1868

MS: Private. Published: BGLL, II, p. 121.

90, Gloucester Place. | Portman Square.W. | September 11<sup>th</sup> 1868

Dear Miss Elmore,

Pray excuse this late acknowledgment of your kind note.

I have been travelling abroad for the last six weeks – and I only returned to England and to my letters on Tuesday last.

With kindest remembrances to your father.

Believe me, | Vy truly yours, | Wilkie Collins

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1. Probably a daughter of Alfred Elmore (1815–81: *ODNB*), historical painter of Irish origin, who first exhibited at the Royal Academy in 1834 and was elected an Academician in 1857. He belonged to the artistic circle that included Augustus Egg, William Frith and Edward Ward.

### [0854] TO HARPER & BROTHERS, 12 SEPTEMBER 1868

MS: Texas (Ms Letters, W. Collins). Extract: Coleman, p. 118.<sup>1</sup> Published: BGLL, II, pp. 121–122.

90 Gloucester Place | Portman Square | London September 12<sup>th</sup> 1868

Dear Sirs,

I have just returned to England, after travelling in Switzerland for the last two months, and have just read the letters which you addressed to me in my absence. It was impossible to forward my correspondence to me – as I was travelling for my health, and was uncertain of the length of my stay in any one place. Under these circumstances, I am sure you will excuse this late acknowledgement of your letters on my part.

My friend, Mr Ward, has done for me all that is necessary, in the business-part of the transaction between us. I find the balance of the purchase-money for the advance sheets of “The Moonstone” (£250.-.-) paid, and placed to my account with my bankers – and I have therefore only to thank you for the receipt of the complete sum agreed on between us (£750.-.-).<sup>2</sup> Let me add my renewed acknowledgments for the personal kindness which encouraged me during the trying time when I was writing my book – and I shall have said all that I need say, as to the past.

As to the future, I sincerely hope that “The Moonstone” will succeed in America, in its book-form. It has done, and is still doing, very well in England, as a republication. You may rely on hearing from me when I next find myself contemplating the production of a new novel. You shall have the longest notice I can give you, as well as the first offer of the advance sheets.

Believe me | Dear Sirs | Very Truly Yours | Wilkie Collins  
Messrs Harper & Brothers

- 
1. Coleman concatenates the beginning of the first and the end of the third paragraph, omitting the second.
  2. £500 had been paid in February – see [0828] to Harper of 29 February 1868.

### **[0855] TO HARRY [LEMAN],<sup>1</sup> 12 SEPTEMBER 1868**

MS: Unknown. Photocopy: in copy of *The Moonstone*, Sotheby's, London (17 July 1997), lot 85. Published: BGLL, II, p. 122.

90 Gloucester Place | Portman Square | 12<sup>th</sup> Sept 1868

I am myself about to dramatise “The Moonstone”. My first rough draft of the contemplated play is already drawn out.<sup>2</sup> Under these circumstances, it is not possible for me to comply with your request. I beg you to accept my excuses, and remain, faithfully yours,

Wilkie Collins.  
To Harry [Leman], Esq.

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1. Unidentified dramatist – there is some doubt about the name.
  2. In fact WC's dramatic version of *The Moonstone* was not performed until 1877 – see Gasson, p. 108.

### **[0856] TO EDWARD BENHAM, 25 SEPTEMBER 1868**

MS: Glasgow (891117/17). Published: B&C, II, p. 313 (as to Charles Benham), amended A&C6, p. 19.

90 Gloucester Place | Portman Square | 25<sup>th</sup> Sept 1868

My dear Benham,

Here is an entirely new official monster, terrifying me with mysterious formulas. Can we set him at defiance? or (better still) can we cheat the revenue? Will you do what is best? or will you tell me how to do it? I am sorry to trouble you – but I don't know whether this last “officer” ought to be pitched into the waste paper basket or not.<sup>1</sup>

I have [*del*] begun the electric baths. Rating the pores of my skin at only 7 million – I have had 7 million currents of electricity running through me for 45 minutes.<sup>2</sup> The result is great cheerfulness and great disinclination to pay inland revenue.

WC

- 
1. Again concerning the administration of his mother's will – see [0857] to Benham later on the same day.
  2. From this point on, the closure is squeezed vertically down WC's left margin.

### **[0857] TO EDWARD BENHAM, 25 SEPTEMBER 1868**

MS: Glasgow (891117/18). Published: B&C, II, p. 313 (as to Charles Benham), amended A&C6, p. 19.



90, Gloucester Place. | Portman Square.W.<sup>1</sup> | 25<sup>th</sup> September 1868

My dear Benham,

By all means let your office do what is necessary with the inland revenue. I had thought that we were at the end of our troubles – but this administration business is an exception to all other mortal affairs – it never comes to an end.

You are quite right to turn the screw on Tinsley. We ought to know whether he has, or has not, done with the book.<sup>2</sup>

I want to find out what “Mrs Yelverton’s” grievance is – in “a nutshell” – with a view to making it the starting point in a play (this between ourselves). Can you tell me, in what point her marriage, was “null and void”?<sup>3</sup> If a letter will do, I need not bother you by coming to Essex Street – or if you can come here and dine at 1/2 p 5 on Monday /next/ – it will be better still. If not, I can come to you on Monday /next/ at 3. At 4, I take my Bath[.] At 5, I get out – amidst thunder & lightning. At 1/2 p 5, I am ordered to dine – with thunder in my stomach & lightning in my head.

Ever yours | WC

One line, in answer, will be enough.<sup>4</sup>

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1. Black-edged mourning paper with printed address, centred.

2. The notorious Yelverton Marriage Case (John Thelwall v. William Charles Yelverton, Dublin Court of Common Pleas, 1861), which exposed an injustice deriving from anomalies in the marriage laws of Ireland, Scotland, and England. WC was to exploit the details of the case in *Man and Wife*, initially planned as a play but first written as a novel. There, in the prologue, the young lawyer Delamayn encourages John Vanborough to have his twenty-year marriage with Anne Silvester annulled, by invoking a statute invalidating any marriage performed by a Catholic priest in Ireland between a Catholic and a former protestant whose conversion dated from less than a year before the ceremony. The statute was castigated by the Commission on the Laws of Marriage, which reported in 1868 (see WC’s Preface to *Man and Wife*), and finally repealed in 1870.

3. Postscript above the printed address on the opening page.

4. Still referring to the question of the second edition of *The Moonstone* in three volumes; 500 copies with minimal changes were indeed eventually printed (Gasson, p. 107).

### [3125] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 17 NOVEMBER 1868

MS: Lewis.<sup>2</sup> Published: A&C5, p. 8.

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.’

### [0858] TO HORACE WIGAN,<sup>1</sup> 25 NOVEMBER 1868<sup>2</sup>

MS: Wolff Collection. Published: BGLL, II, p. 123.

90, Gloucester Place, | Portman Square. W.<sup>3</sup> | Wednesday November 25<sup>th</sup>

Dear Wigan,

Have you an empty box, or two places, at The Olympic, tomorrow (Thursday) night? I want to see The Yellow Passport,<sup>4</sup> and to take a friend with me – if there is room for us.

If not, this letter will at any rate serve the purpose of telling you that I have moved from Melcombe Place to Gloucester Place.<sup>5</sup>

Yours truly | Wilkie Collins

1. Horace Wigan (1815/16–85: *ODNB*), actor-manager who was lessee of the Olympic from 1864 to 1866 and then remained as Webster’s acting manager.
2. Dating from the calendar and the play.
3. This is the earliest example of the Gothic centred half-mourning paper.
4. *The Yellow Passport* by Henry Neville, the English version of Victor Hugo’s *Les Misérables*, which opened at the Royal Olympic Theatre on 7 November 1868.
5. WC had moved to Gloucester Place more than a year earlier, in August 1867.

**[0859] TO JAMES PAYN, 30 NOVEMBER 1868<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 342 (no year given); BGLL, II, p. 123.

**90, Gloucester Place, | Portman Square. W. | Monday Novr 30<sup>th</sup>**

My dear Payn

I forgot to tell you (when you come tomorrow, Tuesday, at 7) not to trouble to dress.

Yours ever | WC

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1. Possible years at the Gloucester Place address when 30 November fell on a Monday are 1868, 1874 and 1885. The black-edged printed notepaper points unmistakably to November 1868, still less than a year after HC’s death.

**[0860] TO FELIX MOSCHELES,<sup>1</sup> 7 DECEMBER 1868**

MS: Private, with envelope.<sup>2</sup> Published: BGLL, II, pp. 123–124.

**90, Gloucester Place, | Portman Square. W. | 7<sup>th</sup> December 1868**

Dear Mr Moscheles,

I have, unfortunately, a dinner engagement for Friday – and as this dinner is for ½ past 7 there is no hope of my being able to join the Séance. Pray accept my thanks and my excuses.

Yours truly | Wilkie Collins

I have changed my residence – to the address at the head of this letter.

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1. The painter – see [0672] and [0729] to him of 10 April 1866 and 20 February 1867, respectively.  
 2. Directed: ‘Felix Moscheles Esqr | Cadogan Gardens | Sloane Street | S.W.’, postmarked on the following day.

**[0861] TO UNIDENTIFIED RECIPIENT, 9 DECEMBER 1868**

MS: Texas (W. Collins Misc TA).<sup>1</sup> Published: BGLL, II, p. 124.

Very truly yours | Wilkie Collins

December 9<sup>th</sup> 1868 /

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1. Apparently a dated autograph only, written at the head of a single sheet of blackedged unheaded notepaper.

**[0862] TO NINA LEHMANN, 28 DECEMBER 1868**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 119; BGLL, II, p. 124.

**90, Gloucester Place, | Portman Square. W. | 28 Decr 1868**

With the greatest pleasure, dearest Padrona! Depend also on my not forgetting the Gin.

I want to take Rudy and Freddy to the Pantomime<sup>1</sup> – and I want you and Fred to come here and bring them to dinner. We will try to get Charley and Katie<sup>2</sup> – and go in a strong body. You shall settle the night and the theatre, on the last day of the old year.

Yours ever | WC

1. Nina Lehmann's two sons.
2. CAC and his wife.

**[0863] TO [CHARLES WARD],<sup>1</sup> [APRIL–DECEMBER 1868]<sup>2</sup>**

MS: Pembroke, fragment in mirror image only.<sup>3</sup> Published: BGLL, II, pp. 124–125.

... you will allow me, in consideration of cotton and a black silk covering sewn on to my hat) to Gadshill, to stay till Monday and see if the change will do me good generally. I don't believe in short changes of air – but I can but try. When I get back next week you must come and take potluck. I will write and propose a day. In the mean time I wish Jane (and you) well through your [troubles]<sup>4</sup>

Ever yours WC

- 
1. The recipient remains conjectural. However, the valediction is one only used by WC with close friends, while the only person referred to as Jane throughout WC's correspondence is Charles Ward's wife.
  2. The dating is also conjectural. The letter cannot date before June 1857 when CD started spending much of his time at Gad's Hill Place and it was only in May 1859 that WC started signing himself 'WC' to Charles Ward – prior to that he only used 'WC' to HC and CAC. WC was a frequent visitor to Gad's Hill Place at least until the mid 1860s, but he did visit afterwards and was there not long before CD's death on 9 June 1870. Crucially, we have taken the phrases 'a black silk covering' and 'see if the change will do me good' to refer to the period of mourning following his mother's death on 19 March 1868 and the period of his own ill health that accompanied it. WC was definitely at Gad's Hill during the summer of 1868 – see [0844] to Doctor de Mussy of 8 July 1868.
  3. The excised second leaf of a sheet of folding notepaper, which retains a mirror impression of the text on one side of the missing leaf. Written on the reverse of the surviving leaf is a note, probably in the hand of Caroline Graves: 'Keates has Read all up to Harley Street days' and may refer to Caroline's reading of WC's letters, possibly after his death.
  4. The reading is uncertain and there are few surviving letters to Charles Ward of around this period to help to elucidate the allusion.

**[0864] TO NINA LEHMANN, 3 JANUARY 1869<sup>1</sup>**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 120; BGLL, II, p. 125.

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

A line, dearest Padrona, to say that I have discovered Fechter's address<sup>2</sup> – and have written to him to say that Annette (the cook) will find you at home any morning, this week.<sup>3</sup> (N.B. you know, as an excellent Christian, that Sunday is the first day of the week).

If I am wrong tell me what mornings will do – and I will send another line to Fechter.

½ past 4 on Saturday. Lord! what good soup that was!

Yours ever affy | WC

- 
1. Dating from [0865], the following letter to Nina Lehmann of 4 January 1869.
  2. Charles Fechter, the actor.
  3. Presumably WC was recommending the Lehmanns to take on Fechter's cook on his departure.

**[0865] TO NINA LEHMANN, 4 JANUARY 1869<sup>1</sup>**

MS: Parrish (Box 5/5). Published: BGLL, II, pp. 125–126.

90 Gloucester Place | Portman Square | Monday Jan 4

Dearest Padrona, I have just seen Fechter – he has called here. The great culinary artist is dismissed in disgrace. You must not think of engaging her. She has done all sorts of dreadful things. Alas! such but too frequently is the fatal gift of Genius! I wish I knew of another cook to recommend – but, unless you will take me, I know of nobody. And I am conscious of one serious objection to myself. My style is expensive. I look on meat simply as a material for sauces.

Yours affly | WC

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1. Dating from the address and calendar, together with Fechter's departure for the United States at the end of 1869.

**[0804] TO NINA LEHMAN, 4 JANUARY 1869**

MS: Parrish (Box 5/5). Published: B&C, II, pp. 301–302 (as to Frederick and Nina Lehmann, dated 4 January 1868). Summary: BGLL II pp. 101–102 (dated 4 January 1868), amended A&C5, p. 19.

**90, Gloucester Place, | Portman Square. W. | 4<sup>th</sup> Jany 1868<sup>1</sup>**

The Collins-Lehmann Correspondence No 3. Lock Fred up – or he will be taking places!<sup>2</sup>

Stop! Stop! Stop! Don't, for God's sake, go to the Pantomime at the Royal Alfred Theatre,<sup>3</sup> before Saturday. I want to take you there. I hear it is a good Pantomime – it is also close by. Dinner on Saturday /punctually/ at five, instead of half past 4.

The Surrey business has broken down – as I guess. A note from The inimitable Reade informs me that he encloses a letter from the manager which “is without a parallel in his (Reade's) experience.” Of course, there is no letter enclosed!!! But I infer that we are treated by this atrocious manager with the utmost contempt. Oh Heavens! have we lived to be rejected by a transpentine Theatre?<sup>4</sup> But, no matter, we gain half an hour, for dinner time on Saturday – and we have only a little distance to go /to the Theatre/ – and we shall do as well in Marylebone as in Surrey – if I am only in time to stop you and Fred from seeing that Pantomime also – without me!

Yours affly | WC

P.S. | The Royal Alfred Theatre is in Church Street, Portman Market. A gorgeous building. Opened by his Royal Highness Prince Alfred in person. There!

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1. Although WC has dated the letter 4 January 1868, he clearly forgets the New Year. The letter is on the Gothic-headed notepaper with a half-mourning border which was used following HC's death on 19 March 1868.

2. Written above the printed address and referring to the two previous letters to Nina written within 24 hours.

3. The theatre on Church Street, Marylebone, was founded in 1832 as the Royal Pavilion West, and was only known as the Royal Alfred Theatre for a brief period from 1868, after being reopened by the Prince Consort. It tended to specialise in melodrama and pantomime. Advertisements in the *Era*, the theatrical weekly, show that the pantomime this season was *Whittington and His Cat; or Harlequin Zakollum, King of the Cannibal Islands*, by Robert Soutar. The play opened on 24 December 1868.

4. In other words, WC and his party (see [0862] to Mrs Lehmann, 28 December 1868) have been refused seats for the performance of *Jack and Jill and the Sleeping Beauty; or Harlequin Humpty Dumpty*, also by Robert Soutar, and performed at the Surrey Theatre on the unfashionable south side of the Thames. This pantomime opened on 26 December 1868. The reason for Charles Reade's involvement in the business remains unclear. Both the plays in question were reviewed briefly in 'Progress of the Pantomimes', *Era*, 10 January 1869, p. 11.

**[0805] TO T. FULLER MAITLAND,<sup>1</sup> 4 JANUARY 1869**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 102 (dated 4 January 1868), amended A&C5, p. 19.

**90, Gloucester Place, | Portman Square. W. | Jany 4<sup>th</sup> 1868<sup>2</sup>**

Dear Sir,

I beg to enclose a cheque for my Rent to Christmas 1868. Please let me hear that you have received it safely.

Faithfully yours | Wilkie Collins

T.F. Maitland Esqre

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1. Thomas Fuller Maitland (1817–93), barrister of Wargrave, Berkshire (1871 Census), acting as agent for WC's new landlord, Viscount Portman.

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 which was 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.

**[0866] TO CHARLES WARD, 25 JANUARY 1869**

MS: Morgan (MA 3151/51). Published: BGLL, II, p. 126.

**90, Gloucester Place, | Portman Square. W. | 25<sup>th</sup> Jany 1869**

My dear Ward,

Can you find out for me who is now the Keeper of the prints at the British Museum? The Scene Painter at the Adelphi wants some authorities for the scenery of my new play<sup>1</sup> – and I must write to The Keeper of the Prints on the subject.

Yours ever | WC

Another question | Has a sum of £40...- been paid to my credit? also has Benham paid in £45/ from Tinsley? for the Moonstone?<sup>2</sup>

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1. Referring to *Black and White*. Following the death of WC's maternal uncle William Hookham Carpenter (1792–1866), George William Reid (1819–87: *ODNB*) was keeper of the department of prints and drawings at the British Museum until 1883.

2. A payment from Benham of £45 is found on 11 November 1868, but no credit of £40 is recorded around this time (Coutts: WC).

**[0867] TO MRS BRINLEY RICHARDS,<sup>1</sup> 27 JANUARY 1869**

MS: Private. Published: BGLL, II, p. 126.

**90, Gloucester Place, | Portman Square. W. | 27<sup>th</sup> January 1869**

Dear Mrs Brinley Richards,

I accept your kind invitation for Febry 2<sup>nd</sup> with the greatest pleasure. It is very good of you to have remembered me – I am persistently conscious that I don't deserve it. But, oh dear! London is so large, and days are so short, and life is so busy.

With kindest regards to Brinley,

Believe me | Vy truly yours | Wilkie Collins

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1. The wife of Brinley Richards (c. 1817–85), musician and composer of vocal music for the piano.

**[0868] TO ISABELLE FRITH, 29 JANUARY 1869**

MS: BL (Add. 54316, f. 2 16).<sup>1</sup> Published: BGLL, II, p. 127.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> January 1869**

Dear Mrs Frith,

I am afraid I have no choice but to thank you for your kind invitation, and to beg you to accept my excuses. Thursday February 11<sup>th</sup>, will in all probability find me at Paris, attending the rehearsals of the dramatic “Woman In White”.<sup>2</sup> If there is any change of plans which delays my departure, I will ask your leave to write again – and beg for a corner if there is one left. But if “things remain as they are”, I must console myself as well as I can by drinking your health on the 11<sup>th</sup> (in the least gouty beverage I can find) on the other side of the Channel.

With my love to Frith

Believe me | Vy truly yours | Wilkie Collins

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1. A note in an unknown hand on the page to which the MS is attached reads: ‘Given me by Miss F. Frith, 1910’.

2. Referring to Régnier's French adaptation, though WC does not seem to have made the trip to Paris.

**[0869] TO JOHN HOLLINGSHEAD,<sup>1</sup> 4 FEBRUARY 1869**

MS: Huntington (HM 10784). Published: Hollingshead, II, pp. 8–9; BGLL, II, pp. 127–128.

**90, Gloucester Place, | Portman Square. W.** | 4<sup>th</sup> February 1869

Dear Hollingshead,

A line to thank you for last night, and to congratulate you on “the show”. It is simply – of its size and class – the most comfortable elegant, and beautifully-decorated Theatre I have ever seen anywhere – the approaches to it (lobbies and so on) a model to all theatres, and the people employed to open boxes and take coats, so unobtrusively useful and civil, that I and my friends walked into “box No 8”, wondering (with our experience of some other Theatres) whether we were awake or dreaming. You have deserved a great public encouragement – and I really believe you may count, in this case, on receiving your deserts.

I will certainly – as soon as my present dramatic occupations give me time – try and think of something for your stage. I fancy I know what you want – a nice little story, bright and lively, to begin at 8 or 8.30 and end at 10. If I find myself dropping salt on the tail of an Idea, you shall hear from me again.<sup>2</sup>

Very truly yours | Wilkie Collins

- 
1. The bohemian journalist to whom WC written on 15 January 1863 ([0516]). In 1865 Hollingshead had started a new career as a theatre manager. On 21 December 1868 he opened the newly built Gaiety Theatre in the Strand: ‘A theatre and restaurant were now first combined in London in one building’, where Hollingshead introduced ‘many innovations, including the system of “No fees,” and inaugurated continual Wednesday and Saturday matinees’ (*ODNB*).  
2. See [0888] to Hollingshead of 24 May 1869.

### [0870] TO BERNHARD TAUCHNITZ, 12 FEBRUARY 1869

MS: Lewis Collection.<sup>1</sup> Published: BGLL, II, p. 128; Lewis website.

90. Gloucester Place | Portman Square | London | February 12<sup>th</sup> 1869

My Dear Sir,

I thank you very sincerely for the beautiful specimen of German Printing and German Binding which you have so kindly sent to me. You have added one more to the many agreeable associations which I connect with “The Tauchnitz Editions”, in adding your thousandth Volume to my little library.<sup>2</sup>

Believe me | Vy truly yours | Wilkie Collins

To | Baron von Tauchnitz | &c &c &c

- 
1. The only known MS letter to Tauchnitz or his son.  
2. Tauchnitz’s thousandth volume was the Bible, recorded as published on 11 February 1869. Presentation copies bound in red morocco, all edges gilt, with gilt lettering on the front were sent to various authors including Charlotte M. Yonge (see Todd & Bowden, pp. 187–188). The copy was found in WC’s library at his death (Baker 2002, p. 164).

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

MS: Unknown. On sale (with the Dickens piece mentioned): Gerard A. J. Stodolski Autographs (inventory #221929, abebooks.com, 1 December 2022). Published: A&C14, pp. 11-12.

90. Gloucester Place | Portman Square | W.<sup>1</sup>  
Feby 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.

### [0871] TO EDWARD BENHAM, 21 FEBRUARY 1869

MS: Glasgow (891117/19). Published: BGLL, II, pp. 128–129 (as to Charles Benham), amended A&C6, p. 19.

**90, Gloucester Place, | Portman Square. W.** | Sunday, 21<sup>st</sup> February 1869

My dear Benham,

I find, from Charles Ward, that Tinsley has not paid that money yet.<sup>1</sup> As Tindell tells me – he has twice appointed a day to pay. So here are two failures to pay only £50! This looks curious, to say the least of it.<sup>2</sup>

What do you think of pressing our friend pretty sharply, to pay this debt? I am sorry to bother you when you are so busy – but the matter having been in your hands throughout, I cannot – in justice to you – stir in it myself.

I hope the paper-mill goes on well.<sup>3</sup>

Yours ever | WC

---

1. Presumably from the second edition of *The Moonstone*.

2. Tinsley paid £300 on 3 July 1868 and no other payment is recorded with that name. However, he may have paid through Benham as he had done in an earlier instance – see [0866] to Charles Ward, 25 January 1869.

3. Perhaps a jocular allusion to the work of a busy solicitor's office.

### [0872] ELIZABETH BENZON,<sup>1</sup> 26 FEBRUARY 1869

MS: Private, with envelope.<sup>2</sup> Published: B&C, II, p. 319.

**90, Gloucester Place, | Portman Square. W.**<sup>3</sup> | February 26<sup>th</sup> 1869

Dear Mrs Benzon,

One line (written most unwillingly) to ask you to forgive me if I am absent tomorrow night. My doctor is trying to break me of the habit of drinking laudanum. I am stabbed every night at ten with a sharp-pointed syringe which injects morphia under my skin – and gets me a night's rest without any of the drawbacks of taking opium internally. If I only persevere with this, I am told I shall be able, before long, gradually to diminish the quantity of morphia and the number of the nightly stabbings – and so emancipate myself from opium altogether.<sup>4</sup> I am ashamed to bore you with these trumpery details – but still I mention them to show that I have really no choice but to ask you to accept [*del*] my excuses for tomorrow night.

I hope you were not the worse for the concert. As for me, Herr Schumann's music, Madame Schumann's playing, and the atmosphere of St James's Hall, are three /such/ afflictions as I never desire to feel again. I think of sending a card to [*del*] Erard's: – "Mr Collins's compliments, and he would be glad to know how the poor piano is?"<sup>5</sup>

Believe me | Dear Mrs Benzon | Vy truly yours | Wilkie Collins

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1. See WC's first surviving letter to her, [0459] 19 February 1862.

2. Directed to 'Mrs Benzon | 10. Kensington Palace Gardens | W.', with postmark 'LONDON-W | FE 26 | 69'.

3. WC uses black-edged printed mourning paper in Gothic type.

4. Not much more than a year later, in his diary entry of 24 July 1870 (Bigelow 1913, IV, pp. 382–383), John Bigelow reported a private conversation with WC as follows: '... I met Wilkie Collins at the table of a common friend. He told me in the course of our conversation that he took an apothecary's spoonful of laudanum every night; that it was all a

mistake to say that opium shortened life, it lengthened it, etc. He is a martyr to rheumatism, and it is in this way that he gets sleep. If he did not take his laudanum, he assured me, he could do nothing the following day.' Bigelow adds in a note dating from much later: 'Collins died in the 65th year of his age. How much sooner he would have died or how much longer he might have lived, without his opium, is a secret and likely to remain one.' More generally on WC's recourse to laudanum and morphine, see Peters, pp. 303–304, and Lycett, pp. 296–297.

5. Sébastien Érard (1752–1831), French musical instrument maker specialising in the production of pianos and harps. During the French Revolution he moved the centre of his operations from Paris to London, opening a shop in Great Marlborough Street in 1789. At this time Érard's had long been the dominant piano maker for the concert platform. See Alfred Dolge, *Pianos and their Makers* (1911), pp. 251–254.

### [0873] TO SMITH, ELDER & CO., 27 FEBRUARY 1869

MS: NLS (MS 23180/ 175, 177), with envelope.<sup>1</sup> Published: BGLL, II, pp. 129–130.

90, Gloucester Place, | Portman Square. W. | 27<sup>th</sup> February 1869

Dear Sirs,

My arrangements with America place a difficulty in the way of my accepting the proposal which you are so good as to make to me, in your letter of yesterday's date.<sup>2</sup>

It seems only a fair return for the liberality and consideration always shown to me by Messrs Harper, of New York (the only American publishers who have paid purchase-money for my novels) that I should give them the opportunity – where any decision of mine is concerned – of securing some commercial interest in the publication of any new edition of my works in America – if, on their side, they think fit to take advantage of it. As the proposed new issue of my books is to compete with the American editions, it is plainly impossible for me to consider, as I wish to consider, the interests of Messrs Harper in this matter.

It is needless to add that you are perfectly at liberty to communicate my letter to the publishers with whom you have been in correspondence. They may possibly be willing – when they are aware of the course which I have here taken – to deal for a smaller supply of copies of my works, drawn from those already-printed sheets which are your property; which are, therefore, not included in the hesitation that I feel as to Messrs Harper; and which I should be glad to know had been profitably disposed of – either in, or out of, America – by your house.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

To | Messrs Smith, Elder & Co

1. Directed to 'Messrs Smith Elder & Co | 15. Waterloo Place | S.W.', postmarked 'LONDON W | 7 | MR 1 | 69'.

2. The letter from Smith, Elder has not been traced but clearly concerns a proposed deal with a publisher to bind up the sheets of the Smith, Elder editions of WC's works and market them in the United States. The publishers in question have not been identified.

### [0874] TO BENJAMIN WEBSTER, 3 MARCH 1869

MS: Lewis Collection, with envelope.<sup>1</sup> Published: BGLL, II, p. 130; Lewis website.

90, Gloucester Place, | Portman Square. W. | 3<sup>rd</sup> March 1869

My dear Webster,

I was very sorry to miss you when you called yesterday. I had gone to my lawyer with your son's draft of the agreement. It requires some alterations in form – which will be immediately proposed to your son.

In the meantime, let us consider the substance as agreed on between you and me – and let me hear what I can do towards helping the piece forward on your stage.<sup>2</sup> I expect to see Fechter, here, either tonight or tomorrow – and if you have any letter or message for him, I will take care that he has it.

Yours ever | Wilkie Collins

Benjamin Webster Esqr

P.S. | Proposed advertisement:



=

In Preparation, a Drama in three acts, by Wilkie Collins and Charles Fechter.

=

N.B. I leave you to do what is necessary about Fechter's re-appearance in the new Drama.<sup>3</sup>

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1. Directed to 'Benjamin Webster Esqr | Adelphi Theatre | Strand W.C.', postmarked as dated.
2. *Black and White*, by WC from an idea of Fechter's, opened at the Adelphi on 29 March 1869 and ran for 36 nights until 8 May 1869 (<https://www.umass.edu/AdelphiTheatreCalendar>). See [0879] to Charles Ward, 1 April 1869.
3. Fechter had played Obenreizer in WC's adaptation of *No Thoroughfare*.

### [0875] TO NINA LEHMANN, 11 MARCH 1869

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 121; B&C, II, pp. 319–320.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup> | 11<sup>th</sup> March 1869**

Dearest Padrona,

I, too, am losing my senses. I protest I don't remember whether I was, or was not, the favoured object of those two invitations. Of course, I shall be delighted to dine with you on Sunday week – the 21<sup>st</sup> and I will put on my silk stockings, and a new dress shirt, in honour of Saturday<sup>2</sup> – if the rheumatism will only let me put anything on besides a mustard poultice. I am all over pain to-day – obliged to shift the pen from my right hand to my left to get a dip of ink. Fechter is improving. My troubles are “much the same” – nothing settled yet. Keep Easter Monday open – if you can – for the first night.<sup>3</sup> If no new misfortunes overtake us, we hope to produce the piece on that evening.

Yours afftly | WC

My beautiful flower – the sickly man (how appropriate!) – is as beautiful as ever. I water him carefully, every day.<sup>4</sup>

- 
1. WC uses black-edged mourning paper with Gothic printed address centred.
  2. In other words, the two invitations must have been for dinner on Sunday, March 21 and a more formal gathering on Saturday, March 13.
  3. Referring to WC's play *Black and White*, which opened at the Adelphi on Easter Monday, 29 March 1869, written with Charles Fechter, who also played the part of the Count de Layrac.
  4. Presumably a shared pun referring to a cyclamen plant which WC has received from Nina Lehmann.

### [0876] TO JAMES PAYN, 21 MARCH 1869

MS: Texas (Ms Letters, W. Collins). Summary: B&C, II, p. 320. Published: Coleman, p. 122; BGLL, II, p. 131.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup> | Sunday March 21<sup>st</sup> 1869**

My dear Payn,

I would have called and talked the American matter over with you, but I too am on the sick list – a cold on the chest, and medical orders to keep to my room.

Write, and make your proposal to “Messrs Harper & Brothers, Publishers, New York. USA.” Offer them – if your forthcoming book begins as a weekly serial – advance sheets of each periodical part, posted from England, week by week, six weeks in advance of the weekly date of publication here. Say that you are introduced to them by me, and – inquire what they will give. I have, thus far, had no American dealings with any other firm, and I can give no better advice than I give here. I have found Harpers very liberal, and thoroughly straightforward people – and I hope you may have the same experience of them.<sup>2</sup>

I, of course, assume that your arrangements with the English periodical leave you free to bargain with America.

Harpers have a monthly magazine<sup>3</sup> – as well as a weekly journal – but I know nothing about the monthly advance. Having sold all my rights to Smith & Elder when I wrote “*Armada*le”

for “The Cornhill,” they made the bargain – with Harpers (I think) – on that occasion. The weekly plan is – what I have already explained it to be.

We are hard at work rehearsing at the Adelphi.<sup>4</sup> I believe I caught my cold in the deadly draughts on the stage in the daytime. I hope we shall appear on Easter Monday.

Yours ever | WC

- 
1. WC still uses half-mourning paper although his mother’s death was on 19 March 1868.
  2. Payn’s forthcoming novel *Bred in the Bone* was indeed serialized in *Harper’s Weekly* from 30 July 1870, a few weeks behind its appearance in *Chamber’s Journal*. This was to be only the first of many of Payn’s works to be carried by the New York publishers.
  3. *Harper’s New Monthly Magazine*, first issued in June 1850.
  4. That is, for *Black and White*, scheduled to open on 29 March – the Easter Monday.

### [0877] TO CHARLES WARD, 22 MARCH 1869

MS: Morgan (MA 3151/52). Extract: Robinson 1951, p. 222. Published: B&C, II, p. 321.

90, Gloucester Place, | Portman Square. W.<sup>1</sup> | Monday March 22<sup>2</sup>

My dear Ward,

I am confined to the house by a severe cold in the chest.

Is the Jones fund (may “the Lord” soon take her!) paid into my account regularly?<sup>3</sup> I think we arranged to save trouble, that it should be so. Will you look at the “order”-book, and see?

If it only rests with me to decide the matter, pay this pious bitch the two quarters / (Lady Day and Midsummer 1869)/<sup>4</sup> together – so that we may be the longer rid of her. Telling her, at the same time, that it must be distinctly understood that this is not to be drawn into a precedent – and /that/ the next quarterly payment will on no account be [*del*] remitted, before Michaelmas next.

I enclose a cheque for £25,-,-,- out of which take the Jones money, and expenses of P.O. orders. Can you bring /on your way home,/ or send me the balance, any time before, or on, the 25<sup>th</sup>. I want the balance for servants’ wages &c &c. I am glad to see you are well enough to be at the Strand again. It is doubtful still when I can get out.

Yours ever | WC

Let me have a line to say you have got this safely – and also to tell me whether ~~Mrs~~ (by the help of the Lord) Mrs Jones’s dividends are [*del*] now regularly paid to my account only. I don’t want to pay Mrs Jones (and the Lord) out of my own pocket.<sup>5</sup>

P.S. If you think it rash to advance Mrs Jones’s Dividend – then only pay her the quarter. Say I am abroad – or in Abraham’s bosom – and, in the absence of instructions from me, you are compelled to pay as usual. I leave this to your discretion. WC<sup>6</sup>

- 
1. WC uses black-edged mourning paper with Gothic printed address.
  2. Dating from the calendar and the mourning stationery.
  3. By the terms of WmC’s will ‘small legacies were left (in a codicil added just before his death)’ to HC’s four sisters, but there was also ‘an annuity to a cousin, Mrs Elizabeth Jones, of the interest on a sum of £700, a provision which was to become a recurrent irritation to Wilkie’ (Peters, p. 73). The sum was invested in Consols and the interest credited to WC’s account every six months on 6 January and 6 July, while WC paid Mrs Jones half that amount every quarter, and £5-5s-9d was paid to her on 23 March.
  4. Such payments were traditionally made on the four English mediaeval ‘Quarter Days’: Lady Day, 25 March; Midsummer’s Day, 24 June; Michaelmas, 29 September; and Christmas Day, 25 December.
  5. The first postscript follows the closure but the final line curls round and is written up WC’s right margin.
  6. WC writes his second postscript on the first page, above and around the printed address. In fact, £5-5s-9d (representing the dividend for a single quarter only) was paid to Mrs Jones on 23 March 1869 (WC: Coutts).

### [0878] TO W. P. FRITH, 23 MARCH 1869

MS: Parrish (Box 4/11). Published: BGLL, II, p. 132.

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

Tuesday March 23

My dear Frith

The Play starts on Easter Monday night.<sup>1</sup> Can you and Mrs Frith and Miss Frith go? A line to say. I am making my arrangements for admissions and the intricate double question of friends and places is beginning to press for an answer.

Ever yours | Wilkie Collins

W.P. Frith Esqre RA

I would have called instead of writing. But I have got a cold on the chest, which keeps me to the house.

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1. *Black and White* opened at the Adelphi Theatre on Monday 29 March.

**[0879] TO CHARLES WARD, 1 APRIL 1869**

MS: Morgan (MA 3151/53). Published: BGLL, II, pp. 132–133.

**90, Gloucester Place, | Portman Square. W. | Thursday April 1**

My dear Ward,

Many thanks for your note. There was no doubt about the success on Monday night. Every point told – Fechter did wonders – and the reception when I went on the stage at the end, was most enthusiastic<sup>1</sup>

Will you kindly get me – trade-price – the book described on the next leaf? There is no hurry – suit your own convenience. I only mention it now, so as not to forget it.

Yours ever WC

P.S. Carrie brings a cheque to cash.

*Annals of Our Time* | By Joseph Irving | Macmillan & Co (1 Vol 8<sup>vo</sup>)<sup>2</sup>

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1. ‘*Black and White* ... first produced at the Adelphi Theatre on March 29<sup>th</sup>, with Carlotta Leclercq in the leading woman’s role opposite Fechter’ (Robinson 1951, p. 225). CD ‘wrote to Wills with real pleasure that the first night went brilliantly. “It was more like a fiftieth night than a first. ... There is no doubt that it ought to run, for it has real merit and is most completely and delicately presented”’ (Peters, p. 312).

2. The note is found on the otherwise blank third page of the folding notepaper. The volume in question, first published in 1869, gave a ‘diurnal of events, social and political, which have happened in, or had relation to, the kingdom of Great Britain, from the accession of Queen Victoria to the opening of the present Parliament’. It was not listed among WC’s books at the time of his death (Baker).

**[0880] TO JAMES BIRTLES, 2 APRIL 1869**

MS: Parrish (Box 4/11). Published: BGLL, II, p. 133.

**90, Gloucester Place, | Portman Square. W. | April 2<sup>nd</sup> 1869**

Dear Sir,

You can go to press with “Black and White”, (200 copies) – after first making one final correction – for which see [page 46](#), enclosed.<sup>1</sup> It is quite unnecessary to send me this trifling alteration in Revise.

Yours faithfully | Wilkie Collins

P.S. I keep the Revise you have sent me, to forward to America.

To | Mr Birtles

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1. The play was printed in fifty-six pages with white paper wrappers by Charles Whiting, Beaufort House, for acting purposes only.

**[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> Published: A&C4, pp. 8–10.

**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 [0738] to him of 15 April 1867.

2. On half 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 [0738] 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> (September 2007, no. 23097).<sup>2</sup> Published: A&C4, p. 10.

“– 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.

### [0881] TO EUPHEMIA MILLAIS,<sup>1</sup> 7 APRIL 1869

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 124 (as to ‘Mrs Williams’); BGLL, II, p. 133.

90. Gloucester Place | Portman Square. W. | April 7<sup>th</sup> 1869

Dear Mrs Millais

Here is the Box Ticket, altered for Friday evening next.<sup>2</sup> If there is any difficulty about the alteration – which I don't anticipate – ask for Mr Green<sup>3</sup> and mention my name. I have arranged with Mr Green – if “Box D” should be taken on Friday – that another Box shall be placed at your disposal.

Believe me | Vy truly yours | Wilkie Collins

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1. Euphemia (Effie) Chalmers Millais (1828–97), eldest daughter of the Scottish lawyer George Gray of Perth, Scotland, who had married the painter John Everett Millais in July 1855, after the annulment in 1854 of her seven-year marriage to John Ruskin.

2. For *Black and White* at the Adelphi.

3. Presumably on the staff of the Adelphi – perhaps John ‘Paddy’ Green (1801–74: Boase), actor, singer and theatre manager.

### [0882] TO T. H. HILLS, 9 APRIL 1869

MS: Melbourne (M 4278). Published: BGLL, II, p. 134.

90. Gloucester Place | Portman Square | April 9<sup>th</sup> 1869

My dear Hills,

I should have liked nothing better than to have accepted your kind invitation. But, unhappily, I am not a free man this evening. I can only thank you, and ask you to give me another chance by way of showing that you accept my excuses this time.

Ever yours | Wilkie Collins

**[0883] TO W. COWPER COOPER, 10 APRIL 1869**

MS: Unknown. On sale, with envelope: Catalogue of Sophie Dupré, April 2001.

Summary: *Autograph envelope front with signed note 'With Mr Wilkie Collins compts ', to W. Cowper Cooper, at 12 Paragon, Clifton, Bristol, together with an original sepia photograph of Collins, showing him head and shoulders, London, 10 April 1869.*

**[0884] TO FREDERICK LEHMANN, 24 APRIL 1869**

MS: Parrish (Box 5/5). Published: Robinson 1951, p. 227; B&C, II, p. 322.

90. Gloucester Place | Portman Square | Saturday April 24<sup>th</sup>

My dear Fred,

Thank you, from the bottom of my heart, for your kind letter. No man – whatever his disappointments may be – can consider himself ~~less than~~ other than a fortunate man, when he has got such a friend as you are.

But, for the present, my head is “well above water.” I have few debts unpaid – I have three hundred pounds or so at my bankers – and a thousand pounds in Indian & Russian railways, which I can sell out (if the worst comes to the worst) at a gain instead of a loss. I may also, in a few months, sell another edition of “The Moonstone” (cheap edition) – and get two or three hundred pounds in that way. So, thus far, the money anxieties are not added to the other anxieties which are attacking me. If my health gives way, and my prospects darken as the year goes on – you shall be the first man who knows it. Till then, thank you, most sincerely, once more.

I am coming to take pot-luck on Monday next at 7 – if you and the Padrona have still arranged to dine alone on that day. Don't trouble to write – unless there is an alteration. I am refusing all invitations on the plea of being “out of town.” It is necessary to “lay the keel” of something new – after this disaster – and I am trying to keep myself as quiet as I can.<sup>1</sup>

Yours ever | WC

I shall pay the Arts. Damn the Arts!<sup>2</sup>

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1. The nature of the ‘disaster’ leading Lehmann to offer to help WC financially is by no means clear. See, for example, the detailed analysis of this letter in Clarke, pp. 119–120, where it is suggested that WC's troubles could have been a combination of: (i) financial losses from the short run of his play *Black and White*; (ii) his financial relations with Fechter regarding *Black and White*; (iii) his relationship with Caroline Graves, who had recently left him; and (iv) the pregnancy of Martha Rudd.

2. The reference, on the surface at least, is likely to be to the payment of WC's annual subscription of five guineas to the Arts' Club in Mayfair (see [0648] to Coutts & Co., 16 August 1865).

**[0885] TO EDWARD BENHAM, 6 MAY 1869<sup>1</sup>**

MS: Glasgow (891117/21). Published: BGLL, II, pp. 134–135 (as to Charles Benham), amended A&C6, p. 19.

90, Gloucester Place, | Portman Square. W.<sup>2</sup> | Thursday May 6<sup>th</sup>

My dear Benham,

I have a proposal from Hachette & Co to translate *The Moonstone* into French.<sup>3</sup> They offer £40/ if the book has been registered in Paris – and £20/ if it has not been registered, seeing that in this latter case, it can be pirated in France – and all I can sell them is my authority to put Author's Edition on their title-page.<sup>4</sup>

I am afraid the book was not registered in Paris. The law there is very vexatious. A book (to preserve copyright) must be registered three months after publication – and then registered again at three months intervals, throughout a year from the period of the first registration. This

Hachette will do for me in the future.

Send me one line to confirm my idea that “The Moonstone” has not been registered in Paris on its publication in book form. So that I may be sure before I answer Hachette. I suppose you have not got any news from Tinsley yet – either as to any more money to be received on account of Second Edition – or as to publication of cheap edition?

Yours ever | WC

- 
1. Dating based on the calendar and the reference to *The Moonstone*. This is the last surviving letter to Benham.
  2. Mourning paper abandoned the printed address is in dark red ink.
  3. In total the Paris publishers issued fourteen Collins titles in translation, the first being *The Dead Secret* back in 1858, and the second *The Moonstone*, which was eventually published in 1872 – as *La Pierre de Lune*, translated by the Countess Gédéon de Clermont-Tonnerre.
  4. WC received only £20 from the French publishers (see [0886] to Charles Ward of 12 May 1869), so it seems that the title had not been registered.

**[0886] TO CHARLES WARD, 12 MAY 1869**

MS: Morgan (MA 3151/54). Published: BGLL, II, p. 135.

**90, Gloucester Place, | Portman Square. W.** | May 12<sup>th</sup> 1869

My dear Ward,

Many thanks for your note, informing me of Webster’s last payment.<sup>1</sup> I enclose a crossed cheque for £20...- to be paid to my account as “By Hachette & Co”. One line to say you have got it safely. Yours ever

Wilkie Collins

- 
1. A payment for £28-19s-6d was credited to WC’s bank account on 11 May. It was the last of six payments totalling £157-6s-9d for the six week run of *Black and White* at the Adelphi (Coumts: WC).
  2. The £20 from Hachette was paid to WC’s bank account on 14 May.

**[0887] TO JOHN FORSTER, 15 MAY 1869**

MS: Yale. Published: B&C, II, pp. 322–323.

**90, Gloucester Place, | Portman Square. W.**<sup>1</sup> | 15<sup>th</sup> May 1869

My dear Forster,

My heartiest congratulations on the completion of “Landor”,<sup>2</sup> and my best thanks for the copy of the book which you have so kindly sent to me. I shall read it with no common interest and attention – first as coming from you; secondly as saying, what no one else could have said so well, in vindication of Landor’s claims to a great place in English literature. You taught me to understand “Eliot”<sup>3</sup> – and you will find me willing to learn (if I can) to understand “Landor.”

Ever affly Yours | Wilkie Collins

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1. WC uses Gothic printed paper with the address centred.
  2. A marked copy of Forster’s *Walter Savage Landor: A Biography* (2 vols; Chapman and Hall, 1869) was found in WC’s library at his death (Baker 2002, p. 107).
  3. The reference must be to George Eliot, though there is little evidence in the letters of WC’s appreciation of her writing.

**[0888] TO JOHN HOLLINGSHEAD, 24 MAY 1869**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 135–136.

**90, Gloucester Place, | Portman Square. W.** | 24<sup>th</sup> May 1869

Dear Hollingshead,

Can you give me an hour, any day this week, after Wednesday next – between 2 and 5. P.M? I will go to you, or you shall come to me – whichever may be most convenient to yourself.

I have an idea of an entirely new Dramatic Story. The first act will be finished tomorrow. The second, and third acts I can tell you in outline. The fourth (and probably last) is still “reserved for consideration”.<sup>1</sup>

I don’t know whether the sort of work which I propose will do for you at “The Gaiety”.<sup>2</sup> At any rate, I propose it to you first. And, from the specimen I can give you, you will be able to decide. The constructive idea of the piece is to mix Comedy and Drama together – not in alternate slices, but so that they shall be really parts of each other.

Send me a line. |Yours truly |Wilkie Collins  
John Hollingshead Esqre

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1. Referring to *Man and Wife* – as [0889] to Hollingshead of 1 June makes clear, he was to decide to complete the narrative as a novel in the first instance.

2. See [0869] to Hollingshead of 4 February 1869.

### [0889] TO JOHN HOLLINGSHEAD, 1 JUNE 1869

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 126–127; BGLL, II, p. 136.

90, Gloucester Place, | Portman Square. W. | 1<sup>st</sup> June 1869

My dear Hollingshead,

I can profit by your kind offer to let me see “Columbus” either Monday or Tuesday evening in next week (7<sup>th</sup> or 8<sup>th</sup> June.)<sup>1</sup>

As to my piece, I have been making some changes in it (taking out the bed-room-scene for one) – and I have been considering the end. I am not at all sure that it won’t be tragic. – At any rate, it will be strong drama, I suspect, making the flesh of “drawing-room audiences” creep, and the hair of the women (if they have any of their own) stand on end. Under these circumstances, I have decided on trying the story in the book-market as well as on the stage – and its dramatic production is therefore inevitably put off. As a novelist, I can hold my audience, when I have once got them, and lead them (whether they like it or not) to the end. As a dramatist, I am not equally sure of the ground I walk on. Hence my present decision – having regard, of course, to the ticklish nature of my story.<sup>2</sup>

If I get a notion of some lighter piece – all comedy and character – you shall be the first to hear of it.<sup>3</sup>

Yours truly | Wilkie Collins

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1. *Columbus; or, the Original Pitch in a Merry Key*, an elegant burlesque by Alfred Thompson which opened at the Gaiety on Monday 17 May 1869, with Nellie Fowler as Columbus, Constance Loseby as Diego, and Emily Fowler as Paraquita, Queen of the Kokatoucans. See the review in the *Sunday Times*, 23 May 1869, p. 3b.

2. Referring to the narrative and dramatic versions of *Man and Wife*.

3. WC had originally planned to offer the dramatic version of *Man and Wife* to the Gaiety – see [0888] to Hollingshead, 24 May 1869.

### [0890] TO WILLIAM F. TINDELL, 10 JUNE 1869<sup>1</sup>

MS: Glasgow (891117/103). Published: BGLL, II, p. 137.

90. Gloucester Place | Portman Square | Thursday June 10

My dear Tindell,

Many thanks for your letter. I have been waiting to write to America until I heard from you. Can you come and take pot-luck on Saturday next (the 12<sup>th</sup>) at 7? I will have the letter I propose writing to my “legal adviser” in New York ready for you.<sup>2</sup>

If you cannot come on Saturday, will Monday 14<sup>th</sup> (at 7) do? or Wednesday 16<sup>th</sup>?



A line to say which of these three days will suit you best – the earlier the better.

Yours ever | Wilkie Collins

As to Tinsley – he is evidently imbecile. His absurd “proposals” are both refused – and I mean to make arrangements with another publisher for the cheap edition of “The Moonstone”.<sup>3</sup> I also request to know definitely, whether he does, or does not, owe me any money on account of the second Edition?<sup>4</sup>

If you see him, will you kindly tell him this? Or shall I write it to him to save you trouble? Tell me in your letter fixing the day for dining.

- 
1. The calendar and the references to the second edition of *The Moonstone* secure this letter in 1869.
  2. For the details, see [0893] to James T. Fields of 17 June 1869; the American legal adviser was probably the Wall Street copyright lawyer William D. Booth (see [0738] to him of 15 April 1867).
  3. Eventually published by Smith, Elder in 1871, though Tinsley did not give up easily – see to Tindell of 8 May 1870.
  4. After the 1,500 copies of the first edition had sold out (for which WC received £600), Tinsley published a second edition of 500 copies, which should have brought WC a further £200. Somehow, £25 was received from Tinsley more than a year later on this account – see [1032] to Tindell, 22 October 1870.

### [0891] TO MARGARET CARPENTER,<sup>1</sup> 14 JUNE 1869

MS: Lewis Collection. Published: BGLL, II, pp. 137–138; Lewis website.

90, Gloucester Place, | Portman Square. W. <sup>2</sup> | Monday June 14<sup>th</sup> 1869

Dear Mrs Carpenter,

Thank you, most sincerely, for so kindly thinking of me. The little book will take its place among the relics of my poor dear mother which are now the best treasures that I possess. You could have made me no present that I should have valued so highly as this.

I hear of you often from the Wards, and I hope you are able to enjoy the summer weather which seems to be slowly coming at last. As for me, the gout threatens now and then. But I contrive to walk it off – and I have really little to complain of.

With kind regards | Believe me | most truly yours | Wilkie Collins

P.S. My brother is staying with his father-in-law in Kent.<sup>3</sup>

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1. WC’s aunt, Margaret Carpenter née Geddes (1793–1872), younger sister of HC, a painter who had exhibited at the Royal Academy. Her daughter Jane married Charles Ward.
  2. WC uses headed paper of identical centred Gothic type but in dark blue ink.
  3. That is, CAC, who had married Kate Dickens in 1860, was staying with CD at Gad’s Hill Place, near Rochester.

### [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). Published: A&C4, pp. 11–12.

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.

**[0892] To JOSEPH ELLIS,<sup>1</sup> 17 JUNE 1869**

MS: Bodleian (MS. Eng. lett. d.275, ff. 132–4), with envelope.<sup>2</sup> Extract: Baker 2002, p. 104. Published: BGLL, II, p. 138.

**90, Gloucester Place, | Portman Square. W. | 17<sup>th</sup> June 1869**

Dear Sir,

Pray accept my best thanks for the copy of your Poems which you have kind sent to me.<sup>3</sup>

Where my own works are concerned, I am (I hope and believe) a very severe critic – while I am in course of producing them. Where the works of others are concerned, I subside into the infinitely pleasanter character of “the gentle reader”. Speaking in this latter capacity, I may instance “The Dirge of Man” as being, to my mind, one of the most successful among your more ambitious efforts – and “Try Again” as offering a lively and pleasant essay in poetry of the more homely and practical sort.

Wishing your volume every success,

I remain, Dear Sir, | faithfully yours, | Wilkie Collins

Joseph Ellis Esq

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1. Joseph Ellis (1815–91), author of several volumes of verse.

2. Directed to ‘Joseph Ellis Esq | Monk’s | Balcombe | Sussex’, postmarked ‘LONDON-W | B 4 | JU 18 | 69’.

3. A copy of Ellis’s *Meletae Poems* (London: Pickering, 1869) was in WC’s library, lot 92, 20 January 1890 (Puttick and Simpson Catalogue; Baker 2002, pp. 103–104).

### [0893] TO JAMES T. FIELDS,<sup>1</sup> 17 JUNE 1869

MS: Parrish (Box 4/11). Published: BGLL, II, p. 139.

90, Gloucester Place, | Portman Square. W. | June 17<sup>th</sup> 1869

Dear Mr Fields,

I was sorry not to have the pleasure of seeing you before you left London.

My American project must wait until I receive the answer to “a case” submitted to an American lawyer.<sup>2</sup> The two questions – 1<sup>st</sup> whether I can confer copyright, in any manner whatever, on an American publisher; and, 2<sup>nd</sup>, whether I can confer copyright, in America, consistently with taking measures to preserve my rights in England – went to an authority in New York by last Tuesday’s mail. And there the matter rests until, in due time, I get my reply.

I shall be delighted to see you when you return to London.

Very truly yours | Wilkie Collins

James T. Fields Esq

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1. Of the Boston publishers Ticknor & Fields – see [0499] to Fred Lehmann of 13 November 1862.

2. See [3089] to William D. Booth, 15 June 1869.

### [0894] TO WILLIAM F. TINDELL, 21 JUNE 1869

MS: Glasgow (891117/49). Published: BGLL, II, pp. 139–140.

90 Gloucester Place | June 21<sup>st</sup>

My dear Tindell

I return the draft agreement with one or two trifling additions. It will do admirably well. You will find some notes in pencil, relating to two clauses.<sup>1</sup>

Ten thousand thanks for the Trial. It is the very thing I wanted. If your excellent friend can get me a complete copy for myself, (as he kindly proposes to do) it will be an additional obligation – for I can mark my own copy. I will take the greatest care of the borrowed copy.<sup>2</sup>

When I have made my own Trial, I shall be delighted to correct it by reference to the Scotch Criminal Trials at The Law Institution.<sup>3</sup>

Yours ever | WC

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1. This must be the agreement with Cassell’s for *Man and Wife*, which was published weekly in *Cassell’s Magazine* from 20 November – see [0902] to Thomas D. Galpin of 13 August 1869.

2. The specific trial in question remains unidentified.

3. Probably referring to the events in what would become ‘A Scotch Marriage’, ch. 46 of *Man and Wife*.

**[0895] TO [ROSA] BULLAR, 26 JUNE 1869**

MS: Private. Published: BGLL, II, p. 140 (as to Mrs Henry Bullar).

**90, Gloucester Place, | Portman Square. W.<sup>1</sup>** | London | June 26<sup>th</sup> 1869

My dear Mrs Bullar

I was very sorry to miss you twice yesterday. I waited at home until nearly seven o’clock – after hearing of your first visit – and then I was obliged to go out, to keep a dinner engagement.

The enclosed letter came here by this morning’s post.

Will you kindly tell Henry,<sup>2</sup> with my love, that I have received his letter, and that I have had no news from the Mesmeric Infirmary.<sup>3</sup>

If you are likely to be in town again pray send me one line beforehand – so that I may make sure of being at home at the right time. I hope and trust you may find some improvement in William on your return.<sup>4</sup>

Ever truly yours | Wilkie Collins

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1. Printed address in blue ink.

2. Her brother-in-law, WC’s old friend and sailing companion – see [0607] to Henry Bullar of 8 December 1864.

3. The Mesmeric Infirmary was founded by Dr John Elliotson in 1849 ‘for the treatment of Epilepsy, Deafness, Rheumatism, and other diseases in which the ordinary means have failed’. By 1869 it was at 36 Weymouth Street, Portland Place, under the charge of Thomas Chandler, MRCS. We cannot identify which if any of the Bullar brothers might have been treated at Chandler’s establishment, though none of them was in good health.

4. In fact William Bullar was to pass away on 29 August 1869, only a few months after Joseph Bullar (who died on 18 May 1869). Back in 1867 Rosa had lost her husband John, the eldest brother, while Henry was to die suddenly in early 1870.

**[0896] TO STRAHAN & CO.,<sup>1</sup> 8 JULY 1869**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 140–141.

**90, Gloucester Place, | Portman Square. W.** | July 8<sup>th</sup> 1869

Gentlemen,

You will receive with this note a short series of papers, illustrated by drawings. The papers are written, and the illustrations are drawn, by my brother – Mr Charles Collins – whom I now beg to introduce to you.

The papers and the illustrations are offered for publication in “Good Words”. I am sure my brother may count on a fair consideration being given to the work thus presented to you, and in your informing him whether he can – or can not – be received on the list of your contributors.<sup>2</sup>

I remain, Gentlemen, | Faithfully yours | Wilkie Collins

Messrs Strahan & Co

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1. Evangelical publishing firm founded in 1859 by Alexander Strahan (c. 1834– 1914), especially known for its periodicals, *Good Words*, *Argosy* and the *Contemporary Review*. WC had initially been offered the editorship of *Argosy* – see [0516] to John Hollingshead of 15 January 1863.

2. No material by CAC seems in fact to have appeared in *Good Words*.

**[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). Published: A&C4, pp. 14–15.

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 [0900] to Harper & Brothers and [0901] to G.P. Putnam, both of 10 August 1869.

**[0897] TO J. C. PARKINSON,<sup>1</sup> 17 JULY 1869**

MS: Private. Published: B&C, II, pp. 323–324.

**Woodlands | Southwood Lane | Highgate | N<sup>2</sup> | Saturday 17<sup>th</sup> July 1869**

My Dear Parkinson,

Here – at last – are some of my questions on the matter of physical education.

I have been waiting to get to a point in my proposed story,<sup>3</sup> at which my inquiries would naturally suggest themselves, and would grow out of the necessities of my work.

1. What is the average length of time occupied in training for a boarace? Also, for running races, and leaping races?

2. In these two latter cases – the running and the leaping – does the University student in Athletics come into contact with a low order of man acting as trainer or instructor? In the matter of rowing, I understand him to be trained and instructed by his equals in the university. Is this the case with other athletic accomplishments? In other words, does physical education, in any of its branches, lead to degrading social associations, by necessitating a low order of professional instructor?

3. If I suppose a young man of three or four and twenty to have trained for the university boat race – to have also trained (later in the same year) for *[del]* athletic sports – and to be in course of training (for the third time) for the next year’s anniversary boat-race – would such excess of training be amply sufficient to account for his breaking down, and dying, under the effects of the third in this series of trainings? Again, would this be an exaggerated case to take? and would a smaller number of trainings be sufficient to justify the break-down?

4. Can you furnish me with any slang expressions of the Muscular School (like the “three belts of muscle”, for instance) which would be likely to be spoken, at a country house, in a mixed assembly of Ladies and Gentlemen?

=

These are, for the present, all the questions I need trouble you with. Answer them entirely at your convenience. I am staying here with some friends – and shall not be in town for more than a day at a time – until the 27<sup>th</sup> of this month. Then I return to London – where my address is: – 90, Gloucester Place, Portman Square. W. If you are in town also at that time I suggest your giving me two or three days notice and choosing your own day to come and dine with me one evening – where we can talk things over, and make far more progress than we could make by corresponding.

If any more questions turn up between this and then, I shall send them without standing on ceremony – and I thank you beforehand for helping me to illustrations of character which are especially needful to such a design as I have in view.

Yours ever | Wilkie Collins

J.C. Parkinson Esqre

I am writing, within hearing of that form of cultivation of the national stupidity called Croquet – and I hope (but am by no means sure) that I have made myself intelligible.

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1. Joseph Charles Parkinson (1833–1908), journalist, civil servant, and social reformer, who contributed regularly to *All The Year Round*, among other periodicals.

2. Printed stationery with Lehmann’s monogram.

3. WC was writing *Man and Wife* with its satire on the cult of athleticism, ‘affectionately dedicated’ to Fred and Nina Lehmann in whose house much of the composition of the novel took place.

**[0898] TO J. C. PARKINSON, 21 JULY 1869**

MS: Private. Published: B&C, II, pp. 324–325.

**Woodlands | Southwood Lane | Highgate | N<sup>1</sup> | July 21<sup>st</sup> 1869**

My Dear Parkinson,

A thousand thanks for your assistance – so speedily rendered, and so valuable to me in every way. I am putting my story together (this time) in the dramatic form first – and I shall forthwith incorporate your information with my “scenario” of the third act – and set to work on my return to town.<sup>2</sup> It will exactly fit what I have done thus far, to make my man one of the “showy” sort. When I have done the third act, I shall ask you to look at the piece – and make your remarks and corrections on the blank page. All details are acceptable – I can put anything into the peoples’ mouths that is necessary – having a whole stage full of characters grouped for that purpose in the third act, and having also (as I hope) fixed the public attention by a strong story developed in the two first acts.

Don’t forget that any day after the 27<sup>th</sup> which will suit you will do for me. And so, thank you again,

Yours ever | WC

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1. Printed stationery with Lehmann’s monogram.

2. The stage version of *Man and Wife*.

**[0899] TO THOMAS D. GALPIN,<sup>1</sup> 10 AUGUST 1869**

MS: Texas (Ms Letters, W. Collins I B/1).<sup>2</sup> Published: Coleman, p. 128; BGLL, II, p. 141–142.

**90, Gloucester Place, | Portman Square. W. | August 10<sup>th</sup> 1869**

My dear Sir,

I am much obliged to you for your note.

I am, I assure you, sincerely anxious on my side to bring this matter to a conclusion. I have begun the story – and these business difficulties only distract my mind from it, and delay my progress

During the next day or two, I will give my best consideration to the suggestion which you make in relation to Cassell’s Magazine – with a view to reconciling your interests and mine in this matter, before I hear from America. You shall be informed of the result, this week.<sup>3</sup>

Believe me | Very truly yours | Wilkie Collins

Thomas D. Galpin Esqre

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1. Thomas Dixon Galpin (b. 1828), partner in the publishing firm of Cassell, Petter & Galpin, of Belle Sauvage, Ludgate Hill. *Man and Wife* was serialized in *Cassell’s Magazine* in 37 weekly parts from 30 November 1869 to 30 July 1870.

2. As with most letters to Cassell’s, the receipt of this one is indicated by an endorsement: ‘1280 | Wilkie Collins | 10 Aug<sup>t</sup> 1869’.

3. Galpin’s note concerned the American circulation of *Cassell’s Magazine* and a potential conflict of interest with the American serial publisher – see the letter of the same date to Harper’s. *Man and Wife* eventually appeared in *Harper’s Weekly* from 11 December 1869 to 6 August 1870, though at this point both Putnam’s and Appleton’s were still potential publishers.

**[0900] TO HARPER & BROTHERS, 10 AUGUST 1869**

MS: Texas (Ms Letters, W. Collins), with attached statement. Published: Coleman, pp. 129–132; BGLL, II, p. 142–144.

**90, Gloucester Place, | Portman Square. W. | London August 10<sup>th</sup> 1869**

Private

Dear Sirs,

I enclose a statement, relating to a new work of fiction on which I am now engaged, and to the sale of the advance-sheets to America.<sup>1</sup>

I may add to the statement that I have it in contemplation to publish the new work here periodically, in “Cassell’s Magazine”.<sup>2</sup> As this Magazine is published in New York as well as in London, I want also to inform you that I have received a letter from Mr Galpin (of the firm of Cassell, Petter, and Galpin) containing the following passage: –

“We will undertake to give your American publishers the full period of their priority, and will delay our issue there until the stipulated time after the date at which they ought to publish their weekly number.”

If you favour me with a proposal for my advance-sheets, I must request you – in order to save time and correspondence – to inform me:

1<sup>st</sup>. What sum you offer – in accordance with the terms mentioned in the enclosed statement – for the advance-sheets, without any reference to the periodical in which it is proposed the story shall appear in England. In brief, I wish to know the value which you place upon the story, on its own merits, as a marketable commodity in America.<sup>3</sup>

2<sup>ndly</sup>. What objection you have – if any – to the plan proposed by Mr Galpin for guarding your interests, supposing the story to appear here in “Cassell’s Magazine”.

3<sup>rdly</sup>. What plan you can yourselves suggest for guarding your interests, in the above event, and removing your objections – if these objections exist.

Thus much for the business part of my letter. What follows is addressed to you as a personal and private matter.

Some months since, Messrs Appleton and Messrs Putnam applied to me personally for permission to make me a proposal for my next advance-sheets. It was, of course, impossible for me, as a matter of courtesy, to decline granting this request. At the same time, I stipulated that you should know of it, when I gave them their opportunity, and that there should be no concealments in the matter – except as regarded any proposals made to me, which, under existing circumstances, I should consider myself bound to receive as strictly confidential. They acceded to these stipulations – and the statement which I now send to you, has gone also to Messrs Appleton and Messrs Putnam with the necessary explanations attached to it.<sup>4</sup>

It is needless for me to say – but to avoid all misunderstanding I will say – that I am personally sincerely anxious that [*blot*] our literary relations should continue – and that it will be a relief to me to find that any difference between the proposal I may receive from you, and the proposals which I may receive from the other Firms, will be so trifling as to ~~leav~~ raise no obstacle to my taking the course which I should honestly prefer to take, and closing with your offer. I have tried to do justice to you, to myself, and to others who made an appeal to my courtesy which demanded a courteous return.

Believe me | Dear Sirs | Faithfully Yours | Wilkie Collins  
To | Messrs Harper & Brothers

1. The following statement, in the hand of Carrie Graves, is also found at Texas:

Statement

**90, Gloucester Place, | Portman Square. W. | London. August. 10. 1869**

M<sup>r</sup> Wilkie Collins’s new novel.

1. Mr Collins has in preparation, a new story.
2. The period of the story, is the present time.
3. The length of the story will equal the length of “the Moonstone” – and may possibly exceed it, and reach to the length of “The Woman in White”.
4. The story will be first published in England, in a weekly periodical. The first weekly part is, at present, intended to be published in November next.
5. Mr Collins offers advance-sheets of this story, to be sent in duplicate to America, six weeks in advance of each weekly date of publication in England. The first weekly part to be published in America on the same day, as the day fixed for publication in England and the remaining weekly parts to follow the periodical publication in England.
6. The American publisher is requested to inform M<sup>r</sup> Collins (by return mail if possible) what sum he offers for the purchase of the advance-sheets thus supplied. The sum to be stated in pounds sterling, English currency.



7. In the event of the proposal being accepted – it is to be understood between the parties, that the sum offered is to be paid to M<sup>r</sup> Collins in three instalments as follows: – a first third of the sum on receipt for the first third of the story in Mss or in proof. Another third, on receipt of another third of the story. A last third, on receipt of the remainder of the story to the end.

2. *Man and Wife*, serialized from 20 November 1869 to 30 July 1870 in Cassell's Magazine.

3. Harper offered £750 for the advance sheets (see [0907] to Harper & Brothers, 7 September 1869) and the novel was serialized from 20 November 1869 to 6 August 1870 in *Harper's Weekly*, and was published as a single volume from the New York house on 13 July 1870.

4. See [0901] to George Putnam of the same date – the parallel letter to Appleton's seems not to have survived. In any case, agreement was reached promptly with Harper's.

### [0901] TO G. P. PUTNAM,<sup>1</sup> 10 AUGUST 1869

MS: Putnam (CO 685: Folder 49),<sup>2</sup> with attached statement. Published: BGLL, II, pp. 144–145.

**90, Gloucester Place, | Portman Square. W. | London August 10. 1869**

Dear Sir,

You did me the favour of calling here some months since, and of requesting that I would give you the opportunity of making me a proposal for the advance-sheets of my next work of fiction.

I undertook to comply with the request, on condition that I should give Messrs Harper – hitherto my American publishers – the same opportunity at the same time. That I should give any other publishers applying to me the same opportunity. That I should frankly state my position in the matter to each publishing house. And that I should consider any proposals made to me, under those circumstances, as strictly confidential.

In redemption of these pledges, I now enclose a statement containing the necessary information relating to my forthcoming work of fiction.<sup>3</sup> The mail which takes this, takes copies of the statement to Messrs Harper – and to Mess<sup>rs</sup> Appleton, who have also applied to me.

I may add to the statement that I have it in contemplation to publish the work here, periodically, in “Cassell's Magazine”. As this Magazine is published in New York as well as in London, I ought also to inform you that I have received a letter from M<sup>r</sup> Galpin (of the firm of Cassell, Petter, and Galpin.) containing the following passage: – “We will undertake to give your American publishers the full period of their priority, and will delay our issue there until the stipulated time after the date at which they ought to publish their weekly number”.

If you favour me with a proposal for my advance-sheets, I must request you – in order to save time and correspondence – to inform me: –

1<sup>st</sup>. What sum you offer – in accordance with the terms mentioned in the enclosed statement. – for the advance-sheets – without any reference to the periodical in which it is proposed that the story shall appear in England. In brief, I wish to know the value which you place on the story, on its own merits, as a marketable commodity in America.

2<sup>ndly</sup>. What objections you have – if any – to the plan proposed by M<sup>r</sup> Galpin for guarding your interests, supposing the story to appear here in “Cassell's Magazine”

3<sup>rdly</sup>. What plan you can yourself suggest for guarding your interests, in the above event, and removing your objections – if those objections exist.

I remain, Dear Sir, | Faithfully yours | Wilkie Collins  
To G. P. Putnam Esq<sup>re</sup> | Messrs Putnam & Son | Broadway

1. George Palmer Putnam (1814–72), whose New York publishing house was founded in 1841.

2. In Carrie Graves's hand, signed by WC.

3. The statement written in Carrie's hand is found at Putnam. With only the most minor of variants it is identical to that attached to the letter to Harper's of the same date. See above.

### [0902] TO THOMAS D. GALPIN, 13 AUGUST 1869

**90, Gloucester Place, | Portman Square. W.** | 13<sup>th</sup> August 1869

My dear Sir,

My solicitors (Messrs Benham and Tindell) will send you, this evening, a draft of agreement between us, relating to the publication of the story which I am now writing, in Cassell's Magazine<sup>1</sup>

You will notice a clause referring to the advance-sheets which I sell to America. I have endeavoured, in this clause, to suit your convenience in the matter of immediately concluding our negotiation – without sacrificing my own interests. The concessions you are willing to make, in respect to your publication to the United States, appear, to my mind, to be perfectly liberal, and to meet all the necessities of the case. But it is clearly impossible for me to answer for the view which the American publishers may take of these concessions, before I have received their ~~answers~~ replies to my letters – posted on Tuesday last. Hence the necessity – if we are to sign our agreement at once – of my having some guarantee against my being a loser (so far as the United States are concerned) through the publication of my Story in your Magazine, in New York.

Believe me, | my dear Sir, | Faithfully yours | Wilkie Collins  
Thos D. Galpin Esqre

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1. *Man and Wife*.

**[0903] TO W. P. FRITH, 16 AUGUST 1869**

**90, Gloucester Place, | Portman Square. W.** | 16<sup>th</sup> August 1869

My dear Frith,

I must ask you to accept my excuses (and to make them to Mrs Frith) for my absence from the party, the other night. The truth is – that I am putting a new story together,<sup>1</sup> and I worked so late on the night of the party, that I was fit for nothing but to go to bed. I can only congratulate you on your daughter's marriage in this way – and I hardly know whether you are yet sufficiently reconciled to the loss of her from the house to receive congratulations with any sort of patience. There is a sad side to these “happy occasions” – from the point of view of the father and mother. And even to me – as a looker-on – there is another sound in the “marriage-bells” besides the “merriment” which tradition associates with them.<sup>2</sup>

This said, I have a question to ask next. I hear that Mr Southern (the actor) is away abroad.<sup>3</sup> Do you know when he will be back? And, if you do, will you send me one line to inform me? I have discovered a young lady – who has, as I think, a vocation for the stage. Mrs John Wood (who is about to open St James's Theatre)<sup>4</sup> has seen her, and agrees with me. We want to try, if we can, to gain her admission to a “provincial” company which (I am told) Mr Southern is to direct this autumn. I have promised to write to him, and see what can be done – and to let Mrs Wood know when he will be back. There is the motive of my question.

With kind remembrances at home.

Yours ever | Wilkie Collins

I stay in town – all this month – to work without interruption. If I leave my desk I become an idle man immediately.

I suppose you are out of town. So I put “to be forwarded” on the envelope.<sup>5</sup>

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1. *Man and Wife*.

2. On 10 August 1869 at All Saints' Church, Kensington, Frith's second daughter, Jane Ellen (1847–1923), married James Albert Panton (1841–1921), then a brewer at Wareham, Dorset. As Mrs J. E. Panton, she later became well known as a journalist and novelist (Sutherland).

3. For Edward Askew Sothorn (1826–81: *ODNB*), actor, who went to America from 1874 to 1877.

4. Mrs John Wood took over St James's Theatre on 16 October 1869. Her revival of *She Stoops to Conquer* ran for over

a hundred performances.

5. Second postscript written above the printed address on the first page.

**[0904] TO THOMAS D. GALPIN, 17 AUGUST 1869**

MS: Texas (Ms Letters, W. Collins I B/4). Published: Coleman, pp. 134–135; BGLL, II, pp. 147–148.

**90, Gloucester Place, | Portman Square. W.** August 16 17<sup>th</sup> 1869

My dear Sirs,

I have seen the altered agreement.<sup>1</sup> The changes made have my entire concurrence – and I am ready to sign the document as soon as the fair copy is made.

Pray accept my thanks for the liberal concession in regard to the American publication of the Magazine. I shall certainly not think of taking advantage of it – unless the demands of the American publishers obliged me to do so as a necessary condition of coming to terms.

With regard to the other point – which precludes you from making any alteration in my Mss or proofs – it is simply impossible for me to write the story on any other terms. I will at all times readily receive, and consider, any suggestions which the proprietors of the Magazine are disposed to offer to me. But I must, at the same time, frankly tell you that I reserve to myself the sole right of deciding whether I do, or do not, avail myself of the suggestions. In stipulating that the final revise of each weekly part shall go to press, without the slightest alteration being made in it by any other person, I am only claiming a privilege which has been already accorded to me by Mr Dickens in “All The Year Round” and by the Proprietors of The Cornhill Magazine. You will, I am sure, see the necessity of leaving me to be the sole judge of what is right in this matter, when I remind you that mine is the only hand which holds the threads of the story, and mine are the only eyes which see it as one complete whole – while others merely see it as a succession of parts.<sup>2</sup>

Wishing you a pleasant trip in Switzerland,

I remain | My dear Sir | Vy truly yours | Wilkie Collins

Thos D. Galpin Esqre

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1. For *Man and Wife*.

2. The question of editorial alterations quickly became an issue – see [0912] to Cassell, Petter & Galpin of 25 September 1869.

**[0905] TO CASSELL, PETTER & GALPIN, 24 AUGUST 1869**

MS: Texas (Ms Letters, W. Collins I B/3). Published: Coleman, p. 136; BGLL, II, p. 148.

**90, Gloucester Place, | Portman Square. W.** | August 24<sup>th</sup> 1869

Dear Sirs,

Pray accept my thanks for the trouble you have kindly taken, in reference to the advance-sheets of my new novel, and for the communication of the telegram received from your Agent.

I found it necessary – in justice to Messrs Harper (who have hitherto been my American publishers), and in justice to two other publishers of New York who had personally requested me to give them an opportunity of making me an offer for my next book – to write myself to America, informing these three publishing houses that I was about to write a new serial story, and requesting that they would send me, by return of mail, any proposals which they might have to make for it.<sup>1</sup> Under these circumstances, it is of course impossible for me to give any instructions to your agent (through your kind intervention), until I have received answers from the publishers who have established a special claim on me to be allowed the refusal of my book.

I remain, Dear Sirs, | Truly yours | Wilkie Collins

Messrs Cassell, Petter & Galpin

1. Putnam's and Appleton's were the two other publishers in question – see [0900] to Harper's of 10 August 1869.

**[0906] TO GENERAL JOHN ADAMS DIX,<sup>1</sup> 6 SEPTEMBER 1869**

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 148–149.

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

London 6<sup>th</sup> September 1869

My dear sir,

So long a time has passed since I had the pleasure of corresponding with you, and since you did me the honour of sending me your translation of “Dies Irae”,<sup>2</sup> that I stand almost in need of another introduction to you. I had hoped to have made it a personal introduction this time. But I am writing a new work of fiction, and I must lose the opportunity of accompanying, as travelling companion, an old and dear friend of mine who is about to visit the United States. Will you let me recal myself to your recollection, and send you my best wishes and remembrances, through the friend to whom I have alluded – Mr Frederick Lehmann? He will send you this letter, and, if he has the opportunity of seeing you, he will be the best representative I could possibly wish to have, until I am able to cross the Atlantic and speak for myself.

Believe me, | My dear Sir, | Vy truly yours | Wilkie Collins

To | General Dix

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1. General John Adams Dix (1798–1879), war veteran, military officer and government official.

2. Dix translated the medieval hymn during his time fighting in the American Civil War. His preface to the first published version was dated 17 June 1863, though he subsequently revised it. See *Scribner's Monthly*, 11 (April 1876), pp. 797–799.

**[0907] TO CASSELL, PETTER & GALPIN, 7 SEPTEMBER 1869**

MS: Texas (Ms Letters, W. Collins I B/5). Published: Coleman, p. 137; BGLL, II, p. 149.

**90, Gloucester Place, | Portman Square. W. | September 7<sup>th</sup> 1869**

Dear Sirs,

I have heard from America, and have closed with a proposal made to me by Messrs Harper – my regular publishers in ~~America~~ the United States.<sup>1</sup>

As regards the publication of “Cassell's Magazine” in New York, Messrs Harper write: – “We should like it understood that we may issue our instalments a week in advance of the appearance in this country” (i.e. in America) “of the same instalments in ‘Cassell's Magazine’.”

After what Mr Galpin has been so good as to write to me, in relation to the American issue of your Magazine, I assume that there will be no difficulty in your meeting Messrs Harper's views.

When you write to your Agent in New York, it will be adding to my obligations to your kindness if you will ask him to inform you, in his next letter, of what was the highest bona fide offer made to him for my advance-sheets, and of the name of the house which made the offer.<sup>2</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. See [0908] to Harper & Brothers of the same date.

2. Cassell's New York agent has not been identified.

**[0908] TO HARPER & BROTHERS, 7 SEPTEMBER 1869**

MS: Wolff Collection (1364a).<sup>1</sup> Published: Wolff, p. 264; BGLL, II, pp. 150–151.

**90, Gloucester Place, | Portman Square. W.** | London | Tuesday. September 7<sup>th</sup> 1869.

Dear Sirs,

I have received your letter, and the duplicates. I am sincerely sensible, I assure you, of the frank manner in which you have met my views, and of the liberal terms on which you propose to remit to me the sum offered (£750.-.-) seven hundred and fifty pounds – for the purchase of my advance sheets.<sup>2</sup> On my side I do not hesitate at once to accept your proposal, on the conditions stated in your letter – thus renewing (and renewing with sincere pleasure) the literary relations which have now existed between us for some years.

As to the question of competition, it has not caused me the slightest difficulty.<sup>3</sup> Mess<sup>rs</sup> Appleton – after specially requesting me to give them an opportunity of making me a proposal – now decline to take the opportunity, and refrain from making me any proposal at all, in courtesy to the existing relations between your Firm and myself. If they had only known their own minds when their representative applied to me here, they would have saved me the trouble of writing a letter. And that is all I have to say about Mess<sup>rs</sup> Appleton.

Mess<sup>rs</sup> Putnam make a proposal – but it is saddled with conditions of such a nature as would have decided me – under any circumstances – to do, what I have done, viz: – to thank them and say No.

I have also heard through Mess<sup>rs</sup> Cassell's agent in New York – of offers obtained by him (or of offers which he expected to obtain) I am not sure which – the names of the Firms not being mentioned. In order that we may clear up all uncertainty in this direction, I have requested Mess<sup>rs</sup> Cassell & Co to inquire of their agent what was the highest bona fide offer that he actually received, and what was the name of the Firm making the proposal.<sup>4</sup> If it is necessary to trouble you again on this part of the subject, whatever information may be received by me, shall of course be transmitted to you. In the meantime you now know all that I know myself in relation to the proposals made in other quarters for my advance sheets.

I have only to add that Mess<sup>rs</sup> Cassell have expressed their willingness to take any course, in regard to the issue of the story in their Magazine in New York, which I may propose to them, on behalf of my American publishers. I have written to-day to inform them of your wishes – and I entertain no doubt that you will find them perfectly ready to issue their instalments a week after yours, as you propose.<sup>5</sup>

I remain | Dear Sirs | Very truly yours, | Wilkie Collins  
Messrs Harper & Brothers

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1. In the hand of WC's amanuensis, Carrie Graves, with only the signature and addressee line added in WC's hand.
  2. Harper's had stated that if WC received a higher American offer than theirs 'from any *responsible* house, from whom you are sure of getting your money', they would match it (Robinson 1951, pp. 231–232).
  3. See the letters to Harper's and George Putnam of 10 August 1869 – [0900] and [0901].
  4. See [0899] to Thomas D. Galpin of the same date.
  5. In the event, *Man and Wife* ran in *Harper's Weekly* for thirty-eight weeks from 20 November 1869 to 6 August 1870 following the divisions in Cassell's Magazine, but with the last episode split so that the American serialization ended a week later.

**[0909] To J. C. PARKINSON, 15 SEPTEMBER 1869**

MS: Private. Published: B&C, II, p. 325.

**90, Gloucester Place, | Portman Square. W.**<sup>1</sup> | September 15<sup>th</sup>

My dear Parkinson,

The human element complicates matters. I don't feel so sure. But here go the titles as they occur to me.<sup>2</sup>

1. Studies From The Life.
2. From The Life.
3. Ourselves.
4. You and I.

(N.B. These two last (3 & 4) mean everything under the sun. Number 4, strikes me as best.)

5. Light Reading.

6. Persons and Places.

No 6. does'nt seem bad. And your own title "This and That" – is – as I think a good one.

Let me ~~here~~ /hear/ if this note helps to decide you. If not, I'll try again.

Yours ever | WC

P.S. | On looking at your letter again, I find your title is "Here and There". Add "This and That" to my contributions. "Here and There" is quite as good.

Keep the titles you don't use. They may come in useful for you or for me.

Excuse incoherence | I have just | done work.<sup>3</sup>

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1. WC uses Gothic printed paper.

2. In the event, Parkinson's collection of articles, reprinted mainly from the *Daily News* and *All the Year Round*, was entitled, *Places and People: Being Studies from the Life* (1869).

3. WC's three postscripts are all written independently on the otherwise blank third page of the folding notepaper.

### [0910] TO CASSELL, PETTER & GALPIN, 21 SEPTEMBER 1869

MS: Texas (Ms Letters, W. Collins I B/6). Published: Coleman, p. 138; BGLL, II, p. 151–152.

90, Gloucester Place, | Portman Square. W. | Sept 21<sup>st</sup> 1869

Dear Sirs,

I am much obliged to you for your kind note. I had not seen the paragraph – but it is quite needless to say (if I had seen it) I should never have suffered such a piece of officious impertinence to have been published with the sanction or knowledge of your Firm.<sup>1</sup>

The announcement of the fact of my being engaged on the story I saw in *The Echo* – and thought it well-timed and well-made.<sup>2</sup> – In spite of the recent damp weather – which has been very trying to my rheumatic constitution – I am finishing the seventh weekly part. The first five parts are in your printers' hands – and the sixth will be sent to them tomorrow.

I remain, Dear Sirs, | Truly yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. The paragraph in question has not been located.

2. The *Echo* was the halfpenny London evening paper founded by Cassell's the previous year, to which WC became a subscriber – see [1021] of 8 September 1870. The announcement in question appeared in the column 'Art and Literary Gossip' in the issue of Saturday 18 September 1869, p. 5a: 'Mr. WILKIE COLLINS is engaged on a story which is intended for successive numbers of *Cassell's Magazine*'.

### [0911] TO THE EDITOR OF CASSELL'S MAGAZINE, 22 SEPTEMBER 1869

MS: Parrish (Box 4/11, formerly laid in *Man and Wife* (1870), I), note on inside flap of blue envelope.<sup>1</sup> Published: Parrish & Miller, p. 79; BGLL, II, p. 152.

90 Gloucester Place | Portman Square | September 22<sup>nd</sup> 1869

Dear Sir,

I enclose copy for Sixth Weekly Part of "Man And Wife".<sup>2</sup> As I send it by post, please let me have one line to say you have received it safely.

Yours truly | Wilkie Collins

I have recd your acknowledgment of receipt of five first weekly parts. Many thanks.

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1. Signed and directed to 'The Editor | Cassell's Magazine | Messrs Cassell, Petter & Galpin | La Belle Sauvage | Ludgate Hill | E.C.', postmarked as dated.

2. Published in issue of 25 December 1869.

**[0912] TO CASSELL, PETTER & GALPIN, 25 SEPTEMBER 1869**

MS: Texas (Ms Letters, W. Collins I B/7). Published: Robinson 1951, p. 211; Coleman, p. 139; BGLL, II, pp. 152–153.

**90, Gloucester Place, | Portman Square. W. | Sept 25<sup>th</sup> 1869**

Dear Sirs,

The expletive is not essentially necessary at the place which you point out to me – and I am very ready to make what concessions I can to your ideas of what is due to your constituency, at the outset of our literary connection. The objectionable “damn it” shall therefore disappear.<sup>1</sup>

But I must at the same time beg that this concession may not be construed into a precedent. Readers who object to expletives in books, are – as to my experience – readers who object to a great many other things in books, which they are too stupid to understand. It is quite possible that your peculiar constituency may take exception to things to come in my story, which are essential to the development of character, or which are connected with a much higher and ~~longer~~ larger moral point of view than they are capable of taking themselves. In these cases, I am afraid you will find me deaf to all remonstrances – in those best interests of the independence of literature which are your interests (properly understood) as well as mine.

Very truly yours | Wilkie Collins

Messrs Cassell, Petter & Galpin

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1. WC had previously inserted a clause in the serial publishing contract for *Man and Wife* preventing the publishers from making such editorial changes without the author’s consent – see [0902] to Thomas D. Galpin of 17 August.

**[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). Published: A&C4, pp. 14–16.

**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.



**[0913] TO FREDERICK LEHMANN, 28 SEPTEMBER 1869**

MS: Bodleian (MS. Eng. lett. e.94, ff. 165–6). Published: BGLL, II, p. 153.

**90, Gloucester Place, | Portman Square. W. | Tuesday 28<sup>th</sup> Sept**

My dear Fred,

I called yesterday evening, and heard that you had just returned – and that you were to leave again for Liverpool on Thursday.<sup>1</sup> At what time shall I be likely to find you (in Berkeley Square)<sup>2</sup> tomorrow, Wednesday? Any hour will do for me – so long as I see you before you go. I will bring one or two letters of introduction with me. One line, please, to give me my time. A thousand loves to the Padrona. Everything else is reserved until we meet.

Yours affly | Wilkie Collins

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1. Lehmann was sailing for the United States – see [0918] of 25 October 1869.

2. The Lehmanns' town residence at 15 Berkeley Square.

**[0914] TO J. C. PARKINSON,<sup>1</sup> 30 SEPTEMBER 1869<sup>2</sup>**

MS: Private. Published: BGLL, II, pp. 153–154.

**90, Gloucester Place, | Portman Square. W. | Sept 30<sup>th</sup>**

My dear Parkinson,

Many thanks for your letter. I wish I was going with you.<sup>3</sup>

I am finishing the 8<sup>th</sup> weekly part – but the printers have only set up two parts, so I cannot send you a satisfactory sample of what I am about before you go – which was what I wanted to do.<sup>4</sup>

I am going out of town from Saturday to Monday next for idleness & air. Will you dine with me on Tuesday next, (the 5<sup>th</sup>) at the Junior Athenaeum Club – corner of Down Street and Piccadilly – at 7.30 sharp? If you can bring with you any morsels of Athletic Slang, you will be doubly welcome. This is all I want now – and I am afraid this is just what (in the presence of a stranger) “Puncher” would be slow to offer.<sup>5</sup> I have got a scene coming, in which a set of muscular men lament the break-down of the best man on their side (in Athletic Sports), and persuade the muscular Christian of my book to take his place. I know their ignorance, their servility to a hero of their own order – and their enthusiasm for rowing fighting and running – as compared with their stolid indifference to everything else. But I don't know their technical phrases and the slang they would use when heated, and among each other. I am afraid “Puncher” won't meet this difficulty, under the circumstances. But let us talk about it before we decide. A line to say if you can come on Tuesday.

No harm in discovering (if you can) whether Puncher is in town but let us consult first.

Yours truly | WC

I can't ask you here. My dining-room is in the hands of “The British Workman”.

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1. Joseph Charles Parkinson (1833–1908: Pilgrim), civil servant and prolific journalist with a bent for social reform. A friend of W. P. Frith and Edmund Yates, Parkinson contributed regularly to the *Daily News*, *All The Year Round* and *Temple Bar*, among other journals.

2. Dating from the references to *Man and Wife*, and the sequence of letters to Parkinson. Following WC's date line, '(1869)' has been added in another and presumably later hand.

3. Parkinson would shortly travel to Jerusalem.

4. *Man and Wife* as a serial.

5. Parkinson has clearly arranged for WC to meet a sporting acquaintance of his, presumably a boxer.

**[0915] TO WILLIAM HOLMAN HUNT, 5 OCTOBER 1869**

MS: Huntington (HH 88).<sup>1</sup> Published: BGLL, II, p. 154.

90 Gloucester Place | Portman Square. | October 5<sup>th</sup> 1869

My dear Holman Hunt,

I have only a moment to write one line introducing a friend Mr Parkinson to you.<sup>2</sup> If you are at Jerusalem when he is there, I know you will like each other.<sup>3</sup>

Write and let me hear of you.

Yours affectionately | Wilkie Collins

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1. Distinctive notepaper with an embossed centred heading, reading 'Junior Athenæum Club | Piccadilly. W.'.

2. J. C. Parkinson – see [0914] to him of 30 September 1869.

3. Hunt had arrived in Jerusalem in August during a three-year trip around Europe and the Holy Land. On his return, see [1251] to Frederick Lehmann of 15 August 1872.

### [0916] TO HARPER & BROTHERS, 12 OCTOBER 1869

MS: Wolff Collection (1364b). Published: Wolff, p. 264; BGLL, II, p. 155.

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

Tuesday October 12<sup>th</sup> 1869

“Man And Wife”

Dear Sirs,

I enclose corrected Revise (Duplicate) of Weekly Part 3 – containing some trifling corrections, which are important nevertheless, as preventing any personal application of one of the characters in the story to persons and events here, at the time of the last boat-race.<sup>1</sup>

On receipt of this, you ought to have Duplicate-Revises of Parts 1, 2, & 3. And corrected first proofs, already sent, of Weekly Parts 1, 2, 3, 4, 5, and 6.

Part 7 (with more Duplicates, I hope) will follow by the next mail.

Faithfully yours | WC

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1. Wolff comments: 'In Collins' ... violent attack on the cult of athleticism, he was apparently worried that in his first draft there might have been something – now excised – in his description of Delamain, too much like that of the ringleaders in a display of hooliganism at the Oxford–Cambridge boat-race which had aroused much comment in the press' (p. 264).

### [0917] TO HARPER & BROTHERS, 19 OCTOBER 1869

MS: Wolff Collection (1364c). Published: Wolff, p. 265; BGLL, II, pp. 155–156.

90, Gloucester Place, | Portman Square. W. | London October 19<sup>th</sup> 1869

Dear Sirs,

Pray accept my thanks for 1<sup>st</sup> Bill of Exchange on Barings for £500.-.- (payable to my order, at 60 days)<sup>1</sup> – which has reached me safely by the post of this morning. In acknowledging this remittance, I beg once more to assure you that I am sincerely sensible of the liberal construction which your Firm has placed on the terms of the agreement between us.

I am glad to hear that you approve of the Title. I have tried to strike an entirely new vein in this story – and I hope our readers will say that I have not tried in vain.

Very truly yours | Wilkie Collins

Messrs Harper & Brothers

P.S. | I add to this note, a Corrected Revise (Duplicate) of Weekly Part 5. There ought now to be in your Editors hands, the first 8 parts of the story in corrected Proof and the first 5 Parts (Duplicates) in corrected Revise. Part 9 is now at the printers' – and Part 10 is close on completion in Ms. This makes a third of the whole story completed, three weeks before the first Weekly part is published.

1. Out of a total of £750 – see [0907] to Harper & Brothers, 7 September 1869. A ‘1<sup>st</sup> Bill of Exchange’ was one of two copies sent in case of loss in the post – see [0919] to Harper & Brothers, 26 October 1869. In fact WC realised the money on 15 November paying £2-0s-6d fee for the early encashment (Coutts: WC).

### [0939] TO CHARLES READE, [SEPTEMBER-MID OCTOBER] 1869<sup>1</sup>

MS: Taylor (Charles Reade, Letter-book).<sup>2</sup> Published: Reade & Reade, II, pp. 198–201; B&C, II, pp. 333–335 (dated [November 1869]).

#### Considerations for R

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I start from the December number<sup>3</sup> – and I say the interest in the character is so strong, the collision of human passions is so admirably and so subtly struck out, that the public will have no more of new trades’ unions, and their outrages. They will skip pages 3, 4, 5 in the November number – they will resent the return to the subject in the December number. I don’t suggest alterations of these. I only say, what I say, as a warning for the future. Keep to the Cutlers, and keep the Cutlers mixed up with Henry & Coventry – Grace and Jael – and you are safe.

Now – as to the brick-makers. I have ~~had~~ read the report.<sup>4</sup> They are even worse than the cutlers. But, ~~you~~ as an artist and a just man, you don’t take the worst case for illustration. You take the medium case, which may apply generally to all trades’ unions.

If I had the story to finish – I should make the industrialist’s difficulty in setting up the buildings for working Henry’s invention arise from his knowledge of what brick-makers will certainly do – I should make him put this forcibly in dialogue with Henry – and I should make Henry feel, exactly what the reader will feel, immeasurable disgust at this repetition of tyranny, outrage, and murder. “What! am I to go through it all again with the brick makers? More conspiracies, explosions, mutilations and deaths?” – “That’s the prospect, Mr Little.” – “Am I to give up my inventions, and are you to give up your profits?” – “No – we are to look out for a ready-made article in the shape of an empty building which will suit us – and give the brick-makers the go-by in that way.”

The building is formed, as is your plot – and there are the brick-makers just touched, and dismissed – and the story running on again – with the setting-up of the saw-grinding machinery, and all the incidents which follow. With this additional advantage that Henry does not do over again with the brick-makers, what he has already done with the cutlers.

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As to other points: – First,

Hurry the story (if possible) to Henry’s proposal to Grace to marry him and go away with him, and to Grace’s refusal. You want that strong point, and that definite result, after keeping the suspended interest so long vibrating backwards and forwards between Grace’s two lovers.

Second,

I doubt a second blowing-up with Gunpowder. Can the necessary results be arrived at in no other way? Can it not be done by a pre-arranged escape of gas, for instance? Or by some other explosive, or destructive agent?

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Query. The scenes in the ruined church are so admirable, and so original, that I want the church to play an important part in the story. Would it be possible to make Mr Raby re-pair and re-consecrate it for public worship? /This, so far, is no doubt already in your plan – Mr Ruby having alluded to [del] restoring the desecrated building.<sup>5</sup> Then to make the marriage of Grace and Coventry take place in it. And then to have the marriage invalidated by some informality in the consecration, or in the registration for marriages, of the newly-restored church?

I don’t know whether such an event as this would be legally possible – or whether if it could be possible – you could harmonise my idea, with your notion of the uncertificated clergyman?

But it seems to me a good point to make the old church in which Henry has worked and suffered for Grace, the retributive agent in defeating Coventry, and uniting Henry to the woman

whom he loves.

The first marriage celebrated in the church might be the marriage of Coventry and Grace – and so all difficulty about the marriages of other couples might be avoided.

Or, perhaps, you already mean to end the story with the marriage of Henry and Grace in the restored old church? Anyhow, I, as reader, certify the church to be “an interesting character”.

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1. Tentative dating based on the fact that WC seems to be reading the proofs, rather than the published pages, of the November and December installments of Reade’s novel, and making suggestions for the as yet unwritten installments for January 1870 onwards. The citing of the letter in Reade & Reade, II, p. 198, is prefaced thus: ‘Shortly after the story had got under way in the *Cornhill*, Charles Reade seems to have invited his dear friend Wilkie Collins’s criticism.’

2. Reade adds a note on the page in the letterbook where WC’s letter is pasted: ‘These are remarks by my friend Wilkie, made at the 10th, or December No., of my story, “Put Yourself in His Place”, then running in the “Cornhill Magazine”. I was so fortunate as to please him at last.’ See [0981] to Reade, 29 May 1870.

3. Reade’s *Put Yourself in His Place* was serialised in the *Cornhill*, March 1869 to July 1870, illustrated by Robert Barnes. Smith Elder published the novel in 3 volumes in the second half of May 1870. Reade opens his work with lines from Horace’s *Art of Poetry*: ‘I will frame a work of fiction upon notorious fact, so that anybody shall think he can do the same; shall labor and toil attempting the same, and fail – such is the power of sequence and connection in writing.’ His stimulus came from the recent activities of the Sheffield trade unions. The plot centres around Henry Little – disowned by his landowning family because of his mother’s marriage – who refuses to join the Edge Tool Forgers’ Union. Reade appears to have followed WC’s recommendations: Henry’s forge is gunpowdered; he falls in love with Grace Carden; his Amazonian servant Jael Dence saves him from a further assassination attempt (this time by bow and arrow); Henry leaves for America following further death threats; Coventry, the villain, ‘simulates’ Henry’s death and diverts his letters home; Henry returns to find Grace married to Coventry. In the finale the Hillsborough dam bursts: Henry heroically saves Grace and Coventry who is crippled; their marriage is revealed as invalid – the officiating clergyman (as WC suggests) is an imposter; Henry wins Grace; Jael marries an aristocrat (cf. Sutherland, pp. 515–516).

4. In the first chapter of the November number of Reade’s novel (ch. 20), reference is made to a report penned by Henry Little entitled ‘Life Labour and Capital in Hillsborough’, with the report itself given in an Appendix following the narrative.

5. Added in WC’s left margin.

## [0918] TO FREDERICK LEHMANN, 25 OCTOBER 1869

MS: Parrish (Box 5/5). Extract: Robinson 1951, pp. 230–231. Published: B&C, II, pp. 326–327.

90, Gloucester Place, | Portman Square. W.<sup>1</sup> | October 25<sup>th</sup> 1869

My dear Fred,

The Stoughton Bitters arrived this morning from Liverpool.<sup>2</sup> At the same time appeared a parcel of country sausages from Beard. I sent him back a bottle of the Bitters, with instructions to drink your health /in brandy and bitters/ and to meditate on the immeasurable virtues of intoxicating liquors for the rest of the day. On my part, I suspended an immortal work of fiction, by going down-stairs, and tasting a second bottle, properly combined with Gin. Result delicious! Thank you a thousand times! The first thing you must do on your return to England, is to come here, and taste Gin and Bitters. May it be soon!

Have I any news? Very little. I sit here all day, attacking English Institutions – battering down the marriage laws of Scotland and Ireland, and reviling athletic sports – in short writing an unpopular book,<sup>3</sup> which may possibly make a hit, from the mere oddity of a modern writer running full tilt against the popular sentiment, instead of clinging to it. The publishers are delighted with what I have done – especially [*del*] my American Publishers, who sent an instalment of £500,-,- the other day, on receipt of only the first weekly Part. I call that something like enthusiasm. Produce me the English publisher who treats his author in this way.

I am to meet the Padrona at Procter’s on Thursday. And I did meet her at Payn’s last week – looking very well, and beautifully dressed. But two [*del*] events occurred worth mentioning. The Padrona – assisting the [*del*] force of a few sensible remarks by appropriate gesticulation, knocked over her tumbler of Champagne, and flooded the table. Shortly afterwards I assisted a few sensible remarks on my part, by appropriate gesticulation, and [*del*] knocked over my tumbler, and flooded the table. And Mrs Payn, seeing her cloth [*del*] ruined, kept her temper like an angel, and smiled upon me while rivulets of Champagne were flowing over my dress trousers

and her Morocco [~~del~~] leather chair. Excellent woman!

Reade has been here, and has carried off my book about the French Police (Memoires tirées [*sic*] des archives, &c &c).<sup>4</sup> He begged me to go and see him at Oxford. I said – “Very well! Write and say when.” Need I add that he has not written?

I had a friend to dinner at the Junior Athenaeum the other day. Our remonstrance has produced its effect. I declined to order anything, after our experience. “A dinner at so much a head. If it is’nt good I shall personally submit myself for examination before the Committee, and shall produce specimens of the dishes, reserved by myself.” The result was a very good dinner. When you come back, let us try the same plan. Nothing like throwing the whole responsibility on the cook.

I had a day at Gadshill, a little while since. Only the family. Very harmonious and pleasant – except Dickens’s bath, which dripped behind the head of my bed all night. Apropos of Gadshill, your cutting from the New York Times,<sup>5</sup> has been followed by a copy of the paper and a letter from Bigelow.<sup>6</sup> I don’t think Dickens has heard of it – and I shan’t say anything about it, for it might vex him, and can do no good. Why they should rake up that old letter now, is more than I can understand. But then a people who can spell Forster’s name without the “r”, are evidently capable of anything.

Fechter has refused – what appears to everybody, but himself to be an excellent offer from America. He seems determined to go “on his own book” in December next – and will find the managers whom he has refused his enemies when he gets there. I am afraid he has made a mistake.

Charley and Katey are back in town. Charley dined here yesterday – no Saturday. He is very fairly well.

Mrs John Wood had made the St James Theatre a perfect fairy palace – and is playing old English Comedy – with American actors. Scenery and dresses marvellously good. A great success.<sup>7</sup> The other great success I am going to see on Wednesday – monkeys, who [~~del~~] are /real/ circus riders – jump through hoops, dance on the horse’s back, and bow to the audience voluntarily when they are applauded. We shall see them in Shakespeare next – and why not? They can’t be worse than the human actors, and they might be better.

Where will you be, when this reaches you? I am told you have got to San Francisco. That will do. Come back – leave well alone – and come [~~del~~] back. I will describe Japan to you – and take you to see the manufactures afterwards, at the Baker Street Bazaar.<sup>8</sup> Goodbye for the present.

Yours, my dear Fred, ever, [WC]<sup>9</sup>

I send this to Naylor & Co “to be forwarded.” Let me hear from you, when you know your plans. I am glad Bigelow was serviceable – he is a very nice fellow. As for my health, I am getting along pretty slick, Sir! A third of my book just done. Have seen nothing of Forster. Shall see him, if we last till November 21<sup>st</sup> at dear old Procter’s birthday celebrations. Reade & Charley send loves.<sup>10</sup>

1. WC uses Gothic printed paper with the address centred.

2. Lehmann was on a business trip to the United States.

3. *Man and Wife*.

4. WC’s signed copy of Jacques Peuchet’s *Mémoires tirés des archives de la police* (Paris, 1848–61) in six volumes, was found in his library at his death (Baker 2002, item 384).

5. On 28 September 1869 under the heading ‘Why Charles Dickens Separated from His Wife – His Own Statement’, the *New York Times* reprinted Dickens’s ‘Violated Letter’, that is, the letter originally sent to his business associate Arthur Smith in May 1858 at the time of his separation from his wife setting out his version of the reasons for the end of the relationship, which found its way into the *New York Tribune* of 16 August 1858, and thence into papers all over the United States and Britain.

6. John Bigelow (1817–1911), lawyer and politician – see [3124] to him, [13–17] May 1868.

7. Mrs John Wood took over the renovated St James’s Theatre in King Street on 16 October 1869, the opening production being Goldsmith’s *She Stoops to Conquer*.

8. According to *Dickens’s Dictionary of London* (1879), compiled by the son of the novelist, the Baker Street Bazaar on Portman Square, which also housed Madame Tussaud’s Wax-work Exhibition, was then noted for its ‘carriages, and Chinese and Japanese goods’ (p. 13). Perhaps merely in jest, WC suggests that Lehmann is considering crossing the Pacific from San Francisco to visit Japan, where recently two centuries of national seclusion had come to an end and the imperial system had been restored.

9. Due to lack of space, WC concludes the letter (from 'leave well alone') vertically down his left-hand margin. The bottom-left-hand corner of the page bearing the signature has been torn away, but there is space only for the initials.  
10. WC writes the postscript on his first page, squeezed in, in a small hand, above the printed address.

**[0919] TO HARPER & BROTHERS, 26 OCTOBER 1869**

MS: Wolff Collection (1364d). Published: Wolff, p. 265; BGLL, II, p. 156.

**90, Gloucester Place, | Portman Square. W.** | London  
Tuesday. October 26<sup>th</sup> 1869

Dear Sirs,

Your note, with the duplicate Bill of Exchange, reached me yesterday. My acknowledgement of the safe receipt of the first Bill, is, by this time, no doubt already in your hands.<sup>1</sup> I have sent some proofs with the letter acknowledging the first Bill – and I now send some more with this letter – namely – Duplicates (Corrected Revises) of Weekly Parts 7 and 8 and a Duplicate of re-corrected slip 2, of Weekly Part 4.

I am delighted to hear that you like the opening of the story.

Faithfully yours | Wilkie Collins

Messrs Harper & Brothers

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1. See [0917] to Harper & Brothers of 19 October 1869.

**[0920] TO CASSELL, PETTER & GALPIN, 29 OCTOBER 1869**

MS: Texas (Ms Letters, W. Collins I B/8). Published: Coleman, p. 140; BGLL, II, pp. 156–157.

**90, Gloucester Place, | Portman Square. W.** | October 29<sup>th</sup>

Dear Sirs,

I have just seen the enclosed advertisement in the Cornhill Magazine – and I write to request that you will kindly make one or two trifling alterations in the next issue – as marked on the advertisement.<sup>1</sup>

“Story” is, I think, a preferable word to “Tale” – and Man and Wife (not being a quotation) would, as I think, look better without inverted commas.

These, however, are matters of taste. But the printing of “The Woman in White” in one type, and of my other, and later novels in another – is establishing comparisons between my books – and depreciating two of them, at the expense of one. Either keep “The Woman in White” (as the most popular of my books in England) by itself, and add “&c, &c,” or let “Armadale” and “The Moonstone” have the same honours in type, as “The Woman in White”. I have no preference for either plan – by all means adopt which you like best yourselves. But don’t let us encourage the public (for the sake of Man and Wife) in its one everlasting cry about me: – “Ah! he may write what he pleases! He will never do anything again like The Woman in White!”

Yours very truly WC

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1. The advertisement has not been located – such notices appeared on the coloured paper wrappers which were normally disposed of when the issues were bound up into volumes.

**[3320] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> OCTOBER 1857 TO OCTOBER 1869<sup>2</sup>**

MS: Lewis Collection. Published: A&C11, p. 9.

... me what you have done. I am only just back from Gadshill,  
Ever yours | Wilkie Collins

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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).

**[0921] TO CASSELL, PETTER & GALPIN, 5 NOVEMBER 1869**

MS: Texas (Ms Letters, W. Collins I B/9). Published: Flower, pp. 24–25; Coleman, pp. 141–142; BGLL, II, pp. 157–158.

**90, Gloucester Place, | Portman Square. W. | 5<sup>th</sup> November 1869**

Dear Sirs,

I beg to enclose the receipt signed – with my thanks.

I have also to express my acknowledgments for your courtesy and consideration in informing me of the application of the Dutch publishers. It is needless to say that I quite agree with your view of the matter – and more, I am glad to think that the publishers will be made to pay for something, if you supply them with the Electrotypes.<sup>1</sup>

I am not sure, however, that this application does not offer me an opportunity of taking some public notice of the dishonesty of the publishers in Holland – and of contrasting it with the honourable conduct of Tauchnitz, who is also not bound by any treaties to pay English authors – but who does pay them nevertheless. In this matter, everybody in Holland gains something – the printer, the paper-maker, the translator, the publisher. I, who set the whole thing going, get nothing. I think I can put this view good humouredly, and strongly. Will you kindly send me the names and addresses of the publishers in treaty with you? – in case I find that I can try the experiment of writing to them.

I have not opened negotiations with my foreign publishers yet. But I shall make my proposals to the publishers of “The Moonstone” in France and Germany. In Paris, Messrs Hachette (through their agent here).<sup>2</sup> In Berlin, through my German translator Doctor Emil Lehmann<sup>3</sup> – who purchased the right of publishing on the last occasion.

Faithfully yours WC

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1. Belinfante Brothers of The Hague, who had approached Cassell's with a request for the electrotype plates of the illustrations to *Man and Wife* with a view to publishing a Dutch translation in their periodical *Stuivers Magazijn*. Cassell's informed them that the right of European translation/publication of the novel was reserved by the author, and that the plates could not be used without his permission. Belinfante Brothers then wrote directly to WC – see his reply, [0925] of 10 November.

2. Probably still Jeffs's, the London outlet of Hachette, Librairie et Cie, in the Burlington Arcade.

3. Brother of Frederick Lehmann, who translated *The Moonstone* into German – see [0779] to him of 25 October 1867.

**[0922] TO WILLIAM F. TINDELL, 5 NOVEMBER 1869**

MS: Glasgow (891117/20).<sup>1</sup> Published: BGLL, II, p. 158.

**90, Gloucester Place, | Portman Square. W. | ~~Saturd~~ Nov<sup>r</sup> 5<sup>th</sup>**

My dear Tindell,

Many thanks for the Draught Will.<sup>2</sup> I suppose I must fill in the blanks left for peoples' Christian names in full – and then return it to you. This shall be done in a day or two when I find a spare hour to devote to it. Thanks also for settling the other things. I shall turn out my present stable-tenant, if she forces me to “dun” for my rent.<sup>3</sup>

Yours ever | WC

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1. Like most of the letters to Tindell from this point the MS is endorsed in another hand, presumably that of a clerk at Benham & Tindell, here: ‘5<sup>th</sup> Nov<sup>r</sup> 1869 | W. Collins Esq<sup>r</sup>’. This serves to confirm the dating.

2. Following fairly closely on the birth of his first child Marian on 4 July 1869, this appears to refer to the first will that WC was to write. The letter [1001] to Tindell of 26 June 1870 suggests that Henry Bullar was one of the executors. George Redford may have been a witness – see [X008] from Redford to Carrie Graves, 25 September 1889. WC's final

will was dated 22 March 1882 and had a codicil of 18 July 1889.

3. The conflict over the rent for the stable at the rear of 90 Gloucester Place continued – see [1051] to Tindell of 13 January 1871, for example.

### [0923] TO JAMES PAYN, 8 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 143; BGLL, II, p. 159.

90, Gloucester Place, | Portman Square. W. | Novr 8<sup>th</sup>

My dear Payn,

I have written to Webster by this post – and we shall soon, I hope, hear news of The Substitute. If the verdict comes to me instead of to you, it shall be forwarded immediately – I have particularly requested Webster to read it himself, and not by deputy.<sup>1</sup>

Yes – I am very hard at work just now. But I hope soon to be able to take it easier, and to see something of you. I am three months in advance of the printers – and I want to keep my start until I am better than half way through the book.<sup>2</sup>

Yours ever, | WC

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1. Benjamin Webster, actor-manager of the Theatre Royal, Adelphi, who in fact rejected Payn's comedy – see [0937] to Payn of 30 November 1869. WC's letter to Webster appears not to have survived on this occasion – though four other letters to him have surfaced from around this period.

2. Referring to the serial version of *Man and Wife*.

### [0924] TO CASSELL, PETER & GALPIN, 9 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins I B/10). Published: Coleman, p. 144 ; BGLL, II, p. 159.

90, Gloucester Place, | Portman Square. W. | Novr 9<sup>th</sup> 1869

Dear Sirs,

Many thanks for your note. I enclose a copy of my letter to Messrs Belinfante Brothers<sup>1</sup> – and I propose when their answer is received to publish the correspondence as a contribution to the literature of International Copyright – in The Echo if you like – or if there is not room in The Echo – in the Athenaeum.<sup>2</sup>

If you will kindly wait till I get my answer, the sale of the Electrotypes can proceed as you desire – as a matter of course.

Faithfully yours | Wilkie Collins

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1. [0925], dated the following day.

2. See [0927] to Cassell etc. of 12 November – the correspondence was indeed carried on 24 November (p. 3) in the *Echo*, the London evening paper owned by Cassell's.

### [0925] TO BELINFANTE BROTHERS,<sup>1</sup> 10 NOVEMBER 1869

MS: Unknown. Harper galley proofs: Morgan. Published: *Echo* (24 November 1869), p. 3, our copy text; Payn & Collins 1870, pp. 108–109, reprinted in Payn & Collins 2004, pp. 15–16; B&C, II, pp. 328–330.

90, Gloucester Place, Portman Square, W., |  
London, November 10, 1869.

To Messrs. Belinfante Brothers.

GENTLEMEN, – I beg to acknowledge the receipt of your letter informing me that you are desirous of translating into the Dutch language, and of publishing in a Dutch magazine, a novel of my writing, which is about to appear in England in *Cassell's Magazine*.<sup>2</sup>

Before I enter on this question I must venture to set you right on a trifling matter of detail, as to which you are completely mistaken.



Your letter is addressed to me as “*Madame Wilkie Collins*.” I avow it with sincere regret, but the interests of truth are sacred. The trumpet of Fame, gentlemen, has played the wrong tune in your ears. I am not the charming person whom you suppose me to be. I wear trousers; I have a vote for Parliament; I possess a beard; in two dreadful words, I am – a Man.

This little error set to right, let us return to business.

I observe with profound surprise and regret that your request for permission to publish my book in Holland, in your magazine, is not accompanied by the slightest hint of any intention on your part of paying for that privilege. All that you offer me is a copy of the magazine. What am I to do with a copy of the magazine? I don’t understand Dutch. All that I can do is to look at your magazine, and mourn over my own neglected education.

Permit me to suggest that you might acknowledge the receipt of the right to translate “Man and Wife” in a much better way than by giving me the magazine. It is quite a new idea – you might give me some money.

Why not, gentlemen, if you publish my book? Do your translators write for nothing? Do your printers work for nothing? Do your paper-makers give you paper for nothing? Do you yourselves publish for the honor and glory of Literature, without making a single farthing by it? If all this happens to be the case, don’t read another word of my letter. It is written under a totally erroneous impression, by a man who is incapable of understanding the Dutch nation.

But if you all of you do make something by the publication of my book, then I have the honour of reminding you that I am the man who sets you all going, and that the first and foremost person to be paid in this matter is the person who puts the employment into your hands, and the remuneration into your pockets. I take up the pen – and, behold, profitable industry animates your dormant establishment! And what do I get? oh! fie! fie! a copy of the magazine!

You may – and probably will – tell me that the profits are miserably small. Gentlemen, make your minds easy. My boundless love of justice knows no limit, either upwards or downwards. However small the profits are, let us be as cheerful as we can under the circumstances; and, in the name of justice, let us share what there is. I once extracted twenty-five pounds from some colonial publishers who had pirated a book of mine, and I have never made any money by literature which was so precious to me as that.<sup>3</sup> Call the profits, if you like, a shilling a week, and give me the indescribable satisfaction of seeing, for thirty or forty weeks to come, this entry in my banker’s book: – By Messrs. Belinfante Brothers’ Sense of Justice – sixpence.

Does this eagerness of mine to share the profits shock you? Are you amazed to find that the honour of being translated into Dutch is not enough to satisfy me? Gentlemen, I can’t see the honour. The injustice done to me gets in the way and closes the prospect.

If, therefore, you want my permission to publish “Man and Wife,” you have it on this condition – that you and I share between us the profits of the publication.

But here a little bird whispers in my ear, “*Madame Wilkie Collins*, there is no treaty of international copyright between England and Holland. You are quite helpless, my poor dear! Messrs. Belinfante Brothers can take your book, whether you like it or not, and are not bound by law to pay you a single farthing for it.”

Am I to adopt *this* view of the question between us? What! you can not deny that I ought, as a matter of decent fair-dealing, to have a share in any profits realized by the publication of my own book – and yet you decline to give me what is morally my right, because a law doesn’t happen to have been made which forces you to do it! Perish the thought! My boundless love of justice has been already alluded to. It absolutely declines to admit that a firm of respectable Dutch publishers is capable of being influenced in its commercial transactions by other than strictly honourable considerations. Here is the dignity of man involved in a trumpety question of money. Gentlemen, if we respect the question of money, let us, for Heaven’s sake, pay at least a similar tribute to the dignity of man.

Besides, I have experience to justify me in taking my present view of the matter. My friend, Baron von Tauchnitz, of Leipzig, reprints my books for continental circulation. He is not obliged by law to pay me a farthing for doing so; but he invariably does pay me nevertheless. His own sense of honour is law enough, in this particular, for Baron von Tauchnitz.<sup>4</sup> Is their own

sense of honour not law enough also, in this particular, for Messrs. Belinfante Brothers?

The answer to that serious question, gentlemen, rests entirely with yourselves. Be so kind as to let me have it at your earliest convenience, and, believe me, faithfully yours,

(Signed) WILKIE COLLINS.

- 
1. Dutch publishers of The Hague who wished to publish a translation of *Man and Wife* in their cheap periodical *Stuivers Magazyn*. Without requesting permission from or offering remuneration to the author, they wanted WC to give permission for his British publishers Cassells to sell the *clichés* (stereotype plates) of the illustrations to the novel.
  2. According to the text published in the *Echo*, Belinfante Brothers had written on 5 November from the Hague as follows:

MADAME, – The publishers of your new novel, “Man and Wife,” at London, informed us you reserved to yourself the right of authorization of this tale for Continental languages. Messrs. Cassell are, therefore, not in a position to cede to us the use of the *clichés*, and proposed us to arrange with the author.

We take the liberty to address ourselves to you, madame, and have the honour to demand you to accord that permission on our behalf.

We hope that demand will meet a favourable reception, principally because no convention forbids to the Dutch publishers to reproduce in their language the stranger’s works, and we only want your kind intervention, on regard of the *clichés* of your “Man and Wife,” we will print in our Penny Magazine.

If you will be acquainted with that publication, we offer you with the greatest pleasure a copy of our *Stuivers Magazyn*, and when you eventually will dispose of our services in our country, we always will be glad to be in the opportunity of returning your amability.

We assure you, Madame, of our most distinguished consideration, and have the honour to be, Madame, your very obedient servants.

(Signed) BELINFANTE BROTHERS

Madame WILKIE COLLINS

3. Neither WC’s published writings nor private correspondence appear to shed light on the specific case of piracy mentioned here, but his publishing contracts reveal that, by this time, he was well aware of the need to protect his copyrights in, especially, the Australian and Canadian colonies.

4. In fact the point WC makes here was not valid. As Simon Nowell-Smith has demonstrated (pp. 41–63), for perhaps the first two years of the existence of the Collection, Tauchnitz published without authorization from or payment to the writers in question; and, with regard to Prussia from mid-1846 when a copyright convention was ratified between Britain and that state, and thereafter regarding an increasing number of areas of Europe as new reciprocal treaties were gradually concluded with Britain, including France in 1852, Tauchnitz was obliged by international law to negotiate the right to market the novels of his British Authors in those areas. The British Copyright Act of 1851 specifically gave him the license to do so, and, indeed, novels in the ‘Collection of British Authors’ series had long born the legend ‘Copyright Edition’ prominently on their title-pages.

## [0926] TO CHARLES WARD, 10 NOVEMBER 1869

MS: Morgan (MA 3151/55). Published: BGLL, II, p. 160.

90, Gloucester Place, | Portman Square. W. | 10<sup>th</sup> Novr

My dear Ward,

If you look, I think you will find that Cassell & Co have paid £266.6.8 to my account.<sup>1</sup> This with Harper’s £500 in Dec<sup>r</sup>2 leaves me free to reinvest that £500 – which I sold out, the other day (at a profit) – whenever there is an opportunity.<sup>3</sup>

Will you make inquiries? and come and tell me the result on Saturday next at seven? – on which occasion you ~~may~~ will find dinner here at a Christian hour, for once.

I prefer American securities – all other things being equal, as they say. Don’t I read something about American 6 per cents approaching par? Could I buy them below par? and then get paid off at par? I don’t know – I leave it all to you.

A line to say Saturday will do.

Ever yours, | WC

Can you bring a few steel pens with you also? I have tried, and cannot get good ones

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1. The figure ‘£266.13.4’ is jotted in another hand (perhaps Ward’s) on the back page of the letter, indicating that WC

had misremembered the sum, perhaps because 6s-8d is one third of a pound and 13s-4d two thirds, but £266-13s-4d is exactly one third of £800, the sum the publishers had contracted to pay in three equal parts. In fact the amount of £266-13s-4d 'of Cassell & Co' was credited to WC's bank account on 4 November (Coutts: WC). These payments thus represent the first instalments for the serial publication of *Man and Wife* in both London and New York.

2. Together the two payments represent the first instalments for the serial publication of *Man and Wife* in both London and New York.

3. On 15 October 1869 WC had sold £800 of Russian 4% bonds at 68 per cent for £544, less a £1 brokerage fee. Since he had bought them on 30 September 1868 at 66<sup>5</sup>/<sub>8</sub> per cent for £533, plus a £1 fee, his profit was £9. In the event he reinvested that and more on 30 November in \$5500 of United States 6% bonds of 1867, for which he paid £1039-10s-2d including the brokerage fee. He would go on to sell some of this investment in the following months (Coutts: WC).

### [0927] TO CASSELL, PETTER & GALPIN, 12 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins I B/11). Published: Coleman, p. 145; BGLL, II, pp. 160–161.

90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> Nov<sup>r</sup> 1869

Dear Sirs,

I am very glad to hear that you like my letter well enough to give it the wide publicity of insertion in the *Echo*.<sup>1</sup> A public protest of some kind seems certainly needed, in the interests of honourable dealing, as well as in the interests of literature.

I enclose Messrs Belinfante's letter.

Faithfully yours | Wilkie Collins

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1. See [0924] to Cassell's of 9 November 1869.

### [0928] TO BELINFANTE BROTHERS, 18 NOVEMBER 1869

MS: Unknown. Hand-written copy by Carrie Graves with revisions in WC's hand: Texas (Ms Letters, W. Collins I B/12), our copy text. Harper galley proofs: Morgan. Published: *Echo* (24 November 1869), p. 3; Payn & Collins 1870, p. 109, reprinted in Payn & Collins 2004, pp. 17–18; Flower, pp. 25–27 (as to Belinfante Brothers); Robinson 1951, pp. 233–235; Coleman, pp. 146–147 (again as to Belinfante Brothers); B&C, II, pp. 330–331.

90 Gloucester Place | Portman Square | London W. |  
November 17<sup>th</sup> 1869

To Messrs Belinfante Brothers,  
Gentlemen

The grave error that I have committed is the error of assuming you to be more just and more enlightened than you are.

Your answer to my letter tells me what I was previously unwilling to believe – that you have persisted so long in publishing books by authors of all nations, without paying for them, that any protest against that proceeding on my part, which appeals to your sense of a moral distinction between right and wrong, appeals to something that no longer exists.<sup>1</sup>

What am I to say to men who acknowledge that they and the people whom they employ, all derive profit from publishing my book, and who, owning this, not only repudiate the bare idea of being under any pecuniary obligation towards me as the ~~author~~, /writer of the book,/ but shamelessly assert their own act of spoliation to be a right – because no law happens to exist which prohibits that act as a wrong? There [*del*] is nothing to be said to persons who are willing to occupy such a position as this. What is to prevent men who trade on such principles as these, from picking my pocket, [*del*] if they see their way to making a profit out of my ~~pocket~~ handkerchief? There is absolutely nothing [*del*] to prevent their picking my pocket, and, what is more, indignantly informing me that it is their right – unless by some lucky chance, English handkerchiefs are better cared for than English literature, and are protected in Holland by law.

Suppose international copyright /to be,/ ~~as~~, one of these days, established between England and Holland. What would become of /you and/ your right then? You would have no alternative left but to curse the cruel fate which made you Dutchmen, and retire from business.

Returning, before I close these lines, to your answer to my letter, I have to add that I have not in the least mistaken the nature of your application to me on the subject of the illustrations. It is the most indecent application I ever heard of in my life. You ask me to help you to pay honestly for obtaining the illustrations to my story, telling me, in the same breath, that you claim a right to take the story itself without paying for it. And this to me, as the author of the story! Do you expect me to notice such an application as that? It would be accepting an insult to notice it.

For the rest – whether you do, or do not, take my book from me – I persist, in the interests of public morality, in asserting my right to regard as my own property the produce of my own brains and my own labour – any accidental neglect in formally protecting the same in any country notwithstanding. *[del]* /I declare/ any publisher who takes my book from me, with a view to selling it in any form for his own benefit – without my permission, and without giving me a share in his profits – to be *[del]* /guilty of theft, and to be morally, if not legally, an outlaw and a pest among honest men. And I send/ the correspondence between us to an English newspaper of wide circulation,<sup>2</sup> by way of openly recording this protest, and openly *[del]* /exposing/ the principles on which Dutch publishers trade. In this way my views on the subject of fair-dealing with foreign authors, may possibly reach the ears of those other persons of larcenous literary habits who are ready, as you kindly inform me, to steal my story, without that preliminary notice of their intention, which you yourselves were personally compelled to give me by the honorable conduct, in this affair, of my English publishers.

Your obedient servant | (Signed) Wilkie Collins

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1. According to the text published in the *Echo*, in response to [0925] of 10 November, the Dutch publishers had written on 13 November from The Hague:

To Wilkie Collins, Esq.

SIR, – Thanks to your information about the mistake we have made in supposing you to belong to the fair sex, we may dispense with the laws of gallantry and be merely practical in our answer to your honoured of the 10th.

Permit us to say that this letter of yours reposes on a grave error as to the subject of our request. No treaty of international copyright existing between England and Holland – as you acknowledge yourself – how could there be any question of asking your autorisation *[sic]* to translate your novel in the Dutch language? The magazine we publish, and of which we offered you a copy (of course, not as a remuneration, but out of mere politeness), is full of translations from the best English, German, and French authors, whom we never thought to ask permission for what we consider our undoubted right, and who never suggested the idea of claiming a part of the profits of our publication. To be sure, we receive nothing gratis; we have to pay and our translations *[sic]*, and our printer, and our paper-maker; but is this a reason to make those charges still heavier, and to diminish the already small profits by affording an allowance to every foreign author whose work is reproduced in our magazine? And if so, how should it be possible to ascertain in what measure each of them contributes to the success of the whole?

Quite different is the case with the Tauchnitz Edition you allude to. Tauchnitz *reprints* your books – your *English* – for the great public that understands and reads English; whilst we *translate* one of your novels for the benefit of a *Dutch* periodical for the small circle of readers who understand this language, not at all cultivated in other countries, not even by men of the genius and extensive knowledge of a Wilkie Collins!

We regret to differ so widely from you in this view of the matter. But if we cannot agree with you on the money question, not so on the question of dignity. If notwithstanding our polite demand to obtain your permission of making use the *clichés* of your novel, you persist in your opinion as to the impropriety of our dealings, our dignity will prevent us from availing ourselves against your will of our well-established right. However, this will not have the effect of leaving your book untranslated; other Dutch publishers, less scrupulous, will set to work, without ever giving you notice.

Whatever may be your answer, which we expect as soon as possible, we beg you, Sir, to believe us truly and faithfully yours,

(Signed) BELINFANTE BROTHERS

2. The *Echo*, London evening newspaper owned by Cassell, Peter, and Galpin, in which the correspondence between WC and Belinfante Brothers was published on 24 November 1869.

### [0929] TO CASSELL, PETTER & GALPIN, 18 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins I B/13).<sup>1</sup> Published: Flower, pp. 28–29; Coleman, p. 148 (as to the editor of the *Echo*); B&C, II, p. 332 (also as to the editor of the *Echo*).

90, Gloucester Place, | Portman Square. W.<sup>2</sup> | Novr 18<sup>th</sup> 1869

Dear Sirs,

*[del]* I enclose Messrs Belinfante's answer (of which I have had a copy made) – together with a copy of my rejoinder */(sent by today's post)/*, which, so far as I am concerned, closes the correspondence. The letters are numbered 3 and 4. Numbers 1 and 2 are already in your hands.<sup>3</sup> There really does seem to be need of exposing such entirely shameless disregard of the commonest principles of honour and fair dealing as these men show. I have laid the */lash/ [del]* on their thick hides pretty smartly – and I shall send the printed correspondence (when it is published) to America<sup>4</sup> – and try what I can do through my French and German publishers, to have the matter taken up by the *[del]* journals in those countries.

Faithfully yours | WC

P.S. You will see that it is impossible for me to enter on the question of the Clichés */with Belinfante Brothers./* But – if you think these men to be depended on *[del]* to *[del]* pay (which I don't) by all means write to them to say that I have left the decisions about the Clichés entirely in your hands<sup>5</sup>

1. Letter endorsed '1846 | Collins Wilkie | Nov 18<sup>th</sup> 1869' on the otherwise blank final page of the folding notepaper.
2. WC uses Gothic printed notepaper, address centred.
3. That is, in sequence from 1 to 4, the Belinfante letter of 5 November and [0925] WC's reply of 10 November, plus the Belinfante letter of 13 November and [0928] WC's reply of 18 November. This correspondence appeared in the *Echo* on 24 November, p. 3.
4. As [0934] to Harpers of 27 November confirms, the correspondence was sent to New York on that day. As the documents now found at Pierpoint Morgan show, it was set up and printed on proof slips with a view to publication in *Harper's Weekly* (then carrying *Man and Wife* as a serial), but seems never in fact to have appeared there. WC learned that the Dutch publishers had capitulated on 30 November (see [0936] to the editor of the *Echo* of that day), and must have written immediately to New York to inform Harpers of the fact. This letter has not been found, but [0946] of 1 January 1870 to S.S. Conant, editor of *Harper's Weekly*, provides evidence of its existence and also suggests that Conant was then in some doubt about whether WC still wished him to publish the correspondence. Moreover, Conant was personally against a new law supporting international copyright in the US – see his article, 'International copyright (No. I): an American view' in *Macmillan's Magazine* 40 (June 1879) pp. 151–161 – and must have known that many of his readers would be very sensitive about British attacks on this issue. Previously, scholars have assumed that the slips at Morgan indicate that the correspondence was published in either *Harper's Weekly* (e.g., Peters p. 325) or in *Harper's New Monthly Magazine* (e.g. B&C, II, p. 330), but neither proves in fact to be the case.
5. WC adds his postscript at the foot of the otherwise blank third page of the folding notepaper, opposite his signature.

### [3032] 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; A&C3, pp. 42–43.

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'.

### **[0930] TO CASSELL, PETTER & GALPIN, 21 NOVEMBER 1869**

MS: Texas (Ms Letters, W. Collins I B/ 14). Published: Coleman, p. 149; BGLL, II, p. 161.

**90, Gloucester Place, | Portman Square. W. | Novr 21<sup>st</sup> 1869**

Dear Sirs,

You will find on the next leaf a line of introduction to the appearance of the correspondence in *The Echo*.<sup>1</sup>

Allow me to add that I sincerely appreciate the consideration you have shown for the interests of literature, as well as the personal consideration which you have shown towards me, in the course you have taken with the Dutch publishers.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs | Cassell Petter & Galpin

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1. Though the second leaf has been torn away and remains untraced, the note (dated 22 November 1869 and addressed to the editor of the *Echo*) was published in that paper on 24 November.

2. Cassell's had initially informed WC of the Dutch publishers' request for the electrotypes of the illustrations to *Man and Wife* (see 0921) to Cassell's of 5 November), and had cooperated throughout with WC's efforts to draw the issues raised to public attention.

### **[0931] TO THE EDITOR OF THE *ECHO*, 22 NOVEMBER 1869**

MS: Unknown. Published: *Echo* (24 November 1869), p. 3c, our copy text; BGLL, II, p. 162.

November 22, 1869.

TO THE EDITOR OF THE ECHO.

SIR, – In the interests of public morality, as well as in the interests of Literature, may I request you to favour me by admitting to your columns the accompanying correspondence between certain publishers in Holland and myself? – Your obedient servant,

WILKIE COLLINS.

### **[0932] TO LAURA SEYMOUR,<sup>1</sup> 22 NOVEMBER 1869**

MS: Noel. Extract: Clareson, pp. 110–111 (misdated).<sup>2</sup> Published: BGLL, II, p. 162.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> Novr 1869**

My dear Mrs Seymour

Many thanks for your kind note. I am delighted to hear that you like the beginning of the story – the beginning is half the battle.<sup>3</sup> I have just finished the weekly part to be published at the end of February – so I have a pretty good start at the printers thus far.<sup>4</sup> May you like it as it goes

on, as well as you like it now!

Yours ever | Wilkie Collins

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1. Mrs Laura Alison Seymour (c. 1820–79), actress, Charles Reade’s companion for over twenty years.
2. Claeson gives 22 September 1869 on p. 110, but dates the letter correctly in the list on p. 122.
3. The first serial instalment of *Man and Wife* appeared in *Cassell’s Magazine* on 20 November 1869.
4. Chapter 23 published as part 15 on 26 February 1870.

### [0933] TO JAMES PAYN, 26 NOVEMBER 1869<sup>1</sup>

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 150; BGLL, II, pp. 162–163.

90, Gloucester Place, | Portman Square. W. | Novr 26<sup>th</sup>

My dear Payn,

Many thanks. I would say Yes with pleasure – but my hands are full with “Man and Wife” (I am writing the play as well as the novel) – and I leave it to you. A short article – familiar as you say – will be the thing.<sup>2</sup> One of the illustrations might run thus: – Sir and Madam, you are not perhaps much interested in literary property being protected by law. Let me bring it home to you, and awaken your interest. Madam: – suppose children’s frocks were not protected by law. Say you have made a lovely frock, with your own hands and your own sewing-machine, for your own child. A Dutchwoman comes by – says “Ha! my child would look well in that.” – and takes it. You instantly scream for help. The Dutchwoman walks off with her child arrayed in your frock. “I have a right to take it, if I like, because it isn’t protected by law.”

Same thing might happen to a man – growing a rare Tulip entirely by his own pains and ingenuity. The Dutchman likes Tulips. Suppose Tulips were not protected by law? – and so on. I put it roughly – in haste. The way to hit them is thus to allude to something they have made for themselves by their own care and pains – and so reflect the making of a book. If you agree in this treatment there is a column and a half to be got out of it – which will be just enough to pave the way – when the time comes for an effort with Parliament.

Yours ever WC

---

1. Dating confirmed by the references to *Man and Wife*.
2. Presumably Payn had seen the Belinfante correspondence published in the *Echo* on 24 November and had written to suggest that WC write an article on the subject for the weekly *Chambers’s Journal*, which Payn edited. The article, incorporating the ideas sketched here by WC, eventually appeared unsigned as ‘A National Wrong’, in *Chambers’s Journal* on 12 February 1870. Though the piece was initially conceived as part of the campaign against piracy on the part of Belinfante Brothers, by then the Dutch publishers had capitulated. Thus the article was directed more towards highlighting the absence of copyright for British authors in the United States. The article is reprinted in Payn & Collins 2004, pp. 13–18.

### [0934] TO HARPER & BROTHERS, 27 NOVEMBER 1869

MS: Unknown. Galley proofs: Morgan (MA 1950), our copy text.<sup>1</sup> Published: BGLL, II, pp. 163–164.

LONDON, November 27, 1869

To Messrs. Harper & Brothers:

GENTLEMEN, – As publishers who recognize – and liberally recognize – the law of honor in your dealings with foreign authors, will you favor me by finding room in *Harper’s Weekly* for the subjoined correspondence on international copyright, between certain publishers in Holland and myself? Faithfully yours

WILKIE COLLINS

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1. Under the heading ‘INTERNATIONAL COPYRIGHT’, and preceding the text of the correspondence between Belinfante Brothers and WC, dated 5, 10, 13 and 18 November. These appear to be galley proofs set up by the printers of *Harper’s Weekly* to record the text of the letters received rather than page proofs of an article. In fact the

correspondence was never published in the paper. WC learned that the Dutch publishers had capitulated on 30 November (see [0936] to the editor of the *Echo* of that day), and must have been written immediately to New York to inform Harpers of the fact. This letter has not been found, but [0946] of 1 January to Samuel Stillman Conant (b. 1831), editor of *Harper's Weekly*, provides evidence of its existence and also suggests that Conant was then in some doubt about whether WC still wished him to publish the correspondence. Moreover, Conant was personally against a new law supporting international copyright in the US – see his article in ‘International copyright (No. I): an American view’, *Macmillan's Magazine*, 40 (June 1879), pp. 151–161 – and must have known that many of his readers would be very sensitive about British attacks on this issue. Previously, scholars have assumed that the slips at Morgan indicate that the correspondence was published in either *Harper's Weekly* (e.g. Peters, p. 325) or in *Harper's New Monthly Magazine* (e.g. B&C, II, p. 330), but neither proves in fact to be the case.

### [0935] TO CASSELL, PETTER & GALPIN, 29 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins I B/15). Published: Coleman, p. 151 ; BGLL, II, p. 164.

90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> Nov<sup>r</sup> 1869

Dear Sirs,

The German translator of “Man and Wife” – who has purchased the right of publication in Germany<sup>1</sup> – writes me word that I must secure his right, by “depositing ~~each~~ ~~ee~~ one copy of each weekly part of the story, as it appears, at the Ministry of Foreign Affairs, at Berlin and another copy at the same ministry at Leipzig”. I have no idea how this is to be done. Are you in the habit of doing it? And, if so, could you, without inconvenience, manage this for me? If there is any trouble involved, please say so – and I will write to Germany for instructions.

Faithfully yours | Wilkie Collins

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1. Emil Lehmann – see [0921] to Cassell's of 5 November.

### [0936] TO THE EDITOR OF THE *ECHO*, 30 NOVEMBER 1869

MS: Texas (W. Collins Letters 1 B/ 16).<sup>1</sup> Published: *Echo* (1 December 1869), p. 3; Flower, pp. 29–30; Coleman, p. 153; Payn & Collins 2004, p. 20; BGLL, II, pp. 164–165. Extract: Robinson 1951, p. 235.

90, Gloucester Place, | Portman Square. W.  
November 30<sup>th</sup> 1869.

To the Editor of the *Echo*.

Sir,

A few days since, you did me the honour to publish a correspondence of mine, on copyright, with Messrs Belinfante Brothers, of the Hague. You also drew attention to that correspondence in a leading article, for which I beg to thank you, as for a service rendered to Literature.<sup>2</sup>

I have now to announce a conclusion to this matter which was not anticipated either by you, or by me. My English publishers received a letter yesterday from the Hague, in which Messrs Belinfante concede the point which I endeavoured (good-humouredly) to press upon them in my first letter. Of their own free will (bound by no law whatever), they consent to recognize my moral claim on them, as the author, by giving me a share in the profits produced by my book – if profit is realised by the Dutch translation of “Man and Wife”. Let us never more despair of our dear Dutchmen, sir, in any future human emergency; and let us take Belinfante Brothers to our hearts as brothers in international copyright with ourselves! While I maintain every word I have written as to all publishers who take books from authors without paying for them, I am glad publicly [*sic*] to declare that what I wrote, no longer applies to Belinfante Brothers. They publish “Man and Wife” in Holland with my full consent, and with my best wishes for the success of the speculation.

I remain, Sir, | Your obedient servant, | Wilkie Collins

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1. The letter is in the hand of Carrie Graves, but is corrected and signed by WC.



2. See the article ‘Mr. Wilkie Collins on His Rights’, which occupied two columns on the front page of the *Echo*, 24 November 1869. A facsimile and discussion are found in Payn & Collins 2004.

### [0937] TO JAMES PAYN, 30 NOVEMBER 1869

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 152; B&C, II, pp. 332–323.

**90, Gloucester Place, | Portman Square. W.**<sup>1</sup> | 30<sup>th</sup> Novr

My dear Payn

Postscript to the article. Belinfante Brothers give in!!! “Of their own free will” they offer me a share in the profits of the [*del*] Dutch “Man and Wife” if there are any. If you have not written the article, don’t trouble about it now.<sup>2</sup> If you have – add this information as a clencher. In today’s or tomorrow’s *Echo*, I publicly rehabilitate the Dutchmen.<sup>3</sup> My share may or may not be worth five shillings’ purchase. But they concede the principle.<sup>4</sup>

Yours ever | WC

I am sorry to hear from Webster that his verdict is adverse<sup>5</sup>

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1. WC uses Gothic printed paper, the address centred.

2. The article, ‘A National Wrong’, was in fact written and published – see [0933] of 26 November 1869 and [0948] of 14 January 1870, both to Payn.

3. Belinfante Brothers eventually paid WC ‘one hundred guilders, £8. 6s. 8d.’ (Peters, p. 325). The payment of £8-6s-8d is recorded in WC’s bank account on 15 April 1870. The firm made him four more payments over the next few years (Coutts: WC).

4. The letter [0936] was dated 30 November but appeared in the *Echo* on 1 December, p. 3b.

5. Concerning Payn’s play *The Substitute* – see [0923] to him of 8 November 1869.

### [0938] TO CHARLES READE, 30 NOVEMBER 1869

MS: Taylor (Charles Reade, Letter-book).<sup>1</sup> Published: B&C, II, p. 333.

**90, Gloucester Place, | Portman Square. W.**<sup>2</sup> | 30<sup>th</sup> Nov (Tuesday)<sup>3</sup>

My dear Reade,

The horrible weather kept me at home yesterday – and today I must go in another direction. If you can find your proofs, leave them out for me like a good fellow – and I will call at the first opportunity.<sup>4</sup>

I have conquered the Dutchmen! They offer me – of their own free will – a share of the profits, if any. So the principle is conceded if you and I could get our brethren to fight without being paid for it – and to agree together – we should have international copy right all over the world. But (except Dickens) who will take the trouble?

Of course I publish the result as an act of justice in today’s or tomorrow’s *Echo*.<sup>5</sup>

Yours ever | WC

If you would like my proofs – of course they are at your service and at Mrs Seymours, any time after this week. But I think you like the weekly instalments. Two weekly parts are published in advance, in this months (December) Part.

Very sorry to miss you on Sunday. At home till five – after today – if you are coming my way.<sup>6</sup>

---

1. On the page in the letterbook where WC’s letter is pasted, Reade adds a note: ‘Wilkie Collins an artist of the pen. There are terribly few of these among writers.’

2. WC uses Gothic printed paper, the address centred.

3. Dating from the calendar and the reference to the Belinfante affair.

4. Presumably referring to the proofs for the January number onwards, since the December number would have already been in print.

5. See [0936] to the editor, 30 November.

6. Second postscript added above the printed address.

**[0940] TO E. M. WARD, 9 DECEMBER 1869<sup>1</sup>**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 154; BGLL, II, p. 166.

**90, Gloucester Place, | Portman Square. W. | Thursday Decr 9<sup>th</sup>**

My dear Ned,

I shall be delighted to dine with you on Monday next (the 13<sup>th</sup>) at 7. sharp.

Try and remember Portman Square – in connection with my Gloucester Place. Say to yourself “I once went to Paris with Wilkie – he took a Portmanteau – the first two syllables of Portmanteau spell Portman: – Wilkie lives near Portman Square.” See how simple this is! So easily thought of, even when your mind is other wise occupied.<sup>2</sup>

Yours affly | Wilkie Collins

---

1. Dating determined by the calendar, the notepaper, and the move to Gloucester Place.

2. Ward had obviously misdirected his letter, presumably confusing Gloucester Place, Portman Square with the other Gloucester Place, off Westbourne Grove, some way to the west.

**[0941] TO WILLIAM F. TINDELL, 15 DECEMBER 1869**

MS: Glasgow (891117/22). Published: BGLL, II, p. 166.

**90, Gloucester Place, | Portman Square. W. | Dec<sup>r</sup> 15<sup>th</sup> 1869**

My dear Tindell,

A very worthy Italian named Bernasconi wants a word of advice as to buying the goodwill of a language-teaching business in, and about, London, which is about to be abandoned by one of his countrymen who wishes to dispose of it.<sup>1</sup> Will you kindly see him, and tell him, on his statement of the facts, whether he can safely enter into the speculation? Consider me responsible for the fees connected with this advice – after which, we will say a word – if it comes to anything – about the necessary agreement.

Yours ever | Wilkie Collins

Signor Bernasconi will write to you to ask for an appointment – and will mention my name.

---

1. Bernasconi and his relationship to WC remain obscure

**[3284] TO ISABELLE FRITH, 27 DECEMBER 1869**

MS: Lewis Collection. Published: A&C10, p. 9.

**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. Perhaps for Monday, 10 January 1870. If so, WC did not in fact attend; see [0947] to Isabelle Frith of 5 January 1870.

**[0942] TO MRS [BRINLEY] RICHARDS, [1869]<sup>1</sup>**

MS: Unknown. On sale: Catalogue of Sophie Dupré, 56, 2002.<sup>2</sup> Published: BGLL, II, pp. 166–167.

With kindest regards to Mr Richards

Believe me sincerely yours | Wilkie Collins

- 
1. Conjectural recipient and dating, based on the similarly formal closure to the letter [0867] to Mrs Brinley Richards of 27 January 1869.
  2. Excised fragment only.

**[3033] TO HENRY BLACKETT,<sup>1</sup> 1860s**

MS: UPenn (Ms. Coll 585, Ward Coll. 41), incomplete.<sup>2</sup> Published: A&C3, p. 43.

... 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

- 
1. Henry Blackett (1826–71), of the publishers Hurst & Blackett who issued *The Queen of Hearts* in 1859. See [0348] to him of 31 May 1860.
  2. The second leaf only of a sheet of folding notepaper.

**[0943] TO CHARLES WARD, [1860s]<sup>1</sup>**

MS: Morgan (MA 3151/84). Published: BGLL, II, p. 167.

My dear Ward,

Come by all means at six, today – it is the first day this week I have dined at home so you could not have chosen a better occasion

ever yours WC

- 
1. Conjectural dating based on the hand, the signature and the relationship with Ward.

**[0944] TO CHARLES WARD, [1860s]<sup>1</sup>**

MS: Morgan (MA 3151/85). Published: BGLL, II, p. 167.

Sunday

My dear Ward,

I was too hard at work to come down stairs. The delay in the delivery of the letter did no harm. I accidentally saw the right man at the office the day after you were here – so I gave the information viva voce, which the letter was to give.

Ever yours | WC

- 
1. Conjectural dating based on the hand, the signature and the relationship with Ward.

**[0945] TO CHARLES WARD, [1860s]<sup>1</sup>**

MS: Morgan (MA 3151/77). Published: BGLL, II, p. 167.

Monday

My dear Ward,

As ill-luck will have it, I am engaged to dinner (at Forster's) on Friday. Look in here on Sunday if you are in town, and we will settle a day for next week.

(In great haste) | Ever yours | WC

- 
1. Conjectural dating based on the hand, the signature and the relationship with Ward.

**[3126] TO UNIDENTIFIED RECIPIENT, [1860s]**

MS: Private. Published: A&C5, p. 8.

... 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.

**[3004] TO HENRY BULLAR, 1 JANUARY 1870**

MS: Unknown. On sale: Christie's Sale 4072, 6 June 2006, lot 200.<sup>1</sup> Published: A&C2, p. 63.

**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. Sadly, WC was never to meet his old friend again. Henry Bullar died suddenly on Wednesday, 5 January 1870 at his home at Basset Wood; see 'Sudden Death of the Recorder of Poole', *Pall Mall Gazette*, 6 January 1870, p. 7.

**[0946] TO S. S. CONANT,<sup>1</sup> 1 JANUARY 1870**

MS: Morgan (MA 1950). Published: B&C, II, pp. 335–337 (as to P. S. Conant)

**90, Gloucester Place, | Portman Square. W.<sup>2</sup>** | London January 1<sup>st</sup> 1870

Dear Sir

Accept my thanks for your letter. I am sorry – writing in haste on the last occasion – that I failed to *[del]* clearly express, what I intended to express, that you were entirely at liberty (if you thought *[del]* it right) to publish the correspondence – adding to it, in justice to Messrs Belinfante, a statement of the manner in which the matter in dispute between us has been arranged.  
3

Since I wrote to you, I have heard again from Holland – and I am enabled to make the necessary statement more complete than it might otherwise have been.

Messrs Belinfante, not only agree, of their own free will, to give me a share in any profits realised by the Dutch translation of my novel – but they also declare to me their intention of treating any other English writers whose works they translate, with the same just regard to their moral right which they have shown in my case. Add to this, that a second (piratical) Dutch translation of "Man and Wife" has been started in Holland – and that I am now helping my enemies (in the capacity of their partner) to distance competition by sending them advance-sheets – and you have the curious termination to their affair complete!

The pecuniary results of the transaction will no doubt be */trifling/ [del]* enough – depending as they do on the circulation of my book in such a small and thinly-populated country as Holland. But it appears to me, to be something to have obtained a recognition of the principle of international copyright, in a country which has *[del]* hitherto set that principle at defiance. All legal protection to property springs, in the first instance, from authoritative recognition of moral

right. Five thousand years ago [*del*] (in a previous state of existence), I /grew my own flax, I manufactured/ [*del*] it into linen, I made the linen into a shirt. My next door neighbour not being able to do this, and wanting [*del*] something of ~~the~~ his next door neighbour, took my shirt away from me, and bartered [*del*] it for what he wanted. When I told him, he was a thief, he answered “Your shirt is not protected by law – therefore you have no right to complain of my taking it.” All the wise men of the time agreed with him – and reproved me for showing temper in the matter.

Five thousand years later (in another state of existence) precisely the same thing happened to me with a book that I had made. But, on this occasion, the person who had taken my book ended in admitting that I was right. “Here,” I said to myself, “is progress. If I make my own shirt, in this enlightened age, the law [*del*] declares the man who takes it from me to be a thief. Surely the law will end in declaring the same thing, all over [*del*] the world, of the man who takes my book – especially when it finds the man himself ashamed of having taken it!”

This little apologue is – I submit – a fair statement of the case for American readers.

Very truly yours | Wilkie Collins

S.S. Conant Esqre | Editor Harpers’ [*sic*] Weekly

P.S. I don’t return the proof which you kindly sent me. It [is] correctly printed throughout. <sup>4</sup>

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1. Samuel Stillman Conant (b. 1831), American journalist, editor of *Harper’s Weekly* from 1869 to 1885, when he disappeared in mysterious circumstances. Conant was one of those who attended the breakfast given for WC at the Union Club, New York, on 22 October 1873. Later he contributed an article to *Macmillan’s Magazine* defending the lack of copyright protection for foreigners in the United States: ‘International copyright (No. I): an American view’ vol. 40 (June 1879) pp. 151–161.

2. WC uses Gothic printed paper, the address centred.

3. WC’s previous letter referred to here has not been located, but must have been written to New York to inform Harpers that Belinfante Brothers had capitulated. (WC learned this on 30 November 1869 – see [0936] to the editor of the *Echo* of that day.) Conant had then obviously been in some doubt whether WC still wished him to publish the correspondence in the circumstances. Despite WC’s clarifications here, the correspondence did not in the end appear in *Harper’s Weekly*.

4. Referring to the proof slip of Harpers’ setting of the correspondence between WC and Belinfante Brothers – see the note to [0934] to Harper & Brothers of 27 November 1869.

### [0947] TO ISABELLE FRITH, 5 JANUARY 1870

MS: NAL (MSL/ 1922/ 186/58). Published: BGLL, II, p. 168.

90, Gloucester Place, | Portman Square. W. | 5<sup>th</sup> January 1870

Dear Mrs Frith,

The vile gout has got me again – and the doctor has just declared that I must decline the pleasure of dining at your house on Monday next<sup>1</sup> – if I want to keep clear of being laid up in bed. My foot is sufficiently painful to induce me to listen to reason, and to promise to be faithful to physic and careful living for the next week or ten days. On these conditions, I am promised a cure – and a cure I must have, for I don’t possess leisure time enough to fall ill in. Pray accept my apologies – under these disastrous circumstances for me – and ask Frith, with my love, to accept them too.

Very truly yours | Wilkie Collins

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1. WC writes on the Wednesday.

### [0948] TO JAMES PAYN, 14 JANUARY 1870

MS: Parrish (Box 4/12). Published: BGLL, II, p. 168.

90, Gloucester Place, | Portman Square. W. | Friday Janry 14

My dear Payn,

Many thanks for the proofs. The article is excellently well-adapted to meet the end in

view. I have added the necessary paragraph<sup>1</sup> – and I have only to add to that my thanks for a friendly service to me, which is also a friendly service to literature.

Yours ever | WC

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1. Payn and WC's unsigned article 'A National Wrong' in *Chambers's Journal* – see [0933] to Payn of 26 November 1869. The added paragraph must be the penultimate one of the article – see Payn & Collins 1870, pp. 109–110.

**[0949] TO T. H. HILLS, 18 JANUARY 1870**

MS: Melbourne (M 4279). Published: BGLL, II, p. 169.

**90, Gloucester Place, | Portman Square. W.** | 18<sup>th</sup> Jany 1870

My dear Hills,

Many thanks. I accept your kind invitation for Thursday next the 20<sup>th</sup> at 7.15. – with the greatest pleasure.

Vy truly yours | Wilkie Collins

**[0950] TO CHARLES WARD, 19 JANUARY 1870**

MS: Morgan (MA 3151/56). Published: BGLL, II, pp. 169–170.

**90, Gloucester Place, | Portman Square. W.** | Wednesday Jany 19

My dear Ward,

Will you kindly send and pay the enclosed (2/9) – and I will return it when you come next. I don't know how else to pay this bill.<sup>1</sup>

If the money from the U.S. Bonds is paid in, as well as the Jan<sup>y</sup> Dividend – please have my book made up, and let me have it. I want to know – which I suppose my book will tell me – whether the Income Tax &c &c has been applied for. Also, I hear a rumour that Assessed Taxes must be paid this month – or the “free Briton” will be fined.<sup>2</sup> I think Coutts pays my Assessed Taxes too (doesn't he?). But I see people filling up new papers – and I have received no papers to fill up. Will you inquire if Mr Lowe expects me to apply for the papers?<sup>3</sup>

Don't let these Questions bother you. There is plenty of time – and very likely my banking book will answer me.

Man & Wife (in England) circulates 70,000 – and is steadily rising. We are going to start the Woman in White – when Man and Wife is done, in penny numbers illustrated. This is a secret for the present – the agreements not being signed yet.<sup>4</sup>

Yours ever | WC

1.30. P.M. Just received your letter & the banking book. I see Parochial Rates paid – but neither Income Tax nor Assessed Tax applied for. The Income Tax, I know is all right. It is the Assessed Taxes that I am not sure about. Never mind – let it wait till you get back. I, too, am seedy – but God forbid I should go to Bath!

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1. The nature of the small bill remains unclear.

2. Eventually abolished in 1882, Assessed Taxes at this time were levied on houses, servants, horses, dogs, armorial bearings and other conspicuous symbols of wealth. See Stephen Dowell, *A History of Taxation and Taxes in England* (3 vols, London: Longmans, Green, 1884), III.

3. The reference is presumably to an employee at Coutts bank.

4. In fact this agreement with Cassell's was never signed and the penny number edition of WC's most popular work did not appear – see [0970] to William Tindell of 8 May 1870.

**[0951] TO WILLIAM F. TINDELL, 25 JANUARY 1870**

MS: Glasgow (891117/23).<sup>1</sup> Summary: B&C, II, p. 337. Published: BGLL, II, p. 170.

**90, Gloucester Place, | Portman Square. W.** | January 25. 1870.

My dear Tindell,

Many thanks for the letter. My brother will take it to Dickens to sign.<sup>2</sup>

As for me, the gout has got me in the eye. I am confined to my room blinded for the time being. Please send the amended agreement to Cassell & Co.<sup>3</sup> I will write and tell them that you represent me in the matter. For the present I am quite helpless.

Ever yours | WC

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1. Entirely in the hand of Carrie Graves, signature included.

2. On 27 January CD wrote formally confirming that WC held the copyright in all of his pieces published in *Household Words* and *All The Year Round*. He enclosed it with a more personal letter of the same date complaining about the ‘excruciating phraseology’ of the draft and expressing concern at WC’s health (Pilgrim, XII, pp. 471–472). These were the last letters CD wrote to him.

3. As revealed by [0950] to Charles Ward of 19 January 1870, this must be the agreement for *The Woman in White* in penny numbers, which eventually fell through.

**[0952] TO WILLIAM F. TINDELL, 3 FEBRUARY 1870**

MS: Glasgow (891117/25).<sup>1</sup> Published: BGLL, II, p. 170.

**90, Gloucester Place, | Portman Square. W.** | February 3. 1870  
Thursday | 1. pm.

My dear Tindell,

Many thanks – you have done all that is necessary. I am getting on steadily, but am still confined to a darkened room. Before long I hope to write again and make a new appointment with you.

Yours truly, | WC

Wm F. Tindell Esq.

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1. Entirely in the hand of Carrie Graves, signature included.

**[0953] TO WILLIAM F. TINDELL, 14 FEBRUARY 1870**

MS: Glasgow (891117/26).<sup>1</sup> Published: BGLL, II, p. 171.

**90, Gloucester Place, | Portman Square. W.** | Monday evening  
February 14. 1870.

My dear Tindell

My eye is getting steadily better, and I am able to go on with my work by dictating it. But while the cold weather lasts the doctor wont let me go out.

Under these circumstances I am entirely at your disposal in the matter of completing the “Woman in White” business with Mr Galpin. Choose your own day any time this week for one of our business dinners here, at seven o’clock – and send me a line to say which day you appoint.

Yours ever | Wilkie Collins.

W. F. Tindell Esqr.

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1. Entirely in the hand of Carrie Graves, signature included.

**[0954] TO WILLIAM F. TINDELL, 16 FEBRUARY 1870**

MS: Glasgow (891117/27).<sup>1</sup> Published: BGLL, II, p. 171.

**90, Gloucester Place, | Portman Square. W.** | February 16. 1870.

My dear Tindell,

Monday next will suit me admirably. Dinner at seven.  
Yours ever | WC  
W. F. Tindell Esqr.

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1. Entirely in the hand of Carrie Graves, signature included.

**[0955] TO T. H. HILLS, 21 FEBRUARY 1870**

MS: Melbourne (M 4280).<sup>1</sup> Published: BGLL, II, pp. 171–172.

**90, Gloucester Place, | Portman Square. W.** | Monday. February 21.

My dear Hills,

Thank you for your kind note. Since that last pleasant dinner at your house, I have been miserably ill.<sup>2</sup> The Rheumatic Gout has flown to my eyes. I am much better – but I am not yet allowed to go out, and I am as you see, obliged to spare my eyes by using another hand to write with.

I hope soon to be able to call and report myself well again. My Doctor is only waiting for a fine day to let me escape from the imprisonment of a sick room. You will excuse my absence I am sure.

Yours ever | Wilkie Collins

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1. In the hand of Carrie Graves, but signed by WC himself.

2. WC had dined with Hills on 20 January – see [0949], his note to Hills of 18 January 1870.

**[0956] TO WILLIAM F. TINDELL, 22 FEBRUARY 1870**

MS: Glasgow (891117/29).<sup>1</sup> Published: BGLL, II, p. 172.

**90, Gloucester Place, | Portman Square. W.** | Feby 22<sup>nd</sup>

My dear Tindell,

I have sent you the Residuary Account & answers, by today's post – under another cover. Since then, comes a printed form for returns under "Metropolis Valuation Act". I am required to state how many years lease I have of this house. Will you send me a line to say whether it is 19 or 20 years? I forget which.<sup>2</sup> Also will you tell me whether I, or the landlord, pay the "Land Tax not Redeemed"? and how much that Tax is? The papers you have of mine relating to this house will I think answer these questions.

Yours ever | WC

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1. In WC's own hand.

2. In fact WC's lease seems to have expired around February 1888. See [2793] to Emily Wynne of 22 December 1887.

**[0957] TO CASSELL, PETTER & GALPIN, 24 FEBRUARY 1870**

MS: Texas (Ms Letters, W. Collins I B/17). Published: Coleman, p. 155; BGLL, II, pp. 172–173.

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

Thursday Feby 24<sup>th</sup> 1870

Dear Sirs,

I am able to report myself better, I am glad to say. Having carried on "Man and Wife" for the last fortnight by means of dictation, I am now allowed by the doctor to use my eyes again, and to hold my own pen.

On Tuesday last, I sent in to your Editor the completion of copy for the 24<sup>th</sup> Weekly Part of the story. Calculating (so far as I can tell at present) on concluding the work in 36 Weekly Parts,



the said instalment sent in on Tuesday completes the second “third” of the Manuscript. In paying the second “third” of the purchase-money for the periodical publication in your magazine, I shall be obliged if you will remit it, as before, to my account with Messrs Coutts and Co – 59. Strand.<sup>1</sup>

I have seen Mr Tindell on the subject of “The Woman in White” agreement – and you will hear from him, I hope, in the course of next week.<sup>2</sup>

Believe me, dear sirs, | Faithfully yours | Wilkie Collins  
To | Messrs Cassell, Petter & Galpin

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1. For £266-13s-4d – see [0926] to Charles Ward, 10 November 1869. The payment is recorded in WC’s bank account on 25 February (Coutts: WC).

2. Probably in connection with a proposal by Cassell’s to produce an edition of the novel in penny numbers. The ‘agreement’ is probably that with Smith, Elder concerning their single-volume editions of the novel. In the end the proposal was not accepted – see [0970] to William Tindell of 8 May 1870.

### **[0958] TO MISS GOLDSMID,<sup>1</sup> 2 MARCH 1870**

MS: Wolff Collection. Published: BGLL, II, p. 173.

**90, Gloucester Place, | Portman Square. W. | 2<sup>nd</sup> March 1870**

Mr Wilkie Collins accepts with much pleasure the honour of Miss Goldsmid’s invitation for Wednesday the 23<sup>rd</sup> March at 7 & ½ o’Clock. /

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1. Probably one of Sir Francis Goldsmid’s sisters: either Anna Maria (1805–89), who lived at 26 Chester Terrace in Regent’s Park with five servants, or Caroline (1817–1906), who lived in Lynwood, a large eighteenth-century mansion in Streatham.

### **[0959] TO WILLIAM F. TINDELL, 6 MARCH 1870**

MS: Glasgow (891117/31). Published: BGLL, II, p. 173.

**90. Gloucester Place | Portman Square | Sunday March 6**

My dear Tindell,

The *Woman in White* papers are nearly as complicated as the book. I think we shall settle it more easily if I see you in Essex Street.<sup>1</sup> I am free on Tuesday afternoon next – and I will call on you at 5 o’clock with the agreements. If a later hour will suit you better – let me hear. If 5 o’clock will do – don’t answer this. Tuesday is my only free day this week.

Yours ever | WC

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1. See [0957] to Cassell’s of 24 February 1870.

### **[0960] TO WILLIAM DICKSON,<sup>1</sup> 7 MARCH 1870**

MS: Lewis Collection (pasted into WC, *Memoirs*, I). Published: BGLL, II, pp. 173–174; Lewis website.

**90, Gloucester Place, | Portman Square. W. | 7<sup>th</sup> March 1870**

Dear Sir,

I find a picture of my fathers bearing a similar title to the title which you mention, thus described in my published “Life of Wm Collins RA” (Vol II. Appendix Page 347).

“Date of Exhibition 1831. Picture: – A Nutting Party. Exhibited at The British Institution. Purchased by The Revd R.A. Thorpe. Price paid 150 Guineas.”<sup>2</sup>

If this is the picture now in your possession, it will probably sell by auction for a far larger price than the price originally given for it. Messrs Christie and Manson of London (King Street St James’s) are the best auctioneers for the purpose, if you decide to sell the picture this way. You have only to communicate with them on the subject – satisfying them of course of the genuineness

of the picture by stating how it came into your hands – and they will put it with one of their Sales. If you prefer to treat directly for the sale of the picture, Messrs Agnew of Manchester are well known as great buyers of modern pictures. In your place, however, I should sell the picture by auction – putting a reserved price on it which Messrs Christie and Manson would be able to suggest as fairly representing its present value.<sup>3</sup>

Faithfully yours | Wilkie Collins  
Wm Dickson Esqre

- 
1. William Dickson was the brother-in-law of the Rev. R. A. Thorpe, who had purchased a picture from WmC.
  2. WC says of the picture: ‘Of the pictures at the British Institution, the largest was “The Nutting Party,” painted for the Rev. R. A. Thorpe; a rustic inland scene, with a fine group of children in the foreground’ (*Memoirs*, I, p. 344). The painting is now in the Guildhall Art Library, London, while an image can be seen at <[www.collage.nhil.com](http://www.collage.nhil.com)>.
  3. The picture is recorded in George Redford, *Art Sales* (2 vols, London, 1888), as sold by W. Dickson at Christie’s in 1870 for 900 guineas (£945), buyer Agnew. However, a note by Dickson found with the letter says: ‘The Nutting Party – painted for The Revd R. A. Thorpe for 150 gns & put up at Christies for sale & for which 900 guineas was bid, but it was bought in. – This I had the sale of – Mr. Thorpe was my Brother in Law – He gave it to his aunt Miss Jane Thorpe of Durham & it came under my control as her Administrator.’

**[0961] TO C. J. H. KLEINAN,<sup>1</sup> 9 MARCH 1870**

MS: Parrish (Box 4/12, formerly laid in *Man and Wife* (1870), I). Published: Parrish & Miller, p. 79; BGLL, II, pp. 174–175.

**90, Gloucester Place, | Portman Square. W. | 9<sup>th</sup> March 1870<sup>2</sup>**

My dear Sir,

I send you today by Parcel Delivery Company one set of the first four monthly parts of “Cassell’s Magazine” containing “Man and Wife”. The second set (for Madrid) shall be sent as soon as the first two monthly Parts are reprinted. I shall be able to obtain them, I hope, in a day or two.

Faithfully yours | Wilkie Collins  
To | C.J.H. Kleinan Esqre

- 
1. Unidentified, but presumably an agent for European periodicals.
  2. Partially superimposed over the date and printed address is an otherwise blank customs stamp dated ‘9 MARS 1870’.

**[2991] TO MARY MOTLEY,<sup>1</sup> 22 MARCH 1870**

MS: Unknown. On sale: Christie’s (Sale 5621, 7 June 2005, South Kensington, Lot 12). Published: A&C1, p. 49, amended A&C5, p. 20.

**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 1/4 to 8 ’oclock. /

- 
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, John Motley was a distinguished historian and diplomat who spent much of his life in Europe.
  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’. The report 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. Moran, and Mr Karnebeck’ (*Times*, 29 March 1870, p. 12c).

**[0962] TO DION BOUCICAULT,<sup>1</sup> 29 MARCH 1870**

MS: Unknown. On sale: eBay (1–8 November 2004), by ‘brakov’, Lec-on-Solent, Hampshire, item 6934469309.  
Published: BGLL, II, p. 175.

**90, Gloucester Place, | Portman Square. W. | March 29<sup>th</sup> 1870**

Dear Boucicault,

Many thanks. I shall be delighted to assist at the baptism of the new dining-room on Wednesday April 4<sup>th</sup>.<sup>2</sup>

Yours truly | Wilkie Collins

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1. Dionysius Lardner Boucicault (1820–90: *ODNB*), Anglo-Irish dramatist who wrote such long-running plays as *London Assurance* (1841), *The Corsican Brothers* (1852) and *The Coleen Bawn* (1860). WC had clearly known the playwright for some time – see [0806] to Charles Wheatleigh of 4 January 1868.

2. The occasion has not been identified, though at this time Boucicault seems to have been resident at 326 Regent Street. WC writes on the previous Tuesday.

**[0963] TO MARK LEMON, 1 APRIL 1870**

MS: Lewis Collection ((L2527). Transcript (by Buckston Browne, 1935): Kansas (MS P557:A8).<sup>1</sup> Published with errors: BGLL, II, pp. 175–176. Amended: A&C13, p. 17.

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: [#259955](http://thepeerage.com)), 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).

**[0964] TO WALTER W. JONES,<sup>1</sup> 4 APRIL 1870**

MS: Montague. Published: BGLL, II, p. 176.

**90, Gloucester Place, | Portman Square. W. | April 4<sup>th</sup> 1870**

Dear Sir,

I have no choice but to request that you will kindly make my apologies to the Committee. It is not possible for me to be present at the Dinner on Tuesday next.

I enclose the price of the Dinner Ticket, and remain

Dear Sir | Faithfully yours | Wilkie Collins

Walter W. Jones Esqre

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1. 'Walter William Jones, actuary, of The Savings Bank, Hercules Buildings, Lambeth, Secretary Newsvendors' Benevolent and Provident Institution' (Pilgrim, X, p. 460 n. 6).

**[0965] TO JAMES PAYN, 9 APRIL 1870**

MS: Texas (Ms Letters, W. Collins), damaged. Published: Coleman, p. 156; BGLL, II, pp. 176–177.

**90, Gloucester Place, | Portman Square. W. | 9<sup>th</sup> April 1870**

My dear Payn,

I am really and sincerely sensible of the friendly kindness and the literary good feeling which have united to place my name on the dedication-page of your new work of fiction.<sup>1</sup> Accept my hearty thanks, as your brother-writer and as your friend.

Is the book published yet? It is needless to say that I want to read it. I am suffering from rheumatism, and from the pressure (heavy pressure in my state of health) of my serial work<sup>2</sup> – and it will be a blessed relief to me, as well as a pleasure, to read yours. In six more weekly Parts (I am two months in advance of the Press), I hope to have done, and to see a little more of you than I have seen lately. In the meantime,

Believe me | Ever truly yours<sup>3</sup>

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1. WC was the dedicatee of Payn's novel *Gwendoline's Harvest*, serialized in *Chamber's Journal* during the first half of 1870, before its appearance in two volumes from Tinsley.

2. *Man and Wife*, due to complete its serial run in *Cassell's Magazine* on 30 July.

3. Signature excised for the autograph.

**[0966] TO CASSELL, PETTER & GALPIN, 26 APRIL 1870**

MS: Texas (Ms Letters, W. Collins I B/ 18). Published: Coleman, p. 157; BGLL, II, p. 177.

**90, Gloucester Place, | Portman Square. W. | 26<sup>th</sup> April 1870**

Dear Sirs,

I hope to finish "Man and Wife" in the 36<sup>th</sup> or 37<sup>th</sup> Weekly Part – published July 20<sup>th</sup>, or 27<sup>th</sup>. I have now completed Part 32.<sup>1</sup>

Under these circumstances, it is necessary to arrange for the republication in Three Volumes for the Libraries. Will you kindly inform me if you feel disposed to undertake this? – and, if so, what terms you propose?<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Cassell, Petter, & Galpin

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1. The serial was eventually completed in thirty-seven parts.

2. Cassell's must have declined, for the novel was published on commission by F. S. Ellis.

**[0967] TO DAVID PAE,<sup>1</sup> 26 APRIL 1870**

MS: Lewis collection. Published: BGLL, II, pp. 177–178, with errors. Amended: A&C13, pp.18-19.

**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.

### [0968] TO COUTTS & Co., 27 APRIL 1870

MS: Coutts.<sup>1</sup> Published: BGLL, II, pp. 178–179.

London 27<sup>th</sup> April 1870

I request that you will be good enough to make the following payments on my account.

£3..10– on the 24<sup>th</sup> June next, & each succeeding Mids<sup>m</sup> to the Sun Fire Office<sup>2</sup> premium on Policy N<sup>o</sup> 2242859 for £3000

1. 2. 6 on the 1<sup>st</sup> April 1871 & each succeeding 1<sup>st</sup> April to Mess<sup>rs</sup> Praed & C on account of Mess<sup>rs</sup> Birch Ingram & C<sup>3</sup>

[stamp] Wilkie Collins

Mess<sup>rs</sup> Coutts & Co

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1. Written in a secretarial hand on a paper slip, signed by WC across a mauve penny stamp and endorsed ‘Ent<sup>d</sup> New B<sup>k</sup> fol 153 and diary’.

2. The Sun Fire Office was founded in London in 1710 and is now part of Royal & Sun Alliance.

3. This was probably life insurance. Birch, Ingram, Harrison, & Co., of 68, Lincoln’s Inn Fields were solicitors to Equity and Law Life Assurance (*Law Times*, 17:424, p. 72c), while Praed’s & Co. were bankers of 89 Fleet Street (now part of Lloyds TSB).

**[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). Published: A&C4, p. 17.

**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.

**[0969] TO HARPER & BROTHERS, 30 APRIL 1870**

MS: Morgan (MA 1950). Published: BGLL, II, p. 179.

**90, Gloucester Place, | Portman Square. W.** | London  
Saturday April 30<sup>th</sup> 1870

Dear Sirs,

I send with this the 32<sup>nd</sup> Weekly Part of “Man and Wife”, and Duplicate of 31<sup>st</sup> Part. I hope to complete the Story in the 36<sup>th</sup> or 37<sup>th</sup> Weekly Part.

Will you kindly send me a line to say whether you propose republishing the Story in book-form, before the estimated date of its completion in periodical form – on the 20<sup>th</sup> or 27<sup>th</sup> of July next? And, if so, how long before the last weekly Part is published in Harper’s Weekly?<sup>1</sup>

It is important to me to know this. I am writing a dramatic version of the story – and I have an agent in New York who undertakes placing the play on the stage in the United States. If we are not ready to appear at the theatre as soon as the book is published, the literary brigands will be ready with their dramatic version – and, so far as America is concerned, my labour will be in vain. If you will kindly tell me, by return of mail at what date you propose to publish the book (i.e. how many weeks, if any, before its completion in “Harpers Weekly”). I will arrange with my agent to produce the play at the same time.<sup>2</sup>

Faithfully yours | Wilkie Collins

To | Messrs Harper & Brothers

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1. The serialization of *Man and Wife* in *Harper's Weekly* ended on 6 August 1870, a week later than in *Cassell's Magazine* in London as the last episode was split in two. Harper's published it as a single volume three weeks earlier. It was advertised in the *New York Times* on 13 July (p. 5g) 'Harper & Brothers...Publish this day: Man and Wife...with illustrations...Paper \$1; Cloth \$1.50.' It had already been published in three volumes by F. S. Ellis (London: June 1870). It was subsequently re-published in New York as No. 518 in 'Harper's Library of Select Novels'.

2. At this point WC's New York agent was Lewis Baker – see [1068] to Augustin Daly of 4 March 1871. In the event WC's dramatic version was put off – see [0980] to Harper's of 28 May 1870 – and a version by Augustin Daly ran at the Fifth Avenue Theatre in New York from 13 September.

### [0970] TO WILLIAM F. TINDELL, 8 MAY 1870

MS: Glasgow (891117/35). Published: BGLL, II, pp. 180–181.

90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> May 1870

Private

My dear Tindell,

After having given careful ~~reflection~~ consideration to the proposals submitted to me by Messrs Cassell, as well as to the whole question of the proposed republication of my works in a cheap form,<sup>1</sup> I have arrived at the conclusion that the prospect of remuneration offered to me if I engage in this speculation is not sufficient to justify me in locking up my copyrights for at least ten years to come. Thanking Messrs Cassell for the trouble which they have been so good as to take in respect to the calculations I beg to decline – on the ground first mentioned – the proposals which they have kindly submitted to me; and I decide to keep my copyrights unemployed on the chance that the present condition of English bookselling may sufficiently improve in the future, to justify English booksellers in risking more than they can risk now on speculating in my works.

Please send a copy of this to Messrs Cassell – and there is an end of that.

As to Tinsley, the more I think of his proposal the less I like it. I have made £800 by the library edition of the Moonstone. I am asked to sell him, the library edition of *Man and Wife* and the cheap edition of *Man and Wife*, and the cheap edition of the Moonstone – and I am only to get £100 more by the bargain. It may suit Tinsley's purpose to assume that Man and Wife is to be a failure. It suits mine to assume that it is going to beat The Moonstone. In short, I won't deal for the two together. I make this proposal to Tinsley. He shall buy an edition of me as he did before – paying half in cash, and half in bill at 3 months, as he did before. If he is afraid to buy 1500 – I will sell him a thousand for four hundred pounds. (He gave £600 for the 1500 of *The Moonstone*) – and then 500 copies more for £200 more – and so on. But the £200 must be paid, this time, half in cash, half in bill at three months. [*two heavily erased lines beginning If Tinsley can't*] If I consult his convenience, in only selling him a thousand, he must pay the penalty of distrusting me. I won't have the bargaining off the agreement, this time, which took place with the second edition of *The Moonstone*. The fool (if you remember) distrusted that – and declined to print the 2<sup>nd</sup> edition, unless we made concessions as to the payment.<sup>2</sup> Sooner than do this again, I will publish ~~the book~~ Man and Wife myself.<sup>3</sup> He shall absolutely bind himself to print, and pay for, a second edition (if he only buys a thousand) – or he shall not have the book at all. My own idea is to force him to bid for two thousand – or to give up. But I don't want to make your position a difficult one with him. I will see him damned before I sell cheap editions of *Man and Wife* and *Moonstone* for £100. They are both trump cards in my copyrights – and I will keep them with the rest. See Tinsley (if you can) to-morrow (Monday). We have no time to lose. My head was muddled, when you came here. I am as clear as a bell now – and I see through Tinsley to his marrow – if he has got one.

Yours ever WC

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1. That is, in weekly penny numbers beginning with *The Woman in White*.

2. See Peters, pp. 307–308.

3. This was indeed the result of WC's dissatisfaction with Tinsley's proposals.

**[0971] TO WILLIAM F. TINDELL, 10 MAY 1870**

MS: Glasgow (891117/36). Published: BGLL, II, p. 181.

90 Gloucester Place | Portman Square | W. | Tuesday. 10<sup>th</sup> May 1870

My dear Tindell,

I will be with you tomorrow (Wednesday) at 5 o'clock. If a later hour will suit you better, leave word with the clerks. Anytime after 5 will do for me.

Yours ever | Wilkie Collins

**[0972] TO WILLIAM F. TINDELL, 13 MAY 1870**

MS: Glasgow (891117/38). Summary: B&C, II, p. 337 (dated 12 May 1870). Published: BGLL, II, pp. 181–182.

**90, Gloucester Place, | Portman Square. W.** | Friday. 13<sup>th</sup> May 1870

My dear Tindell,

I have got your letter. Many thanks.

It will not be possible for me to get to Essex Street tomorrow. So I must ask some questions – before deciding – on paper.

I. as to Saville & Edwards<sup>2</sup>

I understand that for £270 ..... they supply paper as well as printing. (1) Do they show us a sample of the paper? (2) As to binding, who undertakes that, and what does it cost? (3) Do Saville & Edwards undertake to keep the type standing for 3 months?

II. Mr Ellis.<sup>3</sup>

(1) Does the “risk” covered by his percentage, mean simply the risk of bad debts? or what else?

(2) When does he propose to make his payments, and in what form?

III The thousand copies.

(1). What will the sale of the edition bring?

(2) How much do we get per copy? This it is important to know. I am in the dark as to estimated profits.

As to the advertising – which I agree with you must be £100...- - the question is whether we had better not risk an edition of 1500 copies? The return from the advertising is a serious consideration. I only throw this out as a hint now – being still ignorant of what are the actual profits – after all payments, as stated, have been made.

Send me a line to answer my questions – and then I shall be able to decide on Monday

Yours ever | WC

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1. '12' overwritten by '13'

2. Thus for Savill, Edwards & Co., printers of Chandos Street near Cavendish Square, who had printed *The Moonstone* for Tinsley.

3. Frederick Startridge Ellis (1830–1901), London antiquarian bookseller and publisher, who on 12 May had written to Tindell offering to publish *Man and Wife* on behalf of the author (Glasgow, 891117/37).

**[0973] TO WILLIAM F. TINDELL, 16 MAY 1870**

MS: Glasgow (891117/39). Summary: B&C, II, pp. 337–338. Published: BGLL, II, pp. 182–183.

**90, Gloucester Place, | Portman Square. W.** | Monday, 16<sup>th</sup> May 1870

Private

My dear Tindell,

I think the percentage perfectly fair. But paying me when the librarians pay, means paying



me something some years hence – and something not at all. I have made inquiries, and I find that M.<sup>1</sup> is heavily in debt to some of the publishers – also that he never gives more, and sometimes less, than 15/-. If he would give this (or even 10/- a copy) – and pay it<sup>2</sup> – we should do very well on 1000 copies – and splendidly on 1500. But Mr E.<sup>3</sup> is not a great publisher – Mr M. is not in debt to him, and therefore not in his power. Query whether he would not set Mr E. at flat defiance – and take the volume of the magazine as a saving of serious outlay to an already embarrassed business? I declare to God I don't know what to do. The position is disheartening, degrading, utterly helpless. I don't know when the libraries generally will pay – and I don't know that the chief will pay at all. And time is getting on – and something must be done.

I can only suggest two proceedings.

1<sup>st</sup> to ascertain from Mr E. when the librarians pay – in bills of course – and at what date?

2<sup>nd</sup> to see if Savill & Edwards (keeping the type standing as you tell me) will start with 500 copies only. My estimate of this is as follows

|                                     |                  |               |
|-------------------------------------|------------------|---------------|
| Savill & Edwards                    |                  |               |
| Print paper binding (say)           | £170..-.-        |               |
| Advertising                         | <u>100.</u>      |               |
|                                     | £270..-.-        |               |
| <u>Profits</u>                      |                  |               |
| Mudie 250 at 15/-                   | £187..-.-        |               |
| Others 250 at 18/-                  | <u>£225..-.-</u> |               |
|                                     | £412             | 412           |
| Deduct commission 10 per cent (say) | 40 }             | <u>310</u>    |
| and expenses                        | <u>270 }</u>     | <u>£102</u>   |
| Profit                              | <u>£372</u>      | <u>profit</u> |

Even with the wretched prospect before me, I could surely sell 500 copies! And ~~£300~~ £100 gained is better than ~~£300~~ £100 lost by a higher venture.<sup>4</sup> The first thing is to find out when I may expect to receive my returns. It is impossible to do anything till we know that.

Yours ever WC

I can't get to you tomorrow (Tuesday) – having French friends coming to dine here at six.<sup>5</sup>

1. Charles Edward Mudie, owner of the dominant circulating library.

2. WC in fact underlines the phrase three times.

3. That is, F. S. Ellis.

4. The mistake in WC's calculations – he initially forgot the expenses of £270 – reflects his exasperation. In the event, 1,000 copies was the initial print run, which sold out almost immediately. Savill & Edwards's account for producing the first impression in fact came to just over £250 (Glasgow, 891117/56).

5. Written above the printed address on the first page.

**[0974] TO JANE BIGELOW, 16 MAY 1870**

MS: Bigelow. Published: BGLL, II, p. 184.

**90, Gloucester Place, | Portman Square. W. | Monday 16<sup>th</sup> May 1870**

Dear Mrs Bigelow,

I shall be delighted to see you and Mr Bigelow again – on your return to England. But this note (I am sorry to say) must represent me today and tonight. My first free evening is on Wednesday next. From 7 to 10 – at any hour which will be most convenient to you, I am heartily at your service. Only send me one line to say where I am to go, and what hour between 7 and 10 on Wednesday next, I have the chance of finding you.

All day long, I am chained to my desk, writing against time, to finish my serial story. By

the end of this month, I hope to have finished it.<sup>1</sup>  
My kindest remembrances to Mr Bigelow.  
Yours truly | Wilkie Collins

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1. WC seems in fact to have completed *Man and Wife* on 9 June – see [0989] to Charles Ward of that date.

**[0975] TO HENRIETTA WARD, 17 MAY 1870**

MS: Parrish (Box 4/11). Typed transcript: Texas. Published: Coleman, p. 343; BGLL, II, p. 184.

90, Gloucester Place, | Portman Square. W. | 17<sup>th</sup> May

My dear Mrs Ward,

Many thanks for your kind invitation. On the 16<sup>th</sup> of next month – so far as I know now – I shall have done my work, and be on my way to Switzerland.<sup>1</sup> But if my plans are altered (and if you will let me say yes conditionally) I shall be happy to make one among your guests, if I find myself still in town.

With love to all, | Very truly yours | Wilkie Collins

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1. Presumably referring to the completion of both narrative and dramatic versions of *Man and Wife* – see [0980] to Harper & Brothers, 28 May 1870. In the event WC did not travel to Switzerland that summer.

**[0976] TO WILLIAM F. TINDELL, 18 MAY 1870<sup>1</sup>**

MS: Glasgow (891117/40). Published: BGLL, II, p. 185.

90 Gloucester Place | Portman Square | Wednesday May 18<sup>th</sup>

My dear Tindell,

I will take my chance of finding you in Essex [*sic* for ‘Essex Street’] tomorrow Thursday 19<sup>th</sup> at 5. – or after, if more convenient to you. I will be there at 5.

At what dates, from the date of publication, does Mr Ellis propose to make the payments? It is impossible to settle until we know that.

Yours ever | WC

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1. Dating based on the calendar and the reference to Ellis.

**[0977] TO WILLIAM F. TINDELL, 20 MAY 1870<sup>1</sup>**

MS: Glasgow (891117/150). Published: BGLL, II, p. 185.

90, Gloucester Place | Portman Square | Friday 20<sup>th</sup> May

My dear Tindell,

I send the copy with this – being my own proof-books corrected.<sup>2</sup>

Proofs here, in duplicate – mind they add as the address Portman Square.<sup>3</sup> There is another Gloucester Place, near Westbourne Terrace.

A slip of paper marks the place where the 1<sup>st</sup> Vol ends. I have written the necessary instructions on it.

Yours truly | WC

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1. Dating based on the calendar, the notepaper (watermarked ‘JOYNSON | 1869’) and the clear references to the publication of *Man and Wife*.

2. That is, from the initial serial publication in *Cassell's Magazine*.

3. The proofs would be sent by the printers Savill & Edwards in nearby Chandos Street. WC appears to have omitted those words in his own handwritten address but then squeezed the line in between ‘90 Gloucester Place’ and the date.

**[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; Amended: A&C12 pp. 12-16.

**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 Esqre

(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 ~~choose~~ /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 ~~subjee~~ 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[at]re].
- =====

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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.wilkiecollinssociety.org](http://www.wilkiecollinssociety.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.

**[0979] TO WILLIAM F. TINDELL, 24 MAY 1870**

MS: Glasgow (891117/4 1–2).<sup>1</sup> Published: BGLL, II, p. 186.

90. Gloucester Place | Portman Square | W. | May 24<sup>th</sup>

My dear Tindell,

Thanks for your note. The advertisement will do admirably. I have inserted "in three volumes" – which seems to be necessary. Of course, the advertisement will go "across columns". Small advertisements are useless now.

In great haste | ever yours | WC

Savill & Edwards have sent me a specimen page. It is beautifully set out, and looks admirably. I have written to tell them so.

- 
1. Accompanied by a sheet giving the text of the advertisement in the hand of F. S. Ellis:

in Bookseller – & Publishers circular

Wilkie Collins's New Novel | *Man and Wife*

will be ready for delivery on June 27. In order to insure punctual delivery it is requested that orders may be sent as early as possible.

F.S. Ellis | 22 King St Covent Garden'.

**[0980] TO HARPER & BROTHERS, 28 MAY 1870**

MS: Morgan (MA 1950).<sup>1</sup> Published: B&C, II, pp. 338–339.

90. Gloucester Place | Portman Square | London. | Saturday May 28<sup>th</sup> 1870

Dear Sirs,

I have received your kind letter.

“Man and Wife” will be completed in the 37<sup>th</sup> Weekly Part – published July 27<sup>th</sup>. The republication here, will be one *[del]* month in advance of the conclusion of the story in its periodical form. The novel will be published, in three volumes, on the 27<sup>th</sup> of next June.

As to the dramatic version (the greater part of which */I have/ is* completed) *[del]* I find (since I wrote to you) that the denouement of the book, cannot possibly be followed in the play. After considering the question carefully, I ~~feel~~ feel that I must invent an entirely new conclusion for the drama. There is no fear of the theatrical banditti being able to do this – and I am also informed (by Mr Dion Boucicault) that there is no fear of any appearance of an unauthorised version during your hot season, when theatrical speculation in the United States is at a standstill. Under these circumstances, the production of the play may possibly be deferred. In accepting therefore your kind proposal to give the dramatic version a notice in the “Weekly” – which I do most gladly – I venture to suggest that nothing should be said about time. It will */be/* sufficient, I think, to announce that *[del]* a dramatic version of the novel is being written by me, for performance in the United States as well as in England – that the play will be in four acts; the three first acts closely following the book, and the fourth act containing a new conclusion to the story invented by the author, *[del]* with a view to stage-necessities and effects – and lastly that I have already appointed an agent to represent me in the United States, who will communicate on the subject with American managers in due time. This latter notification will spare me many letters – and will be considered an additional favour by me on that account.<sup>2</sup>

I have also to thank you for your proposal, relating to the writing of some short stories in your magazine. For the present, I must rest. When the novel and the play are both done, I propose going to Switzerland to idle in the mountain air. If you will allow me, therefore, I will defer answering this part of your letter definitely until later in the year, when I shall know better than I know now what my plans are likely to be for future work.<sup>3</sup>

With this, you will receive additional proofs of Parts 34 and 35. The greater part of 36 is at press, but it is so covered with corrections that I wait to send you a Revise by the mail of */Saturday/ June 4<sup>th</sup>*. The *[del]* 36<sup>th</sup> Part is published on the 20<sup>th</sup> of July – which still leaves an advance of six weeks.

I am very glad to hear that you think well of the story. It has cost me – especially the latter part of it – no slight effort of thought, and */has laid on me/* no common stress of work.

Very truly yours | Wilkie Collins

Messrs Harper & Brothers

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1. Endorsed on the otherwise empty back page of WC’s second sheet by a member of staff at Harpers: ‘Wilkie Collins | May 28/70’.

2. The announcement duly appeared in *Harper’s Weekly*, 25 June 1870, p. 403, under the heading ‘Wilkie Collins’. The information WC provides is reproduced virtually *verbatim*, and the notice concludes: ‘Few novels are more capable of dramatic treatment than this admirable work, so rich in strongly marked characters and situations of exciting interest.’

3. In the event, the only short story by WC to appear thereafter in *Harper’s New Monthly Magazine* (1850–99) was ‘Percy and the Prophet’ in August 1877.

**[0981] TO CHARLES READE, 29 MAY 1870**

MS: Noel.<sup>1</sup> Extract: Clareson, pp. 118–120 (dated 29 May 1871). Published: B&C, II, pp. 339–341.

Sunday May 29 (In bed)

My dear Reade,

I tried to get to you last night – but I had no idea where you were, and I could not find out – until you bowed from a Private Box. And then I could not get upstairs in time to meet you.<sup>2</sup>

My verdict is that the immense difficulties of dramatising the story have been met and conquered in a most masterly way – and that the play contains some of the most interesting and the most original scenes that I have beheld *[del]* /for/ many a long year past. The acting decidedly good. Neville<sup>3</sup> – Grotait<sup>4</sup> – the workmen (those silent as well as those speaking) all excellent. Of the ladies, Miss Erskine<sup>5</sup> best, – judged by last night’s ordeal. She was well in her part, and has unquestionable ability. Miss Young<sup>6</sup> – personally (to me) much the most interesting woman of the two, appeared to be over-weighted! But I thought she was terribly frightened – and I wait to see her again. At present, she strikes me as a charming actress in sentimental comedy – called upon a little too suddenly to rise to the expression of strong emotion in strong drama.

Now as to making the piece popular – in other words as to cutting out. Here are my views (right or wrong)

Act I | =

Shifty Dick<sup>7</sup> /, on his entrance,/ does’nt *[sic]* express himself to those who have not read the story. Who is he? Why does he come on, disguised as a Frenchman? I should take the scene out, and bring him in later – after he has been first talked about so *[del]* that the audience may recognise him when he appears.

Act II | =

The old church. Admirable scene. Less forging – *[del]* it is excellently done – but you destroy the effect of making the knife, by the previous hammering & beating. No ghosts – no marriage vision – the people don’t understand it. Don’t let Neville speak when the door is being taken off its hinges – he prevents the audience from seeing the door disappear – Let him look at the door – say “Did I hear something outside?” and wait, looking at the door. Then the people will look at the door – and that admirable scene will be heightened. N.B. Mr Ashley must not wear a chimney pot hat on a country excursion – don’t let him try to look as if he had been snowed on.<sup>8</sup> “Suppose” the snow, unless you can be sure of having it well done

Act IV

Don’t let Shifty Dick stand waiting to be caught. Out with his marriage speech – ~~away with him~~ /don’t let him appear/ until Neville has come on, and Ashley has taunted him *[del]*. Then let ~~him~~ Shifty Dick be brought on to be identified by living evidence as well as photographic evidence – in his clergyman’s clothes – /supposed to have been/ arrested as he was leaving the vestry to join the *[del]* wedding party. “Is this Shifty Dick?” – “Yes!” – Is that the man who married them?” – “Yes” – Hooray! and on with the handcuffs!

Act III

I find myself with less vivid recollections of this act than of the others. An excellent scene with Grotait and the fulminating box is before me vividly – and the blown-up mill I remember. But no more. Are there *[del]* bits that might come out here? I suspect there are.

=

Mr Cheetham must be made to speak up. Down with that damned “Prompter’s Box” advertisement over the door – and up with the old church, and the fight, in its place.

Advertise more largely in Times and Daily Telegraph and Standard.

—

*[del]* I see no advertisement in the Echo – an immense circulation. Rectify this.

—

A big Poster of the old church on all the prominent hoardings.

=

All these things I would have called and said – but my miserable book won’t get finished.<sup>9</sup> I must stay at home and work. So I send Mrs Graves with this. Between 3 and 4 – if you are this way, you will find me. After 4, I go out – and then dine at Highgate. Lehmann has come back.

[del] Once more, I congratulate you on this piece.<sup>10</sup> All depends now on judicious cutting and judicious management. If there is anything I can do, command me.

Yours evr | WC

- 
1. WC writes without address on one side only of each of three sheets of very large, thin paper.
  2. The letter is written on the morning after 'the opening night of *Free Labour*, the dramatic adaptation of *Put Yourself in His Place*, staged at the Adelphi' (Clareson, p. 118). *Free Labour* opened on Saturday, 28 May 1870, and ran for 54 performances to 29 July. Compare WC's comments on the original novel during its serial run in the *Cornhill* in [0939] to Reade, [September-Mid October] 1869.
  3. Henry G. Neville played the leading role of Henry Little and it is to him WC must refer, rather than John G. Neville who took the minor part of Mr Cheetham.
  4. The role of one of the villains of the piece, the union leader Grotait, was played by G. F. Sinclair.
  5. The part of Jael Dence, the Amazonian servant who saves Henry Little's life, was played by Roberta Erskine.
  6. The part of Grace Carden, the gentle lover of the hero, was played by Margaret Young.
  7. The part of the mysterious swindler, Shifty Dick, was played by Richmond Kyrle, .
  8. The part of Frederick Coventry, another unionist villain, was played by Ashley.
  9. Referring to *Man and Wife*, running as a serial in *Cassell's Magazine*
  10. Reviews of the play were not good. The performance was 'dragging and tedious' according to the *Times* (31 May 1870, p. 4), while the *Athenæum* (4 June 1870, pp. 749–750) was even more severe. Though conceding that 'Mr. Reade's method and purpose are so thoroughly his own, and ... so good in their way', the *Athenæum* reviewer concluded that it was difficult 'to find anything but fault with his new drama.' Nearly half an hour consumed with Henry G. Neville 'at work beating, on a *real* anvil, a piece of iron drawn out of a *real* forge.'

#### [0982] TO WILLIAM F. TINDELL, 1 JUNE 1870

MS: Glasgow (891117/43). Published: BGLL, II, pp. 187–188.

90, Gloucester Place | Portman Square | W. | June 1<sup>st</sup> 1870

My dear Tindell,

Will you run over the enclosed proofs, and tell me if there is anything absolutely wrong in the legal points which they present. Remember that my object is to make the case as strong as possible against the existing law. Please return me the proofs – with any corrections or suggestions, which may strike you, marked on the margin. I shall want them back before the American mail leaves on Saturday next.

As to advertising the book. Let us not waste money on papers which won't help us. Here are my ideas.<sup>1</sup>

#### Daily Papers.

Times – In the Special book-column lately opened.  
Daily Telegraph.

The largest number of insertions in these two.

=

Morning Post. A few insertions in this. Morning Post read by my readers.

Standard A few insertions

Daily News Not more than one or two.

=

#### Weekly Papers

Athenæum } Across columns in every case.  
Saturday Review }

=

#### Evening Papers

Pall Mall Gazette } A few insertions

Echo }

I don't believe it is of the least use to advertise in any other Weekly Papers than the two I have mentioned. The Spectator has a very small circulation. The cheap weeklies are not read by people



who subscribe to libraries.

Query. Would it cost too much to have a special slip of coloured paper announcing the publication of the book inserted in the July number of “Edwin Drood”? Dickens’s circulation is large and influential. I say a special slip, because we should be lost if we advertised among the heap of other notices.<sup>2</sup> If private influence is wanted here I can exert it. Let me hear what you think of these notions.

Yours ever WC

How long before publication does Mr Ellis propose to advertise?

I begin the last Weekly Part today.

---

1. We have not been able to check precisely where and when advertisements for *Man and Wife* in fact were inserted, though brief notices did begin to appear regularly in the *Times* in its ‘Times Column of New Books and New Editions’ from 27 June 1870.

2. This plan does not seem to have been carried out.

### [0983] TO JOHN PALGRAVE SIMPSON, 2 JUNE 1870

MS: Le Kohns. Published: BGLL, II, p. 188.

90. Gloucester Place | Portman Square. | June 2<sup>nd</sup> 1870

Private

My dear Palgrave Simpson,

Will you kindly read the enclosed letter, (from a literary brigand who has robbed me)<sup>1</sup> and tell me what I better do?

I have nothing but a complete Scenario of “The Moonstone” put together with Fechter’s assistance, and waiting in my “archives” until I can find time to write the piece, and actors to play it. Can I register the scenario on the books of the “Society”?<sup>2</sup>

It is needless to say that if I can stop this audacious interference with my right of property in the work of my own invention, I will. The question is – How can I do it?

Forgive me for troubling you. I am nearly fagged to death, under the double stress of finishing “Man and Wife” as a novel, and as a play – and time fails me for everything but my work.

My next letter is to Canada to stop a piracy of “Man and Wife” there.<sup>3</sup> It is a pleasant aspect of Literature this [racking] of one’s brains to invent – for the benefit of perfect strangers who live by stealing invention.

Yours ever | Wilkie Collins

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1. Untraced.

2. The Dramatic Authors’ Society, of which Simpson was the Secretary.

3. See [0987] to Hunter, Rose & Co. of 4 June 1870.

### [0984] TO THE EDITOR OF *CASSELL’S MAGAZINE*,<sup>1</sup> 2 JUNE 1870

MS: Texas (Ms Letters, W. Collins I B/20). Published: Flower, p. 30; Coleman, p. 158; BGLL, II, p. 189.

90. Gloucester Place | Portman Square | June 2<sup>nd</sup>

Dear Sir,

I find that there is a piracy of “Man and Wife” in Canada, which I can only stop by authorising a publication of the story there, and sending sheets in advance, as I do to America.<sup>2</sup>

Will you kindly send me – the weekly part published yesterday (Part 29 – Wednesday, June 1<sup>st</sup>) – and the remaining parts, up to Part 35 (inclusive) – in duplicate? It will greatly help the object I have in view if you can let me have them, in time for the mail of Saturday next.

Faithfully yours | Wilkie Collins

The Editor

- 
1. By then probably George Manville Fenn (1831–1909) – to whom WC wrote on 2 September 1881 ([1972]).
  2. See [0987] to Hunter, Rose & Co. of 4 June and [1008] to them of 16 July.

### **[0985] TO CASSELL, PETTER & GALPIN, 3 JUNE 1870**

MS: Texas (Ms Letters, W. Collins I B/ 19). Published: Flower, p. 31; Coleman, p. 159; BGLL, II, p. 189.

**90, Gloucester Place, | Portman Square. W. | 3<sup>rd</sup> June 1870**

Dear Sirs,

A line to acknowledge the safe receipt of the duplicates – and to thank you for your kindness in so promptly assisting me to stop the piracy in Canada. I will have some extracts made from the letter written to me by the Canadian publishers relating to the present state of the law there,<sup>1</sup> and will send them to you. A signed application to the local legislature – accompanied by publication in Canada – protects the copyright. In my case, the publication is publication of “Man and Wife” in book-form. But this – I am told – will suffice to stop the continued piracy of the periodical issue now appearing in a Canadian newspaper.<sup>2</sup>

Yours truly | Wilkie Collins

- 
1. Hunter, Rose & Co. of Toronto – see [0987] to them of 4 June.
  2. Probably the *Toronto Globe* – see [1008] to Hunter, Rose of 16 July.

### **[0986] TO HARPER & BROTHERS, 4 JUNE 1870**

MS: Morgan (MA 1950), with accompanying documents. Published: BGLL, II, p. 190.

**90, Gloucester Place, | Portman Square. W. | London**  
Saturday June 4<sup>th</sup> 1870

Dear Sirs,

Under another cover, I send you, by this mail, a Triplicate of Weekly Part 35, and a Corrected Revise of Part 36.

With this letter, you will receive certain pages of Cassell’s Magazine, containing my latest corrections of the earlier portions of the story, made for the republication here in book-form. If you can embody these corrections in your republication – slight as some of them may appear to be – you will be improving the book. You will find a reference given, in the case of each correction, to the numbered chapter in which it occurs. The novel will be published here – as I informed you in my last letter – on the 27<sup>th</sup> of this month.

Since I wrote to you, I have received a letter from Messrs Hunter, Rose & Co of Toronto, informing me that “Man and Wife” is pirated in a Canadian newspaper, and that the only way of stopping this audacious infringement of the rights of an English author, in an English colony, is for me to publish in Canada, a Canadian Edition of my book. They make me a proposal to that effect which I have accepted, and they will publish in Canada, simultaneously with the publication here on the 27<sup>th</sup>.<sup>1</sup> I have expressly informed them that in thus vindicating my rights in Canada, I understand that I am, in no possible way, interfering with your rights in the United States – and I have added the expression of my conviction that you will understand, and sympathise with, the effort that I am now making to protect my copyright in an English colony, by the means which the local Legislature expressly places at my disposal.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Harper & Brothers

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1. See [0987] to Hunter Rose of the same date. Also found in file MA 1950 at Morgan are manuscript and printed copies of two notices from Hunter, Rose. These announce, respectively, the publication of an authorized Canadian edition of WC’s novel on 6 July at 75c in paper covers and \$1.00 in ‘Rozburgh Style’, and a warning that heavy penalties would be enforced in the case of illegal importation of the ‘American Edition’.

**[0987] TO HUNTER, ROSE & CO.,<sup>1</sup> 4 JUNE 1870**

MS: Parrish (Box 5/3). Extract: Preface to *Man and Wife* (Toronto: Hunter, Rose, 1870). Published: BGLL, II, pp. 191–192.

90, Gloucester Place, | Portman Square. W. | London  
Saturday. June 4<sup>th</sup> 1870

Gentlemen.

I at once accede to your proposal – and I thank you for giving me the opportunity of asserting my rights as a British subject in a British colony.<sup>2</sup>

You will find the form enclosed. I have filled it up, and signed it.<sup>3</sup>

By book-post I send you advance-sheets of those portions of the story which are not yet published. Duplicates will follow, by the next mail, in case of accidents by post. The remaining sheets of the story will follow in the same way.

“Man and Wife” will be concluded, in the periodical publication, on the 27<sup>th</sup> of July. The novel will be republished here, in book form (in three volumes) a month in advance of that time – on the 27<sup>th</sup> of this month. Your publication can be simultaneous with this, but must not be before it.

I have to add that I desire to respect the rights of Messrs Harper in the United States. They have paid liberally for my advance sheets – and they republish in book-form – so far as America is concerned – with every advantage that I can give them. I am quite sure that Messrs Harper in return will respect our rights in Canada.

I have sent copied extracts from those parts of your letter which related to copyright, and to your wish to obtain electros of the illustrations, to Messrs Cassell Petter & Galpin.

The “two copies” to be registered, are two copies, I presume of the Canadian publication. If I am mistaken here, (or elsewhere) you have only to write and tell me so.

I remain, gentlemen | Faithfully yours | Wilkie Collins

P.S. | I send you, with this, leaves from Cassell’s Magazine, containing my latest corrections (for the republication in book-form) of those earlier parts of the story which have been already published. Slight as some of these corrections may appear, they have an important bearing on the effect of the story. In reprinting from Harpers Weekly (which prints from my advance sheets) you will do well therefore to embody the new corrections sent with this. A reference is given in each case to the numbered chapter in which the corrections occur. WC

Messrs | Hunter Rose & Co

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1. Toronto-based publishers of government documents and Canadian reprints of English copyright books. According to W. J. Rattray, *The Scot in British North America* (4 vols, Toronto: Maclear, 1880), IV, ch. 8, the two partners were Robert Hunter (d. 1877), an accountant, and George Maclean Rose (1829–98), who had been born in Wick, Scotland and was later to edit *A Cyclopaedia of Canadian Biography* (Toronto: Rose Publishing Co., 1886–8).

2. [1008] to the firm of 16 July 1870 suggests that Hunter, Rose had initially written to him pointing out that a pirated version of *Man and Wife* was then appearing as a serial in the newspaper the Toronto *Globe* and offering to publish an authorized edition of the novel to assert his Canadian copyright.

3. Though it is not found in Parrish, this is presumably the form registering Canadian copyright of *Man and Wife*.

**[0988] TO CATHERINE BEARD,<sup>1</sup> 8 JUNE 1870**

MS: CDM (Staples B200), with envelope.<sup>2</sup> Published: BGLL, II, p. 192.

90 Gloucester Place, Portman Square. W. | 8<sup>th</sup> June 1870

Dear Miss Beard,

I am shocked and grieved. I will call later to hear if you have got any news.<sup>3</sup>

Yours ever | WC (In great haste)

1. Catherine Charlotte Beard (d. 1893), who lived with her brother, Francis Carr Beard, doctor and friend to both CD and WC.
2. Directed to 'Miss Beard | 44. Welbeck Street'.
3. CD collapsed on the evening of 8 June. His sister-in-law Georgina Hogarth summoned the local surgeon and sent a telegram to Frank Beard in London. Catherine Beard clearly sent a note to Collins, who replied that evening. CD died at his house, Gad's Hill Place, the next day at 6.10 pm. On the back of the notepaper the Comte de Suzannet, the distinguished collector of Dickens memorabilia, has written 'Note by Wilkie Collins to Miss Catherine Beard (sister of Francis Carr Beard, CD's friend & doctor) on receipt of the news of CD's sudden seizure, from which he never recovered, in 1870'.

**[0989] TO CHARLES WARD, 9 JUNE 1870**

MS: Morgan (MA 3151/57). Published: BGLL, II, pp. 192–193.

**90, Gloucester Place, | Portman Square. W. | June 9<sup>th</sup> 1870**

My dear Ward,

Will you pay to my account the enclosed cheque for £140 – entering it as “Recd by Charles Fechter”.<sup>1</sup>

A line to say you have got it safely,  
I have finished “Man and Wife” today.<sup>2</sup>  
Ever yours | WC

- 
1. The reason for this payment to WC is unclear. In 1868–69 WC had made four payments to Fechter totalling £200-18s (Coutts: WC); it is likely all were in connection with the Adelphi production of *Black and White*.
  2. This must be the serial novel rather than the dramatic version.

**[0990] TO WILLIAM F. TINDELL, 10 JUNE 1870**

MS: Glasgow (891117/44). Summary: B&C, II, p. 341. Published: BGLL, II, p. 193.

**90, Gloucester Place, | Portman Square. W. | 10<sup>th</sup> June**

My dear Tindell,

You are quite right. Besides, since you wrote, he is gone.<sup>1</sup> I finished “Man and Wife” yesterday<sup>2</sup> – fell asleep from sheer fatigue – and was awakened to hear the news of Dickens's death.

The advertising at the Stations is an excellent idea.  
Yours truly | WC

- 
1. That is, Dickens is dead. Tindell had presumably argued against the idea of inserting a special slip in the July number of *Edwin Drood*, announcing the publication of *Man and Wife*.
  2. See [0989] to Charles Ward of the previous day.

**[0991] TO HARPER & BROTHERS, 11 JUNE 1870**

MS: Morgan (MA 1950). Published: BGLL, II, p. 193.

**90, Gloucester Place, | Portman Square. W. | London June 11<sup>th</sup> 1870**

Dear Sirs,

I send with this the conclusion of “Man and Wife”.<sup>1</sup> The corrected proofs will follow next Saturday.

(In great haste) | Faithfully yours | Wilkie Collins  
Messrs Harper & Brothers

- 
1. Presumably a copy of WC's holograph, as the novel had only been finished on 9 June.

**[0992] TO WILLIAM F. TINDELL, 11 JUNE 1870**

MS: Glasgow (891117/45). Published: BGLL, II, pp. 193–194.

**90, Gloucester Place, | Portman Square. W. | Saturday June 11**

My dear Tindell,

I am not quite sure about placarding the streets – in the case of a Circulating Library Edition. It appears to me to be a form of advertising better suited to a cheap Edition which the public is to buy – than to an edition which they are only to borrow.

Consider this and ask Mr Ellis what he thinks. If you both see no force in my objection – then consider the objection withdrawn. It is only a “tentative suggestion”.

I have chosen the paper and binding – I like both.<sup>1</sup>

As to the number, to be struck off, we had better (as the type is to be kept standing) begin with 1000, I think. – In a month or less, from publication, we shall see how the wind blows. I say – it will be either a larger or smaller sale than *The Moonstone* – I doubt it’s being the same sale – the two books are so entirely different.

I am sadly fagged and out of spirits.

In a few weeks more, I shall get rest.

Yours ever | WC

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1. Gasson describes the binding as follows: ‘Dark red cloth, covers blocked in blind, spines lettered in gilt, black or dark green endpapers’ (p. 100).

**[0993] TO WILLIAM STEBBING,<sup>1</sup> 14 JUNE 1870**

MS: Times. Published: BGLL, II, p. 194.

Sir,

I have just come from Dickens’s funeral.<sup>2</sup> Forster is perfectly incapable of calling on you – and has asked me to call in his place.<sup>3</sup>

Shall I supply you with the names of the persons present – and all else that is to be told? And will you have the necessary article written from the facts? I am far from well – or I would offer to do it myself

Wilkie Collins

Will the facts be in time – if you have them before two o’clock?<sup>4</sup>

---

1. William Stebbing (1831–1926), leader writer and reviewer for the *Times*, who had reviewed *The Moonstone* on 3 October 1868.

2. The private funeral took place on 14 June 1870 at Westminster Abbey. WC and CAC were both present.

3. John Forster, soon to be CD’s first biographer.

4. The *Times* report on 15 June 1870 p. 12c mentions ‘the mourners – 14 in number’ but near the end of the column lists just 13 people in the three mourning coaches. In ‘The Mysterious Mourner’ *Dickens Quarterly* Vol. 25, No. 2, June 2008, Robert Garnett suggests that the missing mourner is in fact Ellen Ternan and that WC played a part in keeping her name out of the public account but failed to realise the discrepancy.

**[0994] TO CASSELL, PETTER & GALPIN, 15 JUNE 1870**

MS: Texas (Ms Letters, W. Collins I B/21). Published: Coleman, p. 160; BGLL, II, pp. 194–195.

**90, Gloucester Place, | Portman Square. W. | 15<sup>th</sup> June 1870**

Dear Sirs,

I enclose the signed receipt for the last instalment of money due to me, on the completion of “Man and Wife”.<sup>1</sup> Permit me to add that I feel sincerely sensible of the kind consideration which you have shown to me, during my literary connection with your Firm. In my relations with

your Editorial Department, as well as in my relation with yourselves, I have met with an unvarying sympathy and courtesy which have materially lightened my labours, and which will always remain among the agreeable remembrances that I associate with the composition of “Man and Wife”.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
To | Messrs Cassell, Petter, & Galpin

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1. The payment of £266-13s-4d, the final third of the £800 due, was credited to WC’s bank account on 13 June (Coutts: WC).

### [0995] TO WILLIAM F. TINDELL, 16 JUNE 1870

MS: Glasgow (891117/46).<sup>1</sup> Summary: B&C, II, p. 341. Published: BGLL, II, pp. 195–196.

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

16<sup>th</sup> June 1870 | 5.30. p. m.

My dear Tindell

The day of Dickens’s Funeral was a lost day to me. I am backward with the proofs for the book – and, as they are not at all intelligently read, they take a long time. Savill & Edwards do’nt print as correctly from printed copy, as Petter & Galpin did from Mss. At present, I have got no part of Vol 3 in proof – (5–30 p. m.) and I have the greater part of Vol 2 still to “read” – (so that I am behindhand and not S & E.) The last two weekly Parts of the story are not yet corrected at press at Petter & Galpin’s.<sup>2</sup> I have written to have them sent. All the rest of Vol 3, is with Savill & Edwards. When must the proofs be all returned for press?<sup>3</sup> Suppose we cannot get ready by the 27<sup>th</sup>? and suppose Harper publishes on that date in New York – what about my copyright?<sup>4</sup> Would it not be well to bind up a set of proofs – and enter that at Stationers’ Hall? (By-the-way, I suppose I can depend on Mr Ellis to enter at Stationers’ Hall – and to supply the Museum – and so on?).

Forgive an incoherent letter. I am so fagged.

Let me hear about the copyright – in case we don’t publish in time – and about Stationers’ Hall.

Yours ever | WC

- 
1. As indicated below, there are a number of pencil annotations on the MS in another hand, probably that of Tindell.
  2. In the margin this sentence is marked with a vertical line and the following comment added: ‘get these if Mr. C. has them’.
  3. Comment added at the top of the page: ‘when can you return the proofs – you must do so without delay –’.
  4. Comment added between the lines: ‘we must publish if H. does’.

### [0996] TO WILLIAM F. TINDELL, 18 JUNE 1870

MS: Glasgow (891117/48).<sup>1</sup> Published: BGLL, II, p. 196.

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

Saturday June 18 | 2. p. m.

My dear Tindell,

Here is the present state of the case.<sup>2</sup>

This morning, Savill & Edwards received the whole of the copy for Vol III – except the final chapters in the last Weekly Part. Some days ago, they had copy for more than three parts of the third volume in their possession. Today – at this time – I have only the two first sheets of Vol III sent me to correct. Therefore the supply of copy has not been behindhand – and, so far, I am not responsible.

I now send by your clerk the copy for the end of the book, just corrected – and the copy for the appendix. Title, dedication, and Preface, I have already sent.

I have now to correct – from page 193 of Vol II to page 32 of Vol III. This can be done

by Monday<sup>3</sup> – so that they can have it on Monday morning.

When I get the rest of Vol III, I want to know what time I can have to look it over. Let S & E. mention a last day and hour on which the last proofs must be sent corrected to them – and, if I am alive, the thing shall be done.

Yours ever | WC<sup>4</sup>

- 
1. Again there are a number of pencil annotations in another hand, probably Tindell's.
  2. F. S. Ellis had written to Tindell on 16 June 1870 complaining on behalf of the printers that WC was slow in providing copy and correcting proofs (Glasgow, 891117/47).
  3. This passage is marked with a pencil in the left margin.
  4. Comment added beneath the signature: 'by Wednesday morning at 10 o'clock –'.

### [0997] TO FREDERICK LEHMANN, 20 JUNE 1870

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 161; B&C, II, p. 342.

90. Gloucester Place | Portman Square | Monday June 20

My dear Fred,

My telegram will have told you that I have unluckily accepted a dinner-engagement for tomorrow evening. I shall be obliged to leave early, and return to the proofs of "Man and Wife". It is published next Monday. I have dedicated it to you and the Padrona – and you shall have an early copy.

I am so utterly worn out, with *[del]* all I have gone through – and Beard is so utterly worn out too – that we propose going to Antwerp on Thursday next – simply for the voyage – and returning by Sunday's boat. If anything stops this arrangement, I will ask for the hospitality of Woodlands<sup>1</sup> this week. If we go – then I will ask for it next week. I long to see you and the Padrona again – but it has been impossible to manage it, while the printers *[del]* /were/ *[del]* waiting for me.

Love to all at Woodlands. I will write again.

Yours ever | WC

I am so weak, I can hardly write even a note

- 
1. The Lehmanns' home, where WC had stayed frequently during the composition of *Man and Wife* – see Peters, p. 322.

### [0998] TO FREDERICK LEHMANN, 22 JUNE 1870

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 122; B&C, II, p. 342.

90, Gloucester Place, | Portman Square. W.<sup>1</sup> | Wednesday June 22<sup>nd</sup>

My dear Fred,

Antwerp is put off till next week.<sup>2</sup> Are you at Woodlands or in town? If you are at Woodlands, send me a telegram to say if I can be taken in. I am quite worn out and want a little rest *[del]* badly. Tell the Padrona, with my love, that I dedicate Sunday to Woodlands at any rate. The question is, whether I ~~can~~ may stay a day or two before Sunday or after. Whichever is most convenient to *[del]* you will do for me.

Yours ever | W.C

- 
1. WC uses Gothic printed paper with the address centred.
  2. See [0997] to Lehmann of 20 June.

### [0999] TO HACHETTE & Co., 23 JUNE 1870

MS: Private. Published: BGLL, II, p. 197.

90, Gloucester Place, | Portman Square. W. | 23<sup>rd</sup> June 1870

Dear Sirs,

Pray accept my best thanks for your kindness in registering my book in Spain.<sup>1</sup>

Faithfully your | Wilkie Collins

Messrs Hachette & Co.

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1. It is not clear why the Paris publishing house would undertake this task.

### [1000] TO WILLIAM F. TINDELL, 23 JUNE 1870

MS: Glasgow (891117/50-1).<sup>1</sup> Published: BGLL, II, pp. 197-198.

90, Gloucester Place, | Portman Square. W.

Thursday June 23<sup>rd</sup> 1870

My dear Tindell,

Yesterday at ½ past 2, I sent in the last corrected sheet of Man and Wife to Savill & Edwards.

About the advertising? I don't see the book advertised at all in the Times. Cannot we get into the special column?<sup>2</sup> – or what is it? I suppose the advertisement across columns is kept going in the Athenaeum & Saturday Review?<sup>3</sup> I don't see these papers myself.

It is very important to get the public to know that the book is coming out. As to copies to the newspapers, again, I am strongly of opinion (considering what a large general public I write to) that a Review in a provincial paper of good circulation is far more important than a Review in a London paper of small circulation.<sup>4</sup> All I want is to have the book brought under the reader's notice. I am for sending copies to the chief newspaper – one paper only – in these towns: – Manchester, Liverpool, Birmingham, Leeds, Edinburgh, Glasgow, Bristol. I have readers by thousands in the neighbourhoods of which these towns are the centres.

As to London: – Times, Daily Telegraph, Daily News, Morning Post, Standard, Pall Mall Gazette, Echo, Saturday, Athenaeum.

Is it worth our while to send to any others? I doubt it.<sup>5</sup> It would be better to add to the provincial list, as I think – if more copies are to be sent.

I shall want for myself ten copies – one for you – the other nine here. Two of the nine here as early as possible.<sup>6</sup>

Here is altogether (10 to me – 17 to newspapers) 27 copies – add three more to newspapers – and we have a total of Thirty copies presentations. Not one too many to answer the great purpose of making the publication of the book known.<sup>7</sup> From what good judges tell me of the story, it ought to be a “hit”. The present and pressing necessity is the advertising at once,<sup>8</sup> before the Reviews appear. When the Reviews have spread the knowledge of it, the book will advertise itself. –

This is all that occurs to me. I shall be here, or with friends at Highgate,<sup>9</sup> till Thursday next (the 30<sup>th</sup>) – so you have only to let me know if there is anything that I can do.

Yours ever | WC

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1. Again there are a number of pencil annotations in another hand, probably Tindell's.

2. Vertical lines in margin with the comment 'yes'. The earliest advertisement for the novel appeared in the *Times* on 27 June, the official day of publication.

3. Two vertical lines in margin with the comment 'yes'.

4. Single vertical line in margin with the comment 'yes'.

5. Single vertical line in margin with the comment: 'yes in fact to send a book is in place of advt'.

6. A double vertical line added in the left-hand margin.

7. Comment in left-hand margin: 'not enough'.

8. Vertical line in left hand margin with the comment 'No'.

9. With the Lehmanns at Woodlands, Southwood Lane.



**[1001] TO WILLIAM F. TINDELL, 26 JUNE 1870**

MS: Glasgow (891117/52). Published: B&C, II, p. 343.

**Woodlands | Southwood Lane | Highgate | N.<sup>1</sup> | Sunday June 26<sup>th</sup>**

My dear Tindell,

I shall be in town on Tuesday, and I will call in Essex Street to add the name of a new Executor to my will, (in the place of poor Henry Bullar)<sup>2</sup> – and to hear any news you may then have relating to the sale – thus far – of “Man and Wife”.<sup>3</sup>

In the meantime, Mr Ellis is damaging the chances of the book by keeping its publication as profound a secret as he can. There was no advertisement in the Saturday Review for June 18<sup>th</sup> – I looked for it in vain. ~~Still~~ Also nothing in the Times and nothing in the Telegraph. How are the people to know that the book is ready? I am sorry to keep on bothering about this – but pray send word to Mr Ellis, on receipt of these /lines/ to attend a little better to the advertising. He is losing the whole advantage of my name and position with novel-readers, by the manner in which he is neglecting the advertising, at the very time when the book stands in the utmost need of it. It is really serious. Pray stir him to do something at once.<sup>4</sup>

Yours truly | Wilkie Collins.

I will call /on you/ at 3 o'clock on Tuesday. If that won't do, [*del*] send a line to Gloucester Place to say what hour will do up to 5 P.M. on Tuesday.<sup>5</sup>

- 
1. Written on embossed headed paper from the home of his old friends, the Lehmanns.
  2. Henry Bullar, barrister of Lincoln's Inn, WC's old friend and sailing companion, who had died suddenly on 5 January 1870 at his home at Basset Wood, near Southampton, and was buried at North Stoneham churchyard.
  3. The 1000 copies initially printed sold out immediately – see [1003] to Tindell of 30 June.
  4. WC wrote to Ellis to the same effect on 28 June [1002], at the same time ordering a second impression of the novel.
  5. The postscript begins beneath the signature but concludes vertically up the right hand margin.

**[1002] To F. S. ELLIS,<sup>1</sup> 28 JUNE 1870**

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 198–199.

**90, Gloucester Place, | Portman Square. W. | June 28<sup>th</sup> 1870**

Dear Sir,

I am very glad to hear that the sale of “Man and Wife” has begun so well, and I am sincerely sensible of the kind interest, on your part, in the book, which has helped to contribute to that result.

I have seen Mr Tindell today – and we have arranged to order a second impression of 500 copies. It will be easy to add to this, if the demand increases, as the types are to be kept standing for three months.

Mr Tindell has already told you that I consider it important to advertise regularly until the reviews come out.<sup>2</sup> The sooner we inform the public that the book is ready for them, the larger will be the order sent to the libraries. They will all want the book, as soon as they all know that the book is published. The review will help us here – but we must help ourselves before the reviews come out.

Faithfully yours | Wilkie Collins

F.S. Ellis Eqre

I have received all my copies quite safely.

- 
1. Frederick Startridge Ellis (1830–1901), London publisher and antiquarian bookseller, who published *Man and Wife* in three volumes in June 1870, on commission.
  2. See [1000] and [1001] of 23 and 26 June, both to William Tindell.

**[1003] TO WILLIAM F. TINDELL, 30 JUNE 1870**

MS: Glasgow (891117/55). Published: BGLL, II, p. 199.

**Woodlands | Southwood Lane | Highgate | N.<sup>1</sup> | June 30<sup>th</sup> 1870**

My dear Tindell,

Many thanks for your note. It relieves me of all anxiety. You have done quite right. I am very glad to hear such good news of the sale. They will, of course, not fail to put “Second Edition” on the Title-Page of the new 500.<sup>2</sup> And Mr Ellis will no doubt, add the words “Second Edition” to the advertisements.

Yours ever | WC

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1. Written on embossed headed paper from the home of his friends the Lehmanns.

2. Savill and Edwards, the printers, were already at work on a second impression by the previous day (see J. R. S. Anderson to F. S. Ellis, 29 June 1870, Glasgow, 891117/54).

**[1004] TO CHARLES WARD, 30 JUNE 1870**

MS: Morgan (MA 3151/58). Published: B&C, II, p. 343.

**Woodlands | Southwood Lane | Highgate | N.<sup>1</sup> | 30<sup>th</sup> June<sup>2</sup>**

My dear Ward,

The first Edition (of a thousand copies) is all sold – and the orders for the second edition (of 500) are coming in rapidly. So the book is beginning well at any rate. It looks, at present, as if we should beat “The Moonstone”.

(In haste) | Ever yours | WC

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1. WC uses the Lehmanns’ printed stationery.

2. Dating from the reference to the second edition of *Man and Wife*.

**[1005] TO HARPER & BROTHERS, 6 JULY 1870**

MS: Morgan (MA 1950). Published: BGLL, II, p. 200.

**90. Gloucester Place | Portman Square | London | 6<sup>th</sup> July 1870**

Dear Sirs,

I have just received your kind letter, enclosing a Bill of Exchange for £250...- being the balance of the £750...- agreed on between us as the purchase-money for the advance-sheets of *Man and Wife*.<sup>1</sup>

Besides thanking you for this, I have also to acknowledge the receipt of Mr Bonner’s letter. I am leaving town for a week. But on my return I will submit the letter at once to my agent, who is, I believe, still in England. If he has left, I will write at once to New York, and place him in communication with my agent who lives in that city.<sup>2</sup>

I am so glad to hear you think so well of the story. The republication (in 3 Vols) is selling very well here.<sup>3</sup> I hope we shall have a success of it in the United States.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs Harper & Brothers

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1. The Bill was payable at 60 days and WC waited the full period before it was credited to his account on 10 September (Courtts: WC).

2. John Bonner, theatrical agent of 22 Broad Street, New York, who later took over as WC’s representative from Lewis Baker – see [1056] to Bonner of 21 January 1871 and [1068] to Augustin Daly of 4 March 1871.

3. The three-volume edition of *Man and Wife*, published on 27 June by F. S. Ellis.

**[1006] TO WILLIAM F. TINDELL, 12 JULY 1870<sup>1</sup>**

MS: Glasgow (891117/57). Published: BGLL, II, p. 200.

**90, Gloucester Place, | Portman Square. W.** | Tuesday July 12

My dear Tindell,

I am just back from a cruise at sea, off the East Coast.

Tomorrow (Wednesday) I shall be in the Strand between 3 and 4 – and I will walk on, and take my chance of finding you in Essex Street. If a later hour will suit, leave word in the Clerk's office.

Yours ever | WC

---

1. Dating from the address and calendar, plus the printed notepaper, with black Gothic type, centred.

**[1007] TO COUTTS & Co., 14 JULY 1870**

MS: Coutts.<sup>1</sup> Published: BGLL, II, pp. 200–201.

London 14<sup>th</sup> July 1870

I request that you will honor the Bill of Mess<sup>rs</sup> Delol J<sup>r</sup> & Zibelin of Bordeaux<sup>2</sup> for Thirty two pounds on my account the Bill will become due about the 5<sup>th</sup> Sept<sup>3</sup>

£32 -. -. Wilkie Collins | [stamp]

Mess<sup>rs</sup> Coutts & Co

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1. Written in another hand on a paper slip and signed by WC, who also initials a mauve penny stamp. 'Wilkie Collins Esq' is written in the top left of the slip.

2. The partners D. Delol Jr & J. Zibelin were wine and spirit merchants of 17 Quai de Bacalan, Bordeaux (*Annuaire-almanach du commerce, de l'industrie, de la magistrature et de l'administration*, 1864).

3. The sum was debited on 8 September (Coutts: WC).

**[1008] TO HUNTER, ROSE & Co., 16 JULY 1870**

MS: Parrish (Box 5/3). Extract: Baker 2001, p. 512. Published: BGLL, II, p. 201.

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

London | Saturday July 16<sup>th</sup> 1870

Dear Sirs,

I beg to acknowledge the receipt of your kind letter and of the enclosures. The copy of "The Globe" is also safe to hand. I return, with this, the Power of Attorney duly executed – sending it to you with fullest confidence in the discretion which you will exercise in making use of it, if necessary.<sup>1</sup>

I have also to assure you that I am sincerely sensible of the energy and intelligence with which you are acting in the assertion of our common interests in Canada, and that I warmly approve of all that you have done to assert my rights as an English author thus far.

Earnestly hoping that the efforts for which I thank you, will be rewarded by the sale of a large edition<sup>2</sup>

I remain, Dear Sirs, Faithfully yours | Wilkie Collins

To | Messrs Hunter, Rose & Co

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1. Presumably the power to act against the *Toronto Globe* if it persisted in its piratical serial publication of *Man and Wife*.

2. Of the Canadian copyright edition of *Man and Wife*, which appeared as a single volume of 573 pages from Hunter, Rose in summer 1870.

**[1009] TO GEORGINA HOGARTH,<sup>1</sup> 20 JULY 1870**

MS: CDM? (Storey Papers C92, found there in 1989 but since apparently mislaid).<sup>2</sup> Published: BGLL, II, pp. 201–202.

Thank you again and again for another proof of your affectionate remembrance of the old times. The last time I saw him at Gadshill – when I was going away – you opened the liqueur case and gave us some of that brandy<sup>3</sup> and he took me into the billiard room afterwards to get me a cigar – I saw his kind face, and heard his friendly voice once more, when I looked into the open hamper, after reading your note – and God knows my heart ached when I thought of you and the girls, and of the days that we shall never see again.

I shall be very anxious to know how you and Mamie and Katie get through the last sad trial of leaving Gadshill – write one line, dear Georgina, when [you have omitted] the time to tell me how you all are, and where you all are, so that I may see you. For the next week or ten days I shall be away with Frank Beard helping him I trust to get well again. He has been terribly shaken, and stands in some need poor fellow of rest and peace and of the help and company of a friend. God bless and comfort you my dear Georgina. My love and best wishes to Mamie and Katie

Your affectionate | WC

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1. Georgina Hogarth (1827–1917: *ODNB*), younger sister of CD's wife Catherine, who, after CD's estrangement from his wife, took on the role of housekeeper at Gad's Hill, acting as confidante to both CD and his daughters Mamie and Katie. It is instructive to contrast the content and tone of this letter with his words in a private conversation around this time, as reported in John Bigelow's diary entry for 24 July 1870:

... I met Wilkie Collins at the table of a common friend. ... The will of Dickens, Collins said, gives his friends a great deal of dissatisfaction. The first person named in it is his mistress, a daughter of Jermain, an actress, and herself an actress whom he met and acted with on his trips for the Literary Club. Collins intimates too that Dickens's sister-in-law, to whom he leaves all his private papers and whom he pronounces the best friend a man ever had, was very fond of him. The impression seemed to be that they were too intimate. Collins insisted that Dickens cared nothing for Miss Dickens [his daughter] who, if she wanted money or anything, wrote to her uncle. Dickens was inaccessible to her, while the sister-in-law could always see him. (Bigelow 1913, IV, pp. 382–383).

2. Transcription by Catherine Peters.

3. This was 'the special orange brandy she made for Dickens every year' (Peters, p. 346).

**[1010] TO WILLIAM F. TINDELL, 23 JULY 1870**

MS: Glasgow (891117/58). Published: BGLL, II, p. 202.

**90, Gloucester Place, | Portman Square. W. | Saturday July 23**

My dear Tindell,

I want (2) two more copies of "Man and Wife" (2<sup>nd</sup> edition). It would be a convenience if I could have them sent here on Tuesday next.

How is the second edition going on? I think I shall go away to sea again on Wednesday or Thursday next – and I should like to know what our prospects of a third edition are (if you can find out) before I go. If the infamous "war" is injuring us<sup>1</sup> – suppose we alter the heading in the advertisements thus: (???)<sup>2</sup>

New Romance of Domestic War<sup>3</sup> Man and Wife. or The Mitrailleuse<sup>4</sup> of Home. by W.C.

This would instantly sell an edition!!!

Yours ever | WC

---

1. The Franco-Prussian War of 1870–1.

2. The interrogation marks are WC's

3. Underlined heavily three times.

4. Machine gun (French).

**[1011] TO WILLIAM F. TINDELL, 27 JULY 1870**

MS: Glasgow (891117/59). Published: BGLL, II, p. 203.

90, Gloucester Place, | Portman Square. W. | Wednesday 27<sup>th</sup> July

My dear Tindell,

Bravo! You have done quite right to go for another 500. I believe we shall sell them.<sup>1</sup>

(In great haste) | Yours ever | WC

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1. That is, a third 'edition' of *Man and Wife*.

**[1012] TO SEBASTIAN SCHLESINGER,<sup>1</sup> 6 AUGUST 1870**

MS: Houghton (fMS Am 1363 v.1/29). Published: BGLL, II, p. 203.

90 Gloucester Place | Portman Square | London | August 6<sup>th</sup> 1870

Dear Sir,

Pray accept my thanks for your kind letter. I am sincerely glad to hear that my Godson's performance of the duties entrusted to him,<sup>2</sup> is such as to justify the interest which you have been so good as to take in his career.

Believe me, Dear Sir | Vy truly yours | Wilkie Collins

To | Sebastian Schlesinger Esqre

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1. Sebastian Benzon Schlesinger (1837–1917: *Baker's Biographical Dictionary of Musicians*), a relative by marriage of Frederick Lehmann. (There is some uncertainty concerning Schlesinger's middle name: *Baker's* has 'Benson'; in naming him as executor in a July 1889 codicil to his will, WC refers to him as 'Bertholdt', but this was amended to 'Benzon' when probate was granted in November the same year; the last is probably the correct version.) Like the Lehmann family, Schlesinger hailed from Hamburg but moved to Boston around 1850 and studied music there under Otto Dresel. By 1870 he was acting as German consul and working with his relative Ernst Leopold Schlesinger Benzon (married to Lehmann's sister Elizabeth) at the firm of Naylor & Co., the American branch of the old mercantile house of Naylor, Vickers & Co., steel manufacturers, of Sheffield. In September 1871, Schelsinger married Berthe de Pourtales, daughter of Louis François de Pourtales, a noted Swiss zoologist. WC first met Schlesinger and his wife in Boston in October 1873 during his reading tour of the US.

2. Francis (Frank) Collins Ward (b. 1850), son of Charles and Jane Ward and WC's godson, who worked under Sebastian Schlesinger at the Boston office of Naylor & Co. in the early 1870s.

**[1013] TO EMIL LEHMANN,<sup>1</sup> 7 AUGUST 1870**

MS: Parrish (4/12/AM85–86). Published: B&C, II, p. 344, amended A&C3, p. 63.

90. Gloucester Place | Portman Square | London | August 7<sup>th</sup> 1870

Dear Doctor Lehmann,

Yesterday – Saturday – I sent you, by book-post, the three monthly Parts of Cassell's Magazine for August.

Reports of [*del*] disturbances of postal regularity at Hamburg, in consequence of this horrible war,<sup>2</sup> made me hesitate at sending you the magazine this time. I find however, from your brother Frederick, that these reports are without foundation – and, on my return to London, I hasten to ~~send~~ forward the magazine as usual. The [*del*] /publishers/ contrived to keep the final chapters of "Man and Wife" for publication in the September monthly part. So I shall have to send you three more copies /of/ next month's issue – and then it will be done.

I am, like the rest of my countrymen, heartily on the German side in the War. But what is to be said of the progress of humanity? Here are the nations still ready to slaughter each other, at the command of one miserable wretch whose interest it is to set them fighting! Is this the nineteenth century? or the ninth? Are we before the time of Christ or after? I begin to believe in only one civilising influence – the discovery one of these days, of a destructive agent so terrible

that War shall mean annihilation, and men's fears shall force them to keep the peace.

Yours vry truly, | Wilkie Collins

Please let me hear when you have received the numbers of the magazine.

- 
1. Fred's younger brother, who had already translated *The Moonstone* into German – see [0779] to him of 25 October 1867.
  2. The hostilities which broke out in July 1870 between the Second French Empire and the northern German states led by Prussia, commonly known as the Franco-Prussian War.

**[1014] TO WILLIAM F. TINDELL, 7 AUGUST 1870<sup>1</sup>**

MS: Glasgow (891117/60). Published: BGLL, II, p. 204.

**90, Gloucester Place, | Portman Square. W. | Sunday Augt 7**

My dear Tindell,

Are you still in town? and can I see you on Tuesday afternoon next at 4 P.M. – or at any later hour which may suit you better – to get my instructions for protecting the dramatic version of “Man and Wife”? I expect to have the piece complete in print tomorrow – and to send it to America by next Saturday's mail.<sup>2</sup>

Wednesday next, I shall most likely leave town again. A line of answer here.

Yours ever | WC

- 
1. Dating from the calendar and the reference to the printing of the dramatic version of *Man and Wife*.
  2. *Man and Wife: A Dramatic Story in Four Acts* was published for the author in a single volume of 152 pages in the summer of 1870, though the play was not performed in London until February 1873.

**[1015] TO B. WATSON THORNTON,<sup>1</sup> 8 AUGUST 1870**

MS: Parrish (Box 4/12), with envelope.<sup>2</sup> Published: BGLL, II, pp. 204–205.

**90, Gloucester Place, | Portman Square. W. | August 8<sup>th</sup> 1870**

My dear Sir,

One line, on my return to London, to thank you for your letter, and for the copy of “The Western Daily Telegraph” which has accompanied it.<sup>3</sup> I am sincerely gratified to find that “Man and Wife” has produced a strongly favourable impression on you – and I need hardly add that I have read your review of the book with great pleasure.

Faithfully yours | Wilkie Collins

To | B. Watson Thornton

- 
1. Benjamin Watson Thornton, a journalist aged 22 at the time of the 1871 Census, son of John Garth Thornton, editor of the *Western Temperance Herald*.
  2. Directed to ‘B. Watson Thornton Esq | Avenue Villa | Redland | Bristol’, postmarked as dated.
  3. A conservative daily published in Bristol from 1869 (Waterloo). No copies have been located from this period, though the British Library holds a few issues of the *Bristol Western Telegraph* (apparently a continuation of the same journal) from April–May 1874.

**[1016] TO WILLIAM F. TINDELL, 15 AUGUST 1870**

MS: Glasgow (891117/61). Published: BGLL, II, p. 205.

**90 Gloucester Place | Portman Square | Monday Augt 15<sup>th</sup>**

My dear Tindell,

On the other side is the opinion of the Secretary to the Dramatic Authors' Society.<sup>1</sup> I have ordered complete copies of the piece to be sent here tomorrow (Tuesday 16<sup>th</sup>) in time for sale between 3 and 4 P.M. to your clerks.<sup>2</sup> If this can be done, I shall leave town again on Wednesday.

You will see that the Secy is by no means sure. Is it worth while to take another (strictly

legal) opinion? The act of parliament which you read to me justifies us as conclusively as possible. But, Query: – whether there is any later act modifying it – or any decision of a Court modifying it? This is certainly the course of English legislation in other matters. If this particular act, however, remains in ~~fore~~ full force, it seems to me that we are safe – for, assuming the first American performance to be a publication, a prior publication takes place in England, tomorrow.

Let me have a line to say that you still think we may trust to our “dodge” to protect us. The only other alternative is a hurried performance in some country town – which would cause considerable botheration  
to yours ever | WC

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1. On the third and fourth pages of the folding notepaper, copied in the hand of Carrie Graves, presumably from a letter from John Palgrave Simpson, appear these lines:

(Copy)

The more the subject of copyright has come before me in my official capacity, the more confused and uncertain as to the ins and outs of the law have I become. To say positively that the proceeding proposed will positively secure your copyright of the drama in England, after its performance in America is more than I can venture to do. But the “dodge” – and after all “dodge” it is – is undoubtedly a very clever one, and promises every chance of success, and therefore ought to be adopted.

By the act of Parliament all is included under the denomination of “publication” – first performance of a piece being under the title of “publication” also. So that, as far as it appears to me, the intended “publication” of the printed copy in England – even though in reality a fiction – ought to secure the copyright as regards “performance” also in England. But much as I share in your views, and congratulate you on the clever device of your legal adviser, I do not wish to be thought to speak ex cathedra.

13<sup>th</sup> August 1870.

2. WC was trying to protect the copyright in the dramatic version of *Man and Wife* by having the play privately printed. The device of selling copies to the clerks at Tindell’s office was designed to publish the play in England before Augustin Daly’s own adaptation of the novel opened at the Fifth Avenue Theatre in New York on 13 September 1870.

### [1017] TO WILLIAM F. TINDELL, 16 AUGUST 1870<sup>1</sup>

MS: Glasgow (891117/104). Published: BGLL, II, p. 206.

**90, Gloucester Place, | Portman Square. W. | Tuesday Augt 16**

My dear Tindell,

Many thanks. I have sold three copies of the play to the clerks<sup>2</sup> – at sixpence a copy (these are the days of cheap literature!). Do you require more copies for the Registration? Or will these do? If I don’t hear from you, I will assume that the sold copies will do.

I return to town on Saturday to communicate with America – and then leave again I hope next week for Lowestoft. I only pay a visit to some friends near Reading this week.<sup>3</sup>

Yours ever | WC

---

1. Dating from the calendar and the play.

2. The dramatic version of *Man and Wife* – see [1016] to Tindell of the previous day.

3. Neither trip has been identified with any certainty, though WC directs letters from the east coast resort of Lowestoft in both 1865 and 1875, while the Reading visit was probably to Frances Elliot née Dickinson at Farley Court.

### [1018] TO THOMAS D. GALPIN, 22 AUGUST 1870

MS: Texas (Ms Letters, W. Collins I B/22). Published: Coleman, p. 164; BGLL, II, pp. 206–207.

**90, Gloucester Place, | Portman Square. W. | August 22<sup>nd</sup> 1870**

My dear Sir,

I have, at present, but one idea – the idea of not troubling the printers for some time to come. After the heavy stress of hard work laid on me by “Man and Wife”, I must rest, if I can, for some months yet. I am not even thinking of another story – and I have locked up out of sight

every morsel of the paper on which I am accustomed to write for the press!

Under these circumstances – and in my new character of a thoroughly idle man – I can only thank you sincerely for your kindness in offering your services to me – and keep your letter by me, to be referred to again when the fit time comes.<sup>1</sup>

I have dramatized “Man and Wife” in four acts – with an entirely new ending, adapting the story to the exigencies of stage representation. It will probably be performed in America next month – and I am now about to make arrangements for having it played, later in the year, in England. The Canadian publication of the book – the first experiment of the kind that has been made – has been a great success. We have entirely stopped the importation of American copies of ~~the book~~ of “Man and Wife” and we have made money by our venture, into the bargain – thus opening a new field to English writers and publishers in an English colony. If these little items of literary news are likely to be of any interest in your literary gossip-column of The Echo, they are entirely at the service of the paper.<sup>2</sup>

Very truly yours | Wilkie Collins  
Thomas D. Galpin Esqre

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1. WC’s subsequent novel *Poor Miss Finch* was in fact serialized once again in *Cassell’s Magazine* – see [1052] to Cassell’s of 14 January 1871.

2. A notice concerning the Canadian publication (though not the stage version) appeared in the ‘Art and Literary Gossip’ column of the *Echo*, 27 August 1870, p. 2c.

### [1019] TO GEORGE F. ROWE,<sup>1</sup> 22 AUGUST 1870

MS: Texas (Ms Letters, W. Collins), with associated envelope at Parrish.<sup>2</sup> Published: Coleman, p. 163 (with recipient unidentified); BGLL, II, pp. 207–208.

90, Gloucester Place, | Portman Square. W. | London  
August 22<sup>nd</sup> 1870

Dear Sir,

Mr Lacy has misinformed you on the subject of “No Name”.<sup>3</sup> I suffered from a severe attack of illness after ~~comple~~ finishing the book – and, being unable to dramatise it myself, I engaged Mr Bayle Bernard to make, very hastily, a dramatic version of the story<sup>4</sup> – purely with a view to protect my own interest in it, so far as the stage was concerned.<sup>5</sup> The version thus produced was printed and (formally) published, under my lawyer’s advice. But it has never been represented on the stage – having served its purpose in enabling me to reserve my own right to dramatise my own story, when the opportunity offered.

Under these circumstances, it will, I think be best if we can meet here and talk the matter over when you are next in London. Will you kindly let me know, some little time in advance, when you are likely to travel south? I will then endeavour so to arrange my own engagements as to be able to appoint a day when I may have the pleasure of seeing you.

Faithfully yours | Wilkie Collins

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1. George F. Rowe (1829–89: Boase), English–American actor, dramatist and theatrical manager, who had appeared alongside WC in *Used Up* in 1852. WC subsequently presented Rowe with a printed copy of *No Name* on 24 January 1872. Attribution from the envelope and the context.

2. Signed and directed to ‘George F. Rowe | Theatre Royal | Edinburgh’, postmarked ‘LONDON-W | 7 | AU22 | 70’.

3. Thomas Hailes Lacy, publisher of acting editions.

4. William Bayle Bernard (1807–75: Boase), playwright and dramatic critic – see [0505] to W. H. Wills of 21 November 1862.

5. There were two different versions of *No Name*. The first, *No Name: A Drama in Five Acts*, was written by W. B. Bernard in 1863; the second, *No Name: A Drama in Four Acts*, was written and published by WC himself in 1870. WC’s copy with alterations is now found at the Huntington Library (RB 120321); another ‘author’s copy’ was sold at the Van de Poel Sale, lot 163, Christie’s, 3 March 2004. A copy of the first draft of the manuscript of the play adapted by WC and dated 1 March 1870 is now at Yale (Ms. Vault Shelves). As with Bernard’s, there was never to be a London production of WC’s *No Name*, though various attempts were made in provincial theatres (see [1039] to Rowe, 21 November 1870 and [1752] to him of 10 June 1878).



**[1020] TO CHARLES WARD, 2 SEPTEMBER 1870**

MS: Morgan (MA 3151/59). Summary: B&C, II, pp. 344–345. Published: BGLL, II, pp. 208–209.

**90, Gloucester Place, | Portman Square. W.** | Friday Sept. 3<sup>rd</sup> 2<sup>nd</sup>

My dear Ward,

A line to thank you for kindly going to the hotel. I should have telegraphed at once – but I am out of sorts again. Dyspepsia and gout, I suspect. I must wait to see Beard before I go away – and he is Partridge shooting till tomorrow, I think. If you are passing the Hotel, perhaps you will kindly tell the manager that my departure from London is postponed for a few days – and that I will give him three days' notice by telegram of my arrival at the Granville Hotel.<sup>1</sup> Don't trouble about this unless you are passing.

It is damp and detestable in London today. I woke with infernal pains in the inside this morning – not diarrhea [*sic*], but neuralgia, I am afraid. Just the symptoms my poor mother used to complain of.

If you are disengaged on Monday (Sept 5<sup>th</sup>) look in to dinner at 7. I go to Woodlands if I am well enough on Saturday & Sunday.<sup>2</sup> One line to say if you can come.

Yours ever | WC

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1. Ward must have been staying near the Granville Hotel, Ramsgate. It is not clear if WC stayed at the hotel on this occasion but he was there on at least one later occasion – see [1358] to Henrietta Ward of 9 July 1873.

2. The Lehmanns' house in Highgate.

**[3034] TO BENJAMIN WEBSTER,<sup>1</sup> 2 SEPTEMBER 1870**

MS: HSP (Dreer Collection, Eng. Prose, vol. II, p. 5). Published: A&C3, p. 43.

**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.

**[1021] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 8 SEPTEMBER 1870**

MS: Parrish (Box 4/12). Published: BGLL, II, p. 209.

**90, Gloucester Place, | Portman Square. W.** Thursday September 8<sup>th</sup> 1870

Sir,

You would greatly oblige me if you would let me have two back numbers of The Echo which are missing from my collection,<sup>2</sup> and which you will find specified on the next page. Pray accept my excuses for any trouble which this request my cause at the office. I am collecting the “Echoes” for the early part of the present year to make a bound volume – and, unless you will kindly assist me, the volume will be incomplete.

Faithfully yours | Wilkie Collins

P.S. | My newsvendor is instructed to leave this note, and to wait for an answer.

The Echo. | Missing Numbers | March 7<sup>th</sup> 1870 | April 15<sup>th</sup> 1870

- 
1. Presumably an employee or representative of the publishers, Cassell, Petter & Galpin.
  2. Halfpenny single-sheet evening newspaper founded in December 1868, published by Cassell, Petter & Galpin – see [0910] to the firm of 21 September 1869.

**[1022] TO HUNTER, ROSE & CO., 10 SEPTEMBER 1870**

MS: Parrish (Box 5/3). Summary: B&C, II, p. 345. Published: BGLL, II, pp. 209–210.

**90, Gloucester Place, | Portman Square. W.** | London  
Saturday. Sept 10<sup>th</sup> 1870

Dear Sirs,

One line to thank you for the copies of the Canadian Edition of “Man and Wife”, and for the Certificate of copyright forwarded with them.

I have only had time, thus far, to look hurriedly through the book. You have made a thoroughly readable volume of it – printed in excellent type.<sup>1</sup>

I trust the sale is proceeding to your satisfaction. Here, bookselling is beginning to suffer, through the all-absorbing interest excited by the War.<sup>2</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Hunter Rose & Co

- 
1. A copy of the Hunter, Rose edition of *Man and Wife* is held in the National Library of Canada.
  2. The Franco-Prussian War, which began in July 1870.

**[1023] TO WILLIAM F. TINDELL, 10 SEPTEMBER 1870**

MS: Glasgow (891117/62). Published: BGLL, II, p. 210.

**90, Gloucester Place, | Portman Square. W.** | Saturday. Sept 10<sup>th</sup>

My dear Tindell,

Many thanks for your answer. I must speak to you about it – and about a form of agreement with Managers for the dramatic “Man and Wife”,<sup>1</sup> before you go away. I will call in Essex Street between 4 and 5 on Monday next the 12<sup>th</sup>.

Yours ever | WC

- 
1. See [1026] to Dion Boucicault of 22 September 1870.

**[1024] TO WILLIAM D. BOOTH,<sup>1</sup> 20 SEPTEMBER 1870**

MS: Parrish (Box 4/12, formerly laid in copy of *Man and Wife: A Drama* (Clyde, OH: A. D. Ames, 1873)), with envelope.<sup>2</sup> Typed transcript: Texas. Summary: Parrish & Miller, p. 83. Published: Coleman, pp. 165–166; BGLL, II, pp. 210–211.

**90, Gloucester Place, | Portman Square. W.** | London  
Tuesday September 20<sup>th</sup> 1870

Private

My dear Sir,

I write to ask your kind assistance, in a literary difficulty, which is quite new to me. If you will read the copy enclosed (on blue paper) of a letter which I have sent to Mr Lewis Baker by this mail, you will understand what the difficulty is. The copy is marked “A”.<sup>3</sup>

It is impossible for me to say what absurdities Mr Baker and Mr Daly between them may not introduce into the intricate piece of literary workmanship which they are bold enough to think they can alter and improve off-hand, without assistance or advice from me.<sup>4</sup> Under these circumstances, you will greatly oblige me if you will take measures to ascertain that my name is

really removed from the playbills, and advertisements, as I have desired.

In the event of my name remaining in the bills &c, and of Mr Daly's refusal to remove it, I enclose (marked "B.") a form of letter to the public journals which I request you to have copied, and sent to the most prominent newspapers in New York, in my name, and with my signature attached.<sup>5</sup>

By the time when you receive this letter, it is quite possible that the piece may have been produced, and may [several lines erased] have failed, or may be pronounced to be a weak production with "a lame and impotent conclusion". In either of these cases, I beg you will send my letter to the newspapers – first ascertaining, of course, that Mr Daly has altered the end. To enable you to do this, I forward by today's registered bookpost a printed copy of the piece, as I wrote it and intended it to be performed. A duplicate (in case of accidents) will follow by next Saturday's mail.

I am sure you will excuse my troubling you in this matter, when you reflect that my reputation is entirely at Mr Daly's mercy. I don't know what liberties he may not take with my work – what abrupt and absurd ending he may not introduce – and what rough-and-ready changes and abridgments he may not make, to the confusion of the dialogue and the perversion of the characters. In any of these events, the importance to me of being publicly disassociated with the piece is too obvious to need pointing out.

Believe me, | Very truly yours | Wilkie Collins  
Wm D. Booth Esqre

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1. See [0738] to him of 15 April 1867.

2. Signed and directed to 'W.D. Booth Esqre | 62. Wall Street | New York (City) | United States | America', postmarked 'LONDON-W | XA | SP 20 | 70'.

3. Neither the original letter, nor the copy referred to here, have been located. Lewis Baker was a distinguished New York actor, married to the actress Alexina Fisher. He seems earlier to have been acting as dramatic agent for WC in the United States – see [1068] to Augustin Daly of 4 March 1871.

4. Augustin Daly (1838–99) was a distinguished American dramatist and producer, then manager of the Fifth Avenue Theatre, New York. The unauthorized adaptation of *Man and Wife* by Daly and Baker in fact seems to have followed WC's original faithfully and ran successfully at Daly's theatre from 13 September until the end of the year. As his subsequent letters to Daly show, WC later collaborated willingly with Daly on a number of occasions.

5. WC's letter has not been located in the New York papers and was probably never sent.

### [1025] TO CHARLES WARD, 21 SEPTEMBER 1870<sup>1</sup>

MS: Pembroke. Published: BGLL, II, p. 212.

**90, Gloucester Place, | Portman Square. W.** | Wednesday Sept 21<sup>st</sup>

My dear Ward,

I am up to my eyes in worries with the theatrical people. Will you kindly undertake Jones?<sup>2</sup>

Here is your brief.

1. I am willing to continue the same quarterly system of payment to Mr Jones, which I adopted towards his late mother.

2. But, I am told by my solicitor that I ought before I make the first payment, to have a formal "Dclaration" that Mr Jones is the only surviving child of the late Mrs Jones. Mr Jones must fill in and sign the Form used for ~~Oath~~ Declarations, and send it to you, signed also by a magistrate. Or, if he finds difficulty in doing this, a ~~Deel~~ letter addressed to me by his friend the Archdeacon<sup>3</sup> – stating, of the Archdeacon's own knowledge, that Mr Jones is the sole surviving child, would be enough to justify me in sending the quarterly payments.

I enclose a cheque for the money, and Order – to be sent if Mr Jones supplies me with the necessary document.

Name and Address: –

William Collins Jones | 138. Belfield Terrace | Upper Rathmines | Dublin

Forgive this trouble. I have got three plays in progress – and my head will not hold Jones as well<sup>4</sup>

Ever yours | WC

An invitation from Corsie for Friday next<sup>5</sup> – which I am writing to accept very gladly.

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1. Dating from the calendar and the references to the plays.
2. WmC's will invested £700 in 'The Public Funds' with the dividends of £21 a year paid to 'my cousin, Elizabeth Jones of Dublin' and her surviving children. On their death the capital reverted to his heirs. The problem did not go away – see [1555] to Tindell, 27 August 1875, and also Peters, p. 73.
3. The Archdeacon remains unidentified.
4. Presumably *The Woman in White*, *No Name* and *Man and Wife*.
5. Reference unidentified.

### [1026] TO DION BOUCICAULT, 22 SEPTEMBER 1870

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 167; BGLL, II, p. 213.

90, Gloucester Place, | Portman Square. W.

Thursday Sept 22<sup>nd</sup> 1870

Dear Boucicault,

I am afraid – as I have not heard from you – that there is some unexpected obstacle at the Adelphi.<sup>1</sup> If there is, one line to beg that you will not allow your kind willingness to help me, to subject you to any inconvenience in this matter. I can easily offer the piece to the Haymarket, on the chance of their being able to make something of it. Or – as it has occurred to me twice since I saw you – I can try it in the country first.

Vy truly yours | Wilkie Collins

I shall probably be leaving town, for a little while, early next week

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1. The play in question here is unclear. This might concern the dramatic version of *Man and Wife* (see [1023] to Tindell of 10 September 1870), but WC was then also working on his own dramatic version of *No Name* which was never in fact staged in the UK. See [1034] to Benjamin Webster, manager of the Adelphi Theatre, of 26 October 1870.

### [1027] TO CHARLES WARD, 28 SEPTEMBER 1870<sup>1</sup>

MS: Morgan (MA 3151/60). Published: BGLL, II, pp. 213–214.

90, Gloucester Place, | Portman Square. W.

Wednesday Sept 28<sup>th</sup>

My dear Ward

Miss Neilson is acting at Drury Lane.<sup>2</sup> I want to see what progress she has made in her Art since I saw her last.

Before I send to take places, it strikes me as barely possible that Miss Coutts's Box may be at the disposal of the authorities in the Strand. If it is, and if you can secure it for Saturday next – I shall be glad to get it.

But, if the box is not at your disposal, don't on any account make special application for it. I, really and truly, only write, because I don't want (on returning from the Box Office with my tickets in my pocket) to meet C. W – and hear him say, "Why, good gracious! There is Miss C's box! Why didn't you tell me?"

One line – to tell me, if I am wrong, and if the box ticket is in Miss Coutts's possession – instead of being at the Strand.

Yours ever | WC

I am rheumatic – but stronger for the Quinine. Hope to get to Ramsgate next week.

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1. Dating from the calendar and notepaper.
2. Lillian Adelaide Neilson (1848–80: Boase), English actress. Andrew Halliday's *Amy Robsart*, adapted from Scott's

*Kenilworth*, opened at the Theatre Royal, Drury Lane, on 24 September 1870 – see the advert in the *Times*, 17 September 1870, p. 9a.

**[1028] TO F. S. ELLIS, 29 SEPTEMBER 1870**

MS: Fales. Published: BGLL, II, p. 214.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> Sept 1870**

My dear Sir,

Messrs Savill Edwards & Co are anxious to know if they can distribute the type of “Man and Wife”.

With four hundred copies (as I hear) still left of the third edition – and with slaughtering, lying, and thieving on the largest possible scale all (naturally) occupying the first place in public attention<sup>1</sup> – we have certainly no further sale to expect (as it seems to me) in the present form, and at the present time.<sup>2</sup>

If your better experience agrees with my view, will you kindly send the enclosed note to Messrs Savill & Edwards?<sup>3</sup> In our friend Tindell’s absence, I am obliged to act in the matter – and, in doing so, I wish to consult your opinion as well as my own.

Faithfully yours | Wilkie Collins

To | F. S. Ellis Esqre

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1. The Franco-Prussian War.

2. ‘The first edition of 1,000 copies sold well and a corrected second edition of 500 appeared by the end of June. A third edition, also 500, was printed in July but at least part of this was remaindered in April 1875’ (Gasson, p. 101).

3. No longer with the letter.

**[1029] TO BENHAM & TINDELL,<sup>1</sup> 29 SEPTEMBER 1870**

MS: Glasgow (891117/63). Published: BGLL, II, pp. 214–215.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> Sept 1870**

Dear Sirs,

I have communicated with Mr Ellis and with Messrs Savill Edwards & Co on the subject of “Man and Wife”.

Faithfully yours | Wilkie Collins

Messrs Benham & Tindell

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1. The only letter addressed formally to the firm of solicitors rather than to Tindell or Benham individually – Tindell was away from the office (see [1028] to Ellis of the same date), while Benham had gone to Spain (see [1033] to Tindell of 25 October).

**[3155] TO UNIDENTIFIED RECIPIENT, 29 SEPTEMBER 1870**

MS: Unknown. Summary: Denholm Collection, 1903.<sup>1</sup> Published: A&C6, p. 9.

Summary: *In reference to his novel, Man and Wife.*

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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.

**[1030] TO EDWARD BULWER-LYTTON,<sup>1</sup> 22 OCTOBER 1870**

MS: Hertford (D/EK C22/111). Published: BGLL, II, p. 215.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> October 1870**

Dear Lord Lytton,

I have found Hunter Rose & Co of Toronto excellent men of business and just and liberal in their dealings with me.<sup>2</sup>

My own experience does not incline me to think that Canadian publication will interfere with the price paid in America for advance sheets – provided the exportation of Canadian copies into the United States be previously forbidden by agreement between the author and the Canadian publisher. This is all that my American publishers – Harper & Brothers of New York – stipulate for, in a letter which I received from them a few days since.

I should think the Canadian Act of Parliament is not retrospective.<sup>3</sup> But I cannot speak of this with any certainty.

Very truly yours | Wilkie Collins

P.S. If I can give you any further information, or any assistance in this matter, I am entirely at your service.

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1. Edward George Bulwer-Lytton, Earl Lytton, first Baron Lytton (1803–73: *ODNB*), novelist, dramatist, poet and friend of CD.

2. The letter advises about the publication of Bulwer-Lytton's *King Arthur*, published by Hunter, Rose in 1871 – see [1176] to Hunter, Rose of 9 December 1871.

3. On Canadian copyright generally, see Nowell-Smith, pp. 87–90.

### [1031] TO HARPER & BROTHERS, 22 OCTOBER 1870

MS: Morgan (MA 1950). Published: BGLL, II, pp. 215–216.

**90, Gloucester Place, | Portman Square. W.** | London Saturday Oct 22<sup>nd</sup> 1870

Dear Sirs,

I am, at present, occupied entirely in dramatic writing. The present state of my health does not, I am sorry to say, encourage me to confront the long-continued strain of another serial story. When I do find myself with another work of fiction in contemplation, you may rely on my giving you the earliest possible notice of what I am about. My next venture of this sort will probably be of not more than half the length of “Man and Wife” – and will thus perhaps enable me to meet your views by appearing on the next occasion in your Magazine. I infinitely prefer the monthly interval to the weekly – as it offers me longer intervals of rest.

As to the Canadian publication, I expressly stipulated – in the case of “Man and Wife” – that your interests in the United States were to be respected. Here is an extract from a copy of my letter to the publishers accepting their proposal to publish the book: –

“I have to add that I desire to respect the rights of Messrs Harper in the United States. They have paid liberally for my advance-sheets, and they republish in book form – so far as America is concerned – with every advantage that I can give them.” (Letter dated, 4<sup>th</sup> June 1870.)<sup>1</sup>

On the next occasion, there will be time for drawing out a proper form of agreement between me and my Canadian publishers. I will take care that one of the clauses in that agreement expressly prohibits exportation to the United States.

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins

To | Messrs Harper & Brothers

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1. See [0987] to Hunter, Rose of 4 June 1870.

### [1032] TO WILLIAM F. TINDELL, 22 OCTOBER 1870

MS: Glasgow (891117/65). Published: BGLL, II, pp. 216–217.

**90, Gloucester Place, | Portman Square. W.** | Saturday Oct: 22<sup>nd</sup> 1870

My dear Tindell,

I have got your letter and the bill.

The last time I saw my brother, he was unwilling to sign the deed.<sup>1</sup> He is now, I think, out of town. But I shall see him next week – when I hope we shall arrive at a definite settlement of some sort.

In the meantime, will you let me have my private and personal bill also? I want to know the worst all at once!!! We are getting confused about my payments on account. I find a receipt of Charlton's,<sup>2</sup> dated 14<sup>th</sup> March 1870, acknowledging receipt of £92.10. – and a letter of yours, dated 10<sup>th</sup> March 1870 acknowledging receipt of £25.- (Moonstone acct) from Tinsley – and £10 Stable Rent to Christmas. Is this included in the £92.10. – or not? There will be also three quarters Stable rent to add to the credit side: viz – Lady Day, Midsummer, and Michaelmas in this year. Please have this all cleared up – and the whole bill sent in, to the last entry against me in your books.

Yours ever | WC

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1. Unidentified, but see [1033], the following letter to Tindell of 25 October 1870.
2. It is clear from this letter that Benham not only acted as WC's agent but also collected money for him and paid his bills. None of these amounts or names appears in his bank records at this time. There is no mention of three rent payments for the stable at the rear of his premises (see [0790] to Harriet Collins, 6 December 1867), and £45 'Of Mr Charlton' on 22 February 1868 is the only mention of the man. Benham paid WC £275-9s-4d on 10 November 1870, presumably the balance of these various incoming and outgoing payments (Coutts: WC).

### [1033] TO WILLIAM F. TINDELL, 25 OCTOBER 1870

MS: Glasgow (891117/66). Published: BGLL, II, p. 217, amended A&C6, p. 19.

**90, Gloucester Place, | Portman Square. W. | 25<sup>th</sup> Oct: 1870**

My dear Tindell,

I send you herewith the Draft deed – and I will arrange with my brother when to sign it.

I did not know Benham had gone to Spain. I am sorry to hear of the poor old lady's death.<sup>1</sup>

A word more about "Man and Wife". While you were away, I had a letter from Mr Ellis – through whom I send an order to Savill & Edwards to distribute the type<sup>2</sup> – giving a poor account of the sale of the 3<sup>rd</sup> edition<sup>3</sup> – and adding that he was still well within his limits for advertising expenses. There seems to be a lull in the savage interest in the war,<sup>4</sup> caused by a cessation in the bloodshed. What do you say to spending the rest of the advertising money in a last burst of puffery? – across columns – opinions of the press &c &c –

Perhaps you will see Mr Ellis about it?

Yours truly | WC

---

1. Edward Benham, Tindell's partner – presumably the old lady was his mother.
2. See [1029] to Benham & Tindell, 29 September 1870 – WC presumably meant to write 'through whom I sent'.
3. See [1028] to Ellis of 29 September 1870.
4. The peace treaty ending the Franco-Prussian War was eventually signed at Frankfurt on 10 May 1871.

### [1034] TO BENJAMIN WEBSTER, 26 OCTOBER 1870

MS: Private. Published: BGLL, II, pp. 217–218.

**90, Gloucester Place, | Portman Square. W. Monday  
26<sup>th</sup> Oct 1870**

My dear Webster,

Pray accept my excuses for my delay in sending you the second act.<sup>1</sup> I have been obliged to re-correct and cut it, since you were here – and have spoilt one fair copy after another in the process.

Here it is at last – long enough still as you will see. Please let me have it back – if you possibly can – on Friday evening next. I want to send it to America by the next day's post.

Mr Rowe has a sketch of the sea side scene (1<sup>st</sup> scene. 3<sup>rd</sup> act) which he wished to show to you when he was in town<sup>2</sup> – but he did not succeed in finding you. It has been done under my directions – and contains exactly what I want, after having written the scene – which I had not done, when you called here. The painters can get on with all the remainder of the scene-plot – as I gave it to you. But the first scene of the 3<sup>rd</sup> Act had better wait for further suggestions next week.

Truly yours | Wilkie Collins

P.S. | I need not trouble your Prompter to copy for me. A volunteer has turned up to assist my regular copyist and the play complete – legibly written out – will be ready – punctually to the date agreed on: – Monday next, the 31<sup>st</sup> of this month.

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1. Of WC's new dramatic version of *No Name*. In the event this was not performed in Britain, though Augustin Daly produced it in New York at the Fifth Avenue Theatre from 7 June 1871.

2. George F. Rowe – see [1019] to him of 22 August 1870.

### [1035] TO CHARLES WARD, 27 OCTOBER 1870

MS: Morgan (MA 3151/61). Published: BGLL, II, p. 218.

**90, Gloucester Place, | Portman Square. W. | 27<sup>th</sup> Oct: 1870**

My dear Ward,

Come, and give us a hand again next Sunday like a good fellow. The play must be ready in fair copy by next Monday – and on the ~~former~~ previous Saturday, I send off my fair copies of Acts three and four to America.<sup>1</sup> I have found a new actress for “Magdalen.”<sup>2</sup>

You stay and dine, of course. No fat.

Yours ever | WC

I am better.

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1. WC's dramatic version of *No Name*.

2. Magdalen Vanstone, the main character in the story. The actress in question has not been identified.

### [1036] TO JOHN CLAYTON,<sup>1</sup> 28 OCTOBER 1870

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 218–219.

**90, Gloucester Place, | Portman Square. W. | 28<sup>th</sup> October 1870**

My dear Sir,

If you and Mr Lloyds will kindly call here,<sup>2</sup> on Monday next – the 31<sup>st</sup> at 2 o'Clock P.M. I shall be glad to see you, and I shall be in possession of a sketch for one of the scenes, which I do not expect to receive before tomorrow night<sup>3</sup>

I am only now recovering from an attack of gout – and I am obliged to trouble you to come to me, in order to be sure of keeping my appointment.

Faithfully yours | Wilkie Collins

John Clayton Esq

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1. Stage name of the actor John Alfred Calthrop (1843–88).

2. Probably referring to the veteran scene painter Frederick Lloyds.

3. Again *No Name*.

### [1037] TO GEORGE SMITH, 14 NOVEMBER 1870

MS: UNC (Smith, Elder Records, 11038/7). Published: BGLL, II, pp. 219–220.

**90, Gloucester Place, | Portman Square. W. | 14<sup>th</sup> Novr 1870**

My dear Smith,



Many thanks for your kind note.

A plan of mine for the issue of my copyrights in cheap periodical form, has broken down – of course on the question of money.<sup>1</sup> I am obstinate enough to think of trying again, as soon as I can hit on some new method of appealing to the reader. In the meantime, my sale (such as it is!) is standing still – and I shall be glad to profit by the suggestion which you have kindly made, if you see no objection to accepting a certain modification of it.

I propose – instead of a payment of an estimated sum for permission to print an estimated number of copies – that you should print a small number (say only five hundred of each book) from the stereotyped plates – and that I should receive “a royalty” from you on each copy sold. This proposal – as it seems to me – will supply any present demand, and will leave me free to try any new experiment which occurs to me – on relieving you, of course, of any small stock that may be left on hand at the time.

If you approve of this, you have only to send me the necessary “form” – and I will return it signed.

Vy truly yours | Wilkie Collins

George Smith Esq

P.S. If five hundred copies should not be enough to pay the expenses of printing, paper, and binding – pray add whatever number may be necessary. I say “five hundred”, in ignorance of the technical side of the question.

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1. Presumably referring to the proposals from Cassell, Petter & Galpin – see [0970] to William Tindell of 8 May 1870, and also [1078] to Smith of 28 March 1871.

### **[1038] TO FRANÇOIS REGNIER, 18 NOVEMBER 1870**

MS: CF (loose in envelope ‘Wilkie Collins – Régnier’, within box file ‘Régnier – Sociétaires’). Published: BGLL, II, pp. 220–222.

**90, Gloucester Place, | Portman Square. W.** | London  
Friday Novr 18<sup>th</sup> 1870

My dear Regnier,

Only yesterday, I succeeded in hearing some news of you – from Mr Chapman at Mitchell’s Library.<sup>1</sup> I had been feeling very anxious about you – I had written, before the siege, to your Paris address – I had heard nothing, my letter, no doubt, not having reached you – and at last I wrote to Mr Mitchell. He is away in Germany – and Mr Chapman replies for him. He gives me your address – and he tells me that your son and your son-in-law are both in Paris.<sup>2</sup>

It is not much, my dear friend, to tell you that I feel for you, in your anxiety and grief, from the bottom of my heart – but it is perhaps better to say even so little as this than to be silent. Besides, I do earnestly hope – if I can be of the smallest service to you, in any way whatever – that you will treat me as an old friend and a brother in Art, and will at once make use of me. If you should find it necessary, or convenient, to come to London, there is a bedroom in this house, ready and waiting for you with a hearty welcome, and with perfect liberty to do as you please. If, ~~you~~ on the other hand, you remain in France (and with your son in Paris, you will remain as long as you can), I have another anxiety about you – of a very easily remedied kind. I hear – in relation to my own countrymen left helpless in Paris – that it is ~~alarmingly~~ exceedingly difficult to send any money into Paris to help them – and I argue that it must be still more difficult to get any money out of Paris. If communication with your customary resources of the pecuniary kind, is as difficult as I suppose it to be, will you let me be your banker, for the time? Coutts & Co – who keep my money – have a correspondent at Boulogne – and you have only to say the word, and a remittance ~~can~~ will reach you by return of post. I make no apology for my frankness in touching the question of money with you, because it is a question between two artists and two friends – and because it is you who will confer an obligation on me, if I can serve you in this matter – this very trifling matter of a loan from one friend to another.<sup>3</sup>

It is useless to speculate on the future of this horrible war. I own that – so far – I see no end to it. As to Paris, I have the firm hope that your worst anxieties there will soon be ended. I doubt, for many reasons, whether there will be any bombardment of the city itself – and I doubt the possibility of holding out against the hunger of two millions of people. A surrender – which I hope with my whole heart will restore your son and your son-in-law to you, unharmed – seems to me to be the only possible solution of the problem. The serious resistance, and the coming revival of France (of which I feel no doubt) are not bound up with the keeping of Paris. Your time is to come, when the Germans are on the way back. Then, France has time to breathe again – time to organise a government accepted by the whole country – time to appeal to the calmer thought of Germany itself, and to claim the respect and the sympathy due to a great misfortune from other nations.<sup>4</sup> I don't see peace at the end of all this – but I see a more hopeful position for France when Paris has, not dishonorably, ~~and~~ but only inevitably yielded to overwhelming brute force, and when the virtue and the valour left in the nation have the room and the opportunity to spring into a new growth. There is one thing – to return to private and personal interests – which Mr Chapman does not tell me. I am left to infer that Madame Regnier and your daughter are with you. The consolation of their presence is, I earnestly hope and trust, always with you. Pray assure them of my most sincere sympathy and my true regard – and pray let me see the sight of your handwriting (if I don't see you) as soon as you possibly can.

Believe me, my dear Regnier,  
yours always affectionately | Wilkie Collins

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1. Thomas Chapman, apparently an employee at the Royal Library, 33 Old Bond Street, run by John Mitchell. Correspondence at CF shows that Régnier had written in mid-October asking Mitchell to lend him money. Chapman replied that Mitchell was away but promised to forward Régnier's letter. On 23 October Mitchell wrote from Florence arranging for the transfer of £100 and offering emergency funds from his banker's agent, Messrs Adam, in Boulogne.
  2. Régnier had moved with his wife and daughter, from his address in Paris at 15 rue de la Chaussée d'Antin to 9 rue de Calais, Boulogne, to escape the Franco-Prussian War of 1870–1. German troops entered France on 4 August 1870 and on 19 September laid siege to Paris, a situation that was to continue until 28 January 1871. This led to terrible privations for the trapped citizens, clearly including Régnier's son and son-in-law. (His daughter had married in March 1870.)
  3. It is not clear if the offer was taken up – there is no evidence of it in WC's bank account – or if WC knew of the facility offered by John Mitchell.
  4. After the Prussian invasion and his failure in the battle of Sedan, Napoléon III had been deposed and a provisional government was formed under Gambetta.

### [1039] TO GEORGE F. ROWE, 21 NOVEMBER 1870

MS: Parrish (Box 4/12). Published: BGLL, II, p. 222.

90, Gloucester Place, | Portman Square. W. | 21<sup>st</sup> Novr 1870

My dear Mr Rowe,

I am delighted to hear that you have an opening in London for Christmas<sup>1</sup> – and I most sincerely wish you every possible success.

Thank you for the proposal relating to Croydon.<sup>2</sup> “No Name”, after only four rehearsals, would I am afraid present my own words to me in a state of undesirable transformation – and, excepting the case of the two principal characters, I doubt whether the resources of the local company would suffice to present the play to me in its true light. Besides, the Pantomime would prevent one repeating the performance for a lapse of two or three months – and we should have, so far as the ~~performers~~ actors in general were concerned, to begin all over again. For these reasons, I prefer to wait until we find an opening in a London theatre – or till the Pantomimes are over, and till we can try the piece before the audience of a great city – like Manchester or Liverpool – with the chance of continuing ~~perf~~ representing it afterwards in the country.<sup>3</sup>

Very truly yours | WC

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1. See ‘Christmas Novelties’, *Era* (18 December 1870), p. 12: ‘OPERA COMIQUE. – An English company will take

the place of the French, and will open with an adaptation of “Our Mutual Friend,” by Mr. Rowe, who with Mr. Emery, will sustain the principal characters.’ There is a lengthy review of the production in the same paper on 1 January 1871, p. 15, which makes clear that George F. Rowe is the actor in question.

2. Presumably referring to the Theatre Royal, Croydon, where Rowe was appearing at this time as Micawber in *Little Emily* – see ‘Provincial Theatricals’, *Era* (4 December 1870), p. 5.

3. A further attempt at a provincial production was made by Wybert Reeve (see [1752] to Rowe of 10 June 1878).

### [1040] TO GEORGE SMITH, 21 DECEMBER 1870

MS: NLS (MS 23180/178). Published: BGLL, II, pp. 222–223.

December 21<sup>st</sup> 1870

My dear Smith,

Would it be possible for you – as publisher of the English translation of the Erckmann-Chatrian novels<sup>1</sup> – to verify the extraordinary statement copied on the next leaf,<sup>2</sup> and – if it is true – to discover the system on which the popular edition of the novels has been distributed abroad? I mean, of course, is it possible to do this – without any great trouble?

Yours truly | Wilkie Collins

I make out that “Le Conscrit”<sup>3</sup> (for example) is about half the length of “No Name”. Rating the number of the novels at ten, here is an author’s profit up to the present time only of £3000 per book (in round numbers), derived from a royalty of “one tenth of a penny” on each periodical part, or volume sold – and this for novels which would barely fill two volumes post 8vo of our size.

I regard these results (if they are to be relied on) as more important in their bearing on the future works which I might write – than on the past works which I have written. The way seems to be pointed here to the writing of shorter stories – at once diminishing the expenses of production, and the demand (in these days of endless luxury) on the reader’s time – and to the selling of these stories on a plan which has (apparently) not been tried in England yet.

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1. Émile Erckmann (1822–99) and Pierre Alexandre Chatrian (1826–90) wrote numerous popular historical adventure novels under the signature Erckmann-Chatrian. Smith, Elder published a number of English translations.

2. Written in another hand on the leaf below the printed address is this memorandum:

From The Times (Supplement) December 21<sup>st</sup> 1870.

M. Erckmann’s statement of profits derived from the popular edition of the Erckmann-Chatrian novels on the Continent. Reported from a conversation held with the author by a correspondent of the “Times.”

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What do you think we have derived from the popular edition of our writings? We get only one-tenth of a penny per “livraison” profit, and yet we have already received 330,000 francs, and this although we have been proscribed by the late Government. The “Moniteur” has been ordered to refuse our advertisements; the railway bookstalls of France have been prohibited exposing our books.

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It has been accurately copied from the *Times*, 21 December 1870, p. 4c in an article headed ‘The Siege and Surrender of Phalsbourg’, (From our own correspondent.) SAVERNE, Dec. 14. It is in the main paper not a supplement.

3. *Histoire d’un conscrit de 1813* (Paris: Hetzel, 1864).

### [1041] TO FRANÇOIS REGNIER, 22 DECEMBER 1870

MS: CF (loose in envelope ‘Wilkie Collins – Régnier’, within box file ‘Régnier – Sociétaires’).<sup>1</sup> Published: BGLL, II, pp. 223–225.

90. Gloucester Place | Portman Square | London December 23<sup>rd</sup> 1870

My dear Regnier,

At last, I have a little time at my disposal – and I write to thank you for your kind letter. It is the best and the heartiest answer I could have wished for – and it tells so much to interest me that I re-appear, and ask for more. I want to hear your last news of your son, and of your son-in-law – and to know that you and Madame Regnier and your daughter are well and are still looking

patiently, perhaps hopefully, to a happier future in the year that is soon to come.<sup>2</sup> If the position assumed by France can cheer you – and I am sure it does – life must wear a happier look now than it did when you wrote to me. Personally, I am not the least surprised at the magnificent effort which your country is making. I expected it of Paris – I expected it of France – and Paris and France have exceeded my expectations. I know nothing finer in the whole history of France than the grand effort by which the nation has shaken itself free of the corruptions of the empire; has faced the conqueror with its army lost ~~and~~ its government unsettled, and its chief city besieged; and has said to him – subjugate the country and ~~destroy~~ crush the people, if you can! When the Prussians were first marching on Paris I was asked at my Club what I thought of the prospects of France now? I answered, “Gentlemen, the troubles of the Germans will begin from this day. Before the year is out, they will find that the despair of France is not to be trifled with.” My answer was received with a roar of laughter – and I was recommended to exercise my imagination profitably in writing novels, instead of talking politics! Since that time, not only my brethren of the Club, but the whole English nation have learnt to think in quite another direction. The other night, I went to the “Alhambra” (you remember our visit there?) – to hear the national songs of France and Germany sung with chorus and military band.<sup>3</sup> They began with the “Nacht am Rhine” – received with cheers and hisses. Then a man and woman appeared in front of the orchestra to sing the next song. The instant the audience caught sight of the tri-coloured scarf over the woman’s shoulders, they burst out with such shouts of applause as made the immense orchestra inaudible. The English part of the audience was by far the loudest. Three times the singers tried to begin – and three times the applause stopped them. When I went away, they were singing the Marseillaise for the fourth time – the audience joining in the chorus. The Lord Mayor (privately instructed, it is whispered, by the Government) has refused to allow a public meeting at the Guild hall to express sympathy with France and to urge the interference of England on the French side – the reason being simply dread of the inflammatory speeches which would be delivered, and of the possible effect of them, in this country as well as abroad. So much for the “attitude of England” just at present. The English newspapers entirely fail to represent the state of public feeling as it is now. You will probably hear of it (in spite of the Lord Mayor) in reports of public meetings which are likely to take place, before long, in the country if not in London.

And what are your plans? Do you still remain at Boulogne? Or are you likely to come to England? Mind I hear of it, if you are likely to cross the channel. I cannot tell you how touched and how pleased I was to hear of your son’s position with the General in command, and of what he has owed to the illustrious name that he bears! The General has done honour to himself in doing honour to you. Such a recognition of what the world owes to the exercise of an Art, is doubly interesting and doubly precious at such a time as this.

I have been very busy dramatising my books. “Man and Wife” and “No Name” are both complete in four acts each. The “Woman in White” I have just completed in scenario only. I am not quite satisfied with it – and I have put it aside to return to it again.<sup>4</sup> There are obstacles in the way of my getting my plays represented here just now, which I hope to overcome. In the meantime “Man and Wife” has been played seventy nights in New York – and “No Name” is to follow it in the same city.<sup>5</sup> I don’t know whether, with your present anxieties, you have any attention to give to “light literature” – but, if you have moments when anything which sets your thoughts moving in a new channel is welcome, “No Name” is printed in a little book, and you have only to say “send it” – and it shall be sent by book-post.

Give my best and kindest remembrances to Madame Regnier and your daughter – and believe me, my dear friend,

always affectionately yours  
Wilkie Collins.

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1. WC writes on thin folded notepaper with the pages numbered, and in the order 1, 3, 2, 4 (to allow the first page time to dry before writing on the verso). The third page is written in landscape format and at the foot WC adds ‘see page 4’.

2. Régnier’s wife and daughter were with him at Boulogne, while his son and his daughter’s husband were still trapped in the Paris siege. See [1038] to Régnier of 18 November 1870.

3. The Alhambra Palace Theatre in Leicester Square.

4. *Man and Wife* was published as a drama for the author in 1870 but not performed in England until 22 February 1873;

concerning *No Name*, see [1055] to Régnier of 20 January 1871; *The Woman in White* eventually opened in London at the Olympic on 9 October 1871.

5. *Man and Wife* ran for ten weeks in New York from 13 September 1870 at Daly's Fifth Avenue Theatre.

**[1042] TO HUNTER, ROSE & CO., 22 DECEMBER 1870**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 226.

**90, Gloucester Place, | Portman Square. W. | London**  
December 22<sup>nd</sup> 1870

Dear Sirs,

I beg to thank you for a Bill of Exchange for £20...-.- (received this morning) on account of sale of "Man and Wife".

A short time since, I had a note from Lord Lytton, on the subject of Canadian reprints of English works – and I had the pleasure, in reply, of assuring him that I had reason to congratulate myself on my literary connection with your firm.<sup>1</sup>

Believe me | Faithfully yours | Wilkie Collins  
Messrs Hunter Rose & Co

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1. See [1030] to Edward Bulwer-Lytton of 22 October 1870.

**[1043] TO CHARLES WARD, 22 DECEMBER 1870**

MS: Parrish (Box 4/12). Published: BGLL, II, p. 226.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> Decr 1870** My dear Ward,

I enclose a bill of exchange for £20...-.- (further proceeds of Canadian edition of "Man and Wife").<sup>1</sup> Please pay it to my account and let me have a line to say you have received it safely.

Yours ever | Wilkie Collins

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1. See [1042] to Hunter, Rose of the same date. Credited to his account as 'Bill on Union Bank' 23 December (Coutts: WC).

**[1044] TO MISS [MARY LOUISA] FRITH,<sup>1</sup> 27 DECEMBER 1870**

MS: Lewis Collection. Published: BGLL, II, pp. 226–227 (as to Miss Frith).

**90, Gloucester Place, | Portman Square. W.**  
Tuesday December 27<sup>th</sup> 1870

My dear Miss Frith

Many thanks for your kind note. Even at this festive season when the Plague of Plum pudding extends its ravages from end to end of the land, and lays the national digestion prostrate at the feet of Christmas,<sup>2</sup> a promise made to your Mama is a sacred promise in my estimation. I had planned to give up eating and drinking until the return of Spring – but I will wait to carry out my intention until after Thursday next – on which day (at 7 o'clock) I shall be delighted to attend Pembridge Villas,<sup>3</sup> and redeem my pledge.

Believe me | Vy truly yours | Wilkie Collins

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1. One of the younger daughters of the artist W. P. Frith: Mary Louisa (b. 1850), Alice (b. 1853) or Mary Fanny (b. 1855). Social convention regarding the use of the term 'Miss Frith' makes the first most probable. Moreover, [3173] of 11 June 1866 addressed to 'Miss Frith' is judged likely to be to the older sister Jane Ellen, now married.

2. WC expressed his dislike of the festive season on many occasions: 'This awful Christmas time', 'the filthy Christmas festivities', 'the most hateful of English seasons', 'the season devoted to prodigious eating and drinking' and 'the season of Cant and Christmas'. See the Lewis website.

3. The Friths lived at 7 Pembridge Villas, Bayswater.

**[1045] TO ELIZA ANN FORSTER,<sup>1</sup> 28 DECEMBER 1870**

MS: CDM. Published: BGLL, II, p. 227.

**90, Gloucester Place, | Portman Square. W. | 28 Dec<sup>r</sup> 1870**

My dear Mrs Forster

Thank you for your kind note. I shall be delighted to make one among your guests at this pleasant little party on Tuesday next, the 3<sup>rd</sup> January. With best regards and good wishes

Believe me | Yours ~~very~~ most truly | Wilkie Collins

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1. Born Eliza Ann Crosbie (1819–94), widow of the publisher Henry Colburn, who married again in 1856 to CD's friend John Forster.

**[1047] TO WILLIAM F. TINDELL, [1870]<sup>1</sup>**

MS: Glasgow (891117/28). Published: BGLL, II, p. 228.

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

My dear Tindell,

I shall be at home here this evening – from 7 to 9 – and there will be something to eat on the table between these two hours (say 7.30). After 9, I must go out. From now till 7 hard at work. I will expect you at 7.30.

Yours ever, | WC

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1. Dating based on the existing dated correspondence with Tindell and the printed notepaper, with Old English type, centred, plus the pencil note '1870' written on the top right of the letter, presumably by Tindell's clerk.

**[1048] TO FRANÇOIS RÉGNIER, 2 JANUARY 1871**

MS: CF (loose in envelope 'Wilkie Collins – Régnier', within box file 'Régnier – Sociétaires'). Published: BGLL, II, p. 228.

**90. Gloucester Place | Portman Square | London  
Monday. January 2<sup>nd</sup> 1871**

My dear Regnier,

One more line, to thank you heartily for your interesting letter – and to say that I ~~have~~ shall send to you by ~~today's~~ tomorrow's Registered Book-Post, a printed copy of my Drama called "No Name"<sup>1</sup>

Don't trouble to answer – unless you fail to receive this little book – in which case, you have only to let me know, and I will send you another copy.

I write in great haste. I have only time, before post, to send my best good wishes to you and yours.

Always afftly | Wilkie Collins

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1. See [1041] to Régnier of 22 December 1870. Here, 'sent' has also been overwritten as 'send', so that, before WC's revisions the sentence read: 'I have sent to you by today's Registered Book-Post ...'.

**[1049] TO WILLIAM G. SMITH,<sup>1</sup> 6 JANUARY 1871**

MS: Ross. Published: BGLL, II, pp. 228–229.

**90, Gloucester Place, | Portman Square. W. | London  
January 6<sup>th</sup> 1871**

Sir,

I request that you will add my name to the list of subscribers to “Notes and Queries.” The weekly numbers (beginning with the number for January 7<sup>th</sup>) are to be sent to me at the above address – and a Post office order for a six months’ subscription is enclosed.

Faithfully yours | Wilkie Collins

William G. Smith Esqr

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1. William Greig Smith, Wellington Street publisher, who took over the publication of the weekly scholarly journal *Notes and Queries* (1849–) from George Bell in the summer of 1863, continuing in that role until replaced by John Francis in October 1872.

**[1050] TO T. W. ROBERTSON,<sup>1</sup> 11 JANUARY 1871**

MS: Parrish (Box 4/12). Published: BGLL, II, p. 229.

**90, Gloucester Place, | Portman Square. W. | 11<sup>th</sup> January 1871**

Dear Sir,

I have received a letter from Mr Booth (of Wall Street, New York), requesting me to place myself at your disposal, as his reference, in the event of your wishing to obtain information as to his professional capacity and his personal trustworthiness. I have more than once had occasion to put my literary interests in the United States in his hands, and I can honestly act as his reference (if you desire it), having had every reason to congratulate myself on having employed his services.<sup>2</sup>

Mr Booth writes to me under the impression that I have the pleasure of being personally acquainted with you. I am unwilling to disappoint him – and I have ventured to comply with his request, trusting to our common interest in literature to excuse me for dispensing with the ceremony of a formal introduction.

Faithfully yours | Wilkie Collins

T.W. Robertson Esqr

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1. Thomas William Robertson (1829–71), distinguished actor and dramatist, author of *Society* (1865) and *Caste* (1867), among other social comedies of a realist bent.

2. See, for example, [1024] to Booth of 20 September 1870.

**[1051] TO WILLIAM F. TINDELL, 13 JANUARY 1871**

MS: Glasgow (891117/67). Published: BGLL, II, pp. 229–230.

**90, Gloucester Place, | Portman Square. W. | 13<sup>th</sup> Janry 1871**

My dear Tindell,

If you will read the enclosed correspondence, you will see that it is impossible for me to deal with the present tenants of my stables.

I must, and will, have a distinct arrangement for the payment of the rent – or I will not allow Mrs Aytoun to remain in occupation of the stables.<sup>1</sup>

Is it possible for you to write a professional letter to Mr Binder, to say that he must undertake to send me the rent regularly – or to appoint a day and hour, at the expiration of every quarter, on which I can send and receive it, on production of my receipt. If he cannot do either of these things – serve him, as Mrs Aytoun’s representative, in the matter of paying the rent, with a notice to quit.<sup>2</sup>

My last tenant sent me my cheque for the rent by his coachman – and the coachman received the receipt. If I cannot have the matter put on this regular footing, – or on the other plan as proposed to Mr Binder, in the preceding paragraph – I cannot keep my present tenant.

I am sorry to trouble you about this again. But what on earth can I do, with these ladies?

Plain English is thrown away on one of them – and the other is ill. There seems to be no chance but to attack Binder – as the person who managed the letting. I never authorised him to receive my rent for me. . Don't let the £40,-,-, stand in the way of taking strong measures. I have lost £400,-,-, in annoyance and I say – turn them out!<sup>3</sup>

I have heard nothing more from Smith – about the republications<sup>4</sup>

Is it worth our while to investigate “The Number Trade”?<sup>5</sup> I am told that Mr Francis, publisher of the Athenaeum,<sup>6</sup> knows all the booksellers who belong to this Trade – and that they sell on my plan, with canvassers from house to house of their own. Do you know anything about these people?

Yours truly | Wilkie Collins

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1. Probably Mary Anne Aytoun, the mother of the Liberal MP for Kirkcaldy, James Sinclair Aytoun (1823–1904). The family lived at 33 Upper Brook Street, barely half a mile from WC's house. In later letters on the topic, however, WC refers to 'Miss Aytoun'. This could be the sister of the MP, recorded at the same address in the 1871 Census only as 'Ea' but possibly Jane Anne (b. 1830). No other Aytouns are recorded in the 1871 Census in London.

2. Binder remains unidentified.

3. The annoyance went on for more than a year – see the following letter to Tindell: [1182] of 28 December 1871 and [1188], [1191], [1192] to him of 18, 29, and 30 January 1872.

4. See to the publisher George Smith [1037] of 14 November 1870 and [1078] of 28 March 1871.

5. That is, the publication and distribution of fiction and other material in cheap weekly numbers.

6. Edward James Francis, publisher and printer of the journal throughout the 1870s.

#### **[1052] TO CASSELL, PETTER & GALPIN, 14 JANUARY 1871**

MS: Texas (Ms Letters, W. Collins I B/23). Published: Coleman, p. 168; BGLL, II, p. 231.

**90, Gloucester Place, | Portman Square. W. | 14<sup>th</sup> January 1871**

Dear Sirs,

At the time when we completed our arrangements for the periodical publication of “Man and Wife”, I undertook to offer to you the refusal of my next work of fiction.

I am putting together the framework of a new story. It will not extend to the length of “Man and Wife”. As I now calculate, it will occupy not less than 20, and not more than 26 weekly parts.<sup>1</sup> “Man and Wife” extended to 37 parts.

There are hindrances in the way of my beginning at once to write the story for publication. I can only at present undertake to give due notice, as the year advances, of the date at which the first part will be ready for press.

In the meantime, circumstances make it necessary that I should know how I stand as to the disposal of this contemplated story. Will you kindly inform me whether you wish to make arrangements for its future appearance in your magazine? I propose, as before, to sell (in the first instance) only the right of periodical publication in Great Britain – reserving all other rights in my own hands.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell, Petter & Galpin

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1. Referring to *Poor Miss Finch*, serialized in twenty-six parts in *Cassell's Magazine*, 2 September 1871 to 24 February 1872.

#### **[1053] TO CHARLES WARD, 14 JANUARY 1871**

MS: Morgan (MA 3151/62). Published: BGLL, II, p. 231.

**90, Gloucester Place, | Portman Square. W. Saturday. 14<sup>th</sup> January 1871**

My dear Ward,

Many thanks for the books – which came safely yesterday.<sup>1</sup> You will let me know what I owe you, when you come and dine on Tuesday at 7.



In the meantime, please pay in to my account the enclosed cheque for Fifty pounds<sup>2</sup> – and let me have one line to say you have got it safely.

Yours ever | Wilkie Collins

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1. The books have not been identified.
2. Perhaps from America – see [1058] to Ward of 23 January 1871.

**[1054] TO THE EDITOR OF CASSELL'S MAGAZINE, 19 JANUARY 1871**

MS: Texas (Ms Letters, W. Collins I B/24). Published: Coleman, p. 169; BGLL, II, p. 232.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> January 1871**

Dear Sir,

The run of Mr Charles Reade's story will give me all the time I require.<sup>1</sup> Excepting, of course, the case of illness – which I have at present, I am glad to say, less reason to dread than usual – I could undertake to follow Mr Reade's story, on its termination in August or September next.

Faithfully yours | Wilkie Collins

The Editor of | Cassell's Magazine

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1. The serial run of Reade's *A Terrible Temptation* in *Cassell's Magazine* ended in August 1871, allowing WC's *Poor Miss Finch* to start its run in September.

**[1055] TO FRANÇOIS RÉGNIER, 20 JANUARY 1871**

MS: CF (loose in envelope 'Wilkie Collins – Régnier', within box file 'Régnier – Sociétaires'). Published: BGLL, II, pp. 232–233.

**90, Gloucester Place, | Portman Square. W. | London  
20<sup>th</sup> January 1871**

My dear Regnier,

I write, in haste, a few lines to thank you for your last kind letter, and for the interesting and valuable criticism on "No Name" which it contains. It is a very great encouragement to me to find that you like the piece so well. I feel so strongly the truth of what you say of Magdalen's character, in the last act, that I have justified her by altering the events which take place on the stage. The sleep-walker leaves the key in the lock – Magdalen is alone – the bureau is at her mercy – she has only to open it and (though it is for her sister's sake) she sickens at the idea, and cannot prevail on herself to open turn the key. Wragge comes in, feels no such scruples, and takes the letter. I have so managed the stage-business that Magdalen shrinks also from reading the letter. George surprises her – respecting the Admiral's bureau, and respecting his own letter. This is infinitely better – and for this, I am indebted to you.<sup>1</sup> A thousand thanks. If events in France (as I earnestly hope they will) leave your mind free to think of your Art as the winter advances, I think I shall venture to send you "The Woman in White" as I write it. The value of your critical insight is inestimable to a student like me. I know not where else to look for it, if I look away from you.<sup>2</sup>

The one piece of news since I wrote is, in one respect, re-assuring. Our newspapers here all report that the inhuman bombardment is not producing the anticipated slaughter and misery and discouragement.<sup>3</sup> The Prussians have not only committed a crime but a mistake – they have only thrown a brighter light on the glory of Paris. The admiration and the sympathy for ~~Paris~~ France grow stronger and stronger here every day. Almost every day, my dear friend, when I open the newspaper, and look for the news from Paris, I think of you, and of the terrible suspense under which you are now living. May it end soon! May it end well!<sup>4</sup>

With kindest remembrances to those dear to you

believe me affectionately yours | Wilkie Collins

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1. The play had been written and published by WC in 1870 – see [1019] to Rowe of 22 August 1870 – but never performed in Britain. Augustin Daly was producing it in New York, where it finally opened on 7 June 1871. Régnier’s suggestions seem to have been incorporated quickly – see [1056] to Bonner of the following day.
2. This is the first suggestion that Régnier might also have assisted with the dramatic version of *The Woman in White*.
3. The bombardment had begun on 4 January.
4. In fact the siege was lifted barely a week later, on 28 January 1871, and by March Régnier was back in Paris. A second siege followed in April and May 1871, this time by French troops after Paris refused to accept the terms of the surrender to Germany. See [1096] to Régnier of 7 June 1871.

**[1056] TO JOHN BONNER,<sup>1</sup> 21 JANUARY 1871**

MS: Houghton (bMS Thr 467). Published: BGLL, II, pp. 233–234.

**90, Gloucester Place, | Portman Square. W.** | London  
January 21<sup>st</sup> 1871

Dear Sir,

I have received your second letter, dated January 7<sup>th</sup>. Your understanding of the proposed literary relations between us is perfectly correct. I have only to add to it, that in the event of the failure of a dramatic work of mine, on representation, I should consider it due to you, not to trouble you further on the subject of my theatrical interests. I beg once more to assure you that I am sincerely sensible of your kindness in consenting to act as my agent.

Assuming that you have received my answer to your previous letter, declining to give my consent to the proposed additions to “No Name,” I now send, with this, two proofs of the alterations which I have made in the Fourth Act – to which are added my latest corrections for the Revise.<sup>2</sup> These corrected proofs may be transferred to the Prompt-book. The Revises shall follow, by next mail, in case of accidents.

Believe me, dear Sir | Faithfully Yours | Wilkie Collins

John Bonner Esqre

- 
1. John Bonner of 22 Broad Street, New York, WC’s dramatic agent in America for *No Name* and *The Woman in White* – see [1197] to Thomas Allston Brown and [1196] to Bonner, both of 3 February 1872.
  2. WC was unhappy with some of the changes being made to *No Name*. It was altered by Wybert Reeve for production in New York by Augustin Daly at the Fifth Avenue Theatre. For details of the play, see [1019] to Rowe of 22 August 1870.

**[1057] TO WILLIAM F. TINDELL, 21 JANUARY 1871**

MS: Glasgow (891117/68). Published: BGLL, II, p. 234.

**90, Gloucester Place, | Portman Square. W.** | 21<sup>st</sup> Janry 1871

My dear Tindell,

Did you get a letter from me about the stables? and also asking a question about “The Number Trade?”<sup>1</sup>

Yours ever | WC

- 
1. See [1051] to Tindell of 13 January 1871 – clearly WC had received no response.

**[1058] TO CHARLES WARD, 23 JANUARY 1871**

MS: Morgan (MA 3151 /63). Published: BGLL, II, p. 234.

**90, Gloucester Place, | Portman Square. W.** | 23<sup>rd</sup> Janry 1871

My dear Ward,

I enclose another driblet from America on account of performances of “Man & Wife” – viz – Bills of Exchange for £49.1.10, payable to my order.

Please pay the money to my account, and let me have a line to say you have got the Bill safely.

Yours ever | Wilkie Collins

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1. A payment 'reced Bill on City Bk' for £49-1s-10d was credited on 24 January. No earlier payment from City Bank is recorded but five more appeared over the next 15 years (Coutts: WC).

**[1059] TO THE EDITOR OF *CASSELL'S MAGAZINE*, 30 JANUARY 1871**

MS: Texas (Ms Letters, W. Collins I B/25). Published: Coleman, p. 170; BGLL, II, p. 235.

**90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> January 1871**

Dear Sir,

I have no wish to appear to hurry the decision of Messrs Cassell, Petter, & Galpin. But I have before me a proposal, from another quarter, for the periodical publication of my next work of fiction, which has remained unanswered for a fortnight – and which I cannot, in common courtesy, keep waiting much longer.<sup>1</sup> This circumstance will, I trust, excuse me for requesting that any proposal with which Messrs Cassell Petter & Galpin may feel disposed to favour me, may be so arranged as to reach me during the present week.

Faithfully yours | Wilkie Collins

To | The Editor of Cassell's Magazine

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1. The source of this proposal remains unclear – it may even have been a polite fiction to speed up the negotiations.

**[1060] TO CASSELL, PETTER & GALPIN, 2 FEBRUARY 1871**

MS: Texas (Ms Letters, W. Collins I B/26). Published: Coleman, pp. 171–172; BGLL, II, p. 235.

**90, Gloucester Place, | Portman Square. W. | 2<sup>nd</sup> Feby 1871**

Private

Dear Sirs,

It is not easy for me to estimate my rate of remuneration on the plan which you suggest.<sup>1</sup>

In this case as in the case of “Man and Wife”, I am selling you an Idea. But I believe it will be to the literary advantage of the story, not to give the Idea, this time, the development which I gave to “Man and Wife”. Commercially speaking, I am of course bound to remember that what shortens my story in your pages, also shortens my work. But some consideration, on the other hand, is due (as it seems to me) to what I voluntarily abridge for the sake of the literary result. The suppression which diminishes the number of my weekly parts, involves quite as much mental work as the prolixity which might enlarge them – and the proportionate payment ought, on this account, as I think, to be calculated at a rather higher rate than the rate indicated by the longer story.

Estimating the length of my contemplated work between the two extremes (20 to 26 Parts) mentioned in my former letter, I calculate it as extending to 23 weekly parts. At the “Man and Wife” rate, (as well as I can calculate it Man and Wife 37 weekly Parts £800. Rate £21.12 for each part) the remuneration comes to (say) Five hundred pounds. If the story extends to 26 Parts, it rises to five hundred and sixty. I propose, as my rate of remuneration, this time, Six hundred pounds – without pledging myself to stretch the story beyond the 26 Parts, at which I have already estimated it, and agreeing (if you wish) to 23 Parts as the minimum.<sup>2</sup>

I shall be obliged if you will let me have your answer to this proposal at your early convenience. In the event of your accepting my terms, I will supply you with a copy of our previous agreement in the case of “Man and Wife”.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

- 
1. For the serial rights to *Poor Miss Finch* – Cassell’s had clearly offered a significantly lower sum than in the case of *Man and Wife*, giving as a reason the significantly reduced length proposed by WC in his letter [1052] of 14 January.
  2. Despite his protestations that he was poor at arithmetic (see [0631] to George Smith, 11 March 1865), WC WC’s calculation are accurate here: £800 divided by 37 comes to £21-12s-5d, and 23 times that is £497-5s-7d, while 26 times makes £562-2s-10d.

**[3381] TO UNIDENTIFIED,<sup>1</sup> 4 FEBRUARY 1871**

MS: Unknown. On sale: Heritage Auctions (9-10 June 2021, lot 45666). Published: A&C14, p. 12.

Vy truly yours | Wilkie Collins | February 4<sup>th</sup> 1871 /

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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] to unidentified, 28 November 1865.

**[1061] TO F. C. BEARD, 6 FEBRUARY 1871<sup>1</sup>**

MS: Parrish (Box 4/15). Published: BGLL, II, p. 236.

Dinner Engagement. (F.C.B.)

**90, Gloucester Place, | Portman Square. W.** | Monday Feby 6

My dear Frank,

Tomorrow (Tuesday) 7<sup>th</sup> – at 7 o’Clock. C. Reade, Frith, Lehmann, my brother, Mrs Seymour – and another lady. Pic-nic dinner. No dress.<sup>2</sup>

Yours ever | WC

- 
1. The only 6 February that fell on a Monday with WC at this address before CAC died.
  2. WC underlines the phrase three times with lines of shortening length.

**[1062] TO CASSELL, PETTER & GALPIN, 7 FEBRUARY 1871**

MS: Texas (Ms Letters, W. Collins I B/27). Published: Coleman, p. 173; BGLL, II, pp. 236–237.

**90, Gloucester Place, | Portman Square. W.** | February 7<sup>th</sup> 1871

Dear Sirs,

The right of periodically publishing the new story is yours – on the conditions which you have kindly accepted, and which are stated in your letter of yesterday’s date.<sup>1</sup>

As the former agreement satisfied us both, let us by all means repeat it on this occasion. I will wait to receive the draft from you, as you propose.

Faithfully yours | Wilkie Collins

P.S. The Title of the new story is not yet decided on.

Messrs Cassell Petter & Galpin

- 
1. Cassell’s seem to have agreed to pay the £600 proposed by WC in [1060] of 2 February. See [1110] to Cassell’s of 2 August 1871.

**[1063] TO HARPER & BROTHERS, 7 FEBRUARY 1871**

MS: Morgan (MA 1950). Published: BGLL, II, p. 237.

**90, Gloucester Place, | Portman Square. W.** | London  
February 7<sup>th</sup> 1871

Dear Sirs,

I have just completed my arrangements with Messrs Cassell & Co for the publication in their Magazine of a new Serial story by me.

The Story will follow Mr Charles Reade's Story ~~now beginning~~ in the same journal. It will begin in the early autumn of the present year – and it will be contained in twenty six weekly Parts<sup>1</sup> (Each part of my usual length).

This is a shorter story, by eleven weekly parts, than “Man and Wife” – which extended to thirty seven weekly numbers. It would of course be easy for me to stretch the present work to the same dimensions. But I don't think the Idea will bear the same development, this time, and I sacrifice the pecuniary consideration to the literary consideration, accordingly.

Will you kindly let me hear, at your convenience, what sum you can offer me, on this occasion, for the advance sheets?<sup>2</sup> As before, Messrs Cassell & Co purchase nothing of me but the right of periodical publication in Great Britain and Ireland. I can offer you the same advance as in the case of “Man and Wife” – and, in any dealings which I may have with Canada, I will take care that your interests in the United States shall be protected by a special clause in the agreement.

I have only to add that I have not mentioned this contemplated novel to any publishers in the United States but yourselves.

Believe me | Dear Sirs | Faithfully yours | Wilkie Collins  
Messrs Harper & Brothers

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1. *Poor Miss Finch* ran in 26 weekly parts from 2 September 1871 to 24 February 1872 in both *Cassell's Magazine* and *Harper's Weekly*.

2. Above the printed address in pencil in another hand is a note ““Man & Wife,” 37 Nos. = £750. | new story 26 = 527.”.

#### [1064] TO HUNTER, ROSE & CO., 7 FEBRUARY 1871

MS: Parrish (Box 5/3). Published: BGLL, II, p. 238.

90, Gloucester Place, | Portman Square. W. | London  
7<sup>th</sup> February 1871

Dear Sirs,

I am glad to hear that you are in literary communication with Lord Lytton. I expect to see Mr Reade today – and will give him all needful information on the subject of the Canadian edition of his forthcoming novel.<sup>1</sup>

I am to succeed Mr Reade (in Cassell's Magazine) with a new story.<sup>2</sup> The arrangements have just been completed with Messrs Cassell & Co, on the same basis as the arrangements for “Man Wife.” The story, this time, will be shorter. It will extend to twenty six weekly Parts – instead of thirty seven, as in the case of “Man and Wife”. The weekly publication will begin early in the autumn of the present year.

Will you let me know, at your convenience, what proposals you can make to me for this new novel of mine? I can deal for advance sheets with any respectable weekly periodical, as well as for the publication in book-form – in both cases, securing the interests of my American publishers by special stipulation relating to the United States.

Believe me | Dear Sirs | *[signature excised]*<sup>3</sup>  
Messrs Hunter Rose & Co

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1. Reade's *The Wandering Heir* appeared as a single volume from Hunter, Rose of Toronto in 1872. A copy is held in the National Library of Canada.

2. *Poor Miss Finch*.

3. The bottom of the page has been cut off, leaving a jagged edge.

#### [1065] TO GEORGE AUGUSTUS SALA,<sup>1</sup> 23 FEBRUARY 1871

MS: Sala (C0804/3/268). Published: BGLL, II, p. 238, amended A&C3, p. 63.

**90, Gloucester Place, | Portman Square. W. | February 23<sup>rd</sup> 1871**

My dear Mr Sala,

Pray forgive this scandalously late acknowledgment of your note and its enclosure.<sup>2</sup> My only excuse is – in the familiar words – hard work.

I have read the article with real interest, and pleasure. It is one of your best things in that way, in my opinion – excellent good sense, easily [brightly] and convincingly put. I am delighted to find you using that great influence and circulation to set the muscular manner before the public eye in the proper light. Your last sentence is my “article of faith.” To that purpose, I blew my own little whistle as loudly as I could. There is now an end of me. I sit on my back, and watch my health, and see how the fight goes on in other hands. But you can hit them again. Pray do so on the next occasion. D. lies slaughtered – but there are plenty more like him, inflated with a dropsy of British Cant and ripe for incision by the point of your pen.<sup>3</sup>

Very truly yours | Wilkie Collins

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1. George Augustus Henry Sala (1828–95: *ODNB*), bohemian journalist, novelist and illustrator. He was a frequent contributor to *Household Words* and *All The Year Round*, co-founder of the *Train*, editor of *Temple Bar* and leader writer for the *Daily Telegraph* from the late 1850s.

2. The enclosure itself has not been traced, but this must be Sala’s lengthy leading article in the *Daily Telegraph* (3 February 1871, p. 5b–d) supporting WC’s attack on athleticism in *Man and Wife*. The *Telegraph* then claimed daily sales not far short of 200,000 copies.

3. As the *Telegraph* leader makes clear, ‘D.’ is William Hepworth Dixon, who in 1870 had been elected a member of the Metropolitan School Board: where ‘he succeeded in carrying a resolution which thenceforth established drill in all rate-paid schools in London’ (*ODNB*). WC does not generally seem to have treated Dixon with animosity – see [1356] to him of 29 June 1873, where WC invites him to share an informal lunch.

#### **[1066] TO GEORGE SMITH, 25 FEBRUARY 1871**

MS: Berg. Published: BGLL, II, p. 239.

**90, Gloucester Place, | Portman Square. W. | 25<sup>th</sup> Feby 1871**

My dear Smith,

I will vote for Mr Shand with great pleasure, and I will get him as many other votes as I can.<sup>1</sup>

Vy truly yours | Wilkie Collins

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1. Alexander Innes Shand (1832–1907: *ODNB*), Scottish journalist and novelist, and a close friend of George Smith. The election in question has not been identified, but is likely to be to the Athenæum Club.

#### **[1067] TO WILLIAM F. TINDELL, 3 MARCH 1871**

MS: Glasgow (891117/70–71). Published: BGLL, II, pp. 239–240.

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

My dear Tindell,

Many thanks for the agreements and the payment to Coutts’s.<sup>1</sup>

If you will kindly send the Graphic agreement to Arthur Locker Esqr, Graphic Office, for approval it will save me time and letter writing – and I can sign the counterpart on hearing from you.<sup>2</sup>

As to Cassell – good also, with one exception. I have engaged to follow Reade, on the understanding that Reade takes six months from March 1<sup>st</sup>. I must therefore publish Part 1 – say on Wednesday Augt 30<sup>th</sup> 1871 – if C & Co insist on their bond – I have suggested in the Drft between 30<sup>th</sup> Augt and 27<sup>th</sup> Sept.<sup>3</sup> But I won’t communicate with Cassell till you have approved. I would rather, of course, have it the 27<sup>th</sup> – but if Reade finishes by the end of Augt, there cannot be a gap between the two “eminent &c &c”. I think I must have another day or two to consider

this – possibly to communicate with Reade. In the meantime I ~~will~~ return the Draft so that you may see the alterations. I will call for it – or you can send it by post – when my mind is made up.

I will also consider Tinsley – as to the cheap edition. As to the £900 – that sum is evidently a fixed delusion with T. I make from £600 to £800 by republishing – there is therefore £100 left for my appearance in the magazine – against £600 to £800 received from Cassell. Clearly, my business is to decline with thanks the magazine proposal.<sup>4</sup>

Yours ever | WC

P.S. There is one mistake in The Graphic agreement – “columns” instead of “pages”  
There are three columns in each Graphic page. Alter to “pages”.

- 
1. On 3 March £144-10s ‘Of Benham & Co’ was paid in to WC’s bank account (Coutts: WC).
  2. The agreement concerning ‘Miss or Mrs?’ , published in the new illustrated weekly paper the *Graphic*, Christmas number, dated 25 December 1871 but in fact issued on 13 December.
  3. Referring to the serialization of *Poor Miss Finch* in *Cassell’s Magazine*. The weekly run eventually began on Saturday 2 September 1871. (The magazine was nominally published on a Saturday but probably appeared on the streets on the previous Wednesday, hence WC’s choice of dates.)
  4. Clearly Tinsley had offered WC £900 for the right to publish his next novel in both serial form (in *Tinsley’s Magazine*) and in book form; he had offered a similar sum in the case of *Man and Wife* – see [0970] to Tindell of 8 May 1870. That offer, though, had included the rights to publish cheap single volume editions of both that novel and *The Moonstone*. Though WC here leaves open the option that Tinsley might publish the cheap edition of *Poor Miss Finch*, this was in fact issued by Bentley, who also published the triple-decker edition. In fact WC never featured in *Tinsley’s Magazine*, though CAC’s ‘The Story of the Yellow Bandana’ had appeared in the Christmas number for 1867.

#### **[1068] TO AUGUSTIN DALY,<sup>1</sup> 4 MARCH 1871**

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 241.

**90, Gloucester Place, | Portman Square. W. | London**  
4<sup>th</sup> March 1871

Dear Sir,

I have received a letter from Mr James Ward (acting for Mr Lewis Baker)<sup>2</sup> explaining the difference in amount between the two separate remittances sent to me in payment for author’s dues on the dramatic performances of “Man and Wife” at your Theatre. I beg to inform you that I accept the explanation, and that I have no further demand to make on you, in the matter of the dramatic version of “Man and Wife.”

Mr Ward’s letter further informs me that you state “the payment of fees”, in this case, to have been “purely one of courtesy.” In justice to myself, I beg leave to state, on my side that I now hear of this “courtesy” payment for the first time – that I do not understand what it means – and that I never authorised my agent to treat with you on other than [purely pecuniary] terms. On having completed his negotiations, Mr Baker writes to me thus (date September 6<sup>th</sup> 1870) : – “I have closed my agreement with Mr Daly to pay” – here the figures follow – “for the use he makes of your play.” On this understanding, and on no other, I have claimed, and received, the remittances sent to me for the performances of “Man and Wife” at The Fifth Avenue Theatre.<sup>3</sup>

I remain, Dear Sir, | Faithfully Yours | Wilkie Collins

A. Daly Esqre

- 
1. John Augustin Daly (1838–99), New York theatrical producer and author. See J. F. Daly, *The Life of Augustin Daly* (New York: Macmillan Co., 1917).
  2. James Ward is unknown but Lewis Baker was WC’s New York representative, who had also run his own theatre company (Winter 1913, I, p. 199). Baker and Daly had adapted WC’s play for its successful ten-week run at the Fifth Avenue Theatre in the autumn of 1870.
  3. WC’s relations with Daly soon became considerably more amicable – see [1172] to him of 2 December 1871.

#### **[1069] TO CASSELL, PETTER & GALPIN, 6 MARCH 1871**

MS: Texas (Ms Letters, W. Collins I B/28). Published: Coleman, p. 174–175; BGLL, II, pp. 241–242.

90, Gloucester Place, | Portman Square. W. | 6<sup>th</sup> March 1871

Dear Sirs,

I must beg you to excuse my delay in acknowledging the receipt of the Draft of agreement for the publication of my new story in your magazine.<sup>1</sup> I have been – and I am still – very closely occupied.

There are two points to which I beg leave to call your attention before the agreement is signed.

First, as to the number of pages. My average contribution – in the case of “Man and Wife” – reached twelve of my Ms pages for each weekly part. I cannot undertake to exceed this, on the present occasion. The first part, and the last part, may be longer – but taking twelve of my pages as the general average of length, and multiplying this by 26 (the whole number of weekly parts) – we arrive at a total of 312 pages – considerably less, as you will see, than the maximum stated in the agreement. I propose to state the minimum at 300 pages and the maximum at 320 pages – giving you due notice, as the story proceeds, if I find it necessary to advance on the maximum.

Second, as to the time. I understood that Mr Reade’s story was to occupy six months from 1<sup>st</sup> March. And I calculated on 1<sup>st</sup> September – or say – Wednesday August 30<sup>th</sup> – as the date at which his last weekly part would be published. I can undertake – health permitting – to be ready to publish my first weekly part on Wednesday August 30 (if necessary) – at the earliest – and to place in your hands, a third, or nearly a third, of the manuscript of the whole story by (Monday) July 30<sup>th</sup> 31<sup>st</sup>. If I am wanted at earlier dates than these, I think it will be safer for you to publish a story by another writer, after Mr Reade’s story – and for me to follow. I cannot undertake (consistently with the performance of other engagements) to follow Mr Reade, unless he occupies the full six months to which I was informed his story would extend.<sup>2</sup>

I propose therefore to state the dates in the agreement as “not earlier than 30<sup>th</sup> 31<sup>st</sup> July for the Mss and 30<sup>th</sup> August for first publication” – and to leave the actual date of first publication on or after August 30<sup>th</sup>, to be decided as may best suit the interests of the magazine.

Faithfully yours Wilkie Collins

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1. *Poor Miss Finch*.

2. Reade’s *A Terrible Temptation* did in fact run until the end of August.

#### [1070] TO W. P. FRITH, 6 MARCH 1871

MS: Lewis Collection. Published: BGLL, II, p. 242; Lewis website.

90, Gloucester Place, | Portman Square. W. | 6<sup>th</sup> March 1871

My dear Frith,

On Tuesday the 14<sup>th</sup> at 7 sharp with the greatest pleasure. No “dress” on Saturday 11<sup>th</sup> mind!

Yrs ever WC

#### [1071] TO MARIE-THÉRÈSE FECHTER,<sup>1</sup> 10 MARCH 1871

MS: Private. Published: BGLL, II, p. 243.

90, Gloucester Place, | Portman Square. W. | 10 Mars 1871

Mademoiselle

J’ai lu avec beaucoup d’intérêt la lettre de votre père – et je vous remercie bien d’avoir eu la bonté de me le confier.

Monsieur Didier<sup>2</sup> me dit que vous m’avez fait l’honneur de demander ma photographie. Je me hate de vous l’envoyer – avec tous mes compliments<sup>3</sup>

Wilkie Collins



- 
1. Marie-Thérèse Fechter, aspiring young opera singer, daughter of the Anglo-French actor Charles Fechter, who had left London for the United States in late 1869. See also [1738] to her mother of 21 March 1878.
  2. Unidentified but perhaps related to Professor Didier, Charles Fechter's language teacher as a young man (see Field, p. 18).
  3. Translation:

I have read your father's letter with great interest – and I thank you very much for having had the goodness to entrust it to me.

Monsieur Didier told me that you have done me the honour of asking for my photograph. I hasten to send it to you – with my best compliments.

### **[1072] TO CASSELL, PETTER & GALPIN, 14 MARCH 1871**

MS: Texas (Ms Letters, W. Collins I B/29). Published: Coleman, p. 176; BGLL, II, p. 243.

**90, Gloucester Place, | Portman Square. W. | 14<sup>th</sup> March 1871**

Dear Sirs,

I am willing to do all that I can to suit the convenience of your magazine. But I cannot undertake to run the risk of sacrificing my health, or sacrificing my book, by publishing my first weekly part before I have gained such an advance on the printers as may spare me the wasting effort of working against time. I undertook to follow Mr Charles Reade, on the understanding that his story would occupy six months from the first of March – and I regret to say that I cannot consent to sign any agreement which pledges me to publish a first weekly part of my new novel, before Wednesday the thirtieth of August next.<sup>1</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell Petter & Galpin

- 
1. The publishers capitulated in the face of WC's firm stand.

### **[1073] TO HARPER & BROTHERS, 14 MARCH 1871**

MS: Morgan (MA 1950). Published: BGLL, II, p. 244.

**90, Gloucester Place, | Portman Square. W. | London**  
Tuesday March 14<sup>th</sup> 1871

Dear Sirs,

I thank you for your proposal to pay me Six Hundred pounds as purchase-money for the advance-sheets of my contemplated novel – and I beg to assure you that I accept those liberal terms with the greatest pleasure.

I am still in debate with Messrs Cassell as to the date at which the first weekly number is to be published. In a future letter, you shall be informed whether I begin in August or September next. If it can be managed here, I should myself prefer September.<sup>1</sup>

Believe me Dear Sirs, | Vy truly yours | Wilkie Collins  
Messrs Harper & Brothers

P.S. I have received a letter from my Canadian Publishers – Messrs Hunter, Rose, & Co of Toronto – in which they assure me that they will “of course agree to any arrangement I may make with my American publishers to secure their interests in the United States”.<sup>2</sup> It is needless to add that I shall be happy to adopt any suggestion in this direction which you may think it advisable to make to me.

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1. In the event, the weekly serial run of *Poor Miss Finch* in both *Cassell's Magazine* and *Harper's Weekly* began on 2 September 1871.

2. See [1074, WC's reply to Hunter, Rose of the same date.

**[1074] TO HUNTER, ROSE & CO., 14 MARCH 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 244–245.

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

14<sup>th</sup> March 1871

Dear Sirs,

Pray accept my best thanks for your letter. I accept your kind proposal for the Canadian publication of my contemplated novel (in bookform) with the greatest pleasure. And I gladly leave the question of the periodical publication in your competent and friendly hands.

As to the matter of your publishing “for a specified time only” – while I fully understand and appreciate the spirit in which you make the proposal – I cannot think of availing myself of it. The Canadian copyright of the story is yours and yours only – on the terms stated in your letter of February 27<sup>th</sup><sup>1</sup>

I remain, Dear Sirs | Faithfully yours | Wilkie Collins

I have communicated your message to my American publishers – Messrs Harper & Brother of New York. And I also write today to Mr Charles Reade (who is at Oxford) to draw his attention to the advantages of Canadian publication.<sup>2</sup>

Messrs Hunter, Rose & Co

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1. The letter from Hunter, Rose of 27 February 1871 has not been located.

2. WC’s letter to Reade has not been located.

**[1075] TO CASSELL, PETTER & GALPIN, 25 MARCH 1871**

MS: Texas (Ms Letters, W. Collins I B/30). Published: Coleman, p. 177; BGLL, II, p. 245.

**90, Gloucester Place, | Portman Square. W.** | 25<sup>th</sup> March 1871

Dear Sirs,

Before you make the fair copy of the agreement, I will send you my copy with the alterations, as I propose to make them – so that no further changes may be necessary.

In relation to the case of my publishing serially in the British Colonies, I hasten to say that – on this, and on former occasions – I have considered the sale of the right of periodical publication to be limited to “Great Britain and Ireland”. My Canadian publishers are now in treaty with newspapers in that colony for the sale of the periodical right for my benefit – the republication in book-form having been already purchased by them.<sup>1</sup> The increase thus obtained in my rate of remuneration is not a very large one – but my periodical profits (in the present inverted state of the novel-publishing trade) are my main profits, and I cannot afford to abandon my returns from the Canadian market. I have however made no arrangement with any other British Colonies – and I am willing to undertake not to do so, on this occasion, if you think it desirable.

Truly yours | Wilkie Collins

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1. See [1074] to Hunter, Rose of 14 March 1871.

**[1076] TO WILLIAM F. TINDELL, 25 MARCH 1871<sup>1</sup>**

MS: Glasgow (891117/32). Published: BGLL, II, pp. 245–246.

**90, Gloucester Place, | Portman Square. W.** | 25<sup>th</sup> March

My dear Tindell

Can I see you at 5. P.M. on Monday about Cassell’s agreement?

A line to tell me on Monday morning – addressed to me at The Athenaeum Club, Pall

Mall. S.W. I am going out of town till Monday – and shall not have time to get back here before going to Essex Street.

Yours ever | WC

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1. Dating from the series of letters concerning the Cassell agreement.

**[1077] TO WILLIAM F. TINDELL, 26 MARCH 1871<sup>1</sup>**

MS: Glasgow (891117/33). Published: BGLL, II, p. 246.

Lewes<sup>2</sup> | Sunday 26<sup>th</sup> March

My dear Tindell,

Since I wrote to you I have arranged to stay here for the whole of Monday. Let us then say 5 o'clock on Tuesday next for my visit to Essex Street. Don't trouble to write again. Silence means Yes.

Yours ever | WC

If Tuesday won't do for you – then a line to Gloucester Place.

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1. Dating from the calendar and the relation to the previous letter.

2. WC was perhaps staying in Sussex with Frank Beard – see [1122] to him of 9 September 1871.

**[1078] TO GEORGE SMITH, 28 MARCH 1871**

MS: NLS (MS 23180/180). Summary: B&C, II, p. 345. Published: BGLL, II, pp. 246–247.

**90, Gloucester Place, | Portman Square. W.** | 28<sup>th</sup> March 1871

My dear Smith,

I have been away from London – or should have thanked you for both your letters before this.

I have great pleasure in saying, Yes, to both the proposals with which you favour me.

I agree, in the first place, to the printing of four thousand more copies of “The Woman In White” – on the same terms as before.

I agree, in the second place, to the printing and publishing of “The Moonstone” and “Man and Wife”, by your Firm, on the terms proposed in your letter of the 24<sup>th</sup> of this month.

I assume – of course – that if we see signs suggestive of a larger sale of the five shilling edition than 2500 of each book, we shall go to press again at the five shilling price, before we begin the issue at two shillings. I may be over-sanguine – but I fancy we shall find ourselves able to double the circulating library sale, at least. “The Moonstone” reached two thousand in the three volume form – and “Man and Wife” bade fair to beat it, when the war got between me and my readers.<sup>1</sup>

Pray accept my thanks for the kind manner in [*several deleted words*] which you have met my views, and believe me.

Vy truly yours | Wilkie Collins

It will immensely help us if we can hit on something new in the binding of the book. The real hero of “The Moonstone” for instance, is a Yellow Diamond of great size. If the Diamond could appear on the cover – without serious increase of the binding expenses – it would help to make the book visible on the stalls.<sup>2</sup>

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1. The Franco-Prussian War.

2. *The Moonstone* was published in a single volume by Smith, Elder in May 1871, bound in dark green cloth with the title in gilt, in a gilt device, but no hint of a diamond.

**[1079] TO CASSELL, PETTER & GALPIN, 29 MARCH 1871**

MS: Texas (Ms Letters, W. Collins I B/31). Published: Coleman, p. 178; BGLL, II, p 247.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> March 1871**

Dear Sirs,

I send you with this the agreement – containing the alterations as proposed by me.<sup>1</sup>

I will with pleasure sign a new clause undertaking not to issue the story in periodical form, or in any other Serial than Cassell's Magazine, within the United Kingdom.

I beg to thank you for meeting my views in relation to the Serial issue in the Colonies.

Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. For the serial rights to *Poor Miss Finch*.

**[1080] TO GEORGE SMITH, 30 MARCH 1871**

MS: NLS (MS 23180/ 182). Published: BGLL, II, pp. 247–248.

**90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> March 1871**

My dear Smith,

I beg to acknowledge, with many thanks, your prompt and liberal settlement of the pecuniary terms arranged between us, in the shape of a cheque for £173..6..8. In consideration of this payment, you have my authority to print and publish cheap editions of “The Moonstone” and “Man and Wife” – such editions extending to 2500 copies of each book, sold at 5/- per copy. Also, to reprint 4000 copies of “The Woman In White” and 2000 copies each of “The Dead Secret” and “Hide and Seek”.<sup>1</sup>

It is understood between us that I am permitted – if circumstances should appear to render it desirable in the future – to place the publication of these books in other hands, on condition that I relieve you of the stock remaining at the time, and of the stereo plates and woodcuts, taken at a valuation.

Believe me | Vy truly yours | Wilkie Collins

P.S. I think I had better see proofs of “The Moonstone” and “Man and Wife” – as the forthcoming edition is to be a permanent edition, and as there may be occasionally trifling corrections required in the matter of style.<sup>2</sup>

I will also ask you to kindly give me notice of the date of publication of “Man and Wife” – so that the publisher of the three volume edition may take steps for disposing beforehand of any stock left on hand.

George Smith Egre

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1. On 30 March £173-6s-8d was credited to his account ‘Of Smith Elder & Co’ (Coutts:WC).

2. Both novels were issued in mid-1871 with new prefaces; in the case of *The Moonstone* WC wrote ‘... the present edition has had the benefit of my careful revision’. By ‘permanent editions’, WC means the creation of stereotype plates which would be used in subsequent single-volume editions.

**[1081] TO CHARLES WARD, 30 MARCH 1871**

MS: Morgan (MA 3151 /64). Published: BGLL, II, p. 248.

**90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> March 1871**

My dear Ward,

Here – enclosed – is a little more grist to the mill – viz: – a cheque for £173.6.8 – on account of forthcoming cheap editions of “The Moonstone” and “Man and Wife”.<sup>1</sup> Please acknowledge receipt.

Many thanks for Collins Jones – his receipt. He is not so pious as his mother – he has my sympathy.<sup>2</sup>

Yours ever | WC

I have not yet paid you for the books you kindly got for me.<sup>3</sup> Don't forget that – if you are coming this way. I have a garlic sausage from Milan. Come and taste it on your way home.

- 
1. From Smith, Elder – see [1078] and [1080] to George Smith of 28 and 30 March.
  2. Referring to William Collins Jones (son of Mrs Elisabeth Jones), who was now in receipt of an annuity under the terms of WC's father's will.
  3. Perhaps those mentioned in [1053] to Ward of 14 January.

**[1082] TO GEORGE SMITH, 31 MARCH 1871**

MS: NLS (MS 23180/ 184). Published: BGLL, II, p. 249.

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

My dear Smith,

“The Moonstone” is certainly the book to begin with.<sup>1</sup> I will take care that you shall have a speedy return of the proofs.

Believe me | Vy truly yours | WC

- 
1. That is, Smith, Elder should publish the single-volume edition of *The Moonstone* before that of *Man and Wife*.

**[3035] TO HUGH MCCULLOCH,<sup>1</sup> 1 APRIL 1871**

MS: Indiana (McCulloch MSs). Published: A&C3, pp. 43–44.

**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

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

**[1083] TO WILLIAM F. TINDELL, 3 APRIL 1871<sup>1</sup>**

MS: Glasgow (891117/148). Published: BGLL, II, p. 249.

18 Essex Street<sup>2</sup> | April 3<sup>rd</sup>

My dear Tindell,

May you come to no harm between *Man and Wife*!

By all means let us hand the remainder over to the book-auctioneers – reserving my six copies. The sooner the book is off our hands the better I shall be pleased.<sup>3</sup>

Will you, in returning Cassell's agreement,<sup>4</sup> which I leave herewith, kindly look over the Graphic agreement<sup>5</sup> – and tell me whether I am free to deal for the Christmas story with foreign translators and with Tauchnitz for the continental reprint in English?<sup>6</sup>

Yours ever | WC

---

1. Dating confirmed by the internal references to publishing agreements.
2. Presumably WC scribbled the note at the Benham & Tindell office in Tindell's absence.
3. Referring to the unsold copies of the third edition of the novel *Man and Wife*. WC had just agreed to let George Smith issue single-volume editions of the novel – see [1078] of 28 March and [1080] of 30 March 1871, both to him.
4. For *Poor Miss Finch* as a serial.
5. For 'Miss or Mrs?' as a Christmas story.
6. 'Both the Tauchnitz edn (1872 ...) and continental translations precede the first English edition [in volume form]' (Gasson, p. 106).

**[1084] TO CASSELL, PETTER & GALPIN, 5 APRIL 1871**

MS: Texas (Ms Letters, W. Collins I B/32). Published: Coleman, p. 179; BGLL, II, p 250.

**90, Gloucester Place, | Portman Square. W. 5<sup>th</sup> ~~March~~ April<sup>1</sup> 1871**

Dear Sirs,

I enclose the agreement, with my signature attached.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. Correction made in red ink.
2. For serial rights to *Poor Miss Finch*.

**[1085] TO HUNTER, ROSE & Co., 8 APRIL 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 250–251.

**90, Gloucester Place, | Portman Square. W. | London**  
8<sup>th</sup> April 1871

Dear Sirs,

I ought to have thanked you before this for your letter of the 9<sup>th</sup> March, and for the newspapers reporting the Debate in the Canadian Senate on copyright. My only excuse is that I have been very busily occupied with my literary work – and my correspondence has suffered accordingly.

I agree with you that Canada has done all that the Colony can do to set the copyright question on its proper basis. I only hope that the "Home Authorities" will manfully do their duty in this matter, in their turn.<sup>1</sup>

I have had an application from the Revd Doctor Keating, Editor of "The Hearthstone" at Montreal, for permission to publish my forthcoming story serially in that Journal.<sup>2</sup> In reply, I have of course informed him that my interests are in your hands – and I have added that I "have every reason to believe you have already made the necessary arrangements", acting on my behalf.

Pray accept my thanks for the trouble you are kindly taking in this matter of the serial publication,

And believe me | Vy truly yours | Wilkie Collins

Messrs Hunter Rose & Co

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1. As late as 1904 Copinger comments (4th edn, p. 515): 'Her [Canada's] proximity to the United States and the extent of her frontier have peculiarly exposed her to the importation of unauthorised reprints, and the enterprise of the United States publishing firms has threatened to strangle the native book-producing industry. For over a century the copyright laws have been a constant source of friction between Canada and the Mother Country, and the trouble does not appear even yet to have been finally removed.' After 1850, foreign reprints of British copyright works were permitted to enter Canada on payment of a duty of up to 20 per cent. But in practice evasion was widespread since no stamp was required on the volumes to indicate that duty in fact had been paid. In the ten years ending in 1876 a total of only just over £1,000 was collected in duty (Copinger, 3rd edn, p. 612).

2. Neither Keating nor his journal have been identified.

**[1086] TO LORD JERVISWOODE,<sup>1</sup> 8 APRIL 1871**

MS: NAS (GD157/2052/3/1, 2), with envelope.<sup>2</sup> Published: BGLL, II, p. 251.

**90, Gloucester Place, | Portman Square. W.** | London  
8<sup>th</sup> April 1871

My Lord,

I beg to acknowledge the receipt of your letter, honouring me with an invitation to be present at the forthcoming celebration of the Centenary of Sir Walter Scott.

My engagements allow me no hope of being able to visit Edinburgh in August next.

Under these circumstances, I can only beg that you will accept my thanks and my apologies.

I have the honour to be | My lord,

Your obedient servant | Wilkie Collins

The Lord Jerviswoode | &c &c &c

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1. Charles Baillie, Lord Jerviswoode (1804–79: *ODNB*), Scottish Justice who played a prominent role in the arrangements for the Scott centenary. See [1090] to Thomas Usher, 17 April 1871.

2. Directed to ‘The Lord Jerviswoode | 10 Strathearn Road | Edinburgh’, postmarked as dated.

**[1087] TO CHARLES WARD, 14 APRIL 1871**

MS: Morgan (MA 3151/65). Published: BGLL, II, pp. 251–252.

**90, Gloucester Place, | Portman Square. W.** | 14<sup>th</sup> April 1871

My dear Ward,

The enclosed is a triumph! A bill for a hundred guilders (£8.6.8!!!) extracted from the Dutch Publishers

!!!!

for “Man & Wife”.<sup>1</sup>

=

Acknowledge receipt for God’s sake – I am afraid of something happening to this precious enclosure. Pay it in to my account “By Belinfante Brothers” – in red ink if possible.<sup>2</sup>

I never was so excited in my life.

Yours ever | WC

---

1. See WC’s correspondence of November 1869 concerning the conflict with the Dutch publishers and its resolution.

2. The amount of £8-6s-8d was credited to WC’s account the next day. Sadly, all entries in the annual accounts were in black ink. This was the first of five payments from Belinfante’s over the next twelve years.

**[1088] TO HUNTER, ROSE & CO., 15 APRIL 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 252–253.

**90, Gloucester Place, | Portman Square. W.** | London  
15<sup>th</sup> April 1871

Dear Sirs,

I have received your letters, and the various proposals for the right of periodically publishing my new story in Canada. Let me once more assure you that I am gratefully sensible of the your kindness. You have done far more for my interests in Canada than I could have done for myself. I heartily thank you.

It is almost needless to say that I accept Mr Desbarats proposal.<sup>1</sup> It appears to me to be

not only a fair, but a liberal offer. I propose to add to my obligations to you, by leaving the collecting of the purchase money in your hands, on the conditions stated in your letter of March 27<sup>th</sup>. Mr Desbarats shall have the same advance which I give to my American publishers. The mail which takes the proofs to them will take the proofs to him.

Messrs Harper have (I am glad to say) increased rather than diminished the usual terms on which they negotiate with me. The one stipulation they make is that we shall combine to take every necessary precaution for protecting their interests in the United States from suffering in any way through the Canadian reprints. I am bound in return for their liberality to pay the strictest attention to their wishes in this respect – and I am quite sure that I can depend on you to carry out practically the understanding between Messrs Harper and myself.

I have also to thank you for the Canadian newspaper and the “Return to the address on the subject of copyright.” The illustrated paper strikes me as being artistically a most creditable production. The letter-press I have not yet had time to examine.<sup>2</sup> As to the copyright question I think your Parliament quite right in declining to enforce British copyright in Canada, unless the Act expressly provides for local publication.<sup>3</sup>

Be pleased to consider this letter as notifying my acceptance of the conditions stated in your letter of March 27<sup>th</sup> last, and believe me Dear Sirs Vy truly yours | Wilkie Collins  
To | Messrs Hunter, Rose & Co

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1. George Edward Desbarats (1838–93), proprietor of the Montreal *Canadian Illustrated News* (1869–83), a pictorial newspaper modelled on the *Illustrated London News*, and in which *Poor Miss Finch* was serialized.

2. The paper in question was presumably the *Canadian Illustrated News*, though the article WC refers to has not been identified.

3. This was the solution in fact adopted in the Canada Copyright Act of 1875 (see Copinger, 4th edn, pp. 515–519).

#### [1089] TO WILLIAM F. TINDELL, 16 APRIL 1871

MS: Glasgow (891117/72). Published: BGLL, II, p. 253.

**90, Gloucester Place, | Portman Square. W.** | 16<sup>th</sup> April 1871.

My dear Tindell,

Certainly! Accept Smith’s terms.<sup>1</sup>

I want to consult you – unprofessionally – about novelist’s law. (in re Graphic Christmas Story).<sup>2</sup> Can you come here and take pot-luck at 7.30 – either Tuesday, or Wednesday next? Send me a line to say. Time presses. Thursday also will do – but an earlier day preferred. Time always, 7.30

Yours ever | WC

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1. WC had recently accepted George Smith’s proposals for publishing the first onevolume editions of *The Moonstone* and *Man and Wife* (see [1078] of 28 March and [1080] of 30 March 1871, both to him), so this presumably refers to other copyrights – perhaps reprints of works like *Basil* and *The Woman in White*, which had been handled by Smith’s since 1865.

2. WC obviously wanted to consult Tindell on legal issues arising in ‘Miss or Mrs?’, which included a secret under-age marriage and the risk of a charge of abduction.

#### [1090] TO THOMAS USHER,<sup>1</sup> 17 APRIL 1871

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 253–254.

**90, Gloucester Place, | Portman Square. W.** | London  
17<sup>th</sup> April 1871

Sir,

I answered Lord Jerviswoode’s letter some days since,<sup>2</sup> informing him that I should not be able to visit Edinburgh in August next, and requesting him to accept my excuses. My reply



was directed to the address at the head of Lord Jarviswoode's letter.

Faithfully yours | Wilkie Collins  
To T. Usher Esqre

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1. Thomas Usher (1826–1902), founding Secretary of the Edinburgh Border Counties Association, of which Lord Jarviswoode was then President – see Stuart Douglas Elliot's article on Usher in the *Border Magazine*, 1:4 (May 1896).
2. See [1086] to Jarviswoode of 8 April 1871.

**[1091] TO ISABELLE FRITH, 22 APRIL 1871**

MS: NAL (MSL/ 1922/ 184/49). Published: BGLL, II, pp. 253–254.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> April 1871**

Dear Mrs Frith,

My best thanks for your kind note. On Sunday the 30<sup>th</sup> – at 7 sharp – I shall be delighted to make one among your guests.

In the meantime, I am going to be troublesome. Will you kindly send me one line, telling me Mr Hare's private and unprofessional name (Christian and surname) – and his private address?<sup>1</sup> I am ashamed to give you this trouble – but I met him at a friend's house a short time since (after seeing Frith's picture) and promised to send him one of my plays – and (between ourselves) I forgot all about it till I received your note. And now, I don't know where to send, and I don't quite like to address – Blank Hare Esqre, at the Theatre. Pray forgive me, and “I won't do it again”! In haste, and incoherency!

Yours very truly WC

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1. Presumably the actor John Hare (stage name of John Joseph Fairs; 1844–1921), who later played the part of Sir Patrick Lundie in *Man and Wife* – see [1298] to Wybert Reeve, [23] February 1873.

**[1092] TO WILLIAM RALSTON,<sup>1</sup> 26 APRIL 1871**

MS: Yale. Published: BGLL, II, pp. 254–255.

**90, Gloucester Place, | Portman Square. W. | 26<sup>th</sup> April | 1871**

My dear Sir,

Many thanks for your kind note. It will give me great pleasure to make one of your audience at The Royal Institution on the 5<sup>th</sup> of May.<sup>2</sup>

Very truly yours | Wilkie Collins

W. Ralston Esqre

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1. In full the name was William Ralston Shedden-Ralston (1828–89: *ODNB*), Russian scholar, assistant in the Department of Printed Books, British Museum (1853–75). He assumed the extra surname of ‘Ralston’ around 1852 after his father W. P. Ralston Shedden unsuccessfully claimed the Ralston estates in Ayrshire. The simple ‘Ralston’ was his preferred surname. His publications included *The Songs of the Russian People* (1872) and *Russian Folk Tales* (1873). See [1982] to Ralston, 20 October 1881.
2. Ralston gave a Friday Evening Discourse at the Royal Institution on 5 May called ‘On Russian Folk-Lore’, see *Proceedings of the Royal Institution*, VI (1871), pp. 326–333.

**[1093] TO WILLIAM RALSTON, 8 MAY 1871**

MS: Wolff Collection, envelope only.<sup>1</sup> Published: BGLL, II, p. 255.

W. Ralston Esqre | British Museum | Great Russell Street | W.C.

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1. Postmarked ‘LONDON-W | 7 | MY 8 | 71’. The missing letter presumably referred to Ralston's lecture on Russian folklore at the Royal Institution on 5 May 1871 – see [1092] to him of 26 April 1871.

**[1094] TO UNIDENTIFIED ITALIAN TRANSLATOR, 16 MAY 1871**

MS: Parrish (Box 4/12).<sup>1</sup> Published: BGLL, II, pp. 255–256.

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

16<sup>th</sup> May 1871. London. W.

Dear Madam,

Pray accept my excuses for my late answer to your letter. I ~~have been~~ am suffering from illness, and I am dictating these lines to an amanuensis from my bed.

I make it an invariable rule – as a matter of common justice to myself – never to authorise foreign translations of my books, unless I first receive a proposal from the foreign publisher to pay me purchase money for the right of issuing and selling my work in his own country. I am well aware that in the case of Italy any such proposal must be in a pecuniary point of view of the most trifling kind. But, in this matter, I contend for a principal [*sic*] – and that principle has been I believe already recognised, so far as Italy is concerned by the establishment of a Treaty of International Copyright between that country and England.<sup>2</sup> Before entering therefore on the question of the translation I will wait to hear what terms the Italian publisher has to propose to me, under the Treaty.

Pray be assured that I am sincerely sensible of the kind terms in which you are pleased to speak of my works and

Believe me | Dear Madam | Faithfully yours | Wilkie Collins

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1. Except for the signature, the letter is written in the hand of Carrie Graves.

2. According to Nowell-Smith (pp. 40–41), there was in fact no reciprocal copyright agreement in force at this time between Great Britain and Italy. Such a treaty had been concluded with the States of Sardinia under Victor Emmanuel in 1861, but was never extended to the Kingdom of Italy as a whole, so that ‘reciprocal copyright with Britain after the unification of Italy, if it was effective at all, seems to have been a matter of international courtesy rather than of international law’; Copinger concurs (2nd edn, 1881, ch. 17).

**[1095] TO WALTER LACY,<sup>1</sup> 23 MAY 1871**

MS: Lewis Collection.<sup>2</sup> Published: BGLL, II, p. 256; Lewis website.

**90, Gloucester Place, | Portman Square. W. | May 23<sup>rd</sup> 1871.**

Dear Mr Walter Lacy,

Pray accept my best thanks for your very kind letter. The preparation of Mercury which you describe has been tried in my case, and, from some unlucky peculiarity in my constitution, has not succeeded. Iodide of Potash, tried next, has mastered the pain – and, in combination with Anti-Gout medicine, is already bringing me round.

I hope I shall see you, when I am able to report myself a little farther advanced on the way to recovery. In the mean time, once more thanking you for your friendly sympathy.

I remain | Very truly yours | Wilkie Collins

---

1. Walter Lacy (1809–98: *ODNB*), born Walter Williams, actor and teacher of elocution at the Royal Academy of Music.

2. In the hand of Caroline Graves, signed by WC.

**[1096] TO FRANÇOIS REGNIER, 7 JUNE 1871**

MS: Illinois. Published: B&C, II, p. 346.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup> | London | 7<sup>th</sup> June 1871**

My dear Regnier,<sup>2</sup>

While the full measure of calamity has fallen on unhappy France, I have had my little

trumpery share of trouble. Another attack of rheumatic gout has confined /me/ to my bed – blinded one of my eyes, for a time – and caused me great suffering. I am now getting better again – and my first thought is anxiety about you and your family. Send me a line to re-assure me about you and Madame Regnier and your children. Say where you have been, and how you have all got through the trials that have fallen on your unfortunate country.<sup>3</sup> I direct this letter to your house in the Chaussée d’Antin<sup>4</sup> – not knowing where else to address you. The last news I had of you was the news of your retirement from the stage.<sup>5</sup>

I purposely say nothing about the state of things in Paris. It is beyond all words. I don’t despair of France. I wait, in silence.

Write as soon as you can – and let me hear what your plans are for the future. I own I was sorry – when I heard that you had really left the stage, in the prime of your rare powers. But it is done. And you know best.

Give my affectionate remembrances to the members of your family  
And believe me, my dear friend, affectionately yours, Wilkie Collins

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1. WC uses Gothic printed paper, text centred.

2. Régnier was formerly the leading actor at the Comédie Française – see [0763] to him of 30 August 1867.

3. Following the French defeat in the Franco-Prussian war with the fall of Paris at the end of January 1871, the revolutionary movement known as the Commune took over the capital until violently suppressed by the French army in late May. Compare WC’s comments earlier in the conflict to a German correspondent, in [1013] to Emil Lehmann, 7 August 1870.

4. The rue de la Chaussée-d’Antin runs north-northwest from Boulevard des Italiens in the ninth *arrondissement* of Paris, not far from L’Opéra.

5. WC had probably last met the French actor during his stay in London for the season of French plays at the Princess’s Theatre from 20 April to 4 June 1870. By then Régnier had already announced that would retire from the stage in April 1871, after nearly forty years with the Théâtre Français. See the review headed ‘French Plays’ in the *Times* of 6 June 1870, p. 10d, which commented: ‘But mark the difference between French theatrical administration and our own. Regnier ceases to act, but does not cease to teach acting. He still continues, as a Professor of the Conservatoire, to train pupils for the profession he has so long adorned. ... And he retires, for his good work, on a pension almost as large as the salary he is now receiving as an actor.’

### [3036] TO JOHN BONNER,<sup>1</sup> 10 JUNE 1871

MS: UPenn. Published: A&C3, pp. 44–45.

**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 [1056] 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.

#### **[1097] TO UNIDENTIFIED RECIPIENT, 10 JUNE 1871**

MS: Fales. Typed transcript: Texas. Published: Coleman, p. 180; BGLL, II, p 257.

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

Dear Sir,

I beg to thank you for your letter and for the newspaper slip enclosed.<sup>1</sup> My only excuse for this late acknowledgement of your communication is that I am overwhelmed with letters, and that I cannot possibly answer them as soon as they are received

Messrs Smith & Elder are the publishers of my works here. My first novel was “Antonina” – published in 1850. My first printed work was the “Life” of my father “William Collins” the painter – published in 1848.

Faithfully yours | Wilkie Collins

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1. Not found with the letter.

#### **[1098] TO CHARLES WARD, 10 JUNE 1871**

MS: Morgan (MA 3151/66). Published: BGLL, II, pp. 257–258.

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

My dear Ward,

The books have brought in a little more money. I enclose a cheque for £66..13..4 which please pay to my account. Let me have one line to say you have got it safely.<sup>1</sup> This “muggy” change in the weather completely prostrates me.

Yours ever | Wilkie Collins

I am obliged to pay a heavy bill – or pay interest for credit.<sup>2</sup> Will you look at my account – and see if this statement of it is correct?

=

|                        |               |                           |
|------------------------|---------------|---------------------------|
| 1871                   | Banking book. | Balance (C <sup>1</sup> ) |
| April 20 <sup>th</sup> | -----         | £186.. 6..1               |
| June 12 <sup>th</sup>  |               |                           |
| By Smith & Elder       | -----         | <u>66..13..4</u>          |
|                        |               | £252..19..5               |

D<sup>t</sup>  
 Cheques drawn | from May 26<sup>th</sup> | to June 10<sup>th</sup>  
 Total: ----- 16.. -.. -  
 236..19..5

June 12<sup>th</sup>  
 Cheque to | Benham & Sons  
 (House repairs) ----- 134.. -.. -  
 Balance £102..19..5<sup>3</sup>

On June 20<sup>th</sup> I will send you order for selling out Five-twenties<sup>4</sup> – the dividend will then have been paid, I suppose.<sup>5</sup>

- 
1. It is credited to WC's bank account 'Smith Elder & Co' on 12 June (Coutts: WC).
  2. It is not clear what this bill is. By far the biggest amount paid out in this period is the £134 to Benham & Sons listed here. The next biggest – his rent of £44 – was not due until July. In fact since WC's banking book was written up on 20 April he had made numerous payments though received no income.
  3. On the reverse is a separate calculation, perhaps in Ward's hand, which gives a different view of WC's position – the comments and final sum in brackets showing WC with a positive balance of £208-11s-3d.

|                                                        |
|--------------------------------------------------------|
| 1997.- .10 [balance]                                   |
| <u>1810. 8.10 [paid out]</u>                           |
| 156.12.- [new balance]                                 |
| <u>66.13. 4 [add Smith Elder payment]</u>              |
| 228. 5. 4 [new balance]                                |
| <u>19.14. 1 [deduct paid to Messrs Zibilin 7 June]</u> |
| [208.11. 3 leaves balance]                             |

(Messrs Zibilin was almost certainly the same firm as Delol F[rère]s & Zibelin mentioned in [1007] to Coutts, 14 July 1870.)

4. Bonds yielding 6% issued by the US government during the Civil War (in 1862, 1864 and 1865), so called because they were redeemable at any time after five years, but payable in full only after twenty years.
5. In fact WC sold \$2000 worth of these bonds almost at once for £405. After paying £1-2s-6d commission the balance of £403-17s-6d was credited to the account on 16 June. The final dividend of £12-1s was credited on 21 June. On 23 June the balance on his account at the year end was £444-18s-1d.

**[1099] TO LEWIS WINGFIELD,<sup>1</sup> 19 JUNE 1871**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 181; BGLL, II, p. 258.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> June 1871**

Dear Sir,

I did not trouble you with my ailments in my last letter. But the truth is, that I am just recovering from a severe attack of rheumatic gout. I am ordered to leave London – and I am going away at once to stay with some friends in the country.<sup>2</sup>

As I cannot attend the Meeting, I may as well say here that a small dinner, and a high subscription, would, in my opinion, prove the best means of keeping out the objectionable theatrical element, and of making the thing successful. A body of representative men in Literature, Art, and The Drama – another “selection” to match representing rank and social influence – say twenty or thirty in all – might give the Comédie Française a dinner worth eating, and one or two brief speeches worth hearing. The other alternative is a bad dinner – a mob at the lower end of the

room – indifferent serving – and endless after-dinner oratory.<sup>3</sup> If fresh difficulties present themselves at the adjourned meeting, I can see no other choice but to give up the Public Banquet – and try the sort of semi-private Reception which I venture to recommend.

Faithfully yours | Wilkie Collins  
The Honble | Lewis Wingfield

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1. Lewis Strange Wingfield (1842–91: *ODNB*), by turns a traveller, actor, writer and painter, who was resident in Paris during most of the Franco-Prussian War.

2. The friends remain unidentified.

3. Though the meeting itself has not been precisely identified, it clearly concerns the organization of the public farewell banquet for the actors of the Comédie Française, shortly to return to Paris after a season in London. The dinner took place on 8 July 1871 at the Crystal Palace. WC's advice was ignored, as there were over 200 guests (including Tennyson and Disraeli), music by the band of the Grenadier Guards and a series of lengthy speeches – see the report in the *Times* of 10 July, p. 12c.

### **[1100] TO CHARLES KENT, 28 JUNE 1871**

MS: Parrish (Box 5/4).<sup>1</sup> Published: BGLL, II, p. 259.

**90, Gloucester Place, | Portman Square. W. | 28<sup>th</sup> June 1871**

Dear Mr Kent

I shall be very glad to see you, if you can conveniently call here at two o'clock on Saturday afternoon next.

For some months I have been suffering severely from rheumatic gout – and the interval between two and three represents my only spare time. After that, I go to Electric baths and (the rheumatism being in my knees) get my drive in the fresh air. If two o'clock will suit you on Saturday, pray don't trouble to write again.

Always truly yours | Wilkie Collins  
Charles Kent Esq

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1. Found with envelope postmarked 12 June 1872, clearly evidence of a separate letter – see [1240] to Kent of that date.

### **[3156] TO WILLIAM F. TINDELL, 29 JUNE 1871**

MS: Lewis Collection. Published: Lewis website; A&C6, p. 9.

**90, Gloucester Place. | Portman Square. W.<sup>1</sup>**  
Thursday June 29<sup>th</sup><sup>2</sup>

Mr 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.

### **[1101] TO HARRY,<sup>1</sup> 4 JULY 1871**

MS: Lewis Collection. Published: BGLL, II, p. 259; Lewis website.

**90, Gloucester Place, | Portman Square. W. | 4<sup>th</sup> July 1871**

My dear Harry,

Here is the autograph (on the next leaf) – with the greatest pleasure. My principal complaint just now is hard work. A little while ago it was gout. Charley was (I am glad to say) better when I last heard of him.

Yours Ever | WC

Vy truly yours | Wilkie Collins | July 4<sup>th</sup> 1871

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1. Presumably a family member – see [0809] to Harry of 14 January [1868].

### **[1102] TO GEORGE BENTLEY, 5 JULY 1871**

MS: Berg. Published: BGLL, II, pp. 259–260.

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

My dear Sir,

Pray accept my thanks for your kind letter.

My engagements make it impossible for me to appear in *Temple Bar*<sup>1</sup> – and I am bound by agreement to give the refusal of the right to republish my next novel, to the proprietors of the weekly periodical in which it will be first produced.<sup>2</sup>

Under these circumstances all that I can do, is to keep your letter by me. If I can see a future opportunity of renewing our old literary relations, I will do my best to take advantage of it.

Vy truly yours | Wilkie Collins

George Bentley Esq<sup>re</sup>

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1. George Bentley took over the literary monthly *Temple Bar* in January 1866 and edited it from 1867 until his death in 1895. WC's first novel to appear in the magazine was *The New Magdalen* from October 1872.

2. *Poor Miss Finch* began its run in *Cassell's Magazine* in September 1871. In the end Cassell's did not take up their option to publish the novel in book form, and it appeared in three volumes from Bentley – see [1167] to George Bentley of 24 November 1871.

### **[1103] TO HARPER & BROTHERS, 8 JULY 1871**

MS: Morgan (MA 1950). Published: BGLL, II, p. 260.

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

Saturday | July 8<sup>th</sup> 1871

Dear Sirs,

I send to you with this a corrected Revise of the First Weekly Part of my new Serial Story, "Poor Miss Finch." This first Part will be published in Cassell's Magazine on Wednesday the 30<sup>th</sup> of August next.

A duplicate of Part First will follow, accompanied by a Revise of Part Second, by next week's mail. I shall, I hope, keep the supply going regularly for the future. Illness has prevented me from beginning as soon as I had planned. But I am now finishing (in Mss) the Fourth Weekly Part – which is pretty well in advance, so far. I hope you will like the opening of this new story. The few people who have been allowed to read the proof here, are very favourably impressed by it.

I have to thank you for kindly sending me your "Weekly" and your "Magazine".<sup>1</sup> I am interested in both – but the Magazine especially strikes me as being really a wonderful achievement in periodical publication. It is quite a little library in itself.

Believe me | Dear Sirs | Faithfully yours | Wilkie Collins

Messrs | Harper & Brothers

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1. That is, *Harper's Weekly* and *Harper's New Monthly Magazine*.

**[1104] TO HUNTER, ROSE & CO., 8 JULY 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 261.

**90, Gloucester Place, | Portman Square. W. | London**  
Saturday July 8<sup>th</sup> 1871

Dear Sirs,

I send, with this, a corrected Revise of the First Weekly Part of my new Serial Story – “Poor Miss Finch.” Excuse my troubling you to forward it to Mr Desbarats. I have mislaid his address. If you will kindly send me a line telling me what the right address is, I will take care to cause you no further trouble in the matter.

The publication-day for this First Weekly Part in Cassell's Magazine (which must of course be also the publication day in Canada) is Wednesday the 30<sup>th</sup> of August next.

After this first Part, the proofs will be sent by book-post. In case of accidents, a duplicate will, in each case, follow by the succeeding mail. I shall hope to send regularly every week.

Until I receive your letter, I must I fear continue to trouble you by sending the proofs to your house, to be forwarded.

The publication here is a weekly and a monthly publication.<sup>1</sup> In case of a daily or bi-weekly publication in Canada, I may, of course trust Mr Desbarats not to allow any part of the story to appear in advance of the date of publication here.

I remain Dear Sirs | Faithfully yours | Wilkie Collins  
Messrs Hunter Rose & Co

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1. *Cassell's Magazine* was then published in both weekly and monthly numbers.

**[1105] TO THE EDITOR OF THE *ATHENÆUM*, 10 JULY 1871**

MS: Unknown. Published: ‘The Moonstone’, *Athenæum*, 2281 (15 July 1871), p. 81c, our copy text; ‘German Plagiarists’, *Times* (17 July 1871), p. 11f; BGLL, II, pp. 261–262.

90, Gloucester Place, Portman Square, July 10, 1871.

A German Correspondent, in the last week's number of your journal, writes to inquire whether my novel called ‘The Moonstone’ is not founded on Blumhagen's ‘Götzen-Auge’?<sup>1</sup> I beg to inform this gentleman that I am not in the habit of “founding” my novels on the productions of other writers, and that I not only never read, but never heard of, such a book as ‘Götzen-Auge’ before I saw it mentioned in last week's *Athenæum*.

While writing on this subject, it may not be amiss to invite your Correspondent (in my case) to “look at home.” One of his countrymen has committed an audacious theft on me by publishing a coarse reproduction of ‘Man and Wife,’ as his own original work, in the *Algemeine-Familien-Zeitung* of Stuttgart.<sup>2</sup> I have no legal remedy against this act of literary larceny. The German publisher has managed, by issuing the first number of the stolen novel in 1870, to evade the operation of the International Copyright Treaty, which only affected Wurtemberg on the 1<sup>st</sup> of January in the present year.<sup>3</sup> All I can do is to trust to your courtesy to be allowed to claim my own literary property in your columns, before your Correspondent writes again to inquire whether ‘Man and Wife’ is not founded on a German work.

WILKIE COLLINS.

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1. See the *Athenæum*, 2280 (8 July 1871), p. 51b–c, where the following paragraph appears in the section ‘Literary Gossip’: ‘A German correspondent well acquainted with the lighter literature of his country, writes to ask, whether “The Moonstone” by Mr. Wilkie Collins, is not founded on Blumhagen's “Götzen-Auge.” *Vide* the collected works of



that author.' Blumhagen and his work remain untraced.

2. The pirated German version has not been traced.

3. After the realization of German unity under Emperor William I, the first imperial copyright act was passed in June 1870 which took effect from the beginning of the following year; prior to that time the existing copyright treaty with Britain applied only in limited areas of the German confederation (see Copinger, 2nd edn).

### [1106] TO WILLIAM F. TINDELL, 19 JULY 1871

MS: Glasgow (891117/73). Published: BGLL, II, pp. 262–263.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> July 1871**

My dear Tindell

I forgot, when I wrote yesterday, to ask if you had found time to read those two slips I left with you. If they present no glaring improbability, tear them up, and throw them away. If there is anything wrong, let me have them back with your remarks in pencil on the margin. The proof is going to America and Canada – and it will be too late now to make any alterations. Otherwise, I would not trouble you. The idea of the clock is a fact.<sup>1</sup> A clock was a false witness in Scotland in the case of the “St Fergus Murder.”<sup>2</sup>

Yours ever | WC

I have written to Vining.<sup>3</sup> You should never do these things without a barrister to help you!<sup>4</sup>

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1. *Poor Miss Finch* (in ch. 8, ‘The Perjury of the Clock’) describes how the main character, Oscar Nugent, was saved from hanging by his twin brother Nugent due to the false testimony of a clock.

2. William McDonald died on Saturday 19 November 1853 in Kirktown St Fergus from a bullet wound through his cheek. Dr William Smith was tried for his murder, having taken out £2,000 of insurance on McDonald’s life. The case turned on where exactly the doctor was, or could have been, at the time of the death and there was conflicting evidence from different clocks about his movements in the village that night. By a majority the jury returned the Scottish verdict of ‘Not Proven’, the minority favouring a verdict of Guilty. The insurance policies were not paid. See William Routhead, *Twelve Scots Trials* (Edinburgh: William Green & Sons, 1913).

3. George J. Vining (1824–75), who initially co-directed with WC the first authorized theatre production of *The Woman in White*, which ran at the Olympic from 9 October 1871 to 24 February 1872. WC disagreed with Vining about alterations he wanted to make to the play during its provincial run after it closed in London. See [1226] to Tindell of 17 April 1872 and [1225] to Vining of the same date. Wybert Reeve replaced Vining as director.

4. Although Tindell was WC’s solicitor, WC himself was technically a barrister. He was called to the bar on 21 November 1851 but never practised.

### [1107] TO CASSELL, PETTER & GALPIN, 24 JULY 1871

MS: Texas (Ms Letters, W. Collins I B/33). Published: Flower, pp. 31–32; Coleman, p. 182; BGLL, II, p. 263.

**90, Gloucester Place, | Portman Square. W. | 24<sup>th</sup> July 1871**

Dear Sirs,

I have completed my arrangements with Messrs Hunter Rose and Co (of Toronto) for the publication in serial and book-form of “Poor Miss Finch” in Canada.<sup>1</sup> I shall be therefore obliged if you will let them have electros of the illustrations to the story.

Belinfante Brothers have made a noble effort. They have sent me, as purchase-money for “Man and Wife”, the sum of one hundred guilders – amounting in English money to between £8 and £9!<sup>2</sup> As they have never hitherto paid sixpence to any author (not a Dutchman) in the civilised universe, I feel bound to consider myself as the object of an act of extraordinary munificence – and I have responded by sending to this princely firm the advance-sheets of “Poor Miss Finch”.

Pray accept my thanks for the kind consideration for my interests which your note expresses, and

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell, Petter & Galpin

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1. See [1104] to Hunter, Rose of 8 July 1871.

2. See [1087] to Charles Ward of 14 April 1871.

**[1108] TO WILLIAM F. TINDELL, 26 JULY 1871**

MS: Glasgow (891117/74). Published: BGLL, II, p. 264.

**90, Gloucester Place, | Portman Square. W. | 26<sup>th</sup> July 1871**

My dear Tindell,

All right! Very glad to hear that is settled.<sup>1</sup>

Don't forget | The Codicil<sup>2</sup>

Yours ever | WC

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1. Probably referring to the legal issues arising in *Poor Miss Finch* – see [1106] to Tindell, 19 July 1871.

2. Probably a change to his will relating to the birth of his second daughter Harriet on 14 May 1871. Written in large dramatic letters. See also [1112] and [1115] to Tindell of 2 and 8 August 1871.

**[3093] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 26 JULY 1871**

MS: Lewis Collection. Published: Lewis website; A&C4, p. 18.

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.

**[1109] TO SQUIRE BANCROFT,<sup>1</sup> 1 AUGUST 1871**

MS: Unknown. Published: Bancroft 1909, p. 166, our copy text; BGLL, II, p 264.

August 1, 1871.

Dear Mr. Bancroft, –

Let me assure you that I feel the sincerest gratification that *Man and Wife* has been accepted at the Prince of Wales's Theatre. Every advantage that I could possibly wish for is, I know beforehand, already obtained for my work, now that it has secured the good fortune of addressing itself to the public with Mrs Bancroft's introduction.

Believe me, very faithfully yours, | Wilkie Collins.

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1. Squire Bancroft (1841–1926), distinguished actor, married in December 1867 to the equally distinguished actress Marie Effie Wilton (1839–1921: *ODNB*). In April 1865 she had taken on the management of the small Prince of Wales's Theatre (formerly the Queen's Theatre) on the corner of Charlotte Street and Tottenham Street, and the couple became joint managers on their marriage. They moved to the larger Haymarket Theatre in July 1880 and retired from management in 1885. They were technical innovators and electric light was used for the first time on the English stage to create a storm scene in *Man and Wife* (see [1360] to Bancroft, 17 July 1873). Among the Bancrofts' best-loved productions there were the realistic comedies of T. W. Robertson.

**[1110] TO CASSELL, PETTER & GALPIN, 2 AUGUST 1871**

MS: Texas (Ms Letters, W. Collins I B/34). Published: Flower, pp. 32–33; Coleman, pp. 183–184; BGLL, II, p. 265.

**90, Gloucester Place, | Portman Square. W. | August 2<sup>nd</sup> 1871**

Dear Sirs,

I have received letters from the publishers in Holland, and from my translator in Germany, relating to the measures to be taken for protecting my new story in these countries.<sup>1</sup>

1. Messrs Belinfante want the first weekly number containing the first instalment of the story “as soon as it is printed, and before circulation.” They add that this is “the only means by

which they can check competition.” I may add (so far as I understand their letter) that the first weekly part is apparently the only part they want under the circumstances mentioned.

2. The German translator informs me that four copies of each monthly Part in which the story appears must be sent to him “to be deposited” in compliance with the law.<sup>2</sup> This I can, of course, manage to do myself. But he adds that the usual announcement of the right of translation being reserved, ought to be placed “at the top instead of the bottom of every number.” And he declares this change to be important to the protection of the story(!)

Will you kindly inform me whether you see any objection to making the change? And also whether you are disposed to comply with the request sent to me by Belinfante Brothers? I feel that I owe you my apologies for troubling you on these matters. But it is as well to say Yes or No at starting. For my own part, I am getting so weary of the vexatious and absurd regulations which these foreign laws impose on English literature, that I am strongly disposed to let myself be robbed, as the preferable alternative to letting myself be worried – and, worse still, to my transferring some of that “worry” to you!

Faithfully yours | Wilkie Collins  
Messrs | Cassell Petter & Galpin

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1. Regarding *Poor Miss Finch*.

2. The German translator was Emil Lehmann – see [1129] to Cassell’s of 26 September 1871. His translation *Die Blinde* appeared from the Leipzig house of Günter in 1874.

### [1111] TO JAMES K. MEDBERY,<sup>1</sup> 2 AUGUST 1871

MS: Private. Published: BGLL, II, p. 266 (as to James K. Medbury).

**90, Gloucester Place, | Portman Square. W.** | London August 2<sup>nd</sup> 1871

Dear Sir,

A line to thank you for your kind letter and for “The Lecture Season”.<sup>2</sup> I have not the least objection to the printing of my letter, as a means of introducing the subject of my proposed visit to America to your readers.

Since I last wrote to you,<sup>3</sup> my inveterate enemy the rheumatic gout has attacked me again. After a month’s illness, I am now better, and working on a new serial story, the first number of which will appear in London and New York on the 30<sup>th</sup> of this month.<sup>4</sup>

As time advances you shall hear how my health goes on. In the meantime, I am quite sure that I did right in following my doctor’s advice, and refraining from paying a visit to the United States during the present year.<sup>5</sup> We must be patient and we must hope.

Very truly yours | Wilkie Collins  
James K. Medbery, Esqre

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1. James Knowles Medbery (1838–73), author of *Men and Mysteries of Wall Street* (Boston: Fields, Osgood, & Co., 1870), and owner of the American Literary Bureau, of 132 Nassau Street, New York, which arranged remunerative lecture tours for Mark Twain, Bret Harte, and other popular authors. On Medbery’s untimely death, the Bureau was taken over by C. Brelsford, who mismanaged the early stages of WC’s reading tour of America from later September 1873 – see [1402] to Joseph W. Harper of 2 January 1874, and Hanes 2008, pp. 53–56.

2. Serially issued publicity pamphlet for the American Literary Bureau, though the specific issue containing WC’s letter has not been traced.

3. No earlier letters to Medbery have been traced.

4. *Poor Miss Finch* in both *Cassell’s Magazine* and *Harper’s Weekly*.

5. WC did not visit the United States until September 1873.

### [1112] TO WILLIAM F. TINDELL, 2 AUGUST 1871

MS: Glasgow (891117/75). Published: BGLL, II, p. 266.

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

My dear Tindell,  
(Codicil)<sup>1</sup>

Can I see you, if I am with you at 3.30 P.M. tomorrow (Thursday?) or would you prefer a later hour? 3.30 will do better for me as I want to call at Coutts's first, and they shut at 4. If tomorrow at 3.30. will do, don't answer. If Friday will suit better at the same hour, let me hear.

Yours ever | Wilkie Collins.

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1. Written immediately after the salutation, and presumably referring to a change to WC's will relating to the birth to his younger daughter Harriet on 14 May 1871. See also [1108] to Tindell of 26 July 1871.

### [1113] TO CASSELL, PETTER & GALPIN, 4 AUGUST 1871

MS: Texas (Ms Letters, W. Collins I B/35). Published: Coleman, p. 185; BGLL, II, p. 267.

**90, Gloucester Place, | Portman Square. W. | 4<sup>th</sup> August 1871**

Dear Sirs,

Pray accept my best thanks for your kind compliance with the requests contained in my note.<sup>1</sup>

Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. See [1110] to Cassell's of 2 August 1871

### [1114] TO JOHN BONNER, 5–7 AUGUST 1871

MS: UPenn, first part, dated 5 August; Parrish (Box 4/12), second part, dated 7 August. Published: BGLL, II, pp. 267–268 (second part only, with recipient unidentified); A&C3, pp. 63–65.

**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 [3036] 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.

### [1115] TO WILLIAM F. TINDELL, 8 AUGUST 1871

MS: Glasgow (891117/76). Summary: B&C, II, p. 346. Published: BGLL, II, p. 268.

90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> Augt 1871

My dear Tindell

I was prevented from getting to Essex Street yesterday.

Shall we say tomorrow (Wednesday) at 5 P.M.? Silence shall mean yes.

I cannot find the Codicil appointing Lehmann exor. The only codicil I can find, I will bring with me. It relates to a sum in ready money to be left to C. and M. on my death<sup>1</sup> – and is I believe incorporated in my ~~recess~~ last-executed will.

Yours ever | WC

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1. Caroline Graves and Martha Rudd. WC's final will, executed in 1881, left them £200 each in 'ready money' and shared his estate between them. An annotated transcription is found at the Lewis website.

### [1116] TO HUNTER, ROSE & CO., 12 AUGUST 1871

MS: Parrish (Box 5/3). Published: B&C, II, p. 347.

90, Gloucester Place, | Portman Square. W.<sup>1</sup> | London | August 12<sup>th</sup> 1871

Dear Sirs,

I beg to thank you for your letter, and for the extracts from the Canadian newspaper relating to copyright in the colony. I have read the extracts with great interest.<sup>2</sup>

I return the two forms filled in, ~~and~~ signed, and witnessed.<sup>3</sup> I also send to you, [*del*] /on the next leaf/, the analysis of the story.

Having had the pleasure of personally seeing Mr. Hunter /and learning the address,/ I have been enabled to send the /advance/ proofs of "Poor Miss Finch" direct to Mr Desbarats.<sup>4</sup> I hope to continue the transmission of proofs regularly every week.

Believe me | Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Hunter, Rose & Co.

Analysis of the story called: – | "Poor Miss Finch."

The object of the story is to show the modifying effect of circumstances on the calamities that afflict human life.

The calamity selected for illustration is Blindness. The person afflicted is a young girl.

She is first presented to the reader as having been blind from infancy. She is afterwards operated on, and recovers her sight for a time. The interval past, her sight fails her again, and her blindness is renewed for life.

The incidents of the story are so [*del*] managed as to [*del*] make the happiest days of the girl's life – not the days when she enjoys the brief restoration of her sight – but the after-days when the operation has failed, and the blindness has permanently returned. The story leaves her, at its end – by a perfectly natural succession of circumstances – happier, under the return of her calamity, than she had been at the earlier period of her life when her sight was restored for a time.

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1. WC uses Gothic printed paper, text centred.

2. The extracts in question have not been identified.

3. Presumably relating to protection of WC's intellectual property in Canada.

4. Of the *Canadian Illustrated News*, the newspaper in which the novel was serialized – see [1592] to Hunter Rose of 24 January 1876.

### [1117] TO WILLIAM F. TINDELL, 12 AUGUST 1871<sup>1</sup>

MS: Glasgow (891117/77). Published: BGLL, II, p. 269.

90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> Augt

My dear Tindell,

Will you send me the Agreement (for "Man and Wife") with Mr Bancroft (Prince of

Wales's Theatre)<sup>2</sup> as soon as convenient next week? He is anxious to sign and settle. I suppose I had better have two copies – one for me to send to him (at Scarborough) signed by me – the other to be returned to me, signed by him. It will probably save trouble if you send me a Draft first which I can return – with alterations if necessary.<sup>3</sup>

Address after Monday | The Queen's Hotel | Upper Norwood | S.E.

Yours ever | WC

Mr Bancroft's address in London is.

S. B. Bancroft | Pleydell House | Grove End Road | St John's Wood

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1. Dating is secured by the sequence of letters concerning the play agreement.

2. See [1109] to Bancroft of 1 August 1871.

3. Above the printed address is added in pencil, probably in Tindell's hand, '£40 a week'; on the otherwise blank fourth page is written in pencil in what appears to be the same hand 'leave out 4'. In fact *Man and Wife* did not open at the Prince of Wales Theatre until 22 February 1873 when WC was paid £6-13s-4d per performance which amounted to £40 per standard week of six performances.

### [1118] TO WILLIAM F. TINDELL, 14 AUGUST 1871

MS: Glasgow (891117/78), including letter and newspaper cutting from S. B. Bancroft. Published: BGLL, II, pp. 269–270.

90. Gloucester Place | Monday Aug 14

My dear Tindell,

More law! On the other side is an extract from the "Era" sent to me by the Manager of The Prince of Wales's Theatre.<sup>1</sup>

The advertiser has either stolen his piece from my novel<sup>2</sup> – of the dramatic versions of which (printed on the completion of the story),<sup>3</sup> I am author & proprietor – or he has taken my title for some piece of his own. If ~~you~~ we don't stop this, we shall forfeit our right to stop more serious piracies, which will certainly make their appearance if my play succeeds.

Will you write to Mr Stephenson and stop him? I wrote to you a day or two since about the agreement with Mr Bancroft.

Yours ever, | WC

Going at 4 p. m. today to The Queen's Hotel Norwood S.E.

P.S. You will observe that Mr S. is only at his present address until the 21<sup>st</sup> of this month.

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1. Bancroft's message was clearly written first on one leaf of a sheet of folding notepaper with the printed heading of the Grand Hotel, Scarborough. WC has folded the notepaper the other way and written his own address and message on the blank leaf.

2. Glued to the page above Bancroft's message is a cutting which reads:

Mr C. H. Stephenson (Irish Comedian and Dramatic Playwright), in reply to several inquiries begs to state that until October he cannot say on what date he will be able to renew his Provincial Tour. Meanwhile he is prepared to grant licenses and provide MSS. for the production of his great Dramas of "Pindee Singh," "Never Despair," "Wrecked Not Lost," "*Man and Wife*," &c. Terms moderate.

Address, 80, Crowndale-road, Camden Town, until August 21<sup>st</sup>.

Bancroft has underlined "*Man and Wife*," with two thick lines and writes below:

Sunday: Aug. 13. 71

My dear sir | I have just seen the above in today's "Era". We quite agree with you in thinking it advisable to immediately stop anything of the kind.

Sincerely | S.B. Bancroft

3. *Man and Wife: A Dramatic Story in Four Acts* was published for the author in 1870.

### [1119] TO WILLIAM F. TINDELL, 15 AUGUST 1871

MS: Glasgow (891117/79). Published: BGLL, II, pp. 270–271.

**QUEEN'S HOTEL, UPPER NORWOOD,  
NEAR THE CRYSTAL PALACE.<sup>1</sup> | S.E. | Tuesday Augt 15**

My dear Tindell

Many thanks for the Draft Agrmt. It will do perfectly.<sup>2</sup> Bring the duplicate copies here instead of sending them – and breathe a mouthful of this fine air. I am drunk with it – after London.<sup>3</sup>

N.B. The champagne is good and dry.

Send me a Telegram when you can come and dine, and say what hour will suit you.

Yours ever | WC

You will by this time have received my letter relating to the piratical advertiser of “Man and Wife”.<sup>4</sup>

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1. Written on hotel headed paper with a picture of the building. The hotel still exists at 122 Church Road, Upper Norwood, SE19 2UG. This district is known as Sydenham. Towards the end of *Poor Miss Finch*, which Wilkie was working on at the time, Lucilla marries Oscar in Sydenham. At the end of ch. 48 is the line ‘We reached Sydenham, and went to the nearest hotel’.

2. With Squire Bancroft for the dramatic *Man and Wife*.

3. Later, in *The Evil Genius* (1886), WC puts the deserted Catherine Linley at a hotel in Sydenham, near the Crystal Palace. She is visited by Captain Bennydeck who ‘has got tired of the sea. He is staying at this hotel, to try the air of Sydenham, and he finds that it agrees with him’ (ch. 39).

4. See [1118] to Tindell of the previous day, 14 August.

**[1120] TO CASSELL, PETTER & GALPIN, 22 AUGUST 1871**

MS: Texas (Ms Letters, W. Collins I B/36). Published: Coleman, p. 186; BGLL, II, p. 271.

**QUEEN'S HOTEL, UPPER NORWOOD, S.E.  
NEAR THE CRYSTAL PALACE. | August 22<sup>nd</sup> 1871**

Dear Sirs,

I yesterday sent to The Editor the first third, completed, of the manuscript of “Poor Miss Finch”.

When you pay, at your convenience, the first third of the purchase money,<sup>1</sup> be pleased to send it to my account with Messrs Coutts and Co, 59 Strand.

Believe me, | Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. On the verso leaf is added in another hand, obviously that of a member of staff at Cassell's, ‘pay £200 WM’. This amount was credited to WC's account on 23 August (Coutts: WC).

**[1121] TO THOMAS SATCHELL,<sup>1</sup> 2 SEPTEMBER 1871**

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, pp. 187–188 (as to Thomas W. Satchell); BGLL, II, pp. 271–272.

90, Gloucester Place, | Portman Square, | W. | 2<sup>nd</sup>. September, 1871

Dear Sir,

Absence from London has allowed me no earlier opportunity of acknowledging the receipt of your kind letter than this.

Your view of the case stated in your letter appear to me to be – logically if not legally – unassailable. The printed contents of “All The Year Round” are registered at the Custom House. “The Moonstone” is printed in “All The Year Round”.

Therefore “The Moonstone” is registered at the Custom House.

The question of a separate registration of “The Moonstone” on its republication in a separate form, seems to be more a question of convenience to the Custom House than a question



of law. As I understand your letter, if the title-page of my story had borne the line: “Reprinted from All The Year Round” – that line would have been enough, without any separate registration of the book, to render the foreign reprint liable to detention. The authorities would, in that case, have known that this work, on its first publication, had been protected by registration – and that first registration would then, and on their own showing, have been enough.

In any case, I am sincerely sensible of your kindness in informing me of the difficulty as it now exists, and sincerely desirous of doing all that is in my power to assist you in definitely settling the question in dispute. If you think it desirable to make the matter the subject of a memorial to the authorities, my signature, and my interests with other writers and proprietors of English copyrights, are alike at your disposal.

I have the honour to be, Sir, | Your faithful servant, | Wilkie Collins.

To | T. Satchell, Esq.

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1. Thomas Satchell, civil servant, then assistant-surveyor at the Board of Customs. See ‘Examination of Tea’ in the *Times*, 4 October 1875, p. 6b, reprinted from the Civil Service Review, which reports that Satchell has been appointed to the new auxiliary post of assistant-inspector, with the task of preventing the importation of adulterated tea. Born in Durham, at this time he lived at 56 Mansfield Road, Hampstead, with his wife Hannah and their three children (1871 Census, RG10/246, p. 44). From the autumn of 1871 to the spring of 1872, WC conducted an extended correspondence with Satchell on the formalities of registering copyright works at the Custom House. (See [0668] to F. V. Phillips of 23 March 1866 concerning the necessity of registering English copyrights with the Custom House to prevent the illegal importation of foreign reprints, in particular the Tauchnitz Continental editions in English.) As [1123] to Satchell of 19 September makes clear, a recent administrative decision by the Commissioner of Customs had made the process of registration considerably more complex and raised questions about the ownership of copyright in the case of periodical publication of literary works; see also [1125] to William F. Tindell of 20 September 1871.

#### [1122] TO F. C. BEARD, 9 SEPTEMBER 1871

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Extract: Baker 2001, p. 506. Published: BGLL, II, pp. 272–273, amended A&C5, p. 20.

90, Gloucester Place, | Portman Square. W.  
Saturday. 9<sup>th</sup> Sept 1871

My dear Frank,

I am decidedly better – able to get downstairs this morning to breakfast (and, what is more, to get upstairs again to my study). – I have taken two doses of Quinine – and I shall go on with it, keeping the Enema going. Not the least necessity for you to think again of my case. You will I hope find me cured when you return. May your other patients leave you as free as I leave you!

My remembrances to all at Lewes. I wish you a heavy “bag”.<sup>2</sup> Till Tuesday, goodbye.

Yours afftly | WC

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1. Directed to ‘F. Carr Beard Esq | Lewes’ and postmarked ‘LONDON-W | SP 9 | 71’.

2. Beard is presumably going to Lewes to shoot, perhaps partridges; see [1020] to Ward of 2 September 1870.

#### [1123] TO THOMAS SACHELL, 19 SEPTEMBER 1871

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Extract: Coleman, pp. 189–190 (as to Thomas W. Satchell); BGLL, II, pp. 273–274.

90, Gloucester Place, | Portman Square, | W. | 19<sup>th</sup> September 1871

Sir,

I return the written decision of the Commissioner of Customs – with many thanks for your kindness in letting me see it.

You may rely on my considering this document as confidentially submitted to me.

Not one of the articles in All The Year Round is the copyright of the Proprietors. The right

of printing in that journal was all that the late Mr. Dickens purchased of his contributors. I have this fact in his own handwriting – relating to my copyrights in my stories published in All The Year Round. Even where no agreement has been entered into, an article in a periodical is legally the property of the writer – unless he has expressly assigned the copyright to the proprietors (a course hardly ever followed in my experience).<sup>1</sup>

However, it is useless to argue the question against a decision of the authorities. My present interest in the matter (as to the past) is to know whether I can now register my novels at the Custom House – after, instead of at the time of, their publication.

Again – as to the present and the future, I am now publishing a new Story in Cassell's Magazine – which story is my copyright by agreement. Am I to register this, now, or at the time of its republication here and (by agreement between Tauchnitz and myself) at Leipzig also in book-form? The registration will not, I hope, require my personal attendance.

I must beg you to excuse my troubling you with these helpless questions. The new stumbling-block placed in the way of Literature by the Custom House takes me by surprise, and finds me quite ignorant of official formalities. I can only trust to my pleasant experience of your courtesy and to your regard for Literature for a word of advice as to what I had better do – and what my literary friends had better do – after the decision of the Board.<sup>2</sup>

I have the honour to be, Sir | Your faithful servant, | Wilkie Collins.

Thomas Satchell, Esq.

The questions submitted to you are: –

1. Can I now register my novels (already published) at the Custom House – so as to render foreign reprints of these novels liable to seizure when they are brought to England?
2. How and when, am I to register the work of fiction which I am now publishing periodically in Cassell's Magazine, and which I have sold, for foreign republication only, to Tauchnitz of Leipzig, on its completion in book form, here?<sup>3</sup>

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1. WC's understanding of existing copyright law regarding periodical publication is questionable – see the note to [1126] to Satchell of 21 September.

2. That is, the Board of Customs.

3. The postscript consisting of WC's formal questions is omitted in Coleman's transcription.

## [1124] TO WILLIAM F. TINDELL, 19 SEPTEMBER 1871

MS: Glasgow (891117/80–81). Published: BGLL, II, pp. 274–275.

90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> Sept 1871

My dear Tindell,

I am only now back after a visit to Berkshire to some country friends I am very glad to hear your arm is better. I had no idea, when I wrote, that the accident was so serious.

Many thanks for the payment to Coutt's of £59.15.. – being the Balance due to me on the sale of the three volume edition of "Man and Wife" – less commission.<sup>1</sup>

Have you time to answer a copyright question? (6/8)<sup>2</sup>

My New York Manager (Daly. 5<sup>th</sup> Avenue Theatre) has sent me a play in M.S.S. of his own writing – to be shortly produced at his own theatre<sup>3</sup> – with a request that I will secure him his copyright in England. He has done the same thing for me in America by writing in a few lines of his own, and registering my play as mine and his. Will this plan do in England? I must add that there has been a new and very interesting decision in the United States about Dramatic copyright. "The Court" has decided, in the case of the words of an English Song, that as there is no Statute-law to appeal to (there being no international copyright), contested cases must come under the common law. Under common law, I can sell any work of mine I like in which I have my own copyright to an American Manager – it is a plain question of buying and selling – and my song or my play is as much that managers sole property (by common law) when he has paid me for it, as if I had sold him a horse or a pair of trousers. Would this hold good on our side of the Atlantic?

Between ourselves, I would rather not “write in” some lines to Daly’s play, and register myself as co-author, if it can be avoided by any other plan for securing his copyright in England.<sup>4</sup>

Yours ever | Wilkie Collins

The litigating party has been afraid to appeal against this decision to the higher Courts.

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1. This amount had been credited on 15 September (Courtts: WC).
2. Presumably a jocular reference to Tindell’s standard legal fee of 6s-8d.
3. *Divorce*, which had in fact already opened at the Fifth Avenue Theatre on 9 September 1871 (Nicoll, II, p. 333) – see [1172] to Daly, 2 December 1871. In the event the play was not performed in Britain for another ten years – at the Princess Theatre, Edinburgh, from 12 December 1881 (Nicoll, II, p. 333).
4. For an account of Tindell’s reply, see [1128] to John Bonner of 26 September 1871.

### [1125] TO WILLIAM F. TINDELL, 20 SEPTEMBER 1871<sup>1</sup>

MS: Glasgow (891117/106). Published: BGLL, II, pp. 275–276.

90, Gloucester Place, | Portman Square. W. | 20<sup>th</sup> Sept

My dear Tindell,

Another question!

I am in correspondence with the Custom House about the Registration of Books. The authorities are under the impression that articles or writings of any kind in periodicals are the property of the proprietors of the periodicals, unless there is an express stipulation to the contrary – under the copyright act of 1844.<sup>2</sup>

Now I fancy I remember your showing me an Act or a Decision directly to the contrary effect – namely – that the copyright of an article or of any writing in a periodical rests in the writer – unless there is an express agreement to the contrary with the proprietor. No man loses his copyright in his writing unless he himself assigns it to somebody else.

Will you – if I am right – send me one line, by return of post, enabling me to quote the authority which you showed me – in your room downstairs, as I remember?

The point at issue is of serious importance. As matters now stand not one of my books in the Tauchnitz reprint is liable to seizure in this country – under a recent decision of the Custom House.

Yours ever | WC

In any case, let me hear from you by return of post – whether I am right or wrong.<sup>3</sup>

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1. Dating from the series of letters to Thomas Satchell beginning with [1121] on 2 September 1871.
2. As [1126] to Thomas Satchell of the following day makes clear, WC clearly means to refer to the 1842 Copyright Act (5 & 6 Victoria c.45) rather than the 1844 International Copyright Act (7 & 8 Victoria c.12).
3. Tindell must have confirmed WC’s reading of the law – see [1126] to Satchell of the following day.

### [1126] TO THOMAS SACHELL, 21 SEPTEMBER 1871

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 191 (as to Thomas W. Satchell); BGLL, II, p. 276–277.

90, Gloucester Place, | Portman Square, | W. | 21<sup>st</sup>. September, 1871

Dear Sir,

Many thanks for your kind and prompt answer to my letter. As soon as I can draw out my notice, I will not fail to send it to you, to receive the benefit of your experience and correction.

The copyright act (Section 18) of 5 & 6 Victoria cap 45 as I (and my lawyer) interpret it, clearly vests the copyright in the author of the article – unless it is stipulated that the copyright is to belong to the proprietor of the periodical. Even in this case, the copyright belongs to the proprietor for publication in his periodical only. He has no right to issue a separate publication.

This is so well known among proprietors of periodicals that some of them append to the

form of receipt which the author signs, a form of words declaring that he parts with his copyright. I have not got this Act by me – but the words, as I remember them, are clear. In the absence of stipulation to the contrary, the copyright of the article belongs to the author of the article.<sup>1</sup>

Believe me, Dear Sir, | Faithfully yours, | Wilkie Collins.  
Thomas Satchell, Esq.

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1. *The Encyclopaedia Britannica* (9th edn, 1877, VI, p. 359a) interpreted the law rather differently and suggested that under the 1842 Copyright Act, copyright in an article paid for and published in a periodical belongs to the proprietor for publication in that periodical only. Neither party might republish separately unless they reserved that right at the outset or they agreed later that they might do so. After twenty-eight years the author automatically received the right of separate publication.

### [1127] TO LAURA SEYMOUR, 22 SEPTEMBER 1871

MS: Noel. Extract: Clareson, p. 111. Published: BGLL, II, p. 277.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> Sept 1871**

My dear Mrs Seymour

One line to thank you for your kind note, and to say how delighted I am to find that my young friend “Miss Finch” has produced such a strongly favourable impression on you.<sup>1</sup> I hope you will find the Story does not drop as it goes on. My great guns are still in reserve. Yes – she does. But that is by no means the end of it. I say no more!<sup>2</sup>

Yours ever | WC

---

1. The first weekly instalment of *Poor Miss Finch* appeared on 2 September 1871.

2. Presumably Laura Seymour had read the fourth part – chs 11–13 – nominally published on Saturday 23 September but in fact on sale a few days earlier. She had perhaps asked WC whether, later in the novel, Lucilla marries Oscar Dubourg (see the end of ch. 12), or, indeed, whether she regains her sight.

### [1128] TO JOHN BONNER, 26 SEPTEMBER 1871

MS: Ross. Published: BGLL, II, pp. 277–278.

**90, Gloucester Place, | Portman Square. W. London. 26<sup>th</sup> Sept 1871**

My Dear Sir,

The copyrighting of Mr Daly’s Play<sup>1</sup> (according to the law of England) proves to be no easy matter. Here is an extract from my lawyer’s opinion: –

(1). “Your American friend cannot become possessed of copyright in his drama unless it be printed and published, or acted, in this country, before or simultaneously with, its production in America.

(2) An American cannot effectually sell his work to give copyright in this country unless also the above conditions are complied with.

(3) Your adding some matter of your own to the play would not I think be of any use. If you were to adapt or materially alter the Drama, and have it printed and published, or acted here, that would make a difference”.

=

As to the first section of the above opinion, it is clearly too late to put it to the test.

I propose endeavouring to obtain new advice as to the 2<sup>nd</sup> Section. Can the play be sold to me for a purely nominal ~~and~~ sum? and can I formally claim it as my property bought and paid for – taking care of course to give Mr Daly or his representatives notice privately in writing that I really assert no claim to control the representation of the piece here, or to share in any profits which it may produce?

As to the 3<sup>rd</sup> Section “Poor Miss Finch” and the rehearsals of “The Woman in White” have not allowed me five minutes spare time, in which to look it over. But I could, if Mr Daly

wished apply to any English dramatist named by himself, with more time to spare than I possess – and ascertain if he saw his way to altering and publishing the piece. In this case, of course, I could not be responsible for the results.

In the mean time, the piece is carefully locked up here – and I will obtain the best opinion I can as to the possibility of formally selling it to me, with satisfactory results to the author. It may be as well, on this chance, for Mr Daly to authorise his representatives here to sell me the piece nominally, subject to the reservations already mentioned by me. If you and he have any further suggestions to make, rely on my doing all that I really can do to forward your views and his.

In great haste. Yours truly Wilkie Collins  
To John Bonner Esqre.

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1. See [1124] to William Tindell of 19 September 1871.

### [1129] TO CASSELL, PETTER & GALPIN, 26 SEPTEMBER 1871

MS: Texas (Ms Letters, W. Collins I B/37). Published: Coleman, p. 192; BGLL, II, pp. 278–279.

**90, Gloucester Place, | Portman Square. W.** | 26<sup>th</sup> Sept 1871

Dear Sirs,

I am very sorry that D<sup>r</sup> Lehmann has given you (quite needlessly) the trouble of forwarding the early weekly numbers of “Poor Miss Finch”.

I have always sent to him the Monthly Parts – and I was only waiting to send to him, and to the publisher in Leipzig, the First Monthly Part of your magazine, containing the first monthly instalment of “Poor Miss Finch”.<sup>1</sup>

I believe the weekly Parts to be quite useless for the purpose of foreign registering – as they contain no reservation of the right of translation. My French publishers register your monthly part only on this account. And in the case of “Man and Wife” D<sup>r</sup> Lehmann had the monthly parts only. He is (between ourselves) a very fidgetty [*sic*] man. If he writes to you again, pray only trouble yourselves to send the letter on at once to me.

Faithfully yours | WC

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1. For the translation of the novel. Like a number of other literary weekly papers, including CD’s *All The Year Round*, *Cassell’s Magazine* appeared first in weekly numbers but was then reissued in monthly ones containing four or five weekly portions.

### [1130] TO SEBASTIAN SCHLESINGER, 30 SEPTEMBER 1871

MS: Houghton (fMS Am 1363 v.1/31). Published: BGLL, II, p. 279.

**90, Gloucester Place, | Portman Square. W.** | London September 30<sup>th</sup> 1871

My dear Sir,

Pray permit me to offer my best congratulations to you and to Mrs Sebastian Schlesinger on your marriage.<sup>1</sup> I received the cards which you were so good as to send to me, some days since.<sup>2</sup>

Believe me | Vy truly yours | Wilkie Collins  
Sebastian Schlesinger Esqre

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1. WC was to meet Schlesinger and his young wife Berthe in Boston, later inscribing *The Haunted Hotel* (1878) to ‘Mr. & Mrs. Sebastian Schlesinger, in Remembrance of Much Kindness and of Many Happy Days’.

2. The marriage took place on 14 September at Cambridge, Massachusetts.

### [1131] TO ELLIOTT & FRY, 7 OCTOBER 1871

MS: Private. Published: BGLL, II, p. 279.

**90, Gloucester Place, | Portman Square. W. | 7<sup>th</sup> Oct 1871**

Dear Sirs,

I have not had a moment to spare since you were so good as to write to me last. In a week more, I hope to find time to give you the long deferred sitting.

Faithfully yours | Wilkie Collins  
Messrs Elliott & Fry

**[1132] TO CASSELL, PETTER & GALPIN, 10 OCTOBER 1871**

MS: Texas (Ms Letters, W. Collins I B/38a). Published: Coleman, p. 193; BGLL, II, p. 280.

**90, Gloucester Place, | Portman Square. W. | 10<sup>th</sup> Oct: 1871**

Dear Sirs,

I have safely received the cheque in payment of my friend's article "An Hour at Chislehurst".<sup>1</sup>

I shall see the writer of the article on Thursday, and I will then (with her permission) sign the receipt on her behalf. Without her permission I hardly like to sign away her copyright – even in a trifle.

Vy truly yours | Wilkie Collins  
P.S. | I will take care of the cheque, until I receive the writer's instructions.  
Messrs Cassell Petter & Galpin

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1. Unsigned article in *Cassell's Magazine*, NS 4:92 (2 September 1871), pp. 11–14. The article describes an interview with the French Empress Eugénie, then in exile with her husband and son at Camden Place, Chislehurst, Kent, following the collapse of the Second Empire in 1870. The author is extremely sympathetic to the royalist cause and is referred to in the article as 'madame' and 'Lady —', but has not been satisfactorily identified.

**[1133] TO GEORGE SMITH, 10 OCTOBER 1871**

MS: Berg. Published: BGLL, II, p. 280.

**90, Gloucester Place, | Portman Square. W. | 10<sup>th</sup> October 1871**

My dear Smith,

I beg to thank you for a cheque for £16. 13.4, being the royalty on a fresh issue of 2000 copies of "Antonina".<sup>1</sup>

I am sincerely glad to receive these pleasant tokens of the continued vitality of my books. I heard lately, in one or two quarters, of difficulty experienced in getting "The Woman In White" at the railway bookstalls – London terminus bookstalls principally.<sup>2</sup> This I mention, as I am, I hope, giving "The Woman In White" a new advertisement at The Olympic Theatre. We produced my own dramatic version last night – and really took the audience by storm. "Experts" in dramatic matters predict a solid success. I sincerely hope they may not prophesy in vain!

Believe me | truly yours | Wilkie Collins  
George Smith Esq

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1. Smith, Elder had issued single-volume editions of *Antonina* since 1865. The cheque was credited to WC's account on day the letter was sent (Courtts: WC).

2. Generally operated by W. H. Smith.

**[1134] TO THE EDITOR OF THE *DAILY TELEGRAPH*, 11 OCTOBER 1871**

MS: Unknown. Published: *Daily Telegraph* (12 October 1871), p. 3e, our copy text; BGLL, II, p. 281.

90, Gloucester-place, Portman-square, Oct. 11.  
“THE WOMAN IN WHITE”

TO THE EDITOR OF “THE DAILY TELEGRAPH.”

Sir, – I have just read the article in your journal which reviews my dramatic version of “The Woman In White,”<sup>1</sup> with such generous appreciation of the merits of the play. While I feel gratefully sensible of what your critic has said of the author, may I own, at the same time, that I have read with regret the sentence which pronounces Mr. Vining to be “not Count Fosco”?

I have no wish to intrude on your valuable space with any critical theories of my own. I only ask you to let me remind the writer of the notice that the difficulties in the way of presenting this character on the stage are enormous. Knowing those difficulties as I do, it seems only due from me to Mr. Vining to say, that I carefully considered what I was trusting to him when I asked him to play “Fosco,” and that his representation of the part thoroughly satisfies me. – I remain, Sir, your obedient servant,

WILKIE COLLINS.

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1. On 11 October 1871, p. 2e-f, the *Daily Telegraph* had published a lengthy review of *The Woman in White* at the Olympic from 9 October, including the comment: ‘Mr. George Vining is too good an actor to seriously injure Count Fosco but we want the soft voice and a certain colouring which Mr. Vining cannot give. He certainly looked the character thoroughly, but it was not Count Fosco.’ Generally on the production, see ‘Theatrical adaptations of *The Woman in White*’ in *The Woman in White*, ed. Matthew Sweet (Harmondsworth, Middlesex: Penguin Books, 1999), Appendix A, pp. 628–644. More generally on stage adaptations of WC’s fiction, see Barbara Brashear, ‘Wilkie Collins: From Novel to Play’ (Doctoral Dissertation, Case Western University, 1972).

**[3285] TO THOMAS D. GALPIN, 11 OCTOBER 1871**

MS: Lewis Collection. Published: A&C10, pp. 9–10.

**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

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1. WC writes on a Wednesday, so the appointment is for Friday 13<sup>th</sup>. As referred to in [1138] 17 October 1871 to George Smith, Thomas D. Galpin, of the publishers Cassell, Petter & Galpin, wanted to negotiate for the publication of WC’s novels in penny parts. WC’s eventual answer was ‘no’ – see [1149] to Galpin, 30 October 1871.

**[1135] TO CASSELL, PETTER & GALPIN, 12 OCTOBER 1871**

MS: Texas (Ms Letters, W. Collins I B/38b). Published: Coleman, p. 182; BGLL, II, p. 281–282.

**90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> October 1871**

Dear Sirs,

The author of the article “An Hour at Chislehurst” requests me to say that she prefers to keep the copyright and right of republishing the article in her own hands. I am instructed to say add that she regrets not being able to receive the remuneration on the conditions annexed in the form of receipt.<sup>1</sup> Under these circumstances, I have of course no alternative – as the intermediary in this matter – but to re-enclose the cheque, after stating the writer’s decision as communicated to me.

Believe me Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Cassell Petter & Galpin

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1. WC is wary on the question of copyright in the case of periodical publication following his exchange with Thomas Satchell – see especially [1126] to him of 21 September.

**[1136] TO GEORGINA HOGARTH, 12 OCTOBER 1871**

MS: Parrish (Box 4/12), with envelope.<sup>1</sup> Published: BGLL, II, p. 282.

**90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> October 1871**

My dear Georgina,

Your kind wishes have been realised. The Dramatic Woman In White has achieved a great success.

I am heartily sorry to hear of Anne's trouble,<sup>2</sup> and I thank you for giving me the opportunity of contributing in a small way towards helping her. Will you kindly give her my little subscription with my best wishes for happier times to come?

With best love to Mamie,<sup>3</sup>

Believe me | my dear Georgina | Yours ever affly | Wilkie Collins

One line please – as “accidents” sometimes happen by pillar-post, which is my post – to say you have got this and its enclosure safely.<sup>4</sup>

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1. Signed and directed to ‘Miss Hogarth | 81. Gloucester Terrace | Hyde Park | W.’, postmarked as dated.

2. Unidentified.

3. Pet name of Mary Dickens (1838–96), CD's elder daughter, who shared a house with Georgina Hogarth.

4. Presumably the letter was posted in a ‘pillar box’, not handed in at a Post Office. Although these ‘strong iron boxes’ on the street had been first seen in London in 1855, they were still not trusted. Miss Stanbury, in Trollope's *He Knew He Was Right* (1869), ‘had not the faintest belief that any letter put into one of them would ever reach its destination.’ (Chapter VIII).

**[1137] TO CHARLES WARD, 15 OCTOBER 1871**

MS: Morgan (MA 3151/67). Published: BGLL, II, p. 283.

**90 Gloucester Place | Portman Square | Oct 15**

My dear Ward,

Please pay the enclosed cheque for £10 to my account, entering it as “by Dr E. Lehmann.” It is the purchase-money for the right of translating into German my forthcoming Christmas Story.<sup>1</sup>

I hope you liked the Play the other night.<sup>2</sup> Vining was so ill that we were afraid he would not be able to act. So you saw him to great disadvantage. The theatre is now filled every night – chairs obliged to be put in the stall-gangways – money-returns already large.

Yours ever WC

I have arranged to have my weekly percentage paid to my account from the Theatre on every Monday in the week. Could you manage till things get into working order to look at my account on every Tuesday – and send me a line if there is no remittance?<sup>3</sup>

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1. Lehmann's translation of ‘Miss or Mrs?’, *Fräulein oder Frau?*, appeared from the Leipzig house of Günter in 1872.

2. *The Woman in White* at the Olympic.

3. The payments arrived regularly and totalled £486-9s-9d over the play's run which ended on 24 February 1872. (Coutts: WC). WC was initially paid 10% of the box office receipts and then 5%; see [1142] to Tindell 19 October 1871. For an overview, see Paul Lewis *The Woman in White at the Olympic Theatre*, Wilkie Collins Society, August 2009.

**[1138] TO GEORGE SMITH, 17 OCTOBER 1871**

MS: Berg. Summary: B&C, II, p. 348. Published: BGLL, II, pp. 283–285.



90, Gloucester Place, | Portman Square. W. | 17<sup>th</sup> October 1871

My dear Smith,

Many thanks for your letter. Time has passed and my informants are out of town. I am afraid it is impossible for me to supply Messrs Smith with the facts. If I hear any more complaints I will take care to investigate them at once.<sup>1</sup>

In the meantime, I have, a proposal to make to you, relating to my books.

At the end of last week, Mr Galpin (of the firm of Cassell, Petter, and Galpin), called on me, and expressed a wish to re-open the negotiation (broken off between us last year) for the publication of my novels in penny illustrated Parts – beginning with “The Woman In White”.

I told Mr Galpin, that it was not possible for me to renew the negotiations – without first consulting you, and considering the interests of your Firm.

To this Mr Galpin replied that he came to me, prepared to consider those interests. He reminded me that the issue of the penny weekly Parts would find the machinery of circulation ready, if published by his Firm – and he declared his conviction that it would address a new public, and would in no way interfere with the sale of the books, as now managed by your Firm. He referred, in support of this view, to the example of Messrs Chapman and Hall – who are now offering penny numbers of Dickens’s books (while selling them in four different editions at higher prices) and who has found no reason to regret the proceeding.

Under these circumstances, I agreed to place Mr Galpin’s proposal before you. It is briefly this:–

1. That his firm should be permitted to issue “The Woman In White” in penny weekly Parts – taking on themselves the whole risk and expense, and giving to me one clear half of the profits
2. That, previous to the presentation of the complete weekly issue of “The Woman In White” in book-form, his firm should confer with yours, should ascertain what your wishes were in the matter, and should (if you felt willing) place the Imprint of Smith Elder & Co on the title-page as well as the Imprint of their own Firm.
3. That, in the event of the weekly issue of “The Woman In White” succeeding, my other books should follow it – Cassell Petter & Galpin, dealing with you, where your copyrights are concerned (“No Name” and “Armada”) as they deal with me, in the case of my copyrights.

This is the proposal as I understand it. It is needless to say that I leave you entirely free to decide the question, and that it is distinctly understood between Mr Galpin and myself that I am only willing to entertain the proposal, at present – on the condition of its receiving a favourable reception from you. It is only due to the kindness and liberality with which you have met my views that I should give the first consideration to your convenience and to your wishes.<sup>2</sup>

If there is any point which I have failed to make clear, you have only to let me know – and I will communicate with Mr Galpin. He is, I think right in assuming that the penny issue could be launched with special success, by the special machinery at the disposal of his Firm – and that the public to which that issue would appeal is – mainly – a public which we do not at present address.

Believe me | Very truly yours | Wilkie Collins  
George Smith Esqre

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1. See [1133] to Smith of 10 October 1871 concerning the difficulties of obtaining copies of *The Woman in White* at the W. H. Smith railway bookstalls.

2. Smith’s reaction was decidedly negative – see [1149] to Thomas D. Galpin of 30 October 1871. Thus WC declined Cassell’s offer – see [1152] to Smith, 2 November 1871.

**[1139] TO CATHERINE DICKENS, 18 OCTOBER 1871**

MS: Morgan (MA 104/48). Published: BGLL, II, p. 285.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Oct. 1871**

My dear Mrs Dickens

I have only this moment received your kind note – and I am sorry to say that it finds me with my Box given away for Thursday and for the remaining evenings of this week. But either Monday, Tuesday, or Wednesday, in next week, I shall be delighted to place the box at your disposal – and I will wait before I answer any other application, to hear which of these three evenings will suit you best. One line, please, to tell me as soon as may be convenient to you. The Play is really a success, I am glad to say.<sup>1</sup> Trusting that the change of evening will not greatly inconvenience you, I remain

Dear Mrs Dickens | Ever Yours | Wilkie Collins

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1. *The Woman in White* at the Olympic.

**[1140] TO FREDERICK LEHMANN, 18 OCTOBER 1871**

MS: Texas (Ms Letters, W. Collins). Summary: B&C, II, p. 348. Published: Coleman, p. 195; BGLL, II, p. 285.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Oct: 1871**

My dear Fred,

Tell Payn with my love that I will write at once to Cassell's Magazine.<sup>1</sup>

My best thanks for another tin of those heavenly biscuits. Life (in spite of applications by every post for free admissions to the Olympic Theatre) now becomes once more endurable being associated with Boston Crackers.

Yours ever | WC

Quite right to put off your visit to the Theatre. The actors will certainly gain by practice. I am sending proof-book of "Poor Miss Finch" to Padrona.<sup>2</sup>

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1. The reference must be to James Payn, the novelist, but WC's letter has not been traced and the topic remains unidentified.

2. Presumably the proofs of forthcoming instalments of the novel in *Cassell's Magazine* for Nina Lehmann to read in advance of publication.

**[1141] TO CHARLES WARD, 18 OCTOBER 1871**

MS: Morgan (MA 3151 /68). Published: BGLL, II, p. 286.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Oct. 1871**

My dear Ward,

I enclose a cheque for £47.10. – being my first week's percentage on the performances of *The Woman In White* – to be paid to my account.

Next week, the cheque will be made payable to Bearer – and will be paid to my account from the Theatre.

The returns for Monday and Tuesday in this week, beat the corresponding return for the first week – so all goes well thus far.<sup>1</sup>

Yours ever | WC

One line to say you have got the cheque

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1. The second week's payment was indeed higher – £56-2s-9d paid in on 24 October (Coumts: WC).

**[1142] TO WILLIAM F. TINDELL, 19 OCTOBER 1871**

MS: Glasgow (891117/82–83). Published: BGLL, II, pp. 286–287.

90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> Oct: 1871

Private

My dear Tindell

Mr Samuel Tinsley (of Moss Hall Estate, Finchley) is about to “establish a business for the publication of good novels at a cheap price as in America”, and writes to make me a very liberal proposal for the “right to publish “Poor Miss Finch” in one Volume for three years”.<sup>1</sup> He proposes to pay the whole of the money by a bill at two months after the day of publication – or by cash two months after publication.

I have written to Mr S Tinsley to thank him for his offer, and to say that I think it well worthy of consideration – adding that I cannot write more definitely at present, until a negotiation with other publishers (I am bound to give Cassell the first refusal) has been terminated one way or the other.<sup>2</sup> After that, I engage to send him a definite reply.

In this interval, can you discover for me, whether Mr Samuel Tinsley’s commercial position in starting his new business is such as to justify me in accepting his proposal – if Cassell’s leave me free to do so? He tells me he is a brother of Mr William Tinsley – but has no business-connection with him. You will of course consider this letter as strictly private between you and me. Mr W. Tinsley asked me, on the first night of *The Woman in White* to let him have “Poor Miss Finch” – I mention this, as showing the ~~importance~~ necessity of being cautious if you make any inquiries in that quarter as to Mr Samuel Tinsley. The one point to ascertain is (as you will see) simply whether my correspondent has money to start with in his new business.<sup>3</sup>

Yours ever | WC

Money flowing in at The Olympic. £123, in the theatre last Saturday night – and hundreds sent away from Pit and Gallery for want of room. <sup>4</sup>

P.S. Let me have a line, by return of post, to say that you have got this safely. WC

---

1. *Poor Miss Finch* had only just begun as a serial in *Cassell’s Magazine*. Tinsley had in fact offered £1,500 – see [1154] to Tindell of 6 November 1871.

2. In the event the novel was published not by Cassell but by Bentley, who issued the three-volume edition in February 1872 followed by a single-volume edition in 1873.

3. William Tinsley (as Tinsley Brothers) published only the three-volume edition of *The Moonstone*. The BL Catalogue reveals that Samuel Tinsley did in fact open up shop at 34 Southampton Street in 1872 and had published more than 80 books by 1880. None was by WC and quite a number were in the form of triple-decker novels. The negotiations with Samuel Tinsley continue through several letters, concluding with [1163] to Tindell of 16 November 1871.

4. The first Saturday performance of *The Woman in White* was on 14 October. WC’s share was £47-10s which represents 10%. If the play grossed less than £400 his share fell to 5%. See [1141] to Ward of 18 October 1871 and [1173] to him of 6 December 1871. For an overview, see Paul Lewis *The Woman in White at the Olympic Theatre*, Wilkie Collins Society, August 2009.

### [1143] TO CHARLES READE, 20 OCTOBER 1871

MS: Noel. Extract: Clareson, pp. 110, 116 (dated 20 November). Summary: B&C, II, pp. 348–349. Published: BGLL, II, pp. 287–288.

90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> Oct: 1871

My dear Reade

Thank you for your kind note. The “business” promises famously. Receipts of the First Week £475...- which gives a good profit to those interested, at starting. This weeks returns, steadily larger every day than last weeks.

You have only, of course, to mention your name, and to go where you like, when you visit the theatre. If you can go on a Monday Tuesday or Wednesday – there would be sure to be a Private Box at your disposal. The later evenings in the week are (as your theatrical experience will tell you) the evenings when every thing is taken. Ask for Mr Ross – (who superintends the front of the house for Vining & for me) – and he will see that you are properly accommodated.

A new stock of Moselle is at this moment being put into the cellar. Come and draw a cork between 3 & 4, as soon as you get to town – or at 7.30, when there is Dinner.

The two Carolines send you their love, and join in asking you not to forget No 90.<sup>1</sup> I am all in arrear with “Poor Miss F.” – in consequence of these dramatic doings. You don’t say a word about your play.<sup>2</sup> Another reason for tasting the Moselle. I want to hear about it.

Ever yours | WC

Your Italian is the purest Tuscan. Let us correspond for the future in that language.<sup>3</sup>

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1. That is, Caroline Graves and her daughter Carrie want Reade to visit them at 90 Gloucester Place.

2. Perhaps *Shily Shaly*, a dramatic version of Anthony Trollope’s *Ralph the Heir*, which opened on 1 April the following year at the Gaiety Theatre.

3. They did not, of course.

### [1144] TO GEORGE SMITH, 23 OCTOBER 1871

MS: Berg. Published: B&C, II, p. 349.

90, Gloucester Place, | Portman Square. W. | 23<sup>rd</sup> Oct: 1871

Private<sup>1</sup>

My dear Smith,

I beg to thank you for a cheque for £40 – for a new issue of 4000 copies of “The Woman In White” now about to be put to press.

Let me also say that I am much obliged to you for the advice which you kindly gave me as to the projected editions in parts, and for the friendly manner in which you leave the decision in my hands. I must take a day or two to consider; [*del*] but my present feeling is – reluctance to go with the speculation at all [*del*] unless I see a fair /prospect/ of your benefitting by it [*del*] too.

I ought to say that I stipulated with Messrs Cassell, when they first negotiated with me for the issue in parts, to have the sole right of deciding whether The Woman In White should be followed by the other books.

[*del*] The objection on their side to this, was – that they proposed to spend a large sum of money/, at the outset,/ in advertising and canvassing, with a view to a return on the other books as well as “The Woman In White”. They suggested a margin of profit to be agreed to on both sides as representing success – and on this, if I remember rightly, the negotiation broke down.

My own impression is that a very few years more will see a revolution in the publishing trade for which most of the publishers are unprepared – and that I shall do wisely to leave my interests entirely in your hands, as things are.<sup>2</sup> I don’t believe in the gigantic monopolies, which cripple ~~trade~~ a free trade, lasting much longer. The Mudie [*del*] monopoly and the W.H. Smith monopoly are anomalies in a commercial country.

Vy truly yours | Wilkie Collins

George Smith Eqr

P.S. | Of course you shall hear how I finally decide.<sup>3</sup> I am a good deal pressed just now with other proposals for the book-issue of “Poor Miss Finch”<sup>4</sup>

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1. Written above the centred Gothic printed address.

2. See [1149] to Thomas D. Galpin, 30 October 1871, for WC’s final rejection of the proposal from Cassell’s, who specialized in selling number books through door-to-door canvassing (see Simon Nowell-Smith, *The House of Cassell 1848–1958* (1958), chs. 5–6).

3. See [1152] to Smith of 2 November 1871.

4. See, e.g., [1147] to William F. Tindell of 26 October 1871.

### [1145] TO CHARLES WARD, 23 OCTOBER 1871

MS: Morgan (MA 3151 /69). Published: BGLL, II, p. 288.

90, Gloucester Place, | Portman Square. W. | 23<sup>rd</sup> Oct:

My dear Ward,

Enclosed cheque for £40. Royalty on a new 4000 Edition of *The Woman In White*.<sup>1</sup> Please pay to my account – and acknowledge receipt.

I hope you can come & dine (C. wrote to you yesterday)<sup>2</sup> tomorrow or Wednesday – at 7. My share in this last week's receipts at Olympic £56 – increase of £9 over first week.<sup>3</sup> Look before you come and dine to see if it has been paid in.

Yours in haste | WC

---

1. The two shilling 'yellowback' edition from Smith, Elder, who held the copyright from 1865 to 1875.

2. That is, Caroline Graves.

3. In fact for £56-2s-9d, which is £8-12s-9d more than the first week (Coutts: WC).

### [1146] TO WILLIAM F. TINDELL, 25 OCTOBER 1871

MS: Glasgow (891117/84). Published: BGLL, II, p. 289.

90, Gloucester Place, | Portman Square. W. | 25<sup>th</sup> Oct: 1871

My dear Tindell,

Here is another mess with "Man & Wife". I am afraid the thief, this time, knows how to evade the law. The question is, whether my lawyers had better not protest, in my name, against so much of the play as is manifestly stolen from the novel – reserving to themselves the right of instituting proceedings. If we don't do something – when the next robbery is committed, the Britannia case will be cited against us.<sup>1</sup>

As to the other matter of the inquiry, it does press – for this reason. That I cannot expect a man who makes me a remarkably liberal offer to wait indefinitely for his reply.<sup>2</sup>

I hope your arm is better.<sup>3</sup>

Yours ever | WC

The extract enclosed is from *The Weekly Dispatch*.<sup>4</sup>

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1. Referring to *Cast Aside* by Colin Henry Hazlewood, the author of more than a hundred plays, which opened at the Britannia on 4 October 1871 (Nicoll, II, p. 414).

2. Referring to Samuel Tinsley – see [1142] to Tindell of 19 October 1871.

3. Referring to a serious injury to Tindell's arm – see [1124] to him of 19 September 1871.

4. The extract is not found at Glasgow, but in its 'Theatricals' column, the *Weekly Dispatch* (22 October 1871, p. 10b) carried a brief notice of a production at the Britannia Theatre. The notice begins:

"Cast Aside; or, Loving not Wisely but too Well," is an example of what Mr. Wilkie Collins complains of in his manifesto about the "Woman in White." It is certainly a hardship for a novelist to find his work maimed and mutilated in a stage version by an inferior dramatist, and the hardship is all the greater when the original author is a dramatist himself. In the present case Mr. Hazlewood has constructed a drama from Mr. Collins's novel, "*Man and Wife*," recently published. The names are changed, and various alterations made in the transfer of the story to the stage, but in motive and tendency the reproduction is faithful enough.

### [1147] TO WILLIAM F. TINDELL, 26 OCTOBER 1871

MS: Glasgow (891117/85). Published: BGLL, II, pp. 289–290.

90, Gloucester Place, | Portman Square. W. | 26<sup>th</sup> Oct: 1871

Private

My dear Tindell,

As I supposed, Mr Samuel Tinsley is not willing to wait indefinitely for his answer.<sup>1</sup> He writes me a very polite letter to say that he wishes to begin with me, and that he will wait a little while if I can tell him that there is any reasonable chance of his offer being accepted.<sup>2</sup>

The question, under these circumstances, is whether I can keep him waiting much longer – without wearing out his patience.

Yours ever | WC

I will call in Essex Street tomorrow (Friday 27<sup>th</sup>) at 5 4 o'Clock. I am due in St. John's Wood at six. If this appointment will not suit you, telegraph to me what earlier hour will do. I am writing to Cassell & Co about the sale of "Poor Miss F." – and I want to show you the letter before I send it.<sup>3</sup> There is no time to be lost.

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1. See [1142] to Tindell of 19 October 1871.
2. Tinsley appears to have begun his venture in 1872 with Mary Rosa Stuart Kettle's *The Mistress of Langdale Hall: A Romance of the West Riding*, a new work in a single volume also containing 'an essay by Samuel Tinsley on the price of new books' (BL Catalogue).
3. See [1149] to Cassell, Petter & Galpin of 30 October 1871.

**[1148] TO T. ALLSTON BROWN,<sup>1</sup> 29 OCTOBER 1871**

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 290.

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

Sunday 29<sup>th</sup> October 1871

Dear Sir,

I was sorry to miss you when you did me the favour of calling here.

I will call in Hart Street tomorrow afternoon between two and three on the chance of seeing you. Pray don't think of staying at home if you have any other engagements. If I don't find you, I will leave a line proposing an appointment here on Tuesday.

Faithfully Yours | Wilkie Collins

Colonel T. Allston Brown

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1. Thomas Allston Brown (1836–1918), known as Colonel Brown, American theatrical agent now on a visit to Britain. Amongst his clients was the dramatist Dion Boucicault. See Gerald Bordman, *The Oxford Companion to American Theatre*, 2nd edn (New York: Oxford University Press, 1992), p. 108.

**[1149] TO THOMAS D. GALPIN, 30 OCTOBER 1871**

MS: Texas (Ms Letters, W. Collins I B/40). Published: Coleman, p. 198; BGLL, II, p. 291.

**90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> October 1871**

My dear Sir,

Mr George Smith's answer is not favourable to the proposal which you were so good as to renew.<sup>1</sup> He is of opinion that a new publication of my books at this time would make some difference in the sale of the present editions – and would thus interfere with their value as marketable commodities, just when that value shows steady sign of increasing. This is Mr Smith's objection, briefly stated.

On my side, I can only add that I do not feel justified in embarking in the new speculation – though Mr Smith leaves me perfectly free to do so – without the concurrence of the publisher to whom I am indebted for undertaking the sale of my cheap editions, and doing his best for my interests. I can only therefore thank you again for your proposal, and regret that I cannot avail myself of it.

I write by this post, to your Firm, on the subject of the republication of "Poor Miss Finch".<sup>2</sup>

Very truly yours | Wilkie Collins

Thomas D. Galpin Esqre

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1. A renewed proposal for a cheap periodical edition of WC's novels – see [1138] to George Smith of 17 October.
2. See the following letter [1150] of the same date to Cassell's.

**[1150] TO CASSELL, PETTER, & GALPIN, 30 OCTOBER 1871**

**90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> October 1871**

Private

Dear Sirs,

Our agreement pledges me to offer you the first refusal of the republication of “Poor Miss Finch” in book-form – at a price to be named by myself.

I am pressed by so many proposals for this republication that it becomes a matter of necessity to settle this question at once – nearly two-thirds of the book being now in your printers’ hands.

I propose to sell the right of republication of “Poor Miss Finch” for three years – keeping the copyright in my own hands. The right sold is to include publication in Circulating Library form (3 vols), and the right of reprinting afterwards in one volume editions – such editions not to be sold to the public at a lower price than five shillings. Editions below five shillings, or editions issued in periodical parts, I reserve as a portion of the copyright of the book, to revert to me at the expiration of the three years. In the event of no new arrangement as to these last editions being entered into between us, I should wish to have the option of purchasing the stereo-plates and illustrations (if any) of the one volume edition at five shillings, at a valuation.

The price I ask for the book, sold for three years, under these conditions, is Fifteen Hundred Pounds (£1,500) – payable, one third in cash and the other two thirds in bills at three months and six months.

I must beg you will kindly let me have your answer to this proposal, at, or before, twelve o’Clock (noon) on Thursday next, the 2<sup>nd</sup> November.<sup>1</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell, Petter & Galpin.

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1. As WC presumably anticipated, the response to this high-handed ultimatum was in the negative. *Poor Miss Finch* appeared in three volumes from the house of Bentley, with WC receiving £750 – see [1167] to George Bentley of 24 November 1871.

**[3005] TO THE AMERICAN COMMITTEE, CHICAGO RELIEF FUND, 31 OCTOBER 1871**

MS: Hanes.<sup>1</sup> Published: A&C2, p. 63.

**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 | Co Chicago Relief Fund<sup>4</sup>

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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. WC’s donation was debited to ‘Chicago Relief Fd’ on 3 November (Coumts: WC).

3. Compare these sentiments with WC’s rather unsympathetic account of Chicago and its rebuilding during his later visit to the city; see [1409] 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 fact the cheque was debited to his bank account on 3 November confirms that it was indeed directed to a local address (Coumts: WC).

**[1151] TO JOHN BONNER, 31 OCTOBER 1871**

MS: Houghton (bMS Thr 467). Published: BGLL, II, pp. 292–293.

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

Tuesday October 31<sup>st</sup> 1871

My dear Sir,

I have made more inquiries and taken other opinions on the subject of copyrighting Mr Daly's play – since I wrote.<sup>1</sup> The result is still the same – i.e. – that, under the English law, the performance in New York, before the piece reached England, is fatal to establishing a copyright in it here. If Mr Daly had published his play in Canada, as the authoress of "Queechey" published her book in Canada<sup>2</sup> (simultaneously with the American publication, a Stage-performance) he might have claimed copyright in it here, under the last decision of our Courts. My idea of formally purchasing the piece is declared to be useless. Between our barbarous English law, and your lamentable refusal to treat for international copyright, the result is this – that Mr Daly has, legally-speaking, and so far as England is concerned, nothing to sell.

But this is no reason why the play should not be offered for performance in London. Our respectable managers, like your respectable publishers, have an understanding among themselves not to cut each others' throats. The theatres which would steal the piece if it had a success would, under no circumstances, be able to pay the author liberally, and would advertise him so as to increase the popularity of the authorised performance by the mere act of pirating his work. The money-gain here is from the respectably-conducted theatres. If Mr Daly will authorise me to let his play be seen by others, I will offer it to the London Managers whom I would myself trust, and, if it is accepted, I will look after Mr Daly's interests, as I would look after my own. I have not even yet read the play myself. The immense success of my dramatic "Woman in White" has inundated me with such a flood of letters, that my spare time is passed in dictating answers. We could fill the Theatre twice over. All London is talking about it – and this piece bids fair to run a neck-and-neck race with the novel. The manager is collecting extracts from the newspaper criticisms in a little book which I will send to you.<sup>3</sup>

You will find some amusing diversities of opinion. Let me have Mr Daly's answer by return mail, and believe me

Yours truly Wilkie Collins

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1. See [1128] to Bonner of 26 September 1871.

2. Susan Bogert Warner (1819–85), best-selling American novelist. *Queechey* was first published in New York in 1852.

3. Reviews of the London production were published in sixteen pages in 1871 as *Specimens of Criticism Extracted from Notices of "The Woman in White" in the Press* (Gasson, p. 160). This was reprinted by The Wilkie Collins Society, February 2010.

**[1152] TO GEORGE SMITH, 2 NOVEMBER 1871**

MS: Berg. Published: BGLL, II, p. 293.

**90, Gloucester Place, | Portman Square. W.** | 2<sup>nd</sup> November 1871

My dear Smith,

One line more to say that I have declined Messrs Cassell's proposal for a new edition of my books in Weekly Parts.<sup>1</sup>

Yours vy truly | Wilkie Collins

George Smith Esq

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1. See [1149] to Thomas Galpin of 30 October 1871.



**[1153] TO CHARLES WARD, 2 NOVEMBER 1871**

MS: Morgan (MA 3151/70). Published: BGLL, II, p. 294.

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

Private

My dear Ward,

I cannot get at the names of Mr T's bankers.<sup>1</sup> Cassell & Co decline to come up to my price.<sup>2</sup> I am free to negotiate with the man – I must write to him this week – and what to do, I don't know.

I enclose a cheque for £5... towards relieving the starving Persians. Request to Messrs Coutts to pay it in on the opposite leaf. A line to say you have got the cheque safely. The wholesale starvation of the helpless people is the most horrible thing that has happened for many a long day.<sup>3</sup>

Yours ever | WC

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1. 'Mr T' must be Samuel Tinsley – see [1154] to William Tindell of 6 November 1871.

2. See [1150] to Cassell, Petter & Galpin of 30 October 1871.

3. The Persian famine of 1870–71 seems to have led to the deaths of around two million people and evoked widespread sympathy and donations in Europe. WC's cheque was debited on 3 November to 'Persian Famine Relief Fd' (Coutts: WC).

**[3094] TO CHARLES A. CALVERT,<sup>1</sup> 3 NOVEMBER 1871**

MS: Rylands (Acc. 1999/014, Box 8, p. 13). Published: A&C4, p. 18.

**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 [0508] 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.

**[1154] TO WILLIAM F. TINDELL, 6 NOVEMBER 1871**

MS: Glasgow (891117/86). Published: BGLL, II, pp. 294–295.

**90, Gloucester Place, | Portman Square. W. | 6<sup>th</sup> Nov<sup>r</sup>**

Private

My dear Tindell,

I have had Mr S. Tinsley with me to-day. He is exceedingly nervous and does not look one straight in the face – but as I have known many rogues who could do that, I attach little importance to it.

I asked him to give me some references. He has referred me to private friends whose names are copied on the next leaf. His bankers he did not wish to trouble about it. (I have taken private measures to have inquiries made at his bankers). In the mean time, can you, and will you, verify one of the references sent with this – stating that you are requested to do so by me, because I have no time to do it in myself. The first name on the list, is the name of a man, whose letter Mr Tinsley showed to me, announcing that he (the friend) had been to the bankers, and had found everything satisfactory. This seems to be the right man to apply to. Name. T. Dyson Smith.

Of course I needed not trouble you, if it was enough to write to the reference. But it seems

to me to be important that some one who understands the thing should see the reference. I don't understand it – and I am so busy I am at my wits' end to know which way to turn next.

The second reference is to a lady who has known him since [June].

The third reference is to his landlord.

I cannot feel at all sure that he really has capital. – He is very sanguine as to results – and he may be speculating on paying me out of the proceeds of the book. The sum at stake is fifteen hundred pounds. Has he got it? If Mr Dyson Smith declines to answer for the money, and if the private inquiry at the Bank comes to nothing, I must decline to go on, without a security. Don't you think so?

Yours ever | W. C.

Let me have a speedy line to say if you can help me. The bother of having this on my mind as well as the book is indescribable.<sup>1</sup> I am to write definitely to Mr Samuel Tinsley in the course of the week.

I hope you are better for the outing

Mr Samuel Tinsley | Moss Hall Estate | Finchley. N.

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References. (Try the First)

1. T Dyson Smith Esqre | 18 & 19 Montague Street | Russell Square | W.C.<sup>2</sup>
2. Mrs Halliday | Belmont Park | Lee. S.E.
3. St John Pattinson Esqre | 7 Essex Road. N.

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1. *Poor Miss Finch*.

2. WC draws a wavy line here across the page.

### [1155] TO T. ALLSTON BROWN, 6 NOVEMBER 1871

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 295.

90, Gloucester Place, | Portman Square. W. | 6<sup>th</sup> November 1871

My dear Sir,

A line to remind you that the Play begins punctually at a quarter to Eight o'Clock on Wednesday evening next. I have written to reserve you good places. If you wish to make any change in your positions you have only to ask for Mr Ross and to mention my name.<sup>1</sup>

Faithfully Yours | Wilkie Collins

Colonel Allston Brown

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1. See [1143] to Charles Reade of 20 October 1871.

### [1156] TO GEORGE SMITH, 7 NOVEMBER 1871

MS: Berg. Summary: B&C, II, p. 350. Published: BGLL, II, p. 296.

90, Gloucester Place, | Portman Square. W. | 7<sup>th</sup> November 1871

My dear Smith,

I beg to thank you for a cheque for £33.6.8 – being Royalty on a new issue of 2000 copies of “Hide and Seek” and 2000 copies of “The Dead Secret.”<sup>1</sup>

I am delighted to hear that you had a pleasant evening at the Olympic and that you think so well of the Play.<sup>2</sup> “Man and Wife” is to come out next (on the conclusion of the “run” of “Caste”) at The Prince of Wales's Theatre – probably next spring.<sup>3</sup>

It is very pleasant to find the books doing better. How the people get at them, in the chaos of rubbish which I see on the Railway Book Stalls is a mystery to me. I suppose “Natural Selection” has something to do with it.<sup>4</sup>

Vy Truly yours | Wilkie Collins  
George Smith Esq.

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1. £33-6s-8d 'Of Smith Elder & Co' was credited to his account that day (Coutts: WC).
2. *The Woman in White* at the Olympic Theatre.
3. *Caste* is the 1867 play by T. W. Robertson (1829–71), who had died in February. The Bancrofts' revival of the play at the Prince of Wales's Theatre was immensely popular and continued its run until early August 1872. In the event *Man and Wife* did not open at the theatre until 22 February 1873.
4. A rare reference in WC's writings to Charles Darwin's concept of evolutionary development – the full title of Darwin's famous treatise of 1859 was *On the Origin of Species by Means of Natural Selection, or The Preservation of Favoured Races in the Struggle for Life*. His *The Descent of Man* was published in 1871.

**[1157] TO CASSELL, PETTER & GALPIN, 8 NOVEMBER 1871**

MS: Texas (Ms Letters, W. Collins I B/41). Published: Coleman, p. 199; BGLL, II, p. 296.

90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> November 1871

Dear Sirs,

I yesterday sent to the printers "copy" completing the second "third" of the manuscript of "Poor Miss Finch".

When you remit the second "third" of the purchase-money, you will oblige me by paying it, as before, to my account with Messrs Coutts & Co, Strand.<sup>1</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell Petter & Galpin.

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1. A second payment of £200, credited to his account on 10 November (Coutts: WC).

**[1158] TO ROBERT R. DAVEY,<sup>1</sup> 8 NOVEMBER 1871**

MS: Private. Published: BGLL, II, p. 297.

90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> November 1871

Dear Sir,

I have mislaid Signor Biale's letter – and I therefore take advantage of your kindness in proposing to forward my answer (enclosed).<sup>2</sup>

Pray accept my thanks, and believe me

Faithfully yours | Wilkie Collins

Robert R Davey Esq

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1. Unidentified, but perhaps acting on behalf of an Italian translator or agent.
2. WC's letter has not been traced and Biale remains unidentified.

**[1159] TO WILLIAM F. TINDELL, 8 NOVEMBER 1871**

MS: Glasgow (891117/87). Published: BGLL, II, p. 297.

90 Gloucester Place | Portman Square | 8<sup>th</sup> Nov 1871

My dear Tindell,

Many thanks for your prompt call on the referee.

I have other information which I will tell you about when we meet. The result you will see in the enclosed letter. If you approve of it – I have got the rough draft of the Machiavellian composition – please send it at once by a trusty hand to the post.<sup>1</sup> The sooner he gets it, the sooner, I shall be free to communicate with other people. Let me have one line to say that it is all right.

If he attempts to see me again, I propose referring him to you professionally. Say if you

also approve this. I am very glad to hear that the country air has done its duty at last.

Yours ever | WC

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1. The letter – clearly to Samuel Tinsley – has not been traced.

### [1160] TO CHARLES HAUSSOULLIER,<sup>1</sup> 9 NOVEMBER 1871

MS: Parrish (Box 4/12), associated memorandum and envelope in private hands.<sup>2</sup> Published: BGLL, II, pp. 297–298.

90 Gloucester Place | Portman Square | London November 9<sup>th</sup> 1871

Sir,

For permission to translate into French my story called “The Black Cottage”,<sup>3</sup> you must apply, if you please, to my French publishers, Messrs Hachette & Cie, Paris.

In applying to Messrs Hachette, I request you to give them the enclosed memorandum – which simply reminds them of the circumstances under which “The Black Cottage” was sold by me for French translation many years since.

I observe that your letter contains no proposal to remunerate the proprietor of the story for the right of translating it.

Faithfully yours | Wilkie Collins

Monsieur Ch: Haussoullier

Memorandum for Messrs Hachette.

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“The Black Cottage.”

A short story, published in England, with other stories, in a book called “After Dark”.<sup>4</sup>

~~Sold by~~ | “After Dark” was sold by me, for translation into French, many years since, to Monsieur Ch: Lahure.<sup>5</sup>

Wilkie Collins

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1. French translator, of, for example, Charles C. Perkins, *Italian Sculptors* (London, 1868), as *Les sculpteurs Italiens* (Paris, 1869).

2. Envelope signed and directed to ‘Messrs Hachette & Cie | Paris’, no stamp or postmark, with an embossed floral pattern on the flap.

3. Originally published in *Harper’s New Monthly Magazine* in February 1857 and reprinted in *The Queen of Hearts* (1859).

4. WC’s error – ‘The Black Cottage’ was in fact included not in *After Dark* (1856) but as the first story in *The Queen of Hearts* (1859) – see Gasson, p. 128.

5. Charles Lahure, partner in the Paris publishing firm of Hachette – see [0264] to him of 4 September 1857, and his contract with WC, in Parrish (Box 5/12). [0317] to Charles Ward of 20/27 October 1859 records the sending of a copy of *Queen of Hearts* to Lahure in Paris for translation by Émile Forgues. According to the BNF Catalogue, *After Dark* was published by Lassalle in 1861 as *Une nuit étrange*, while *The Queen of Hearts* appeared as *Une poignée de romans* (translated by Forgues) from Hetzel in two parts in 1864. The second series includes, on pp. 285–346, ‘Le Phare’, which is the only known published version of *The Lighthouse*.

### [1161] TO ANNE BENSON PROCTER, 12 NOVEMBER 1871<sup>1</sup>

MS: Parrish (Box 5/7). Published: BGLL, II, pp. 298–299.

90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> November

My dear Mrs Procter,

I invoke blessings on your head! and lay thanks at your feet. The adorable pie shall be my dinner today – and I know whose health I shall drink after it.

Miss Finch? Yes – of course. Katie has got it at this moment. But I am to have it back again on Thursday evening – and, on Friday, if [Thoms] is coming this way, he shall have it –

with whatever additional pages may be printed by that time.<sup>2</sup>

With my best thanks, | Ever yours | WC

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1. Between [0564] from Rome of 16 December 1863 and this, no letter from WC to Anne Procter appears to have survived. However, her letter of 9 July 1866, inviting him to stay with the Procters at Malvern Hills (also found in Parrish), suggests that the correspondence did continue in the interim.

2. Presumably referring to the page proofs of the serial version of *Poor Miss Finch* in *Cassell's Magazine*, which a number of WC's friends seem to have been anxious to read in advance of the official publication. 'Katie' must be WC's sister-in-law, while 'Thoms' is perhaps a servant of the Procters.

### [1162] TO WILLIAM F. TINDELL, 13 NOVEMBER 1871

MS: Glasgow (891117/88). Published: BGLL, II, p. 299.

**90, Gloucester Place, | Portman Square. W. | Monday evening Nov<sup>r</sup> 13**

Private

Mr dear Tindell,

I have informed Samuel by letter that you will see him between 3 and 4 to-morrow.<sup>1</sup>

"Security" must satisfy us that he has money, and that he will not run away – that, I take it, is the legal aspect of "Security"?

In case it is Dyson Smith,<sup>2</sup> I enclose a letter which I have received from him – for your private eye. Bring it with you when you come to the Theatre tomorrow,<sup>3</sup> I would'nt lose it for the world. It is worth at least £50 to me.

Yours ever | W. C.

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1. See [1142] to Tindell of 19 October 1871.

2. Tinsley's first referee – see [1154] to Tindell of 6 November 1871.

3. Probably to the Olympic to see *The Woman in White*.

### [1163] TO WILLIAM F. TINDELL, 16 NOVEMBER 1871

MS: Glasgow (891117/89). Published: BGLL, II, p. 300.

**90, Gloucester Place, | Portman Square. W. | 16<sup>th</sup> Nov<sup>r</sup> 1871**

Private

My dear Tindell,

I determined to decline, the moment I had read Mr T's new proposal at the Theatre the other night.<sup>1</sup>

Will you write to him (I want to have no more to do with him here) and say: –

1 That I thank him for his renewed proposal made through you.

2. That I persist in maintaining my refusal already notified to sell him the book, because his new proposal fails to offer me the material guarantee for which I stipulated. I will not accept the slightest commercial risk or commercial responsibility attaching to the publication of "Poor Miss Finch". I must accept both – and, in the event of failure, I must be the loser – if I consent to entertain Mr T's renewed proposal. I therefore again decline – and, this time, I positively close the negotiation.

Put it in this polite way. I like to be polite with that sort of man – it keeps him at his proper distance.

Will you give the enclosed admissions to the Pit for tomorrow night to the lower rank of your clerks?<sup>2</sup> As to the higher rank, if they would like to see the Play – let them fix any evening next week (except Saturday), and they shall have Box Duplicate admissions.

Yours ever | WC

I still hope you will come today. Dry champagne is good for your arm.<sup>3</sup>

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1. Referring to Samuel Tinsley.
2. Presumably the cheapest tickets for *The Woman in White* at the Olympic Theatre.
3. Referring to the injury done to Tindell's arm in an accident – see [1124] to Tindell of 19 September 1871.

**[1164] TO CHARLES READE, 19 NOVEMBER 1871**

MS: Noel. Extract: Clareson, pp. 115–16. Published: BGLL, II, pp. 300–301.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> Novr 1871**

My dear Reade

I ought to have thanked you long ago for so kindly sending me these extracts. They are most interesting and I shall certainly use them in “Poor Miss F”. The fact I knew – but of the manner in which the touch felt the difference in colours I was quite ignorant.<sup>1</sup> Many thanks again.

I send this to Albert Terrace. Are you in town? If not, let me know when you come back

Ever yours | WC

Have you arranged for trying Griffith Gaunt in America? If not, I know an agent here for a short time who is recommended to me by Booth (the lawyer)<sup>2</sup> and who is therefore, I have every reason to believe, a man to be trusted. You have only to tell me – and he shall be presented to you. I cannot employ him being already engaged to Mr Bonner.<sup>3</sup> Perhaps he has been to you already? His name is T. Allston Brown.<sup>4</sup>

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1. In *Poor Miss Finch* the blind Lucilla distinguished her (blue) lover from his identical twin by her sense of touch, which produces a ‘tingle’ in the case of her true love.

2. See [0738] to Booth of 15 April 1867.

3. See [1056] to Bonner of 21 January 1871.

4. See [1197] to Brown of 3 February 1872.

**[1165] TO E. M. WARD, 22 NOVEMBER 1871**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 200; BGLL, II, p. 301.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> Novr 1871**

My dear Ned,

I am so hard at work that I cannot get to see you. So I must ask my question in this way.

Outrim (the engraver)<sup>1</sup> writes me to say he is starving, and encloses a form of application to the Artists’ General Benevolent Fund. He asks you to back it and sign the recommendation and he wants me to do the same. Will you do this? and if yes – will it do for me to follow you, seeing that I am a literary man – not a painter? I have an idea that there is a rule requiring recommendations to proceed from Members of the Academy or of other artist societies.<sup>2</sup>

Let me have a line of reply. I don’t know anything about it, myself – except that “O” is impecunious and that I once lent him £5 – so I have no choice but to trouble you.

I hope you are all well and flourishing. I am keeping pretty well by dint of being too busy to fall ill. With best love at home

Ever yours Wilkie Collins

Would you like to see *The Woman In White* at The Olympic? Choose any evening but Saturday – and stalls or Private Box – which you please.

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1. John Outrim (or Outram), mid-Victorian line engraver (Ian Mackenzie, *British Prints* (Woodbridge: Antique Collectors’ Club, 1987), p. 237), who had engraved a number of WmC’s paintings, including ‘Fisher Children’ for the *Literary Souvenir* (1834), facing p. 179.

2. A payment of £5 to the Mark Lemon Fund was made on 23 November (Coutts: WC).

**[1166] TO HUNTER, ROSE & CO., 23 NOVEMBER 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 302.

**90, Gloucester Place, | Portman Square. W.** | London 23<sup>rd</sup> November 1871

Dear Sirs,

I write a line to inform you of the date of publication of my Christmas Story in London.<sup>1</sup>

The nominal date placed on the Title Page is to be December 25<sup>th</sup>. The actual date of publication will be the 13<sup>th</sup> of December.

Will you be so kind as to follow these dates, in printing and publishing? and to let me have a line to say that you have received this letter?

Believe me Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Hunter Rose & Co

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1. 'Miss or Mrs?' in the *Graphic*.

### [1167] TO GEORGE BENTLEY, 24 NOVEMBER 1871

MS: Berg. Extract: Davis, p. 270 (dated 29 November, p. 332 n. 14). Published: BGLL, II, pp. 302–303.

**90, Gloucester Place, | Portman Square. W.** | 24<sup>th</sup> Nov<sup>r</sup> 1871

My dear Sir,

I heartily share your wish that I should renew my relations with the publishing house which first introduced me to the public as a novelist. And I have great pleasure in proving my sincerity by at once accepting your proposal, as notified to me in your letter of today's date. I think it a perfectly fair proposal – it entirely meets my views, and I hope we shall both have reason to congratulate ourselves as thus uniting our interests in the publication of "Poor Miss Finch."<sup>1</sup>

I will at once communicate with my solicitor, and furnish you with a draft of the agreement which I usually employ in these cases. The first volume of printed copy will be at your service whenever you wish to have it. I may as well add (while I think of it) that I shall ask you to let me have proofs in Duplicate – as I have to send book-proofs to Tauchnitz for his edition.<sup>2</sup>

Believe me My dear Sir | Vy truly yours | Wilkie Collins

P.S. – I have written to Mr Forster.<sup>3</sup> It is possible that your father's letters are already destroyed. After you left this house, I called to mind that Dickens had told me, some time before his death, that he had burnt a great sheaf of letters.<sup>4</sup> You shall hear of course, the moment I receive Mr Forster's reply.<sup>5</sup>

To | George Bentley Esqre

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1. Bentley had written to WC 'offering seven hundred & fifty pounds for the first edition of Two thousand copies of "Poor Miss Finch"' (BL Letter Book, Add. 46643, f. 180r.). The book appeared in three volumes on 26 January 1872.

2. *Poor Miss Finch* was published in a Tauchnitz edition as vols 1200–1201 in 1872.

3. John Forster's *Life of Dickens* was published in three volumes in 1872–74. 'George Bentley ... felt that Forster's *Life* would misrepresent the quarrel between his father, Richard Bentley, and CD in 1837–38. Collins unsuccessfully interceded with Forster to destroy the correspondence and omit it from his biography' (Gasson, p. 62). See also the accounts in Peters, p. 348, and Davis, p. 270.

4. CD burnt all his accumulated letters in a fire at Gad's Hill Place on 3 September 1860, and subsequently burned all personal correspondence received. See Paul Lewis, 'Burning: The Evidence', *Dickensian*, 100:3 (Winter 2004), pp. 197–208.

5. See [1170] to Bentley of 30 November 1871.

### [1168] TO E. M. WARD, 24 NOVEMBER 1871<sup>1</sup>

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 201; BGLL, II, p. 303.

**90, Gloucester Place, | Portman Square. W.** | 24<sup>th</sup> Nov<sup>r</sup>

Mr dear Ned,

Here is Outrim's Petition. I have left you space to write your recommendation above

mine.

By a later post you shall have the Tickets for Tuesday next, with the greatest pleasure.

In a tearing hurry, | Ever yours WC

P.S. I suppose you will return the Application to Outtrim? Or would it be better to send it to The Artists' Fund straight? and write a line to tell him you have done it. His address is at the top.

Outtrim's address is 47. Carlton Road | Kentish Town | N.W.<sup>2</sup>

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1. Dating follows from [1165] to Ward of 22 November 1871.

2. As WC indicates, this is written at the top of the letter above and to the right of the printed address, framed by a jagged line.

### [1169] TO WILLIAM F. TINDELL, 27 NOVEMBER 1871

MS: Glasgow (891117/90). Published: BGLL, II, pp. 303–304.

90. Gloucester Place | Portman Square | Monday 27<sup>th</sup> Nov<sup>r</sup> 1871

My dear Tindell

Mr W. Tinsley's proposal is declined with thanks.<sup>1</sup> I have a much better one from Mr George Bentley which I have accepted.<sup>2</sup>

Will you draw out the agreement and let me have it as soon as possible?

Here are the points: –

Mr G. Bentley buys an edition of Two Thousand copies (2000) of "Poor Miss Finch" to be published in 3 volumes.

Copyright, and right of authorising foreign translations and reprints belong to the author.

The book is to be published some time in January next.

Mr G. Bentley pays the author seven hundred and fifty pounds for the edition – £250 on the day of publication, and £500 one month after publication.

Subsequent 3 volume Editions – of any number of copies agreed on – to be purchased of the author at the same rate, proportionally calculated.

This appears to me to be all that is necessary. If more is wanted, let me know at once. They are waiting to begin to print until the agreement is ready.

Yours ever | Wilkie Collins

---

1. A proposal to publish *Poor Miss Finch* – WC refers to William Tinsley in this way to avoid confusion with Samuel Tinsley whom he has also just refused. William Tinsley first expressed an interest in publishing the book on 9 October 1871, at the first night of *The Woman in White* at the Olympic Theatre – see [1142] to Tindell of 19 October 1871.

2. See [1167] to George Bentley of 24 November 1871.

### [1170] TO GEORGE BENTLEY, 30 NOVEMBER 1871

MS: Berg. Extract: Davis, p. 270. Published: BGLL, II, pp. 304–305.

90, Gloucester Place, | Portman Square. W. | 30<sup>th</sup> Nov<sup>r</sup> 1871

Private

My dear Sir,

I enclose the draft of our agreement,<sup>1</sup> and copies of the correspondence between Mr Forster and myself. Mr Forster's answer to my letter makes it, I am sorry to say, impossible for me to represent your views any farther. There is some soreness in his mind on this subject which I don't in the least understand. He has not answered my second letter.<sup>2</sup>

Kindly let me have the correspondence back at you convenience – taking copies of it first, for your own use, if you think fit. I can only now – as I am sure you will see – leave you to act on Mr Forster's proposal or not, as you may feel inclined. I have done my best – and I regret that I have not succeeded.

Vy truly yours | Wilkie Collins



George Bentley Esqre

If you approve of the agreement you have only to send it here – and I will have copies made to sign.

---

1. For the three-volume edition of *Poor Miss Finch*.

2. See [1167] and [1177] to George Bentley of 24 November and 11 December 1871. Neither of WC's letters to Forster appears to have survived.

### [1171] TO ARTHUR LOCKER,<sup>1</sup> SEPTEMBER–NOVEMBER 1871<sup>2</sup>

MS: Unknown. Extract: Robinson 1951, pp. 232–233, our copy text; Griest, p. 138; BGLL, II, p. 305.

The other alteration I cannot consent to make. The 'damns' (two 'damns' only, observe, in the whole story) mark the characters at very important places in the narrative. The 'compromise' which you suggest is simply what they would not say ... My story is not addressed to young people exclusively – it is addressed to readers in general. I do not accept young people as the ultimate court of appeal in English literature. Mr. Turlington must talk like Mr. Turlington – even though the terrible consequence may be that a boy or two may cry 'Damn' in imitation of him. I refer your friends to Scott and Dickens – writers considered immaculate in the matter of propriety. They will find damn where damn ought to be in the pages of both those masters. In short, I am damned if I take out damn!<sup>3</sup>

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1. Robinson does not identify the recipient but, since the reference is to WC's 1871 Christmas story 'Miss or Mrs?', the letter must be to Arthur Locker (1828–93), journalist, novelist and editor from 1870 to 1891 of the new illustrated paper the *Graphic* (1869–1932). WC wrote again to Locker on 18 January 1872 ([1186]).

2. Dating from the period within which WC must have submitted the story to Locker.

3. The expletive which Collins defends so stoutly here seems in fact to have been removed from the text at some point. When the narrative appeared in book form from Bentley in January 1873, the only 'damn' was not from Turlington but from Launcelot Linzie. Linzie says 'Damn him!' on the news that his rival in love has spoken to the father of the object of that love, Natalie Graybrooke ('Miss or Mrs?', Second Scene, 'The Storeroom').

### [1172] TO AUGUSTIN DALY, 2 DECEMBER 1871

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 306.

**90, Gloucester Place, | Portman Square. W. | London 2<sup>nd</sup> Decr 1871**

My dear Sir,

I have just got your kind note and have at once placed "Divorce" in the hands of Mr Bancroft – Manager of The Prince of Wales's Theatre (London).<sup>1</sup> This is the favourite theatre here – as you no doubt know. It has the best company and the most intelligent audience. I will communicate Mr Bancroft's answer to you, as soon as I receive it. I have not had time, I am sorry to say, to read your piece yet. The getting up of the dramatic "Woman in White" here, – the writing of a Christmas Story "Miss or Mrs?" (published Decr 13<sup>th</sup> in the U.S and in England simultaneously)<sup>2</sup> – and the continuation of "Poor Miss Finch" still not finished<sup>3</sup> – has left me neither time nor pains to do justice to the works of other writers. I must wait till I get my holiday.

Pray give my kindest regards to Mr Bonner<sup>4</sup> and believe me

Very truly yours | Wilkie Collins

Augustin Daly Esqre

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1. See [1124] to William Tindell of 19 September 1871.

2. In fact 'Miss or Mrs?' was published in *Harper's Weekly* in three parts, 30 December–13 January.

3. Poor Miss Finch was in fact simultaneously serialized in *Cassell's Magazine* in London and *Harper's Weekly* in New York, 2 September 1871–24 February 1872.

4. Theatrical agent – see [1056] to Bonner, 21 January 1871.

**[1173] TO CHARLES WARD, 6 DECEMBER 1871**

MS: Morgan (MA 3151/71). Published: BGLL, II, pp. 306–307.

**90, Gloucester Place, | Portman Square. W. | 6<sup>th</sup> Decr**

Private

My dear Ward,

Many thanks for your note. Under £400 a week I only take £5 per cent. Hence the drop. But we are still playing at a profit to everybody – and no other Theatre but the Prince of Wales’s is doing that this month.<sup>1</sup>

I am feeling my work – heart reported to be weak – obliged to take tonics. Four more weekly parts to do.<sup>2</sup> And then Paris!

Come and pot-luck some day next week. Tuesday? or Wednesday? Say which day will suit you – at 7.

Yours ever | WC

Two thousand copies of “Miss F.” sold to Bentley for £750……. - He pays £250 on day of publication and £500 in a month after.<sup>3</sup>

And remind me that I owe you for books – my brains are addled for everything but Miss Finch.

---

1. Of *The Woman in White*, still running at the Olympic. WC’s bank account records a payment of £41-3s-6d on 21 November and then £19-4s-3d on 28 November and £19-10s-9d on 5 December. Ward had clearly written to ask about the change after the second, much reduced payment. Generally, see Paul Lewis *The Woman in White at the Olympic Theatre*, Wilkie Collins Society, August 2009.

2. Of the serial version of *Poor Miss Finch*, still running in *Cassell’s Magazine*.

3. *Poor Miss Finch* appeared in three volumes from Bentley on 26 January 1872.

**[1174] TO LAUNCE BEARD,<sup>1</sup> 8 DECEMBER 1871**

MS: Parrish (Box 4/15). Published: BGLL, II, p. 307, amended A&C5, p. 20.

**90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> Decr 1871**

My dear Launce,

In wishing you many happy returns of your twenty first birthday, permit me to remark that it is now time to lay the foundation of the most precious of all mortal advantages – the advantage of possessing a good digestion. The French pie which accompanies this letter is the most wholesome nourishment for a young man of one and twenty that I am acquainted with. Accept it, eat it, digest it – on the recommendation of

Yours ever | WC

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1. Francis Launcelot Beard (1851–1928) was the eldest son of WC’s physician and friend Frank Beard. He and his younger brother Nathaniel both collected autographs.

**[1175] TO GEORGE BENTLEY, 8 DECEMBER 1871**

MS: Berg. Published: BGLL, II, p. 307.

**90, Gloucester Place, | Portman Square. W. | 8<sup>th</sup> Dec<sup>r</sup> 1871**

Dear Mr Bentley,

You ought to have had the agreements now sent with this – on Wednesday last when my copy was signed.<sup>1</sup> My only excuse is pressure of occupations. Please return me the blank duplicate signed, at your convenience. The Printer has the printed copy for the first Volume. I hope your asthma is not aggravated by the cold.

Yours truly | WC

1. The two copies of the publication agreement for *Poor Miss Finch* (see BL Add. 46618, ff. 255–256); the agreement was dated 6 December 1871 and gave Bentley the right to issue a single edition of 2,000 copies for a payment of £750 in two instalments.

**[3321] TO FREDERICK FOLLETT,<sup>1</sup> 9 DECEMBER 1871**

MS: Unknown. On sale: Sotheby's (16 May 1972, lot 478). Published: A&C11, p. 9.

Catalogue entry: ‘... to Frederick Follett, agreeing that the “portrait absurdly described as mine is really the portrait of my old friend Holman Hunt ...”’

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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).

**[1176] TO HUNTER, ROSE & CO., 9 DECEMBER 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 308.

**90, Gloucester Place, | Portman Square. W.** | London  
December 9<sup>th</sup> 1871

Dear Sirs,

Pray accept my best thanks for the handsome addition which you have kindly made to my library. The books have all arrived in excellent condition. The “King Arthur” – most tastefully and beautifully bound – shall have a “place of honour” on my shelves.<sup>1</sup>

I send with this some slight additions to “Poor Miss Finch” for the book-publication.<sup>2</sup> The pages crossed over, are pages which you need not trouble to look at. They are to remain unaltered. Our publication day for the book is not exactly settled – but it will be a day in the latter part of January 1872.

Believe me, Dear Sirs | Vy truly yours | Wilkie Collins  
Messrs | Hunter Rose & Co

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1. Bulwer-Lytton’s narrative poem *King Arthur*, issued in a single volume by Hunter, Rose of Toronto in 1871. The copy was in WC’s library on his death (Baker 2002, p. 130). The other volumes, presumably also Hunter, Rose publications, have not been identified.

2. The Hunter, Rose single-volume edition of WC’s *Poor Miss Finch* appeared in 1872.

**[1177] TO GEORGE BENTLEY, 11 DECEMBER 1871**

MS: Berg. Extract: Davis, p. 270. Published: BGLL, II, pp. 308–309.

**90, Gloucester Place, | Portman Square. W.** | 11<sup>th</sup> Decr 1871

Dear Mr Bentley,

Pray accept my best thanks for the addition which you have kindly made to my library.<sup>1</sup>  
The agreement has arrived safely.

I had not seen your letter in the *Times* when I wrote to you. It seems to me to be a perfectly clear and temperate statement of the case – and I can quite understand the filial feeling which left you no alternative but to write as you did.<sup>2</sup>

Vy truly yours | Wilkie Collins  
George Bentley Esqre

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1. This is likely to be *Ought We to Visit Her?*, the popular new novel by Mrs Annie Edwardes, recently published in three volumes by Bentley (see the advertisement in the *Times*, 11 November 1871, p. 8b). The triple-decker edition was

found in WC's library at his death (Baker 2002, p. 103). See also [1282] to George Smith of 12 December 1872.

2. See George Bentley's letter to the *Times*, 8 December 1871, p. 6b, concerning the quarrel between CD and his father, Richard Bentley, in 1837–8. In the letter Bentley complains that, in the first volume of Forster's biography of CD (dated 1872 but in fact appearing in early December 1871), the author 'presents my father in a character which all who knew him would repudiate'. He also refers indirectly to WC's last-minute attempt to intercede with Forster prior to publication (as reported in [1167] and [1177] to George Bentley of 24 and 30 November):

I should mention that on my father's death, his papers coming into my possession, I made overtures through a mutual friend of Mr. Forster and myself, for the destruction of any letters that bore reference to a former disagreement between Mr. Dickens and my father. I desired this because I knew that the most cordial relations existed between Mr. Dickens and my father for many years prior to their death, and I felt sure that nothing could be more opposed to the genial temper of both parties than the public discussion of a disagreement that both parties had long forgotten.

My application to Mr. Forster was without result, and Mr. Forster professed not to understand the meaning of the application itself.

### **[1178] TO GEORGE BENTLEY, 12 DECEMBER 1871**

MS: Berg. Published: BGLL, II, p. 309.

**90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> Dec 1872<sup>1</sup>**

Dear Mr Bentley

I am ashamed to have entirely forgotten to thank you for the two early copies of "Poor Miss Finch". We were talking of so many subjects – and my head was addled after some hours of work before you kindly called here.

I greatly liked the look of the book – and a friend (calling yesterday) so entirely agreed with me that he carried off one of my copies. If you will send – at your entire convenience – a few more copies here I shall be additionally obliged to you.

Vy truly yours | WC

It is a question whether it might not help the sale a little, if my name was added at the back? You know best.<sup>1</sup>

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1. The covers, both back and front, read 'Poor Miss Finch' at the top, and 'By the Author of | "The Woman in White"' at the foot (Parrish & Miller, pp. 83–84).

### **[1179] TO ISABELLE FRITH, 12 DECEMBER 1871**

MS: NAL (MSL/ 1922/ 186/51). Published: BGLL, II, p. 310.

**90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> December 1871**

My dear Mrs Frith

I accept with the greatest pleasure your kind invitation for Thursday the 21<sup>st</sup> at 7 o'clock

Vy truly yours | Wilkie Collins

### **[3037] TO UNIDENTIFIED RECIPIENT, 15 DECEMBER 1871**

MS: Parrish (5/11/AM14749). Published: A&C3, p. 45.

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

**[1180] TO HUNTER, ROSE & CO., 16 DECEMBER 1871**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 310.

**90, Gloucester Place, | Portman Square. W.** | London  
December 16<sup>th</sup> 1871

Dear Sirs,

Pray accept my thanks for a Bill of Exchange at sight for £35...- being the purchase-money for the Canadian edition of "Miss or Mrs?"<sup>1</sup> The story was published here, as Mr Heaton wrote you word, on the 13<sup>th</sup> inst.<sup>2</sup>

You have, I hope, received my letter thanking you for your kind present of books. They do the greatest credit, I think, to the Canadian Press.

I have also received the Toronto Daily Telegraph. Mr Reade's letter is admirably written. But I hold with Pope that "no creature smarts so little as a fool"<sup>3</sup> – and I regret to see my friend's rare ability wasted in lashing an anonymous enemy who is beneath his notice.<sup>4</sup>

You are quite right. I recommended Miss Thackeray to communicate with you, and I hope you may be able to enter into relations with her, which will be agreeable to both sides.<sup>5</sup>

"Poor Miss Finch" will be republished here towards the latter part of January next. I will write again as soon as I know the exact day.

Believe me, Dear Sirs | Vy truly yours | Wilkie Collins  
Messrs Hunter Rose & Co

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1. The Hunter, Rose single-volume edition of WC's *Miss or Mrs?* appeared in 1872. The £35 'Bill on Bk of Montreal' had been credited the day before (Coutts: WC).

2. Heaton was perhaps the printer for the *Graphic*, which carried 'Miss or Mrs?' in its Christmas number, dated 25 December 1871 but in fact issued on 13 December.

3. Alexander Pope, *An Epistle to Dr Arbuthnot* (1735), Prologue to the Satires, l. 84.

4. Reade's letter, presumably concerning Canadian copyright, has not been located.

5. Despite WC's introduction, no works by Anne Ritchie Thackeray seem in fact to have been published by Hunter, Rose in Toronto.

**[3211] TO AXEL DAMKIER,<sup>1</sup> 22 DECEMBER 1871**

MS: Copenhagen. Published: A&C8, p. 12.

**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 WC.

**[1181] TO F. S. ELLIS, 25 DECEMBER 1871**

MS: Parrish (Box 4/12). Published: BGLL, II, p. 311.

**90, Gloucester Place, | Portman Square. W.** | 25<sup>th</sup> Decr 1871

Dear Sir,

The person who has sent you the picture is a perfect stranger to me – and has acted in doing so, without my knowledge or permission. This is one, among many other intrusions of this sort, to which I am well accustomed. The owner of the picture (whose letter I have fortunately not lost) asks me to certify to the genuineness of it! I ought to have written to you when you kindly

forwarded his letter – but I have been suffering from illness, and have found it quite impossible to keep up with my correspondence.

I have directed a letter to be written to the owner of the picture Mr Llewellyn, 22. Park Street. Bristol, intimating that I cannot look at it, and requesting him to save you further trouble by directing some agent of his in London to fetch it away from your offices.<sup>1</sup> I hope this will save you from being put to further inconvenience. Pray refuse to receive anything in the shape of a package, in future, which has my name on it! I am really sorry that you should have been troubled too, by this wearisome stranger.

If it is inconvenient to you to let the picture remain in your office, of course send it here. My own wish is to save you ~~further~~ trouble in the matter.

Vy truly yours | Wilkie Collins  
F.S. Ellis Eqre

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1. The identity of Llewellyn and his picture remain unclear, though it was probably a painting thought to be by WmC which his son was being asked to verify.

### [1182] TO WILLIAM F. TINDELL, 28 DECEMBER 1871

MS: Glasgow (891117/91–92). Summary: B&C, II, p. 350. Published: BGLL, II, pp. 311–313

**90, Gloucester Place, | Portman Square. W.** | 28<sup>th</sup> Decr 1871

My dear Tindell,

Two matters to write about. One professional, one friendly.

Professional

=

Serve the present tenants of my stables with a notice to quit – on the ground that I decline to be subjected to perpetual uncertainty and inconvenience in receiving my rent. (Michaelmas rent not yet paid – and Mr Binder knows nothing about it).

Friendly

=

I am marrying two of my characters at the end of “Miss Finch” – and I want to be quite right about the License.

Case

Mr Jones (having his reasons) runs away with Miss Smith from Ramsgate, and takes her to the house of a female relative living at Sydenham. Jones and Smith are both of age. But Jones has a reason for keeping the marriage private.

The two reach Sydenham on the 5<sup>th</sup> of the month – and stay in the parish till the 20<sup>th</sup>. Under these circumstances I am I believe right in assuming that they can be married by License on the 20<sup>th</sup>?

When would Jones get the License at the office in London? Legally, I apprehend he ought to get it on the 19<sup>th</sup>, and state that he and his bride have resided in their parish a fortnight, when he applies for the License.

Or might he get the License, at any time after leaving Ramsgate? and is the question of residence a question for the parson and the parish authorities?

Also – is it not usual to deposit the License with the clerk at the vestry on giving notice of the marriage a day or two beforehand?

My object is to have the License ready at Sydenham on the 19<sup>th</sup> – and the marriage arranged for the 20<sup>th</sup>.<sup>1</sup> The story requires that the License should be produced at Sydenham to the friends of the bride ~~before the~~ a day before the marriage. They have a reason for wishing to look at it. When can I make the bridegroom get it in London under these circumstances without involving myself in a mistake?

Of course you are having a holiday. In a week or ten days, I shall have mine I hope. I

want it badly.

Yours ever | WC

Another point.

A special License costs £50 or £60 does'nt it? The only privilege obtained by it as I suppose is the privilege of being married out of canonical hours – in your bedroom if you like. Is the residence of one of the parties for a fortnight beforehand in the parish in which the marriage is celebrated insisted on in the case of a Special License, as in the case of an ordinary License? As far as I can make out from Blackstone, it is.<sup>2</sup> Or am I wrong – and will a Special License marry you at a moment's notice? This is a very important question for me.

A line of answer please as soon as you can. | WC

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1. In the novel as published, Nugent travels to London on the 19th to get the licence and the marriage takes place on the 21st.

2. Sir William Blackstone (1723–80: *ODNB*), whose *Commentaries* on the laws of England were a standard work. In WC's library at his death was found Henry John Stephen's *New Commentaries on the Laws of England Partly Founded on Blackstone* (4 vols, London: Butterworths, 1841) – see Baker 2002, p. 152. WC's questions here are reminiscent of those posed to the solicitor Frederic Ouvry while writing *Armada* – see [0573] of 4 April 1864 and [0575] of 5 April 1864, both to Ouvry.

### [1183] TO GEORGE MANVILLE FENN,<sup>1</sup> 31 DECEMBER 1871

MS: Fales. Published: BGLL, II, p. 313.

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

Dear Sir,

I enclose admission for Two to the Stalls for Wednesday evening next, 3<sup>rd</sup> Jany. The play begins at a quarter to eight<sup>2</sup>

Faithfully yours | Wilkie Collins

If Wednesday evening does not suit you, return me the ticket – and say which evening will do. Any evening you like but Saturday.

Geo Manville Fenn Esqre

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1. George Manville Fenn (1851–1909), prolific novelist and writer of boys' stories. He edited *Cassell's Magazine* in 1870 and owned *Once a Week* from 1873 to 1879 (*Pilgrim*, XI, p. 130 n. 6).

2. *The Woman in White* at the Olympic.

### [3382] TO UNIDENTIFIED RECIPIENT, 1860s TO 1871

MS: Cadbury Research Library, University of Birmingham (KWH/A/126, p. 21). Published: A&C14, pp. 12-13.

...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).

### [1184] CARRIE GRAVES TO HARPER & BROTHERS, 9 JANUARY 1872

MS: Morgan (MA 1950). Extract: Davis, p. 269 (as from 'Lizzie' Graves). Published: BGLL, II, pp. 313–314.

**90, Gloucester Place, | Portman Square. W. | London January 9. 1872**

Dear sirs,

I am requested by Mr Wilkie Collins, who is too much occupied to write to you himself, by to-day's mail, to inform you that it has been quite impossible for him to defer the publication in England of "Poor Miss Finch", in book form, to a later date than the twenty fifth of this month – the periodical conclusion of the story being on the twentyfirst of February.<sup>1</sup> Mr Collins will himself write and explain the circumstances – by the mail of Saturday next, the 13<sup>th</sup>.<sup>2</sup> The same mail will bring you the conclusion of the story in corrected proof.

Last Saturday's mail, the 6<sup>th</sup> took you the first portion of the final Weekly Part, together with the duplicate revises of part twenty-five.<sup>3</sup>

I remain, dear sirs | Faithfully yours | H.E. Graves

P.S. The question of the republications in book-form, has only been decided on to-day.

To Messrs Harper & Bros:

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1. In fact, the serial concluded in *Cassell's Magazine* on 24 February, while Bentley's three-volume edition of *Poor Miss Finch* was officially published on 26 January 1872. The concern here is to give WC's authorized American publishers, who have paid for early copy, as much advance as possible over potential unauthorized rivals who will publish the novel without remuneration to the author (and thus more cheaply), once the complete text is available in Britain in either serial or volume form.

2. See [3038] to Harper, 13 January 1872.

3. Also found at Morgan with the letter is the draft of a reply from Harper's, explaining that the corrections for the final part arrived too late to be incorporated into their printing of the novel in volume form, but would be retained for subsequent editions.

#### [1185] CARRIE GRAVES TO HUNTER, ROSE & CO., 9 JANUARY 1872

MS: Parrish (Box 5/3). Published: BGLL, II, p. 314.

90, Gloucester Place, | Portman Square. W. | London January 9. 1872.

Dear Sirs,

I am requested by Mr Wilkie Collins, who is too much occupied himself to write to you by today's mail, to inform you that the republication in England of "Poor Miss Finch," in book form, has just been fixed for the twenty-fifth of this month.

With Mr Collins's kind regards,

I beg to remain, dear sirs | Faithfully yours | H.E. Graves

To Messrs Hunter, Rose & Co

#### [3038] TO HARPER & BROTHERS, 13 JANUARY 1872

MS: Maine HS (Lot M. Morrill Collection 284). Published: A&C3, pp. 45–46.

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 [1184], Carrie Graves to Harper & Brothers of 9 January 1872.

2. WC again uses the phrase 'insanely-absurd system' two months later in [1219] 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, [0368] to Charles Ward of 14 August 1860, [0845] to William Tinsley of 11 July 1868, and [1144] 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 [1238] to Harper & Brothers of 28 May 1872.

## **[3287] TO CHARLES DICKENS JR,<sup>1</sup> 16 JANUARY 1872**

MS: Lewis Collection. Published: A&C10, p. 10.

**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

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1. WC addressed only two correspondents as ‘Charley’. His brother was always ‘My dear Charley’ with the valediction ‘Yours affly’. The other was Charles Dickens Jr – see, for example, [3218] of 10 November 1874 and [1663] of 29 January 1877.

2. For another example of WC’s use of the phrase ‘struck work’, see [2106] to Chatto & Windus, 31 January 1883: ‘my brains struck work, some days since’.

### **[1186] TO ARTHUR LOCKER,<sup>1</sup> 18 JANUARY 1872**

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 314–315.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Jany 1872**

My dear Sir,

One line to say that I am sincerely sorry for the unhappy blind man – and that I heartily wish “Miss Finch’s” Doctor existed out of the pages of the story.<sup>2</sup> The vile periodical system of publication is partly to blame for the vain hopes which I have innocently raised. When the last numbers of “Poor Miss Finch” appear, my readers will discover that she relapses into total blindness, and that her blindness and her happiness are made to be conditional one on the other. I have written the book expressly to show that happiness can exist independently of bodily affliction – and this poor man of yours is one of the very readers whom this story is intended to console.

I leave it to your discretion to communicate this or not, as you think right

Vy truly yours | Wilkie Collins

Arthur Locker Eqre

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1. Editor of the *Graphic* – see [1171] to him of September–November 1871. Locker also wrote fiction and a number of his tales appeared in the *Graphic* (*VFRG*, 29, p. 63).

2. Referring to the temporary restoration, under treatment by the German oculist Herr Grosse, of the sight of the blind Miss Finch in the serial of that name then still running in *Cassell’s Magazine*. Locker’s blind acquaintance has not been identified.

### **[1187] TO EDMUND D. ROGERS,<sup>1</sup> 18 JANUARY 1872**

MS: Parrish (Box 4/12). Published: BGLL, II, p. 315 (as to Edward D. Rogers).

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> January 1872**

Dear Sir,

My literary engagements do not allow me the hope of being able to consider the proposal which you are so good as to address to me on behalf of the Proprietors of the “Eastern Daily Press”.<sup>2</sup>

Thanking you for your letter,

I remain faithfully yours | Wilkie Collins

[Edmund]<sup>3</sup> D. Rogers Eqre

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1. Edmund Dawson Rogers (1823–1910), manager of the National Press Agency from its foundation in 1873. This was to become one of the major London fiction syndication agencies – see Law, pp. 96–97.

2. A liberal daily newspaper founded as the *Eastern Counties Daily Press* in October 1870, based in Norwich, and edited by Rogers – the proposal was perhaps for a short story or serial novel to be published in the Saturday edition of the newspaper.

3. Though there is no doubt of the recipient’s real name, it is uncertain whether WC in fact writes ‘Edmund’ or ‘Edward’.

**[1188] TO WILLIAM F. TINDELL, 18 JANUARY 1872**

MS: Glasgow (891117/93). Published: BGLL, II, pp. 315–316.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Jany**

My dear Tindell,

The enclosed from Miss Aytoun. Stick to the notice to quit. I decline to keep a tenant who puts me to the expense of legal proceedings to recover my rent – and whose apologies however polite they may be will not pay my lawyer’s bill. State the first part of this sentence, relating to the legal proceedings which I have been obliged to take as the ground on which I maintain my notice to quit.

If this surprises you – wait till you come to my age,<sup>1</sup> and you will see that it is a very great mistake to allow anybody to ignore their liabilities towards you, with perfect impunity. I pay my rent regularly – and I insist on my tenant doing the same, (or going). Exit Aytoun – we will have a change!

A box next week, on any night you like.<sup>2</sup> This week, you write too late. All my admissions are given away.

Yours ever | WC

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1. An ironic comment as Tindell, aged 43 or 44, was just a few years younger (Census 1881, RG11/667, p. 4) than WC, who had just celebrated his forty-eighth birthday.

2. For *The Woman in White*, still running at the Olympic.

**[1189] TO GEORGE BENTLEY, 25 JANUARY 1872**

MS: Berg. Published: BGLL, II, p. 316.

**90, Gloucester Place, | Portman Square. W. | 25<sup>th</sup> January 1872**

Dear Mr Bentley,

Pray accept my thanks for the specimen copy,<sup>1</sup> and for a cheque for Two hundred and fifty pounds, in part payment of the purchase-money for the Edition – as by agreement.<sup>2</sup>

I confess I like the new binding – sober as it is. But then I hate gilding (of the modern sort) on books. Miss Finch’s dress of brown & black is “your colour” – as the artists say.<sup>3</sup>

I am going to take a holiday – as long a one as I can. For I have been really working too hard this last year. As soon as I have any ideas for the future, I will not fail to let you know.

Vy truly yours | Wilkie Collins

George Bentley Esq<sup>re</sup>

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1. *Poor Miss Finch* officially appeared on 26 January 1872, though WC had received two early copies in mid-December, after which changes seem to have been made to the binding – see [1178] to Bentley of 12 December 1871.

2. The first third of the total payment of £750 for the three volume *Poor Miss Finch*, credited to WC’s account on 26 January 1872 (Coutts: WC).

3. The binding of the initial issue was ‘brown smooth cloth, the front and back covers blocked in black and lettered in the colour of the cloth, on panels with five rules at each end ...’ (Parrish & Miller, p. 83). However, there was also a slightly later issue in three volumes with blue cloth, with the spine lettered in gilt (*ibid.*, p. 84).

**[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; eBay, no. 170138323375. Published: A&C4, p. 18.

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.

**[1190] TO JOHN HOLLINGSHEAD, 27 JANUARY 1872**

MS: Huntington (HD 42). Published: BGLL, II, p. 317.

90, Gloucester Place, | Portman Square. W. | 27<sup>th</sup> Jany 1872

My dear Hollingshead,

I think you will be able to stop the performances of the pirated version. Your right is clear – and you have exercised your right. But I don't feel so hopeful about the recovery of damages. The delay in producing the piece will, I fear, be held to excuse the pirates. But the law is so scandalously uncertain, that it is quite impossible to foresee results.<sup>1</sup> If you want a sensible legal opinion, I recommend my solicitor – Tindell, Firm of Benham & Tindell, 18 Essex Street. He has given a great deal of time to the subject, and he knows as much about it as anybody.

I am going away soon to get a little rest and change after a year's hard work. But my letters will follow me – and I hope you will send me a line kindly, to say how your appeal to the law ends. We are all interested in your success – and I cannot tell you how heartily glad I shall be, if I hear that you and Mr Toole have squeezed the plunder out of the thieves.

Yours ever |Wilkie Collins

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1. The case in question was that of Toole v. Younge, eventually heard before the Court of the Queen's Bench on 21 February 1873 (see the report in the *Times*, 22 February 1873, p. 11b). John Lawrence Toole (1830–1906: *ODNB*) was an actor and theatrical manager who had worked regularly with Hollingshead. In 1863 Hollingshead published a serial ('Not Above his Business') in *Good Words*, which in 1865 he turned into a play ('Shop') and sold to Toole. The play had still not been performed in 1872 when Younge, the manager of a provincial theatre, created his own drama from the story, entitled 'Glory'. All three versions were read out in court ('rather a tedious process' according to the *Times*) and the verdict was a nonsuit, 'on the ground that the defendant's drama had been drawn from the published tale, and was no infringement of any right possessed by the plaintiff'. On WC's response to the result of the trial, see [1299] to Hollingshead of 25 February 1873.

**[1191] TO WILLIAM F. TINDELL, 29 JANUARY 1872**

MS: Glasgow (891117/94). Published: BGLL, II, pp. 317–318.

90 Gloucester Place | Portman Square | 29<sup>th</sup> Jany 1872

My dear Tindell,

I am going to petition the Custom House to Register my books (under their new Act) – so as to keep the Tauchnitz Editions from being brought into England. Without such registry, these editions pass our Customs House.<sup>1</sup> Among other things, I am to state when my various copyrights expire. Am I right in supposing that they expire in 42 years from date of publication?<sup>2</sup> In this case, my first entry would be as follows: –

=

Antonina. Published 1850. Copyright expires 1892.  
and so on for the others.

=

One line to say if I am right about the 42 years.  
Yours ever | WC

I am an idle man at last. "Miss F." was published last week.

By-the-bye, did the other Miss (Miss Aytoun) really pay the stable-rent (£20) after all? I have only got her letter telling me she had "given orders". (N.B. The ladies here take the stable rent as pocket-money – they are getting very uneasy!)<sup>3</sup>

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1. See the series of letters to Thomas Satchell from 2 September 1871; WC sent his petition for Satchell to look over in [1202] of 22 February 1872.

2. Under the 1842 Copyright Act (5 & 6 Victoria c.45) then in force, copyright in works published during the author's life continued for a period of forty-two years or the author's life plus seven years, whichever was longer. As [1192] to Tindell of the following day shows, this proved a problem in filling out the petition to the Custom House.

3. Presumably referring to Caroline and Carrie Graves. This explains why there is no mention of the stable rent in the bank account as it was paid in cash and spent.

**[1192] TO WILLIAM F. TINDELL, 30 JANUARY 1872**

MS: Glasgow (891117/95). Published: B&C, II, pp. 350–351.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup> | 30<sup>th</sup> Janry 1872 | 3.45. P.M.**

My dear Tindell,

Up to this time, the rent for the stables has not reached me – though Mr Binder told [*del*] Miss Graves, he would send it yesterday – Monday.<sup>2</sup>

There are a carriage and a horse or horses in the stables. So distraint away! But, better let the “officers” apply here first to know if the money has been received between this and then. Do you send notice of the distraint, beforehand? I suppose so.

As to the Copyright – how do I know how long, I [*del*] am going to live? I can only state the 42 years /from publication/ as the duration of my copyrights – if I am called on /((as I am)/ to state when my copyrights expire.<sup>3</sup> You don’t tell me whether I am right or wrong in doing this. And what else to do I don’t know. Oh the English Law!

Yours ever | WC

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1. WC uses printed paper, the address in black Gothic type centred.

2. Concerning this long-running dispute, see the letters to Tindell of 13 January and 28 December 1871, and 18 and 29 January 1872 ([1051], [1182], [1188], and [1191], respectively).

3. See [1191] to Tindell of the previous day.

**[1193] TO GEORGE BENTLEY, 31 JANUARY 1872**

MS: Berg. Published: BGLL, II, pp. 318–319.

**90, Gloucester Place, | Portman Square. W. | 31<sup>st</sup> January 1872**

Dear Mr Bentley,

Pray accept my thanks for your kind present of six copies of “Poor Miss Finch”. I hope the “Subscription” has begun well.

I am “petitioning” the Customs House to register my copyrights – so as to prevent the introduction of “Tauchnitz” Editions of my books into England.<sup>1</sup> It is necessary to give the dates of publication – and I have not got the original editions of “Basil” and “Hide And Seek” by me. Shall I be giving much trouble if I ask one of your clerks to look back, and write me the dates? If not – I shall be much obliged if you will kindly direct this to be done. I am afraid “Basil” must have been published as long ago as 1852 or thereabouts, and “Hide and Seek” a year or two later!<sup>2</sup>

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1. See [1202] to Thomas Satchell, 22 February 1872.

2. Bentley published *Basil* on 16 November 1852 and *Hide and Seek* on 6 June 1854 (Gasson, p. 17).

**[1194] TO WILLIAM F. TINDELL, 31 JANUARY 1872<sup>1</sup>**

MS: Glasgow (891117/24). Published: BGLL, II, p. 319.

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

My dear Tindell

Many thanks for your note. May I live to gain that extra time! I doubt it.<sup>2</sup>

After I wrote to you, Mr Binder called here, and promised to pay the money today – including a quarters rent in advance for Lady Day next. Did you ever hear of anything in female perversity like Miss A.? She would rather pay in advance – than pay regularly, because I want to be paid regularly! Short of knocking her down, who is to manage such a woman as this? “Stay

proceedings” (as we lawyers say) till you hear from me again

Yours ever | WC

Miss A. wishes to know whether I “have any objection to receive the rent for the future in advance.”!!!

- 
1. Dating derives from the obvious place of the letter in the series concerning stable rent and copyright expiration.
  2. Returning to the joke about WC calculating the duration of his copyrights from the date of his death – see the previous letter to Tindell.

### [1195] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> [JANUARY 1872]<sup>2</sup>

MS: Parrish (Box 4/11).<sup>3</sup> Published: BGLL, II, p. 319, and IV, p. 384 (as two letter fragments), amended A&C3, p. 65.

... many thanks for the cases. Now I see the brown binding, I entirely agree with Mr Bentley in preferring it to the other. The ...

... of binding.

Faithfully yours | Wilkie Collins

- 
1. From the content, this is likely to be to a member of Bentley’s staff, or to someone at his printers, Billing and Sons.
  2. The hand appears to date from WC’s later decades, while the references to Bentley and brown binding suggest that the letter concerns the first edition of *Poor Miss Finch* – see [1189] to George Bentley of 25 January 1872.
  3. The top and bottom of the page have been cut off unevenly for the signature, leaving two separate fragments on the recto and verso.

### [3286] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> LATE 1871-EARLY 1872<sup>2</sup>

MS: Lewis Collection.<sup>3</sup> Published: A&C10, p. 10.

The play begins punctually at a quarter to eight.

With best regards | yours always truly | Wilkie Collins

- 
1. From the valediction, perhaps an old friend with theatrical interests such as Charles Reade, the only identified recipient to whom WC signs off with the phrase ‘yours always truly’ – see [2183] to him of 17 July 1883.
  2. The dating relies on 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 the letter concerns the dramatic performance of *The Woman in White* which ran at the Olympic Theatre from 9 October 1871 to 24 February 1872. The paper corresponds to that period.
  3. Cut from the end of a letter for the signature.

### [1196] TO JOHN BONNER, 3 FEBRUARY 1872

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 320–321.

90, Gloucester Place, | Portman Square. W. | London 3<sup>rd</sup> Feby 1872

My dear Sir,

I have been ill, and unable to attend to my correspondence for some little time past. At the close of last year, I received a letter from Col T. Allston Brown (Dramatic Agency 720 Broadway)<sup>1</sup> of which the following lines are an extract: –

“Mark Smith<sup>2</sup> is desirous of securing your version of “The Woman in White”, and I write you to ascertain upon what terms you will let me have it for him for America”.

To this I have replied, by today’s mail, that I have requested you, as my representative, to act for me in the matter.

I burden you with no instructions, under these circumstances – feeling that it will be

sparing you trouble if I leave you free to act on your own discretion, and knowing that my interests are safe in your hands. If the negotiation comes to anything, I shall beg leave to communicate with Mark Smith, as to the acting of the very difficult character of Fosco – and I should wish to make it a stipulation that he should consult with my old friend, Mr Fechter, as to the representation of the piece, on Mr Fechter’s return to New York. His advice will represent my views, and will be invaluable in helping to secure the success of the play in the United States. It has run more than one hundred nights in London – and is to be translated for The French Stage.

This is all I have to say, at present, on the subject. If I can be of any assistance to you, you have only to write and command me.

Will you kindly tell Mr Daly, with my compliments, that the management of The Prince of Wales’s Theatre here, does not see its way to successfully representing “Divorce” before the English public.<sup>3</sup> I am sorry to report this check at the outset. But – now that I am better in health – I will try again at another Theatre, and I will be careful to report the result.

In conclusion, I can only hope that I am not putting you to any serious inconvenience in placing “The Woman in White” negotiation in your hands. Please let me hear that you have received this letter, and believe me

Vy truly yours | Wilkie Collins

John Bonner Esq

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1. See [1197] to Brown of the same date.

2. Manager of the Broadway Theatre, New York, which staged *The Woman in White* in December 1873.

3. Referring to Augustin Daly’s play *Divorce*. See [1128] to Bonner, 26 September 1871.

### [1197] TO T. ALLSTON BROWN, 3 FEBRUARY 1872

MS: Houghton (bMS Thr 467). Published: BGLL, II, p. 321.

**90, Gloucester Place, | Portman Square. W.** | London 3<sup>rd</sup> February 1872

Dear Sir,

My only apology for this late acknowledgment of your letter is – illness. I have not been able to deal with my arrears of correspondence before the present time.

Any arrangements for the performance in the United States of my dramatic version of “The Woman in White” must be made through the Agent to whom I have confided the piece – Mr John Bonner, of 22 Broadstreet. N.Y. I have accordingly written to him by this mail, transmitting a copy of your letter, and requesting him to act for me in the matter.<sup>1</sup>

Vy truly yours | Wilkie Collins

Col T. Allston Brown

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1. See [1196] to Bonner of the same date.

### [1198] TO GEORGE BENTLEY, 8 FEBRUARY 1872

MS: Berg. Published: BGLL, II, pp. 321–322.

**90, Gloucester Place, | Portman Square. W.** | 8<sup>th</sup> Feby 1872

Dear Mr Bentley,

Many thanks for the dates of publication.<sup>1</sup> I am glad to hear that “Miss Finch” is beginning well – even before the public have had time to talk about her.

I shall be very glad to join the Association. But I should like (if it is possible) to know what is the proposed scope of its operations – how it proposes to deal with American piracy, and with English piracy of published stories for representation on the stage, and so on. If there is any printed statement accessible, perhaps you will kindly tell me where I can get it?<sup>2</sup>

Vy truly yours | Wilkie Collins

George Bentley Esqr<sup>e</sup>

P.S. I may possibly be out of England at the close of this month. So I may mention (as you kindly suggested in your last letter) that the £500– can be paid to my account with Messrs Coutts & Co 59, Strand.<sup>3</sup>

- 
1. That is, of the first editions of *Basil* and *Hide and Seek* – see [1193] to Bentley of 31 January 1872.
  2. Referring to the Copyright Association, founded in 1872 with F. R. Daldy as Secretary, and supported principally by publishers – see Bonham-Carter, pp. 163–164.
  3. The remaining two-thirds of the £750 which Bentley was contracted to pay for the first edition of *Poor Miss Finch*. It was credited on 21 February (Coutts: WC); see also [1201] to George Bentley, 20 February 1872.

**[1199] TO HARPER & BROTHERS, 10 FEBRUARY 1872**

MS: Morgan (MA 1950). Published: BGLL, II, p. 322.

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

Saturday 10<sup>th</sup> Feby 1872

Dear Sirs,

I beg to acknowledge the receipt of a Dft on Messrs Baring for two hundred pounds (£200) – being the balance due to me on the purchase money agreed upon for the advance sheets of “Poor Miss Finch”.

In thanking you for the enclosure, permit me to also thank you for the kind letter which accompanies it. If I see my way, in the future, to any new venture in the way of a work of fiction, I will not fail to communicate with you.

In the meantime, I send with this a Photographic Portrait which is considered to be the best that has ever been taken of me.<sup>1</sup> If you have any future occasion to publish a portrait of me, I can send you no better likeness (as I am told) for the engraver to work from.

I remain, Dear Sirs, | Always truly yours | Wilkie Collins  
Messrs Harper & Brothers

- 
1. The photographic portrait is no longer with the letter, but it is almost certainly a portrait taken by Elliott and Fry of 55 Baker Street in 1871. Collins may have been upset by the old and unflattering engraving of him used to illustrate the opening part of *Poor Miss Finch* in *Harper's Weekly* on 2 September 1871 (p. 813). If so, the ploy worked. Harper used an engraving based on the Elliott & Fry photograph to illustrate *Poor Miss Finch* when it was published in book form in 1872. It was also used to illustrate a piece about Collins in *Harper's Weekly* the following year (8 March 1873, p. 185) and again in the collected edition they published to celebrate his visit to the USA from September 1873 to March 1874.

**[1200] TO WILLIAM F. TINDELL, 19 FEBRUARY 1872**

MS: Glasgow (891117/96). Published: BGLL, II, p. 323.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> Feby 3. P.M.**

My dear Tindell,

You have done quite right about the Stables.<sup>1</sup> I am this moment back from Ramsgate. So excuse haste.

I will see you (about the play) before I leave town again. Mr Witty's box (for Wednesday) enclosed.<sup>2</sup>

Yours (in haste) | WC

- 
1. Miss Aytoun, the tenant, seems shortly after this to have vacated the stables – see [1242] to Tindell of 18 June 1872.
  2. Presumably for *The Woman in White* at the Olympic. Witty remains unidentified, though he was perhaps an employee at Benham & Tindell.

**[1201] TO GEORGE BENTLEY, 20 FEBRUARY 1872**



MS: Berg. Published: BGLL, II, p. 323.

90 Gloucester Place, | Portman Square. | 20<sup>th</sup> February 1872

Dear Mr Bentley,

I beg to thank you for a cheque for £500 – being the remainder of the purchase-money agreed on between us for an edition of two thousand copies of “Poor Miss Finch”.

Many thanks also for the trouble you are kindly taking about the Copyright association.

I shall be glad to hear how the remainder of the edition moves off, as the book becomes more known.<sup>1</sup>

Vy truly yours | Wilkie Collins

George Bentley Esqre

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1. In fact, sales were less healthy than anticipated, since W. H. Smith’s Railway Circulating Library ignored the Bentley edition and instead waited to purchase 400 copies of the bound volume of *Cassell’s Magazine* which appeared in March and contained all the serial instalments of the novel (see [1253] to George Smith, 24 September 1872. Gettmann shows that the edition of 2,000 was eventually exhausted (p. 140), but also notes that Mudie seems to have obtained his supply extremely cheaply – paying just under £50 for 484 copies (p. 133 n. 2).

### [1202] TO THOMAS SATCHELL, 22 FEBRUARY 1872

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, pp. 202–203 (as to Thomas W. Satchell); BGLL, II, p. 324.

90, Gloucester Place, | Portman Square. | 22<sup>nd</sup>. February 1872

Dear Sir,

I have waited to profit by the advice which you were so good as to give me (relating to the registration of my books at the Custom House) until the publication of “Poor Miss Finch” in book form would enable me to add that work to my list.<sup>1</sup>

You kindly offered to look over my “petition” and to place it when completed in the proper channel for communication with the Customs. It is needless to say that I gladly take advantage of your kindness.

If no alteration is needed, I will make my declaration before the magistrate, provided with a copy of the Notice which I send herewith – and I will then forward the Declaration to you.<sup>2</sup>

If corrections are needed, they shall be carefully embodied in a new copy of the notice.

Three of my novels, viz: –

Armadale | No Name | and | After Dark

are the copyright of Messrs. Smith & Elder. I will send them a copy of my notice, and request them to address the Commissioners on their own behalf<sup>3</sup> – as the sole proprietors of the works in question.

I ought perhaps to add that all my novels are re-printed by Tauchnitz by special arrangement with me. He pays purchase-money for the right, and understands thoroughly that his reprints are not to be permitted to circulate in Great Britain. I saw his son the other day – and he cordially approved of the step which I am now taking.

Again thanking you, | I remain, Dear Sir,

Faithfully yours, | Wilkie Collins.

T. Satchell, Esq.

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1. *Poor Miss Finch* was officially published on 26 January 1872.

2. Concerning the declaration, see the notes to [1204] to Satchell of 29 February.

3. The Commissioners of the Board of Customs.

### [1203] TO C. S. CARTER,<sup>1</sup> 27 FEBRUARY 1872

MS: Private. Published: B&C, II, pp. 351–352.

90, Gloucester Place, | Portman Square. W.<sup>2</sup> | London  
February 27<sup>th</sup> 1872

Dear Sir,

Pray accept my apologies for this late answer to your kind letter. I have been away from London – and I have had no earlier opportunity of writing to you than this.

There is no hope of my being able to make my appearance in The United States during the present year. The year 1871 has been a year of severe hard work for me. Engagements which I had hoped to separate by sufficient intervals of time, claimed ~~fulfillings~~ fulfilment one close on the other. “Poor Miss Finch” – the Christmas Story “Miss of Mrs?” – and my dramatic version of “The Woman In White” (played at the Olympic Theatre here), have all come within the compass of one year’s work. The result is that I must have a long rest. I am thoroughly exhausted for the present. But there is this good sign for the future – that I have, thus far, escaped without any renewed attack of rheumatic gout.

I have to add, on the hopeful side of the question, that I am refusing all the proposals made to me for writing a new novel – and that I 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. My pen may not remain altogether idle – for my pen represents, ~~th~~ in my case, the habit of a life. But I am positively resolved not to saddle myself with the heavy strain of another long story, for a year to come at least.

I have now written enough to show you, I hope, that I am seriously bent on doing all that I can to train myself successfully for a visit to The United States. Personally, I am heartily sorry to miss the opportunity which your letter offers to me. But there is no help for it. I must be stronger than I am now before I [*del*] take the serious responsibility of meeting my American readers in public.

With kindest regards, | Believe me My dear Sir | Vy truly yours | Wilkie Collins  
C.S. Carter Esqre

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1. Presumably Charles Simeon Carter (b. 1846), a graduate of the University of Michigan Ann Arbor, then superintendent of the Chicago branch of the American Literary Bureau. Compare [1111] to James K. Medbery of 2 August 1871.

2. WC uses printed paper, the address in black Gothic type centred.

#### [1204] TO THOMAS SATCHELL, 29 FEBRUARY 1872

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, pp. 204 (as to Thomas W. Satchell); BGLL, II, p. 325.

90, Gloucester Place, | Portman Square. | W. | 29<sup>th</sup> February, 1872

My dear Sir,

I enclose a copy of the letter addressed to me by the Secretary – with my best thanks for your kind and prompt assistance.

I have now – as far as I understand the “official” English – to buy a sheet of foolscap paper – to repeat my petition and my list on one leaf, and to add my Declaration on the other – and then to trouble you once more by sending you the amended document to be forwarded to its destination.

Mr. Knox (of the Marlborough Street Police Court) is an old friend of mine.<sup>1</sup> He will tell me whether “Act 5 and 6 William 4<sup>th</sup> cap 62” means, in plain English, the common printed form of Declaration in ordinary use – or not.<sup>2</sup> And so with your kind help and his, I shall find my way through the official labyrinth, and protect my books after all!

Very truly yours, | Wilkie Collins.  
Thos. Satchell, Esq.

- 
1. Alexander Andrew Knox (1818–91), barrister and magistrate – see [1947] to him of 11 March 1881.
  2. The Statutory Declarations Act of 1835 (officially 5 & 6 William IV c.62), allowed the use of formal written declarations rather than sworn oaths in many legal processes, including the affirmation of copyright. WC's interpretation 'in plain English' is thus basically correct.

**[1205] TO WILLIAM F. TINDELL, 29 FEBRUARY 1872**

MS: Glasgow (891117/97). Published: BGLL, II, pp. 325–326.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> Feby 1872**

My dear Tindell

Have you recovered the Thanksgiving Day?<sup>1</sup>

If Yes – can I see you about licensing country performances tomorrow (Friday) at 5 P.M.? or at 4 – if 4 is better?<sup>2</sup> A line to say which hour – if you can attend to anything but God, the Queen, and the Prince.

Yours ever | WC

- 
1. On Tuesday 27 February 1872 a Thanksgiving Service was held at St Paul's Cathedral for the survival of Albert Edward, Prince of Wales. The thirty-year-old heir to the throne had almost died from typhoid fever the previous December. Victoria appeared in public for the first time since her husband Albert had died ten years before.
  2. Referring to *The Woman in White*. After a successful run of more than 100 performances at the Olympic Theatre the play closed in London and went around the provincial theatre circuit, with two separate casts. See [1207] to John Bonner, 9 March 1872.

**[3096] TO UNIDENTIFIED RECIPIENT, [FEBRUARY] 1872**

MS: Unknown. Extract: 'Foreign Intelligence', *Boston Daily Globe* (18 March 1872), p. 3, our copy text.<sup>1</sup>  
Published: A&C4, p. 19.

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:'.

**[1206] TO WILLIAM F. TINDELL, 2 MARCH 1872**

MS: Glasgow (891117/98). Published: BGLL, II, p. 326.

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

My dear Tindell,

I forget whether I told you yesterday<sup>1</sup> that – when you kindly inquire about the prices of those law-books – it is not necessary also to purchase them, until I have heard again from my learned American friend. He wishes, in the first instance, only to know at what rate he can obtain them. And he will then transmit to me his instructions as to purchasing.<sup>2</sup>

Don't trouble to answer this. As you are so kindly helping me in the matter, I only wanted to be sure that I had "stated my case" without making any mistake.

Ever yours | WC

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1. See [1205] to Tindell of 29 February 1872, where WC arranges a meeting ‘tomorrow’ i.e. 1 March.
2. The learned American friend remains unidentified, but might be the Wall Street lawyer William D. Booth.

**[3039] TO CHARLES A. KING,<sup>1</sup> 2 MARCH 1872**

MS: Folger (Yc2885/4). Published: A&C3, p. 47.

**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, though this might be the C.A. King who contacted Mark Twain in July 1870 (*Mark Twain's Letters, Vol. 4: 1870–1871*, ed. Victor Fischer & Michael B. Frank (U. of California Press, 1995), p. 174), who in turn might be Charles Artemas King (1815–1917), who was born in Suffield, Connecticut, grew up in Binghamton, New York, and later entered government service in the Customs Department.

**[3212] TO UNIDENTIFIED RECIPIENT, 2 MARCH 1872**

MS: Private.<sup>1</sup> Published: A&C8, p. 12.

Vy truly yours | Wilkie Collins | March 2<sup>nd</sup> 1872

- 
1. Excised from a folded letter, mounted on thick card.

**[1207] TO JOHN BONNER, 9 MARCH 1872**

MS: Private. Published: BGLL, II, pp. 326–327.

**90, Gloucester Place, | Portman Square. W.** | London 9<sup>th</sup> March 1872

My dear Sir,

A line to thank you for your kind letter of February 17<sup>th</sup> – informing me that you have communicated with Col Brown respecting “The Woman in White”.<sup>1</sup>

After a run of more than a hundred nights in London, the piece now goes into the country – played by two separate companies.<sup>2</sup> It is to be revived in London when the country performances are over.

Will you kindly tell Mr Daly – with my compliments – that I have arranged to have

“Divorce” read by Mr H. J. Montague of The Globe Theatre, London<sup>3</sup> – a manager who has collected a very good company, and who has directed this Theatre with great success. I congratulate Mr Daly on the run of this piece. He shall hear from me when I receive Mr Montague’s reply.

Thus far, I am doing nothing with “Miss Finch”. I see serious difficulties in the way of adapting the story for the stage.

Very truly yours, | Wilkie Collins

John Bonner Esq

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1. The American theatrical agent. See [1148] to T. Allston Brown, 29 October 1871.

2. One company was led by George Vining, beginning in Manchester, the other by Wybert Reeve in Leicester.

3. See [1128] to Bonner, 26 September 1871, concerning Daly’s play, *Divorce*. Henry (Harry) Montague (c. 1843–78), popular and flamboyant English actor and friend of Squire Bancroft, was then manager of The Globe. Montague emigrated to America, appearing at Wallack’s Theatre in New York.

### [1208] TO HUNTER, ROSE & CO., 9 MARCH 1872

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 327–328.

**90, Gloucester Place, | Portman Square. W.** | London 9<sup>th</sup> March 1872

Dear Sirs,

I beg to thank you for a Bill of Exchange (First) for £102..9..6 – being the purchase money for the right to publish “Poor Miss Finch” in serial form – paid by Mr Desbarats, and kindly collected for me by yourselves.<sup>1</sup>

The delay in forwarding to you the printed copy for the conclusion of the story, does not rest with me as you rightly suppose. The same mail which took the proofs to Messrs Harper took the proofs to Mr Desbarats, in every instance, to the end of the novel. I regret the inconvenience to which you have been subjected – and I am also sorry to hear that Messrs Harper should have taken the opportunity of selling their edition in Canada. If anything of this sort happens again, pray consider yourselves at liberty to take any proceedings which you may consider to be desirable in your own defence. I am sincerely sensible of the moderation which you have shown in this matter, But I feel that I should ill return your kindness to me personally, if I allowed that kindness to tie your hands for the future. Pray act – in the future – as you think best for the interests of the book.

The Proprietors of “The Graphic Newspaper” here purchased of me my American right (the right of disposing of advance-sheets of “Miss or Mrs?”) at a valuation. So that I received – indirectly – remuneration from America for my work.

I have also to thank you for newspapers containing articles relating to the Canadian copyright question. I have in every case read the articles carefully.<sup>2</sup>

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins

Messrs Hunter Rose & Co

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1. Presumably a Bill at 60 days as it was not credited until 9 May as ‘Bill on Bank of Montreal’ (Coumts: WC).

2. The articles in question remain untraced.

### [1209] TO WILLIAM F. TINDELL, 11 MARCH 1872

MS: Glasgow (891117/164–165). Published: BGLL, II, pp. 328–329.

**90, Gloucester Place, | Portman Square. W.** | March 11<sup>th</sup> 1872

My dear Tindell,

I enclose Mr Wybert Reeves Dft agreement.<sup>1</sup> He is quite ready to sign the fair copy. The one remark he makes is –

“I shall perhaps occasionally be obliged to take a town like Dewsbury or Rochdale, to fill

up time, or break the expense of a long journey. They are places not worth mentioning perhaps in the agreement. I have no doubt you will not fear to leave this to my discretion.”

I suppose there will be no harm in leaving these small places open. Vining<sup>2</sup> is not likely to lay claim to them.

Or – you might perhaps insert in Clause 1, where the terms are specified, a parenthesis as follows: – (See agreement) . . . . “at any or all of the theatres in the several towns ~~hereafter~~ hereinafter mentioned, and not elsewhere” – here insert (except, after due notice given, and subject to the special approval of W. Collins) – or words to this effect. I leave it to you. It is clearly impossible to specify all the towns.

=

As to Vining, I hear (from a message left in my absence) that he wants one change made – i.e. – an extension of the time allowed to him for sending in his accounts. He asks for Three days, in place of the Twenty four hours specified in the Dft. His reason for asking this was stated as follows – “Suppose I leave Manchester after playing there 3 weeks, on Saturday – and open at Liverpool on the Monday following. All Sunday is occupied in travelling, and in preparations at Liverpool. How am I to find time to make out my accounts?”

If you see no objection to giving him the 3 days, I see none. But, defer – in any case – having the fair copy made (for Vining) until you hear from me again. I must be sure under his own hand, or from his own lips, that he has no further objections to make. Reeve’s agreement please prepare as soon as possible. I enclose his statement of the terms he makes with the managers. As to money, these terms vary between two thirds of the gross receipts to Reeve and three fifths. Sometimes one clear half only.

Yours ever | Wilkie Collins

P.S. I have inserted Reeve’s present address in the blank on the Dft. He begins at Leicester this day week, the 18<sup>th</sup>. 15 Hanover Street is his London lodging. If you require some other address on the agreement, a letter will find him as above.

- 
1. Wybert Reeve, the actor who took over the role of Fosco in the London production of *The Woman in White*. He was in charge of one of the two provincial tours of the play.
  2. George Vining, the original Fosco, who had fallen ill on 11 January 1872. He was in charge of the second of the provincial tours.

### [1210] TO WILLIAM F. TINDELL, 13 MARCH 1872

MS: Glasgow (891117/99). Published: BGLL, II, p. 329.

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

My dear Tindell,

Many thanks for the Reeve agreement.

Engross Vining’s agreement, by all means.<sup>1</sup> Ohe! jam satis! (Horace).<sup>2</sup>

Yours ever | WC

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1. Concerning the two agreements, see [1209] to Tindell of 11 March; ‘engross’ is a technical term meaning ‘to write out in full legal form’.

2. Horace (1 Sat. v. 12): ‘Ohe, jam satis est’ or ‘Whoa! enough already!’.

### [1211] TO CASSELL, PETTER & GALPIN, 16 MARCH 1872

MS: Texas (Ms Letters, W. Collins I B/42). Published: Coleman, p. 205; BGLL, II, p. 329.

**90, Gloucester Place, | Portman Square. W. | 16<sup>th</sup> March 1872**

Dear Sirs,

Pray do not trouble yourselves about Doctor Lehmann’s letter. I will undertake to do all that is necessary, in answering his application.<sup>1</sup>

Faithfully yours | Wilkie Collins  
Messrs Cassell & Co

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1. Presumably another ‘fidgety’ letter relating to the German translation of *Poor Miss Finch* – see [1129] to Cassell’s, 26 September 1871. Neither Emil Lehmann’s letter nor WC’s reply has been traced.

**[1212] TO RODNEY A. MERCIER,<sup>1</sup> 16 MARCH 1872**

MS: Parrish (Box 4/12, formerly laid in *Poor Miss Finch* (1872), I). Published: Parrish & Miller, pp. 84–85 (with recipient unidentified); BGLL, II, p. 330.

**90, Gloucester Place, | Portman Square. W.** | London  
16<sup>th</sup> March 1872

My dear Sir,

The last two works of my writing have been published – in England – at the following dates.

“Miss or Mrs?” A Christmas Story: published in “The Graphic” Illustrated newspaper 13<sup>th</sup> December 1871

also | “Poor Miss Finch”

(1) Periodically published in weekly parts in “Cassell’s Magazine”. The concluding chapters of this story will appear in the next months number of Cassell’s Magazine.

(2) “Poor Miss Finch” has been already republished (in anticipation of the close of the story in Cassell’s Magazine) in book-form (3 vols) complete. The date of this book-publication (at the present time the only complete publication) was the 26<sup>th</sup> of January 1872

Both these stories have been reprinted in the English Colonies and in the United States – and both have been, or are now in process of being, translated into French German and other European languages. I cannot give you the exact dates of these publications – I can only say that they have not, in any instance, preceded the dates of publication in England.

Faithfully yours | Wilkie Collins

Rodney A. Mercier Esq

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1. Probably Rodney A. Mercier of Towanda, Pennsylvania, Secretary of the Bradford County Historical Society, founded in 1870 and incorporated in 1875.

**[1213] TO SYDNEY DAVIS,<sup>1</sup> 18 MARCH 1872**

MS: Parrish (Box 4/12), with envelope.<sup>2</sup> Published: BGLL, II, pp. 330–331.

**90, Gloucester Place, | Portman Square. W.** | London 18<sup>th</sup> March 1872

Sir,

I am so sincerely sensible of the courteous manner in which you have intimated to me your wish to dramatise “Poor Miss Finch”, that I regret to find myself in a position which makes it impossible for me to comply with your request.

In the first place, as the writer of the novel, I venture to claim the sole right of dramatising it. Though the present barbarous condition of the laws of England relating to literary property, may not recognise this claim – I need not remind you that the moral law – otherwise the law of honour – does recognise it.

In the second place, the difficulties in the way of successfully placing this story on the stage are so serious, that I hesitate at confronting the risk. Having myself produced the only successful dramatic version of “The Woman in White”, I may claim to know something of the matter.

In the third place, this dramatic version of mine of “The Woman in White” – after running more than a hundred nights at The Olympic Theatre London – is now to be performed in the

provinces (at Newcastle, and at Sunderland also I believe) by two companies. One of these companies performs for the first time to night (at Leicester) – the other begins on the 30<sup>th</sup> of ~~next~~ this month at Manchester. It is plain, to my mind, that another dramatic version of one of my books, performed by a third company during the present year, would seriously interfere with the success of “The Woman in White”. If I had my own version of “Poor Miss Finch” ready, I would not allow it to be played in the country this year.

For these reasons, I hope you will excuse me, and understand me, when I tell you that I cannot consent to your proposal for dramatising “Poor Miss Finch”.

I remain, Sir | Faithfully yours | Wilkie Collins  
To | Sydney Davis Esq

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1. As evidenced in the ‘Provincial Theatricals’ columns in the *Era*, Sydney Davis was then a playwright, composer, conductor and performer in the travelling theatre company operated by veteran actor E.D. Davis, which had its home base at the Royal Lyceum Theatre, Sunderland. See [1301] to Sydney Davis of 1 March 1873, in which WC finally granted him permission to perform his dramatization of *Poor Miss Finch*, with the aim of preventing a rival unauthorized production.

2. Directed to ‘Sydney Davis Esq | Royal Lyceum Theatre | Sunderland’, postmarked as dated.

### [1214] TO THOMAS SATCHELL, 18 MARCH 1872

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 206 (as to Thomas W. Satchell); BGLL, II, pp. 331–332.

90, Gloucester Place, | Portman Square. | W. | 18<sup>th</sup> March, 1872

My dear Sir,

Here – at last – is the amended notice, with the revised Declaration and the magistrate’s signature attached.<sup>1</sup> If you will kindly send me a line to say that it has reached you safely, and that you have been so good as to forward it for me to the Custom House Authorities, you will add to the obligation which I owe to your valuable assistance.

Faithfully yours, | Wilkie Collins.  
Thos. Satchell, Esq.

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1. See [1202] and [1204] of 22 and 29 February 1872, both to Satchell.

### [1215] TO CASSELL, PETTER & GALPIN, 19 MARCH 1872

MS: Texas (Ms Letters, W. Collins I B/43). Published: Coleman, p. 207; BGLL, II, p. 332.

90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> March 1872

Dear Sirs,

I have received a letter from Mr George Bentley – informing me that you are advertising “Poor Miss Finch” for sale, complete, in one volume at 4/6.<sup>1</sup>

Mr Bentley adds that this proceeding will have the effect of stopping the sale of his issue of the book in three volumes, at the library price. Mr Bentley, I should ~~add~~, further state, has purchased from me the right of publishing an edition of my novel – and this edition (a large one) is not yet all sold.<sup>2</sup>

I do not venture to pronounce any opinion on the matter. I only make you acquainted with the circumstances. They are certainly not pleasant circumstances, so far as I am personally concerned.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Cassell, Petter, & Galpin

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1. That is, in the bound six-monthly volume of *Cassell’s Magazine*, the current edition of which covered the monthly issues from October 1871 to March 1872, and thus contained the complete serial text of *Poor Miss Finch*.



2. Bentley's triple-decker edition of the novel was issued on 26 January with a print run of 2,000 copies.

**[1216] TO THE REV. RUPERT COCHRANE,<sup>1</sup> 19 MARCH 1872**

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 332–333.

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> March 1872**

Dear Sir,

Pray accept my thanks for your letter.

I am on the point of leaving London for a little while – and I hasten, before I go, to enclose a small contribution of two guineas towards the relief of the poor sufferer. I heartily wish I could have sent her more. But my resources are severely taxed by cases of distress which all have their claims on me.

I am not connected in any way with The Literary Fund.<sup>2</sup> But it is perhaps possible – if this case were brought before them on literary grounds – that they might grant a small sum.

Kindly let me have one line to say that you have received my enclosure, and

Believe me, Dear Sir | Faithfully yours | Wilkie Collins

The Revd | Rupert Cochrane | &c &c &c

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1. Though the suffering lady writer on whose behalf he writes has not been identified, WC's ecclesiastical correspondent is likely to be William Rupert Cochrane, Clerk in Holy Orders and Assistant Morning Preacher at St. George's, Hanover Square (*Crockford*, 1872, p. 176).

2. The Royal Literary Fund, charity for distressed authors, founded in 1790.

**[3383] TO MAURICE,<sup>1</sup> 19 MARCH 1872**

MS: Swarthmore (Charles Francis Jenkins autograph collection). Published: A&C14, pp. 13-14.

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

19<sup>me</sup> 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 ~~va~~ 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'écrirai 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!

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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.

### [1217] TO BERNHARD TAUCHNITZ, 19 MARCH 1872

MS: Unknown. Published: Otto, pp. 76–77, our copy text; BGLL, II, p. 333–334.

90, Gloucester Place, Portman Square, W., London  
March 19<sup>th</sup>, 1872.

I have received your kind letter. Pray accept my best thanks for the friendly consideration for my interests which has animated you in writing to me. You will add to my obligations if you will excuse me for abstaining from stating any terms, on my part, for Miss or Mrs.?<sup>1</sup> I have always been perfectly satisfied with the proposals which you have been so good as to make to me, – and I know beforehand that the sum you may offer me for Miss or Mrs.? will be liberally calculated at the full value of the book as a publishing speculation. Our relations – I am sure I may say – have been friendly as well as literary relations, on both sides – and, while I fully appreciated your kindness in leaving the matter to me, I beg that we may alter nothing, and go on as we have gone on from the first.

I am not allowed, by my agreement, to republish Miss or Mrs.? in the English language, *anywhere*, before the middle of June next. This gives me time to find out whether we can publish the story by itself here. The sale in the *Graphic* newspaper was so large (I believe two hundred thousand copies) that I may perhaps have exhausted my public in England. You shall hear from me again, as soon as I have consulted my publisher – in good time before it will be necessary for you to begin printing.

With kind regards, and with many thanks for your cordial reception of the few words I wrote on the subject of my brother's book,<sup>2</sup> I remain ...

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1. Recorded as published on 11 July 1872 as Tauchnitz vol. 1233, six months ahead of the English book edition in 1873 (Todd & Bowden, p. 225).

2. Probably CAC's *A Cruise Upon Wheels*, published by Tauchnitz as vol. 1446 on 3 December 1874 (Todd & Bowden, p. 973).

### [1218] TO CASSELL, PETTER & GALPIN, 22 MARCH 1872

MS: Texas (Ms Letters, W. Collins I B/44). Published: Coleman, p. 208; BGLL, II, p. 334.

90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> March 1872

Dear Sirs,

I am so sincerely sensible of the courteous consideration for me which has dictated your answer to my letter, that I feel more than unwilling to put your kindness any further to the test. I will communicate with Mr Bentley on the subject of your letter – and I shall, I hope, succeed in arranging the matter so as to make it unnecessary for me to interfere in any way with your present announcement of the Magazine Volume.<sup>1</sup>

Believe me | Dear Sirs | Truly yours | Wilkie Collins  
Messrs Cassell, Petter, & Galpin

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1. See WC's generous offer in his letter to George Bentley of the same date.

**[1219] TO GEORGE BENTLEY, 22 MARCH 1872**

MS: Berg. Published: BGLL, II, pp. 334–335.

**90, Gloucester Place, | Portman Square. W. | 22<sup>nd</sup> March 1872**

Private

My Dear Sir,

I have received an answer from Messrs Cassell, informing me that they cannot see any ground for complaint, on your part, inasmuch as they have withheld any advertisement of “Poor Miss Finch” in their volume, “until some considerable time after the publication of the three-volume novel.”<sup>1</sup>

After stating their view in these terms, Messrs Cassell add that if I “personally desire any modifications in the form of announcing the Magazine Volume they will, on hearing from me, have much pleasure in consulting my wishes.”

I feel some hesitation at adopting the course thus indicated – and I have said so in writing to thank Messrs Cassell for that part of their letter which relates to myself.

At the same time having due regard to the view taken by yourself, and remembering (as I am bound to remember) the perfectly fair and courteous proposal which you made to me for the publication of my book, I cannot hesitate to take the necessary steps to prevent you being a loser by the Library re-issue of “Poor Miss Finch”.

Under these circumstances I see no alternative but to propose that we should agree to alter the terms on which you are now publishing “Poor Miss Finch”. If you see no objection, I would suggest that the accounts should be made up to the present date, that we should consider the publication as a publication on commission, and that when the sale of the book is at an end I should return to you whatever sum may appear on the losing side of the account.<sup>2</sup> As I shall be leaving England probably in a week's time or less, I will ask leave (if you approve of my proposal) to name a friend to act for me – the same friend who acted for me in the publication on commission of “Man and Wife”.<sup>3</sup>

It is, I hope, needless for me to add – but I will add nevertheless – that I write without the slightest soreness of feeling. The difficulty in which we are placed arises solely from the present insanely-absurd system of Circulating Library publication. I blame this, and this only, for a disturbance of our literary relations which I sincerely regret.

Believe me | My dear Sir | Faithfully yours | Wilkie Collins  
George Bentley Esq<sup>re</sup>

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1. Concerning the sale of the bound volume of *Cassell's Magazine* – see [1215] and [1218] to Cassell's of 19 and 22 March.

2. As shown by [1220], WC's next letter to George Bentley of 26 March, this generous offer was not accepted by the publisher, although Bentley did allow WC to compensate by arranging favourable terms for the single-volume reprint of the novel – see to Bentley of 24 and 30 September 1872. Bentley's yield from the first edition was just over £333, as opposed to the £750 paid to Collins (Gettmann, p. 140).

3. WC's solicitor William Tindell served as his agent.

**[1220] TO GEORGE BENTLEY, 26 MARCH 1872**

MS: Berg. Published: BGLL, II, pp. 335–336.

**90, Gloucester Place, | Portman Square. W. | 26<sup>th</sup> March 1872**

My dear Sir,

I have just got back to London, after a few days' absence and I hasten to acknowledge the receipt of your kind letter. I assure you I only considered myself to be doing an act of the commonest justice in making my proposal. But, I understand, and respect, your motives in refusing it.

I should like to talk to you about the book (of course without reverting to my letter), and also about a trifling literary project which I have in contemplation.<sup>1</sup> In a few days more, I am going to Paris. On my return, I will write and ask you to [give] me a quarter of an hour in New Burlington Street. We can then say a word also, relating to the Copyright Association.<sup>2</sup>

In the meantime, I thank you for your reply, and remain

Truly yours | Wilkie Collins

George Bentley Esqre

- 
1. WC's subsequent letters to George Bentley of 16 and 18 May suggest that the project in question was the serial publication of his next novel, *The New Magdalen*, which in fact ran in Bentley's *Temple Bar* from October 1872.
  2. See [1198] to Bentley of 8 February 1872.

### [1221] TO JOHN P. KNIGHT,<sup>1</sup> 9 APRIL 1872

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>2</sup> Published: Coleman, p. 209; BGLL, II, p. 336.

**90, Gloucester Place, | Portman Square. W.** | 9<sup>th</sup> April 1872

Mr Wilkie Collins accepts with great pleasure the invitation with which the President and Council of The Royal Academy have honoured him, for Saturday the 4<sup>th</sup> of May.<sup>3</sup>

- 
1. John Prescott Knight (1803–81: *ODNB*), RA, portrait painter, Secretary of the Royal Academy (1848–73).
  2. Signed and directed to 'John P. Knight Esqre RA | Royal Academy of Arts | Burlington House | W.', postmarked as dated.
  3. To the annual banquet on Saturday 4 May, before the Royal Academy Summer Exhibition opened to the public on Monday 6 May.

### [1222] TO SIR DAVID SALOMONS,<sup>1</sup> 10 APRIL 1872

MS: Parrish (Box 4/12). Published: BGLL, II, p. 336.

**90, Gloucester Place, | Portman Square. W.** | 10<sup>th</sup> April 1872

Dear Sir David,

Pray accept my thanks for the invitation with which you honour me for Friday 3<sup>rd</sup> May at ¼ before 8. It will give me the greatest pleasure to be one of your guests on that occasion.

Vy truly yours | Wilkie Collins

Sir David Salomons, Bart, M. P. | &c &c &c

- 
1. Sir David Salomons – see [0715] to HC of 14 December 1866. WC may have first met him at his country residence at Broom Hill, Southborough, near Tunbridge Wells, while visiting his mother nearby. See also Gasson & Baker, pp. 181–182.

### [1223] TO THOMAS SATCHELL, 12 APRIL 1872

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Extract: Coleman, p. 210 (as to Thomas W. Satchell). Published: BGLL, II, pp. 337–338.

**90, Gloucester Place, | Portman Square. | W.** | 12<sup>th</sup> April, 1872

My dear Sir,

Here I am, troubling you again!

You kindly sent my "notice" to the Custom House Authorities on the 19<sup>th</sup> March last.

Here is the 12<sup>th</sup> of April – and no sort of acknowledgment has reached me.

If these said authorities require more than three weeks' time for the writing of three lines of acknowledgment<sup>1</sup> – pray don't trouble yourself to answer this. I shall understand that I had better wait. But, if it is desirable to jog the official memory, perhaps you will, with your usual kindness, advise me on that point.

I have another favour to ask of you. Will you accept a copy of one of my books – generally considered to be the best of them – in remembrance of our united effort to protect my writings? I send the book (“Man and Wife”) to-day by Parcels' Delivery Company – addressed to you at The Lodge, Oak Village.<sup>2</sup>

Very truly yours, | Wilkie Collins  
Thos. Satchell, Esq.<sup>3</sup>

- 
1. Coleman's transcription overlooks the passage 'has reached me ... three lines of acknowledgment'.
  2. Perhaps the area of that name in Gospel Oak, north-west London – presumably Satchell's place of residence. The 1881 Census has him a short walk away on Downshire Hill, Hampstead.
  3. Coleman's transcription includes the following postscript (with minor incidental differences):

P.S. I have scratched out Mrs Phillips' address, as I remember I promised to put her name in the book! – so will you please send it to me instead, and excuse such an untidy letter – I have not time to write it over again –

This is derived from a separate typed sheet filed with the Satchell transcripts. However, based on both the content and tone, we doubt whether this postscript belongs with the above letter. The bibliographical evidence also encourages scepticism. Though the two documents are undoubtedly typed on the same machine, the letter transcript does not nearly fill the sheet on which it is typed, and the note '(Over)' is not found at the foot of the sheet, as it is in another case where the transcript clearly occupies more than a single sheet of typing paper. Moreover, the letter transcript is typed single-spaced and the postscript is typed double-spaced, while there is no physical evidence that the two documents have ever been attached. We should note, however, that F. V. Phillips, to whom [0668] was written on 23 March 1866, was at the Custom House, like Satchell, so perhaps the postscript might be associated with a further letter to Satchell now lost.

#### [1224] TO AUGUSTUS P. DUNLOP,<sup>1</sup> 17 APRIL 1872

MS: Unknown. On sale: Maggs Catalogue, 1161 (July 1993), item 47. Summary: BGLL, II, p. 338.

Summary: *Thanks Dunlop* 'for the proposal which you are so good as to make to me, on behalf of the publishers of the Fifth Avenue Journal'. *Explains that in* 'the present state of my literary engagements it is not possible for me to enter into a contract to write a new story on the terms which you suggest'.

- 
1. Augustus P. Dunlop, with offices at 166 Fifth Avenue, editor of the short-lived New York weekly, *Fifth Avenue Journal: A Mirror of Art, Literature and Society* (1872–73), known for its 'Men of the Day' caricatures by Frank Bellew.

#### [1225] TO GEORGE VINING,<sup>1</sup> 17 APRIL 1872

MS: Unknown. Copy (in the hand of Caroline Graves): Glasgow (891117/101), our copy text. Published: BGLL, II, pp. 338–339.

(copy) | 90 Gloucester Place | Portman Sqr | 17<sup>th</sup> of April | 1872

Dear Vining,

You have, I suppose, received the telegram which I sent to you last night, refusing to make the extraordinary alterations in my play which you propose. Having already written to you at length stating what my resolution is – I have only to repeat that I refuse to alter the drama of the “Woman in White” in any way whatever. The only abbreviations which I sanction – are already made in the Prompt Book of the Olympic Theatre.

I have also to renew the expression of my perfect readiness to release you from your agreement to me – merely stipulating that the release shall take place in due legal form. If this can

be simply accomplished by destroying our respective copies of the agreement, I suggest that Mr Tindell (the Lawyer who drew the agreement) shall destroy both copies with his own hand, at the same time – and shall write to satisfy you that this has been done. If you will give instructions to send your copy to him, I will send my copy with the necessary explanations. When both copies are burnt you will be under no obligation to me, and you can “wind up” at Leeds as you propose.

very truly yours | (signed) W.C.

P.S. | I will communicate with Mr Tindell at once.<sup>2</sup> If there is anything informal in the arrangement which I here propose, he will set it right for both of us.

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1. George J. (1824–75: *ODNB*), actor-manager, who co-directed *The Woman in White* at the Olympic Theatre from 9 October 1871, taking the part of Count Fosco until he fell ill in January 1872. He was put in charge of one the provincial tours of the play.

2. See [1226] to Tindell of the same date.

### [1226] TO WILLIAM F. TINDELL, 17 APRIL 1872

MS: Glasgow (891117/100). Published: BGLL, II, p. 339.

90, Gloucester Place, | Portman Square. W. | 17<sup>th</sup> April 1872

Private

My dear Tindell,

The enclosed copy of a letter will tell you that my worries with Vining are not over yet.<sup>1</sup> After paying for the first week at Manchester the play has fallen off since. He proposes the most ridiculous alterations which, of course, I refuse to make. My one desire is to get rid of him. Is the plan I propose, the right one? If not, will you take it in hand? He talks of “winding up” (if I refuse to make the alterations) at the next town – Leeds. I want but one thing on my side, viz, to be free of all obligations to him before he winds up.

Yours ever | WC

If, by any extraordinary chance, the other company succeeds, I should of course (between ourselves) give them the choice of going to the towns which Vining declines to visit.<sup>2</sup> He may possibly try to stop this – when he finds I am determined to have done with him. Hence my proposal to destroy the agreements before he stops his performances.

The other letter to which reference is made in the copy was written to decline a first proposal to shorten the piece. I have no copy of it. It simply declined, and expressed my readiness to let him off. There will be no end to the worry with such a man as V. – unless I take him at his word, and release him.

Vining’s address is Theatre Royal Manchester till Saturday next

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1. See the letter to Vining of the same date.

2. Wybert Reeve’s company – see [1209] to Tindell of 11 March.

### [3157] TO MARY ANNE BENHAM,<sup>1</sup> 19 APRIL 1872

MS: Dunedin. Published: A&C6, p. 10.

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

- 
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. 57–58). Edward had 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).

### [1227] TO HARPER & BROTHERS, 20 APRIL 1872

MS: Morgan (MA 1950). Published: BGLL, II, p. 340.

90, Gloucester Place, | Portman Square. W. | London  
20<sup>th</sup> April 1872

Dear Sirs,

Some little time since, you favoured me with a proposal that I should write a short story – or a set of short stories – in Harper’s Magazine. The terms offered, were, if I remember right, Five Guineas a page (printed page) of the Magazine – conceding to me the right of simultaneous periodical publication in England, and the copyright.

I find that my Christmas Story (“Miss or Mrs?”) is not long enough for separate republication here – and I am about to write another story (in one of our monthly magazines), as long – and possibly longer – than “Miss or Mrs”. I estimate the projected story as extending to, not less than four, or more than six, monthly parts. And I hope to be able to furnish the first monthly part for republication in July next – or, later, as may suit the convenience of the publishers.

Will you kindly send me a line to say whether it will be convenient to you to publish this story in your Magazine – on the terms which I have already stated? If it should be convenient, perhaps you will inform me, in that case, of the average numbers of pages of “Harpers Magazine” which the Editor could place at my disposal – of the month on which you would prefer to decide for the publication of the first part (whether in July next or later) – and of the number of weeks in advance at which it would be convenient to receive the proofs of each monthly part.<sup>1</sup>

I have to thank your kindness for regularly supplying me with the “Weekly” the “Bazaar”<sup>2</sup> and the “Magazine”. I am one of your thousands of “constant readers” – and I congratulate you on a success which is thoroughly well deserved.

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins

P.S. Any advertisement of the Story should state expressly that it is a short story. I have refused several proposals to write a long story.

Messrs Harper & Brothers.

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1. In event the ‘short story’ turned into WC’s next novel *The New Magdalen*, which appeared in nine parts in *Harper’s New Monthly Magazine* from October 1872 to June 1873.

2. Thus for *Harper’s Bazar*.

### [1228] TO HARPER & BROTHERS, 23 APRIL 1872

MS: Morgan (MA 1950). Published: BGLL, II, p. 341.

90, Gloucester Place, | Portman Square. W. | London  
23<sup>rd</sup> April 1872

Dear Sirs,

In the letter which I addressed to you by last Saturday's mail, I forgot to mention that I propose to dramatise the story in England and in America, and that I may find it necessary (as a measure of self-protection) to produce the drama, – in both countries – simultaneously with the close of the periodical publication, or perhaps a short time before the close. I will write and consult my legal adviser in New York on the subject<sup>1</sup> – and will let you know the result. In the meantime, I think it only right to make my proposal to you complete by adding these few lines to my former letter.<sup>2</sup>

Believe me | Dear Sirs | Vy truly yours | Wilkie Collins  
Messrs Harper & Brothers

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1. Presumably William D. Booth of Wall Street – see [1024] to him of 20 September 1870.
  2. See [1227] to Harper & Brothers of 20 April 1872.

### [3006] TO UNIDENTIFIED RECIPIENT, 7 MAY 1872

MS: Unknown. On sale: eBay (February 2006), priced \$180 with nine other autographs.<sup>1</sup> Published: A&C2, p. 64.

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

- 
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.

### [1229] TO GEORGE SMITH, 10 MAY 1872

MS: Berg. Published: BGLL, II, p. 341.

**90, Gloucester Place, | Portman Square. W.** | 10<sup>th</sup> May 1872

My dear Mr Smith,

One line more about the Registration – as your time is valuable.

Personal attendance at the Custom House is not (as to my experience) necessary. I enclose a copy of my “Notice” to the Commissioners. It is followed by the usual printed form of Declaration copied on the notice. Declaration and Notice on the same sheet of paper. It may be easier for you to make the formal Declaration before any friend of yours who is a Magistrate than to go to the Custom House. For this reason, I send you the copy.<sup>1</sup>

Yours ever | WC

P.S. | I found a list of Longman's copyrights registered immediately before mine, when the printed document was sent to me. Bentley also is about to register.

- 
1. See the letters to Thomas Satchell (2 September 1871–12 April 1872) on the new system of registering copyrights with the Customs authorities.

### [1230] TO WILLIAM F. TINDELL, 10 MAY 1872

MS: Glasgow (891117/102). Published: B&C, II, pp. 352–353.

**90, Gloucester Place, | Portman Square. W.**<sup>1</sup> | 10<sup>th</sup> May 1872

My dear Tindell

Case. 6/8<sup>2</sup>

1. “Miss or Mrs” published Dec<sup>r</sup> 13<sup>th</sup> 1871 in “The Graphic” Newspaper.
2. Re-printed / – 13<sup>th</sup> June 1872 – / in book-form by Tauchnitz of Leipzig for Continental circulation only – but privately introduced into this Country, by purchasers returning from their travels.



3. Copyright, and sole right of republication conceded to me by the Proprietors of The Graphic.
4. No use made by me of these concessions, so far as England is concerned / – at the date of June 13th 1872./ Separate publication in book form put off here, until I can /write (and/ add/)/ another story to “Miss or Mrs” – and so make two volumes instead of one.
5. Does Tauchnitz’s Reprint, jeopardise my copyright? or does the prior publication here in the newspaper assert it sufficiently?
6. /If my copyright be not endangered,/ Do you see any other objections to Tauchnitz reprinting the ~~book~~ story in book-form at Leipzig, before I reprint in London?<sup>3</sup>

=

Vining gives up the Tour.<sup>4</sup> You will have the agreements to burn in a few days – the performances under his direction not having even produced money enough to pay for the drawing of the agreements!!! Pleasant – ~~is not~~ is’nt it?

Yours ever | WC

I have been a mass of gout – still ailing. Not able to go to Paris.<sup>5</sup>

- 
1. WC uses printed paper, the address in black Gothic type centred.
  2. Another jocular reference to Tindell’s legal fees.
  3. Presumably Tindell saw no objection, since Tauchnitz did indeed publish *Miss or Mrs?* as volume 1233 of his Collection of British Authors in June 1872, while *Miss or Mrs? and Other Stories in Outline* was not published by Bentley in London until 17 January 1873, again as a single volume.
  4. See [1225] and [1226] to Vining and Tindell, respectively, both dated 17 April 1872.
  5. Postscript written vertically down the left margin.

**[1231] TO JOHN EVERETT MILLAIS, 13 MAY 1872**

MS: Morgan (MA 1485/10), envelope only.<sup>1</sup> Published: BGLL, II, p. 342.

J.E. Millais Esq<sup>r</sup> RA | 7. Cromwell Place | South Kensington | S.W.  
Wilkie Collins

- 
1. Pale blue, pre-stamped, postmarked as dated.

**[3358] TO [EVERETT MILLAIS],<sup>1</sup> 13 MAY 1872<sup>2</sup>**

MS: Lewis Collection. Published: A&C13, pp. 6-7.

**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’.

**[1232] TO GEORGE BENTLEY, 16 MAY 1872**

MS: Berg. Published: BGLL, II, p. 342.

**90, Gloucester Place, | Portman Square. W. | 16<sup>th</sup> May 1872**

My dear Sir,

Pray accept my thanks for your proposal. I am quite sure that it represents the utmost that the Magazine can offer to me, under the circumstances. I am sorry, however, to add that the terms are so far below those which I have been in the habit of receiving for the right of periodical publication, that it is not possible for me to accept them. The proposal, on my side, must therefore – to my sincere regret – be considered as withdrawn.<sup>1</sup>

In a few days, I may perhaps have another suggestion to make to you for the republication of “Miss or Mrs?” (my Christmas Story) which had not occurred to me when I had the pleasure of seeing you in New Burlington Street.<sup>2</sup>

Vy truly yours | Wilkie Collins  
George Bentley Esqre

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1. Bentley quickly responded with a rather higher offer – see [1235] to him of 18 May 1872.

2. The novella ‘Miss or Mrs?’, which originally appeared in the 1871 Christmas number of the *Graphic*. WC added two other stories, and Bentley published *Miss or Mrs? and Other Stories in Outline* in a single volume on 17 January 1873.

### [1233] TO HARPER & BROTHERS, 17 MAY 1872

MS: Morgan (MA 1950).<sup>1</sup> Published: BGLL, II, p. 343.

*Received at 145 Broadway, | 1.15 PM May 17 1872.*

Harper Brothers | Publishers. n.y.

Begin in October.—<sup>2</sup>

Wilkie Collins | ninety Gloucester Place | London.

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1. Cable message on the form of the Western Union Telegraph Company.

2. Referring to *The New Magdalen* in *Harper's New Monthly Magazine*.

### [1234] TO HARPER & BROTHERS, 18 MAY 1872

MS: Morgan (MA 1950). Published: BGLL, II, pp. 343–344.

**90, Gloucester Place, | Portman Square. W.**  
London May 18<sup>th</sup> 1872

Dear Sirs,

I have received your kind letter of May the 2<sup>nd</sup>, agreeing to my terms for the publication of a short serial in your Magazine.<sup>1</sup>

Yesterday, I telegraphed to you, intimating my readiness to meet your views by deferring the publication of the first monthly part of the story until October next. In pursuance of this arrangement, I understand that the first instalment of the story must be despatched to you (either in proof or in Ms) early in July if possible – and certainly not by any later mail than the mail of Saturday the 27<sup>th</sup> of that month.

As to the length of each monthly part, I am to fill from 10 to 12 pages – printed pages of your Magazine. And as to the length of the whole story, it is to extend over five months – if I can complete it within those limits. If not, another month is to be allowed me.

As to the question of the illustrations, I will take care not to forget what your wishes are on that point. Some unexpected obstacles have arisen in the course of my negotiations here, which prevent me from writing definitely, as yet, on the subject of the periodical publication in England. As soon as these obstacles are removed, you shall hear whether the story is to be illustrated (in England) or not.<sup>2</sup>

Agreeing readily to all the other conditions contained in your letter, I find one stipulation which places me in a difficult position – the stipulation which provides for your publishing the

story (both periodically and in book-form) in Canada.

I so well understand the difficulties which beset this question, and I am so sincerely sensible of the friendly concessions which you have already made to me in this matter, that I feel the greatest reluctance in asking you to re-consider the proposed arrangement, as it relates to Canada. The circumstances, unfortunately, leave me no other choice. I have publicly declared myself on the side of the Canadian publishers. In plainer words, I have publicly asserted the right of an English author to publish and sell his book in an English Colony – and to stop any other sale of other editions of his book as freely as he might stop that proceeding in the mother country. “Man and Wife” was the first work issued in Canada, periodically, and in book-form, under the new act of the local Legislature. “Poor Miss Finch” followed. And I stand committed to take the same course (so long as that course is open to me) with any works which I may still write.

If it is possible, under these circumstances to come to any compromise which may satisfy us on both sides, I shall be only too glad to do so. I will write to my Canadian publishers, and place the matter plainly before them. In the present case (the story being a short one) there are no pecuniary interests – in Canada – which are worth considering. It is merely a question, this time, of reconciling conflicting interests (if I can) without giving up my copyright in an English colony. We have plenty of time before us, and I sincerely hope we may be able to arrange the matter.<sup>3</sup>

Thanking you for the kind expression of your friendly sentiments towards me,

I remain | Dear Sirs, | Vy truly yours | Wilkie Collins

Messrs Harper & Brothers

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1. *The New Magdalen*.

2. In the event *The New Magdalen* was serialized in Britain without illustration in Bentley’s *Temple Bar* – see [1236] to George Bentley of 21 May.

3. See [1237] to Hunter, Rose of 21 May. *The New Magdalen* was serialized in the *Canadian Illustrated News* and published in volume form by the Canadian publishers.

## [1235] TO GEORGE BENTLEY, 18 MAY 1872

MS: Berg. Published: BGLL, II, pp. 344–345.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> May 1872**

Private

My dear Sir,

After carefully “casting off” the Temple Bar page and comparing it with my Ms page (which never varies in length), I find that £2 – for each Temple Bar page would represent the average terms received by me for the periodical use of a new story. As you are, however, kindly willing to make an effort on your side, I am willing, on my side, to meet you half way, and to accept £1..10.. – a page (Temple Bar page) – for the periodical use only of my new story. I need hardly add that this arrangement is to be understood as a strictly secret one between us, if you accept it. If not, my proposal is to be “forgotten” as quickly as may be, and this note thrown into the fire.

Harper of New York has secured the American right of simultaneous publication in his Magazine. The first monthly part of the story is not to be published until October next. I have agreed to fill twelve pages (at the most) of Harpers Magazine in each monthly part – each page in that periodical being of rather more than double the length of the Temple Bar page (double columns, and – I think – Brevier type, or even smaller). This will make my average length with you – as nearly as I can now calculate – from 24 to 26 pages in each month. The whole length of the story to be not less than four or more than six monthly parts.<sup>1</sup>

All rights, except the right of periodical publication in Temple Bar, are reserved by the author. First offer for republication in book-form to be made to you. Such republication to take place six weeks at least, before the conclusion of the story in the magazine.<sup>2</sup>

This is, I think, all that need be said on my side. I have only to repeat, that the pecuniary

arrangement which I propose, is for this occasion only, and (if it suits you) is to be considered – not so much a business transaction as a private and friendly transaction between us.

Please let me have a line to say how my offer strikes you, at your early convenience – and believe me

Vy truly yours | Wilkie Collins  
George Bentley Esqre

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1. Six months at 24 to 26 pages would mean between 144 to 156 pages and a payment of £216 to £234. WC was soon warning it would be longer (see [1256] to Bentley, 3 October 1872) and in fact the serial was half as long again at 225 pages running over 10 months from October 1872 to July 1873. For what WC was eventually paid, see [1344] to Bentley, 24 May 1873, n. 3.

2. Bentley eventually published the two-volume edition of the novel on 19 May 1873.

### [1236] TO GEORGE BENTLEY, 21 MAY 1872

MS: Berg. Published: BGLL, II, pp. 345–346.

90, Gloucester Place, | Portman Square. W. | 21<sup>st</sup> May 1872

My dear Sir,

Many thanks for your kind note. I am very glad indeed to hear that the arrangement I proposed will suit you. I will do my best to please the readers of “Temple Bar”.

I think if I embody the points contained in my last letter, in a letter of agreement and if you reply stating that you understand our arrangement as I do, it will be quite enough for our present purpose.

There is however one formal point still to be settled.

Your title-page bears the name of an American publishing firm in New York.<sup>1</sup> In a similar case (where Cassell’s Magazine was concerned) Messrs Cassell undertook – in deference to the interests of my American publishers – to withdraw the publication of their Magazine in America, during the appearance of my story in their columns here, if I requested them to do so in writing.<sup>2</sup> I had no occasion to make the request, as the circulation of their magazine in America was too small to stand in Messrs Harper’s way. If you see no objection to making the same concession, under similar circumstances, I can conclude matters with Messrs Harper, when I write by next Saturday’s Mail. The circulation of their Magazine is 1 30,000 a month(!) – and the only right I can sell them is the right of publishing simultaneously with Temple Bar in England.

One line to tell me that you see no objection to the arrangement – any time before Saturday next.

Vy truly yours | Wilkie Collins  
George Bentley Esqre

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1. Willmer and Rogers, the New York publishers who distributed *Temple Bar* in the United States.

2. See [0900] to Harper & Brothers of 10 August 1869 – though the arrangement was in fact to delay rather than cancel the appearance of the magazine in America.

### [1237] TO HUNTER, ROSE & CO., 21 MAY 1872

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 346–347.

90, Gloucester Place, | Portman Square. W.

London | 21<sup>st</sup> May 1872

Dear Sirs,

I am about to write and publish a short story, during the present autumn, on the following conditions.

The story to consist of (1) not less than four or more than six monthly parts. (2) To be published, monthly, in Temple Bar Magazine (in England), and simultaneously in Harpers

Magazine (New York). (3) The first monthly part to be published in October next.

The length of the story may be roughly reckoned as double the length of “Miss or Mrs?”<sup>1</sup>

=

In stating the terms, on their side, Messrs Harper have stipulated for the right of Canadian publication – both periodical and in book form. I have replied that I cannot concede this, in justice to my Canadian publishers and myself – but that if any compromise can be suggested which shall satisfy all parties, I shall not object to accept it [*sic*].

I have only to add – addressing yourselves – that the publication in book-form of the Canadian edition is at your disposal. Nothing will induce me to abandon my right of selling my book in an English colony, as long as I have the right. As to the terms in money I leave you to say what they had better be – judging by your experience of what you can offer without needless risk.

The one question which remains to be settled is the question of the periodical publication. I have engaged to give Mr Desbarats the first refusal of any new story of mine. But his Journals are both weekly journals – and the publication this time is a monthly publication.

Is it possible, under these circumstances, to concede the periodical publication to Harper – without injury to the cause which we advocate? I will consent to no arrangement with the United States which does injure the cause. But I hardly see how I am to deal this time with Mr Desbarats – or how I am to protect the serial publication in Canada – if our interests make it impossible to compromise the matter by granting the serial publication to Harper.

In this difficulty, I can only trust to your experience to guide me. Between our interests, Harpers interests, and Mr Desbarats [*sic*] interests, the problem looks a tough one to solve. Fortunately we have plenty of time before us – and I am sure I can trust to your kindness to excuse the trouble which this letter may give you.

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins

P.S. – I hope “Miss Finch” goes on pretty well.

Messrs Hunter Rose & Co

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1. In fact, *The New Magdalen* turned out at around 100,000 words, more than three times the length of the 31,000-word ‘*Miss or Mrs?*’.

## [1238] TO HARPER & BROTHERS, 28 MAY 1872

MS: Morgan (MA 1950). Published: BGLL, II, pp. 347–349.

Private

**90, Gloucester Place, | Portman Square. W. | 28<sup>th</sup> May 1872**

Dear Sirs,

It is decided that my forthcoming short story appears here in the “Temple Bar” Magazine.<sup>1</sup> This periodical is not illustrated. I confess (considering my recent experience of illustrations – always excepting those to “Miss or Mrs?” in the “Graphic”) that I am relieved to find myself working this time with no other interpreter than the Printer.

There is an American imprint on the title page of “Temple Bar”: –  
“New York. Willmer & Rogers”

This, however, will no more stand in your way (as I imagine) than the American issue of Cassell’s Magazine. I have written to Mr George Bentley (publisher of Temple Bar and, I believe, Proprietor also) to request him to stop the publication in America (during the issue of my story) if you wish it. He has replied that he will be happy to do anything to facilitate my relations with you.<sup>2</sup>

I have written to my Canadian publishers “Messrs Hunter Rose & Co of Toronto”. But there has not been time yet to receive their answer.<sup>3</sup>

The dramatic version of the story shall not be produced, of course, too long in advance of the conclusion of the story in your Magazine. We will consult about the stage-production when the fit time comes.

If I put off the republication here till the periodical issue of this story is complete, I know of one large Librarian at least who will cut out the Magazine pages, bind them together, and send them out to his subscribers instead of the book. Both my publisher and I have lost by delaying the issue of "Poor Miss Finch". Messrs Smith and Son ("Railway Library") kept their subscribers waiting till Cassell & Co published the volume of their Magazine containing the periodical publication of "Poor Miss Finch". They (Smith & Son) then issued 400 copies of the Magazine volume, instead of 400 copies of the 3 volume book, to their subscribers. The subscribers submitted – and we are left with the end of our edition on hand. If I don't republish this new story at least six weeks in advance of the closing chapters in "Temple Bar", my Circulating Library Sale will be sacrificed. The stupid system of publishing in a dear form, what has already appeared periodically in a cheap form is – as I have already explained to you – at the bottom of this mischief. I cannot alter it – but changed it must be. Capital and courage are all that are wanted to break down the Library system, and substitute your system. A few of the English publishers have capital. None of them have courage. I believe an American will lead the way, if anybody does, in reforming the present system of supplying the English public with fiction. The market is immense – but nobody here seems to know how to get at it, except through "Mudie and Company" and "Smith & Son". Harper & Brothers are sorely needed in England!

Yours truly | Wilkie Collins

To | Messrs Harper & Brother

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1. *The New Magdalen*.

2. See [1236] of 21 May and [1243] of 29 June 1872, both to George Bentley.

3. See [1237] of 21 May and [1246] of 13 July 1872, both to Hunter, Rose.

### [1239] TO HUNTER, ROSE & CO., 28 MAY 1872

MS: Parrish (Box 5/3). Published: BGLL, II, p. 349.

90, Gloucester Place, | Portman Square. W. | London  
28<sup>th</sup> May 1872

Dear Sirs,

I beg to thank you for a Bill of Exchange (First) for Fifty pounds, on account of "Poor Miss Finch". I am sorry to hear that the sale does not, as yet, realise the expectations you had formed of it. If the sale of the book does not cover the sum guaranteed in six months pray consider the period of the guarantee as enlarged – say from six months to a year, if you like.

By this time, you will (I hope) have received a letter of mine, informing you that I contemplate writing a short story in a monthly periodical this autumn, and asking your advice as to the Canadian republication.<sup>1</sup> I forget whether I mentioned that the story is to appear here in the magazine called "Temple Bar"

As to the edition of "Man and Wife", it is needless to say that I entirely approve of the course you have kindly taken in promoting the sale. But as to the sale itself (5000 copies) and the royalty, I am afraid I must trouble you to refer to your books, in the matter of the remittance. I have looked through my bankers' book, from 1870 to the present time, and I can only find one sum of £80.- paid in to my credit. This remittance was in the shape of a Bill on Messrs Frankling & Evesham – paid July 15<sup>th</sup> 1870 – and sent to me, I think, by Baron von Tauchnitz, the Leipzig publisher. I keep no accounts – relying entirely on the Bankers to whom all remittances are at once sent. If you can kindly supply me with the date of the remittance of the royalty, and with the names of the bankers here on whom the Bill was drawn, I shall be able to institute inquiries, if there is any mistake. Except the £80, from Baron Tauchnitz, no such sum appears on the credit side of my account, from 1870 to the present time.<sup>2</sup>

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins

To | Messrs Hunter, Rose & Co.

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1. See [1237] to Hunter, Rose, 21 May 1872.
2. The remittance had in fact been made – see [1242] to Hunter, Rose, 13 July 1872.

### [1241] TO FLORENCE MARRYAT,<sup>1</sup> 15 JUNE 1872

MS: Yale (Marryat Papers, Uncat. MSS. 104/GENM).<sup>2</sup> Published: BGLL, II, p. 350, amended A&C2, p. 69.

**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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1. Florence Marryat (1833–99: *ODNB*), youngest of the eleven children of the author Captain Frederick Marryat, and herself author of some ninety novels, often regarded as dangerously inflammatory and unsuitable for young ladies, as well as editor of *London Society* (1872–76). Marryat married T. Ross Church in 1854 at the age of sixteen, but was known professionally by her maiden name. In 1879 she and her first husband were divorced and, the same year, she was remarried to Colonel Francis Lean.

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 [1361] to Florence Marryat of 17 July 1873.

### [1240] TO CHARLES KENT, 18 JUNE 1872

MS: Parrish (Box 5/4), envelope only.<sup>1</sup> Published: BGLL, II, p. 350 (dated 12 June 1872), amended A&C3, p. 66.

Charles Kent Esq | 1. Campden Grove | Kensington | W.  
WC

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1. The faint postmark reads ‘LONDON-W | 2 | JU 18 | 72’. Found with [1100] to Kent, 28 June 1871, Parrish.

### [1242] TO WILLIAM F. TINDELL, 18 JUNE 1872

MS: Glasgow (891117/105). Published: B&C, II, p. 353.

**90, Gloucester Place, | Portman Square. W.**<sup>1</sup> | 18<sup>th</sup> June<sup>2</sup>

My dear Tindell,

Have you got the agreement with Miss Aytoun for my Stables? I have let them to another “Miss” – through Mr Binder.<sup>3</sup>

Mr B. offers to prepare the agreement for a guinea – but I think it safer (having a woman to deal with) to stick to your agreement. Can you get me two copies made – leaving blanks for the lady’s name and address, for Mr Binder to fill up?

I have looked vainly for the agreement among my papers.

Yours, drenched in perspiration, with gout in every toe, | WC

I have been in great trouble. My poor little eldest child has broken her leg.<sup>4</sup> All going on well now.

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1. WC uses printed paper, the address in black Gothic type centred.
2. Dating from WC's gout and the stables saga.
3. Miss Aytoun must have finally vacated the stables – see [1200] to Tindell of 19 February 1872. The new tenant seems to have been a Miss Rushout – see [1292] to her of 17 January 1873.
4. Marian Dawson (b. 4 July 1869) was almost three, while the younger child Harriet Constance Dawson was one year old. They lived at 33 Bolsover Street with their mother Martha Rudd.

### [1243] TO GEORGE BENTLEY, 29 JUNE 1872

MS: Berg. Published: BGLL, II, p. 351.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> June 1872**

My dear Sir,

I enclose a letter from Messrs Harper, relating to the circulation in America of “Temple Bar” while my story is appearing in that periodical.<sup>1</sup>

The first monthly part of the story is ready for the printers. I am obliged to send it to America as early as I can, during the ensuing month – July – and to keep this advance until the work is completed. Will it be inconvenient to you to “set up” the monthly parts, so long in advance of publication? I ask the question – partly because I am accustomed to see my work in print while I am writing it; and partly for the convenience of sending printed proofs to America. But if setting up the story in advance occasions trouble at the printing office you have only to say so – and I will have the monthly parts copied in Mss

Vy truly yours | Wilkie Collins

Don't be alarmed at the length of the first part when you see it! I shall keep the succeeding parts within narrower limits. I am obliged to “grip” the public at starting.

I also enclose some titles for the story. Please don't let anyone see them but yourself, and return me the list with the title – or titles – which you prefer marked. WC<sup>2</sup>

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1. The letter to Harper's has not been traced, but see [1236] to Bentley of 21 May 1872 on the point at issue.
2. Referring to the as yet undecided title for *The New Magdalen*. In the event WC accepted Bentley's preference – see [1244] to him of 3 July.

### [1244] TO GEORGE BENTLEY, 3 JULY 1872

MS: Columbia (Spec. MS Coll. J. H. Samuels). Published: BGLL, II, pp. 351–352.

**90, Gloucester Place, | Portman Square. W. | 3<sup>rd</sup> July 1872**

My dear Sir,

Here is the copy for the First Monthly Part. I have no second copy – so the printers must take care of the Mss! I adopt your title – “The New Magdalen.”

When you advertise please be careful to describe the story as “a short serial story by WC”

If it is supposed to be as long a story as usual, I shall get into a scrape with some periodicals to which I have (conditionally) promised future work.<sup>1</sup> I shall be ready to begin in October. The proofs are to be sent – in duplicate, if you will be so kind – to this house.

I am in some difficulty between the serial claims of American publishers and Canadian publishers – in relation to the advance sheets.<sup>2</sup> But I shall have my own way in the end.

Vy truly yours | WC

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1. Referring principally to the London illustrated paper the *Graphic*, which carried WC's next novel, *The Law and the Lady*, from 26 September 1874 (see [1291] to Bentley, 17 January 1873). In the end *The New Magdalen* required ten monthly instalments rather than the anticipated four to six (see [1256] to Bentley of 3 October 1872), and thus completed its serial run in *Temple Bar* only in July 1873.



2. See, for example, [1234] to Harper's of 18 May and [1237] to Hunter, Rose of 21 May 1872.

**[1245] TO ISABELLE FRITH, 3 JULY 1872**

MS: Wolff Collection. Published: BGLL, II, p. 352.

**90, Gloucester Place, | Portman Square. W. | 3<sup>rd</sup> July 1872**

My dear Mrs Frith,

I accept with the greatest pleasure your kind invitation for Tuesday the 16<sup>th</sup> at 7.30 precisely.

Pray give my love to Frith – and thank him for the invitation to the Academy soirée which he kindly sent to me for a friend of mine.<sup>1</sup>

Vy truly yours | Wilkie Collins

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1. Neither the friend nor the occasion have been identified, though this is presumably an event at the Royal Academy.

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

MS: UCLA (Wills Papers 720/1). Published: A&C4, p. 20; Amended: A&C13, pp. 19.

**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.

**[1246] TO HUNTER, ROSE & CO., 13 JULY 1872**

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 352–353.

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

13<sup>th</sup> July 1872

Dear Sirs,

I have been suffering from an attack of my old enemy, the gout – or I should sooner have thanked you for your letter and its enclosures.

I gladly accept both proposals for my new story – on the conditions stated viz: – that you give me a royalty of 3<sup>d</sup> per copy on all copies of the book sold, and that we publish (as before) under the ~~old~~ existing act of 1868<sup>1</sup> – also that Mr Desbarats pays \$250 for the right of periodical publication, and that he does not interfere with the Canadian circulation of Harper's Magazine containing periodical instalments of my story.

Many thanks also for permitting me to see my letters of acknowledgment in the matter of "Man and Wife". I understand perfectly how the mistake arose on my side. I looked in my

Bankers' Book for an aggregate credit of £80 – not remembering that the sum was paid in two instalments of £60 and £20 each. These entries appear in the book.<sup>2</sup>

As to your new copyright act, we are furios about it here.<sup>3</sup> I have joined the Copyright Association in the efforts they are making to prevent the act from receiving the Royal signature.<sup>4</sup> We propose to amend the ~~old~~ existing Canadian Act under which you and I published “Man and Wife” – so as to make it a certain protection for all British copyrights in Canada. The mere fact that the new act coolly proposes under certain conditions to publish English books without the author's or the proprietor's consent at a tariff settled by itself, and equally applicable to the greatest ass and the greatest genius that literature can produce – is enough for me. It is a flat denial of the right of property in the production of a man's brains to publish that man's book without his leave, on any conditions and under any circumstances whatever. The existing act with the necessary alterations may, I am assured on the best authority be made to answer every purpose that we can desire.

I hope to send Mr Desbarats the first monthly part of the story in proof soon. It will appear in Temple Bar in October next.

Believe me | Dear Sirs | Vy truly yours | Wilkie Collins

I will also fill in the form of application, and send it by a later mail.

- 
1. The Copyright Act of 1868 (31 Victoria c.54).
  2. Neither of the two letters mentioned is extant. The relevant entries in WC's bank account are presumably the £60 from 'Glyn & Co.' paid on 10 August 1870 and the £20 'Bill on Union Bank' paid on 23 December 1870 (Coutts: WC).
  3. Though the new Act referred to here (which was sponsored by the Canadian publishers and would have licensed them to reprint all British copyright works on payment of a fixed royalty of 12.5% to the copyright holder) was eventually approved by the Canadian Parliament, it failed to receive the Royal Assent, and thus lapsed – largely because of British fears that such reprints might then be exported to other colonial territories or the mother country itself. There was correspondence in the *Times* concerning the legislation at the time WC was writing.
  4. The Copyright Association, founded in 1872 – see Bonham-Carter, pp. 163–164.

### [3384] TO MESSRS ASHER & CO,<sup>1</sup> 20 JULY 1872

MS: Lewis Collection (L2881). Published: A&C14, p. 14-15.

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

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

### **[3040] TO HARPER & BROTHERS, 20 JULY 1872**

MS: Parrish (5/2/AM21741), envelope only.<sup>1</sup> Published: A&C3, p. 47.

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 [1247] to Hunter, Rose of 27 July 1872.

### **[1247] TO HUNTER, ROSE & CO., 27 JULY 1872**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 354.

**90, Gloucester Place, | Portman Square. W.** | London 27<sup>th</sup> July 1872

Dear Sirs,

I enclose the forms of application for Registry filled in, and executed. I also send the necessary synopsis of the story.

The First Monthly Part goes in proof to Mr Desbarats by today’s mail – with a letter from me accepting his terms.<sup>1</sup> It is needless to say that I gratefully avail myself of your kind offer to collect the purchase money for me when it becomes due.

I have written to Messrs Harper in the vein which you suggested. They will, I hope, be quite satisfied with the concession which Mr Desbarats is willing to make in permitting their magazine to circulate in Canada.

The “agitation” against your new “Act” is spreading. The secretary of the French Copyright Association has called on me, and has informed me that French men of letters will do all they can to oppose the act.<sup>2</sup> A deputation from the English association has waited on Lord Kimberley.<sup>3</sup> I was not well enough – being crippled at the time by gout – to go with them, and I have not yet heard how the matter ended.

Believe me, Dear Sirs, | Very truly yours | Wilkie Collins  
Messrs Hunter Rose & Co

---

1. WC’s *The New Magdalen* was serialized in Desbarats’s *Canadian Illustrated News*.

2. See [1248] to Theodore Michaelis of 29 July 1872.

3. John Wodehouse (1826–1902: *ODNB*), first earl of Kimberley, was then Secretary of State for the Colonies, in Gladstone’s first administration.

### **[1248] TO THÉODORE MICHAËLIS,<sup>1</sup> 29 JULY 1872**

MS: Kansas (MS D 11:9). Published: BGLL, II, pp. 354–355.

**90, Gloucester Place, | Portman Square. W.** | London  
29<sup>th</sup> July 1872

My dear Sir,

I regret that I was so unfortunate as to miss seeing you and M. Melchissédéc when you were so kind as to call here.<sup>2</sup>

Pray accept my best thanks for the copy of “Rabagas” which you were so good as to send me<sup>3</sup> – and believe me

Faithfully yours | Wilkie Collins  
Monsieur Th. Michaelis

P.S. A Deputation from the Copyright Association here has waited on Lord Kimberley to state the objection to the last “Act” of the Canadian Parliament.<sup>4</sup> I was, I am sorry to say, not well enough to be able to accompany them.

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1. Later known for the ‘Chefs-d’oeuvre classiques de l’opéra français’ from his music publishing house at 45, Rue de Mauberge, Paris, Théodore Michaëlis (1831–87), was then a theatrical agent representing the interests both at home and abroad of Victorien Sardou, among other distinguished French authors.
2. Presumably Léon Melchissédec (1843–1925), French baritone then of the Opéra-Comique, the son-in-law of Michaëlis.
3. Victorien Sardou’s new five-act prose comedy, published by Michel Levy Frères in Paris in 1872. A three volume set of Sardou’s *Comédies* was found in WC’s library (Baker 2002, p. 145).
4. On the problems of copyright protection in Canada and the formation of the Copyright Association in 1872, see Bonham-Carter, pp. 162–164.

### [1249] TO THE EDITOR OF THE *TIMES*,<sup>1</sup> 2 AUGUST 1872

MS: Texas (Times Recipients 2/114). Published: *Times*, 3 August 1872, p. 8b; BGLL, II, p. 355.

90, Gloucester Place, | Portman Square. W. | August 2<sup>nd</sup> 1872

To The Editor of The Times

Sir, – In a review of Poor Miss Finch which appears in The Times of today’s date, an allusion occurs to “a turn in the plot” which is said to resemble an incident in the story of Lord Lytton’s Pilgrims of the Rhine.<sup>2</sup> Permit me to assure you that this resemblance (whatever it may be) is purely accidental. As it happens, the only one of Lord Lytton’s masterly and delightful works of fiction which I have not read is the Pilgrims of the Rhine.

Faithfully yours | Wilkie Collins

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1. Between 1841 and 1877 the editor was John Thaddeus Delane (1817–79: *ODNB*). This is the only letter from WC published in the *Times*.
2. The passage in question reads: ‘We do not attach much importance to the resemblance, whether it be accidental or no, between a turn in the plot of *Poor Miss Finch* and one in that of Lord Lytton’s *Pilgrims of the Rhine*. Plagiarism is scarcely a sin provided the plagiarist knows how to turn his stolen property to good account, and no one can say that Mr. Wilkie Collins has not built up a curious and, except in this one brick, original story’ (*Times*, 2 August 1872, p. 3e–f). In general the review is rather lukewarm, suggesting that the novel does not reach the level of ‘high art’ but merely offers ‘an ingenious and sensational plot, and a clever and painful use of some of the worst of the bodily ills which flesh is heir to’. Bulwer-Lytton’s *The Pilgrims of the Rhine* was first published in London by Saunders and Otley in 1834.

### [3158] TO G. MILNER GIBSON,<sup>1</sup> 5 AUGUST 1872

MS: Lewis Collection. Published: A&C6, p. 11 (undated).

90, Gloucester Place, | Portman Square. W.  
5th August 1872

Dear Sir,

I comply with your request with great pleasure.

Faithfully yours | Wilkie Collins

G. Milner Gibson Esqre

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1. Probably George Milner Gibson, thirteen-year-old son of politician and wealthy landowner Thomas Milner Gibson (1806–1884) and his wife Susannah. George G. Milner Gibson was born in 1858, and in 1871 was living with his parents at 5 Hyde Park Place, Marylebone, London (Census RG10/165/16/24).

**[1250] TO JOHN PALGRAVE SIMPSON, 5 AUGUST 1872**

MS: Private. Published: BGLL, II, p. 356.

**90, Gloucester Place, | Portman Square. W. | 5<sup>th</sup> Augt 1872**

My dear Palgrave Simpson

Are you by any chance still in town? If Yes – I have a question to trouble you with.

Herr Laube – dramatist and theatrical manager at Vienna – is about to open a new theatre (in Vienna),<sup>1</sup> and is very anxious to negotiate with the proprietor of the Drama adapted from Le Juif Polonais and played at the Lyceum (“the Bells”),<sup>2</sup> with a view to producing a German translation.

Is this adaptation “on the books” of the Society?<sup>3</sup> and ought he to apply to you for terms? Or, if not, what had he better do?

If you can answer these questions without trouble, you will oblige yours ever

Wilkie Collins

My dear friend the Gout keeps me in England – within easy reach of my doctor

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1. Heinrich Rudolf Constanz Laube (1806–84), German novelist, playwright and theatre director.

2. Leopold Lewis’s dramatization of the Erckmann-Chatrian novel *Le Juif Polonais* was produced at the Lyceum in November 1871 with Henry Irving in the leading role.

3. The Dramatic Authors’ Society, of which Simpson was the Secretary.

**[1251] TO FREDERICK LEHMANN, 15 AUGUST 1872**

MS: Hanes.<sup>1</sup> Published: BGLL, II, pp. 356–358.

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

Oh Christ, now the gout is gone, here comes the rheumatism, my best of Freds! It twists my left arm and it ties my back up in knots. Shall I go to Kissengen?<sup>2</sup> I would, but for the long railway journey. I cannot endure it – I should never get there. Let me take instead three pounds of powdered alum – dissolve it in my bath – and lie and soak in something which feels like liquid velvet. It is as good as a German Bath – without the German doctor. I get out with an untied back and a straight left arm (for the time being) – I eat a grouse, and I drink a bottle of Schartzhofberger. Just like Germany, without the trouble of going there, and the horrid necessity of speaking the language, or of communicating in serious pantomimes with the people about me. No! I must stay in England, and drink your health, and be content with writing to you. Besides I am too hard at work to have time for travelling. The story begins in October<sup>3</sup> – and the principle [*sic*] female character this time is a reclaimed woman from the streets – a glorious creature who requires constant attentions. She is matched by a remarkable clergyman, who declines entirely to run in the ordinary clerical grooves, and who gives me nearly as much trouble as my beautiful reclaimed woman. I may get as far as Ramsgate – but no farther, before my dramatic “Man and Wife” comes out at Bancroft’s Theatre in October next. I should like to be with you – though nothing would induce me to drink the waters – but what I should like is unhappily, this time, just what I cannot do.

Talking of theatres, reminds me of Laube and the “Bells”. Laube must be mad. The Lyceum version of the Juif Polonais is a bald and bad translation – with one departure from the original, not at all in good taste. The lowest German “hack-writer” would make a better play. However, Laube the Lunatic shall have his way. Let him write to Mr Bateman, Lyceum Theatre, London, and ask on what terms he can have the piece. I wrote to the Secretary of the Dramatic Authors’ Society, and found that “The Bells” was not on the books of the Society.<sup>4</sup> Otherwise, I could have sent you the terms. I cannot write myself to Mr Bateman – for reasons of my own which I won’t bore you by mentioning. Let the managers communicate with each other, and settle the matter between themselves. If Mr Bateman is not himself the proprietor of the piece, he will know who the proprietor is. The Secretary to the Dramatic Authors’ Society does not know and

cannot discover. But he also says write to Mr Bateman.

Charley is not at all well. He has definitely abandoned the new house. He called here yesterday, and showed me a horrible sore on his leg, and a red swelling (supposed to be gout) on his ankle. He was very gloomy about himself and about human destiny generally. I told him that I got great comfort out of the “Gnostic” Theory – developed by a Christian sect in the 2<sup>nd</sup> or 3<sup>rd</sup> century. This trumpery little planet (with all the creatures on it) is the production – not of God – but of a deputy God, an inferior Creator who asked leave of the Great Creator to try his hand at making a world. He made a damned mess of it. He shrieked, at starting, with Chaos on his hands, for Light. See the Bible. “Let there be light!” is the feeble howl of the deputy-Creator. The great Creator – who made the Sun, Jupiter, and the other successes of the universe – gave him light. He instantly got into worse scrapes. He made men and women, and gout and rheumatism, and Poverty and Hunger. Here and there, he had a success. He made the Padrona. Also Iron for the use of Naylor Benzon & Co. One of his greatest triumphs was F. Lehmann’s Liver, which never gets out of order. He is understood to be conceited about that. But, on the whole, he has made a mess of it – and it is decided that he is not to be allowed to try again. Charley is coming to dine with me tomorrow – and I hope to find that the Gnostic theory has consoled him.

Holman Hunt has arrived from Jerusalem – the same sweet fellow as ever, and without a grey hair on him. Fechter has gone back to New York. He departed with his cook and her second husband, and a greyhound and a terrier – and I can tell you the people stared at the station when we fell into each other’s arms and kissed at parting. He is a great loss here – where we all love him. He and Hunt are both essentially loveable men.

The child is about again on her legs – Beard having made an excellent job of the mended broken limb.<sup>5</sup> Her mother is going to take her to the seaside. I don’t quite like exchanging the perambulator (as you kindly suggested), because of the associations with it. It recalls kindness that I like to think of – and it holds the other baby (at the other end)<sup>6</sup> – and is followed by troops of frowsy children in the park, shouting with joy “Oh lor’ here is a new preambulator – aint it beautiful, Betsey-Jane?”

They say London is empty but I don’t see much change. I dined at the Athenaeum (the old one) yesterday, and found the tables well occupied. Nothing is going on – we stagnate contentedly. I have only heard one moderately good story, of a Yankee at the Boston Musical Jubilee who was present at a performance of Mozart’s twelfth Mass – and was asked what he thought of it. He said “Waal, sir!, I do think Mozart’s twelfth Massachusetts is a pretty compliment to My Country – but it is a trifle too long.” With this, I bid you heartily farewell.

Yours ever affly | Wilkie Collins

P.S. | Write and tell me when you are on your way back – and give my best love to the Padrona in your next letter.

Frederick Lehmann Esqr

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1. There is a pencil note on the reverse of the final sheet: ‘Wilkie Collins to Frederick Lehmann | FL sent it to Amelia and Emil on Octr 14th 1872 | See letter of that date from F. to Amelia’.
  2. Bad Kissengen, Bayern, Germany, where Lehmann was staying.
  3. *The New Magdalen*.
  4. On Laube and the play, see [1250] to John Palgrave Simpson of 5 August 1872.
  5. WC’s oldest child, the three-year-old Marian Dawson.
  6. WC’s youngest daughter, the sixteen-month-old Harriet Constance Dawson.

## **[1252] TO GEORGE BENTLEY, 24 SEPTEMBER 1872**

MS: Berg. Published: BGLL, II, p. 359.

14. Nelson Crescent | Ramsgate  
~~90, Gloucester Place, | Portman Square, W.~~ | 24<sup>th</sup> Sept. 1872

My dear Sir,

I have got to this place, and I am profiting already by the change of air. My present plan

is to remain here for three weeks or a month to come.

I should like to see the proofs of the 6/- Edition of “Poor Miss Finch”. But, if you propose publishing shortly, I am afraid I must trust to other eyes to correct mistakes. I am, as yet, only able to use my sight for a few hours during each day. If you will kindly let me hear when the proofs must be returned for press, I shall be able to say definitely whether I can hope to be sufficiently recovered to look them over or not.

Perhaps you will also let me know for what term you would wish the sole right of selling the 6/- edition to be reserved to you. I am anxious so to arrange the after-time at which the two-shilling edition ([match]ing with the uniform edition of my works published by Smith & Elder) shall be issued by that form, as to leave you every facility for obtaining a fair return for your outlay – as well as a fair compensation for any loss attributable to the insufficient sale of the three volume edition.<sup>1</sup> We can, at the same time perhaps, reserve the choice to me (or to Smith & Elder) of purchasing the stereo-plates at a valuation, when the sale shows symptoms of falling off in your six shilling form – or when the book has sufficiently remunerated you to allow of the issue of the cheaper edition.

Believe me, my dear Sir | Vy truly yours | Wilkie Collins

P.S. I entirely approve of your judicious reply to the publisher of “The Modern Magdalene”<sup>2</sup>  
George Bentley Esqre

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1. See [1219] to Bentley of 22 March 1872.

2. Perhaps a short story or serial publication, as we have been unable to locate a book of this title in any of the likely catalogues or databases.

### [1253] TO GEORGE SMITH, 24 SEPTEMBER 1872

MS: Berg. Extract: Griest, p. 53. Published: B&C, II, pp. 353–354.

14 Nelson Crescent | Ramsgate<sup>1</sup>

90, Gloucester Place, | Portman Square. W. | September 24<sup>th</sup> 1872

Private<sup>2</sup>

My dear Smith,

Here I am – Getting better in the brisk sea air (though it is raining hard today).

I can use my good eye for a few hours now – and I hasten at once to write to you about “Poor Miss Finch”.

The present ideotic system of publication in 3 Vols (there is no other word for it) has left me no honourable alternative but to place the first one volume edition in the hands of the publisher of the three volume edition of “Miss Finch” – Mr George Bentley [*del*].

Mr Bentley purchased of me the right of issuing an edition of the book – a large one, in these wretched times – relying of course on the Libraries to take his issue of the ~~book~~ story, in place of Cassell’s issue in the shape of the volume of their Magazine in which the story appeared periodically. Mudie stood by us. But the Railway Circulating Library kept their subscribers waiting until Cassell’s /miscellaneous/ Volume came out – and then bought four hundred copies of it, and served my story out to their customers in that form. The subscribers submitted – and the result is that Mr Bentley has not made a halfpenny by his bargain. [*del*] Four hundred copies /more sold/ [*del*] /of/ the book would have /nearly/ exhausted the edition.

They are now on hand, and Mr Bentley refuses to let me return to him any of the purchase money. Under these circumstances, I felt bound to offer him the chance of making something out of the next edition – reserving for our uniform series, the right of issuing the two shilling Edition, after allowing Mr Bentley a term for the sale of the 6/- Edition in one volume which he now proposes to publish.<sup>3</sup> In this way, the 2/ “Miss Finch” will I hope follow the 2/ “Moonstone” and “Man and Wife”. I was very sorry to break our series even for a time only and in one form only – but I felt that something was due (after what had happened) from me to Mr Bentley.

This explanation is of course for your eye only. I hope you will feel as I do in the matter.

Commercially, it is of course impossible to blame the Railway Library Company. They buy in the cheapest market. The public /(of Subscribers)/ has no remedy and I have no remedy.

Excuse this long letter. I wanted to make my position quite plain to you.

Yours truly | Wilkie Collins

George Smith Esqre

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1. The true location from which WC directs his letter is written to the right of the centred Gothic printed address which is not erased.
2. Written above and to the left of the printed address.
3. See [1219], [1252], and [1255] to George Bentley of 22 March, 24 and 30 September 1872, respectively.

### **[1254] TO WILLIAM F. TINDELL, 27 SEPTEMBER 1872**

MS: Glasgow (891117/107). Published: B&C, II, pp. 354–355.

14. Nelson Crescent | Ramsgate | Sept 27<sup>th</sup><sup>1</sup>

My dear Tindell,

At last, I send you my new tenant's agreement for the Stables<sup>2</sup> – to be stamped as you suggest.

I have been suffering the tortures of the damned with another attack of gout in the eye. A week here has done wonders for me – I can use my pen again as you see.

I shall stay here some weeks more to get strong again. How are you? Is your holiday over? or is there a chance of seeing you at Ramsgate? I am comfortably established here with my womankind

Send me a line | Yours ever | WC

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1. Dating from the stay at Ramsgate and the stables saga.
2. See [1242] to Tindell of 18 June 1872.

### **[1255] TO GEORGE BENTLEY, 30 SEPTEMBER 1872**

MS: Berg. Published: BGLL, II, p. 360.

14 Nelson Crescent | Ramsgate | Monday September 30<sup>th</sup> 1872

My dear Sir,

I accept your kind proposal with the greatest pleasure. When the deficiency in the three volume edition of "Poor Miss Finch" is paid (by the sale of the one volume edition at 6/-)<sup>1</sup> let us divide the further profits realised by the sale of the 6/ edition – and let this arrangement remain in force for three years from the date of publication of the 6/- edition.

I believe you are quite right in suggesting that I should run my novels longer at the 6/- price. But the mischief was done, sometime since by Mr Low's premature cheap issue of my books.<sup>2</sup> I am afraid – even "The Woman in White", now that it is to be had at 2/-, would not sell at a higher price.

If you will have the proofs of the 6/ edition carefully read, I shall be obliged if you will afterwards let me see them before going to press – in the understanding that I return them corrected for press in three days time. I am steadily improving – and I should like to look "Miss Finch" over – with a parent's eye – before she passes permanently into stereotype form.<sup>3</sup>

Believe me | always truly yours | Wilkie Collins

George Bentley Esqre

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1. On the weak sales of the first edition of the novel, see [1201] of 20 February and [1219] of 22 March 1872, both to Bentley.
2. In addition to the first editions of *The Woman in White* (1860), *No Name* (1862) and *My Miscellanies* (1863), from 1861 Sampson Low had published 'The Romances and Novels of Wilkie Collins' in a 'Cheap and Uniform Edition'



eventually comprising seven titles. These copyrights were all taken over by Smith, Elder in 1865.

3. As a rule publishers printed all single-volume issues of popular novels, regardless of the quality of the paper, covers and binding, from the same type, which was thus preserved in the form of stereotype plates.

### [1256] TO GEORGE BENTLEY, 3 OCTOBER 1872

MS: Berg. Published: BGLL, II, p. 361.

14 Nelson Crescent | Ramsgate | Oct: 3<sup>rd</sup> 1872

My dear Sir,

Many thanks for your note, on the subject of the stereo plates. I will keep it by me for the benefit of the publisher of the 2/- Edition.<sup>1</sup>

I was about to propose to you that we should publish “The New Magdalen” and “Miss or Mrs”, as I published “Man and Wife” with Mr Ellis, on the terms of a ten percent commission to the publishers.<sup>2</sup> The only difficulty I feel is about the length of “The New Magdalen”. I do not see a chance of my being able to finish the story within the limits which I proposed – namely not less than four or more than six numbers. I am now at work on the fourth monthly number, and the end of it will not see me more than half way through the story. Without muddling it up, and spoiling it, I cannot end it, I fear, in less than eight numbers. I may try for a wind-up in seven numbers – but I doubt my success. How this will suit your convenience it remains for you to say. I regret having unintentionally misled you as well as myself – but these accidents will happen sometimes. Of course, in a pecuniary sense (having regard to the special terms granted to me) I understand that I am bound by my agreement to finish in six numbers at most.<sup>3</sup>

Will you kindly tell me what you think about this?

Vy truly yours | Wilkie Collins

P.S. Please pay in the cheque – at your convenience – (as well as any future cheques) to my account at my banker’s – Messrs Coutts & Co 59. Strand<sup>4</sup>

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1. The note has not been traced and its import remains unclear.

2. F. S. Ellis, the London publisher and antiquarian bookseller who had published *Man and Wife* in 1870 on a commission basis.

3. *The New Magdalen* in fact ran to ten numbers (October 1872 to July 1873) in *Temple Bar*.

4. Presumably payment for the October instalment of *The New Magdalen* (chs 1–5, *Temple Bar*, pp. 289–317). At £1-10s per page, the cheque would have been for around £43-10s, but in fact the credit ‘of Messrs Bentley’ on 8 October was for £100. Another for that amount was paid in on 24 May 1873.

### [1257] TO F. C. BEARD, 21 OCTOBER 1872

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Published: BGLL, II, p. 362.

14. Nelson Crescent | Ramsgate | October 21<sup>st</sup>

My dear Frank,

Report: – | Favourable in spite of three days of muggy blight, and debilitating heat. Eye going on well. Long walk and warm bath Friday. Charley came on Friday last – and returned again today to town. Tindell appeared “promiscuously” yesterday for an hour. A lovely little steam-launch yacht is in the harbour – the admiration of nautical mankind. The Engineer is bigger than the funnel, and can only just squeeze himself into the Engine Room. No more news.

We return on Friday next. Is there no chance of your making a holiday, between this and then? I dare not ask you – your account of your railway travelling made my blood run cold – I shudder at the idea of adding another journey. You know how welcome you will be. If it is not possible, we meet (let us hope) on Friday.

Yours afftly | WC

Love from the women

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1. Directed to ‘F. Carr Beard Esqre | 44. Welbeck Street | Cavendish Square | London | W.’, postmarked ‘RAMSGATE

**[1258] TO GEORGE BENTLEY, 24 OCTOBER 1872**

MS: Berg. Published: BGLL, II, p. 362.

14 Nelson Crescent | Ramsgate | 24<sup>th</sup> Oct: 1872

My dear Sir,

A line to say that I leave this place (much the better for my stay in it) tomorrow (Friday). After that date, my address is at 90 Gloucester Place as usual.

Faithfully Yours | Wilkie Collins

George Bentley Esqr

**[1259] TO GEORGE BENTLEY, 29 OCTOBER 1872**

MS: Berg. Published: BGLL, II, pp. 362–363.

**90, Gloucester Place, | Portman Square. W. | 29<sup>th</sup> Oct: 1872**

My dear Sir,

I am glad to hear that the opening of my New Magdalen has hit the mark. The strongest “situations” in the story are still to come. (Many thanks for the November Temple Bar)<sup>1</sup>

Eight monthly parts will make a two volume novel (as I calculate). I doubt whether this story will stretch to three volumes. But we can make three volumes by adding “Miss or Mrs?” The question with me is whether this is advisable. I am inclined to think “The New Magdalen” will run better alone – especially as “Miss or Mrs?” is nothing like equal to it (in my opinion).

I have two short Christmas Stories (written for “All The Year Round” years since) which have not yet been republished. Add these to “Miss or Mrs?” – and they would make one volume. Query – Shall we issue this Volume at once – and come out with The New Magdalen (alone) in two vols next spring? Or shall we make three vols with “Miss or Mrs?” as a make-weight? As I have said, I think “Magdalen” will do best by herself.<sup>2</sup>

Will you kindly consider this, when you have a few spare minutes? and let me hear what you think?

Yours truly | WC

“Miss or Mrs?” was the last Christmas Number of The Graphic. Sale 200,000 copies. Tauchnitz has reprinted it. I have the volume if you would like to look at it.<sup>3</sup>

If you are at New Burlington Street between 4 and 5 any afternoon this week, you have only to mention the day – and I will call

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1. Bentley sends the magazine issue featuring the second instalment and reports on the response to the first.

2. WC’s preference prevailed. *The New Magdalen* was published by itself in two volumes by Bentley on 19 May 1873. *Miss or Mrs? and Other Stories in Outline* was published in one volume by Bentley on 17 January 1873. It included ‘Blow Up With The Brig!’ and ‘The Fatal Cradle’, which originally appeared as part of the Christmas numbers of *All The Year Round* for 1859 (‘The Haunted House’) and 1861 (‘Tom Tiddler’s Ground’) respectively.

3. Published as vol. 1233 with wrappers dated June 1872, and advertised on 11 July 1872 (Todd & Bowden, p. 225).

**[1260] TO HARPER & BROTHERS, 1 NOVEMBER 1872**

MS: Morgan (MA 1950).<sup>1</sup> Published: B&C, II, pp. 355–356.

90 Gloucester Place | Portman Square | London | November 1<sup>st</sup> 1872

Dear Sirs,

In sending you the /Duplicate of the/ Fourth Monthly Part of “The New Magdalen” I must also send you – what may, or may not, prove to be a welcome piece of news. I find that I cannot possibly finish the Story, so as to do it any sort of justice, in Six Monthly Parts. With severe

compression I hope and believe I can complete it in Eight monthly Parts, (8). Two Parts you have already published in your old volume. Six more Parts (as I calculate) will just run to the end of your new volume.

Here, the [~~] first /chapters/ parts of the story have<sup>2</sup> produced such a strongly favourable impression that the Proprietor of “Temple Bar” is not only willing, but glad, to widen my limits. But I cannot tell what the reception of my work has been, so far, in the United States. Your present political excitement is unfavourable to literature – and the story may (commercially-speaking) not be worth lengthening on the present terms.<sup>3</sup> In this event, I hasten to say that I am quite ready to consider myself – as to terms – bound by my ~~pre~~ undertaking to occupy no more than six monthly parts. As to the other question of space I regret that I should have unintentionally misled you, as well as myself. But, enclosed<sup>4</sup> with this, you have the Fourth Monthly Part, and I am now barely half way through the story. I cannot spoil it, and I cannot finish it (without spoiling it) in two more monthly parts. There is the case, frankly stated. I heartily wish [~~] I could have been more accurate in my estimate. But (alas!) a work of fiction is not a work of machinery.~~~~

Believe me Dear Sirs | Always Faithfully yours | Wilkie Collins  
Messrs Harper & Brothers.

- 
1. Letter endorsed on the empty back page by a member of staff at Harpers: ‘Wilkie Collins | Nov. 1/72’.
  2. Here WC overlooks the second page of the folding notepaper, and writes in portrait format on the third, beginning with a ‘2’ under which he places a half moon.
  3. Referring to the presidential election of 1872, in which the Republican incumbent Ulysses S. Grant of Illinois defeated the Democratic challenger Horace Greeley of New York.
  4. Here WC turns the sheet around and begins to write in landscape format on the open second page, beginning with a ‘3’ under which he places a curved line.

## [1261] TO GEORGE SMITH, 1 NOVEMBER 1872

MS: Berg. Published: BGLL, II, p. 364.

90. Gloucester Place | Portman Square | 1<sup>st</sup> November 1872

My dear Smith,

I beg to thank you for a cheque for £40 – being this author’s royalty on a new issue of 4000 copies of “The Woman in White”.<sup>1</sup>

I am indeed very glad to find that my books sell so steadily – without any “puffing” to force them on the public attention. “The Woman in White” sale, in particular, shows such good signs of vitality, that I cannot help believing there might be a chance for an issue of that book in a new periodical form, with some really good illustrations.<sup>2</sup>

“Man and Wife” will make its appearance, in a dramatic form, at The Prince of Wales’s Theatre in January next.<sup>3</sup> This will I hope give a “lift” to our cheap Edition.

Vy truly yours | Wilkie Collins  
George Smith, Esqre.

- 
1. Credited on 1 November (Coutts: WC).
  2. WC here reverts to an idea he has raised before and on more than one occasion – see [0720] to HC, 6 January 1867 and [1138] to George Smith, 17 October 1871.
  3. The production by the Bancrofts in fact opened on 22 February 1873.

## [1262] TO SOTHERAN & CO.,<sup>1</sup> 1 NOVEMBER 1872

MS: Private. Published: BGLL, II, p. 364.

90 Gloucester Place | Portman Square | W. | 1<sup>st</sup> November 1872

Dear Sirs,

I beg to inform you that my Subscription to “The Dramatists of the Reformation” will not extend beyond the first issue, advertised to consist of “six Volumes”

Faithfully yours | Wilkie Collins  
Messrs H. Sotheran & Co

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1. Booksellers in Sackville Street, London. WC presumably refers to *Dramatists of the Restoration*, eds William Logan and James Maidment, which eventually ran to 14 vols, 1872–1879.

**[1263] TO HUNTER, ROSE & CO., 2 NOVEMBER 1872**

MS: Parrish (Box 5/3). Published: BGLL, II, p. 365.

90 Gloucester Place | Portman Square | London  
November 2<sup>nd</sup> 1872

Dear Sirs,

In sending you the Fourth Monthly Part of “The New Magdalen”,<sup>1</sup> it may be well to inform you that I find myself obliged to extend the length of the story to eight Monthly Parts. The original calculation was six. This will make a stouter and better-looking book when we republish.

I have informed Mr Desbarats of the change in the length of the story.

The two monthly parts already published in “Temple Bar” have produced a very strong impression here.

Faithfully yours | Wilkie Collins  
Messrs Hunter Rose & Co

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1. See also [1278] to Hunter, Rose of 10 December 1872, which suggests that WC mailed the fifth monthly part then.

**[1264] TO GEORGE BENTLEY, 4 NOVEMBER 1872**

MS: Illinois (Bentley Archives). Published: BGLL, II, p. 365.

90 Gloucester Place | 4<sup>th</sup> Nov<sup>r</sup>

My dear Sir,

Incessant interruptions have prevented me from calling in New Burlington St. I hope to send to you – or to bring to you – tomorrow afternoon, the Tauchnitz edition of “Miss or Mrs?” and the two other stories corrected.<sup>1</sup>

Vy truly yours | Wilkie Collins

---

1. ‘Blow Up With The Brig!’ and ‘The Fatal Cradle’ – see [1259] to Bentley of 29 October 1872.

**[1265] TO ISABELLE FRITH, 4 NOVEMBER 1872**

MS: NAL (MSL/ 1922/ 186/57). Published: BGLL, II, p. 365.

90 Gloucester Place | Portman Square | 4<sup>th</sup> Novr 1872

Dear Mrs Frith,

I have just recovered from an attack of gout, and I am refusing to dine out generally – but you and Frith are exceptions to my rule, and I accept with the greatest pleasure your kind invitation for Friday next at ½ past 7, sharp.

With love to Frith, | Yours ever Wilkie Collins

**[1266] TO BERNARD W. J. BRYANT,<sup>1</sup> 11 NOVEMBER 1872**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 211; BGLL, II, p. 366.

90, Gloucester Place, | Portman Square. W.  
11<sup>th</sup> November 1872

Dear Sir,

Pressure of occupations has allowed me no earlier opportunity of thanking you for your letter than this.

Personally, I cannot profit by your proposal – having a copyist already in my employment, and not requiring more assistance from an amanuensis than one person can easily give.<sup>2</sup>

I will keep your letter by me, and if I can find an opportunity of forwarding your views I will not fail to let you know.

Faithfully yours | Wilkie Collins

Bernard W J Bryant Esqre

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1. Otherwise unidentified copyist requesting employment.

2. Carrie Graves was by now acting for WC as both copyist and (when necessary) amanuensis.

### [1267] TO WILLIAM F. TINDELL, 11 NOVEMBER 1872

MS: Glasgow (891117/108). Published: BGLL, II, pp. 366–367.

90, Gloucester Place, | Portman Square. W. | 11<sup>th</sup> Nov<sup>r</sup> 1872

My dear Tindell,

Please look over my “proposal”. If it is properly filled in, close the envelope, and let it be most carefully and particularly posted. It is a very important document.

I am going to publish with Bentley, on commission.<sup>1</sup> He takes ten per cent as Ellis did – and he manages printing paper [dues]. The books I propose to publish with him are:

“Miss or Mrs?” and two short stories called respectively “Blow Up With The Brig” and “The Fatal Cradle”. In one Volume

=

Also “The New Magdalen” (when completed) in Two Volumes

=

N.B. “Miss or Mrs?” &c &c to appear first.<sup>2</sup>

I think you have the Ellis Agreement.<sup>3</sup> With that as a model can you not cook me a nice cheap agreement including both books?

A line of answer please, sir, addressed to yours | WC

Mind! I give you a turtle dinner if the L.L.A. receives me. I don’t quite like people who use such a phrase as “intimate acquaintances.” An “acquaintance” surely means somebody you are not intimate with?<sup>4</sup>

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1. See [1259] to George Bentley of 29 October 1872.

2. *Miss or Mrs? and Other Stories in Outline* appeared on 17 January 1873, *The New Magdalen: A Novel* on 17 May 1873, both from Bentley.

3. For the publication on commission by F. S. Ellis of *Man and Wife* in 1870.

4. We are unable to elucidate the references in WC’s postscript, though ‘the L.L.A.’ might be a Literary Association.

### [1268] TO GEORGE BENTLEY, 16 NOVEMBER 1872

MS: Berg. Published: BGLL, II, p. 367.

90, Gloucester Place, | Portman Square. W. | 16<sup>th</sup> Nov 1872

My dear Sir,

I am having a brief agreement drawn out for the publication on commission of “Miss or Mrs?” &c &c and “The New Magdalen” (when completed).

As to “Miss or Mrs?” and the two short stories, an idea has struck me. Would it be worth our while to make a Circulating Library Volume of it first – printing (say) a thousand copies only. Would Mudie and the rest relieve us of such an edition? Or would they buy the Graphic Christmas Number for a shilling?<sup>1</sup>

I don't know whether the profits would be enough to make the speculation worth trying. Neither do I feel sure that there is a Circulating library public left for me, after the large sale of the story as a Christmas number. Will your experience kindly decide?

Yours truly | Wilkie Collins

If this experiment is tried, I suppose we ought to "catch" the Christmas season.

---

1. The 1871 Christmas number of the *Graphic* would have been exhausted long before this time and its large format would hardly have appealed to the circulating libraries. The work in question did in fact appear in the expensive library format – see the publication agreement dated 7 December 1872, now held at the BL (Add. 46618, ff. 272–273). This covered publication of both *Miss or Mrs? and Other Stories in Outline* and *The New Magdalen*, and, after the deduction of costs, gave 10% of all proceeds to Bentley and the remainder to the author. See at BGLL, IV, Appendix B, pp. 396–397.

### [1269] TO JOHN FORSTER, 16 NOVEMBER 1872

MS: Parrish (Box 4/12, formerly laid in *The New Magdalen* (1872), I). Published: Parrish & Miller, pp. 89–90; Robinson 1951, p. 257; B&C, II, p. 356.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup> | 16th Novr 1872**

My dear Forster

For three days past I have been trying – and vainly trying – to get to Palace Gate House, and to thank you as heartily (as I thank you now) for the new volume of the *Life*.<sup>2</sup> I am devouring you at night (the only time when I have any "leisure hours" at my disposal) – and I /am/ more interested than any words of mine can tell in your admirable narrative – to my mind, the most masterly biographical story you have ever told. More of this when I do contrive to see you. In the meantime, I congratulate you with all my heart.

Ramsgate cured me. I was there five weeks – and felt better and better every day.

How are you? I have heard a report (which I hope and trust is as false as most reports) that you are suffering again. Pray send me a line to say what the truth is, and whether you are settled in London for the present.

I know you will be glad to hear that my story ("The New Magdalen") is, so far, a great success. Will you wait till it is done? Or shall I send you the proofs, when the number I am now writing is in type – say in a week's time?

Pray give my kindest regards to Mrs Forster and believe me

ever affectionately yours | Wilkie Collins

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1. WC uses Gothic printed paper.

2. The middle volume of Forster's *Life of Charles Dickens*, covering the years 1842–1852, was published by Chapman and Hall in early November 1872. Also dated 1872, the first had in fact appeared in early December 1871, while the last did not appear until February 1874. Each volume was extensively reviewed in the *Times* shortly after publication, with the notice of the second volume (appearing in two parts on Monday, November 18, p. 6, and Thursday, November 28, p. 6) concluding that 'the good sense and sound judgment of Mr. Forster were always ready at his friend's command, and that Charles Dickens could not have been the man he was had it not been for him.'

### [1270] TO EMANUEL OSCAR MENAHEM DEUTSCH,<sup>1</sup> 20 NOVEMBER 1872

MS: BL (Add. 70949, ff. 376–377; wrongly dated 1892 in BL index). Published: B&C, II, pp. 356–357.

**90, Gloucester Place, | Portman Square. W.<sup>2</sup> | 20<sup>th</sup> Nov<sup>r</sup> 1872**

My dear Deutsch,

Here is a petition, /from a bewildered literary brother/. My poor father paid (I think) £90 a year for my education. I learnt Latin & Greek – and nothing else, because nothing else was taught, /in my time./ To this day, I don't know my English Grammar – and, what I lament much more, I don't know German.

A German lady (personally a stranger to me) has resolved to translate my next book. She

has found the publisher, and she sends me a specimen of her abilities – and I can't read a word of it!

Will you kindly look it over, when you have ten minutes to spare – and tell me if it is [*del*] fairly good work? The lady has translated /as her specimen/ the first two or three chapters of “Poor Miss Finch”. I will send you the English with the German – if you will do me this kindness, and if you will tell me where to direct to you, /at your private address?/<sup>3</sup>

Believe me | Vy truly yours | Wilkie Collins

I ought to add that I have decided on no longer employing the German translator who has hitherto taken my books in hand. So if this lady can only do fairly well, it will be a relief to me to settle the matter at once.<sup>4</sup> /Don't trouble to read more than two or three pages./

---

1. Emanuel Oscar Menahem Deutsch (1829–1873: *ODNB*), distinguished Rabbinic and Talmudic scholar, a native of Germany who had entered the library of the British Museum as a first-class assistant in 1855. However, by this time Deutsch was seriously ill with stomach cancer and hardly capable of office work; in a hopeless last effort to regain his health, towards the end of 1872 he set out for Egypt where in died on 12 May 1873.

2. Centred, black Gothic type.

3. From early 1871 Deutsch had resided at 16, Welbeck Street in the care of the Reverend Hugh Reginald Haweis, perpetual curate of St James, Marylebone, and his wife Mary; see H.R. Haweis, ‘Emanuel Deutsch: A Memorial’, *Contemporary Review* 23 (1873–74), pp. 779–798.

4. *Poor Miss Finch* was WC's last novel to be translated into German by Emil Lehmann. The unidentified female translator's specimen must have been rejected, as ‘Herr Hartleben’ was eventually chosen to produce the German version of *The New Magdalen* (as *Die Neue Magdalena*) – see [1285] to Bernhard Tauchnitz of 26 December 1872.

### [1271] TO MARIE BANCROFT,<sup>1</sup> 28 NOVEMBER 1872

MS: Unknown. Published: Bancroft 1909, p. 396, our copy text; B&C, II, pp. 357–358.

90, Gloucester Place, Portman Square, | November 28, 1872

My dear Mrs Bancroft,–

I am sincerely sensible of the kindness which has prompted the compliment you pay me.

Bancroft's note tells me nothing about your health – so I gladly assume that the Brighton air is proving itself to be the best of all doctors. It either kills or cures. In my case, it kills. I can neither eat, drink, sleep, nor walk at Brighton. Cold perspirations envelope me from head to foot, and Death whispers to me, “Wilkie! get out of this, or much as I should regret it, just as you are beginning to write for the most popular theatre in London,<sup>2</sup> I shall be obliged to gather you in the flower of your youth!”

Believe me, dear Mrs. Bancroft, | Always truly yours, | Wilkie Collins.

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1. Marie Effie Bancroft, née Wilton (1839–1921), distinguished actress, manageress of the Prince of Wales Theatre from April 1865, and joint-manager with Squire Bancroft from their marriage in December 1867.

2. See [1109] to Squire Bancroft, 1 August 1871.

### [1272] TO HARPER & BROTHERS, 30 NOVEMBER 1872

MS: Morgan (MA 1950),<sup>1</sup> Published: B&C, II, p. 358.

90 Gloucester Place | Portman Square | London | Saturday Novr 30<sup>th</sup> 1872

Dear Sirs,

A line to thank you for your kind letter of the 15<sup>th</sup> which has just reached me. It is needless to say that I am very much pleased to hear of the popularity of the Story, and that I am very sensible of the liberal construction, on your side, of the terms of our agreement. The pecuniary arrangement between us shall be kept strictly secret.<sup>2</sup>

I will speak to Mr Bentley on the subject of the republication, and I may answer for him that he, like me, will [*del*] readily do his best to meet your views. It is not possible for me to say [*del*] whether the Story will stretch into the June Monthly Part. The Fifth Monthly Part (February),

of which I send herewith a duplicate, is *[del]* a long “Part” owing to the literary necessities of this part of the story. But the remaining “Parts” – now that I have reached my turning-point in the work will be shorter than Number Five. And if I can run to 9 numbers (without damaging the effect of the story) I will.

The Pirated Edition of “Poor Miss Finch” has reached me.<sup>3</sup> How much longer will the great American nation lag behind Europe in the march of literary civilisation? Turkey concedes international copyright – and The United States refuses it! What an anomaly!!!<sup>4</sup>

Vy truly yours | Wilkie Collins  
Messrs Harper & Brothers

---

1. Letter endorsed on the empty back page by a member of staff at Harpers: ‘Wilkie Collins | Nov. 30/72’.
2. In other words, Harpers had responded positively to the extension of *The New Magdalen* and had agreed to pay for the extra instalments.
3. No unauthorized American edition has been identified by either Parrish or Gasson.
4. We cannot identify the specific development in the Ottoman legal system to which WC must refer, though it was presumably part of the western-influenced reforms of the Tanzimat period (1837–76). In the United States, the Chace Act, granting limited copyright protection to foreign authors, was eventually passed in 1891, two years after WC’s death.

### [1273] TO WILLIAM F. TINDELL, 2 DECEMBER 1872

MS: Glasgow (891117/109). Published: BGLL, II, p. 368.

90 Gloucester Place | Portman Square | W. | 2<sup>nd</sup> Dec 1872

My dear Tindell,

Here (enclosed) is a cheque for £51..10.- very much at your service.<sup>1</sup> Let us say Thursday next at 7 for pot-luck here.<sup>2</sup>

(In great haste) | Yours ever | Wilkie Collins  
A line to say you have got the cheque safely.

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1. Presumably in settlement of Tindell’s account; the cheque was debited from WC’s bank account to ‘W F Tindell’ on 4 December (Coutts: WC).
2. WC writes on the Monday.

### [1274] TO CHARLES READE, 4 DECEMBER 1872

MS: Noel. Summary: Clareson, p. 123. Published: BGLL, II, pp. 368–369.

90, Gloucester Place, | Portman Square. W. | 4<sup>th</sup> Decr 1872

My dear Reade,

I am so sorry! I have engaged myself to dine today – and, as it is with an old friend, I must not slip out of my engagement. Give my love to Mrs Seymour – and let me have another chance.

I am over head and ears in work<sup>1</sup> – but I don’t despair of making time to walk your way and see that early copy in a day or two. By-the-bye, how very good your auction-room scene is in the “Simpleton”. Bravo! Bravo! Bravo!<sup>2</sup>

Yours ever | (in a tearing hurry) | WC

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1. On *The New Magdalen*, still running in *Temple Bar*.
2. Reade’s *A Simpleton* appeared in *London Society* from August 1872 to August 1873.

### [1275] TO GEORGE SMITH, 5 DECEMBER 1872

MS: Berg. Published: B&C, II, pp. 358–359.



90 Gloucester Place | Portman Square | W | 5<sup>th</sup> Decr 1872

My dear Smith,

I think your idea about “Man and Wife” is an admirable one. But I am sorely unwilling to drop down at once to that miserable 2/- price, which leaves us such a small margin of profit. Could we not “split the difference” and try 3/6? – with a pictorial cover by all means – the more striking the better.<sup>1</sup>

3/6 might justify a little extra advertising – besides the advertisement of the performance.<sup>2</sup> But it is even a question (with me) whether 3/6 is enough. I may certainly, without undue arrogance, consider myself to be a rather better novelist, with a rather wider reputation than Mrs Henry Wood.<sup>3</sup> I happen to know that she averages a thousand a year [*del*] /profit to herself/ [*del*] by the sale of her novels [*del*] – all at in six shillings a volumes. I mention this, in support of my notion that it is undesirable to lower my price [*del*] in the case of Man and Wife and The Moonstone. It appears – where a writer is really popular with readers – to be simply a question of making the book known by means of one or two reliable travellers working in combination with the retail booksellers in town and country. Let me hear what you think about this question of price. The performance /of the piece/ will advertise us – and “The New Magdalen” will help. This last story is liked so much here and in America that the publishers (who pay me by quantity) are urging me to lengthen the story! There could not be a better time for a new edition. The one consideration is – price.

Yours ever | WC

Excuse blots and haste! I am so hard at work

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1. Pictorial covers were by then standard on ‘yellowback’ editions, bound in strawboards covered with glazed yellow paper, and sold at two shillings.

2. The production of *Man and Wife* which opened at The Prince of Wales’s Theatre on 22 February 1873.

3. Later WC was shocked to hear quite how much more Ellen Wood was earning from her top-seller *East Lynne* (1861) than he was from *The Woman in White* – see [1448] and [1470], to George Bentley of 16 May and 3 July 1874.

### [1276] TO GEORGE BENTLEY, 9 DECEMBER 1872

MS: Berg. Published: BGLL, II, p. 369.

90, Gloucester Place, | Portman Square. W. | 9<sup>th</sup> Dec 1872

“Miss or Mrs?”

My dear Sir,

I am not quite satisfied with my title.

You will find enclosed, with the printed title as first suggested, two other proposed Title-Pages.<sup>1</sup>

My idea is (on reflection) that it won’t do to make the title “Miss or Mrs?” of secondary importance. The story was widely-popular in the “Graphic” – and many readers might like to [have] the book or to read it again in the new form – if it caught their eye in the advertisements

Which Title does your experience prefer?

Yours truly | Wilkie Collins

George Bentley Esq

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1. The enclosure is not with the letter so the other titles are unknown.

### [1277] TO JOHN FORSTER,<sup>1</sup> 9 DECEMBER 1872<sup>2</sup>

MS: NAL (Forster Coll., MSL/ 1970/2993/ 17). Published: BGLL, II, pp. 369–370.

90 Gloucester Place | 9<sup>th</sup> Decr

My dear Forster,

I have just a minute or two before post-time to say that I send to you by book-post the first two monthly Parts of my new story in proof.<sup>3</sup> When you and Mrs Forster have done with them, if you will kindly return them by book-post it will be quite enough.

I hope the air of Torquay is helping you to get stronger. The weather is little less than deadly here. So far, I sustain it well enough. My hands are full. I read the dramatic “Man and Wife” to the Prince of Wales’s Company on Saturday and we begin rehearsing at once.<sup>4</sup>

Don’t forget to let me know when you return to London. I have all sorts of things to say to you about the “Life”.<sup>5</sup>

With Love | Ever yours aftly | WC

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1. This is the last of only three surviving letters to John Forster (1812–76), journalist, biographer and CD’s close friend and literary adviser. The first [0887] dates from only 15 May 1869. Clearly the correspondence had begun much earlier, as a brief letter from Forster to WC, dated 8 November 1851, survives in private hands, in which Forster acknowledges receipt of a note from WC.

2. Dating from the play and publications.

3. Of *The New Magdalen*, running in *Temple Bar* from October 1872 – see [1269] to Forster of 16 November 1872. However, it seems odd that WC is sending proofs of work already published.

4. The Bancrofts’ company.

5. The first volume of Forster’s *Life of Charles Dickens*, published in November 1872 – see [1269] to him of 16 November 1872.

### **[1278] TO HUNTER, ROSE & Co., 10 DECEMBER 1872**

MS: Parrish (Box 5/3), envelope only.<sup>1</sup> Published: BGLL, II, p. 370.

Via United States

Messrs Hunter Rose & Co | Printers and Publishers | Toronto | Canada

Wilkie Collins

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1. No corresponding letter attached. Perhaps WC mailed the fifth monthly part of *The New Magdalen* at this time (see [1263] to Hunter, Rose, 2 November 1872). The postmark is faint but reads ‘LONDON-W | [C3] | DE 10 | 72’ over a single penny stamp. There is also an oval post-office mark reading ‘INSUFFICIENTLY | STAMPED’.

### **[1279] TO GEORGE BENTLEY, 11 DECEMBER 1872**

MS: Berg. Published: BGLL, II, pp. 370–371.

**90, Gloucester Place, | Portman Square. W. | 11<sup>th</sup> Dec 1872**

My dear Sir,

Let us decide on

Miss or Mrs? | And Other Stories | In Outline | By | W. C.

~~~~~

I shall be very glad to see you whenever you are walking my way. Before 4 P.M., you will be generally sure to find me here. I have something to say to you – on Harper’s behalf – about the republication of *The New Magdalen*¹ – and I also want a [word] of advice as to the working of my Copyrights.

Vy truly yours | Wilkie Collins

I suppose we shall soon publish “Poor Miss Finch”?²

1. Harper’s wanted the British book publication to be pushed back a little – see [1272] to them of 30 November 1872.

2. The Bentley 6s single-volume reprint of *Poor Miss Finch* (with an additional ‘note to this edition’) appeared in early 1873.

[1280] TO JOHN PALGRAVE SIMPSON, 11 DECEMBER 1872

90, Gloucester Place, | Portman Square. W. | 11th Decr 1872

My dear Palgrave Simpson,

I am so completely overwhelmed with work that I have been obliged to ask Mr Bancroft to release me from an engagement to read my dramatic “Man & Wife” to his company on Saturday next, and to defer my appearance in the “Green Room” until next week.¹ Under these circumstances, I may count, I am sure, on your forgiving me and on Mr Clayton’s forgiving me, if I fail to take advantage of his very kind proposal. I am sincerely sorry to miss the opportunity that he has offered to me.² He is, I believe, on the way steadily to a high place in his profession. I saw things in his performance in “London Assurance” which showed me that he could think for himself, and that he could carry out what he had in his mind intelligibly to his audience.³ This is no common dramatic faculty, and it must make its way. I hear his “Joseph Surface” praised everywhere – and I hope (and mean) to see him in that part.⁴

With my best wishes for his success and my best thanks,

Yours ever | WC

1. The engagement was eventually fulfilled: ‘We asked Wilkie Collins to read his long-postponed play to the company. This he did with great effect and nervous force, giving all concerned a clear insight into his view of the characters; and, indeed, acting the old Scotch waiter with rare ability to roars of laughter’ (Bancroft 1909, p. 167).

2. The actor John Clayton (stage name of John Alfred Calthrop; 1843–88: *ODNB*) – see [1036] to him of 28 October 1870. The nature of the opportunity missed by WC remains uncertain, though Clayton was to open in the leading role of his adaptation of *Marcel* on 14 December 1872.

3. Dion Boucicault’s witty comedy *London Assurance*, first performed at Covent Garden in March 1841, and revived from January 1872 at the Vaudeville Theatre, where Clayton played the part of Dazzle.

4. Clayton played the hypocrite Joseph Surface in Sheridan’s *The School for Scandal* at the Vaudeville Theatre, which ran for 412 nights from July 1872.

[1281] TO GEORGE SMITH, 11 DECEMBER 1872

MS: NLS (MS 23180/186). Published: B&C, II, pp. 359–360.

90, Gloucester Place, | Portman Square. W.¹ | 11th Decr 1872

My dear Smith,

I abandon the 3/6 proposal – in deference to your opinion.²

But I am too thoroughly discouraged by the pecuniary results of the sale at 2/– to feel disposed to try it again. Let us stop at the 5/– price. If the dramatic “Man and Wife” succeeds, and causes any demand for the book, it will be easy to print a few hundred copies from the plates.

Sooner or later, I shall find some new way of getting at the public. In the meantime, the fatal mistake of lowering the price of “The Woman In White” seems to me to be a warning “not to do it again” – unless there is an infinitely better market for us than the market we have now.

I will inquire about the working of Mrs Woods [*sic*] [*del*] copyrights. My information as to her profits rests on excellent authority.³ It would be an infinite relief to me to discover that I am mistaken in my estimate of that estimable lady’s income! When I first heard of it it struck me speechless – and I have been partially paralysed ever since.

Yours always truly | WC

1. Engraved, centred, black Gothic type.

2. See [1275] to Smith of 5 December.

3. The source of WC’s information on Ellen Wood’s sales was clearly George Bentley, her publisher – see, for example, [1448] to Bentley of 16 May 1874.

[1282] TO GEORGE SMITH, 12 DECEMBER 1872

MS: NLS (MS 23180/188). Published: B&C, II, p. 360.

90, Gloucester Place, | Portman Square. W.¹ | 12th Decr 1872

My dear Smith,

I have been making inquiries, in various quarters, about the sales of 5/ and 6/ volumes of novels. It is impossible to trouble you with the general results. I /will/ cite one case only – which seems to suggest that we might do something yet with the 5/ “Man and Wife”.

A novel by a Lady – who is, as to the public, quite an unknown writer – has been lately republished at six shillings. The sale, up to the present time, has been four thousand copies.²

Inquiry as to how this sale has been obtained informs me that the book has been “worked” by two “travellers”, taking it to the retail booksellers all over England, and making certain allowances to encourage those booksellers to speculate in the work.

I am not allowed to mention names – but I am absolutely certain of my facts.

Unknown writer. 4000 copies.

W.C. 2400 /I think this was the Edition we printed – was it not?/³

=

Yours ever | WC

-
1. Engraved, centred, black Gothic type.
 2. Assuming that the information came from George Bentley, this could be *Ought We to Visit Her?* by Mrs Annie Edwardes. The Bentley single-volume crown 8^{vo} edition at 6s. appeared in mid-1872 (a year after the first edition in three volumes) and was advertised extensively in the *Times*, alongside the novels of Ellen Wood and Rhoda Broughton, reprinted in the same format.
 3. Insertion written vertically up the left margin, flagged by a dotted saltire.

[1283] TO T. H. HILLS, 17 DECEMBER 1872

MS: Private.¹ Published: BGLL, II, p. 372.

90, Gloucester Place, | Portman Square. W. | 17th Decr 1872

My dear Hills,

My best thanks for the Portrait, the Memoirs, and the delicious Soda Water.² The Print seems to me to be excellent. When it is framed it shall have the best place I can give it in my little Gallery, and you must come and see how it looks.

(In great haste) | Yours ever | Wilkie Collins

-
1. On distinctive Gothic printed paper of an ivory colour rather than pure white, and the ink sepia not black.
 2. The Portrait and Memoirs remain unidentified.

[1284] TO CHARLES MÜLLER,¹ 26 DECEMBER 1872

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 372–373.

90 Gloucester Place | Portman Square | London
26th December 1872

Dear Sir,

I am very glad to hear that “The New Magdalen” has, thus far, produced such a favourable impression upon you.

It is impossible for me to take advantage of your kind proposal. Some months since, the right of translating my work into German was purchased from me and the translator was chosen with my approval.²

All I can do therefore is to thank you for your letter and for the compliment which it pays to me.

Very truly yours | Wilkie Collins

Dr Charles Müller

1. Müller remains untraced, but was obviously offering to translate WC's current work into German.
2. See [1285] to Tauchnitz of the same day.

[1285] TO BERNHARD TAUCHNITZ, 26 DECEMBER 1872

MS: Unknown. Published: Otto, p. 77, our copy text; BGLL, II, p. 373.

90, Gloucester Place, Portman Square, London,
December 26th, 1872.

Just at this time – when a vain attempt is being made to induce your English friends and authors to leave you¹ – I take the liberty of publicly expressing my sense of obligation to your constant kindness and consideration, by dedicating to you the new English edition of *Miss or Mrs?* I enclose the title-page and dedication (in proof) – and I hope you will approve of what I have done. The book shall follow, as soon as it is published.²

The New Magdalen is going on. I send by this book-post two new copies of *Temple Bar*. (Per registry.) The story will fill two volumes I think – and the book-proofs shall be carefully forwarded to you.³ I have closed with Herr Hartleben's proposal for the German translation.⁴ The translator is already at work.

-
1. By Berlin publishers Adolf Asher – Todd & Bowden, pp. 192–193.
 2. The book was published on 17 January 1873, dedicated 'To Baron von Tauchnitz: In cordial remembrance of my relations with him as Publisher and Friend'. The dedication also appeared on the Tauchnitz imprint of the novel.
 3. *The New Magdalen* was published by Tauchnitz on 26 June 1873 as vols 1325 and 1326 (Todd & Bowden, p. 236).
 4. Otherwise unidentified translator into German of *The New Magdalen*. See also [1270] to Deutsch, 20 November 1872. On 22 April 1873 a payment of £35 from 'Mr Hartleben' is recorded (Coutts: WC).

[1286] TO WILLIAM F. TINDELL, 26 DECEMBER 1872

MS: Glasgow (891117/110). Published: BGLL, II, p. 274.

90, Gloucester Place, | Portman Square. W. | 26th Decr 1872

Private

My dear Tindell,

Don't hurry yourself – if you are still busy – with the Draft of my new Will. We may have to alter it again – not through any change of intention on my part, but in consequence of a talk which I had yesterday with my brother. We are to meet again in a week.¹ Until then, “rest on your oars”, in expectation of hearing again from

Yours ever | WC

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1. The nature of the discussions with CAC have not been elucidated.

[1287] TO UNIDENTIFIED RECIPIENT, 26 DECEMBER 1872

MS: Unknown. On sale: John K. King Used and Rare Books, Detroit (January 2003), tipped into three-volume edition of *The Moonstone*.¹ Published: BGLL, II, p. 374.

90, Gloucester Place, | Portman Square. W. 26th December 1872

My dear Sir,

If the Proprietors will be so good as to favour me with a proposal you ...

[text excised]

... my best attention.

Faithfully yours | Wilkie Collins

1. The MS appears to have been cut, perhaps for the autograph, excising one or possibly more lines.

[1288] TO HARPER & BROTHERS, 28 DECEMBER 1872

MS: Morgan (MA 1950). Published: B&C, II, pp. 361–362.

90 Gloucester Place | Portman Square | London | Saturday | December 28th 1872

Messrs Harper & Brothers: –

Dear Sirs,

I send to you (under another cover) by this mail the Sixth Monthly Part of “The New Magdalen” – being the number for March 1873.

Since I last wrote, I have spoken to Mr Bentley, on the subject of the republication here, in book-form – that is to say, in two Volumes post 8^{vo}, for distribution among the Circulating Libraries. Mr Bentley’s opinion is, that if we do not publish “The New Magdalen[”] at least five or six weeks in advance of its completion in the Magazine, we shall probably suffer a loss of several *[del]* hundred pounds. In plainer words, the “Libraries” will cut out the Magazine Pages – bind them up – and issue them as the book. In deference to your wishes, we deferred the republication of “Poor Miss Finch” – making ~~it a~~ the date of issue a fortnight later than we had arranged. Result: – a large library company kept the public waiting till the Magazine Volume, in which the story originally appeared, was published, and bought 400 copies of that, at 5/6 a copy, instead of 400 copies of our edition (selling at 18/– a copy). The loss here, again, is easily calculated.

The only remedy for this state of things is – of course – to publish the book-issue of the story at a cheaper rate, and address a larger ~~part~~ number of customers. But the machinery for this sort of sale is not in working order, in England, as yet – and publishers are afraid to try the change.¹

Under these circumstances – with your interests *[del]* pointing one way, and my interests pointing the other – Mr Bentley and I have thought of a compromise.

What do you say to publishing the last monthly part of the story /in your Magazine/ *[del]*, one month in advance of our periodical publication here? In other words, to publishing the last Part, and the last Part but one, together?² Add the ten or eleven days, consumed in the voyage across the Atlantic to the advance thus obtained, and your conclusion in Harper’s Magazine, will appear simultaneously with our book-publication here – enabling you to make your own arrangements for your re-issue in book-form (which, however, must not be in advance of the English re-issue, or my copyright may be damaged).

Will you consider this proposal, and let me hear what you think of it? Your object – as I understand it – is to prevent my book-publication from reaching New York before your periodical publication is completed. The plan I propose would exactly meet this view, so far as I can see.³

If there are objections which I have overlooked, I can only say that I shall be glad to give my best attention to any suggestions on your part, which may enable us to meet the difficulty in which the absurd English system of publication now places on us.

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

P.S. | It may be desirable to remember, in this connection, t[hat the] dramatic version of the story must appear in the U.S.[A.] in advance of the novel – or the theatrical pirates will p[ounce].⁴

1. WC is perhaps unconscious that he is here repeating the argument he had made in [1238] to Harper and Brothers of 28 May 1872.

2. Here WC starts a fresh leaf, at the top of which he writes ‘2’ surrounded by a curving line.

3. Harpers seem to have been content with WC’s proposal and followed the plan he outlines in this letter. The New York and London serialisations concluded in June and July respectively.

4. WC writes his postscript vertically down the left margin. The corner of the sheet is torn away and the phrases in parentheses are conjectural. In the event, Augustin Daly’s authorized production of the dramatic version opened at the Broadway Theater in New York on 10 November, while the Harper volume edition had appeared several months earlier.

[1289] TO CHARLES COLLINS, [1869–72]¹

MS: Parrish (Box 4/11). Published: BGLL, II, pp. 374–375.

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

My dear Charley,

Forgive me, and make my excuses to Desvieux.² I got up with a raging nervous headache this morning, and found a last batch of proofs waiting to be corrected, and sent away by today's post. I ought not to have been tempted into accepting the engagement when I knew that there was this last day's work still to do – and I getting less and less fit to do it every day. This ends it. Once more accept my excuses. I cannot call and apologise make my excuses in person – I have to go to the Grosvenor Hotel.

A pleasant journey to Desvieux! Yours affly | WC

1. WC uses Gothic printed paper, the address centred. WC moved into Gloucester Place in the autumn of 1867, but this type of paper is only found from around April 1869, after the end of the year of mourning following HC's death; CAC's final illness and death in early 1873 provides the other dating limit.

2. Unidentified, though see WC's letter of condolence (in French) to his widow of 9 June 1876 ([1628]).

[3099] TO THOMAS HYDE HILLS,¹ 1867–1872²

MS: Parrish (Oversize 2005–0044F).³ Published: A&C4, p. 20.

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 ([0810]); prior to that WC addressed him as 'Mr Hills'. Though Hills died much later in 1891, the last known letter to him is dated 17 December 1872 ([1283]).

3. Pasted to the reverse of a broadside playbill for *The Frozen Deep*, 4 July 1857.

[1290] TO GEORGE BENTLEY, 15 JANUARY 1873

MS: Berg. Published: BGLL, II, p. 375.

90, Gloucester Place, | Portman Square. W. | 15th Jany 1873

My dear Sir,

What has become of "Miss or Mrs.?" Have the libraries refused to meet with us?

I write, because I have promised to send my friend Baron von Tauchnitz a copy of the book (which is dedicated to him) – and he will be wondering what has become of it.¹

Very truly yours | Wilkie Collins

I suspect "The New Magdalen" will run to 9 numbers.² The January part (judging by some letters which have reached me) seems to be heightening the attraction of the story.

1. See [1291] to Bentley of 17 January 1873.

2. The story in fact ran in ten numbers in *Temple Bar* (ending in July), though in *Harper's New Monthly Magazine* there was a double number to conclude the story in June – see [1288] to Harper & Brothers of 28 December 1872 and [1294] to Bentley of 12 February 1873.

[1291] TO GEORGE BENTLEY, 17 JANUARY 1873

90, Gloucester Place, | Portman Square. W. | 17th Janry 1873

Dear Mr Bentley,

Many thanks for the copies of “Miss or Mrs?” I am charmed with the binding and the quaint lettering. It makes a very pretty volume.¹

As to a new story, before I began “The New Magdalen” I had undertaken to give “The Graphic” newspaper the refusal of my next serial story of the customary length. In other words, I am pledged to consider their proposal first – being free of course, to accept or decline it (when it comes before me) as I think right.² The truth is, I am so fagged with the double work of rehearsing my new play³ and keeping the “Magdalen” going at a very difficult part of the story, that I do not propose to write another long story for some little time – unless “the dire necessity” of making money drives me to it! (It is quite a relief at this “festive season” to open a letter and find that it is not a bill!). But I may be useful to Temple Bar with any short contributions that may occur to me, after “The New Magdalen” is finished – and this idea I shall be glad to talk over with you when the time comes.⁴

Of course what I tell you about “The Graphic” is between ourselves. I would much rather write in monthly than in weekly instalments, if I could have my own way.

Yours truly WC

1. ‘Reddish-brown cloth covers, blocked and lettered in black, spine lettered in gilt ... Variant binding in green cloth’ (Gasson, p. 106).

2. *The Law and the Lady*, serialized in the *Graphic*.

3. *Man and Wife*, soon to open at the Prince of Wales’s.

4. WC’s next contributions to *Temple Bar* were the stories he reworked for his reading tour in North America: ‘The Frozen Deep’ (August–October 1874, based on the play of 1856) and ‘The Dream Woman’ (November–December 1874, based on ‘The Ostler’, WC’s contribution to the 1855 Christmas number of *Household Words*, ‘The Holly Tree Inn’).

[1292] TO MISS RUSHOUT,¹ 17 JANUARY 1873

MS: Private. Published: BGLL, II, pp. 376–377.

90, Gloucester Place, | Portman Square. W. | 17th Janry

Madam,

I beg to thank you for the cheque which you have been so good as to send to me for the Stable rent.² If it puts you to no inconvenience I shall be glad to receive the rent as it falls due, in the same manner for the future. You will find the receipt for the Christmas Quarter on the next leaf.³

I remain, Madam, | Faithfully yours | Wilkie Collins

Miss Rushout

1. From early 1871 WC was in dispute with the tenant of the stables, Miss Aytoun – see [1051] and [1182] to Tindell 13 January and 28 December 1871 ([1182]), and also to him of 18, 29 and 30 January 1872 ([1188], [1191], [1192]). In June 1872 WC let the stables to ‘another Miss’ ([1242] to Tindell, 18 June 1872), signing the agreement in September ([1254] to Tindell, 27 September 1872). The letter here thanks the ‘new Miss’ for the first payment. The only potential recipient in the 1871 Census is Olivia Rushout (b. c. 1837), who lived at 6 Norfolk Street (now Dunraven Street), Park Lane, near to Miss Aytoun and half a mile from WC’s house. Described as unmarried and having ‘no occupation’, she lived alone with four servants and was probably from the wealthy Gloucestershire Rushout family of Sezincote and Moreton in the Marsh.

2. When WC first moved in, the rent for the stables was set at £40 per year ([0790] to HC, 6 December 1867). No corresponding quarterly cheque appears in his accounts at this time or indeed around future quarter days. It is likely it was made payable to bearer and cashed by Caroline or Carrie Graves – see [1191] to Tindell, 29 January 1872.

3. The following leaf has been duly removed.

[3233] TO J. STEELE MACKAYE,¹ 5 FEBRUARY 1873

MS: Unknown. Transcript: Dartmouth, our copy text.² Published: MacKaye, I, p. 190; A&C9, p. 6.

90 Gloucester Place | Poximan [*sic* for 'Portman'] Square, W.
5th 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 10th) will you dine with me at the Junior Athenaeum Club (corner of Down Street and Piccadilly) at seven o'clock punctually?³ You will meet Charles Reade (the novelist) and, I hope, Pigott.⁴

No evening dress!

Vy truly yours | Wilkie Collins.

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: MacKaye, I, pp. 168–227); and also [3240] of 19 March 1873 to Tom Taylor. WC had first met MacKaye a few weeks earlier, shortly after the latter's 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 to-morrow at 3. P.M.', and on Sunday the 19th he informed her, 'I had a very pleasant interview with Wilkie Collins and also with Tom Taylor' (MacKaye, I, p. 186).

2. The transcript, dated 12 December 1923, was typed from the original manuscript (now missing) by Percy MacKaye (1875–1956), second son and biographer of the recipient. Ten numbered letters are transcribed in chronological sequence on three pages of typing paper, this being the first; in each of 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] of 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.

[1293] TO VIRTUE & CO.,¹ 5 FEBRUARY 1873

MS: Private. Published: BGLL, II, p. 377.

90, Gloucester Place, | Portman Square. W. | 5th February 1873

Gentlemen

Pray accept my thanks for your letter and for the copy of "The Fine Art Annual" for 1872.

My literary engagements do not, I regret to say, allow me the hope of being able to entertain your kind proposal. I can only beg you to accept my acknowledgements for the compliment which you have paid to me.

Believe me | Very truly yours | Wilkie Collins

Messrs Virtue & Co

1. London publishing house founded in 1855, run from 1868 by the original owner's son James Virtue (1829–92). Famous for lavishly illustrated works like the *Art Journal*, under James Virtue the house made a brief and unsuccessful foray into fiction publishing. *St. Paul's Magazine*, with Trollope as editor, had been owned by the firm from 1867–69 (Sutherland, p. 653).

[3234] TO J. STEELE MACKAYE, 7 FEBRUARY 1873

MS: Dartmouth. Published: A&C9, p. 7.

90 Gloucester Place | Portman Square | 7th 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: Dartmouth. Published: A&C9, p. 7.

90, Gloucester Place, | Portman Square. W.
Sunday Feby 9th

My dear Mr MacKaye

My best thanks for your note.¹ 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)

1. Clearly in response to [3234], WC's reminder of 7 February.

[3236] TO J. STEELE MACKAYE, 10 FEBRUARY 1873

MS: Dartmouth. Published: A&C9, p. 8.

90 Gloucester Place | Portman Square
Monday | Feby 10th

My dear Mr MacKaye,

Will Wednesday next (the 12th) suit you for our adjourned Dinner?¹
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

1. It seems likely this dinner did finally take place on the 12th and is the one referred to in MacKaye's interview in the (Philadelphia) *Times* ('MacKaye in England', 14 November 1879, p. 4) and in Mackaye, I, p. 190. WC's bank account records a payment of £5 to the club on 14 February which may have been for the event; he had paid his annual subscription of eight guineas on 1 January (Coutts: WC).

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

MS: Private, envelope front only.¹ Published: A&C14, p. 15.

With Mr Wilkie Collins's compliments²

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

1. Postmarked 'LONDON-W | C2 | FE11 | 73'; and 'NEW YORK | FEB | 26'.
2. Written on the inside of the envelope flap.

[1294] TO GEORGE BENTLEY, 12 FEBRUARY 1873

MS: Berg. Extract: Davis, p. 272. Published: BGLL, II, pp. 377–378.

90, Gloucester Place, | Portman Square. W. | 12th Feby 1873

Dear Mr Bentley,

“The New Magdalen” will run on to another monthly Part – making ten in all, and deferring the publication of the last number until the July issue of Temple Bar.

Harper gladly accepts your suggestion that he should publish a double number at the end by way of making the date of his periodical publication coincide with the date of our publication in book-form. He will finish in June – and we will publish (if all goes well) about 15th or 20th May.¹ Will that do?

I’m really quite ashamed of the number of copies of the Magazine which I circulate among my translators and my registering agents abroad. Dutch, German, and Russian translations are all in progress – and now I am told that there is likely to be a “market” for me in Sweden, Poland, and (I think) Denmark, if this story is dispatched to those countries!² Shall I exhaust even your kindness, if I send my servant for some more copies?

Very truly yours | Wilkie Collins

1. This schedule was adhered to, with the novel appearing in two volumes from Bentley on 19 May 1873. The publication agreement, dated 7 December 1872, is now held at the BL (Add. 46618, ff. 272–273).

2. See Gasson, p. 113, on the translations traced.

[1295] TO WILLIAM HOLMAN HUNT, 14 FEBRUARY 1873

MS: Huntington (HH 91). Published: BGLL, II, p. 378.

90, Gloucester Place, | Portman Square. W. | 14th Feby 1873

My dear Holman,

I shall be very glad to see Mr Fergusson¹ – on any day after Saturday February 22nd. I will propose a day and hour to you after that date which will I hope suit Mr Mr Fergusson.²

The 22nd Feby is the first night of my play³ – and, until then, I am too busy to have a moment to spare. I have reserved your seat, and have arranged to place you with Charley and his wife. You will only have to arrange to go with Charley – if you like. Or, if that is not convenient, to what address shall I send your ticket?

(In haste) | Always affly Yours | Wilkie Collins

Don’t trouble to write if it will suit you to go with Charley. Silence shall mean Yes – and I will send the tickets to Charley.

1. Probably the Scottish architectural historian James Fergusson (1808–86: *ODNB*), author of *The Palaces of Nineveh and Persepolis Restored*. Holman Hunt had an abiding interest in the Holy Land and the Middle East. See also [1506] to Miss Fergusson of 25 January 1875.

2. Thus – the title occurs both at the foot of one leaf and the head of the next.

3. *Man and Wife* at the Prince of Wales’s Theatre.

[1296] TO E. M. WARD, 14 FEBRUARY 1873

MS: Texas (Ms Letters, W. Collins).¹ Published: Coleman, p. 212; BGLL, II, p. 379.

90, Gloucester Place, | Portman Square. W. | February 14. 1873

Memorandum | “Man and Wife” in Four Acts. First night, Saturday 22nd of February, Prince of Wales’s Theatre. 8 o’clock.

My dear Ned

I have saved two stalls (all that can be spared).² Are you disengaged? Would you like to go?

Yours affly | Wilkie Collins

1. The date and ‘Memorandum’ in Carrie Graves’s hand, and the remainder in that of WC.

2. 'The first night was eagerly awaited, with speculators selling tickets for up to five guineas, and proved "an extraordinary success". The play ran for 136 performances, until August 1873, and was seen several times by members of the royal family.' (Gasson, p. 101).

[1297] TO WILLIAM F. TINDELL, 15 FEBRUARY 1873¹

MS: Glasgow (891117/69). Published: BGLL, II, p. 379.

90, Gloucester Place, | Portman Square. W. | 15th Feby
"Man and Wife" | "Prince of Wales's Theatre".

My dear Tindell,

First night – Saturday next the 22nd. Are you free? If yes – I will send you my card, admitting you to my private box. A line to say.

Yours ever | Wilkie Collins

1. Dating from the relationship to [1296] to E. M. Ward.

[3237] TO J. STEELE MACKAYE, 15 FEBRUARY 1873

MS: Dartmouth. Published: A&C9, p. 8.

90, Gloucester Place, | Portman Square. W.
Saturday Feby 15th

My dear Mr MacKaye

A line to say that my first night (at the Prince of Wales's Theatre)¹ is fixed for Saturday next the 22nd. I will send you two Dress Circle places – if you are disengaged on that evening?

Yours truly | Wilkie Collins

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 £6-13s-4d per performance, or £40 per standard week of six performances. *Man and Wife* then went on a provincial tour and on 27 September earned WC a further payment for £127-10s, making a total from the play of £1034-3s-4d (Coutts: WC).

[3238] TO J. STEELE MACKAYE, 19 FEBRUARY 1873

MS: Dartmouth. Published: A&C9, p. 9.

90 Gloucester Place | Portman Square
19th February 1873

My dear Mr MacKaye

I enclose a ticket for two dress circle chairs. Saturday 22nd Eight o'clock punctually (Prince of Wales's Theatre).¹

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

1. For the first night of *Man and Wife*. This was presumably a complimentary ticket, though WC's bank account records a payment on 25 February to 'Box Office' for £10-14s (Coutts: WC).

[1299] TO JOHN HOLLINGSHEAD, 25 FEBRUARY 1873

MS: Huntington (HD 43).¹ Extract: Layard, pp. 554–555. Published: B&C, II, pp. 362–363.

90, Gloucester Place, | Portman Square. W. ² | 25th February 1873

My dear Hollingshead,

My best thanks for your kind note, and for your friendly support.

Yes! I read the trial – with the conviction that the current state of the law is a disgrace to the nation as well as an infamous wrong inflicted on the writer.³ Whatever I can do to help to set the matter right, I will do – and I feel personally indebted to Mr Toole for bringing the question to a trial. The obstacle against us lies in the barbarous indifference of the House of Commons ~~to~~ where the \pm interests of Literature and Art are concerned. The remedy rests with ~~them~~ the Commons. If Disraelis [*sic*] books were dramatic enough to be stolen for the stage, I should recommend (quite seriously!) an immediate adaptation of one of them, without asking his leave. If he could be made to move in the matter, something might be done. I am to see Tindell on the subject on Thursday. My “Poor Miss Finch” has been dramatised (without asking my permission) by some obscure idiot [*sic*] in the country.⁴

I have been asked to dramatised it, and I have refused, because my experience in these matters tells me that the book is eminently unfit for stage-purposes. What I dare not do with my own work, another man (unknown in Literature)⁵ 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. This is surely “a case in point.”

I shall look anxiously at the result of the new trial. Nothing can be done until we are sure of the present state of the law.

Yours ever | WC

You know the case of Mrs Henry Wood’s “East Lynne”? I believe, she has never received sixpence of the money which the piece has made.⁶

1. Watermark: ‘ORIGINAL | TURKEY MILL | KENT’.

2. Black, Gothic, centred, engraved type.

3. Referring to the case of Toole v. Younge – see the report in the *Times*, 22 February 1873, 11b. WC had encouraged the bringing of the suit – see [1190] to Hollingshead of 27 January 1872.

4. A four-act version of *Poor Miss Finch* by Sidney Davis opened at the Lyceum, Sunderland on 13 March 1873 (Nicol 1946, II, p. 339).

5. WC comes to the end of the four pages of his folded notepaper and starts a fresh blank sheet, labelling it ‘2’ within a half-circle.

6. On the many unauthorized dramatizations of *East Lynne* in Britain and the United States, see the Introduction to Elizabeth Jay’s edition of the novel (OUP, 2005), pp. xxxv-xxxviii.

[1300] TO W. P. FRITH, 27 FEBRUARY 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 380.

90, Gloucester Place, | Portman Square. W. | 27th Feby 1873

My dear Frith

A line to say how pleased I was to get your note, and how gratefully I feel your friendly interest in all that I do.

I am certainly in luck this time. Perfect acting, and an audience which thoroughly appreciated the play and the players, are a rare combination in these days. So far, the success promises great things. The theatre was full on the night of snow and sleet (Monday), and crammed, on the next night. And the “box-book”, I am informed is, in the best sense of the word, deeply interesting reading!¹

My best regards and thanks to Mrs Frith.

Yours, My dear old friend, affectionately | Wilkie Collins

1. *Man and Wife* at the Prince of Wales’s.

[3239] TO J. STEELE MACKAYE, 27 FEBRUARY 1873

MS: Dartmouth. Published: A&C9, p. 9.

90, Gloucester Place, | Portman Square. W.
27th 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

[1298] TO WYBERT REEVE,¹ LATE FEBRUARY 1873²

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text; Reeve 1891, pp. 112–113; Reeve 1906, p. 469; Bancroft 1909, pp. 169–170; Ellis, p. 45.³ Published: BGLL, II, pp. 379–380 (with Bancroft as copy text, dated [23] February 1873).

It was certainly an extraordinary success. The pit got on its legs and cheered with all its might the moment I showed myself in front of the curtain. I had only 30 friends in the house to match against a packed band of the ‘lower orders’ of literature and the drama, assembled at the back of the dress circle, to hiss and laugh at the first chance. The services of my friends were not required. The public never gave the ‘opposition’ a chance all through the evening. The acting was really superb – the Bancrofts, Miss Foote, Hare, Coghlan,⁴ surpassed themselves – not a mistake made by anybody. The play was over at a quarter past eleven sharp. It remains to be seen whether I can fill the theatre with a new audience. Thus far, the results have been extraordinary.⁵

1. Wybert Reeve (1831–1906), actor, playwright, and theatre manager, friend of WC from autumn 1871, when he played Walter Hartright in *The Woman in White* at the Olympic Theatre, London, before taking over the role of Count Fosco early in the following year. Reeve’s acting career had begun in the late 1840s, but his name was made as Fosco, a part that he claims to have played over two thousand times during the 1870s, not only in London but also in the provinces, as well as in America, and the British colonies (‘Wybert Reeve, Author, Actor and Manager’, (Melbourne) *Lorgnette*, 5 October 1889, p. 5). From 1873 WC’s correspondence with the actor seems to have been fairly regular, continuing even after Reeve had emigrated to Australia in 1878. However, only a handful of the letter MSs have surfaced, and for the rest we are dependent on extracts cited in Reeve’s ‘Personal Recollections of Wilkie Collins’. This was published in three different versions: soon after WC’s death in the Melbourne press, initially in the Saturday edition of the daily *Argus*, 12 October 1889, p. 4d-g, and reprinted from the same type as ‘Occasional Papers: Personal Recollections of Wilkie Collins’, in the companion weekly *Australasian*, Saturday, 19 October 1889, p. 48a-d; around two years later, collected with other reminiscences of his theatrical career in Wybert Reeve, *From Life* (Melbourne: George Robertson, 1891; London: F.V. White, 1892), pp. 105–119; and in the final year of Reeve’s life, after he had returned to the old country, as ‘Recollections of Wilkie Collins’ in *Chambers Journal*, 16 June 1906, pp. 458–461. There are few substantive differences between the first two instances, with only accidental variations between the cited letter extracts, while the third is heavily revised, both in the general narrative and in the letter extracts. There is only one instance ([2596] to Reeve of 29 July 1886, WC’s last extant letter to the actor) where there is a surviving MS to compare with an extensive extract in the ‘Recollections’. Such a comparison suggests that, though Reeve was generally far from careful or faithful in his transcriptions, the 1889 *Argus* version represents a more reliable copy text for our purposes. There at least Reeve seems to have been writing with copies of WC’s letters to hand, as indicated by the inclusion of several salutations and the facsimile signature to [2596].

2. The precise dating of the letter is uncertain, but, based on the last two sentences in the extract, it seems likely to have been written a few days after the opening of *Man and Wife* on 22 February 1873.

3. Reeve’s 1906 account follows that of 1889/1891 but omits the middle section from ‘I had only’ to ‘through the evening.’. Bancroft edits Reeve’s 1891 text, adding a few words while deleting others. Ellis reproduces the text from Bancroft 1909, omitting the last three sentences.

4. For Charles Francis Coghlan (c. 1842–1899: *ODNB*): Reeve 1906 retains the mis-spelling, while Bancroft corrects it to Coghlan.

5. Reeve 1889 introduces the extract, ‘In writing to me on the production of the former play [*Man and Wife*] at the Prince of Wales’s Theatre, he says:–’, at the end adding, ‘He then quotes to me the receipts, and later on they average over £100 a night.’ (see [1367] to Wybert Reeve, March–August 1873). The shorter version in Reeve 1906 is prefaced:

‘On the production of *Man and Wife* as a play by the Bancrofts at the Prince of Wales Theatre, dramatized by himself, he wrote me the following interesting account:–’. In Bancroft 1909 the extract is introduced thus:

Wilkie Collins passed almost all the evening in my dressing-room in a state of nervous terror painful to see, and which I could not have endured but for the short part I had to play. His sufferings were, however, lessened now and then by loud bursts of applause, which, fortunately, were just within earshot. Only for one brief moment did he see the stage that night, until he was summoned by the enthusiastic audience to receive their plaudits at the end of the play. Ever modest, ever generous, he largely attributed his success to the acting, and was loud in his admiration, at the final rehearsals, especially of Coghlan and Hare, Miss Foote and Mrs. Bancroft. He wrote to a friend describing the scene as follows.

The play ran for 136 performances, closing on 1 August. The cast included Squire Bancroft (Mr Speedwell), Marie Bancroft (Blanche Lundie), Lydia Foote (Anne Silvester), John Hare (Sir Patrick Lundie), and Charles Coghlan (Geoffrey Delamayn).

[3041] TO WYBERT REEVE, [LATE FEBRUARY] 1873¹

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text; Reeve 1891, p. 113;² A&C3, pp. 47–48 (with Reeve 1891 as copy text).

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

1. Dating is assumed to be a few days before [1304] of 3 March 1873 to Palgrave Simpson, where WC asks whether Clayton would play the leading male role of Julian Gray.

2. Reeve 1889 prefaces the extract with ‘On finishing the dramatization of the “New Magdalen”, he writes me:–’, and after it adds ‘My having decided on visiting America, and other business matters prevented this arrangement being carried out, ...’. Reeve’s provincial tour of *The Woman in White* did not end until 21 June, at the New Theatre Royal, Nottingham; after that he became lessee and manager of the Theatre Royal, Scarborough, where he was active from early July (see the *Era*, 22 June 1872, p. 11).

[1301] TO SYDNEY DAVIS,¹ 1 MARCH 1873

MS: Unknown. Extract: *Hornet*, 7:228 (24 May 1873), p. 7c (our copy text);² BGLL, II, pp. 381–382, amended A&C1, p. 54.

90 Gloucester-place, Portman-square, | March 1, 1873.

Dear Sir, – As you have had the courtesy and the consideration to ask my permission to dramatise *Poor Miss Finch*, it is needless to say, under the circumstances, that I withdraw my former refusal, and that I grant your request as a matter of course. I sincerely hope your version may be the means of preventing the successful representation of a rival work, impudently stolen from me under the sanction of a barbarous state of the law, by a man who would no doubt take my watch from me as well, if he had no watch of his own, and if he could do it with impunity.

– Believe me, dear Sir, faithfully yours, | WILKIE COLLINS.

Sydney Davis, Esq.

1. Provincial actor to whom WC had written on 18 March 1872 ([1213]), withholding permission to dramatize *Poor Miss Finch*. His dramatic adaptation of the novel opened at the Lyceum Theatre, Sunderland, on 13 March 1873 (‘New Pieces Produced at Provincial Theatres in 1873’, *Era*, 4 January 1874, p. 3).

2. Cited in the following letter from Davis to the Editor of the *Hornet*, published under the heading ‘Wilkie Collins’ Obscure Idiot’:

Mr. Kidd’s Temperance Hotel, | Malton, Yorkshire, May 13, 1873.

Whilst I was not directly referred to, Mr. Wilkie Collins’ allusion to the ‘obscure idiot in the country’ remained unnoticed by me; but your last journal stated that ‘at the Octagon Theatre, Blyth, Miss Finch had been produced, and the author had been mentioned by Mr. Collins in no very courteous terms,’ &c.

I am the author, or compiler, of the piece produced, and consequently your remark comes directly home to me. I therefore enclose you a bill with an extract from Mr. Collins’ letter, to show you that I am not the ‘obscure

idiot.' The facts are simply these. I had dramatised Miss Finch, and sent to ask Mr. Collins' permission for its production. In a very gentlemanly reply he withheld the favour solicited, and as I would not so far transgress the rules of honour as to play it without, the drama was cast aside for more than twelve months. I then met with an individual who, being engaged with a version of his own, said (when I remarked to him that he would not obtain Mr. C.'s sanction to have it performed, as he had already denied me), 'I shall play it in spite of him.'

As my drama was first in the field, it appeared to me a sort of justice to myself to have the start of him, provided Mr. Collins would yield to my request. Consequently I applied a second time to that gentleman, informing him how matters stood, and obtained his permission, as the following extract from his letter will show you:

[cites WC's letter]

I presume the 'obscure idiot' alluded to is the person who determined on bringing out his piece without permission, as you will perceive, and no doubt remember, was stated by Mr. Collins. – Hoping you will place things on a proper footing in your next issue, I am, yours respectfully,

SYDNEY DAVIS.

P.S. I have not heard of any other version than mine; but perhaps the 'obscure idiot's' will appear shortly.

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 dramatise 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 phrase was [1299] to John Hollingshead, 25 February 1873, 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 (see her letter to John Hollingshead, 8 March 1873, Haight, V, p. 383), 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 Hollingshead, II, pp. 50–54. We are unfortunately unable to identify the 'obscure idiot' and his unauthorized dramatic version of *Poor Miss Finch*.

[1302] TO GEORGE BENTLEY, 3 MARCH 1873

MS: Berg. Published: BGLL, II, pp. 382–383.

90, Gloucester Place, | Portman Square. W. | 3rd March 1873

Dear Mr Bentley,

My German publisher is getting fidgetty [*sic*] about our book-publication day. He is to publish simultaneously. I must also tell my American and Canadian publisher when we "come out."¹

What do you say to Monday May 19th as the day? (2 Vols)

This ought to content Harper. He finishes with his double number on June 1st. Allowing 11 days for the voyage and delays, the book cannot reach the United States before he has published the conclusion in his magazine. The story ends in Temple Bar July number.

One line to decide.

Yours truly | Wilkie Collins

Crowds at the Theatre – hundreds turned away for want of room.²

1. *The New Magdalen*, published in New York by Harper's and in Toronto by Hunter, Rose. We have been unable to identify an 1873 edition in German.

2. The Prince of Wales's Theatre for *Man and Wife*.

[1303] TO EDWARD HASTINGS,¹ 3 MARCH 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 383.

90, Gloucester Place, | Portman Square. W. | 3rd March 1873

My dear Sir,

I have the pleasure of enclosing a Post Office order for £2.2. for my copy of the Prompt Book.²

Please let me hear that you have received it safely, and believe me

Faithfully yours | Wilkie Collins

Edward Hastings Esq

1. Presumably a copyist, perhaps the Edward Hastings who lodged in 1871 at 16 Barnsbury Road, whose occupation is listed as 'theatrical manager' (Census, RG10/ 269, p. 56).

2. Presumably of the dramatic version of *Man and Wife*. On the same day WC took out £20 from his bank for 'Small Bills' which perhaps included payment for this order (Coutts: WC).

[1304] TO JOHN PALGRAVE SIMPSON, 3 MARCH 1873

MS: Wolff Collection (1370e). Photocopy: Kansas (MS P557:A2). Published: Wolff, p. 267 (dated '2d March [1873]'); BGLL, II, pp. 383–384.

90, Gloucester Place, | Portman Square. W. | 3rd March

Private

My dear Palgrave Simpson

Will Mr Clayton accept an engagement at the Olympic to play "Julian Gray" in my "New Magdalen"?¹

Miss Cavendish has just left me – and authorises me to write this.

You have seen how the character is introduced in the First Act. Fair copies of the Second Act have been wanted for Germany America Australia – or you should have had it before. But Temple Bar will show you and show Mr Clayton of what stuff Julian Gray is made – and of what immense importance he is as the sympathetic character in the story.

There is of course the risk of the piece not succeeding. Mr Clayton must consider that.

I can only say on the other hand that the theatres of Berlin all bid for the piece – and that the Royal Theatre there has got it (in translation) and pays a high percentage. Also, that a high price is paid me for the American performances. Also that (in the story) "Julian Gray" has "col-lared" the women at home and abroad.

Will Mr Clayton run the risk, and join us at the Olympic? The piece will be produced under my directions. Ask him! One thing is certain – I can never write him a better part. And one thing is possible – that I am right in believing that I am offering him a new chance of distinguishing himself as well as of forwarding the interests of the piece.

Will you use your own discretion, and put the matter to him? I will send him the Temple Bar, if he fancies the idea. The play is there.

I am having a new copy made of Act 2 – but that will take time. New copies of Prologue and first Act are in existence – and can be sent with Temple Bar.

One line as soon as you can. Time presses. The piece will be probably produced in Berlin Vienna and the U.S. before it is out in London.

Yours ever | WC

Appoint any afternoon you like – except Saturday – at the Athenaeum. Or Mr Clayton can see me whenever he likes. The piece is finished.

1. John Clayton, actor – see [1280] to Palgrave Simpson, 11 December 1872. *The New Magdalen* was in fact first produced on 19 May 1873 at the Olympic Theatre with Frank Archer in the role of Julian Gray.

[1305] TO GEORGE SMITH, 7 MARCH 1873

MS: NLS (MS 23180/190). Published: BGLL, II, p. 384.

90, Gloucester Place, | Portman Square. W. | 7th March 1873

My dear Smith,

Many thanks for your kind note. By all means print the new issue of the five-shilling “Moonstone” and “Man and Wife” on the terms that you propose.

Vy truly yours | Wilkie Collins

George Smith Esqr.

[1306] TO WYBERT REEVE, 10 MARCH 1873¹

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text; Reeve 1891, p. 114; Reeve 1906, p. 460. Published: BGLL, II, pp. 384–385 (with Reeve 1906 as copy text).

I have had a great offer to go to America this autumn and “read.” It would be very pleasant, and I should like it if we could go together. I am really thinking of the trip.²

1. Reeve 1889 introduces the fragment with: ‘On March 10th, 1873, he says in a letter:–’.

2. Following the fragment Reeve 1889 continues: ‘The trip was decided on, and it was arranged that we should start together as he desired, but circumstances prevented my leaving England within two or three weeks of the date. I followed him a few weeks after.’ Reeve departed from Liverpool on 4 November by the *Parthia* (*Era*, 9 November 1873, p. 10), around seven weeks after WC, and arrived in Boston on 15 November (Hanes 2008, p. 17). Reeve’s final theatrical engagement before sailing seems to have performances of *The Woman in White* at the Theatre Royal, Scarborough, from Tuesday to Friday, 15–18 October, concluding with his own benefit night on the Friday (*Era*, 19 October 1873, p. 7).

[1307] TO WILLIAM HOLMAN HUNT, 11 MARCH 1873

MS: Huntington (HH 92). Published: B&C, II, pp. 363–364.

90, Gloucester Place, | Portman Square. W.¹ | 11th March

My dear Holman,

I was very sorry to miss you ~~this~~ the /other/ night, and ~~sorry~~ I am vexed at not having been able to propose an evening before this for your [*del*] visit with Mr Fergusson.² But a recent decision in a Court of Law has declared that [*del*] anybody may dramatise any of my novels /or of any other man’s novels,/ without ~~an~~ the leave of the author.³ Two plays on “Man and Wife” are all ready to compete with my play in the country theatres – and I am obliged to make arrangements with the Bancrofts to meet this competition instantly – or I shall get nothing by “Man and Wife”, as performed in the country theatres.⁴

Add to this that I am obliged to dramatise the novel I am now writing,⁵ against time – and bring it out ~~forthwith~~ forthwith in London – or the thieves will take that from me also. The result is that I must ask your indulgence and Mr Fergusson’s – for I really don’t know when I have an hour to myself in this whirl of work and worry. I only sustain it by going to bed – when I am at home – at nine o’clock to rest my brains.

Yours affly | WC

You shall hear the moment I am at leisure

1. Black Gothic engraved type, centred.

2. Again probably the architectural historian James Fergusson, see [1295] to Hunt, 14 February 1873.

3. See [1299] to John Hollingshead, 25 February 1873.

4. *Man and Wife* had in fact just opened at the Prince of Wales theatre on Saturday, 22 February with Squire Bancroft as Mr Speedwell and his wife Marie as Blanche Lundie. The versions in the provinces appear not yet to have been licensed and WC may have prevented their appearance.

5. *The New Magdalen*, serialized in *Temple Bar*, October 1872 to July 1873, and published in two volumes by Bentley on 17 May 1873 (*Times* 17 May 1873 p. 8b: ‘Now ready at all libraries’; and Bentley Papers). The dramatic version with a prologue and three acts opened at the Olympic Theatre on 19 May 1873.

[1308] TO MARY CUNLIFFE,¹ 13 MARCH 1873

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 213; BGLL, II, p. 385.

90, Gloucester Place, | Portman Square. W. | 13th March 1873

My dear Mrs Cunliffe,

Here are the photographs signed – but see what Fate is! Your neat little stamped envelope and my portraits proved to be such a “tight fit” that laceration of paper (which is better however than laceration of feelings) followed my first attempt at putting the photographs into their enclosure. I can only beg you to accept my apologies, and you can say “Men are so clumsy!”

I have been so hard at work – writing a serial story² and getting up a play (“Man and Wife”) at the Prince of Wales’s Theatre – that I have hardly seen anything of our friends, and I had not heard of their idea of going to Italy.³ I suppose you are not going again to America? I have had a proposal to go there and “read” which is all but irresistible to a poor man. If I can get away this autumn, I must.⁴

Believe me | Dear Mrs Cunliffe | Vy truly yours | Wilkie Collins

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

2. *The New Magdalen*.

3. The mutual friends remain unidentified.

4. WC left in mid-September 1873.

[1309] TO GEORGE BENTLEY, 14 MARCH 1873

MS: Berg. Published: BGLL, II, pp. 385–386.

90, Gloucester Place, | Portman Square. W. | 14th March 1873

Dear Mr Bentley,

I have written word to the foreign publishers that Monday May 19 is our day for re-publication – and I have sent the revised and corrected printed copy for the First Volume to Mr Billing,¹ who wrote to me on the subject some weeks since.

I will – of course – not forget *Temple Bar* when I am thinking of future books. But the next scene in my life – if all goes well, and if I can possibly manage it – must be shifted to the United States. I have had a proposal for “readings” this autumn, addressed to me from New York which deserves very serious consideration on my part.

Truly yours | Wilkie Collins

My best thanks for the “Lady of the Last Century”.² I am sure the book will be eminently readable and amusing.

1. Of the firm of Billing and Sons, one of Bentley’s printers.

2. A reference to John Doran’s *A Lady of the Last Century* (Mrs Elizabeth Montagu). The four-volume second edition, published in 1873, was in WC’s library at the time of his death (Baker 2002, pp. 101–102). WC knew the author – see [0680] to his daughter, Florence, 23 May 1866.

[1310] TO HUNTER, ROSE & Co., 15 MARCH 1873

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 386–387.

90, Gloucester Place, | Portman Square. W. | London
March 15th 1873

(The New Magdalen)

Dear Sirs,

Here at last is the Revised Number for May.¹ I have been seriously hindered by the rehearsals of my dramatic version of "Man and Wife" at The Prince of Wales's Theatre here. The piece has achieved an immense success.

The closing dates of publication are as follows

Last number appears in Temple Bar ----- 1st July 1873.

The story is republished in book-form 2 vols ----- Monday, May 19th .

Harpers Magazine (by arrangement with me) publishes

Parts 9 & 10 together (as a double number) on ----- 1st June

to outmanoeuvre the pirates, who would otherwise reprint from the English republication

=

Desbarats has equal justice done to him. He finishes his weekly publication about the same time.

=

I shall despatch the remaining proofs, chapter by chapter, as the copy is set up to save time. Have you reprinted the earlier chapters from the Canadian Illustrated News? Or from my proofs forwarded to you by Mr Desbarats? I forget when I began to send the duplicate proof to you, instead of to Mr Desbarats. But if you have reprinted – or propose to reprint – any part of the Canadian News, it may be as well to check your proofs by comparing them with Harpers issue, or with Temple Bar, if there is time for me to send it. I know of no mistakes in the Canadian News – but experience has taught me to be careful. Editors and sub-editors sometimes take liberties – and sometimes make mistakes!

Your publication day, if I can send you the closing chapters in time, may be on the same day as ours – Monday ~~March~~ May 19th. The Canadian News is on no account to conclude the story, before Harper concludes, on the last day of May or the first day of June. I wrote in great haste – but I hope I made Mr Desbarats thoroughly understand this.

Vy truly yours | Wilkie Collins

Messrs Hunter Rose & Co

1. Of *The New Magdalen*.

[1311] TO GEORGE BENTLEY, 18 MARCH 1873

MS: Berg. Extract: Davis, p. 274; Griest, p. 75. Published: BGLL, II, pp. 387–388.

90, Gloucester Place, | Portman Square. W. | 18th March 1873

Dear Mr Bentley,

My best thanks for your note. Nothing will induce me to modify the title. His proposal would be an impertinence if he was not an old fool – as it is, I cannot for the life of me help laughing at him¹

But the serious side of the affair is that this ignorant fanatic holds my circulation in his pious hands. Suppose he determines to check my circulation – what remedy have we? What remedy have his subscribers?

It is a question before Billing goes on with the Printing² – whether we had better not begin with the Cheap edition – and make it worth the retail booksellers' while to help us. I should not scruple (in that case) to write to the Athenaeum and state (on my sole responsibility) why I cannot trust my book in the Mudie Market. The letter would be reprinted all over England.³

Think of this in the course of the next day or two. And don't forget the trick the other people played with Poor Miss Finch.⁴ Mudie may stop at 500 copies, and Smith may bind up the

sheets of Temple Bar.

Let me hear in a day or two – or better still, look in if you are coming my way. I am too hard at work to be out before 5 o'clock – and I will tell the servant that you are to be shown into my study.

Yours truly WC

-
1. Referring to Charles Edward Mudie (1818–90), head of the largest circulating library, who had obviously objected to the sexual implications of the title of *The New Magdalen* – see Peters, p. 340.
 2. Billing & Sons, of Guildford, Surrey, who printed the first edition in two volumes, but not the subsequent one-volume editions.
 3. Bentley seems to have reacted negatively to WC's bold proposition. A similar threat was in fact carried out over ten years later by George Moore – see his pamphlet *Literature at Nurse; or, Circulating Morals* (London: Vizetelly, 1885).
 4. The Railway Circulating Library of W. H. Smith had ignored the Bentley edition and instead waited to purchase 400 copies of the bound volume of *Cassell's Magazine*, which appeared in March and contained all the serial instalments of novel (see [1253] to George Smith, 24 September 1872).

[3240] TO TOM TAYLOR,¹ 19 MARCH 1873

MS: Dartmouth. Extracts: MacKaye, I, p. 193. Published: A&C9, p. 10.

90, Gloucester Place, | Portman Square. W.
19th 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.²

I am most unwilling to stand in the way of your plans and Mr MacKaye's. The matter stands thus. Monday, May 19th, 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.³ 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 – tomorrow⁴

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, WC 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 MacKaye, pp. 192–193. The first of the series, *Hamlet*, opened on Saturday 3 May (see *The Times*, 5 May 1873, p. 10).

[1312] TO ISABELLE FRITH, 28 MARCH 1873

MS: NAL (MSL/ 1922/ 186/44). Published: BGLL, II, p. 388.

90, Gloucester Place, | Portman Square. W.
Friday March 28th 1873

My dear Mrs Frith

My best thanks to you and to Frith. I am obliged to dine out tomorrow; it is an engagement

which I cannot put off – and before I could possibly get to Drury Lane, Cordelia would be dead. So there is no alternative for me but to return you the card with renewed thanks and to put up with my disappointment.¹

With love to Frith,
Always truly yours, | WC

1. WC must have been offered a seat at the benefit performance that night for Frederic Balsir Chatterton (1834–1886), at the Theatre Royal, Drury Lane, featuring *Fun in the Fog* with the celebrated Vokes Family (see www.its-behind-you.com/vokes.html) and impersonations of King Lear and Cordelia by Mr and Mrs Rousby (see the announcement in the *Times*, 29 March 1873, p. 8d). Chatterton was manager of the theatre from 1863 to 1879, and the benefit may have been related to the current success of the theatre. In April 1873 the shareholders carried unanimously a vote of thanks to Chatterton ‘because he made the Theatre so prosperous, and was the best lessee they had ever had’ (*Era*, 13 April 1873, p. 11c). Later his fortunes declined (see www.british-history.ac.uk/survey-london/vol35/pp9-29).

[1313] TO MISS GOLDSMID,¹ 2 APRIL 1873

MS: Wolff Collection. Published: BGLL, II, p. 388.

90, Gloucester Place, | Portman Square. W. | 2nd April 1873

Mr Wilkie Collins accepts with great pleasure the honour of Miss Goldsmid’s invitation for April 23rd at ¼ to 8 o’Clock. /

1. Probably a sister of Sir Francis Goldsmid – see [0958] also addressed to ‘Miss Goldsmid’ of 2 March 1870.

[1314] TO GEORGE SMITH, 4 APRIL 1873

MS: Berg. Published: BGLL, II, p. 389.

90, Gloucester Place, | Portman Square. W. | April 4th 1873

My dear Smith,

I beg to thank you for a cheque for £70..16..8 – being my royalty on newly-reprinted copies of *Basil*, *The Queen of Hearts*, *Man and Wife*, and *The Moonstone*.¹

Vy truly Yours | Wilkie Collins

George Smith Esqre

1. These are the single-volume reprints, and probably represent a combination of two-shilling yellowbacks and five-shilling cloth-bound copies – the last two novels named had not yet appeared in the cheapest format. The payment is recorded on that day in WC’s bank account (Coumts: WC).

[1315] TO GEORGE BENTLEY, 7 APRIL 1873

MS: Berg. Published: BGLL, II, p. 389.

90, Gloucester Place, | Portman Square. W. | 7th April 1873

Dear Mr Bentley,

A line to say that I send the last lines of “The New Magdalen” to the Printers today. Tomorrow I hope to be able to look over the book-proof. I am thoroughly [worn out] this time.

If you should hear of a clerkship – or of a place of any kind – at a booksellers which may be open to a respectable lad, I have the lad ready! He is the son of a very old friend of mine and he has a strong desire to be taken on trial at a booksellers. No salary expected of course – only a chance of learning something of a bookseller’s business.¹

Very truly yours | Wilkie Collins

I have written to the French lady whose letter you sent to me – in your name – simply to say that “Poor Miss Finch” and “Miss or Mrs?” are already translated into French.²

1. Nathaniel Beard – second son of Frank Beard, WC’s physician and friend – who eventually became chief clerk at Bentley’s. See [1694] to him of 13 August 1877.
2. Neither WC’s letter nor the French woman translator in question here have been traced. Hachette had already published *Miss or Mrs?* (1872: *Mademoisele ou Madame?*) and *Poor Miss Finch* (1873: *Pauvre Lucile!*) – translator(s) again unknown.

[1316] TO S. A. HART,¹ 8 APRIL 1873

MS: Yale. Published: BGLL, II, p. 390.

90, Gloucester Place, | Portman Square. W. | 8th April 1873

My dear Hart,

Many thanks for your kind letter.

I am indeed distressed to hear of Sir David’s illness.² I know no one for whom I have a more sincere respect and regard, and I remember no more delightful dinner than that dinner – the welcome was so hearty, the meeting was so cordial, the whole thing was so gracefully and so charmingly done.

I shall call and inquire after Sir David today or tomorrow, and I hope with all my heart to hear that he is making a steady advance on the way to recovery.

When you write next to Lady Salomons, pray present the expression of my thanks and my best wishes.

Vy truly yours | Wilkie Collins

S. A. Hart Esqre R.A.

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1. Solomon Alexander Hart (1806–81: *ODNB*), RA, painter, first mentioned in [0026] to HC, 13 September 1845. On the markedly contrasting attitudes of WmC and WC to Hart, an observant Jew, see Gasson & Baker, pp. 181–184.
 2. Sir David Salomons, who died on 18 July 1873.

[1317] TO W. P. FRITH, 10 APRIL 1873

MS: NAL (MSL/1922/186/46). Published: B&C, II, p. 364.

90, Gloucester Place, | Portman Square. W. | 10th April 1873

My dear Frith,

I cannot let such an old and dear friend as you are see the first announcement of the calamity that has fallen on me, in the newspaper. After only a few days’ illness, my brother died last night at half past eight o’clock. He was without pain and without consciousness. The medical theory of the death is – cancerous tumour in the stomach. I know that you and yours will feel for me.¹ With my love,

Yours affly | Wilkie Collins

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1. In his ‘Personal Recollections of Wilkie Collins’ (Reeve 1889, p. 4e), Wybert Reeve gives a moving account of the evening of CAC’s death:

I was up in London during the run [of *Man and Wife* at the Prince of Wales’s Theatre], and he arranged for a box, that we might go together. On arriving at his house to dinner, I found him in very low spirits. His brother was very ill, probably dying, and he was unable to go with me. He had a friend staying in the house, and we went together. I had promised to return to supper, and tell him what I thought of the play and the performance. When I got back his brother was dead. He had just returned, terribly broken down about it. I stayed with him until nearly two o’clock in the morning.

(In both Reeve 1889 and Reeve 1891, there is a clear type-setting error – the closing quotation marks are positioned after rather than before these sentences – which makes it appear that Reeve’s anecdote is a continuation of [1367] to Reeve of March-August 1873.)

[1318] TO GEORGE SMITH, 10 APRIL 1873

MS: Berg. Published: B&C, II, pp. 364–365.

90, Gloucester Place, | Portman Square. W.¹ | 10th April 1873

My dear Smith,

I am sure you will be sorry to hear the sad news which this letter must contain. My brother's sufferings are at an end. After a few days only of serious illness, he died last night – without pain and without consciousness.

If you can spare room for a paragraph in the *Pall Mall Gazette*,² I send you the bare particulars of his career on the next leaf.

Yours truly | Wilkie Collins
George Smith Esq

Charles Allston Collins

=

Died April 9th 1873, aged 45. Disease, internal tumour.

Contributor to “All The Year Round” and to other Periodical Journals. Author of “A Cruise Upon Wheels”, “The Eye-Witness”, “The Bar-Sinister”, and other works.

Was the second son [*del*] of the late William Collins R.A. Began life as a painter, and exhibited pictures at the Royal Academy. Married the youngest daughter of the late Charles Dickens – who survives him.

1. WC uses Gothic printed paper.

2. See the notice in the *Pall Mall Gazette*, the London literary evening paper started up in by George Smith and Frederick Greenwood in 1865:

The death is also announced of Mr. Charles Alston [*sic*] Collins, brother of Mr. Wilkie Collins, and son-in-law of the late Mr. Charles Dickens. Mr. Collins, who was in his forty-sixth year, began his career as a painter, and exhibited several pictures in the Royal Academy. He afterwards took to literature, and contributed to *Household Words*, *All The Year Round*, and other periodicals. He is best known, perhaps, as the author of a description of a tour in France, entitled “A Cruise upon Wheels,” and two novels called “The Bar Sinister” and “Straithairn.”

(‘Summary of this Morning’s News,’ *Pall Mall Gazette*, 12 April 1873, p. 6)

[3322] CARRIE GRAVES TO JAMES REDPATH,¹ 13 APRIL 1873

MS: Lewis Collection.² Published: A&C11, pp. 9–10.

**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.³

**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).

[1319] TO MISS GOLDSMID, 14 APRIL 1873

MS: Parrish (Box 4/12).¹ Published: BGLL, II, pp. 390–391.

90 Gloucester Place | Portman Square | 14th April 1873

My dear Madam,

I am in great affliction – I have lost my last near relation. My brother has died after an illness of a few days only.

Under these circumstances I am sure I may trust to your kindness to forgive me, if I ask you to excuse my absence on the 23rd.² It is only the truth to say that I am not fit so soon to take the place which you were so good as to offer me at your hospitable table.

Believe me, | Dear Madam, | Truly yours | Wilkie Collins
Miss Goldsmid

1. Following the death of CAC at 10 Thurloe Place, South Kensington, at 8.30 pm on 9 April, WC uses black-edged plain paper. He generally does so at least until his tour of North America from September 1873, when he often uses whatever stationery is to hand.

2. WC had accepted the invitation in [1313] to her of 2 April 1873.

[3241] TO J. STEELE MACKAYE, 16 APRIL 1873

MS: Dartmouth,¹ with envelope.² Published: A&C9, p. 11.

90 Gloucester Place | 16th 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.³ 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.⁴ Let me hear what the date is – and accept my best wishes for your success.

Vy truly yours | Wilkie Collins

1. On black-edged paper which WC continues to use throughout his correspondence with MacKaye in 1873.

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 the 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, both to MacKaye.

[1320] TO LAURA SEYMOUR, 16 APRIL 1873

MS: Noel. Extract: Claeson, p. 112. Published: BGLL, II, p. 391.

90, Gloucester Place, | Portman Square. W. | 16th April 1873

My dear Mrs Seymour,

It is impossible for me to send you the Third Act, for it is not yet copied. All I can do is, what I have done – to send you Lady Janet's part in the 3rd Act.¹ The character inevitably loses its importance in the 3rd act – for the simple reason that the third act must be short.

If we had time to talk this matter over something might be done – but we have no time.

I am in danger of losing my copyright if this piece is produced first in America. I must produce a representative of Lady Janet on the stage tomorrow at rehearsal.²

Under these circumstances, I am forced to decide at once. I have no alternative.

Let me therefore thank you most sincerely for your kind readiness to consider the part, and say frankly that I place it in other hands because I see, as you see, that it does not give you the opportunities which it ought to offer in the last act of the piece. With renewed thanks believe me

most truly yours | Wilkie Collins

-
1. Lady Janet Roy in the dramatic version of *The New Magdalen*. This was first performed at the Olympic Theatre on 19 May 1873, starring Ada Cavendish as Mercy Merrick and with Mrs St Henry as Lady Janet Roy.
 2. On the legal reasons for this type of formal ‘copyright’ performance, see Stephens, pp. 105–113.

[1321] TO JOHN EVERETT MILLAIS, 17 APRIL 1873

MS: Morgan (MA 1485/10). Published: BGLL, II, p. 392.

90, Gloucester Place, | Portman Square. W. | 17 April 1873

My dear Millais,

Katie encloses this letter from poor Charley’s lawyer – and reminds me that the leases of the two houses have been sent to you.¹

Are you able and willing to manage the business? It is only necessary to get a professional valuer, or “appraiser” and to put the matter in his hands. If you cannot see your way to it, it would be perhaps better to send the strong box with the leases to me. Charles Ward would be able to find the man – if the undertaker cannot manage it.

I have had some other troubles trying me since we met – but I stick to my rehearsals through it all.²

Yours ever affly | Wilkie Collins

Return the letter please also, if you cannot “act”. I hardly see how you are to find time to act – with the pictures to hang.³

-
1. We are uncertain of the two houses in question, though one was perhaps the house at 10 Thurloe Place, South Kensington, where WC’s brother died. Katie is CAC’s widow, CD’s second daughter.
 2. For *The New Magdalen* opening at the Olympic Theatre on 19 May 1873.
 3. Presumably referring to Millais’s six entries for the Royal Academy Summer Exhibition.

[3175] TO FRANK ARCHER,¹ 18 APRIL 1873

MS: Lewis Collection (Archer Archive),² with envelope.³ Published: A&C7, pp. 6–7.

90, Gloucester Place, | Portman Square. W.⁴
18th April 1873

Dear Mr Archer,

I send to you by today’s book-post the story complete – except “The Prologue”, which has gone to the Printers of the book (in two volumes – shortly to appear).⁵ However, this piece follows the Prologue exactly – and “Julian Gray” does not appear in it – so you have got, I hope, what is really necessary⁶

vy truly yours | Wilkie Collins

To | Frank Archer Esqre

Please return the proofs – beginning with the proof of the May number.⁷ 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 1951, who included 12 of the letters in his biography *Wilkie Collins* (London: 1951). This letter appears in neither.

3. Signed and directed to 'Frank Archer Esqre | 24 Grove Terrace | Highgate Road | N.W.', with full mourning black border recto and black edging round the flap verso. Postmarked 'LONDON | C 6 | AP 19 | 73', with '1' in another hand in pencil on the recto. All WC's letters in the Archive are similarly numbered, probably by Frank Archer who seems to have ordered 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.

[1322] TO HUNTER, ROSE & CO., 18 APRIL 1873

MS: Parrish (Box 5/3). Published: BGLL, II, p. 392.

90, Gloucester Place, | Portman Square. W. | London
April 18th 1873

(The New Magdalen)

Dear Sirs,

I send to you a Revise of the Last Part.

I have written to Mr Desbarats to say that you will kindly receive for me the purchase-money for the Canadian advance-sheets.¹

Very truly yours | Wilkie Collins

Messrs Hunter Rose & Co

1. Of *The New Magdalen*.

[1323] TO CARLOTTA LECLERCQ,¹ 19 APRIL 1873

MS: Unknown. Published: theatre programme, *The New Magdalen*, Globe Theatre, Boston, 9 May 1873, our copy text;² BGLL, II, p. 393.

If you are threatened with competition on the part of stealers of plays, let the public know that I have reserved scenes and effects for the author's own dramatic version which are not to be found in the novel. I finished the play before I finished the published story. While the prologues and the first act follow that published story closely, the second act (at the end) departs from it altogether, and contains an entirely new situation. The third and last act, also presents scenes and effects which have been purposely altered and varied in the novel. Thanks to these precautions, the thieves who may plunder me successfully at the beginning of the story will be quite unable to snatch the latter half of it. The one complete dramatic version of the "New Magdalen" to be seen in America, is the version I have confided to your care.

WILKIE COLLINS

London, April 19th, 1873

1. Carlotta Leclercq (1838–93: *ODNB*), actress. She frequently acted opposite Charles Fechter at the Adelphi, where she played Marguerite in *No Thoroughfare* from December 1867 and Emily Milburn in *Black and White* in April 1869. In late 1869 she moved to America, again initially acting as leading lady with Fechter.

2. This theatre programme records what is thought to be the first public performance of *The New Magdalen*, ten days before it opened in London at the Olympic Theatre on 19 May starring Ada Cavendish. On 20 October the production was in Chicago at the Academy of Music, finally arriving for its New York première on 10 November 1873. Carlotta

Leclercq starred and WC himself was present.

[1324] TO CHARLES WARD, 19 APRIL 1873

MS: Private. Published: BGLL, II, p. 393.

90 Gloucester Place | Portman Square | 19th April 1873

My dear Ward,

I enclose the weekly cheque for £40 – for my account¹

Can you take pot-luck here on Wednesday next? or Thursday next? Say which day – Hour, seven.

Yours ever | Wilkie Collins

1. From Squire Bancroft for *Man and Wife* at the Prince of Wales Theatre from 22 February. Although this is the first mention in an extant letter, the payments began on 3 March. WC received £6-13s-4d per night (£40 for a week with six shows) for the 136 performance run (see [3237] to Steele Mackaye of 15 February 1873, n. 1.

[1325] TO DIXON,¹ 22 APRIL 1873

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 214 (as to Dikar); BGLL, II, p. 394.

90, Gloucester Place, | Portman Square. W. | 22nd April 1873

My dear Dixon,

Forgive this late acknowledgment of your note. I am hard pressed by work, and I have suffered a terrible loss in the death of my brother. I have written to Mr Leathes to make apologies for not immediately answering his letter, and to say that it is, at present, not possible for me to see him.² The characters in the play were already “cast” when you wrote to me.

Vy truly yours | Wilkie Collins

1. Unidentified, but presumably an acquaintance of or agent for Leathes.

2. Edmund Leathes (stage name of Edmund John Donaldson; 1847–91), well-travelled performer, author of *An Actor Abroad* (London: Hurst & Blackett, 1880), who was then playing the part of Roland de Feval in *The Prayer in the Storm at the Adelphi* (*Era*, 12 April 1874, p. 10b). WC’s letter to him has not been traced. Presumably he was seeking a part in *The New Magdalen*, opening at the Olympic 20 May 1873.

[1326] TO WILLIAM F. TINDELL, 22 APRIL 1873

MS: Glasgow (891117/112). Published: BGLL, II, pp. 394–395.

90, Gloucester Place, | Portman Square. W. | Tuesday April 22

My dear Tindell

I hope you are coming to dine tomorrow at 7. If, however, anything should prevent you, a line to ask you to proceed first with the Olympic Agreement. Miss Cavendish has asked for it.

Please add to my instructions for the Agreement

... That the nightly “returns” of the Theatre are to be regularly sent to me by the Treasurer.¹

Come tomorrow if you possibly can.

Yours ever | WC

1. *The New Magdalen* opened at the Olympic on 19 May 1873 and ran for four months before going on a successful provincial tour. For the production Ada Cavendish leased the Olympic Theatre, Wych Street, Strand, and starred as Mercy Merrick. With the letter at Glasgow (891117/113–114) are found the following instructions in WC’s hand concerning the agreement:

Heads of agreement.

The New Magdalen. | Drama at The Olympic Theatre. Miss Ada Cavendish 26 Sackville Street Piccadilly and

Wilkie Collins.

1 I share the profits, and pay half the expense of getting up the piece.

2 The Profits are to be reckoned after deducting £[heavy cancellation] night as the expenses of the Theatre.

3 The expence of getting up the play is not to exceed £300.-.-

4 No alterations of any sort are to be made in the Dialogue without my permission. The play is to be produced under my directions. The cast of characters, the scenery, and the dresses are to satisfy me – or failing that I am to have the right of withdrawing the play. If the continuous run of the play is interrupted it is to be left to my discretion to resume the performance of it at the Olympic Theatre or not. Proofs of the Posters Play Bills and of all other advertisements are to be submitted to me – and I am to have the right of altering, adding to, or cutting out any words or expressions to which I may object. I sell nothing but the right (under the foregoing restrictions) of representing the play at the Olympic Theatre – binding myself not to produce the play at any other London Theatre during the “run” at the Olympic. I am to have the right of appointing a representative of my interests, who is to have free access to every part of the Theatre. Query: – a clause here providing for proceedings in the event of my discovery of dishonesty on the parts of the people employed to take money. (?) The profits are to be divided regularly on every Monday in the week. I am (if necessary or desirable) to have the privilege of writing orders for free admission.

There are a number of annotations in pencil, probably in Tindell’s hand, including the marginal comments: ‘Olympic Agreement’ and ‘9 right to stop if rectx small’. Also found at Glasgow are letters to Tindell from Stefan Poles of 20 Great Marlborough Street (25 September 1873, 891117/122) and Ada Cavendish (4 October 1873, 891117/124), which shed light on the strange query. Poles, who was to become WC’s representative for a short time, wrote concerning Brandon Ellis, the business manager at the Olympic: ‘Wilkie Collins knew that he is a d—d cheat and warned me’.

[1327] TO ANTHONY TROLLOPE,¹ 1 MAY 1873

MS: Taylor. Published: BGLL, II, p. 395.

90, Gloucester Place, | Portman Square. W. | 1st May 1873

My dear Trollope

I accept with the greatest pleasure your kind invitation for Wednesday next at 7.30.

Ever yours | Wilkie Collins

1. The first of only three surviving letters to WC’s fellow novelist Anthony Trollope (1815–82).

[1328] TO CHARLES WARD, 2 MAY 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 396.

90, Gloucester Place, | Portman Square. W. | 2nd May 1873

My dear Ward,

Many thanks for Jones’s receipt.¹

I enclose the weekly cheque for £40.-.- for my account.² Please acknowledge.

Can you kindly send a porter to pay for me the enclosed subscription? I don’t like to write a cheque for so small a sum. But if it gives less trouble to have the cheque, ~~it shall~~ pray do so. I can pay you the guinea back when we next meet – if you cannot put it in the account.

Yours ever | Wilkie Collins

1. See [1025] to Ward, 21 September 1870.

2. See [1324] to Ward, 19 April 1873.

[1329] TO GEORGE SMITH, 5 MAY 1873

MS: Berg. Published: BGLL, II, p. 396.

90, Gloucester Place, | Portman Square. W. | 5th May 1873

My dear Smith,

I want to bind a few presentation copies of my books.¹ Shall I be putting you, or the

printing-office, to inconvenience if I ask to have twelve copies printed on good paper (at my expense of course) from the stereo-plates of the whole cheap editions of my books? My idea is that I can only make the two shilling books harmonize, in margin, with the five shilling “Moonstone” and “Man and Wife”, by having them re-printed as I propose. If this can be managed I will send for my little personal editions of twelve copies – in sheets – (from “Antonina” to “Man and Wife”) as soon as they are ready. The illustrations I do not wish to be reprinted. Excuse my giving you this trouble²

and believe me | always truly yours | Wilkie Collins

George Smith Esqre

1. One set was for the photographer John Watkins – see [1330] to him of the same date.
2. To set up the presses to fulfil WC’s request for ‘little personal editions’ would have been rather more than an inconvenience for the printing department – see [1331] to Smith of 7 May. The technological requirements for this kind of ‘print-on-demand’ would not be available until towards the end of the twentieth century.

[1330] TO JOHN WATKINS,¹ 5 MAY 1873

MS: Arents (with MS of WC’s *The Evil Genius*). Typed transcript: Texas. Published: Coleman, p. 215 (as to Herbert Watkins); BGLL, II, p. 397.

90, Gloucester Place, | Portman Square. W. | 5th May 1873

My dear Sir,

Pray accept my thanks for the photograph. I returned the two portraits which show the crack to be filled in as you kindly suggest.

It will give me the greatest pleasure to acknowledge your friendly interest in my writings and your prompt kindness in supplying me with the portraits of my dear brother, by sending you a copy of my works. I have written to my publishers on the subject – and as soon as the books are returned by the binder (they must not be sent to you in their “popular” paper-covers!) they shall be forwarded (with my name) to Parliament Street.²

Believe me, | Vy truly yours | Wilkie Collins

John Watkins Esqre

1. The photographer – see [0454] to him of 28 January 1862 onwards.
2. See [1331] to George Smith of the same day.

[1331] TO GEORGE SMITH, 7 MAY 1873

MS: Berg. Published: BGLL, II, p. 397.

90, Gloucester Place, | Portman Square. W. | 7th May 1873

My dear Smith,

My best thanks for your letter. I had not the least notion of what I was asking for – and I resign the idea of my private reprint, as a matter of course.

All I wanted was an uniform Series of the books. If the copies now in print will give me what I want, I shall be glad to have them – in instalments as they are required. Will you kindly give directions to have three copies, each, of all the books, from “Antonina” to “Man and Wife” sent to me by Parcels Delivery – or in any other convenient way? I only want to begin by binding three separate complete sets of my novels. The first time I pass the office, I will call and settle with the clerk.¹

Yours ever | Wilkie Collins

1. WC’s new and rather more reasonable request, calling for private binding rather than private reprinting, still caused problems – see [1335] to Smith of 11 May 1873.

[1332] TO GEORGE BENTLEY, 8 MAY 1873

MS: Berg. Published: Davis, pp. 273–274; BGLL, II, p. 398.

90 Gloucester Place | Portman Square | W | 8th May 1873

Dear Mr Bentley,

I have been long in thanking you for your kind letters – but I have not failed to sincerely appreciate them. Happily for me – after the loss that I have sustained – I have had hardly a moment to myself since the miserable day that my brother died. Every day I have been occupied by the rehearsals of the dramatic “New Magdalen” – and when I got home again, there were the proofs of the reprint in two volumes waiting for me.¹ After the double labour, I was fit for nothing but to go to bed.

I sent the last sheets corrected for Press to Mr Billing yesterday. This time, I see no necessity for a Preface. Both here, and in America, the story seems to have spoken for itself. Our publication day – the 19th – will be also, I hope, be the date on which the dramatic version is represented in public for the first time. I have done all I can to secure a double success. We are well in advance of the day this time (as to the story) – and you will be able to subscribe the book as soon as you think fit.

Believe me | truly yours | Wilkie Collins

1. The novel was dedicated ‘To the Memory of Charles Allston Collins (9th April, 1873)’.

[3242] TO J. STEELE MACKAYE, 8 MAY 1873

MS: Dartmouth. Published: A&C9, p. 11.

90, Gloucester Place, | Portman Square. W.
Thursday May 8th

My dear Mr MacKaye

Tomorrow (Friday) I hope to be able to get to the Crystal Palace to see you.¹ 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 Pigott²

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 to his father of 27 May 1873 ([3247]). 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: Dartmouth. Extract: MacKaye, I, p. 199. Published: A&C9, p. 12.

90 Gloucester Place | Portman Square | W.
10th 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 acts¹ – 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.² I can then talk to you about your Hamlet in detail.

Meanwhile, our first night at the Olympic³ is fixed for Monday week – the 19th. 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 heard⁴

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.’

[1333] TO FREDERIC CHAPMAN,¹ 11 MAY 1873

MS: Unknown (formerly in the collection of J. F. Dexter). Published: Kitton, p. 173, our copy text; BGLL, II, pp. 398–399.

It is impossible for me to indicate correctly my share in the Acts jointly written (I. and IV.), – we purposely wrote so as to make discoveries of this difficult, if not impossible. I inserted passages in his chapters and he inserted passages in mine. I can only tell you that we as nearly as possible *halved* the work. We put the story together in the Swiss chalet at Gad’s Hill, and we finished the Fourth Act side by side at two desks in his bedroom at Gad’s Hill.

As everything connected with *his* writing is part of the literary history of England, I may add that the Scenes and Acts of the dramatic version of this story were arranged by Dickens and Fechter, while I was engaged in completing a work of my own. The ‘scenario’ was then placed in my hands, and the Drama was entirely written by me.²

1. Frederic Chapman (1823–95), son of Edmund Chapman, joint founder of Chapman & Hall, CD’s principal publisher.

2. Concerning the collaboration between CD and WC on *No Thoroughfare*. Kitton introduces the letter: ‘Dickens was responsible for “The Overture,” portions of the First and Fourth Acts, and the whole of Act III. During Dickens’s absence in America (1867–8), Wilkie Collins transformed “No Thoroughfare” into a play for Fechter, with a view to which it had been originally planned; it was first published in 1867, and is very scarce in this form. In an unpublished letter to the late Fred Chapman (of Chapman & Hall), dated May 11th, 1873, Collins recalled (as far as he was able) the exact nature of his collaboration with Dickens, and thus wrote: –’. In a footnote Kitton writes, ‘The original letter is in the collection of Mr. J. F. Dexter, and is now printed for the first time’ (p. 173).

[1334] TO WILLIAM HOLMAN HUNT, 11 MAY 1873

MS: Huntington (HH 93). Published: B&C, II, p. 365.

90, Gloucester Place, | Portman Square. W.¹ | 11th May 1873

My dear Holman,

Thank you most heartily for your kind letter. The drawing shall take its place among my dearest treasures. But let me, I beg of you hold it at your disposal when you return to England – for you too were his brother, if love makes brotherhood. In any case, I will leave it on record, in writing, that the drawing is to go to Cyril Benoni Hunt, when “life’s idle business” has ended for

me.²

Yours always afftly | Wilkie Collins
To | Holman Hunt Esqre

1. Black Gothic engraved type, centred, with heavy black-edged mourning.
2. Referring to Hunt's drawing of Charles Allston Collins on his death-bed: 'In a few days I was standing by his bedside drawing his portrait as he lay dead. This I gave to his brother Wilkie, who in the end left it to me.' (Hunt 1905, II, p. 313, where the portrait is reproduced). As drafted in [1371] to William Tindell of 4 September 1873, WC's will contained the following provision: 'I direct my executor immediately on my decease to return to my friend Holman Hunt (or if he should not survive me) to his son Cyril the portrait in Chalks taken by him of my late brother Charles Allston Collins.'

[1335] TO GEORGE SMITH, 11 MAY 1873

MS: Berg. Published: BGLL, II, p. 399.

90, Gloucester Place, | Portman Square. W. | 11th May 1873

My dear Smith,

I am really ashamed of the trouble that I am giving you.

I quite understand that "Moonstone" and "Man & Wife" are to be cut down to range with the two shilling editions of the other books.¹ Three sets of the two shilling books – and three copies of "The Moonstone" to bind with them – are all I want. No "Man and Wife" will be needed. I find I have got three copies of the one volume edition already.

Pray do not trouble yourself and the printers about an estimate – and pray accept my best thanks for your kindness.

By all means, let us go to press with another 500 of "Man and Wife".

I am very glad to hear that the play has so effectually advertised the book.

Truly yours | Wilkie Collins

1. WC's aim is to produce, for his own personal use, a uniform single-volume series of all his novels published by Smith, Elder – some of which appear only in smaller yellowback editions and some only in larger cloth-bound editions. To achieve this, trimming down existing larger printed sheets is a more practical proposition than reprinting on larger sheets.

[1336] TO JOHN EVERETT MILLAIS, 12 MAY 1873

MS: Bodleian (MS. Autogr. e.1, f. 119). Published: BGLL, II, p. 400.

90, Gloucester Place, | Portman Square. W. | 12th May 1873

My dear Millais,

Pigott is a candidate for the Secretaryship of the Royal Academy.¹ He is an old friend of mine, and a perfectly honourable and competent man. If you can give him your support when the selection comes on, pray do for my sake.

Yours affly | Wilkie Collins

1. See [1342] to the Royal Academy, 20 May 1873. Pigott was unsuccessful – see [1362] to him of 17 July 1873.

[3100] TO THOMAS FAED,¹ 12 MAY 1873²

MS: Lewis Collection. Published: Lewis website; p. 21.

... the subject of an old friend of mine – Mr Edward Pigott – who is a candida[te] for the Secretaryship to the Royal Academy³...

... [If] you can give him your support, you will personally oblige,

Yours vly truly | Wilkie Collins

Thomas Faed Eqre 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, pp. 163–164).

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 [1342] to the Royal Academy, 20 May 1873. WC's lobbying was unsuccessful.

[1337] TO FREDERIC LEIGHTON, 12 MAY 1873

MS: Leighton (Folder 1 LH/1/5/31). Published BGLL, II, p. 400, amended A&C2, p. 70.

90, Gloucester Place, | Portman Square. W. | 12th 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

1. Frederic Leighton (1830–96: *ODNB*), distinguished neo-Classical painter, from 1878 President of the Royal Academy, and later Baron Leighton of Stretton. WC's derisive comments on an early painting can be found in [0235] to HC of 19 March 1856.

[1338] TO W. P. FRITH, 13 MAY 1873

MS: NAL (MSL/ 1922/ 186/43). Published BGLL, II, p. 400.

90, Gloucester Place, | Portman Square. W. | 13th May 1873

My dear Frith,

I am again brought up for sentence before the play going public on Monday next the 19th. "The New Magdalen" – Olympic Theatre. Are you free, and would you like to have two places?

Yours ever | WC

I cannot promise you such acting as at Bancroft's¹ – excepting Miss Cavendish who plays Mercy Merrick. I have written to some R.A.'s about Pigott – and will write to more today after rehearsal.

1. Squire and Marie Bancroft controlled the Prince of Wales's Theatre, where *Man and Wife* was running.

[3176] TO WILLIAM BODHAM DONNE,¹ 14 MAY 1873²

MS: Unknown. On sale: Peter L. Stern & Co., 1997, Catalogue 29.³ Published: A&C7, pp. 39–40.

Summary: *The letter discusses WC's soon to be opened play The New Magdalen.*⁴

1. William Bodham Donne (1807–1882), essayist and drama critic; Examiner of Plays in the Lord Chamberlain’s office 1857–1874. WC had sent the MS of the play to the Lord Chamberlain’s office on 12 May 1873 (BL Add. Ms 653122R). Donne was unwilling to licence the play without a personal decision by the Lord Chamberlain himself, Viscount Sydney. WC wrote to Sydney on 13 May asking for his decision and enclosing a summary of the play (National Archives LC 1/275(62b)). Sydney’s reply is not found in the Archives nor is a letter of 14 May which Donne wrote to WC. But two identical summaries of the latter read: “Lord S agrees to Licence, but suggests an alteration of Title” (see National Archives LC 3/88 Sent (56)). It must be that letter to which WC replies here. WC clearly rejected the suggestion to change the title, albeit from the Lord Chamberlain himself. For WC’s reluctance to make a change in the title – albeit a private request by a publisher – see [1311] to George Bentley, 18 March 1873. The play was licensed as ‘The New Magdalen’ on 15 May 1873 with no restrictions (British Library, Add.ms 53704 f.98). Given these other dates WC is presumed to have replied at once to Donne’s letter allowing the licence to be issued on 15 May.

2. The dating assumes that WC replied at once to Donne’s letter, thus allowing the licence to be issued on 15 May.

3. Four page holograph letter signed by WC, laid into a first edition copy of *The Moonstone*.

4. 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.

[3244] TO J. STEELE MACKAYE, 15 MAY 1873

MS: Dartmouth. Published: A&C9, p. 13.

90, Gloucester Place, | Portman Square. W.

15th May 1873

My dear Mr MacKaye,

All the Stalls were taken a week ago – for the first night at The Olympic.¹ 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

1. *The New Magdalen* which opened on 19 May 1873 and ran for four months.

[1339] TO GEORGE SMITH, 15 MAY 1873

MS: Berg. Published: BGLL, II, p. 401.

90, Gloucester Place, | Portman Square. W. | 15th May 1873

My dear Smith,

A thousand thanks for the ready kindness which has presented me with three sets of my books.

Let me also thank you for the cheque for £98..1..8 – being my Royalty on new issues of *The Dead Secret*, *The Woman In White*, *Hide and Seek*, and *Man and Wife*.¹

Believe me | Always truly yours | Wilkie Collins

George Smith Esq

1. In fact the amount credited to WC’s account from ‘Smith Elder & Co’ on 15 May was £92-1s-8d (Coutts: WC).

[1340] TO GEORGE BENTLEY, 20 MAY 1873¹

MS: Berg. Extract: Davis, p. 275. Published: BGLL, II, p. 401–402.

1873 | Gloucester Place

Dear Mr Bentley

A line to thank you for your kind letter. The audience actually forced me to appear in front of the curtain before the play was half finished! I don’t think I ever saw such enthusiasm in a theatre before!

If the book only meets with the same welcome – we shall have nothing left to wish for. That fanatical old fool Mudie will be obliged to increase his order. I am delighted to hear that we have begun so well with the subscription. I have advertised the novel on the playbill – as you will see.²

My best thanks for the copies of the book.³ It is very neatly and prettily got up.

Yours very truly | WC

Let me know if you would like to see the Play

1. Peters (pp. 345, 471 n. 32) assigns this letter to the following day (21 May), but the tone and content rather suggest the day immediately after both the opening of the dramatic version of *The New Magdalen* and the official publication of the novel on May 19. See [1332] to Bentley of 8 May and the review of the opening night of the play in the *Daily Telegraph* of 20 May 1873.

2. A copy of the playbill is also found in the Berg Collection. This reads: ‘On MONDAY EVENING, MAY 19th, 1873, and until further notice, will be presented a DRAMATIC STORY, in a Prologue and Three Acts, entitled – | THE | NEW MAGDALEN’. At the foot there is this note: ‘(N.B. – The Narrative Version of *THE NEW MAGDALEN* is published by Messrs Bentley and Son, in Two Volumes.)’. The note is flagged by three of WC’s vertical black ink lines.

3. The novel was published by Bentley in two volumes on 19 May – see [1332] to him of 8 May.

[1341] TO ISABELLE FRITH, 20 MAY 1873

MS: NAL (MSL/ 1922/ 186/41). Published: BGLL, II, p. 402.

Athenæum Club · Pall Mall | 20th May 1873.

My dear Mrs Frith,

I am charmed to hear that you and Frith spent a pleasant evening at the play.¹

Most unfortunately for me, I have already engaged myself to dinner. It is a special occasion – and I must not put it off. I can only thank you – and repeat most sincerely that I am not a free man.

My love to Frith.

Believe me always truly yours | Wilkie Collins.

1. *The New Magdalen* at the Olympic – see [1338] to W. P. Frith of 13 May.

[1342] TO THE ROYAL ACADEMY, 20 MAY 1873

MS: Huntington (Pigott Coll. Box 3, loose), on black-edged Athenæum Club notepaper. Published: BGLL, II, p. 402.

90 Gloucester Place | Portman Square | W. 20th May 1873.

I can speak to Mr Edward Pigott’s fitness for the post to which he aspires, after an experience of him which extends over a period of more than twenty years. If the members of the Royal Academy are pleased to elect him as their Secretary,¹ they will secure the services of a man of high integrity, on whose zealous, intelligent, and discreet performance of the duties entrusted to him they may confidently rely.

Wilkie | Collins

1. At the General Assembly of the Royal Academy, 10 July 1873, Frederick A. Eaton was elected to the post – see [1362] to Pigott of 17 July 1873.

[1343] TO WILLIAMS & NORGATE,¹ 23 MAY 1873

MS: Parrish (Box 4/12).² Published: BGLL, II, p. 402–403, amended A&C3, p. 66.

23rd May 1873

Dear Sirs,

Baron von Tauchnitz has kindly promised to send to me six copies of his edition of “The New Magdalen” ...

... to pass the book through the Custom House.

Faithfully yours | Wilkie Collins

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1. Though there is no documentary evidence concerning the recipient, this must be the publishers Williams & Norgate, London agents of Tauchnitz – see [0321] to them of 24 December 1859.
 2. Only the date, salutation, and opening lines, on a rectangle of paper cut unevenly from the head of a letter which clearly has a black mourning line down the left-hand edge. Text is on recto and verso.

[3007] TO UNIDENTIFIED RECIPIENT,¹ 23 MAY 1873

MS: Unknown. On sale: eBay (19–26 February 2006), by Michael A. West of Schoharie, New York, item 6606925349. Published: A&C2, p. 64.

Very truly yours | Wilkie Collins | May 23rd 1873 /

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

[1344] TO GEORGE BENTLEY, 24 MAY 1873

MS: Berg. Published: BGLL, II, p. 403.

90, Gloucester Place, | Portman Square. W. | 24th May 1873

Dear Mr Bentley,

I beg to thank you for a cheque for £100 – on account of The New Magdalen in Temple Bar.¹

You have only to give me three days’ notice of the evening – and I will see that the best accommodation at our disposal is secured for you at the theatre.² The enthusiasm of the audience is steadily rising – and everything looks well for the future.

Vy truly yours | Wilkie Collins

George Bentley Esq.

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1. The cheque was credited to WC’s bank account on that date. This was presumably the final payment for the serial run of the novel, though the basis of payment is unclear. The original agreement was for £1-10s per page for a maximum of six monthly instalments – see [1235] to Bentley, 18 May 1872. The novel eventually stretched to ten numbers and 225 pages from October 1872 to July 1873. WC was paid £100 on 8 October (see [1256] to George Bentley, 3 October 1872) and a further £200 on 16 June 1873, which, with the payment here, adds up to £400 for the whole serial, whereas 225 pages at a rate of £1-10s a page would suggest a total of £337-10s (Coutts: WC).
 2. WC had offered to provide seats for *The New Magdalen* at the Olympic Theatre in [1340] to Bentley of 20 May.

[1345] TO WILLIAM D. BOOTH,¹ 24 MAY 1873

MS: Parrish (Box 4/12). Published: BGLL, II, pp. 403–404.

90, Gloucester Place, | Portman Square. W. | London 24th May 1873

My dear Sir,

Your kind letter of the sixth has reached me. If it is not giving you too much trouble, I will gladly avail myself of the method of remitting the royalties which you are so good as to propose.

Miss Leclercq² telegraphed to me the news of the success of the piece at Boston – and I

have since received a Boston newspaper with a very favourable notice.

Here, we had our first night on last Monday (the 19th) at the Olympic Theatre. The audience really seemed to be enchanted. They forced me to appear in front of the curtain, before the play was half over. The same enthusiasm has manifested itself on the succeeding evenings. We have I really think achieved a great success.

I am feeling terribly worn out by my exertions. Producing a Serial Story and two Plays in the last six months has been rather too much for me. I must have rest and change of scene – or I shall never be fit for the United States in the autumn.

With renewed thanks for your friendly sympathy and kindness,

Believe me | Most truly yours | Wilkie Collins

If I rightly remember, Miss Leclercq will be in England in the summer. If she changes her plans, I will send her a corrected copy of the piece containing the changes I made in it at rehearsal. When you next write to her, will you present her my best remembrances and congratulations to her. I would write but I don't know how long she will be at Boston.

Mr W. D. Booth Esqre /

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1. Wall Street legal agent who acted for WC in theatrical matters – see [1024] to him of 20 September 1870.
 2. Carlotta Leclercq starred in *The New Magdalen* at the Globe Theatre, Boston, from Thursday, 8 May 1873.

[3245] TO J. STEELE MACKAYE, 26 MAY 1873

MS: Dartmouth. Published: A&C9, p. 13.

90 Gloucester Place | Portman Square | W.
26th 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 30th) 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: Dartmouth. Extract: MacKaye, I, p. 207. Published: A&C9, p. 14.

90 Gloucester Place | Portman Square | W.
27th 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.¹ If you can write a line or dictate a line, let me hear how you are.

Yours ever | Wilkie Collins

1. Francis Carr Beard.

[3247] TO J. STEELE MACKAYE, 27 MAY 1873

MS: Dartmouth. Published: A&C9, p. 14.

90 Gloucester Place | Portman Square | W.
27th 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
WC¹

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.

[1346] TO GEORGE SMITH, 27 MAY 1873

MS: Parrish (Box 4/11). Published: BGLL, II, p. 404.

90, Gloucester Place, | Portman Square. W. | 27th May

My dear Smith,

Will you kindly look over the enclosed note, and tell me whether you think it desirable or not, to grant the lady’s request?¹ I trouble you on the subject, because one of your copyrights is included in her scheme. What you do in the matter, I will do also. Your experience is fitter than mine to decide whether the proposed extracts do good or harm to the sale of books. As a novel-writer I am personally by no means disposed even to indirectly address people who are not novel-readers!

Yours ever | Wilkie Collins

George Smith Esq

1. The lady in question has not been identified, though her request clearly concerned permission to reprint extracts from WC’s novels – see [1348] to Smith of 31 May.

[1347] TO GEORGE BENTLEY, 29 MAY 1873

MS: Berg. Published: BGLL, II, p. 405.

90, Gloucester Place, | Portman Square. W. | 29th May 1873

Dear Mr Bentley,

My best thanks for the copies and for the information about the Binder.¹

Some little time since, you most kindly interested yourself in the son of an old friend of mine who has aspirations in the direction of “the Trade.” With all that I have had lately to occupy me, the matter has slipped out of my memory until now. I was not certain at the time – and I am not sure now – whether he wishes to be instructed in the first elements of bookselling by retail, or of publishing.

If you would add to your kindness – when you have ten minutes to spare – by granting the lad an interview, and speaking to him on the subject, he will be encouraged, and I shall be obliged.

He is the second son of Mr F. Carr Beard (of Welbeck Street) my medical adviser as well as my old friend – and he is a nice Gentlemanlike boy who will not prove undeserving of a little reasonable encouragement at starting.²

Pray forgive me for troubling you again, | and believe me

Most truly Yours | Wilkie Collins

George Bentley Esq.

1. Presumably more copies of, and information concerning, the two-volume edition of *The New Magdalen*.

2. See Nathaniel Beard’s recollections of WC in *Temple Bar* (Beard).

[1348] TO GEORGE SMITH, 31 MAY 1873

MS: Berg. Published: BGLL, II, pp. 405–406.

90, Gloucester Place, | Portman Square. W. | 31st May 1873

My dear Smith

I gladly accept your kind proposal. The lady is a perfect stranger to me¹ – and I refer her, by today’s post, to Messrs Smith, Elder & Co. Of course, we reserve our own right to publish extracts at any future time, from any of the books – if we think it desirable. I mention this because it has been already proposed to me to issue a cheap volume of extracted passages from my novels. We might see our way to this – not now – but at some future time.

With many thanks | Yours truly | WC

1. See [1346] to Smith of 27 May.

[1349] TO WYBERT REEVE, [LATE MAY] 1873¹

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text; Reeve 1891, pp. 113–114; Reeve 1906, p. 460. Published: BGLL, II, p. 406 (with Reeve 1906 as copy text). Amended: A&C11, p. 17.

The reception of my “New Magdalen” was prodigious.² I was forced to appear half-way through the piece, as well as at the end. The acting took every one by surprise, and the second night’s enthusiasm quite equalled the first.

1. Following on from [3041] of [late February] 1873, Reeve 1891 introduces this further extract with: ‘... but after its production he writes me:–’.
2. Opening at the Olympic Theatre on 19 May 1873.

[3288] TO GEORGE BENTLEY, 3 JUNE 1873

MS: Lewis Collection. Published: A&C10, p. 11.

**90, Gloucester Place, | Portman Square. W.¹
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.² 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 suggests 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.

[1350] TO WILLIAM F. TINDELL, 5 JUNE 1873

MS: Glasgow (891117/115). Published: BGLL, II, p. 406.

90, Gloucester Place, | Portman Square. W. | 5th June 1873

My dear Tindell,

This note will be presented to you by my friend Mr Polès who has kindly undertaken to ask you a question for me, relating to my agreement with the Olympic Theatre.¹ The question presses – so please see Mr Polès with as little delay as possible.

We have also a legal point to put to you – which is of some importance to the interests of the piece.

Yours ever | Wilkie Collins

1. Stefan Poles, who was appointed WC's representative concerning the stage version of *The New Magdalen* – see the outline of the agreement attached to [1326] to Tindell of 22 April 1873. It is likely that Poles pronounced his name in two syllables, so that it was sometimes written Polès, as here and in Archer (p. 156), and sometimes Polhes, as in the *Times*, 15 December 1874, p. 11f. Poles himself wrote it 'Poles' (Poles to Tindell, 25 September 1873, Glasgow 891117/122). For more on Poles, see the notes to [1376] to him of 11 September 1873.

[1351] TO ANTHONY TROLLOPE, 9 JUNE 1873

MS: Taylor. Published: Hall, II, p. 589. Published: BGLL, II, p. 407.

90, Gloucester Place, | Portman Square. W. Monday June 9th | 1873

My dear Trollope

I have no engagement tomorrow evening – and it follows as a matter of course that I accept your kind invitation with the greatest pleasure. Yes – I have heard of the American lady – she is adored by everybody, and I am all ready to follow the general example.¹

Yours ever | WC

P.S. | I have been perpetually occupied with my play at The Olympic² – or I should have called and asked you for that cigar which I missed last time (when I met those nice Americans at your table.)

1. The actress Kate Field – see [1550] to her of 28 July 1875.

2. *The New Magdalen*.

[1352] TO ISABELLE FRITH, 10 JUNE 1873

MS: NAL (MSL/ 1922/ 186/42). Published: BGLL, II, p. 407.

90, Gloucester Place, | Portman Square. W. | 10th June 1873

My dear Mrs Frith,

I accept with the greatest pleasure your kind invitation for the 30th at 7.30.

(In haste) | always truly yours | Wilkie Collins

[1353] TO MR LETHBRIDGE,¹ 11 JUNE 1873

MS: Girton (GCRF 10/1/4). Published: BGLL, II, p. 407.

90, Gloucester Place, | Portman Square. W. | 11th June 1873

Dear Sir,

You will greatly oblige me if you will see, for a few minutes, the bearer of this letter – my friend Mr Poles – who has a few words to say to you in my interest and as my representative.

Faithfully yours | Wilkie Collins

[*indcipherable initial*] Lethbridge Esq.

1. Unidentified, though CD's 'Down with the Tide' (*Household Words*, 5 February 1853) mentions 'Mr. Lethbridge, then property-man at Drury Lane Theatre'.

[3248] TO J. STEELE MACKAYE, 17 JUNE 1873

MS: Dartmouth. Published: MacKaye, I, p. 209; A&C9, p. 15.

90, Gloucester Place, | Portman Square | W.

17th 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.¹

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.² 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 /³

P.S. Many thanks for the account of that curious Trial.⁴ My lawyer in the U.S. (W. D. Booth of New York)⁵ 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.

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 Leclercq, 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).

[1354] TO WYBERT REEVE, 26 JUNE 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 408.

90, Gloucester Place, | Portman Square. W. | June 26th 1873

My dear [Reeve],¹

I will be with you tomorrow morning (Friday) at 11.

Of course, you shall have tickets for Saturday. At least you will hear Gounod play. As for me, it is my first attempt at reading in public. You know what “first attempts” are. I say no more!²

Vy truly yours | Wilkie Collins

I too have had a letter from Brelsford – which I will bring with me.³

1. The name has been erased but it is still possible to decipher. Wybert Reeve was scheduled to join WC on his reading tour of North America, so the postscript confirms the identification.

2. The occasion referred to here was a charity matinée at the Olympic Theatre on Saturday 28 June, prior to the evening performance of *The New Magdalen* – see Peters, pp. 345–346. Among the attractions were Ada Cavendish performing

Tennyson's 'Charge of the Light Brigade', WC reading 'A Terribly Strange Bed', and a piano recital by the French composer Charles-François Gounod (1818–93), who lived in England for a period following the Franco-Prussian War of 1870. Gounod also accompanied the amateur soprano, Georgina Weldon. Strangely, in his 'Personal Recollections of Wilkie Collins', Reeve writes 'I never had an opportunity of hearing him [read in public] ...' (Reeve 1889, p. 4f). Perhaps in the event the actor was unable to attend the charity matinée, or perhaps he had simply forgotten this occasion. 3. C. Brelsford of the American Literary Bureau, New York, who arranged readings for WC on his tour of the United States – see [1364] to William Tindell of 21 July 1873.

[1355] TO CHARLES KENT, 27 JUNE 1873

MS: Parrish (Box 5/4), with envelope.¹ Published: BGLL, II, p. 408.

90 Gloucester Place | W. | June 27th 1873

Dear Mr Kent,

Pray accept my best thanks for your kind letter and your friendly wishes. I have given instructions that two tickets are to be sent to you for the afternoon performance at The Olympic Theatre tomorrow.²

Vy truly yours | Wilkie Collins
Charles Kent Esq

1. Initialled and directed to 'Charles Kent Esq | Office of The | Illustrated Review | 49 Essex Street | Strand W.C.', with the last two lines erased and 'Fleet St | E.C.' added above the name, possibly in another hand. Postmarked 'LONDON WC | 6 | JU 27 | 73'.

2. See the notes to [1354] to Wybert Reeve of 26 June 1873.

[1356] TO WILLIAM HEPWORTH DIXON,¹ 29 JUNE 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 409.

90, Gloucester Place, | Portman Square. W. | June 29th 1873

My dear Hepworth Dixon,

I was very sorry to miss you when you kindly called here.

Are you likely to be passing this way either tomorrow Tuesday or Wednesday between 1.30 and 2? If Yes – you must lunch somewhere – why not lunch here? Pot-luck and "a drink" and no company. Don't trouble to write if this will do. If not, tell me on what day I shall find you at home between 5 and 6 P.M.

Except when I am eating sleeping or out for my afternoon walk I am hard at work on my "readings" for America.

Yours ever | Wilkie Collins

1. William Hepworth Dixon (1821–79), historian, traveller and editor of the *Athenæum* from 1853 to 1869. See WC's comments on his advocacy of physical education in the letter [1065] to George Sala of 23 February 1871.

[3042] TO WYBERT REEVE, JUNE 1873¹

MS: Unknown. Extract: (Melbourne) *Argus* (19 October 1878), p. 12;² Reeve 1889, p. 4d, our copy text; Reeve 1891, p. 108; A&C3, p. 48 (with Reeve 1891 as copy text).

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.

1. Reeve 1889 gives the following preface to 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 their agreement, took all future right in

the piece from him, and placed it in my hands, never allowing him to play the part [of Fosco] again, or indeed anyone else until some time after I left England for Australia in 1878. Nothing could be more generous than his acknowledgments to me. In June, 1873, he writes: —'. In marked contrast, throughout the opening paragraphs of his recollections of WC, Reeve is highly critical of George Vining, who had died in 1875, in the second version going so far as to condemn him roundly as 'a bad stage-manager' (Reeve 1891, p. 106).

2. The following fragment appears in an advertisement for Wybert Reeve's Australian debut appearance as Fosco in *The Woman in White* at the Theatre Royal, Melbourne from Saturday, 19 October 1878:

Extract from a letter from Mr. Wilkie Collins to Wybert Reeve:— "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."

The play ran in Melbourne for six nights (excluding the Sunday) until Friday, 25 October, and a similar advertisement ran in the *Argus* on each occasion. In the Saturday edition only, the advertisement appeared in a rather longer form, and included the claim that Reeve had already played the part 'for upwards of 2000 nights in the chief cities of England, Ireland, Scotland, America, and Canada, with the greatest success'.

3. Two articles in the *Era* (18 August 1872, p. 12, and 27 April 1873, p. 7) together cite reviews in sixteen different provincial journals, all offering lavish praise of Reeves's Fosco.

[3343] TO COUTTS & Co.,¹ 9 JULY 1873²

MS: Lewis Collection. Published: A&C12, pp. 4-5.

[recto]

Exch^e for £88 stg. NEW-YO[RK]³
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^{rs} Martin & C^{o4}
[illegible]

[verso]

Pay to the order of
Wilkie Collins
Harper & Brothers
Wilkie Collins⁵
[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.

[1357] TO [ESTHER] LEVY,¹ 9 JULY 1873

MS: Wolff Collection. Published: BGLL, II, p. 409.

Ramsgate | 9th July 1873

Dear Mrs Levy,

My old enemy, Rheumatism, has found me out again – and my doctor banished me yesterday to this place. To my own great regret I must trust to your indulgence to excuse my absence on Saturday. Dining out is forbidden – and I have no choice but to ask you and Mr Levy to accept my apologies.

Vy truly yours | Wilkie Collins

1. This is likely to be Esther Levy née Cohen (d. 1883), wife of Joseph Moses Levy (1812–88: *ODNB*), proprietor of the *Daily Telegraph* and a patron of music and drama.

[1358] TO HENRIETTA WARD, 9 JULY 1873¹

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 341 (with no year given); BGLL, II, pp. 409–410.

Granville Hotel² | Ramsgate | Wednesday July 9th

My dear Mrs Ward

Fate has determined that I am not to dine again in your house. I was yesterday – after some previous suffering from rheumatism – sent here by medical order to get health and strength – and I have no alternative but once more (most unwillingly) to ask you and Ward to accept my apologies.

Believe me | Yours ever | Wilkie Collins

1. Dating from the relation to the previous letter, supported by the black-edged notepaper belonging to the period of mourning for CAC.

2. The Granville Hotel, Victoria Parade, East Cliff, Ramsgate, designed by Edward Pugin (1834–75), son of Augustus Welby Pugin, occupied a stunning position overlooking the sea. It had a Turkish bath and sea water could be pumped direct to the bathrooms. See <www.pugin.com/pugsons.htm>.

[3043] TO JOSEPH J. CASEY,¹ 12 JULY 1873

MS: HSP (Gratz Collection 10/28). Published: A&C3, pp. 48–49.

90, Gloucester Place, | Portman Square. W. | London | 12th 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

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.

[1359] TO CHARLES KENT, 12 JULY 1873

MS: Boston (Eng 98). Photocopy: Beinecke (Kent 1/29). Published: BGLL, II, p. 410.

90, Gloucester Place, | Portman Square. W. | 12th July 1873

My dear Mr Kent,

I have just returned to London and just read the Memoir in this weeks' number of the *Illustrated Review*.¹ Let me say frankly, in one word, that I am not only pleased – I am really touched by the considerate and generous tone in which the article is written. It is essentially the work of a brother-writer, who feels with me and for me – and I sincerely value it as an expression of sympathy and recognition rare in my personal experience of English criticism.

Always truly yours | Wilkie Collins

I am away again on Monday for a few weeks. But I hope I shall see you before I sail for America in September.

1. An unsigned critical review entitled 'Wilkie Collins', together with a full-page portrait, was published in the *Illustrated Review*, 6:81 (10 July 1873), pp. 30–37.

[3044] TO JOHN WATKINS, 15 JULY 1873

MS: Rochester. Published: A&C3, p. 49.

Eastbourne | Tuesday 15th 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.¹

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

1. See [1330] to Watkins of 5 May 1873, as well as [1366] of 26 August 1873 and [1347] of 29 May 1873, both to Bentley.

[1360] TO SQUIRE BANCROFT,¹ 17 JULY 1873

MS: Unknown. Published: Bancroft 1909, p. 173, our copy text; BGLL, II, pp. 410–411.

90, Gloucester Place, Portman Square, | July 17, 1873

My Dear Bancroft, –

Thank you heartily for your kind letter. I should be the most ungrateful man living if the result of *Man and Wife* did not far more than merely “satisfy” me. My play has been magnificently acted, everybody concerned with it has treated me with the greatest kindness, and you and Mrs Bancroft have laid me under obligations to your sympathy and friendship for which I cannot sufficiently thank you. The least I can do, if all goes well, is to write for the Prince of Wales's Theatre again, and next time to give you and Mrs Bancroft parts that will be a little more worthy of you.²

Ever yours, | Wilkie Collins.

1. The distinguished actor-manager – see [1109] to him of 1 August 1871.
2. Marie and Squire Bancroft played the minor roles of Blanche Lundie and Dr Speedwell.

[1361] TO FLORENCE MARRYAT, 17 JULY 1873

MS: Hanes. Published: BGLL, II, p. 411.

90, Gloucester Place, | Portman Square. W. | 17th July 1873

Dear Madam

I am again – I regret to say – preventing [*sic*] from acceding to your proposal for Christmas.¹

My arrangements are made for going to America in September next to deliver public readings from my works. If I can find time to write under these circumstances (which I doubt) my pen is already engaged, here and in the United States.

Pray accept my excuses, and believe me

Faithfully yours | Wilkie Collins

To | Mrs Ross Church

1. See [1241] to Florence Marryat of 15 June 1872. WC did not write for *London Society* under her editorship, but in 1884 the magazine carried “*I Say No*” in twelve parts from January to December.

[1362] TO EDWARD PIGOTT, 17 JULY 1873

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, II, pp. 411–412.

90, Gloucester Place, | Portman Square. W. | 17th July 1873

My dear Ted,

I have only today returned from the seaside – and I have just seen (in the Publishers Circular) that a “Mr Eaton” has got the R.A. Secretaryship.¹

I cannot tell you how sorry I am for this disappointment of your expectations. All the artists (R As) I saw appeared to think you were certain to be chosen. Who is “Mr Eaton”? and what does it mean?

I am bad with rheumatism – just going to bed with pills in prospect. Forgive, on this account, a very hasty letter which only says that I am sincerely sorry.

Yours always affly | WC

I have arranged to sail for America on September 13th

1. See [1342] to the Royal Academy, 20 May 1873.

[1363] TO WILLIAM F. TINDELL, 18 JULY 1873

MS: Glasgow (891117/116). Published: B&C, II, pp. 365–366.

90 Gloucester Place | Saturday July 18th | 1873¹

ATHENÆUM CLUB | PALL MALL S.W.

My dear Tindell,

My place is taken in the Algeria for New York – to sail on September 13th.

My will must be executed, and there is the insurance of Mrs Dawson’s furniture at /55/ Marylebone Road.² Shall these things be settled before your holiday or after?

I am away to Paris tomorrow. Return at the end of the month. Yours to command in August. Will write you my address in Paris.

In haste | Ever yours | WC

1. Written above the embossed club address, centred.
2. WC adopted the identity of William Dawson, barrister-at-law, when with Martha Rudd, the mother of his children (Clarke, p. 122). Reproduced in Clarke is a receipt, dated 4 February 1873, from Hewetson and Thexton of Tottenham Court Road for £100-0s-9d for furniture to 'Dawson Esq', suggesting the period of the move from 33 Bolsover Street to 55 Marylebone Road. WC seems to have paid the bill in cash, drawing out £100 on 4 February from his bank (Coultts: WC).

[1364] TO WILLIAM F. TINDELL, 21 JULY 1873

MS: Glasgow (891117/117). Summary: B&C, II, p. 366. Published: BGLL, II, p. 412.

Hotel des Bains | Boulogne Sur Mer | 21st July 1873

My dear Tindell,

I go to Paris tomorrow – to stay four or five days at least. Address
Hotel du Helder | Rue du Helder | Paris.

=

Enclosed is a letter which I propose sending to the Speculator who offers to buy me for the U.S.

My object is not to commit myself to him for more than 10 readings – then to be free to throw him over or to go on with him as experience decides me. It is important not to say No too absolutely at starting as these people have all the machinery for managing the readings in their own hands and in excellent working order. If you think my letter a safe one, please send it, postage paid, by next Saturday's mail to

C. Brelsford Esq | American Literary Bureau
New York (City) | United States¹

It will be well to have the letter copied. The terms referred to are the terms already agreed on. The question of the number of readings is the only question at issue now. The enclosure referred to explains itself. It will show them that I am in earnest.

Yours ever | *[del]* Wilkie Collins

You will have received a letter from me about my Will and the Insurance?²

-
1. The letter has not been traced. In the event WC's reading tour was organized only initially by Brelsford. Later the promotion seems to have been taken over by James Redpath of the Boston Lyceum Bureau – see [1397] of 9 December 1873 and [1419] of 10 February 1874, both to him.
 2. See [1363] to Tindell of 18 July 1873.

[1365] TO LORD LYMINGTON,¹ 29 JULY 1873

MS: Private. Published: BGLL, II, p. 413

HÔTEL | DES BAINS | Boulogne s/mer | le July 29th 1873

Mr Wilkie Collins presents his compliments to Lord Lympington, and regrets that it is not in his power to comply with the request with which Lord Lympington has favoured him. The only copies in existence of the dramatic version of "The Woman In White" (as performed at the Olympic Theatre) are the "prompt-copy" and the "author's copy" – both of which it is necessary strictly to reserve for use at the performances of the work in this country and in America.

-
1. Isaac Newton Wallop, fifth Earl of Portsmouth (1825–91: Boase).

[1366] TO JOHN WATKINS, 26 AUGUST 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 413.

90, Gloucester Place, | Portman Square. W. | 26th Augt 1873

Dear Mr Watkins

The volume (with the line of inscription written on the blank page) is ready for your messenger. I am sorry to give you the trouble of sending again.

It is a real pleasure to me to hear that you like the look of the books. The binders are
Messrs Westley & Co | Friar Street | Doctors' Commons | E.C.¹

Believe me | vy truly yours | Wilkie Collins

Have you ever tried Caplin's Electro Chemical Baths? 9 York Place Baker Street. They did wonders for me, some years since²

1. See [1330] to Watkins of 5 May 1873 and the series of letters to George Smith ([1329], [1331], [1335], [1339]) around the same date. Presumably WC had neglected to write an inscription in one of the presentation volumes.

2. WC's postscript suggests that Watkins also suffered from gout.

[3177] TO HUGH BIERS,¹ [EARLY JULY] 1873²

MS: Unknown. Extract: (Melbourne) *Argus* (29 August 1873), p. 5;³ A&C7, p. 40 (as to Henry C. Biers, dated August 1873).

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. Hugh Biers (1829–1886), WC's agent in Melbourne for over twenty years with power of attorney for Australia and New Zealand (see [1583] to Tindell, 16 December 1875). Biers was at this time the chief draughtsman of the Office of Crown Lands and Survey, the address which WC used for correspondence. Back in 1849 Biers had played the part of a bailiff in WC's amateur production of *The Good-Natur'd Man* at Blandford Square. According to the programme (a copy of which is at TM, London), Biers also assisted CAC with the scenery and 'the machinery'. Throughout WC's correspondence (and indeed in the columns of the Melbourne *Argus* where fragments of a couple of WC's letters to him are preserved, including this one) the name appears in no fuller form than 'H. Biers'. However, there seems little doubt that the reference is to Hugh Biers, born on 18 January 1829 and baptised at St Mary-le-bone on 17 February 1829, the eldest of three children of Hugh Biers, surveyor and architect, and his wife Elizabeth née Stringer, of 12 Dorset Place, Dorset Square (*Post Office Directory of London*, 1845), a stone's throw from Blandford Square. Perhaps to avoid confusion between father and son, the former seems often to have been called 'Henry' and the latter 'Harry'. Hugh Jr clearly adopted his father's profession and by early 1853 the family had moved to the Australian colony of Victoria (created in 1851 by separation from New South Wales). The columns of the *Argus* show that, at the beginning of the 1860s, WC's friend ceased to work for his father's firm of H. Biers & Co. of 44 Elizabeth Street, Melbourne, and entered public service as clerk in the Survey Department at Ballarat. They also show Biers Jr to have been an active contributor to colonial life: by the later 1850s he was married to Annetta née Roberts with a daughter, appeared as a slow bowler for the Emerald Hill Cricket Club, and was still involved in amateur theatricals, playing Launcelot Gobbo in the Garrick Club's staging of *The Merchant of Venice* at the Princess's Theatre in June 1858; by the 1870s he was president of first the Melbourne Mechanics Institute, and then the Melbourne Athenæum. Finally, the newspaper reports his declining health and rather sudden death on 14 June 1886 at the age of only 57 (Melbourne *Argus*, 16 June 1886, p. 5). An overview of the careers of Biers Sr and Jr is also found in George Tibbits, 'Biographical Index of Australian Architects' (2008), <https://issuu.com/graamebutler21/docs/architects_bios-tibbits>, 1/B/9, which cites the 'Death Certificate Hugh Biers (Jnr), Registrar of Births Marriages Deaths, Melbourne'.

2. Conjectural dating based on the then standard journey time of 45 days for the rapid mail steamer from London to Melbourne via Suez.

3. 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:—'.

[1367] TO WYBERT REEVE, MARCH–AUGUST 1873

MS: Unknown. Extract: Reeve 1889, p. 4d-e, our copy text;¹ Reeve 1891, p. 113; Reeve 1906, p. 459.² Published: BGLL, II, p. 413 (with Reeve 1906 as copy text).

They actually accommodated £131 in that little place.

1. Following [1298] to Reeve of late February 1873, which concerns the Bancrofts' production of *Man and Wife* at the

Prince of Wales's Theatre, Reeve introduces this further fragment with: 'He then quotes to me the receipts, and later on they average over £100 a night. On one occasion he writes:-'.

2. In Reeve 1906, the equivalent passage is rather longer and reads: 'He quotes the receipts as over one hundred pounds a night, and in a letter on another occasion he writes: "They actually accommodated over one hundred and thirty-one pounds in that little place. Does not that surprise you?"'.

[1368] TO F. C. BEARD, 1869–AUGUST 1873¹

MS: Parrish (Box 4/15). Published: BGLL, II, p. 414; amended A&C5, p. 20.

90, Gloucester Place, | Portman Square. W.

My dear Frank,

It is inconceivable to me that you did not murder the comic singer.² But you are such an eccentric man!

I don't feel quite equal to Bellew this stormy weather.³ I shall be here till five or half past – come and have a drink – and let us talk about it. I was thinking of the opera buffa (as an antidote to the comic singer). Strange to say – I was not seedy yesterday. But then I went to bed!

Yours ever | WC

1. Dating from the address and the reference to Bellew.

2. Unidentified.

3. Presumably referring to one of the many public readings from Shakespeare and other English poets by J. C. M. Bellew (1823–74: *ODNB*), for which he was famous after his resignation from the clergy in 1868. Previously Bellew had been vicar of St Mark's, St John's Wood. According to Henrietta Ward (Ward, pp. 114–115), he 'possessed not only great powers of intellect and oratory, but a dramatic and handsome appearance ... and a wonderful voice ... He knew Fechter and taught him elocution'. Davis (p. 224) suggests that WC first met Bellew in the early 1860s when they were near neighbours, and that WC occasionally attended the sessions with Fechter. Following two heavy speaking tours of the United States of America, Bellew was taken seriously ill towards the end of April 1874 and died on 21 June. WC undoubtedly met Bellew in New York, as one of the guests at William Seaver's breakfast of 22 October 1873, but we assume this letter precedes rather than follows WC's trip to North America.

[3323] TO WYBERT REEVE, JUNE-AUGUST 1873¹

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text;² Reeve 1891, pp. 113–114; Reeve 1906, p. 460. Published: BGLL, II, p. 406 (incorporated in [1349] to Reeve of [Late May] 1873). See A&C11, p. 17.

We have really hit the mark. Ferrari³ translates it for Italy, Reginer⁴ has two theatres ready for me in Paris, and Lambe⁵ 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.

[1369] TO GEORGE BENTLEY, 2 SEPTEMBER 1873

MS: Berg. Published: BGLL, II, p. 414.

90, Gloucester Place, | Portman Square. W. | 2nd September 1873

Dear Mr Bentley,

I leave for Liverpool on the 12th and sail for New York by the *Algeria* on the 13th of this

month.

This is to say Goodbye if I don't see you (I hear you are out of town) – also to ask you to kindly instruct your clerk to let me know how the account for “The New Magdalen” stands before I go away.¹ If there is any other matter connected with “Miss or Mrs?” or “Poor Miss Finch” on which it may be sensible to communicate with me – now is the time! I am settling everything before I go away.

Yours vry truly | Wilkie Collins

(In great haste)

*[illegible postscript]*²

1. That is, the sales of the two-volume edition in the three months or so since publication on 19 May.

2. Five or six indecipherable words which appear to be in WC's hand, in the top left-hand corner of the letter, above the printed address.

[1370] TO WILLIAM F. TINDELL, 2 SEPTEMBER 1873

MS: Glasgow (891117/118). Published: BGLL, II, p. 415.

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

My dear Tindell,

I will be with you tomorrow (Wednesday) between 12 and 1.¹

Yours ever | WC

1. Probably for a meeting about his will and other matters prior to his departure for America – see [1371] to Tindell of 4 September 1873.

[1371] TO WILLIAM F. TINDELL, 4 SEPTEMBER 1873

MS: Glasgow (891117/119). Published: B&C, II, p. 366.

90, Gloucester Place, | Portman Square. W.¹ | 4th Sept 1873

My dear Tindell,

A short clause in the Will.

A portrait in chalks of my brother Charles – taken /immediately/ after his death by Holman Hunt, and presented to me, is to be returned to Hunt at my death.² If Hunt is not living at the time, then the portrait is to go to Hunt's son (and only child) Cyril.

Yours ever | WC

1. Black, Gothic, engraved type, centred, on mourning paper.

2. See [1334] to William Holman Hunt of 11 May 1873.

[1372] TO FRANÇOIS REGNIER, 7 SEPTEMBER 1873

MS: BNF (Nouv. Acq. Fr. 24642, ff. 226–227). Published: BGLL, II, pp. 415–416.

90, Gloucester Place, | Portman Square. W. | London 7th September 1873

My dear Regnier,

A few lines more to say goodbye. I go to Liverpool on Friday next, the 12th and I sail for New York on the 13th.

My address at New York (City) will be Westminster Hotel. Letters will be forwarded to me from the Hotel, when I am away.

I begin my readings – not in the City of New York – but in the State or “Department” of New York: itself as large or larger than England! I “read” at ten country towns, beginning October

6th – and return to New York City to plan another campaign – if I succeed.

If M. Belot accepts the collaboration, he will, I suppose, kindly send to me (through you) a Scenario of his version of my play.¹ It will be well perhaps to tell him that the principal “situations” of the piece, always produce the same effect on audiences at home and abroad – wherever the piece is played.

Once more, my dear friend, thank you heartily for all your kindness to me. I will write and tell you how I prosper in America.

With my kindest remembrances to all “at home”,

Ever affectionately yours | Wilkie Collins

When you write again, don't forget to tell me whether you have accepted the Directorship proposed to you.² For the sake of Art, I hope you have said Yes.

1. Probably *The New Magdalen* – see [1349] to Reeve of [late May] 1873.

2. Régnier had retired from the stage in April 1871 after nearly forty years with the Théâtre Français. When he made the announcement, in a review headed ‘French Plays’ (6 June 1870, p. 10d), the *Times* had commented: ‘... mark the difference between French theatrical administration and our own. Regnier ceases to act, but does not cease to teach acting. He still continues, as a Professor of the Conservatoire, to train pupils for the profession he has so long adorned.’ Regnier had in fact begun to teach at the Conservatoire de musique et de déclamation in 1854; the proposed directorship is unlikely to have been that of the Conservatoire, since the post was held from 1871 to 1896 by the composer Ambroise Thomas.

[1373] TO JOHN ELDERKIN,¹ 9 SEPTEMBER 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 416.

90, Gloucester Place, | Portman Square. W. | London
9th September 1873

(In haste)

My dear Sir,

One line – a few days before we meet, I hope, in New York – to thank you for your letter of August 22nd. I leave for America (by the *Algeria*) on Saturday next. Let us hope I shall get an idea for the Christmas Story on board the Steamer.² All my time is now occupied in enlarging one of my stories for public reading – and in making the necessary arrangements before my departure. I am glad to hear that *The Fireside Companion* is still rising in the public esteem.

Mr Bixby and Mr Hagar lunched with me a few days since. It has given me great pleasure to make their acquaintance.³ I go to the Westminster Hotel.

Sincerely yours | Wilkie Collins

John Elderkin Esqre

1. Editor of the popular New York weekly *Fireside Companion*, published from November 1869 by George Munro & Co.

2. ‘The Dead Alive’ (later retitled ‘John Jago’s Ghost’), which would appear in the *Fireside Companion*.

3. Dan Bixby was a New York agent who WC remained friends with for many years, and who frequently visited London – see, for example, [2163] to Andrew Chatto of 8 June 1883. Hagar has not been identified.

[1374] TO GEORGE BENTLEY, 10 SEPTEMBER 1873

MS: Berg. Extract: Davis, pp. 277–278. Published: BGLL, II, p. 417.

90, Gloucester Place, | Portman Square. W. | September 10th 1873

Dear Mr Bentley,

I beg to thank you for a cheque for £185-0-2 – being the amount due to me, on account of “The New Magdalen” and “Poor Miss Finch”, up to the present date.¹

By all means, print the 6/ edition of “The New Magdalen”, whenever you think it desirable to begin. I shall not be able to correct the proofs – but I know you will have them

carefully read. I leave you to dispose of the unsold copies of *The New Magdalen*, as you think best for our common advantage.²

I heartily wish the profit, on your side, from the three volume edition of “*Poor Miss Finch*” had been a little better worth having.³ The whole thing is so thoroughly discouraging – (“*The New Magdalen*”, in book form, barely realizing £300 up to this time!) – that I doubt whether I should write any more stories for English readers, for the excellent reason that I really cannot afford it, so long as the Mudie-system sets itself up as an obstacle between the public and me. In America, the sale of *The New Magdalen* has been enormous. We shall see how the 6/ edition prospers here.⁴

With best wishes, and many thanks for all your kindness,

Yours always truly | Wilkie Collins

My address in America will be (for the present) – Westminster Hotel | New York | (City)

1. A payment of this amount from ‘R Bentley & Sons’ is recorded on this date (Coumts: WC). This represents WC’s share of the sales of the single-volume reprint of *Poor Miss Finch* issued in early 1873, and the three-volume edition of *The New Magdalen* issued in May. Bentley’s ledgers reveal that, finally, 1,956 copies of *The New Magdalen* (of the original 2,000 copies printed) were sold, many at big discounts, with only £295-0s-4d going to the author and £132-17s-9d to the publisher (Gettmann, p. 140). This payment recorded on this date in his bank account ‘R Bentley & Sons’ (Coumts: WC).

2. The Bentley 6s edition of the novel was published in late 1873 though dated 1874, as Number 51 in *Bentley’s Favourite Novels* in an edition of 2,500 copies – see [1406] to Bentley of 9 January 1874. Bentley probably disposed of the remaining sheets of the first edition to Chapman & Hall, who seem to have issued the two volumes bound in one for sale at the railway bookstalls of W. H. Smith (Gasson, pp. 26–7).

3. According to Gettmann’s figures (p. 140), Bentley only made £333-17s-2d on sales of 2,063 copies – as against £760-10s to the author.

4. We have not been able to ascertain the sales figures of the single-volume edition of *The New Magdalen* published by Harper’s in New York in June 1873. Since there was no equivalent of the British circulating library system in the United States, new works were published cheaply in single volumes from the outset.

[1375] TO HUNTER, ROSE & Co., 11 SEPTEMBER 1873

MS: Parrish (Box 5/3). Published: BGLL, II, p. 418.

90, Gloucester Place, | Portman Square. W. | London
11th September 1873

Dear Sirs,

I beg to thank you for a B/E for £22..15.- for sales of “*The New Magdalen*” to 30th July. I am very glad to hear that the book is selling so well.¹

If I keep well, and if other matters prosper with me, my “reading” tour will extend to Canada. I need hardly say that I shall feel very great interest in visiting “*The Dominion*” – and that I shall be delighted to shake hands with you in your own office in Toronto, as a great improvement on only writing to the office!

On the subject of the proposed Christmas story, I will of course communicate with you as soon as I am able to begin the work.

My address at New York (City) will be Westminster Hotel. With sincere thanks for your kind wishes

Believe me | Vy truly yours | Wilkie Collins

Messrs Hunter Rose & Co

1. WC’s *The New Magdalen* appeared as a single volume of 281 pages from Hunter, Rose of Toronto in 1873. A copy is held in the National Library of Canada. ‘B/E’ is the conventional abbreviation for ‘Bill of Exchange’. WC got the amount slightly wrong as the 60 day Bill for £22-5s was recorded on 13 November as ‘By recd City Bank’ (Coumts: WC).

[1376] TO STEFAN POLES,¹ 11 SEPTEMBER 1873

(Copy) 90, Gloucester Place, | Portman Square. W. | London
11th September 1873

Dear Mr Poles,

I hereby confer on you my authority to act as my representative in all that relates to the production of the drama of “The New Magdalen” in the theatres of the Continent of Europe – and I leave you to appoint an agent, in place of the agent employed up to the present date, to receive for me from the Continental Managers of Theatres all sums of money paid by them (as already agreed) for the right of representing “The New Magdalen”, – such sums of money to be paid to my Bankers in London, Messrs Coutts & Co

I remain | Faithfully yours | Wilkie Collins
Stefan Polès Esq²

1. Stefan Poles (c. 1840–75), Polish emigré then resident at 20 Great Marlborough Street, London. According to Poles's own testimony in a British court, he had been a student of the University of Vitzburg, Bavaria, and in 1864 had been sentenced to death by the Russian authorities for supporting the Polish national uprising of the previous year. Thereafter, he had been in exile, supporting himself by working as a journalist. After taking part on the French side in the Franco-Prussian War and residing in Paris under the Commune, Poles had arrived in England in late 1871. Once in London, he seems to have made contact with a number of authors, including Mary Howitt, Charles Reade, Mary Elizabeth Braddon, and of course WC. Georgina Weldon states that ‘Stefan Polès ... who had never been an agent in his life, got himself introduced as such by a young communist, Camille Barrère’ (*My Orphanage and Gounod in England*, London: 1882, p. 78), while James Hepburn notes that Poles was a pioneer in having his name listed as a literary agent in the *Post Office Directory* for three years from 1874 (“The Author's Empty Purse” Revisited’, *Sewanee Review* 117:4 (Fall, 2009), pp. 628–40). In early 1874 Poles brought a successful action for libel against the *Times* for publishing a letter containing unfounded accusations that, during his stay in Paris, he falsely represented himself as a correspondent of the newspaper and attempted to obtain money by extortion (‘Action for Libel against the “Times”’, *Morning Post*, 10 February 1874, p. 6d-e, and 11 February 1874, p. 3d-e). At the end of 1874 Poles brought another successful libel action against three fellow emigrés for publishing in Whitefriars a scurrilous pamphlet in Polish, in which he was accused both of being a Russian spy and of pocketing subscriptions collected for the relief of his compatriots (see the *Times*, 15 December 1874, p. 11f, and 16 December 1874, p. 11d). In February 1875 Poles published a fifty-page pamphlet entitled *The Actual Condition of the British Museum* (London: H.S. Warr), vehemently criticising the library for, among other faults, its unhealthy working conditions as illustrated by cases like that of Emanuel Deutsch (see the notes to [1270] to him of 20 November 1872); reviews such as that in the *Lancet* (27 February 1875, p. 315) suggested that, though intemperately expressed, the accusations carried a good deal of truth. Alone and penniless, Poles himself was to die of emphysema and eclampsia in Middlesex Hospital on 5 November 1875, aged 36 (GRO). WC seems initially to have been impressed by Poles, employing him as theatrical agent from around May 1873 ([1350] to Tindell, 5 June 1873), but became suspicious of his actions and intentions while away on the North American reading tour (e.g. [1413] to Frank Archer, 27 January 1874), and finally came to see him as an ‘irreclaimable scoundrel’ ([1575] to Tindell, 12 November 1875). Archer himself says Poles ‘was of slight build, with ... much cleverness, and small searching eyes. He was a skilful linguist, and had the most persuasive, insinuating manners’ (Archer, p. 156). Some of the hostility towards Poles, however, may have been tainted with anti-Semitism. Weldon gives his real name as Rafael Tugendhold, while a letter from another Polish emigré to the *Morning Post* (21 May 1874, p. 3f) claimed that he ‘formerly passed under the names or name of Hyalmes Möller Tugendhold’. On his demise Edmund Yates's ‘Atlas’ column in the *World* (24 November 1875) viciously repeated some of the libels in the Whitefriars pamphlet:

A photograph of the ghastly unshaven face, with the glazed left eye still open, was taken after death. It bore a strange resemblance to one Tugendhold, a “converted” Jew and Russian spy, son of the Chief Rabbi of Warsaw, who was censor of the Press there previous to the last uprising.

(Though he was never Chief Rabbi, the reference here is likely be to Jakob Tugendhold (1794–1871) of Warsaw, censor of Hebrew publications in the service of the Tsar.) According to the most reliable account of his life, Adam Leśniewski's ‘A Certain Fiasco or the Role of Stefan Poles in the Polish Uprising of 1863’, *Polish Review* 23:4 (1978), pp. 18–38, which is based on sources in Polish and Russian as well as English, Poles had indeed been born into a Jewish family by the name of Tugendhold (pp. 20–21). Leśniewski comes to the conclusion that Poles was less a traitor or scoundrel than a sufferer from paranoid delusions.

2. Early on WC occasionally writes the name thus – see also [1350] to Tindell of 5 June 1873.

[1377] TO WILLIAM F. TINDELL, 12 SEPTEMBER 1873

90, Gloucester Place, | Portman Square. W.¹ | 12th Sept 1873

My dear Tindell,

I signed the Will yesterday. It appears to me to be exactly what I wished for – viz: – Half what I leave behind me to C. E. Graves and her daughter – and half to Martha Rudd and my two children. On the deaths of Mrs Graves and her daughter, /(if they die first)/ their half to go to Martha Rudd and my two children, [*del*] as surviving legatees. The other eventualities it is needless to mention here.²

My man-servant /(Edward Grosvisssier)/ has not yet succeeded in getting a place – so I am obliged to give him a written character before I leave. He tells me that people require verification of the handwriting in these cases – so I refer to “my solicitors”. Will you instruct Charlton about this in your absence? He can speak to my writing and satisfy enquirers that the “character” is genuine.

My address at New York (City) will be | Westminster Hotel.

When I am [*del*] away my letters will be forwarded.³

I know you will, like a good fellow, give personal as well as professional advice to those whom I leave to the care of old friends like you – if they need it. Help them here and at Marylebone Road,⁴ when they want help, and oblige your friend,

Wilkie Collins

I leave a sealed letter, in my strong box in the study – to assist my Exors in case of need. If you think it better to have the box at your office, write to Caroline, and she will bring it to [*del*] Essex Street in a cab.

I will write from New York if all goes well.⁵

1. Black, Gothic, engraved type, centred, on mourning paper.

2. This equal division of his property was maintained in all subsequent wills. For the text of the final will, see the annotated transcription found at <<http://www.web40571.clarahost.co.uk/wilkie/will/willt.htm>>.

3. Here WC writes a line across the page, leaves a space and resumes, in order to avoid the inserted name ‘(Edward Grosvisssier)’ which has strayed across the fold in the paper and is enclosed within a circle.

4. Martha Rudd was living at 55, Marylebone Road with their two daughters. In the event, problems over the lease there led to WC returning from America earlier than anticipated.

5. WC writes the postscript on the final page, flagging the addition with ‘Over’ within a curving line in the lower right corner of the previous page.

[1378] TO UNIDENTIFIED RECIPIENTS,¹ 14 SEPTEMBER 1873

MS: Unknown.² Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 216; B&C, II, p. 367.

Steam Ship Algeria | Queenstown Harbour³ | 14th September 1873

We sail for New York at 4 P.M. I am quite well. Love to you all. Goodbye.

Wilkie Collins.

1. This intimate farewell might well be to Martha Rudd and his children. If so, it is the only such document we have.

2. According to the typed transcript at Texas, this is an autograph letter ‘obviously written in great haste’.

3. The *SS Algeria* of the Cunard Line sailed for New York from Liverpool on Saturday, 13 September, calling briefly on the Sunday at the port of Queenstown on the south coast of Ireland (today known by its Gaelic name of Cobh).

[1379] TO JANE BIGELOW, 30 SEPTEMBER 1873

MS: Bigelow. Published: BGLL, II, pp. 419–420.

Westminster Hotel | Tuesday Sept 30

Dear Mrs Bigelow,

I only received your very kind note this morning. Last night, I was at the Theatre.

Tonight, I have some men coming to dine with me. I find myself living here in a species of social whirlwind. It is needless to say how sincerely I regret having missed the opportunity of paying my respects which you have so kindly offered to me.

I wrote yesterday to Mr Bigelow – proposing to visit the Squirrels¹ on Monday October 6th on my way to my first “reading” at Albany on October 7th. I wish heartily that my engagements in New York, and in its immediate neighbourhood, would have permitted me to ask for an earlier day. As it is, I can only hope that Monday October 6th may not be too late for you.

Very truly yours | Wilkie Collins

1. The Squirrels was the country home owned by the Bigelows at Highland Falls on the Hudson in upstate New York, about fifty miles south of Albany.

[1380] TO DION BOUCICAULT, 8 OCTOBER 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 420.

Albany | Oct: 8th 1873

Dear Boucicault

I was away from New York, for some days – for work and quiet. Very sorry to miss you when you kindly called.¹

I “read” here, last night, for the first time. The story so rivetted [*sic*] the audience that not a soul stirred – and even when there was an alarm of fire in the neighbourhood, and the alarm-bell ringing outside!

On Tuesday October 21st I shall, I hope, be back in New York (at the Westminster Hotel). Until that time, I go on reading in this State – and perhaps at Philadelphia to wind up with. I shall be able I hope and trust to shake hands with you, before you leave again. A thousand thanks for your kind wishes. Send me a line to the Westminster Hotel, to say when I can see you in New York and where, on or after the 21st.

Yours truly | Wilkie Collins

The date of my reading in New York is not yet fixed. It will probably be as late as December. I think to go to Boston after this trip²

1. From 1873 Boucicault was principally resident in New York, where he died on 18 September 1890 – see Robert Hogan, *Dion Boucicault* (New York: Twayne, 1969).

2. In fact, WC travelled to Boston on 28 October, while his first reading in New York City was on 11 November (Hanes 2008, pp. 104–105).

[1381] TO DUNCAN SHERMAN & Co.,¹ 8 OCTOBER 1873

MS: Private. Published: BGLL, II, pp. 420–421.

Delavan House | Albany | 8th October 1873

Dear Sirs,

I beg to enclose – to be paid to credit of my account with your house – two cheques: –
viz: –

1. On Bank of North America for \$525.
2. On Albany County bank for \$270.66.

Please acknowledge receipt, addressing me at Osborne House, Rochester, New York State.

Faithfully yours | Wilkie Collins

Messrs Duncan Sherman & Co

1. New York banking house.

[1382] TO GEORGE W. CHILDS,¹ 21 OCTOBER 1873

MS: Parrish (Box 4/12), with envelope.² Published: BGLL, II, pp. 421–422.

Westminster Hotel | New York City | October 21st 1873

Dear Mr Childs.

I have just seen the agent for my readings³ – and I find myself, to my great disappointment, obliged to defer my visit to Philadelphia. It is essentially necessary (in the interests of my Boston readings) that I should travel to Boston on Tuesday next – instead of on Wednesday as I supposed. As the two days' mountain trip was fixed for Monday, I have no alternative but to trust to your indulgence and to Mrs Childs' indulgence to accept my excuses, and, with them, the expression of my sincere regret. I may add – as another reason for deferring my visit – that I am medically advised to limit my railway travelling as much as possible, while the strain of these public readings is laid on me. I was warned today that in undertaking the mountain-trip, the journey back here, and the journey to Boston the next morning, I was not acting wisely, in view of the reading to follow.

Under these circumstances then, I hope you and Mrs Childs will permit me to consider my visit to your beautiful house, as a visit put off until I have more time to spare. Let me once again thank you for all your kindness, and for the delightful evening I spent on Sunday last.⁴ Add to that kindness by accepting my apologies, and by presenting my best remembrances to Mrs Childs, and believe me

With sincere esteem and regard | Truly yours | Wilkie Collins

George W. Childs Esqre

1. George William Childs (1829–94: *DAB*), author, bookseller and editor. Childs was joint-proprietor with Anthony J. and Francis A. Drexel of the (Philadelphia) *Public Ledger* from 1864; he founded the *American Publishers' Circular and Literary Gazette* in 1863; author of *Recollections of General Grant* (1885) and his own *Recollections* in 1890 (*Pilgrim*, XI, p. 77 n. 7).

2. Signed and directed to: 'George W. Childs Esqre | Philadelphia | Pa', with a Westminster Hotel crest in the top-left corner and the postmark 'NEW YORK | OCT | 21 | 8PM | N.Y.'

3. C. Brelsford of the American Literary Bureau.

4. The itinerary in Hanes 2008 (pp. 103–109) shows that WC did not find the opportunity to revisit Philadelphia, though he later recalled his evening with Childs and his wife on Sunday, October 19 with great warmth – see [1431] of 16 March 1874 and [1541] of 17 May 1875, both to Childs.

[3213] TO JAMES T. FIELDS,¹ [25 OCTOBER 1873]²

MS: Lewis Collection. Published: A&C8, pp. 12–13.

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.³

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.

[1383] TO UNIDENTIFIED RECIPIENT,¹ 25 OCTOBER 1873

MS: Morgan (MA 13800). Published: BGLL, II, p. 422.

**WESTMINSTER HOTEL | ... | Cor. Irving Place and 16th St. ... | New York²
25th Oct 1873**

My dear *[name excised]*

I have waited to thank you for your very kind letter, until I could discover when my “reading” tour took me to Providence. So far as I know, at present, I shall read at Providence on November 3rd.³ But I am also due to read at other places on the 1st and on the 5th. There is thus no hope, this time, of my */being/* able to profit by your friendly invitation. After trying the experiment, I find *[del]* it absolutely necessary to rest the day after a reading, and to spare myself as much travelling as I possibly can. If you have nothing to do, and if Providence is not too far from the farm-house, it is needless to say that I shall be delighted to shake hands with you again, and to see *[del]* as much of you */(at Providence)/* as my engagements will allow. I leave New York on Tuesday next for Boston – and I go (I believe) to the Tremont *[del]* House remaining at Boston until near the end of the week.

I get on pretty well as to health – but this life here tries me a little.

Yours always truly | Wilkie Collins

1. However, the letter is clearly a response to an invitation to pay a visit to a farm not too far from Providence, Rhode Island, from someone who has met WC before, perhaps at New York or Boston. Thus it is possible that the recipient might be among the extensive lists of attendees at the various dinners etc. held in WC’s honour during September and October – see Hanes 2008, pp. 111–16.

2. WC uses embossed notepaper with a picture of the Hotel.

3. In fact, WC’s reading at Providence took place over a month later, on 11 December (Hanes 2008, pp. 43, 54).

[1384] TO GEORGE M. TOWLE, 30 OCTOBER 1873

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text; published Coleman, p. 217. Published: BGLL, II, pp. 422–423.

Tremont House, Boston.² | October 30th 1873

My dear Sir,

I perfectly recollect your favouring me with a visit when you were in London three years since.³

I must trust to your indulgence to excuse me if I fail to profit this time by your kind invitation. Tonight I give a reading at the Music Hall. Tomorrow, I go to Cambridge, and I have a dinner engagement in Boston.⁴ On Saturday, I return to New York.

Under these circumstances, I can only ask you – and the members of the Club⁵ – to accept my thanks and my excuses.

Believe me | Faithfully yours, | Wilkie Collins

Geo M. Towle Esq.

1. George M. Towle, American author, translator and journalist, on the editorial staff of the *Boston Post* from 1871 to 1876.

2. Handsome Boston hotel on the corner of Tremont Street and Beacon Street, where both CD and WC stayed during their visits to the city. The typed transcript at Texas notes the format as ‘black border’ (i.e. for mourning), which suggests the address is hand-written.

3. Towle was the United States Consul in Bradford, Yorkshire, from 1868 until 1870. WC met him at least once during that period – see [0840] to Towle of 26 June 1868.

4. Concerning both the reading and the dinner engagement, see Hanes 2008, pp. 41–42.

5. Perhaps the Papyrus Club, the Boston literary circle of which Towle became President in 1880.

[1385] TO SEBASTIAN SCHLESINGER, 31 OCTOBER 1873

MS: Houghton (fMS Am 1363 v.1/35). Published: BGLL, II, p. 423.

October 31st 1873¹

Dear Mr Schlesinger,

I am going to present a petition to you. In plain English, I am going to ask you to kindly allow my Godson to pay me a little visit at New York – if you can spare him from the office on Monday and Tuesday, November 10th and 11th? On the first of these dates the dramatic “New Magdalen” is produced in New York, and on the second I make my first appearance there as a reader.² These are interesting occasions to Frank, and – subject to your approval – I have asked him to stay with me at my hotel.³

Very truly yours | Wilkie Collins

-
1. No address appears, though [1384] to George M. Towle of the previous day suggests that he was staying in Cambridge, Massachusetts, on the evening of Friday 31 October.
 2. Augustin Daly’s production of WC’s play opened at the Broadway Theatre on 10 November 1873 (Peters, p. 362). WC’s ‘New York reading at the Association Hall on 11 November had a mixed reception’ (Peters, p. 363).
 3. In the event, Frank Ward stayed with WC in New York until 16 November – see [1391] to Schlesinger of that date.

[3359] TO UNIDENTIFIED RECIPIENT, 31 OCTOBER 1873

MS: Lewis Collection.¹ Published: A&C13, p. 7.

31st October 1873²

Wilkie Collins

-
1. On a small cut piece of faintly lined paper showing signs of having been pasted in an album. Probably a signature for a fan.
 2. The day before WC had read ‘The Dream Woman’ at the Music Hall in Boston to a capacity audience but to mixed reviews. On the 31st he paid a visit to nearby Cambridge, possibly to see the well-known photographer George Kendall Warren (1834-1884) with whom he would later arrange a photographic sitting. He returned in the evening to Boston for dinner with Sebastian Schlesinger and his wife at their home (Hanes, pp. 41-42, 104). This plain signature was probably for a stranger.

[1386] TO UNIDENTIFIED RECIPIENT, 1 NOVEMBER 1873

MS: Lewis Collection.¹ Published: BGLL, II, pp. 423–424.

very truly yours | Wilkie Collins

1st November 1873

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1. In purple ink on a sheet of lined paper; perhaps simply a response to a request for an autograph while travelling from Cambridge to New York.

[1387] TO CHARLES EYRE PASCOE,¹ 9 NOVEMBER 1873

MS: Stanford. Published: BGLL, II, p. 424.

WESTMINSTER HOTEL | ... | Cor. Irving Place and 16th St. ... | New York
9th Novr 1873

My dear Sir,

I must beg you to excuse a very brief acknowledgment of your kind letter. I am overwhelmed just now with work and correspondence.

My plans are not yet settled for my next trip to Boston – or for my readings to come, in the course of this winter. I can only thank you for the kind offer of assistance which your letter

contains.

Faithfully yours | Wilkie Collins
Charles Eyre Pascoe Esq

1. Charles Eyre Pascoe (1842–1912), prolific Anglo-Irish author then resident at Boston, who published many books of travel as well as *The Dramatic List* (1879).

[3360] TO UNIDENTIFIED RECIPIENT, 10 NOVEMBER 1873¹

MS: Lewis Collection.¹ Published: A&C13, p. 7.

With Mr Wilkie Collins's | Compliments²

1. Date from postmark on envelope 'NEW YORK | NOV | 10 | 7PM | N. Y.' The only November WC was in New York was in 1873 and on the 10th he attended the opening of *The New Magdalen* at Broadway Theatre (Hanes, p. 105).
2. Written on the inside flap and top part of an envelope cut off above the name and possible address.

[1388] TO JOHN BIGELOW,¹ 11 NOVEMBER 1873

MS: Bigelow, with envelope.² Published: BGLL, II, pp. 424–425.

Westminster Hotel | 11th Nov 1873

My dear Mr Bigelow

If I had had the least idea that you would have left your comfortable house to sit under the affliction of “a reading” I should have sent you tickets a week since. How could I requite your hospitality in that way?

I have been to the hall, and have got the nearest places to the platform that are left. They are at the side – in one of the aisles. But you can see and hear – and I hope you will not be perfectly uncomfortable.

The [proceedings] begin at eight o'clock – if the audience will only settle down on its centre of gravity by that time.³

With best remembrances to Mrs Bigelow, | Yours ever | WC

Forgive me, pray, for returning the notes! The idea of your paying as if you were a stranger – instead of a friend and a brother-writer – upsets my nervous system, causes my flesh to creep, and makes my hair stand on end.

1. The American lawyer and diplomat who WC had first met in London in 1867. See [1379] to his wife Jane Bigelow of 30 September 1873.

2. Hotel stationery, signed and directed to: 'Hon^{ble} John Bigelow | 154 Madison Avenue'.

3. Referring to WC's first reading in New York City at the YMCA's Association Hall, on the corner of 23rd Street and what was then still called Fourth Avenue (now Park Avenue). See Hanes 2008, pp. 45–46.

[1389] TO WILLIAM A. SEAVER,¹ 11 NOVEMBER 1873

MS: Parrish (Box 5/8).² Summary: B&C, II, pp. 367–368 (dated 16 November 1873). Published: BGLL, II, p. 425.

Westminster Hotel | 11th Nov^r 1873

My dear Mr Seaver

Let me dedicate my last morsel of writing-paper (for the moment) to thanking you for your very kind message left for me yesterday morning. I only returned at 6 o'Clock – and at 7.45, I had an appointment to support my fair friend “The New Magdalen” at the Broadway Theatre.³ When you hear of these obstacles I know you will kindly accept my excuses. If I had been a free man I should have enjoyed that quiet little dinner – as I enjoyed my last dinner with you. I can

say no more.

The public gave us a great reception last night.
Yours ever | WC

1. Colonel William A. Seaver (d. 1883), New York raconteur, who from 1868 was in charge of the 'Editor's Drawer' in *Harper's Magazine*.
2. With the letter is a menu of 'Mr. William A. Seaver's Breakfast to Mr. Wilkie Collins. Union Club, October 22d, 1873' and a list of twenty-four guests including William Cullen Bryant and the Harper brothers.
3. The first night of Daly's production.

[1390] TO MR [HURLBERT],¹ 14 NOVEMBER 1873

MS: Wolff Collection. Published: BGLL, II, p. 425 (as to Mr Huelbert).

Westminster Hotel | Nov^r 14th

Dear Mr [Hurlbert]

I accept with the greatest pleasure your kind invitation for tomorrow at 7 – at The Manhattan Club.² Thank you for giving me, so soon, another chance!

This ought to have been written yesterday. My only excuse is that I don't know what leisure time means. I throw myself on your indulgence, and remain yours ever

Wilkie Collins

1. Despite the uncertainty concerning WC's spelling of the name (which appears again in [1430] to Seaver, 7 March 1874), this seems most likely to be the journalist William Henry Hurlbert (1827–95: *DAB*). Born Hurlbut, the son of a Unitarian Minister in Charleston, South Carolina, after graduating from Harvard and working briefly for the *New York Times*, Hurlbert joined the (New York) *World* in 1862, becoming editor-in-chief of the popular Democratic daily in 1876. Hurlbert was one of the speakers at the press dinner at Delmonico's on New York's Fifth Avenue to mark the close of CD's second reading tour of North America ('The Dickens Banquet', *New York Times*, 19 April 1868, p. 8). While spelling the family name inconsistently, Hanes 2008 (pp. 46, 105, & 116) suggests rather that the recipient here is E.P. Hurlbut, but it seems that this cannot be the case. Born in Herkimer County, to the west of Albany, New York State, Elisha Powell Hurlbut (1807–89) was a social reformer, former New York Supreme Court judge, and author of, among other works of political philosophy, *Essays on Human Rights and their Political Guaranties* (NY: Greeley & McElrath, 1845). By 1851 Hurlbut had retired from public life, and in 1859 began to live semi-reclusively at Glenmont-on-the-Hudson, a farm estate to the south of Albany. In his diary for 1876 John Bigelow describes Hurlbut as 'a successful lawyer, with whom I had been on intimate terms for a dozen years or more' (Bigelow 1913, V, p. 259). Susan Hanes reports Hurlbut to have been among those present at Seaver's breakfast in honour of WC at the Union Club on 22 October 1873 (Hanes 2008, pp. 41 & 116), though his name does not appear among the twenty-four guests listed on the back of the menu – see [1389] to Seaver of 11 November 1873. A personal communication from Jeffrey Gordon Dunnington (author of 'A Study of the Journal of Elisha P. Hurlbut, American Social Reformer, 1858–1887', MA Dissertation, Virginia Commonwealth University, 2014), confirms that there is no mention of WC throughout the eight volumes of Hurlbut's diary, while there is no evidence that Hurlbut visited New York City in the autumn of 1873 or had any connexion with the Manhattan Club (with grateful thanks to Jeff Dunnington).

2. Founded in 1865 at Benkard House on Fifth Avenue with Fifteenth Street, with then Democratic President Andrew Johnson elected an Honorary Member in 1866, the Manhattan Club was among the most prestigious and influential gentlemen's organizations of New York City – see Henry Watterson, *History of the Manhattan Club* (New York, 1915). Manton Marble, then owner of the (New York) *World*, had been Secretary of the Club from its foundation, while William H. Hurlbert himself was a long-serving member of the Management Committee, and in the same set at the Club as WC's friend Dion Boucicault (Watterson, pp. xxxii, 19, 26 & 50–51). There seems then to have been no other member of the Club with the name Hurlbert, or the like.

[1391] TO SEBASTIAN SCHLESINGER, 16 NOVEMBER 1873

MS: Private. Published: BGLL, II, p. 426.

Westminster Hotel | Sunday 16th Nov 1873

(In great haste)

Dear Mr Schlesinger,

Frank Ward goes back tonight¹ – and I am going out to dinner. Let me make the most of

my moments, and say that I find my godson so useful to me as secretary and assistant generally, that I venture to take advantage of your kindness so far as to ask if he may accompany me on my next tour to Baltimore and one or two Southern towns? It will really be doing me a great favour if you will let him come back to me.

Time is failing me – I must leave Frank to say for me, what I might otherwise have added here. Forgive this very hurried letter, and believe me

Yours always truly | Wilkie Collins

1. See [1385] to Schlesinger of 31 October 1873.

[1392] TO GEORGE BENTLEY, 21 NOVEMBER 1873

MS: Berg. Published: BGLL, II, p. 426.

Westminster Hotel | New York City | 21st November 1873

In great haste

Dear Mr Bentley,

I send to you by today's book-post, the first instalment of a short series of articles on "the South" – by Mr De Leon – which is to appear in Harper's Magazine here – beginning in January next.¹ I have been informed that the articles are of very high merit by a man who understands the subject thoroughly – and I thought you might like to have them for simultaneous publication in Temple Bar.

If yes – the customary remuneration to be sent to | Mr E. De Leon | care of Messrs Harper & Brothers | Franklin Square | New York.

If no – send (if you don't mind the trouble) to The Fortnightly Review. I can think of no other way of disposing of the advance sheets.²

I find the American climate agrees with me. I am only overwhelmed by the kindness of American readers – while I am at New York I have no spare time. My readings have been as warmly welcomed as myself everywhere.

I can say no more.

Address at The Westminster Hotel

Yours vy truly | Wilkie Collins

George Bentley Esq.

1. Edwin De Leon (1828–91), American diplomat and journalist – see [1681] to him of 1 June 1877 and [1443] to Bentley of 7 May 1874. A presentation copy of De Leon's *Askaros Kassis, the Copt* (Philadelphia: J. B. Lippincott, 1870) was in WC's library (Baker 2002, p. 127). De Leon's 'The New South' appeared in two parts in *Harper's New Monthly Magazine*, 48:284–285 (January–February 1874), pp. 271–281, 406–422.

2. In the end Bentley arranged for the article to be published in three parts under the title 'The Southern States Since the War' in *Fraser's Magazine*, 90 (August, September, November 1874), pp. 153–163, 346–166, 620–637.

[1393] TO WILLIAM F. TINDELL, 21 NOVEMBER 1873

MS: Glasgow (891117/125). Published: B&C, II, p. 368.

The Westminster Hotel | New York City | United States America
21st November 1873

Private¹

My dear Tindell,

A line in a great hurry to ask you to advise and help Martha – if she should want it – in making some new arrangements at 55 Marylebone Road. The ~~re~~/landlord & landlady/ are perfectly respectable people – but Martha might want a little assistance. She will write to you, if she does want advice.²

I am thriving in health and in public (as reader). If my health would stand constant reading

I should make a little fortune. But I am obliged to be careful. My reception wonderful *[del]* everywhere.

I had only five minutes to spare – and they are gone. I have been writing for seven hours. Goodbye and God bless you!

Yours ever | Wilkie Collins.

You remember the name at 55? Mr and Mrs Dawson.

1. Written slanting upwards to the left of the handwritten address.

2. In the event, the landlord decided to sell the lease of the house while WC was away; see [1414] to Tindell of 27 January 1874.

[1394] TO JOHN ELDERKIN, 26 NOVEMBER 1873

MS: Ross. Published: BGLL, II, p. 427.

The | Carrollton.¹ | BALTIMORE, MD. 26th Novr 1873

Dear Mr Elderkin,

Many thanks for the proofs.²

I send – addressed to Mr [Moore] at the office – a subject for illustrations in Part 3, by the post which takes this.³

An excellent hotel here – and the most encouraging prospects for the reading tonight.⁴

We return to New York early next week. I will report myself at the Lotos Club⁵

Yours truly | Wilkie Collins

1. The Carrollton was built in 1871 on Light Street.

2. Of 'The Dead Alive', published in four parts, 29 December 1873–19 January 1874, in the *Fireside Companion*, edited by Elderkin.

3. WC's letter to the unidentified member of Elderkin's office staff has not been traced.

4. WC's reading that evening at the Masonic Temple Hall on Charles Street, Baltimore, is described in detail in Hanes 2008 (pp. 49–50). See also WC's comments on the city in [1997] to Jane Bigelow of 2 January 1882: 'I well remember the lovely women, the pleasant City, the successful public reading of my story'.

5. The Lotos Club of New York had given WC a reception dinner at its Club House at 2, Irving Place, near Union Square, on Saturday, 27 September 1873.

[1395] FRANK WARD TO HUNTER, ROSE & CO., 26 NOVEMBER 1873

MS: Parrish (Box 5/3). Published: BGLL, II, p. 428.

The | Carrollton. | BALTIMORE, MD. Novbr 26th 1873

Dear Sirs,

I am requested by Mr Wilkie Collins – who is still too busily occupied to write to you himself – to enclose the first two weekly parts of his new story.¹

The dates of publication are stated in writing on the proofs. The story will be completed in two more weekly parts – shorter parts possibly than those now enclosed.

I am further instructed to inform you (with Mr Collins's kindest remembrances) that he has arranged to give a reading in Toronto. You shall hear from him again when the date is definitely arranged.

I remain | Dear Sirs, | Respectfully yours | F.C. Ward | Secy
P.S. Please let Mr Collins know in what form you propose to publish this little story.
F.C.W.
Messrs Hunter Rose & Co | Toronto

1. 'The Dead Alive'.

[3101] TO UNIDENTIFIED RECIPIENT,¹ 27 NOVEMBER 1873

MS: Unknown. On sale: eBay (16 June 1999), price \$20.50. Published: A&C4, p. 21.

Wilkie Collins | 27th November 1873

1. As the signature is dated beneath, presumably to an autograph hunter in Baltimore – WC was still in the city on this day (Hanes 2008, p. 50).

[1396] FRANK WARD TO HUNTER, ROSE & CO., 4 DECEMBER 1873

MS: Parrish (Box 5/3). Published: BGLL, II, pp. 428–429.

Westminster Hotel | New York. Decr 4/73

Dear Sirs,

Please bear in mind that Mr Wilkie Collins's story – “The Dead Alive” of which copies of the first and second weekly parts were sent to you from Baltimore Novr 26th – must not be brought out in Canada prior to its publication in the United States. It may be published in weekly parts on the same date as the date of publication in New York but not one day before. The first weekly part is dated in advance in New York – but is really published on the 15th Decbr 1873.

With Mr Collins's best regards who is too busy to write himself.

Believe me | Dear Sirs, | Very respectfully yours

F.C. Ward | Secy

P.S. The length of the story, since the proofs were sent has been extended to four weekly parts. After periodically publishing in a Canadian weekly Journal, you are at liberty to republish it in bookform if you think fit.¹

Messrs Hunter Rose & Co | Toronto

1. WC's *The Dead Alive* was issued as a slim volume of 108 pages from Hunter, Rose (a copy is held in the National Library of Canada), shortly after appearing as a two-part serial, January to February 1874, in the *Canadian Monthly and National Review* (1872–82). At that time the magazine was published in Toronto by Adam, Stevenson & Co. and printed by Hunter, Rose – see Marilyn G. Flitton, *Index to the Canadian Monthly* (Toronto: Bibliographical Society of Canada, 1976), pp. vii–xxiv.

[1397] TO JAMES REDPATH,¹ 9 DECEMBER 1873²

MS: Texas (X-6 Bound). Published: BGLL, II, p. 429.

Westminster Hotel | New York

Your letter received. I willingly adopt your suggestion for a per-centage.³ Particulars when we meet. I leave for Boston tomorrow (Wednesday).

Wilkie Collins

Mr James Redpath | 36 Bromfield Street | Boston

-
1. Redpath's agency was soon to take over the promotion of WC's reading tour from Charles S. Brelsford of the American Literary Bureau, New York. See also [3322] to Redpath of 13 April 1873.
 2. On a single sheet of plain paper with one torn edge, the letter is endorsed in an unknown hand 'N. Y. | N. Y City | Wilkie Collins | Dec. 12 1873' and stamped on the recto within an oval 'BOSTON LYCEUM BUREAU | DEC | 15 | 1873 | JAMES REDPATH'. Though the catalogue at Texas assigns the letter confidently to 13 December (a Saturday), internal evidence proves the letter to be written on a Tuesday, which can only be 9 December.
 3. Referring to the scheme of remuneration for WC's public readings in Boston. Redpath typically retained 10% of the fees earned through the lectures and performances which he promoted.

[1398] TO UNIDENTIFIED RECIPIENT,¹ 9 DECEMBER 1873

MS: Parrish (Box 4/12). Published: BGLL, II, p. 429–430.

Westminster Hotel | New York | 9th December 1873

Here is the photograph. I go tomorrow to Boston (Mass) St James's Hotel – read in New England generally – then in Canada. A thousand thanks for all your kindness.

Yours ever | WC

(In haste)

-
1. Obviously a close friend or associate based in New York. One strong possibility is Joseph W. Harper, to whom WC writes on 2 January 1874 ([1402]), thanking him for 'the "plate" (my portrait)', which may well refer to the engraving from the photograph enclosed with this letter. See also [1407] to Harper of 16 January 1874.

[1399] TO J. E. THOMPSON,¹ 13 DECEMBER 1873

MS: Private. Published: BGLL, II, p. 430.

St James's Hotel | Boston | Mass: | December 13th 1873

My dear Sir,

When I was at Troy you were kind enough to give me a printed statement of the very curious "Trial of Jesse and Stephen Boorn."²

I have now to thank you for more than this. The reading of this narrative suggested the idea of a little story to me, based on the main facts of the case but greatly altered as to details. The story is to appear in "The New York Fireside Companion." I send to you by book-post the first weekly part (No 322) – to be published on Monday next. Numbers 323, 324, and 325 will complete the work – in four weekly parts.³

I am going away to Canada in a week's time to continue my readings there – and I fear I shall not be able to send you the other parts. But "The Fireside Companion" is no doubt to be easily obtained at Troy.

Believe me | Very truly yours | Wilkie Collins

Mr J.E. Thompson

-
1. Unidentified resident of Troy, New York State, on the Hudson north of Albany. Susan Hanes suggests that this is Captain J. F. Thompson, formerly of the 169th Regiment, 'a hero in the Civil War battle of Petersburg, Virginia' (Hanes 2008, p. 30, n22), though there seems little doubt concerning the reading of the title and initials at the foot of WC's letter.

2. WC read at Rand Hall, Troy, at 8pm on Wednesday, 8 October, touring the town the following day with Grant Thompson of the Young Men's Association (Hanes 2008, pp. 29–30). It seems that the recipient of this letter then gave WC a copy of *The Trial, Confessions, and Conviction of Jesse and Stephen Boorn for the Murder of Russel Colvin, and the Return of the Man supposed to have been murdered*, by Hon. Leonard Sargeant, Ex-Lieutenant Governor of Vermont, published in Manchester, Vermont, in 1873. Jesse and Stephen Boorn were accused and then convicted in 1819 of the murder of their cousin Russell Colvin, who had disappeared in 1812. When he reappeared in 1820 the Booms were released after three months in prison. Peters says Colvin was 'supposedly murdered and buried in a lime pit' (p. 364); see also Thompson, p. 435.

3. 'The Dead Alive'.

[3361] TO UNIDENTIFIED, 16 DECEMBER 1873

MS: Lewis Collection.¹ Published: A&C13, p. 7.

December 16th 1873²

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).

[3046] TO JERE ABBOTT,¹ 17 DECEMBER 1873

MS: Indiana (English Literature Mss). Published: A&C3, p. 49.

St James's Hotel | Wednesday December 17th 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".²

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.

[3214] TO WILLIAM BRADFORD,¹ 18 DECEMBER 1873

MS: New Bedford (A-288).² Published: A&C8, p. 13 (with MS incorrectly located at New Bedford Whaling Museum, and identity of the recipient tentative).

Very truly yours | Wilkie Collins | December 18th 1873

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1. William Bradford (1832–92), American painter, photographer and explorer, famous for Arctic subjects – see Russell Potter, *Arctic Spectacles* (2007). WC was entertained by Bradford during his visit to New Bedford on Thursday, 18 December, 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 subsequent visit to WC's house in London for dinner is mentioned.
 2. An independent dated signature found in a scrapbook and letterbook belonging to William Bradford.

[1400] TO SEBASTIAN SCHLESINGER, 25 DECEMBER 1873

MS: Houghton (fMS Am 1363 v.1/53), with envelope.¹ Published: B&C, II, pp. 368–369.

Toronto | Canada | December 25th 1873

My dear Schlesinger (let us drop "Mistering" each other!), here is a line to report favourably of the Canadian trip, so far. At Montreal a hard frost and a distinguished audience – slippery walking in the Streets – and horrid stench in the hotel. On Tuesday we – that is to say Mr Redpath, Ward,² and I – started for Toronto. Fifteen mortal hours of railway travelling. We pulled through it, with a compartment to ourselves, a faithful and attentive nigger /to wait on us/, dry champagne, and a cold turkey. Here the hotel is a good one, and my Canadian publishers (Hunter Rose & Co),³ who live in [*del*] Toronto, are taking the greatest care of us. We dine with them today (Christmas

Day). Tomorrow I read here. Every seat in the hall is sold already.⁴ Unhappily, the hall is not a very large one. Such is life. My next duty is a severe one – Niagara. The lake here makes me feel rheumatic. What will the waterfall do? Besides I don't like waterfalls – they are noisy. I prefer mountains – and other silent works of Nature.

I miss those pleasant evenings at Marlborough Street sadly.⁵ Dinner is served here on the American plan, in (say) forty soap dishes, all round you, with a servant at the back of your chair to see that you eat out of every one of them.

After Niagara, I resume reading at Buffalo.⁶ Tiff House is the address there until this day week – Thursday, January 1st. After that, we invade the Western States, and our address shall be forwarded.

Ward becomes more and more indispensable to my existence [*sic*] every day. He sends his kindest regards – and I add my best thanks for all your kindness to

Yours ever | Wilkie Collins

My letters received from [*del*] your office, this morning, quite safely.

1. Signed 'Wilkie Collins' and directed to: 'Sebastian Schlesinger Esqre | Messrs Naylor & Co | Boston | Mass: | U.S. America'.

2. That is, James Redpath of the Boston Lyceum Bureau, and Frank Ward, acting as secretary.

3. See [0987] to Hunter Rose & Co, 4 June 1870.

4. On WC's reading at the Toronto Music Hall, under the auspices of the Mechanics Institute, see Hanes 2008, pp. 64–65.

5. Schelsinger's residence was at 79 Marlborough Street, Boston; see [1420] to him of 17 February 1874.

6. WC arrived at Buffalo on Monday, 29 December but did not read until Tuesday, 6 January, at St James Hall on Eagle Street (Hanes 2008, pp. 67–70).

[3386] TO ELIZABETH GRAVES,¹ 1873

MS: Lewis Collection (L2148). Published: A&C14, p. 15.

E. Graves | from | Wilkie Collins²

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

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

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

Catherine Shrive was the landlady at 14 Nelson Crescent, Ramsgate where WC, Caroline, and Carrie spent several holidays. Wilkie made eight payments to 'Miss Shrive' at the end of such trips (Coultts: 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'.

[1401] TO FREDERICK LEHMANN, 2 JANUARY 1874

MS: Buffalo. Extract: Robinson 1951, pp. 269–271; Davis, p. 279; Hyder, p. 55; Lehmann, pp. 65–68; B&C, II, pp. 372–373. Published: A&C3, pp. 66–67.

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.¹ 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,² 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.³ 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.

1. Referring to ‘The Great North American Financial Panic’, when stock prices collapsed after the suspension of trading in the shares of Cooke & Co. of Philadelphia, on ‘Black Friday’, 19 September 1873.
2. James Redpath of the Boston Lyceum Bureau – see [1397] to him of 9 December 1873.
3. The reference is to Sebastian’s older brother Barthold Schlesinger (1828–1900), also resident in Boston and one of the principals of Naylor & Co.

[1402] TO JOSEPH W. HARPER JR,¹ 2 JANUARY 1874

MS: Morgan (MA 1950). Extract: *Harper’s Weekly* (5 October 1889), p. 799. Published: B&C, II, pp. 369–370.

Buffalo | N.Y. | 2nd January 1874²

My dear Mr Harper,

I don’t expect you to believe me – but I declare it is true that I have grace enough left to feel ashamed of myself, when I look at the date of your letter and when I write the date of mine.

When you kindly sent me the new editions of “Basil” and “The Dead Secret”, I was involved in the double difficulty of breaking off all connection with the agents who had managed my “readings” up to that time, and of making a fresh start under [*del*] new auspices.³ This little “coup d’etat [*sic*]” accomplished I was hurried away to New England – and thence to Canada. I have no more to say for myself except that I trust to your indulgence to excuse me this time – and I have only to add that “I wont do it again”.

I have “read” my way by Montreal and Toronto very successfully to this place. From Buffalo, my tour takes me to the Western States – perhaps as far as Salt Lake City itself. If all goes well, I hope to be back in New York at the beginning of March – and I have planned to return to England during the last fortnight in that month.

This is all I know at present. My address until further notice is
care of | Naylor & Co | Boston | Mass:
– who will forward all my letters.

Wherever I go, I meet with the same kindness and the same enthusiasm. I really want words to express my grateful sense of my reception in America. It is not only more than I have deserved – it is more than any man could have deserved. I have never met with such a cordial and such a generous people as the people of the United States. Let me add that I thrive on this kindness. I keep wonderfully well.

With kindest remembrances to my good friends in Franklin Square, and to my other friends in New York when you see them

Always truly yours | Wilkie Collins

P.S. My best thanks for the “plate” (my portrait) which you have so kindly sent to me.⁴

1. This, and later letters directed personally to ‘Mr Harper’, must be to Joseph W. Harper Jr (1830–1896) – see [1416] to him of 1 February 1874. He took a leading role in the running of the family publishing house following the deaths of his uncle James Harper (1795–1869) and his father Joseph Wesley Harper (1801–1870). He was one of the guests at William Seaver’s ‘Breakfast to Mr Wilkie Collins’ at the Union Club, New York, on 22 October 1873.

2. WC uses black-edged mourning paper. Endorsed to the left of the handwritten address by a member of staff, ‘Wilkie Collins | Jan. 2/74’.

3. Initially organized by C. Brelsford of the American Literary Bureau, New York, the promotion of WC’s reading tour seems to have been taken over by James Redpath of the Boston Lyceum Bureau – see [1397], [1419] to him of 9 December 1873 and 10 February 1874.

4. See [1407] to Harper of 16 January. WC writes his postscript down the left margin of the final page of the folding notepaper.

[1403] TO HUNTER, ROSE & CO., 2 JANUARY 1874

MS: Parrish (Box 5/3). Published: BGLL, III, p. 5.

No. 16 Time 9hrs A Toronto, Jan 2^d 1874

By Telegraph from Buffalo NY

To Hunter Rose & Co¹

Your letter received impossible to answer within telegraphic limits will write.²

Wilkie Collings [*sic*]

1. Telegram in unknown hand on a Montreal Telegraph Company form.

2. See [1404] to the firm of the same date.

[1404] TO HUNTER, ROSE & CO., 2 JANUARY 1874

MS: Private.¹ Published: B&C, II, pp. 370–371.

Tift House | Buffalo | 2nd January 1874

Dear Mr Rose,

You have I hope received my telegram, acknowledging the receipt of your letter, and further confessing that I could not answer the copyright questions within the limits of a telegram.

I object though, as an English writer to any other than a voluntary arrangement on my part with a Canadian publisher. In any other commercial transaction what would be said to “rigid rules and a specific fee” – binding the buyers and sellers of a commodity? I recognise no difference between the purchase and sale of a book and the purchase and sale of any other marketable commodity. I claim as an English citizen, my English copyright in an English colony – subject to the authority to the Queen of England.

To this, the Canadian publisher – as I understand him – answers thus: “If I do not secure to myself the right of publishing your book in Canada, an American pirate will sell it in Canada, and thus injure my business.”

My answer to this is – Prohibit by law the sale of English reprints by American booksellers in Canada, and you place the Canadian publisher and the English publisher on the same level. If the Canadian Legislature really means to do equal justice to Canadian publishers and to English writers – here and here only is the way. Am I asking for an impossibility? We perform that impossibility in England. We prohibit the introduction of the Tauchnitz reprints of English works, in England. Baron Tauchnitz is perfectly satisfied with this arrangement, and English writers and publishers are perfectly satisfied with it. Why cannot the same sensible ~~arrangement~~ plan be followed in Canada? There may be difficulties in carrying it out. But the business of a Legislature is to encounter and conquer difficulties.²

These are my views, briefly and hastily stated. I think nothing of the money difficulty. Make no other than a Canadian publication of English books possible in Canada, and the English books must be published at the market price, or not published at all.

Truly yours, Wilkie Collins

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P.S. | Reverting to personal matters, my Godson and I have to thank you for more than your kindness and Mr Rose’s [*sic* for ‘Mr Hunter’s’] kindness to us in Toronto. Your friendly consideration followed us to Niagara – saw us through the Custom House under the auspices of good Mr Smeaton – and showed us the Falls under³ the best possible guidance. No words can tell how these wonderful Falls astonished and impressed me. It is well worth the voyage from England to see Niagara alone. Pray give our kindest remembrances to Mr Rose [*sic* for ‘Mr Hunter’]. We are really gratefully sensible of all that you and he did to make our visit to Toronto one of the most agreeable visits in our travelling experience.

We stay here until Tuesday next. I read on Tuesday evening. After that date, my address will be,

c/o Naylor & Co | Boston Mass:

– who will forward all letters.

The Draft reached me quite safely. Many thanks.

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1. On black-edged mourning paper.
 2. WC's argument against the proposed new Canadian copyright legislation fails to recognise that it was immeasurably more difficult to stem the flood of American reprints over the vast Canadian border than the trickle of Tauchnitz editions through the English channel ports.
 3. Here, WC turns over to the final page of the folding notepaper, writes at the top the single line 'the best possible guidance', which he erases, leaving the rest of the page blank. He then starts a new sheet, numbering it '2' which he underlines, continuing the sentence as before. The reason for this remains obscure.

[1405] TO FRANK ARCHER, 6 JANUARY 1874

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 271 (dated 8 January 1874).
Published: Archer, pp. 156–157; B&C, II, pp. 373–374 (with location of MS unknown, using Archer as copy text); A&C7, pp. 7–8.

Buffalo | New York State | 6th January 1874

My dear Archer,

I have got both your kind letters (dated Decr 7th 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”.² I have written to Miss Cavendish on the subject.³ 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.

1. With black half-mourning edging, directed to ‘England | via New York | Frank Archer esqre | 24. Grove Terrace | Highgate Road | London | N.W.’, and postmarked ‘BUFFALO | JAN | 6 | 5PM’, ‘NEW YORK | JAN | 8’ and ‘LONDON NW | C5 | PAID | JA 19’. The stamp has been neatly cut away, with ‘3’ in another hand in pencil 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.’ (‘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 Cavendish 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 the 1875 production at the Charing Cross Theatre, nor in the London and provincial tour which followed it in 1875, nor in the brief provincial tour in August 1877. However, he 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.

[1406] TO GEORGE BENTLEY, 9 JANUARY 1874

MS: Berg. Extract: Davis, pp. 279–280. Summary: B&C, II, p. 374. Published: BGLL, III, p. 5–6.

Sandusky | Ohio | 9th January 1874

Dear Mr Bentley,

A line to thank you sincerely for your kind attention to my request in the matter of Mr de Leon's article.¹

I am at this place (on the shores of Lake Erie) "reading" on my way to Chicago and the Western towns. My plans – if all goes well – are to return, for "farewell readings" to Boston and New York, after my Western tour, and then to sail for England during the last fortnight in March.²

I am careful not to fatigue myself by "reading" too often. The result is that I lose money – but I gain health. I am still wonderfully well. The snow is falling and the Lake is close under my windows – and yet I am writing to you without rheumatism! I hope you may be equally free this winter from your asthma.

Harpers of New York are publishing a very good Library Edition of my books, each complete in a volume.³ The sale of the old editions has been immense here. Go where I may, I find that my books have made friends for me among all classes of the population. I am glad (talking of my books) to hear that the 6/- "Magdalen" has begun well.

Vy truly yours | Wilkie Collins

1. See [1392] to Bentley of 21 November 1873.

2. His return voyage was in fact brought forward to 7 March – see his letters of that day ([1428] to [1430]).

3. Initially Harper published fourteen titles with a facsimile handwritten dedication from WC: 'I gratefully dedicate this collected edition of my Works, to | The American People | Wilkie Collins | September 1873.'. The duodecimo illustrated volumes were \$1.50. As further novels were published, the series expanded to seventeen titles and the price fell to \$1.25.

[3159] TO WILLIAM F. GILL, 14 JANUARY 1874

MS: Private, envelope only.¹ Published: A&C6, p. 11.

Wm F. Gill, Esqr | St James's Hotel | Boston | Mass: | Wilkie Collins

1. With 3c green stamp, postmarked: 'DETROIT | JAN | 14 | MICH'. WC had read on the 13th at the Russell House, Detroit (Hanes 2008, p. 72).

[1407] TO JOSEPH W. HARPER JR, 16 JANUARY 1874

MS: Morgan (MA 1950). Published: BGLL, III, pp. 6–8.

Chicago | 16th January 1874

My dear Mr Harper

The proof of my portrait has reached me here quite safely.¹ Many thanks to you for sending it.

I think the engraving excellent. Mr Halpin entirely justifies our choice of him – in my opinion.² On the likeness I am not quite so fit to pronounce judgement. It seems to me that Mr Halpin has done all that he could – with the means at his command. If others are satisfied – I am satisfied.

I enclose the autograph on a separate sheet of paper.

If you will let me have a list of the shorter stories which you propose to include in the Library Edition, I will gladly suggest whatever may strike me as likely to be useful. In the English Editions “After Dark” contains one collection, and “The Queen of Hearts” another – and both books possess many pages of original writing intended to set the stories in a framework. I should think “Miss or Mrs?” had better be added to whichever of the two volumes contains the ~~shortest~~ fewest pages.

“The Dead Alive” was written for a New York periodical, the proprietors of which have dealt with Shepherd [*sic*] & Gill for the republication.³ Said proprietors made me a very large offer for a serial – which I declined to accept, nevertheless. They then appealed to me to write a short story – by way of not entirely disappointing them – and they backed their request by offering terms (in the matter of the short story) which it was simply impossible to decline. I think we had better wait to include “The Dead Alive” in our Edition, until I have something more important to add to it.⁴

My plans are still a little uncertain. My address remains, care of Naylor & Co Boston Mass:

With kindest regards to all in Franklin Square, Truly yours

Wilkie Collins

P.S. I hope you include the collection called “My Miscellanies” (containing my best Essays Sketches &c) in the Library Edition. The Pirate Peterson has sold this book largely under the title of “The Queen’s Revenge” (the name of one of the stories in the collection)⁵

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1. For the autographed frontispiece, possibly from an Elliot & Fry photograph of 1871, to *My Miscellanies*, published in one volume by Harper’s in June 1874 – see the image at the Lewis website.
 2. The frontispiece was engraved by Frederick Halpin, who had long worked for Harper’s in New York, but was most famous for his engravings for the bank notes of the Confederacy during the Civil War, as a partner in the firm of Archer & Halpin of Richmond, Virginia.
 3. ‘The Dead Alive’ was published as a serial in the New York *Fireside Companion* and reprinted in a single illustrated volume from Shepard & Gill of Boston in 1874. It appeared in Britain under the title ‘John Jago’s Ghost’.
 4. In the event ‘The Dead Alive’ appeared in the volume *After Dark, and Other Stories* (1875), in the Library Edition published by Harper & Brothers, along with ‘Miss or Mrs?’, ‘The Fatal Cradle’, ‘Blow up with the brig!’, ‘The Frozen Deep’ and ‘Fatal Fortune’, in addition to the ‘After Dark’ collection.
 5. ‘The Queen’s Revenge’ originally appeared in *Household Words*, 15 August 1857. *The Queen’s Revenge; and Other Stories* appeared under the imprint of T. B. Peterson & Brothers of Philadelphia from around 1870.

[3324] TO UNIDENTIFIED RECIPIENT, 16 JANUARY 1874

MS: Lewis Collection.¹ Published: A&C11, p. 10.

16th January 1874

Very truly yours | Wilkie Collins | Chicago²

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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.

[1408] TO UNIDENTIFIED RECIPIENT, 16 JANUARY 1874

MS: Kentucky. Published: BGLL, III, p. 8.

The autograph surscribed.

With Mr Wilkie Collins’s compliments and best wishes.

Very truly yours | Wilkie Collins | Chicago | 16th January 1874

[1409] TO JANE BIGELOW, 17 JANUARY 1874

MS: Bigelow. Summary: B&C, II, pp. 374–375 (as to ‘Mr and Mrs John Bigelow’). Published: BGLL, III, pp. 8–9.

**Sherman House, | CORNER | CLARK AND RANDOLPH STS.
... | Chicago, | 17th Jan^y 1874¹**

My dear Mrs Bigelow,

Will even your indulgence excuse this scandalously late acknowledgement of your kind letter. I am really not without some excuse for my conduct. I was at Boston, when you sent me that pleasant invitation – and your letter only reached me (in this city of magnificent warehouses) yesterday. Such is the destiny of a wanderer on the face of the (American) earth. If you only knew how often I have wished myself back at Highland Falls,² you would not think it possible that any such trifle as rain could wash out my remembrance of a very delightful visit.

I leave this place on Monday next – and get slowly back to Boston to resume my readings in New England. Then – towards the end of February perhaps – I return to New York. In the middle of March, or soon after, I must sail for England – giving “farewell readings” first, in New York State and in the City. I am still uncertain as to dates – but a letter addressed to me care of Naylor & Co Boston, Mass: will always be forwarded.³

Don’t tell anybody – but the truth is I am not sorry to leave Chicago. The dull sameness of the great blocks of iron and brick overwhelms me. The whole city seems to be saying “See how rich I am after the fire, and what a tremendous business I do!” and everybody I meet uses the same form of greeting. “Two years ago, Mr Collins, this place was a heap of ruins – are you not astonished when you see it now?” I am not a bit astonished. It is a mere question of raising money – the re-building follows as a matter of course.⁴

Give my best and kindest remembrances to Mr Bigelow, and believe me, Dear Mrs Bigelow,

Always truly yours Wilkie Collins

I am not going further West, because I cannot endure the railway travelling. A night in a “sleeping car” destroys me for days afterwards.

1. WC uses hotel embossed printed paper, with a picture of the hotel to the left of its address.

2. Highland Falls, New York, where John and Jane Bigelow had their country residence named ‘The Squirrels’.

3. Sebastian Schlesinger’s company.

4. The Great Chicago Fire of 8–10 October 1871.

[1410] TO LOUISE CHANDLER MOULTON,¹ 17 JANUARY 1874

MS: Congress. Photocopy: Kansas (MS P557:A3). Published: BGLL, III, p. 9.

**Sherman House, | CORNER | CLARK AND RANDOLPH STS.
... | Chicago, | 17th Jan^y 1874**

Dear Mrs Moulton,

One line to apologise for this late acknowledgment of your very kind invitation. My friend Mr Harper was mistaken in supposing me to be in New York in the middle of last month. I left for Boston on the 10th – and I have been travelling and “reading” ever since.² Your letter only reached me yesterday, at this place. Under these circumstances I am sure you will be so good as to accept my excuses.

I hope to be in Boston again, in a week’s time – to fulfil certain “reading” engagements in New England.³ If you are in Boston at the same time, I may perhaps hope to have the honour of meeting you.

Believe me | Vy truly yours | Wilkie Collins

(In haste)

1. Ellen Louise Chandler Moulton (1835–1908), American poet and journalist, who held a literary salon in Boston.
2. According to the itinerary constructed in Hanes 2008 (pp. 106–109), after leaving New York for Boston on 10 December, WC did not return to the city again until 1 March.
3. Hanes 2008 has WC back in Boston from Thursday, 22 January (p. 107).

[1411] TO SEBASTIAN SCHLESINGER, 17 JANUARY 1874

MS: Houghton (fMS Am 1363 v.1/103), with envelope.¹ Published: BGLL, III, p. 10.

**Sherman House, | CORNER | CLARK AND RANDOLPH STS.
... | Chicago, | 17th Jan^y 1874**

My dear Schlesinger,

I have waited to thank you for your kind letter to Ward, until I could write definitely about my return to Boston.

My plans have all been changed – why, you shall hear when we meet. I start on the return journey to Boston on Monday morning next – breaking the journey at Detroit and Rochester. If I can endure the travelling, and if all goes well, I hope to be in Boston on Wednesday, or on Thursday night at latest. On the way here, I tried the “sleeping car” – and lay wide awake (on a most comfortable bed) all night. Nothing will induce me to repeat the experiment. I feel the “sleeping car” in the “small of my back” and on the drums of my ears, at this moment.

Forgive a short letter – written in a hurry. I shall soon shake hands with you I hope.

Always truly yours | Wilkie Collins

Ward sends his best remembrances.²

1. Embossed hotel envelope, signed and directed to ‘Sebastian B. Schlesinger Esqr | Messrs Naylor & Co | 6 Oliver Street | Boston | Mass:’.

2. Frank Ward, WC’s godson, working under Schlesinger at Boston, but now travelling with WC as his secretary.

[1412] TO JOHN S. DWIGHT,¹ 24 JANUARY 1874

MS: Houghton (Autograph File C). Published: BGLL, III, p. 10.

St James’s Hotel² | 24th January 1874

Dear Sir,

Pray accept my thanks for your kind letter. It will give me the greatest pleasure to have the honour of dining with the Harvard Musical Association on Monday next.³

Believe me | Faithfully yours | Wilkie Collins

John S. Dwight Esqre

1. John Sullivan Dwight (1813–93), graduate of Harvard College, friend of the Transcendentalists and now a distinguished music critic.

2. In Boston.

3. That is, 26 January.

[1413] TO FRANK ARCHER, 27 JANUARY 1874

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 272; BGLL, III, p. 11. Published: A&C7, pp. 8–9.

St James’s Hotel | Boston | Mass: | Janry 27th 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.²

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.³ 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^m F. Tindell | address | Messrs Benham and Tindell | 18 Essex Street | Strand.

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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.

1. Directed to ‘England | Frank Archer esqre | 24 Grove Terrace | Highgate Road | London’, postmarked recto ‘BOSTON | JAN | 28’ and verso ‘LONDON | L7 | FE 9 | 74’ and ‘LONDON NW | FE 9 | 74’. The stamp has been neatly cut away, with ‘4’ in another hand in pencil 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 [1414] 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. However, there was a revival with Ada Cavendish at the Charing Cross Theatre from 9 January 1875. See [1493] to Archer, 16 November 1874.

3. See [1414] to William Tindell, 27 January 1874.

[1414] TO WILLIAM F. TINDELL, 27 JANUARY 1874

MS: Glasgow (891117/126). Published: B&C, II, pp. 375–376.

St James’s Hotel | Boston | Mass: | January 27th 1874

Private¹

My dear Tindell,

I hope to sail for England towards the latter half of March.

In the meantime, I must ask you to have an eye to my interests in the matter of “The New Magdalen” (the drama).

I find that Miss Cavendish’s stage-manager has written to Mr Archer (“Julian Gray”)² to ask him to play in a revival of the piece – at the Holborn Amphitheatre, of all the places in the world! This preposterous project has fallen through, in consequence of Mr Archer’s wise refusal to perform, without my direct authority. Nobody has any right to authorise the performance of the piece in London – but myself. Miss Cavendish has a year’s lease of the piece in the country only – London being [*del*] expressly excepted by myself – the owner of the copyright. I have requested Mr Archer to let you know if any similar liberties are taken with the play in my absence – and I hereby give you my authority to stop any [*del*] representations in London of The New Magdalen which are not authorised by me.

Very truly yours | Wilkie Collins

Wm F. Tindell Esqre

P.S. | I am very well – only suffering a little in some places, so far as audiences are concerned, by the “panic”. The mischief is far from being at an end yet.³

The landlord has left the house at 55 Marylebone Road – and has taken another. He offers me the option of buying the lease – which I cannot and will not do. I have written to say this – and it is understood that he takes no further steps until I return. If by any chance he should let the house before I get back, Martha has by agreement a right to a quarter’s notice to quit. If she is at all bothered I have told her to apply to you – but I do not anticipate this – as the landlord is a very

civil respectable man. I had hoped we were settled – but there is no such luck for me. (N.B. You remember our [del] name – Mr and Mrs “Dawson”).

-
1. Written slanting upwards to the left of the handwritten address.
 2. Frank Archer who played Julian Gray in the original London stage version; see [1413] to him of the same date.
 3. Referring to ‘The Great North American Financial Panic’, when stock prices collapsed after the suspension of trading in the shares of Cooke & Co. of Philadelphia, on ‘Black Friday’, 19 September 1873.

[1415] TO SEBASTIAN SCHLESINGER, 28 JANUARY 1874

MS: Houghton (fMS Am 1363 v.1/43), with envelope.¹ Published: BGLL, III, p. 12.

St James’s Hotel | 28th January 1874

My dear Schlesinger,

I have only Today been informed by my agent that I am engaged to “read” at Salem on Friday evening next.² There is no alternative but to ask you and Mrs Schlesinger³ to be so good as to accept my excuses. My agent’s method of “doing business” is – I hope you will agree with me – really to blame in the matter. He ought to have informed me of my engagement on Monday or Tuesday – if he had not (apparently) forgotten it!

May I make my apologies in person, and dine on Saturday instead – if I am alive after a second reading here on Saturday afternoon?

Always truly yours | Wilkie Collins

-
1. Signed and directed to ‘Sebastian B. Schlesinger Esqre | 6 Oliver Street’; no stamp or postmark.
 2. WC read at the Essex Institute, Salem, on Friday, 30 January (Hanes 2008, p. 102).
 3. 2. Schelsinger had married Berthe de Pourtales (1855–1905) in 1871.

[3249] TO CHARLES H. HIGBEE,¹ 31 JANUARY 1874

MS: Lewis Collection. Published: A&C9, p. 29.

St James’s Hotel | Boston
January 31st 1874

Dear Sir,

I beg to thank you for a cheque for \$243²⁵/₁₀₀ being the fee for my reading at Salem on Friday evening last² – less the expenses for work which I requested you to do, and for which receipted vouchers are enclosed in your letter.³

With best wishes | always truly yours | Wilkie Collins

Mr Charles H. Higbee

-
1. Charles H. Higbee, born in Salem, MA, 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 2008, 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 a dollar pound conversion rate averaging \$5.42 to the pound in 1874 making \$243.25 equivalent to just under £45 ~~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. During his trip WC used the New York bank Duncan Sherman & Co for his receipts and expenditure. A final payment from them for £301-13s-2d was transferred to his Coutts account on 31 March 1874, presumably representing his profit from the trip (see [1436] to Frank Ward, 31 March 1874). Compare that amount with the estimate in Peters: ‘Wilkie had made about £2,500 from the trip’ (p. 365).

[3178] TO UNIDENTIFIED RECIPIENT, 31 JANUARY 1874

MS: Benjamin.¹ Published: A&C7, p. 40.

Wilkie Collins | Boston. January 31st 1874

1. A card for a collector on Wilkie's American tour, with traces of mounting on reverse.

[1416] TO JOSEPH W. HARPER JR, 1 FEBRUARY 1874

MS: Morgan (MA 1950). Published: BGLL, III, pp. 12–13.

St James's Hotel | Boston, Mass: | 1st February 1874

My dear Mr Harper,

I sincerely hope that the attack has been short as well as sharp, this time, and that my letter will find you released from imprisonment at the hands of our common enemy – R.G.¹ I have been suffering a little from rheumatism only – but so far I have nothing serious to complain of.

The idea of publishing the shorter stories and sketches in three Volumes seems to me to be an excellent one. I can call to mind nothing to add to “After Dark” beyond “Miss or Mrs?” “Blow Up with The Brig” and “The Fatal Cradle”. The volume ought to be attractive with these additions – and with the framework to “After Dark” which is the best thing of this sort that I have done.²

The portrait can appear as you propose in the “Miscellanies.” If any technical difficulty should get in the way of carrying out this idea – then perhaps the portrait might appear, as an additional attraction, to “Antonina” – my first novel. I have no alterations to make to “Antonina”. The new preface to the English cheap edition in one volume (Smith & Elder – “Antonina” price two shillings) gives some interesting particulars of the writing and publication of the book – but I have unluckily not got it with me here. The preface was written for the five shilling edition – but I believe it appears in the two shilling edition also. With “Antonina” as the first volume and the “Miscellanies” as the last our Edition will be complete. I do not see my way to writing a new preface to The Miscellanies.

The truth is, I am just now very busy in getting up a new “reading” – and it is not easy for me to give my mind to anything else. The enclosed “Advertisement” represents the only new prefatory matter to the Miscellanies that I can think of.³ Print it, if you see no objection. Or throw it into the waste paper basket, if you don't like it. I must have a dig at Peterson,⁴ if I write anything at all!

Pray give my best thanks to Mr Abbey for the present which he has so kindly made to me.⁵ I shall really and truly prize the drawing – and I shall frame it among my other works of art when I get home.

Always truly yours | Wilkie Collins

J.W. Harper Esqre

P.S. I hope to be in New York early in March. I must sail for England towards the close of the month.

1. Clearly Harper is a fellow sufferer from what WC preferred to call ‘rheumatic gout’.

2. See the note to [1407] to Harper's of 16 January 1874.

3. Also found at Morgan with the letter is the following document, which in the event was not added to the Harper edition:

Advertisement to the American Edition

=

My miscellaneous stories, sketches, and essays have hitherto only appeared in The United States in a clumsy form of publication issued in Philadelphia, without my knowledge or consent, and without offering me any share in the profits derived by the sale of the stolen goods. The present readable and convenient edition is published

with my authority – and (thanks to the kindness of my friends the Messrs Harper) I have an interest, this time, in the sale of my own book.

W.C.

Boston | February 1st 1874

4. T. B. Peterson & Brothers, Philadelphia publishers, who issued various pirated editions of WC's works, recently including *Mad Monkton and Other Stories* and *Miss or Mrs?* (Gasson, pp. 122–123).

5. Edwin Austin Abbey (1852–1911), British-born artist who worked for Harper's.

[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. Published: A&C12 p. 5.

Boston. February 2nd 1874

To James Redpath¹ from
Wilkie Collins²

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.

[1417] TO WILLIAM F. TINDELL, 2 FEBRUARY 1874

MS: Glasgow (891117/127). Published: BGLL, III, p. 14.

St James's Hotel | Boston | Mass: | February 2nd 1874

Dear Sir,

I hereby confer on you the sole power and authority to treat, in my name, with Miss Ada Cavendish and Mr Chatterton for the production of my play called "The New Magdalen" at the Adelphi Theatre London – the representations of the play to extend over a period of not less than one month.

Faithfully yours | Wilkie Collins.

To | Wm F. Tindell Esqre | Messrs Benham & Tindell
18 Essex Street | Strand.

Private¹

My dear Tindell, on the other side is the "Power". I got your telegram on Friday afternoon – just before I started to "read" at a town near this. On Saturday I telegraphed back to you.² "Produce Magdalen. Power follows by mail". Now, I guess, you can go ahead.

You will already have received a letter from me – suggesting that you should look after my interests in London.³ You will, I am sure, find Miss Cavendish willing to do all she can to forward my interests. Make the best terms you can. Ten per cent on the gross nightly receipts were the authors' terms when "No Thoroughfare" was produced at the Adelphi.⁴ If they prefer a nightly payment go for £10/ a night for the use of the piece, and refuse to let them have the piece at anything under £5 nightly.⁵ I prefer the percentage – £5 is not enough for yours ever WC

1. WC divides the legal document ('the "Power"') and his private comments between the two leaves of the folding notepaper.

2. That is, on 31 January.

3. See [1414] to Tindell of 27 January 1874.

4. *No Thoroughfare* ran for 151 performances at the Adelphi from 26 December 1867.

5. WC was paid £6-13s-4d per night by the Bancrofts for *Man and Wife* at the Prince of Wales Theatre which ran from 22 February 1873 for 136 performances. In the event *The New Magdalen* was revived by Ada Cavendish at the Charing Cross Theatre (see [1494] to Frank Archer, 4 November 1874). Had the gross receipts matched those of *The New*

Magdalen at the Olympic on 25 September 1873 (Glasgow, 891117/123), at a rate of ten per cent WC might expect to earn more than £10 a night. In fact for the run of 89 nights WC was paid no more than £4 a night (see [1505] to Frank Archer, 24 January 1875 n. 6).

[1418] TO CHARLES F. MORSE,¹ 3 FEBRUARY 1874

MS: Parrish (Box 4/12). Published: BGLL, III, p. 15.

St James's Hotel | Tuesday, 3rd February 1874

Dear Colonel Morse,

I leave Boston for a few days in this week and return again on Sunday next. If that day or Monday next will suit you and Redpath² – either appointment will do for me³. Pray choose your own hour.

Faithfully yours | Wilkie Collins

(In haste)

-
1. Colonel Charles Fessenden Morse (1839–1926), Boston-born Harvard graduate and Civil War hero, who had recently embarked on a career as a railroad engineer in Kansas State.
 2. WC's new agent for the reading tour – see [1419] to him of 10 February.
 3. Hanes 2008 (p. 80) suggests that this was a dinner appointment.

[3160] TO UNIDENTIFIED RECIPIENT,¹ 6 FEBRUARY 1874

MS: Unknown. On sale: The Horse Soldier, Gettysburg, PA 17325 (unknown date). Published: A&C6, p. 11.

Wilkie Collins | Springfield² | February 6th 1874

-
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 2008, p. 76).

[1419] TO JAMES REDPATH, 10 FEBRUARY 1874

MS: Fales.¹ Published: BGLL, III, p. 15.

Hotel Vendome | W. Boston | 10th Feby 1874

Dear Mr Redpath

Thanks for a cheque for \$12.81 – due to me on the proceeds of the Boston afternoon reading.²

I am also obliged to you for the newspaper slip. I will consider the propriety of writing a reply – but it seems to me that the matter lies between Mr Williams and Mr Parry. Mr Parry expressly says “until proof is produced I will not believe that Mr Collins would either privately or publicly state what he knew to be false”. The best way I think will be for me to write personally to Mr Parry, on the subject.³

Vy truly yours | Wilkie Collins

-
1. To the right of the hotel address there is the oval stamp 'BOSTON LYCEUM BUREAU | FEB | 11 | 1874 | JAMES REDPATH'. Also endorsed in an unknown hand: 'Collins Wilkie | Feby. 11 1874'.
 2. WC gave a reading of 'The Dream Woman' at the Tremont Temple, Boston, from 2pm on Saturday, 31 January (Hanes 2008, p. 75).
 3. See Hanes 2008 (pp. 76–80) on the controversy involving B. W. Williams of the American Literary Bureau and Rev. William Parry, manager of the Anglo-American Lecture Course at Worcester, MA. The latter had publicly accused the former of failing to honour a contract to have WC read at Worcester on Friday, 14 November 1873, after WC, at the beginning of his eventual reading in Worcester on 6 February (organized by Redpath), had tried to explain his earlier non-appearance (see *Worcester Evening Gazette*, 7 February 1874, p. 2). The newspaper clipping that WC reports receiving from Redpath here seems to have been 'Parry vs. Collins', *Worcester Spy* (9 February 1874), p. 1. No

letter from WC to Parry has surfaced.

[1420] TO SEBASTIAN SCHLESINGER, 17 FEBRUARY 1874

MS: Houghton (fMS Am 1363 v.1/55), with envelope.¹ Published: BGLL, III, p. 16.

Hotel Vendome | Tuesday, 17 Feby 1874

My dear Schlesinger

One line to say that I shall be delighted to dine in Marlborough Street tomorrow – Wednesday – as you kindly proposed.

Such a banquet yesterday! A band playing in the next room while the courses followed each other.² I enclose a newspaper slip. It mentions everything³ – except a dove with a pen in her mouth – hanging from the chandelier – emblematic of yours ever

WC

(also enclosed Fred's address)⁴

-
1. Signed and directed to 'Sebastian B. Schlesinger Esqre | 79 Marlborough Street'; no stamp or postmark.
 2. The sumptuous banquet given in honour of WC by the publisher William F. Gill at the St James's Hotel is described in detail in Hanes 2008 (pp. 80–82).
 3. Hanes 2008 cites detailed accounts in the following papers on 17 February: *Boston Daily Globe*, *Boston Evening Transcript*, *Boston Evening Standard*, *Boston Daily Evening Traveller*. The cutting WC encloses is perhaps most likely to come from the first of these, a morning paper.
 4. Probably a reference to Fred Lehmann. Neither of the two enclosures (the newspaper cutting and the note with the address) appears to have survived.

[1421] TO JOHN TOWNSEND TROWBRIDGE, ¹ 22 FEBRUARY 1874

MS: Houghton (bMS Am 2019). Published: BGLL, III, p. 16.

Hotel Vendome | Boston | 22nd February 1874

Dear Mr Trowbridge,

Pray accept my best thanks for the pleasant addition which you have kindly made to my library. Your stories will be welcome travelling companions to me, on my way back to England early in next month.

Vy truly yours | Wilkie Collins

-
1. John Townsend Trowbridge (1827–1916), Boston-based novelist and short story writer. An inscribed copy of his *Coupon Bonds, and other stories* (Boston: J. R. Osgood, 1873) was in WC's library at the time of his death (Baker 2002, p. 158).

[3127] TO EDWARD SOTHERN, ¹ [24] FEBRUARY 1874²

MS: Unknown. On sale: Heritage Auction Galleries, Dallas, Texas (20 November 2008, auction 5002 lot 63120 with several other items). Published: A&C5, pp. 8–9.

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.³

Pray present my thanks and my excuses ...⁴

... let me know where you settle after Boston.

[Yrs ever] | WC

1. Edward Askew Sothorn (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 seems to have stayed at the Vendome in Boston from 8 to 28 February 1874 (Hanes 2008, p. 108), a period including three Tuesdays. However, it seems most 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* at Parker Memorial Hall (Hanes 2008, p. 83), which he was presumably working on that week. Before that his days in Boston seem 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 Sothorn’. Handwritten to the side is an additional note: ‘This shows that the above note was from Wilkie Collins’.

[1422] TO CHARLES WARD, 27 FEBRUARY 1874

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 16–17.

Boston | Mass | U.S. America | February 27th 1874

My dear Ward,

Many thanks for your letter of the 10th – and for your kindness to Caroline. I don’t send you a cheque (for the £10 advance) as I have decided on returning by the boat which leaves this port on the 7th of March.¹ The Times are bad. There is nothing very profitable to be done – and I want to be at home again.

I enclose a receipt for two Policies of Insurance (of £1000 each) which I have effected on my life (in two respectable offices here) for £2000 (sterling) together.²

The Policies are to be kept here, in the strong box of my friend Mr Sebastian Schlesinger of the firm of Naylor & Co Oliver Street, Boston. The first year’s premium is paid. You, as my exor will kindly keep the receipt.³

I give a farewell reading tonight.⁴ So forgive a short letter. Frank sends you his best love. Au revoir.

Yours ever | Wilkie Collins

1. The Parthia – see [1426] to Tindell, 3 March 1874

2. For the details, again see [1426] William Tindell, 3 March 1874.

3. Ward must have been named executor in WC’s will in 1870 – see [1001] to William Tindell of 26 June 1870.

4. Of ‘The Frozen Deep’ at Parker Memorial Hall, Boston (Hanes 2008, p. 83).

[3128] TO UNIDENTIFIED RECIPIENT, 28 FEBRUARY 1874

MS: Unknown. On sale: Jeff Coopman, Ontario L2T 3Z8 (February 2009). Published: A&C5, p. 9.

Wilkie Collins | Boston | February 28th 1874

1. In a plastic envelope attached to a 1903 edition of *The Moonstone*.

[3215] TO UNIDENTIFIED RECIPIENT, 28 FEBRUARY 1874

MS: Unknown. On sale: eBay (2012).¹ Published: A&C8, p. 13.

Wilkie Collins | Boston | February 28th 1874

1. Probably an autograph 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.

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

MS: Lewis Collection (L2945). Published: A&C14, pp. 16-17.

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

...

yours always afftly | Wilkie Collins

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

...se I
name?⁵

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

[1423] TO JANE BIGELOW, 2 MARCH 1874

MS: Bigelow. Published: BGLL, III, p. 17.

Westminster Hotel | New York | 2nd March 1874

Dear Mrs Bigelow

I have just got here (from Boston) to say goodbye. Tomorrow (Tuesday) if I don't hear from you to the contrary, I hope to have the honour of calling in West 25th Street, at your usual hour – between two and three.¹ Alas! on the 7th I sail away – from Boston in the Parthia. More farewells at Boston! I hate farewells

Forgive a very hurried letter, and believe me

Ever yours | Wilkie Collins

-
1. We have not been able to identify the precise location of the New York residence of the Bigelows at this time.

[1424] TO CHARLES WARD, 2 MARCH 1874

MS: Texas (Times Recipients 4/72).¹ Published: BGLL, III, pp. 17–18.

New York. March 2nd

My dear Ward,

Can you, without trouble, get the enclosed inserted in the "Times" – not as an advertisement – but as news at the bottom of a column?² It will save me much trouble in writing letters.

WC

1. On a scrap of paper cut irregularly from the foot of a sheet of notepaper, with the text scored through with a series of seven slanting lines. The message WC wished inserted was presumably on the excised portion and clearly concerned his return journey to England.

2. The day after his vessel docked at Liverpool, beneath a lengthy letter to the editor from E. B. Pusey concerning ecclesiastical law, the *Times* carried the following brief announcement: ‘MR. WILKIE COLLINS. – Mr. Wilkie Collins returns to England from Boston, United States, on March 7, by the Cunard steamer Parthia.’ (19 March 1874, p. 10f).

[1425] TO JOSEPH W. HARPER JR, 2 MARCH 1874

MS: Morgan (MA 1950). Published: BGLL, III, p. 18.

Westminster Hotel | Monday 2nd March 1874

My dear Mr Harper,

I am here for two days to say goodbye – before I sail from Boston in the Parthia on Saturday.

Tomorrow morning (before 12) I hope to have the pleasure of calling in Franklin Square, and of congratulating you on a dissolution of partnership with R.G.¹

Ever yours | Wilkie Collins

1. A joking reference to the bout of ‘Rheumatic Gout’ from which Harper must have just recovered – see [1416] to Harper of 1 February 1874.

[1426] TO WILLIAM F. TINDELL, 3 MARCH 1874

MS: Glasgow (891117/1 28–9).¹ Published: B&C, II, p. 381.

New York City. U.S.A. | 3rd March 1874

My dear Tindell

Your letter of Feby 11th received. I am here for two days to say goodbye – and I propose sailing for England on March 7th from Boston by the Cunard Steamer Parthia. All news, when we meet [*del*]. I write in a tearing hurry – with the room full of people.

In case I am drowned, I send you particulars (enclosed) of Insurances on my Life in Boston. Policies in safe keeping with an old friend (partner of Lehmann), and a merchant in Boston. Receipts /for Policies/ sent to Charles Ward. Whole amount of Insurance £2000.

“Vive La Republique”!²

Ever yours | Wilkie Collins

Insurances on the Life of | Wilkie Collins | effected in Boston, U.S. America³

=

I. February 6th – Policy for \$5000 (£1000 sterling) in the Manhattan Life Insurance Company (No 37019) | Annual Premium \$227.00

II. February 12th. Policy for \$5000 (£1000 sterling) in The New England Mutual Insurance Company (No 53,404) | Annual Premium \$235.00

=

First year’s Premiums paid. Second years [*sic*] Premiums due February 6th and February 12th 1875, at the offices in Boston (U.S).

Policies deposited with Sebastian B. Schlesinger Esqre, firm of Naylor & Co 6 Oliver Street. Boston. U.S. /Mr Schlesinger’s receipt for the Policies has been posted to Charles Ward Coutts & Co./

1. WC uses lined notepaper embossed with ‘RAVINE’ within an ellipse.

2. We are uncertain what WC intends here by citing this conventional expression of French patriotism.

3. Memorandum in WC’s hand on a similar sheet of lined notepaper.

[1427] TO HENRY WADSWORTH LONGFELLOW,¹ 6 MARCH 1874

MS: Houghton (bMS Am 1340.2). Summary: B&C, II, p. 382. Published: BGLL, III, pp. 18–19.

Boston | 6th March 1874

Dear Mr Longfellow,

I sail for England tomorrow morning at eleven o’Clock. To my great regret, the numerous demands on my time today, leave me no hope of being able to get to Cambridge and to take your hand at parting. It is only in this way that I can thank you for your kindness, and say how honoured and how happy I feel in having become personally acquainted with you.

This is not – I earnestly hope – my last visit to America. “Farewell” is so sad a word that I even dislike writing it. Let me say only – Goodbye until our next meeting.

Pray present my remembrances to the young ladies, and believe me

Most truly yours | Wilkie Collins

1. Henry Wadsworth Longfellow (1807–82), poet. He had two sons and three daughters, Alice, Annie and Edith, and his home at Cambridge, MA, ‘became a shrine for Americans and a point of visit for distinguished foreigners’ (see *The Oxford Companion to American Literature*, eds James D. Hart and Phillip W. Leininger, 6th edn (Oxford: OUP, 1996), p. 388). Longfellow was amongst the guests at William F. Gill’s reception for WC at the St James’s Hotel in Boston, 16 February 1874, and on 21 February 1874 Collins dined with him at his home Craigie House (see Hyder, p. 57).

[1428] TO OLIVER WENDELL HOLMES,¹ 7 MARCH 1874

MS: Congress. Photocopy: Kansas (MS P557:A4). Published: Robinson 1951, p. 272; BGLL, III, pp. 19–20.

Boston | 7th March 1874

Dear Doctor Holmes

Twice yesterday, I tried to call in Beacon Street, and take your hand at parting – and twice the innumerable worries and interruptions incidental to making ready for a long journey have risen as obstacles in my way. This morning at eleven I sail in the Parthia – and I must say (most imperfectly), in writing, that I am indeed gratefully sensible of all that I owe to your cordial welcome, and that I shall prize as long as I live the charming little poem which speaks to me of your genius and your kindness whenever I look at it.² Farewell, dear Doctor Holmes – for the present. I have few dearer hopes than the hope of my return to America.

With true esteem and regard, | yours most truly | Wilkie Collins

1. Oliver Wendell Holmes (1809–94: *DAB*), poet, physician and humorist, whom WC had met in New York on 22 October 1873 at Seaver’s breakfast party.

2. At the party in WC’s honour at St James’s Hotel, Boston, Holmes read the following verse tribute:

‘Wilkie Collins – February 16, 1874.’

The painter’s and the poet’s fame
Shed their twinned lustre round his name,
To gild our story-teller’s art,
Where each in turn must play his part.

What scenes from Wilkie’s pencil sprung,
The minstrel saw but left unsung!
What shapes the pen of Collins drew,
No painter clad in living hue!

But on our artist’s shadowy screen
A stranger miracle is seen
Than priest unveils or pilgrim seeks: –
A poem breathes, a picture speaks!

And so his double name comes true,

They christened better than they knew,
And Art proclaims him twice her son, –
Painter and poet, both in one!

(as printed in the *Boston Daily Globe*, 17 February 1874, p. 5)

[1429] TO SEBASTIAN SCHLESINGER, 7 MARCH 1874

MS: Houghton (fMS Am 1363 v.1/57), with envelope.¹ Published: BGLL, III, p. 20.

March 7th 1874²

My dear Schlesinger,

Literally one line – in the agonies of departure – to say that I have written to Sarony to prepare him for a visit from Mrs Schlesinger, and to urge him to make the best artistic use of this new “sitting”.³

Thank you again and again for the pleasantest hours I have spent in Boston.

Yours ever | WC

-
1. Signed and directed to ‘Sebastian B. Schlesinger Esqre | 79 Marlborough Street | City’; no stamp or postmark.
 2. No address appears but the letter was presumably written at WC’s Boston hotel, on the morning of his sailing for England.
 3. Napoleon Sarony (1821–96), celebrated New York photographer whose studio was at 680 Broadway, for whom WC had sat – see [2132] to him of 5 April 1883.

[1430] TO WILLIAM A. SEAVER, 7 MARCH 1874

MS: Yale. Published: BGLL, III, pp. 20–21.

Boston | 7th March 1874

My dear Seaver,

I sail this morning (in a snow storm) – and here is my last available morsel of paper.

Enclosed, you will find my portrait and signature. When you are in England, remember my address – 90. Gloucester Place, Portman Square, London.

Anything else? Yes. Two things forgotten – which I had to say at the Brunswick Banquet.

First – my kindest remembrances to all my friends in New York, whom I failed to see – to Surrogate Hutchings,¹ to [Hurlbert],² and to others. If I had had time, I would have called upon them all. Pray don’t let them suppose that I have forgotten them or that I am insensible to their cordial welcome.

Second – a line on behalf of my godson (who dined with us) Francis Collins Ward. He has acted as my secretary, and has done his work admirably – and he has had excellent commercial training in the house of Naylor & Co. of Boston. In your position it is just possible that you might hear of something in the shape of suitable employment. If, in this event, you will remember him, you will add to my obligations to your kindness.

Naylor & Co, 6 Oliver St, Boston will speak to his character and capacity – and letters will reach him at that address.

My portmanteaus are closing, and I must follow their example. Goodbye – for the present – and thank you for some of the pleasantest hours that I have spent in America,

Yours ever | Wilkie Collins

-
1. Robert Chadwick Hutchings (c. 1838–91), graduate in law of Columbia College, from 1870 the elected Surrogate (judge) of the New York County (Manhattan) Surrogate’s Court, which dealt with estate and probate matters. His name was on the printed list of guests at ‘Mr. William A. Seaver’s Breakfast to Mr. Wilkie Collins. Union Club, October 22d, 1873.’
 2. See [1390] to Mr [Hurlbert] of 14 November 1873.

[1431] TO GEORGE W. CHILDS, 16 MARCH 1874

MS: Private. Published: B&C, II, pp. 382–3.

Steam Ship Parthia | At Sea. March 16th 1874

My dear Mr Childs,

Constant interruptions on shore have allowed me no /earlier/ opportunity of writing to tell you of my return to England/. / ~~until the~~ I had hoped to remain /a few weeks longer/ in the United States – and to pay you my promised visit [*del*] during this month. But letters from home have obliged me to hasten my departure – and to leave America at the beginning, instead of at the end of March – as I had planned to do.

Need I say that I reckon among my chief disappointments the loss of the pleasant days I had hoped to pass under your roof? But I had no other choice than to get back, and attend to some business which was all going wrong in my absence.¹

I can only trust to your indulgence to forgive me and to make my apologies to Mrs Childs. More than this, I venture to hope that my visit is still only put off until a later date than we had calculated on.² If all goes well with me, I shall return to my good American friends at the first opportunity that I can find. I leave you with a grateful heart – with recollections of American kindness and hospitality which will be, as long as I live, among the happiest recollections to which I can look back.

Let me once again thank you, and thank Mrs Childs, for happy hours at Philadelphia – and let me earnestly hope for more of those hours in the time to come.

With kindest remembrances to Mrs Childs, and with sincere esteem and regard,
always truly yours, | Wilkie Collins

If you should in London, before I cross the Atlantic again, don't forget my address: –
90, Gloucester Place, | Portman Square.

1. Presumably referring to both the professional business of revivals of *The New Magdalen* and the private matter of the landlord selling the house at 55 Marylebone Road where Martha Rudd and his children lived.

2. See [1382] to Childs of 21 October 1873.

[1432] TO CYRUS W. FIELD,¹ 16 MARCH 1874

MS: Morgan (Cyrus W. Field Coll.). Published: BGLL, III, pp. 21–22.

Steam Ship Parthia | At sea. | March 16th 1874

My dear Sir,

I left New York on the 5th of this month, and I sailed for England (from Boston) on the 7th. Under these circumstances, I am sure I may trust to your kindness and to Mrs Fields' kindness to accept my apologies for this late acknowledgement of your courtesy, and to permit me – in this way – to offer my congratulations on the recent happy event in your family circle.²

I leave America with feelings of sincere gratitude and sincere regret. If all goes well with me, my first visit to my kind friends in the United States shall not be my last. I hope to have opportunities in the future of improving our acquaintance. In the meantime, pray accept my thanks, and believe me.

Faithfully yours | Wilkie Collins

Cyrus W. Field Esq

1. Cyrus West Field (1819–92: *DAB*), paper merchant and financier, then resident in New York. He was most famous as the founder of the New York, Newfoundland and London Telegraph Company, which in 1866 succeeded in establishing the first stable telegraphic communication between Europe and the United States.

2. WC had presumably visited the Fields during his stay in New York; the 'happy event' has not been identified, but, since Field married Mary Bryan Stone in 1840 and the couple had seven children, it was presumably the marriage of a child or the birth of a grandchild.

[1433] TO GEORGE BENTLEY, 21 MARCH 1874

MS: Berg. Published: BGLL, III, p. 22.

90 Gloucester Place | March 21st 1874

Dear Mr Bentley,

I shall be delighted to see you on Tuesday afternoon – as you propose. At any time which will suit you, between 3 and 5.¹

Yours truly | Wilkie Collins

1. This seems to have been one of the first letters WC wrote on his return from Boston on the Cunard liner Parthia, which docked in Liverpool on 18 March, a Wednesday.

[1434] TO ISABELLE FRITH, 21 MARCH 1874

MS: NAL (MSL/1922/ 186/52). Published: B&C, II, p. 383 (as to Mrs W.P. Frith).

90, Gloucester Place¹ | 21st March 1874

Dear Mrs Frith,

I shall be delighted to dine with you at 7.30 on Thursday April 2nd – as you kindly propose.

We were lost in a fog on the voyage back – but the captain’s sea manship [*sic*] brought us safely through our difficulties. The rolling of the boat is still in my head – and I feel like a foreigner in my native climate.²

With best love to Frith, | Yours ever | Wilkie Collins

1. Handwritten address on paper watermarked ‘ORIGINAL | TURKEY MILL | KENT’.

2. WC had returned from Boston on the Cunard liner Parthia and docked in Liverpool three days earlier on March 18th. He was already beginning to suffer from the damp English climate.

[2984] TO UNIDENTIFIED RECIPIENT, 22 MARCH 1874

MS: Morgan (Autogr. Misc. Engl. COLLINS). Published: BGLL, IV Addenda, p. 402.

Summary: *Apparently simply a dated autograph.*

[1435] TO HUNTER, ROSE & CO., 30 MARCH 1874

MS: Parrish (Box 5/3). Published: BGLL, III, p. 23.

90, Gloucester Place, | Portman Square. W. | London 30th March 1874

Dear Sirs,

Your kind present of the Canadian edition of “The Parisians” was one of the pleasant sights which met me here on my return.¹ Pray accept my best thanks.

I had a most agreeable voyage home – sailing from Boston on the 7th of this month in the Cunard Steamer, Parthia. All my friends are surprised at the improvement in my health since I left them in September last. I look back on my Tour with the most agreeable recollections – and I rank among the happiest of these associations the memory of my visit to Toronto and of the hospitable welcome which has made my Canadian publishers my Canadian friends also.

I am thinking of publishing my “readings” – here and in America. After I left you, I added to “The Dream-Woman”, a story founded on my early play of “The Frozen Deep”. You shall have early proofs when these works get into print – and you shall hear, in due time, of other literary projects which I have in view.

My godson, Mr Ward, remains for the present in the United States – at Boston. Before

we parted, he begged me, when I wrote, to give you his kindest remembrances.

With all good wishes, | Believe me
Most truly yours | Wilkie Collins
Messrs Hunter Rose & Co

1. Bulwer-Lytton's novel, published in a single volume by Hunter, Rose of Toronto in 1874. No copy is listed in WC's library at his death (Baker).

[1436] TO FRANK WARD,¹ 31 MARCH 1874

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 23–24.

90 Gloucester Place | Portman Square | London. W.
31st March 1874

My dear Frank

Your mother has just called upon me and told me the good news! I am delighted – and I heartily congratulate you.²

Today, Messrs Duncan Sherman & Co have forwarded the Balance of my account to Coutts's. All quite right.³

We shall meet so soon that I need add no more – except to wish you as pleasant a voyage back as I had.

Yours always affly | Wilkie Collins

1. Francis Collins Ward (b. 1850), generally known as Frank, WC's godson, son of Charles and Jane Ward.

2. The good news was clearly that Ward was to work with his father at Coutts bank on his return from the United States – see [1475] to him of 29 July 1874.

3. WC's account in the United States with the New York banking firm, which, as his secretary, Frank Ward had been managing. The sum of £310-13s-2d was credited on 31 March to WC's bank account as 'Bill on Union Bk recvd by Messrs Duncan & Co'. This is the balance from his American tour. Leaving aside the expenses of the return journey to America, this could be seen as his profit. Compare this amount with the estimate in Peters: 'Wilkie had made about £2,500 from the trip' (p. 365).

[1437] TO ISABELLE FRITH, 2 APRIL 1874

MS: NAL (MSL/1922/ 186/39). Published: B&C, II, pp. 383–4.

90, Gloucester Place, | Portman Square. W.¹ | April 2nd 1874

Dear Mrs Frith,

I am obliged, I regret to say, to ask you to forgive my absence this evening.

I came back from America with a new stock of health – as I supposed. But my native climate has already made me so “bilious” that I can hardly see. My eyes are yellow, and my head aches, and the doctor positively forbids dinner today, and prescribes fasting and physic for the next four and twenty hours. I am very, very sorry to miss the pleasant meeting with you and Frith tonight.

Pray accept my excuses, and believe me | truly yours, | WC

1. Printed heading in centred, small blue capitals.

[1438] TO SQUIRE BANCROFT, 6 APRIL 1874

MS: Unknown. Published: Bancroft 1888, I, pp. 416–17, our copy text; BGLL, III, pp. 24–25.

90, Gloucester Place, | Portman Square, W., | April 6, 1874

My Dear Bancroft,

I tried to call at Pleydell House yesterday,¹ but the London distances – I was obliged to go first to South Kensington – were too much for me.

The get-up of the piece is simply wonderful;² I never before saw anything, within the space, so beautiful and so complete: but the splendid costumes and scenery did not live in my memory as Mrs Bancroft's acting does. I don't know when I have seen anything so fine as her playing of the great scene with Joseph; the truth and beauty of it, the marvellous play of expression in her face, the quiet and beautiful dignity of her repentance, are beyond all praise.

I cannot tell *you* or tell *her* how it delighted and affected me. You, too, played admirably. The "key" was, perhaps, a little too low; but the conception of the man's character I thought most excellent. I left my seat in a red-hot fever of enthusiasm. I have all sorts of things to say about the acting – which cannot be said here – when we next meet. I heartily congratulate you in the meantime.

Yours ever, | Wilkie Collins.

1. The Bancrofts' residence in Grove End Road, St John's Wood – see [1117] to W. F. Tindell of 12 August 1871. Marie was the eldest daughter of Robert Pleydell Wilton and her first child was christened George Pleydell Bancroft (1868–1956).

2. The innovative production of Sheridan's *School for Scandal* which had just opened at the Prince of Wales's Theatre, with the Bancrofts playing the parts of Lady Teazle and Joseph Surface – see the review in the *Times*, 9 April 1874.

[1439] TO GEORGE BENTLEY, 8 APRIL 1874

MS: Berg. Published: BGLL, III, p. 25.

90, Gloucester Place, | Portman Square. W. | April 8th 1874

Dear Mr Bentley

A thousand thanks for your telegram and your kind note. I have written to the American publisher, and requested him to inform me by return of mail of the period at which he can start the periodical publication in the United States. If October is too late, I suggested to him to begin with the first number in July. In any case, I will get on with the work – so as to have the Mss ready for any time.¹

You will hear of course the moment I receive my answer – and you shall have ample notice of the date of my first appearance.

I may possibly have another matter to speak to you about in a few days – when the holidays are over. I will call in New Burlington Street.

Yours vry truly | Wilkie Collins

1. As [1443] to Bentley of Thursday 7 May makes clear, the reference is to *The Frozen Deep, and Other Stories (Readings and Writings in America)*, which Bentley issued in two volumes in November 1874. We have only been able to trace an American periodical publication of 'The Dream Woman', possibly unauthorized, in four parts in the *New York Weekly*, 9–30 November 1874. However, in early 1875 William F. Gill of Boston published, in single volumes, both *The Frozen Deep* (with 'A Terribly Strange Bed') and *Alicia Warlock (A Mystery), and Other Stories* ('The Dream Woman' with six other tales). Both include brief introductions signed by WC and are clearly authorized editions. See also [1490] to Oliver Wendell Holmes of 5 November 1874.

[1440] TO WILLIAM F. TINDELL, 10 APRIL 1874¹

MS: Glasgow (891117/111). Published: BGLL, III, p. 26.

90, Gloucester Place, | Portman Square. W. | 10th April

My dear Tindell,

Talk of the devil – here he is summoning me on a Jury! Will the enclosed answer do? If yes – will you kindly send it to Chancery Lane by the first clerk who goes that way?

If No – what had I better do? Let the house instantly to Caroline? – eh?²

I hope your invalids are better. Send me a line to say how they are,³

Yours ever | WC

Will you come and take pot-luck any day next week – except Tuesday 14th? Hour. 7.

-
1. Dating from the stationery and the calendar: the distinctive notepaper (the printed address in rather broken blue type, centred) is only found soon after his return from the United States; and, during the period when WC writes to Tindell, 14 April falls on a Tuesday only in 1868 and 1874.
 2. Only male householders could serve on juries.
 3. Presumably a reference to illness in Tindell's family.

[3179] TO [ELÉONORE FECHTER],¹ 21 APRIL 1874

MS: Private. Published: A&C7, pp. 40–41 (as to Unidentified Frenchwoman).

90, Gloucester Place, | Portman Square. W.

21st April 1874

Chère Madame,

J'étais désolé de vous trouver sortie, Samedi dernier, quand j'avais l'honneur d'aller vous présenter mes respects. J'espère être plus heureux la prochaine fois.

En attendant, si je pouvais vous être aucunement utile à Londres, commandez chère madame – je suis à vos ordres.

Recevez je vous prie mes meilleurs compliments
Wilkie Collins

-
1. Although not identified by name here, the only woman with whom WC corresponded in French around this time was the actor Charles Fechter's wife: Eléonore Fechter née Rolbert (1819–1895: *ODNB*), actress of the Comédie Française under the stage name of Eléonore Rabut, who had married Fechter on 29 November 1847, and who, like her husband, had appeared in Mitchell's French Plays at the St James's Theatre, London. See [1469] to her of 1 July 1874.
 2. The many faults in the French are WC's. Translation:

I was sorry to find you out, last Saturday, when I had the honour to call 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

[3216] TO W. F. TILLOTSON,¹ 17 APRIL 1874

MS: Bergen (MS. nr. 790 L). Published: A&C8, pp. 13–14.

90, Gloucester Place, | Portman Square. W.

17th April 1874

Dear sir,

I beg to thank you for your letter of the 13th 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

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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.

[3290] TO [ELÉONORE FECHTER],¹ 23 APRIL [1874]

MS: Lewis Collection. Published: A&C10, pp. 11–12.

90, Gloucester Place, | Portman Square. W.
23^{me} 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.²

Wilkie Collins³

1. The year and recipient are inferred from [3179] to [Eléonore Fechter] of 21 April 1874. This must be 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.'

[1441] TO WILLIAM F. TINDELL, 25 APRIL 1874

MS: Glasgow (891117/130). Published: BGLL, III, p. 26.

90, Gloucester Place, | Portman Square. W. | 25th April 1874

My dear Tindell,

If you can possibly let me see you today, pray do. Let me know what time will suit you by the Bearer (who waits). Any time that is most convenient to you will do for me. I have something important to consult you about – something which will not bear delay.¹

Yours ever | Wilkie Collins

1. The urgent subject of consultation has not been identified.

[1442] TO GEORGE BENTLEY, 7 MAY 1874

MS: Berg. Published: BGLL, III, p. 27.

90, Gloucester Place, | Portman Square. W. | Thursday 7th May 1874

Dear Mr Bentley,

I heard yesterday from my American publisher – and his letter makes it necessary for me to ask you to begin with the first number of *The Frozen Deep* in July next.¹ I send you the Mss with this note. It contains three monthly parts – which I reckon as each occupying from 16 to 20 of your Magazine pages. The other story ("The Dream Woman") will fill two numbers more. Five numbers in all. Or say – both stories together reach about half the length of "The New Magdalen".²

Will you kindly let me know before Saturday next what *Temple Bar* will give for the rights of periodical publication of the Mss of the two stories – all other rights being reserved by me?

If we agree as to terms (which I have no doubt we shall) it would be a convenience to my American Australian³ and Canadian⁴ publishers to have *The Frozen Deep* set up in parts as soon as possible.

I suppose there would be no objection to my republishing (in some form) a month in advance of the periodical conclusion?

Vy truly yours | Wilkie Collins

I also send the privately printed sheets of "The Dream Woman" – so that you may satisfy yourself as to the question of length.

N.B. I have no copy of the new Mss of The Frozen Deep – so the printers are requested to be careful of it!

1. See [1439] to Bentley of 8 April 1874.

2. The narrative version of 'The Frozen Deep' was serialized in Bentley's *Temple Bar* in August–October 1874, with

'The Dream Woman' following in November and December. 'John Jago's Ghost' was added for the volume edition of *The Frozen Deep, and Other Stories*, which appeared from Bentley on 2 November 1874.

3. *The Frozen Deep* was serialized in the Melbourne *Leader*, 25 July 1874–17 September 1874, and in the *Queenslander*, 22 August–3 October 1874 (Johnson-Woods, p. 96).

4. Hunter, Rose of Toronto published a Canadian volume edition in 1874, consisting of 'The Frozen Deep' and 'The Dream Woman'. No Canadian serial version has been traced, though [1476] to Hunter, Rose of 18 August mentions pirated versions in the newspapers.

[1443] TO GEORGE BENTLEY, 7 MAY 1874

MS: Berg. Published: BGLL, III, p. 28.

90, Gloucester Place, | Portman Square. W. | 7th May 1874

Dear Mr Bentley

You most kindly assisted me in trying to get Mr Edwin de Leon's articles in Harper's Magazine republished on this side of the Atlantic.¹ Here is Mr de Leon himself, who wishes to speak to you on the subject of some contemplated articles of the lively and amusing sort which might suit the pages of Temple Bar.²

You will oblige me if you will kindly consider his proposals. He has had great success as a writer in American periodicals of the highest class.

Vy truly yours | Wilkie Collins

George Bentley Esq^r

1. See [1392] to Bentley of 21 November 1873.

2. [1444] shows WC writing to George Smith on the same day in this regard. Though nothing by Edwin De Leon subsequently appeared in the *Cornhill*, his 'Infidel Smyrna' was published in *Temple Bar*, 43 (October 1874), pp. 523–534, with the author described as 'Ex US-Consul-General in Egypt'.

[1444] TO GEORGE SMITH, 7 MAY 1874

MS: Berg. Published: BGLL, III, p. 28.

90, Gloucester Place, | Portman Square. W. | 7th May 1874

My dear Smith

Mr Edwin de Leon – an able and experienced writer in the United States, and especially acquainted with the present condition in the Southern States – is desirous of offering his services to The Cornhill Magazine.¹ If you will kindly place him in communication with the Editor,² you will oblige yours truly

Wilkie Collins

George Smith Esqr

1. See [1445] to George Bentley of the same date.

2. Then Leslie Stephen (1832–1904: *ODNB*), who performed the role from 1871 to 1882.

[1445] TO GEORGE BENTLEY, 9 MAY 1874

MS: Berg. Published: BGLL, III, p. 29.

90. Gloucester Place, | Portman Square. | W. | 9th May 1874

Dear Mr Bentley,

Many thanks for your kind note. I willingly accept the terms which you are so good as to propose for the right of publishing "The Frozen Deep" and "The Dream-Woman" in the Temple Bar Magazine.

As to the mode of payment, it can either be monthly on the publication of each part – or in two instalments during the period of publication – whichever is most convenient to yourself.

I shall be obliged if you will kindly give instructions to have The Frozen Deep set up in proof at as early a date as will suit you – for the sake of the foreign publishers.

You are well out of London. It is so cold today that I am obliged to return to my winter clothing. I hope the asthma is relieved in the mild air of Folkestone.

Vy truly yours | Wilkie Collins
George Bentley Esqre

[1446] TO GEORGE BENTLEY, 12 MAY 1874

MS: Berg. Extract: Davis, p. 280. Published: BGLL, III, pp. 29–30.

90, Gloucester Place, | Portman Square. W. | 12th May 1874

Dear Mr Bentley

Thank you for your valuable suggestion.¹ I hardly like to think (much less to say) how little I make by my books – entirely through bad management and neglect.

But it “is never too late &c &c”. I shall be delighted to adopt your suggestion – and I will write to Smith on the subject in a day or two. He will have no objection to make – he will only think me mad (!). If *The Woman In White* realises something in the new form – the two next most successful books (“Man & Wife” and “The Moonstone”) – neither of them reduced to the two shilling form, shall cast their lot in the series too.²

But what is the method of proceeding? Shall I propose to buy – or will you buy and debit my account with – the Stereo-plates now in Smith’s hands? And will it not be desirable to stop the 2/ Edition? or may that go on addressing another class of purchasers? The least expensive way of managing it will be the way most welcome to me at present. I have had some heavy payments to make lately – and there are more “outgoings” looming on the horizon!

Yours very truly | Wilkie Collins

1. As [1450] to George Smith of 18 May – together with what follows – makes clear, Bentley’s suggestion concerned the reprint editions of WC’s most perennially popular novel, *The Woman in White*. Bentley’s idea was that WC would make more money by dropping the two-shilling yellowback edition of the novel issued by Smith, Elder, and instead bringing out a six-shilling edition from Bentley in the same format as the 6s. single-volume reprints of *Poor Miss Finch* and *The New Magdalen*.

2. Though WC continued to react very positively to Bentley’s suggestion, in the end nothing came of the plan. George Smith pointed out that he already had considerable stock of the yellowback edition of *The Woman in White* on his hands (see [1452] to him of 27 May 1874), and by the autumn WC had decided to accept a more favourable offer for his available copyrights from Chatto & Windus.

[1447] TO J. STEELE MACKAYE,¹ 14 MAY 1874

MS: Parrish (Box 4/12).² Published: BGLL, III, p. 30.

90, Gloucester Place, | Portman Square. W. | 14th May 1874

Dear Mr MacKaye,

I am (most unfortunately) obliged to keep an appointment at half past five this afternoon. Pray accept my best good wishes for your voyage – and my thanks for your kind offer of taking letters or messages to your own country for me. I have but one message – to tell all my American friends how sincerely grateful I am for the reception which they gave me, and how sincerely glad I shall be to find myself among them again. I owe them a visit and you a visit. We will not say goodbye – we will look forward to the time when I may take your hand in America.

Pray present my best wishes to Mrs MacKaye,³ and believe me
Most truly yours | Wilkie Collins

1. In the spring of 1874 Mackaye was engaged in collaborations with Charles Reade and Tom Taylor before returning to the United States.

2. The last of WC’s extant letters to the American actor, this does not form part of the series held in the Rauner Special

Collections Library at Dartmouth College – see [3233] of 5 February 1873.

3. Mary Keith MacKaye née Medbery (1845–1924), who, after her husband’s death in 1894, was to publish a popular dramatization of Jane Austen’s *Pride and Prejudice* (New York: Duffield, 1906).

[1448] TO GEORGE BENTLEY, 16 MAY 1874

MS: Berg. Published: B&C, II, p. 384.

90, Gloucester Place, | Portman Square. W.¹ | 16th May 1874

Dear Mr Bentley,

I will write to Mr Smith next week. The copyright of the book is entirely mine.² Your account of the sale of “East Lynne” amazes me.³

I hope you are going on well. I have got the gout flying about me – and keeping me nervous and unfit for work.

With many thanks for your letter.

Vy truly yours | WC

The Moonstone has been published in one 5/ volume.⁴ Sale, so far as I know, a little over 3000 copies so far. And this book has been translated into all the European languages!!⁵

1. WC uses Gothic printed paper.

2. *The Woman in White* – see [1446] to Bentley of 12 May.

3. The best-selling sensation novel by Mrs Henry (Ellen) Wood, first published in three volumes in 1861. ‘By 1876 Bentley had printed 65,000 copies of the work’ (Sutherland, p. 678).

4. By Smith, Elder in May 1861 – see [1078] to George Smith of 28 March 1871.

5. WC writes his postscript first at the foot, and then up the right hand side, of the otherwise blank third page.

[1449] TO THOMAS DIXON SPAIN,¹ 16 MAY 1874

MS: BL (Add. 45918, ff. 81–82). Published: BGLL, III, p. 31.

90, Gloucester Place, | Portman Square. W. | 16 May 1874

Sir,

You are correctly informed about the Bellew Fund. Mr Bellew is seriously ill, and he stands sorely in need of all that his friends and admirers can do to help him.² A Committee has been formed to collect subscriptions of which I am one of the members – and an address to the public (containing the names of the Committee men) has been lately advertised in the newspapers.³ Subscriptions can be paid – either to the members of the committee, or to the London and Westminster Branch Bank, 4, Stratford Place Oxford Street London. – to the “Account of The Bellew Fund.”

Faithfully yours | Wilkie Collins

Tom D. Spain Esq.

1. Thomas Dixon Spain (1846–1925), at the 1871 Census a schoolmaster at Burgh le Marsh, Lincolnshire, and from 1874 Organising Secretary of the Church of England Temperance Society for Lichfield. He was ordained a Church of England priest in 1886 (*Crockford*, 1908).

2. J. C. M. Bellew, a neighbour of Collins, formerly a preacher and from 1868 a public performer. See [1368] to F. C. Beard of 1869–August 1873.

3. See, for example, the notice in the *Times* of 28 April 1874, p. 8a, which stated that Bellew’s illness ‘not only incapacitates him from present exertion, but renders it a matter of doubt whether he will ever again be capable of resuming any active occupation in life’. WC’s name headed the list of twelve committee members, which also included W. P. Frith, Henry Irving, J. C. Parkinson, G. A. Sala and Edmund Yates. WC planned a reading to support the fund but Bellew died before it could take place – see [1464] to Isabelle Frith of 23 June 1874.

[1450] TO GEORGE SMITH, 18 MAY 1874

MS: Berg. Published: BGLL, III, pp. 31–32.

90, Gloucester Place, | Portman Square. W. | May 18th 1874

My dear Smith,

I beg to thank you for a cheque for £54..3..4 on account of royalties due on reprints of “Man and Wife” “The Moonstone” and “Antonina” from September 1873 to February 1874.¹

I have lately had a proposal submitted to me for publishing “The Woman In White” at a more remunerative price than 2/-, and for dropping the 2/- edition as a matter of course.² Will you kindly cause inquiry to be made as to the amount of stock now on hand – and will you also let me know whether the Stereo-plates are in sufficiently good condition to bear reprinting from in a new and a more expensive form than the present? The profits from the two shilling issue are (necessarily) so small, that I shall not be risking much if I try to improve the value of the copyright.

Vy truly yours | Wilkie Collins

George Smith Esq

1. Credited in WC’s bank account ‘By recd of Smith Elder & Co’ on 18 May (Coutts: WC).

2. The proposal was from George Bentley – see [1446] to him of 12 May 1874.

[3388] TO EDWIN DE LEON,¹ 19 MAY 1874

MS: Private. Published: A&C14, p. 17.

90 Gloucester Place | Portman Square
19th May 1874

Dear Mr De [*sic*] Leon,

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

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

Vy truly yours | Wilkie Collins

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

[1451] TO GEORGE BENTLEY, 20 MAY 1874

MS: Berg. Published: BGLL, III, p. 32.

90, Gloucester Place, | Portman Square. W. | 20th May 1874

Dear Mr Bentley,

I shall only get the proofs of the First number on Friday next – and this is a little late for Australia. Also, my agent in America has made a mistake in the matter of the advance sheets there.¹

Under these circumstances, I have taken it on myself (the mail to America going out yesterday) to defer the appearance of the First Part of The Frozen Deep from July to August. This will, I hope, not put you to any inconvenience. I have notified the change to Mr Munnings so that the arrangements for the July number may not suffer by a single day.²

(In great haste) | Yours truly | Wilkie Collins

I have written to Mr Smith – but have not yet received an answer.³

1. The American agent has not been identified.

2. James Munnings was then Bentley’s office manager – see [1482] to him of 9 September 1874. In the Bentley Archive at the University of Illinois, there is a letter from Munnings dated 19 May 1874, informing George Bentley that WC had called at the office that day and was in a hurry to receive proofs of the first monthly part of the story. Only then had the manuscript been sent to Clowes, the printer.

3. Concerning the Smith, Elder yellowback edition of *The Woman in White*. Smith must have written back a few days later with a complete list of his stock in hand of WC’s works – see [1452] to George Smith of 27 May 1874.

[1452] TO GEORGE SMITH, 27 MAY 1874

MS: Berg. Published: BGLL, III, p. 33.

90, Gloucester Place, | Portman Square. W. | 27th May 1874

My dear Smith,

Many thanks for the list of the Stock on hand.

My letter referred to “The Woman In White” only. I have no present intention of disturbing the form of publication of the novels written prior to that work. There is therefore no difficulty – so far as I am concerned – about your executing the order for 100 sets of the books in sheets. You are quite at liberty to reprint 2000 copies of “The Dead Secret” and “The Queen of Hearts” whenever you like.

As to “The Woman in White” I must of course allow a certain time to elapse (in view of the stock in hand) before I decide on altering the price and the form of publication of that one book only. I will write to you again on this subject, when I have conferred with the publisher who made the proposal to me.¹

Vy truly yours | Wilkie Collins

1. George Bentley – see [1470] to him of 3 July 1874.

[1453] TO GEORGE SMITH, 29 MAY 1874

MS: Berg. Published: BGLL, III, p. 33.

90, Gloucester Place, | Portman Square. W. | 29th May 1874

My dear Smith,

I beg to thank you for a cheque for £33..6..8 – being my royalty on a reprint of 2000 copies, each, of “The Dead Secret” and “The Queen of Hearts”¹

I will not fail to give due consideration to the point which you kindly mention, in regard to the sale of my books in sets.²

Believe me | Vy truly yours | Wilkie Collins

1. Credited ‘Of Smith Elder & Co’ on the same day (Coutts: WC).

2. Smith had presumably pointed out to Collins that there were considerable economic advantages in having his novels issued in a uniform series, rather than piecemeal in different formats and from different publishers.

[1454] TO HUNTER, ROSE & Co., 30 MAY 1874

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 34–35.

**90, Gloucester Place, | Portman Square. W. | London
30th May 1874**

Dear Sirs,

I need hardly say that the copyright news from Canada surprises and disconcerts me.¹

The proposed act is simply an act of confiscation. A government which considers such an act, would be perfectly capable of diminishing even the wretched ~~royalty~~ compensation which they now propose to give to the plundered owners of English copyright. A book is a commercial commodity. On what ground of reason justice or political economy does the Government of Canada propose to force the producers and proprietors of a commercial commodity to sell it?

I suppose our copyright association here will call a meeting and once more appeal by a deputation to the Colonial Secretary. I know of no other means of resisting this proposed act of spoliation. As to English writers in general, there also is no union among them – and nothing to

be done with them in this matter. Here by way of completing the hard usage of the writer, the Judges have unanimously decided that anybody may dramatise a writer's novel, without his consent – and more, even if the writer himself dramatises his own book, other persons have an equal right to dramatise it, after that!² Between English law and Canadian law, I am seriously thinking (when my outstanding engagements are fulfilled) of writing no more novels, and of devoting my pen entirely to dramatic literature.

In the meantime, I enclose with this, the first three monthly parts of my published Readings in America. You here have “The Frozen Deep” complete. It will be followed, in two more monthly parts by “The Dream Woman”. The periodical publication, beginning in August, will close in December. The two stories will be republished in book-form about six weeks in advance of the close of the periodical publication in Temple Bar. I will send you duplicate Revises by book-post. These duplicates will contain my latest corrections made at press. For the rest, I know I may trust to your kindness to do what you can for this little publication in Canada.³ If you wish for any further information, you have only to let me know.

Believe me, Dear Sirs, | Very truly yours | Wilkie Collins
Messrs Hunter Rose & Co

1. Referring to new copyright legislation before the Canadian parliament. In the event the planned legislation did not pass into law (see [1476] to Hunter, Rose, 18 August 1874), but was replaced by an act of which WC could approve (see [1534] to the same recipient of 10 April 1875).

2. WC is perhaps referring to the decision in the case of Toole v. Younge of 1873. See [1190] of 27 January 1872 and [1299] of 25 February 1873, both to John Hollingshead.

3. WC's *Readings in America*, comprising the two tales mentioned, appeared in a single volume of 151 pages from Hunter, Rose of Toronto in 1874. A copy is held in the National Library of Canada.

[3217] TO THE EDITORS OF THE *DAILY NEWS*, THE *STANDARD*, ETC.,¹ 1 JUNE 1874

MS: Unknown. Published: *Daily News* (2 June 1874), p. 5, our copy text; and *Standard* (2 June 1874), p. 6; A&C8, pp. 14–15.

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.² 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.

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.

[1455] TO W. P. FRITH, 2 JUNE 1874

MS: Parrish (Box 4/12). Published: BGLL, III, p. 35.

90, Gloucester Place, | Portman Square. W. | 2nd June 1874

My dear Frith,

Are you by any lucky chance disengaged on Friday evening next? If yes – Holman Hunt and W. Bradford (the American Painter of water scenery)¹ take pot-luck here at 7. on Friday – and I shall be delighted if you can meet them. No evening dress!

Yours ever | Wilkie Collins

1. William Bradford, American painter whose depictions of the Arctic regions enjoyed considerable popularity in Britain – see [3214] to him of 18 December 1873. His 'Steamer "Panther" in Melville Bay, under the Light of the Midnight Sun' was exhibited at the Royal Academy in 1875.

[3180] TO HUGH BIERS, [MID-APRIL] 1874¹

MS: Unknown. Extract: *Argus* (Melbourne), 3 June 1874, p. 7.² Published: A&C7, p. 41 (as to Henry C. Biers, dated May to June 1874).

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.

1. Conjectural dating based on the then standard journey time of 45 days for the rapid mail steamer from London to Melbourne via Suez.

2. 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.

[1456] TO FLORENCE MARRYAT,¹ 3 JUNE 1874

MS: Private. Published: BGLL, III, p. 35.

90, Gloucester Place, | Portman Square. W. | 3rd June 1874

Dear Madam,

Mr Bernstein (of Berlin) is quite correct in stating that he is now acting as my agent on the Continent. During my experience of him, I have found him to be a perfectly trustworthy and honourable man.²

Believe me | Dear Madam | Truly yours | Wilkie Collins

Mrs Ross-Church

1. See [1241] to her of 15 June 1872.

2. See [1596] to Bernstein of 8 February 1876.

[1457] TO UNIDENTIFIED RECIPIENT, 5 JUNE 1874

MS: Unknown. On sale: antiquariat.de, 31 March 2016, with Sarony photograph. Summary: BGLL, III, p. 36. Published: A&C10, p. 24.

90, Gloucester Place | W.
5th June 1874

My dear sir,

Many thanks for your kind invitation.
I have two engagements for the 16th, 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.¹
Vy truly yours | Wilkie Collins

1. No other engagements are mentioned in WC's letters around this time.

[1458] To H. O. MOORE,¹ 8 JUNE 1874

MS: Yale. Published: BGLL, III, p. 36.

90, Gloucester Place, | Portman Square. W. | 8th June 1874

Sir,

I beg to acknowledge the receipt of Twelve Postage Stamps forwarded kindly, through the Editor of The Standard, towards the Bellew Fund, as the subscription of a working man.

Faithfully yours | Wilkie Collins

H.O. Moore Eq^r

1. Unidentified contributor to the Bellew Fund – see [1449] to Thomas Dixon Spain of 16 May 1874.

[1459] To JOHN HOLLINGSHEAD, 13 JUNE 1874

MS: Yale. Published: BGLL, III, p. 36.

90 Gloucester Place | W. | June 13th 1874

Dear Hollingshead,

Many thanks for your kind letter. All writers of novels (excepting the writers of trash) are under obligations to your energy and resolution which I, for one, am glad to acknowledge. Whatever help it may be in my power to give to the good cause is heartily at your service.¹

Truly yours | Wilkie Collins

1. From 1873 John Hollingshead had led the 'agitation for the reform of copyright law so as to prevent the dramatization of novels without the author's sanction' (*ODNB*).

[1460] To WILLIAM F. TINDELL, 14 JUNE 1874

MS: Glasgow (891117/131). Summary: B&C, II, pp. 384–385. Published: BGLL, III, pp. 36–37

90 Gloucester Place | W. | 14th June 1874

My dear Tindell

Many thanks for your letter. I had something better to do than to go and be cross-examined¹ – I had a new book to begin.

This new book is for "The Graphic". Will you see if you possess my agreement for the Christmas Story "Miss or Mrs?" It will do as a form. In a day or two, you shall have the heads of the new agreement.² This time, I only sell the right of periodical publication in Great Britain and Ireland.

Also – can you tell me where to lay my hand on the Trial of Madeleine Smith at Glasgow for poisoning a young Frenchman – some few years since?³ I want that Trial, and any other Criminal trials which show the course of procedure [*sic*] under the Scotch Law in cases of murder. Any information you can direct me to, of this sort, will be of great use (and the sooner the better)

to yours ever | WC

1. Presumably relating to WC's efforts to avoid jury service – see [1440] to Tindell of 10 April 1874.
2. *The Law and the Lady*, to be serialized 26 September–3 March 1875 in the *Graphic*, where 'Miss or Mrs?' had appeared at Christmas 1871.
3. Madeleine H. Smith was tried before the High Court of Justiciary, Edinburgh, 30 June–9 July 1857, for the alleged poisoning of M. Pierre Emile L'Angelier in Glasgow, the verdict being one of Not Proven. *The Law and the Lady* echoes the story in many of its details – see Taylor, pp. xviii–xx.

[1461] TO WILLIAM F. TINDELL, 15 JUNE 1874

MS: Glasgow (891117/132). Published: B&C, II, p. 385.

90 Gloucester Place | W. | 15th June 1874

My dear Tindell,

I enclose the heads of agreement with the Proprietors of The Graphic.¹

Am I right in supposing that if a man marries a woman under an assumed name, the marriage is nevertheless a lawful one, if the woman has acted in good faith believing it to be the man's own name, and if the witnesses present are also innocent of all knowledge of the fraud?²

A line to confirm me in this.

Yours ever Wilkie Collins

1. Not found in the bound volume at Glasgow.

2. In *The Law and the Lady*, Eustace Macallan conceals his real identity and marries Valeria under the assumed name Woodville. Valeria checks with a lawyer and establishes that the marriage is indeed legally valid.

[1462] TO HARPER & BROTHERS, 20 JUNE 1874

MS: Morgan (MA 1950). Published: BGLL, III, pp. 37–38.

90 Gloucester Place | Portman Square | W. | London
June 20th 1874

Dear Sirs,

I enclose a specimen of my next new book – in the shape of a Corrected Revise of the First Weekly Part. "The (London) Graphic" purchases the periodical right of the story this time for Great Britain and Ireland only. We start the first weekly number on the 5th of September next – and run on for, at least, twenty weeks.¹ The story is to contain at least 240 of my long manuscript pages – and I am to lengthen it, if necessary. N.B. The First Weekly Part is unusually long, the succeeding parts will be shorter. By way of helping you to estimate the length of the book, I may add that "The New Magdalen" contained only 200 of my manuscript pages – as compared with 240 on the present occasion. I think I have got a very strong domestic interest this time, and something quite new in the way of a story.

Will you kindly let me have, at your earliest convenience, what you feel disposed to offer for the advance-sheets of this new work for the "Weekly"? And, if you should hear any reports of other publishers having got possession of the story, set them down please as utterly without foundation. I have had proposals made to me – and that is all. Nobody but yourselves has seen the first number. Your Firm alone has – as a matter of course – the first refusal of the work.

You are all well I hope in Franklin Square. I have had some returns of gout since my ~~return~~ re-establishment in my own country. America (the British Lion must not hear this!) suits me much better as a climate to live in than England. One of these days (if all goes well) I shall ask you for another "cocktail" at that snug little tavern.

With kindest regards, | Always truly yours | Wilkie Collins

My best remembrances to Seaver, to Nast, to Conant, and to all my friends in Franklin Square²

P.S. For the question of the Illustrations to the story, refer to Mr W.L. Thomas at the Graphic office³

1. *The Law and the Lady*, serialized in *Harper's Weekly*, 10 October 1874–27 March 1875.
2. Referring to William Seaver (in charge of the 'Editor's Drawer' in *Harper's New Monthly Magazine*), Thomas Nast (artist and cartoonist on *Harper's Weekly*) and S. S. Conant (editor of *Harper's Weekly* from 1869 to 1885, when he disappeared in mysterious circumstances).
3. William Luson Thomas (1830–1900: *ODNB*), engraver, founder of the *Graphic* in 1869.

[1463] TO CHARLES WARD, 22 JUNE 1874

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 38–39.

90 Gloucester Place | W | 22nd June 1874

My dear Ward,

I enclose the cheque for Jones's remittance.¹

Many thanks for your efforts to get me the Trial.

Bellew died yesterday – and so my proposed reading is abandoned in consequence.²

Yours ever | Wilkie Collins

I have just got a copy of the trial, borrowed for me by Tindell³

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1. See [1025] to Ward of 21 September 1870.
 2. See [1464] to Isabelle Frith of the following day.
 3. See to William Tindell, [1461] 15 June and [1465] 25–26 June 1874.

[1464] TO ISABELLE FRITH, 23 JUNE 1874

MS: NAL (MSL/ 1922/ 186/47). Published: BGLL, III, p. 39.

90 Gloucester Place | 23rd June 1874

My dear Mrs Frith,

I was out trying to walk off the rheumatism when your kind note was delivered at my house. I have not succeeded particularly well – but I still hope to have the pleasure of making one among your guests on Thursday next.

There was no alternative, after poor Bellew's death, but to put off my reading. It was advertised "in aid of the Fund" – and the Fund was for "the relief of his immediate necessities".¹

Very truly yours | Wilkie Collins

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1. See [1449] to Thomas Dixon Spain of 16 May 1874.

[1465] TO WILLIAM F. TINDELL, 25–26 JUNE 1874

MS: Glasgow (891117/133). Published: BGLL, III, pp. 39–40.

90, Gloucester Place, | Portman Square. W. | 25th June 1874

My dear Tindell,

The New Trial is perfect. I am so much obliged! Of course, you shall have it back when I have made my "Case".¹

Your messenger rushed away to his native wilderness before I could open your letter. He was asked if there was any answer wanted – and he said No, Good boy!

When the Graphic Agreement is clean copied, will you send it to the Office – addressed to Arthur Locker (the Editor), who will place it before the Directors.² Or, if you prefer, I will sign first.

Yours ever | WC

P.S. | 26th I had written this to enclose with the first copy of the Trial, and to be taken to Essex Street by Caroline. The rain has stopped her. But you shall have the book certainly in a day or two. I don't like to trust the book-post.

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1. Clearly a different Scottish trial from that of Madeleine Smith – see [1460] to Tindell of 14 June 1874. This is likely to be the case of John Lovie, a farmer tried for the murder by arsenic poisoning of a servant who was carrying his child, which also resulted in a verdict of Not Proven. The case is recounted in J. Hill Burton's *Narratives from Criminal Trials in Scotland* (London: Chapman and Hall, 1852), a copy of which was found in WC's library at his death (Taylor, pp. 422–423; and Baker 2002, pp. 83–84).
 2. See [1186] to Locker of 18 January 1872.

[1466] TO JOHN MAXWELL,¹ 26 JUNE 1874

MS: Private. Published: BGLL, III, p. 40.

90, Gloucester Place, | Portman Square. W. | 26th June 1874

Dear Mr Maxwell,

I have just been reminded of an engagement for Saturday (July 4th) which I had forgotten to put down. Let us say therefore – if you and Mrs Maxwell will let me² – Wednesday, Thursday, or Friday in next week – whichever day may be more convenient to yourselves.

Very truly yours, | Wilkie Collins

-
1. John Maxwell (1820–95), Irish publisher, companion (from 1861) and later husband of the novelist Mary Elizabeth Braddon – see R. L. Wolff, *Sensational Victorian* (New York: Garland, 1979) and Jennifer Carnell, *The Literary Lives of Mary Elizabeth Braddon* (Hastings: Sensation Press, 2000).
 2. Braddon and Maxwell lived as man and wife for many years before the relationship was formalised on 2 October 1874, following the death of his first wife on 5 September.

[1467] TO W. PHILLIPS,¹ 26 JUNE 1874

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 40–41.

90, Gloucester Place, | Portman Square. W. | 26th June 1874

Dear Sir,

My father's first residence at Hampstead was in what was then called Pond Street (afterwards, I believe, rechristened Hampstead Green). The house was on the right hand, as you descend the hill – the second house (on the way down the hill) in a row of small houses which still remains. Here my late brother, Charles was born, in January 1828.

My birthplace was in New Cavendish Street London. (1824).

My father removed next to a larger house in “Hampstead Square” – as it was then called. He resided at Hendon only briefly (for the summer season) in 1825. The cottage in which he then lived (as I have been informed) no longer exists.

I regret that I cannot, on the spur of the moment, give you more detailed and more accurate information. Pray accept my thanks for the copy of your Journal, and

believe me | Faithfully yours | Wilkie Collins

W Phillips Esqre

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1. Unidentified correspondent inquiring after details concerning WC's childhood.

[1468] TO UNIDENTIFIED FRENCH TRANSLATOR, 30 JUNE 1874

MS: Parrish (Box 4/12). Published: BGLL, III, p. 41.

90, Gloucester Place, | Portman Square. W. | London 30th June 1874

Sir,

It is only possible for me to thank you for your kind letter, and to inform you that it reaches me too late. “The New Magdalen”, and all my other works, have been already translated into the French language.¹

Faithfully yours | Wilkie Collins

1. It must be noted that this was something of an exaggeration.

[1469] TO ELÉONORE FECHTER,¹ 1 JULY 1874

MS: Private. Published: BGLL, III, pp. 41–42.

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

1. Juillet 1874

Madame,

Votre letter n'arrive il n'y a que quelques heures.

J'ai vu Monsieur Fechter peu de temps avant mon depart ~~from~~ de l'Amérique, au mois de Mars dernier. Il etait alors a New York, et il me disait qu'il comptait me suivre en Angleterre au mois de Juin.

Etant arrivé a Londres, j'ai écrit a Monsieur Fechter – toujours au mois de Mars – pour lui demander de ses nouvelles. Il ne m'a pas répondu, et depuis ce temps il ne m'écrit plus.

Malheureusement je ne connais personne à New York à qui m'adresser pour vous.

Voilà ma position actuelle envers Monsieur Fechter. Je regrette vivement, Madame, de ne pouvoir calmer votre inquiétude, et je vous prie d'agréer l'assurance de ma sympathie et de ma haute considération²

Wilkie Collins

1. See [3179] to her of 21 April 1874.

2. Translation:

Your letter arrived only a few hours ago.

I saw Monsieur Fechter a little while before my departure from America last March. He was still in New York, and he told me that he expected to follow me to England in June.

Having arrived in London, I wrote to Monsieur Fechter – again in March – to ask him his news. He didn't reply and he has not written to me since.

Unfortunately I know no-one in New York to ask to give you information.

There is my current position concerning Monsieur Fechter. I sincerely regret, madam, that I am unable to calm your worries, and I beg you to accept the assurance of my sympathy and my best regards.

Having stayed with Fechter for several days at his farm in Pennsylvania in early October 1873 (Hanes 2008, pp. 25–26), and having had a final dinner with him in New York in early March 1874 (Field, p. 172), when WC wrote this letter he must surely have been aware of the actor's relationship with the American actress Lizzie Price. What he probably did not know was that, in the meantime, the actor seems to have contracted a bigamous marriage with Price, soon after her own first marriage with William H. Wintle was dissolved at the beginning of May 1874 (see *DAB*: Fechter, Peters, pp. 360–361, and Lycett, p. 337).

Not long after Fechter's death on 5 August 1879, the following pathetic statement from Mme Fechter appeared in the London monthly, the *Theatre*:

After the departure of my husband for the United States ... I lived with my two children in the most profound retirement until cruel necessity forced me to seek a position for my daughter. This daughter had been educated as a lady, for she had always counted on the love and talent of her father to secure her position, so that in time she would marry and lead a domestic life. Up to 1873 we hoped for the return of an honourable man and a loving father, of a husband who had, during nineteen years, made his wife both proud and happy. The first misunderstandings in our until then happy home, so well worthy of respect in any sense, came through the person with whom he left London [Carlotta Leclercq], and afterward from the person [Lizzie Price] who ... tore from his children the respect and the love and adoration they had for their father, and that I was happy to encourage in them. Mr. Fechter appreciated this, for he thanked me for it in terms that proved that at times the life he was leading and dare not break away from made him very unhappy ... He needed a calm and honourable life ... She then dared to bury in her family grave the body that belonged to us alone, and above all ... send, four days after this horrible event, this telegram addressed to his daughter – 'Your father died Monday, I will write you the details and those of his property and his intentions. Lizzie Price Fechter.' I need not tell you our grief and our just indignation. Your heart will comprehend both. Since then we have had no news at all. We are absolutely

without resources of any kind – my daughter being still too young to earn enough for our support, and my son not having yet begun his career.

‘En Passant’, *Theatre*, 3 (November 1879), p. 223

There had earlier been rumours concerning Fechter’s relationship with the actress Carlotta Leclercq, who from the early 1860s had acted as his leading lady at the Royal Princess’s Theatre, the Lyceum and the Adephe, and who accompanied him across the Atlantic at the end of the decade; see, for example, the following comments in the (New York) *Star*, not long after the pair began to perform together in the United States:

Fechter receives regularly his \$500 per night, and sleeps calmly on it. Miss Carlotta Leclercq, who supports him in the leading roles, has a regular contract with Fechter, to receive one-fifth of his net profits, and this arrangement has subsisted between them for some eight or nine years. They are necessary to each other in an artistic sense, and worthily support each other. The taking away of one would be a serious bar to the success of the other. Some time since, it was said in a Boston paper that Miss Leclercq was Fechter’s wife. This is untrue, and Fechter wrote a letter stating so. He said he looked upon Miss Leclercq as a dear sister and friend, and a great artist. That her loss would take away half the fire he possessed, and that he hoped as long as he lived to have her by his side, to share his artistic triumphs.

(cited in the (Nevada) *Carson Daily Appeal*, 24 May 1870, p. 2)

[1470] TO GEORGE BENTLEY, 3 JULY 1874

MS: Berg. Published: BGLL, III, pp. 42–43.

90, Gloucester Place, | Portman Square. W. | 3rd July 1874

Dear Mr Bentley,

I beg to thank you for a check¹ for the profits on the sale of “the New Magdalen” from April 1st to June 30th 1874 – also for the account of the sales of “Poor Miss Finch” to June 30th.

I hope to be able to call in New Burlington Street next week, and have ten minutes talk with you about “The Woman in White”, and the sales of the other books. I own the contrast between my sales and Mrs Wood’s is not encouraging – and does not add to my faith in the British Public.²

Yours vry truly | Wilkie Collins

1. Following his visit to the United States, WC departs from his usual practice to spell ‘cheque’ as ‘check’.

2. During the 1870s, new printings of Bentley’s uniform 6s edition of Ellen Wood’s novels regularly recorded the sales figures of her best sellers – by 1879, for example, the tally was ‘*East Lynne* (85th thousand)’ and ‘*The Channings* (35th thousand)’.

[3129] TO MISS ALYER,¹ 10 JULY 1874

MS: Unknown. On sale: Freeman Fine Arts, Philadelphia (18 June 1998, lot 585/587, details unclear).² Published: A&C5, p. 9.

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 B&C, 1999.

[3362] TO MARY CUNLIFFE,¹ 10 JULY 1874

MS: Lewis collection. Published: A&C13, pp. 7-8.

90, Gloucester Place, | Portman Square. W.²
10th July 1874

My dear Mrs Cunliffe

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

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

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1. Mary Cunliffe née Herschell (1836–1899). See [1308] to her, 13 March 1873. And 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*.

[3130] TO UNIDENTIFIED RECIPIENT,¹ 10 JULY 1874

MS: Lewis. Published: Lewis website; A&C5, p. 10.

Very truly yours | Wilkie Collins | 10th 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.

[1479] TO THE EDITOR OF THE (MELBOURNE) LEADER,¹ [EARLY JULY] 1874²

MS: Melbourne (Box 502/4), note on *Graphic* proofs of *The Law and the Lady*.³ Published: BGLL, III, pp. 48–49 (dated [August] 1874).

Corrected Revise

First Weekly Part in *The Graphic* (Weekly Illustrated Newspaper London,) September 5th 1874 and to be continued weekly from that date, until completed in 20 (twenty,) numbers.⁴

WC

-
1. The *Leader* (1856–1957) was a weekly associated with the daily *Melbourne Age* and was perhaps the first of the Australian colonial papers to carry regular serial fiction – see Johnson-Woods, pp. 40–44. *The Law and the Lady* appeared from 26 September 1874–1 May 1875 in the columns of the *Leader*, one of four works by WC to be serialized there (Johnson-Woods, pp. 95–96).
 2. The note must have been written before 16 July, since on that day WC wrote to Tindell ([1471]): ‘They have put off the time of beginning [of *The Law and the Lady*] in *The Graphic* from 5th Sept to 26th Sept – and there is no time for me to let them know it in Australia.’ The conjectural dating also fits with a deadline in Melbourne at the beginning of September and a standard journey time for the Victoria mail of 45 days.
 3. The State Library, Melbourne, holds sets of proofs of six of WC's works, all but one from the mid-1870s, on which he not only regularly marks corrections but also occasionally writes instructions. As here, some of these substantive notes seem to be directed to the editor of the Australian journal in which the story in question was published; others are specifically addressed to his friend and agent Hugh Biers. Biers who arranged these serial appearances – see [1576] to him of [15–17 November] 1875.
 4. In the event, the novel appeared in the *Graphic* in twenty-five instalments from 26 September, with the serialization in the Melbourne *Leader* following the same pattern. Presumably there had in fact been time for WC ‘to let them know it in Australia.’

[1471] TO WILLIAM F. TINDELL, 16 JULY 1874

MS: Glasgow (891117/134). Published: BGLL, III, p. 43.

90, Gloucester Place, | Portman Square. W. | 16th July 1874

My dear Tindell,

Thanks for the Agreement. I pay the charges. Must it be witnessed? or will my signature alone, do? 1st Question

If I remember right, you decided that publication in Australia a few weeks in advance of publication in England, did not place my copyright in jeopardy? Am I right? 2nd Question (N.B. They have put off the time of beginning in The Graphic from 5th Sept to 26th Sept – and there is no time for me to let them know it in Australia.)¹

=

Another point has turned up in America.

Suppose they publish a story of mine periodically in the U.S. exactly on the same dates as those on which we publish periodically in England – will it vitiate my copyright if the republication (a second publication) in book-form, takes place earlier in the U.S. than in England? Or is the simultaneous first publication sufficient to protect me? 3rd Question²

I am not well – worried and bothered by these everlasting clashings of publishers' interests all over the world – and I don't thrive in hot weather. But if I am well enough, I will attend the Knight meeting.³ I am thinking of running away somewhere ~~and going~~ to escape letters and callers – I don't know where yet.

Yours ever | WC

1. In the event, *The Law and the Lady* was serialized in the Melbourne *Leader* from 26 September 1874 to 1 May 1875 (Johnson-Woods).

2. WC had hitherto been careful to ensure that the US serialization finished one week later than in Britain, but this began to change and simultaneous publication right to the last instalment became common.

3. Possibly a reference to the affairs of John Prescott Knight who on 12 April 1873 resigned as Secretary of the Royal Academy. Edward Pigott unsuccessfully applied for the position.

[1472] TO HUNTER, ROSE & CO., 18 JULY 1874

MS: Parrish (Box 5/3). Extract: Davis, p. 282. Published: BGLL, III, p. 44.

90, Gloucester Place, | Portman Square. W. | London
18th July 1874

Dear Sirs,

Pray excuse this late acknowledgement of your kind letter. I have been suffering from gout, and I have been away from London.

I have to thank you for a B/E for £14..6..8 on account of sales of “The Dead Alive” to the date of your letter. (First and second B/E both received).¹

Let me next assure you how gratefully sensible of your kindness I am, when I look at my bookshelves and see the magnificent addition which you have made to my little library. The books have reached me in perfect condition – and I do most heartily thank you for these last new tokens of your friendly feeling. They are prized – the superb copy of “Champlain” especially² – among the choicest literary treasures that I possess.

Thinking of literature, I must make the confession that I have begun a new novel.³ The weekly numbers are to appear (illustrated) in “The Graphic” newspaper here – and in “Harpers’ Weekly” in America. The story will run for twenty weeks at least, and Weekly Part 1 is to be published on the 26th of September next.

I have reserved the Canadian Right (if any such thing will be left by this autumn!) – and I will send you some proofs of the opening chapters in a few days. The relative length of this book as compared with The New Magdalen may be thus estimated: –

The New Magdalen filled about 200 of my Mss pages

The present story will fill at least 240 or 250 of my Mss pages.

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With kindest regards | Believe me, Dear Sirs,
always truly yours | Wilkie Collins
Messrs Hunter Rose & Co

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1. Conventional abbreviation for Bill of Exchange, typically sent in duplicate in case of loss by post. In this case it must have been payable at 60 days, as the amount of £14-6s-8d was credited to WC's account as 'Bill on McMaster & Bros' on 11 September. Hunter Rose's Bills were paid through a variety of banks (Coutts: WC).
 2. A copy of *Oeuvres de Champlain* (6 vols in 3, facsimile reprint, Quebec, 1870), was found in WC's library (Baker 2002, p. 88). Samuel de Champlain (1567–1635) was the French explorer who founded Quebec.
 3. *The Law and the Lady*.

[1473] TO HARPER & BROTHERS, 21 JULY 1874

MS: Morgan (MA 1950). Published: BGLL, III, p. 45.

90, Gloucester Place, | Portman Square. W. | London
21st July 1874

Dear Sirs,

In case of accidents by post, I write again to say that I sent you a letter by the mail of Saturday last (the 18th) (1) accepting your proposal for the publication in America of my new story; (2) informing you that the date at which the first weekly part of the story will be published in "The Graphic" newspaper (London) had been altered from 5th September to 26th September (Saturday)

I ~~also~~ forward to you, by registered book-post, (to-day's mail) the first three weekly parts of the Story to be published: – Sept 26th, October 3rd, October 10th. Duplicates shall follow.

The Story will be divided into two "Parts". Part First, Called "Paradise Lost." Part Second, called "Paradise Regained." The Title of The Story is not yet decided on.¹

Believe me, Dear Sirs, | Vy truly yours | Wilkie Collins
Messrs Harper & Brothers

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1. Of *The Law and the Lady* – the part divisions and their titles were eventually abandoned.

[1474] TO MR PHILP,¹ 22 JULY 1874

MS: Private. Published: BGLL, III, p. 45.

90, Gloucester Place, | Portman Square. W. | 22nd July 1874

My dear Mr Philp

Welcome to England!

I have just returned to London and have found your letter waiting for me.

You will find me here, and delighted to see you, if you will come and lunch with me quietly at 2 o'Clock on Monday next (the 27th).

I am not sure of being here at the end of this week – or would have named an earlier day.

One line to say if you can come. Or, if not, on what later date you can come.

Vy truly yours | WC

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1. Unidentified, but presumably an acquaintance from the North American tour.

[1475] TO FRANK WARD,¹ 29 JULY 1874

MS: Collis. Published: BGLL, III, p. 46.

90, Gloucester Place, | Portman Square. W. | 29th July 1874

My dear Frank,

Here is the profit – so far as I am concerned – of the last performances of Wybert.² Cheque enclosed for £10.13.- to be paid to my account! Send me one line only to say you have got it safely.

Yours affly | Wilkie Collins

1. Ward had recently returned from the United States and taken up a post alongside his father at Coutts's bank – see [1436] to Frank Ward of 31 March 1874. [1562] to William Tindell of 4 October 1875 reveals that one of Frank Ward's roles was as 'clerk in charge of the strong room'.

2. Wybert Reeve, the actor – see [1298] to him of [23] February 1873. The profit in question must have derived from Reeve's tour as Fosco in *The Woman in White* from late 1873 to mid 1874 at numerous venues in the United States, including the Broadway Theatre, New York. See [1306] to Reeve, 10 March 1873.

[1476] TO HUNTER, ROSE & CO., 18 AUGUST 1874

MS: Parrish (Box 5/3). Extract: Davis, p. 282. Published: BGLL, III, pp. 46–47.

90, Gloucester Place, | Portman Square. W. | London
18th Augt 1874

Dear Sirs,

At last, I am able to find time enough to write to you.

By last Saturday's mail I sent to you corrected proofs of "The Dream Woman" – complete. N.B. These proofs contain my latest corrections. Also duplicate proofs (first six parts) of my new serial story "The Law and the Lady", and a first proof of the 7th weekly part. The first batch of proofs (6 weekly parts) was despatched to you on the 11th Augt. The seven weekly parts comprise (so far as I now know) one third of the whole story. We publish the first number in "The Graphic" here, and in "Harper's Weekly" in America on Saturday the 26th September next.

Pray accept my sincere thanks for your kind exertions in the matter of "The Frozen Deep" and the Canadian newspapers. If these miserable wretches steal the story, by all means let us proceed against them. In general, I am a very peaceable man – but there are limits, &c, &c. If the Canadian pirates touch me, pray consider me as having jumped into the skin of my dear old friend Charles Reade. I can say no more in proof of my readiness to go to law.¹

Mr Daldy is, I hear, in Canada² – working in the right direction. I am sure you will give him a helping hand if he requires it.

You know of course that the "spoliation" act – otherwise the act for legalising the robbery of owner's of English copyrights in Canada – has "lapsed". It failed to receive the Royal Assent before the 14th of June last – and, by constitutional form, there is an end of it. The remembrance of it will always be dear to me, as an unique specimen of human impudence.

I am working very hard at my new story. If the public turn out to be as much interested in it as I am, there is a great success "coming in the future"

With all good wishes | Yours most truly | Wilkie Collins

P.S. I suppose there is no hope of my seeing you in London this year?³

To Messrs Hunter Rose & Co

1. Referring to Reade's notorious readiness to engage in litigation to protect his rights as an author – see Sutherland, pp. 522–523.

2. F. R. Daldy (d. 1899), of Bell & Daldy, the London publishers, secretary of the Copyright Association, which issued *The Colonial Copyright Acts* with Longmans in 1889, with an introduction by Daldy.

3. Although the letter is clearly directed to the company, this postscript must be addressed to the proprietor, George Maclean Rose.

[1477] TO RICHARD BENTLEY JR, 20 AUGUST 1874

MS: Parrish (Box 4/16). Published: BGLL, III, p. 47.

90, Gloucester Place, | Portman Square. W. | 20th Augt 1874

My dear Sir,

I am relieved to hear that your father is improving in health. Pray give him my kind regards.¹

In the face of the 6/ edition, I am afraid our prospect of obtaining a good price for the remainder of the other edition, is not a hopeful one. I am almost inclined – unless your father thinks it decidedly bad policy to do so – to close with the £40 offer²

Vy truly yours | Wilkie Collins

Richard Bentley Esqr

In great haste to catch the post

1. George Bentley was away from the office due to illness during much of August and September. Richard Bentley was his son, grandson of the Richard Bentley WC first dealt with and who had died in 1871.

2. Referring to negotiations concerning a new Bentley edition of *The Woman in White* – see [1446] of 12 and [1451] of 20 May 1874, both to George Bentley, and [1450] to George Smith of 18 May 1874. Here ‘the £40 offer’ is presumably for the remaining copies of the Smith, Elder yellowback edition.

[1478] TO RICHARD BENTLEY JR, 31 AUGUST 1874

MS: Parrish (Box 4/16). Published: BGLL, III, p. 48.

90, Gloucester Place, | Portman Square. W. | 31st Augt 1874

My dear Sir,

I am not sure whether your father is yet able to attend to any matter of business. So I write to you, in the first instance, on the subject of a new work of mine for which a proposal has been made to me¹ – leaving it to you to communicate my letter to your father, if you think it right to do so.

The work to which I refer is a novel which is about to appear periodically in the Graphic newspaper. The offer which I have received contemplates the purchase of the right of republication of this work in book-form, and in various editions. The term covered by the purchase is to be seven years; and no edition of the book is to be published under the price of 2^s/6^d,² during that period. The copyright remains mine, and reverts to me, or to my representative at the end of the seven years.

I have abstained from closing with this proposal until I could first inform your father that I have received it. As I must give a definite answer within a reasonable time, I am obliged to trouble you on the subject, and I am unable to defer mentioning it until your father (to whom I send my kindest regards) is well enough to return to business.

Believe me | Faithfully yours | Wilkie Collins

Richard Bentley Esqr

1. Concerning the volume edition of *The Law and the Lady* from Chatto & Windus. This was eventually accepted by WC in a contract signed on 9 September 1874 – see [1512] to Andrew Chatto of 8 February 1875.

2. WC in fact writes the ‘S’ and ‘D’, for shillings and pence, above the numerals ‘2’ and ‘6’.

[1480] TO RICHARD BENTLEY JR, 5 SEPTEMBER 1874

MS: Parrish (Box 4/16). Published: BGLL, III, p. 49.

90, Gloucester Place, | Portman Square. W. | Saturday Sept 5/74

My dear Sir,

Your promised answer to my letter has not yet reached me.¹ I am sorry to trouble you – but the matter to which I referred presses for a settlement of some kind. Added to this, I may mention that I shall most probably be going abroad for a short time on Wednesday or Thursday next. On this account also I must therefore beg that you will let me hear from you definitely by return of post.

With kindest regards to your father,

Believe me | Faithfully yours | Wilkie Collins

Richard Bentley Esqr

1. Referring to WC's request in [1478] to Bentley of 31 August 1874 for a prompt response concerning the offer made by Chatto & Windus for *The Law and the Lady*.

[1481] TO GEORGE BENTLEY, 7 SEPTEMBER 1874

MS: Berg. Published: BGLL, III, pp. 49–50.

90, Gloucester Place, | Portman Square. W. | 7th September 1874

Dear Mr Bentley,

I am very glad to hear that you are advancing steadily towards recovery, and very much obliged to you for the proposal which you make to me in your letter of the 5th. Personally, I regret that I cannot accept it. From the business point of view, however, the proposal which I mentioned in my letter to you, is, in many respects, the most advantageous to me. And I have therefore no alternative but to close with it.¹

Next month – when you are better able to attend to business – I shall have a word to say about the republication of “The Frozen Deep”, “The Dream-Woman”, and another story (which I wrote in America and which was periodically published here in “The Home Journal”).²

These stories will be published in book-form in America and by Tauchnitz, and also in German, French, and Dutch translations on Monday 2nd November.³ So we must hit on some plan for republishing here, on that date, in some form.

With best wishes for your speedy recovery,

Believe me | Dear Mr Bentley | Always truly yours | Wilkie Collins

George Bentley Esqre

1. Referring to the agreement WC signed on 9 September 1874 with Chatto & Windus for £1,500 for the lease of the copyright of *The Law and the Lady* – see [1512] to Andrew Chatto of 8 February 1875.

2. ‘John Jago’s Ghost; Or, The Dead Alive’, serialized in London in eight weekly instalments in the *Home Journal* (Saturday 27 December 1873–14 February 1874) and reprinted in *The Frozen Deep and Other Stories* from Bentley. In North America it appeared under the title ‘The Dead Alive’ in the New York *Fireside Companion* and in the *Canadian Monthly*.

3. Though the Tauchnitz edition was dated 1874, the volumes from W. F. Gill in Boston only appeared in 1875. Gasson (p. 66) records translations into Russian (St Petersburg, 1874), Dutch (The Hague, 1876) and French (Paris, 1879). GV records an authorized edition of *John Jago’s Geist* from the Berlin house of Janke in 1875.

[1482] TO JAMES MUNNINGS,¹ 9 SEPTEMBER 1874

MS: Texas (Ms Letters, W. Collins). Extract: Coleman, p. 218. Published: BGLL, III, pp. 50–51.

90, Gloucester Place, | Portman Square. W. | 9th Sept 1874

My dear Sir,

The Story contained in the little volume sent herewith, is to be added to the republication in book-form of “The Frozen Deep” and “The Dream-Woman.”² It is to form the third and last story in the Collection – which must be published, in Circulating Library form, on Monday November 2nd.³ I send the Title-Page, Contents, and altered first chapter of The Frozen Deep for the printers. The rest of The Frozen Deep and The Dream-Woman, can be set up from the proofs already in your hands.

You will hear further on the subject from Mr Bentley – to whom I write by today’s post.⁴

Faithfully yours | Wilkie Collins

James Munnings Esqre

Any news yet of the first part of the Ms of “The Italians?”⁵

1. Office manager at Richard Bentley & Son, publishers, from the late 1860s until his emigration to the Australian Colonies at the end of 1875 (Employee papers, Bentley Archives, University of Illinois).

2. That is, ‘John Jago’s Ghost’ – the ‘little volume’ is perhaps a bound copy of the penny weekly *Home Journal*, in

which the story first appeared in Britain from 27 December 1873.

3. *The Frozen Deep and Other Stories*, published by Bentley in a single volume on that date (Gasson).

4. See [1483] to George Bentley of the same date.

5. Probably referring to the novel *The Italians* by his friend Frances Elliot (formerly Dickinson), in fact published in three volumes by Hurst & Blackett in the following year. A copy was found in WC's library at his death (Baker 2002, p. 103).

[1483] TO GEORGE BENTLEY, 9 SEPTEMBER 1874

MS: Berg. Published: BGLL, III, pp. 51–52.

90, Gloucester Place, | Portman Square. W. | 9th Sept 1874

Dear Mr Bentley,

Let us by all means publish *The Frozen Deep* and the other two Stories on commission – as before. I doubt if the three Stories together will make more than One Volume (Circulating Library Form). However, I have today sent to Mr Munnings the third story (“John Jago’s Ghost”), with the Title Page etc etc.¹ So the printers can “cast off”, and begin setting up the proofs for the republication whenever you give the necessary orders.

I am going to Boulogne tomorrow (Thursday) for a week or ten days – no longer.² So I could look over the proofs of the republication here, on my return, before the 24th of this month. The proofs shall be returned for press exactly at the date required by printers and binders for publishing (without fail) on Monday, November 2nd 1874.

Vy truly yours | Wilkie Collins

My address at Boulogne will be | Hotel Derva[nt] | Boulogne-sur-mer | France.

George Bentley Esqr

1. See [1482] to James Munnings of the same date.

2. On his return from Boulogne, WC suddenly announced (in [1486] to Bentley of 27 October 1874) that he was moving all his available copyrights to the firm of Chatto & Windus. This he did in an agreement that was signed on 19 November 1874, leasing for seven years the copyrights to thirteen of his earlier works for £2,000 – see BGLL, IV, Appendix B, pp. 397–398 for full transcription.

. These included *Poor Miss Finch*, *Miss or Mrs?*, *The New Magdalen* and *The Frozen Deep*, the four new works that had recently appeared under Bentley imprints. Later Bentley wrote a rather bitter letter to WC, complaining not only that Chatto & Windus were infringing his rights, but also that WC had not given him the chance to make a similar proposal. A copy of the letters is found at the BL (46643, ff. 283–284):

Upton Park, | Slough, Bucks. | January 15 1875

Dear Mr Collins,

The enclosed appears in “The Academy” tomorrow.

The advertisement of a 6/- Edition of “The Frozen Deep” is, I know, not done with your sanction. The 2 vol^e Edition is in full Sale and the advertisement will immediately arrest it, & will injure your property even more than it will be injurious to me.

I should feel inclined to hold Messrs Chatto & Windus responsible for damages, as undoubtedly the advertisement is damaging to the Sale of the book in its present form. But before I write to them, I send this letter to you that I may do nothing in any way unpleasant to you.

The advertisement contains also the announcement of the other novels. This is premature, & I think very indelicate towards me on their part, the more so as I have taken pains to facilitate the transfer as Mr Chatto is aware.

The public rumour of the arrangement you have made may not be correct but should it be, I think you might have made a more favourable one, as I consider “The Woman in White” ought to sell at least as well as “East Lynne” of which @ 6s nearly 10,000 were sold in 1874.

I know you will allow me to say how much I regret that I had no option offered to me in this matter as I greatly valued the connexion with you, & sh^d have been disposed to go a good way to meet y^r wishes.

I am, dear Mr Collins | Yrs very truly (Sd) George Bentley.

[1484] TO THE EDITOR OF THE (MELBOURNE) LEADER, 24 SEPTEMBER 1874

MS: Melbourne (Box 502/4), note on *Graphic proofs of The Law and the Lady*. Published: BGLL, III, pp. 52–53.

Note from Author to editor: –

See the correction below. If it does not reach Melbourne in time, please insert the correction in the next weekly part of the story under the head of “Error in Weekly Part 4, correction received from the author.”¹

N.B. This alteration – though apparently trifling – is of very great importance

WC

London Sept 24/74

Duplicate Mr Biers² See below

New correction made at press. Follow the lines surrounded by ink mark.

WC

1. We are uncertain of the nature of the correction; the fourth weekly part of *The Law and the Lady* appeared in the *Graphic* on 17 October 1874.

2. That is, a duplicate copy of the corrections was sent to WC’s Melbourne agent, Hugh Biers – see [3177] to him of August 1873.

[1489] TO THE EDITOR OF THE (MELBOURNE) LEADER, [EARLY OCTOBER] 1874¹

MS: Melbourne (Box 502/4), note on *Graphic* proofs of *The Law and the Lady*.² Published: BGLL, III, p. 54 (dated [October] 1874).

Note to Editor: –

Destroy the proof of this Part already received, and reprint from this corrected Revise.

WC

New corrections See ink marks.

1. Conjectural dating deriving from length of the journey from London to Melbourne.

2. At the head of ch. 20, ‘The End of the Trial’, which marked the beginning of the eleventh weekly instalment, appearing in the *Graphic* on 5 December 1874.

[1485] TO LAURA SEYMOUR, 24 OCTOBER 1874

MS: Noel. Extract: Claeson, p. 111. Published: BGLL, III, p. 53.

90, Gloucester Place, | Portman Square. W. | 24th Oct 1874

A thousand thanks, my dear Mrs Seymour for your kind letter. I am very glad to hear that you find the new piece of work pretty well done. My proof-book is entirely at your service – if you would like to read what is ~~done~~ completed of the story.¹ I have written to Mrs Lehmann, who is now reading it, to send it on to you as soon as she has done. When you have done, if you will return it here you will do a favour to

yours ever | Wilkie Collins

My love to Reade

1. *The Law and the Lady*, running in the *Graphic* from 26 September 1874.

[1486] TO GEORGE BENTLEY, 27 OCTOBER 1874

MS: Berg. Extract: Davis, p. 281. Published: B&C, II, pp. 385–386.

90, Gloucester Place, | Portman Square. W.¹ | 27th Oct: 1874

Dear Mr Bentley,

I have waited to trouble you on another matter of business – until I could hear that /you/

were still improving in health. I gladly heard, the other day, from Mr Munnings,² that you had appeared again in New Burlington Street for a few hours.

I have had a proposal made to me to pay /me/ a sum of money for a seven years' lease of all my copyrights. The proposal contemplates a further expenditure to purchase back ~~all~~ my copyrights in the possession of Messrs Smith and Elder – if they can be obtained on sufficiently [*del*] favourable terms. This accomplished, the publication of a complete new edition of all my novels is the object proposed.³

I have anxiously considered this offer. It is, in a pecuniary sense, an indisputably advantageous offer, judged by comparison with the profits which I am now making. It relieves me of anxiety, and it offers the advantage to the books themselves of being all published by one firm, with a pecuniary interest of unusual importance in the speculation. Under these circumstances, and, in my position, I feel that I have but one choice. I have accepted the proposal.

It is needless to say that I ~~am~~ personally regret removing “Poor Miss Finch” and “The New Magdalen” from your friendly care. But I have long felt uneasy at the division of my books between two publishing houses; and I am under the impression that they will do better by themselves in one series, than they do now in “Standard Libraries,” and in close competition with other books. Whether I am right or wrong in this – as a matter of business I have no wise alternative but to thank you heartily for your friendly interest in ~~the~~ /my/ books, and to try the experiment.

My present plan – if it is convenient to you – is to transfer the two novels on the 1st of February next. The Stereo plates, and stock on hand at the time, to be taken at a valuation.

Will you kindly let me know if this arrangement will suit you, as soon as you can conveniently let me have a line? Believe me

Always truly yours | Wilkie Collins

To | George Bentley Esq

“The Frozen Deep” will wait, of course, until the Circulating Library Edition has had its full and fair chance.⁴

1. WC uses Gothic printed paper.

2. Bentley's office manager, James Munnings; see [1482] to him of 9 September 1874.

3. Referring to the agreement that WC signed on 19 November 1874 with Chatto and Windus, leasing for seven years the copyrights to thirteen of his earlier works for £2,000 – see [1512] to Andrew Chatto of 8 February 1875. In the end this included *Poor Miss Finch*, *Miss or Mrs?*, *The New Magdalen* and *The Frozen Deep*, the four new works that had recently appeared under Bentley imprints, but excluded the three novels of which Smith, Elder owned the entire copyright and which they were unwilling to trade – *No Name*, *After Dark* and *Armadale*. These were not published by Chatto and Windus until 1890, after the author's death.

4. Postscript added in the margin. In fact, Bentley was to write to WC on 15 January 1875 complaining that Chatto & Windus were already advertising their 6s. edition to the detriment of the sale of the two-volume edition (BL Add. 46643 ff.283–284).

[1487] TO WILLIAM GALE,¹ 29 OCTOBER 1874

MS: Texas (Ms Letters, W. Collins), with envelope.² Published: Coleman, p. 219; BGLL, III, p. 53.

90, Gloucester Place, | Portman Square. W. | 29th October 1874

Dear Sir,

Pray present the expression of my thanks to the members of The Graphic Society for the honour that they have done me in electing me an Honorary Visitor for the ensuing year.

Faithfully yours, | Wilkie Collins

Wm Gale Esqre

1. William Gale (1823–1909), painter – see [0257] to him of 9 June 1857.

2. Directed to ‘Wm Gale Esqre | Hon Sec: | Graphic Society | University College’, postmarked as dated.

[1488] TO ISABELLE FRITH, 30 OCTOBER 1874

MS: NAL (MSL/1922/186/56). Published: BGLL, III, p. 54.

90, Gloucester Place, | Portman Square. W. | 30th Oct 1874

Dear Mrs Frith,

I accept with the greatest pleasure your kind invitation for Tuesday, Novr 10th at 7.30, punctually. Pray tell Frith I was very sorry to miss him yesterday when he kindly called.

Yours vry truly | Wilkie Collins

[1490] TO OLIVER WENDELL HOLMES, 5 NOVEMBER 1874

MS: Congress. Extract: Hyder, p. 57. Published: BGLL, III, pp. 54–55.

**90, Gloucester Place, | Portman Square. W. | London
November 5th 1874**

My Dear Doctor Holmes,

I have just published my “Readings and Writings in America”¹ – and I have taken this liberty of dedicating the English Edition of the book to you. My excuse appears on the dedication-page. A line to say that you forgive me – when you have five minutes to spare – will add the more to the many pleasant appreciations which I connect with your name.

Believe me | most truly yours | Wilkie Collins

I have sent a copy of the book to our friend Mr Gill² – requesting him to forward it to you, with this note.

1. *Readings and Writings in America: The Frozen Deep and Other Stories* was published in England by Richard Bentley in 1874. The dedication reads: ‘To Oliver Wendell Holmes in sincere admiration of his genius as poet, novelist, essayist and in cordial remembrance of our intercourse during my visit to America’.

2. William F. Gill (1844–1917) of Boston, author, publisher of the American edition of *The Frozen Deep* in 1875, which omitted the dedication.

[1491] TO WILLIAM F. TINDELL, 6 NOVEMBER 1874

MS: Glasgow (891117/135). Published: BGLL, III, p. 55.

90, Gloucester Place, | Portman Square. W. | 6th Nov 1874

My dear Tindell

Another transaction! It seems all right – so far as I can see. Should we add after ‘Exclusive right of publishing’ (see 5th line) these words – “in Great Britain and Ireland and in the English colonies, excepting Canada.” In Canada I have cheap editions – local editions – selling by arrangement with me – of some of the later books.

America of course we cannot except – as there is no copyright. Harpers are publishing a complete Edition of my books there – also by arrangement with me. Canada is the only point to consider. I am too busy to go to you myself. Say if I shall sign. The counterpart signed by the Firm is in my hands. (N.B. I see both copies are signed by the Firm.)¹

The price does not include what the Firm will have to pay to buy back No Name Armadale and After Dark from Smith & Elder – who have the copyrights.² So my new publishers have a “stake” in my books – and will push them merrily. I shall invest the money – and have no more anxiety about those novels for seven years (if I live so long).

Yours ever | WC

If you are engaged this will be left. Please let me have my answer by Monday morning next

1. The firm in question was Chatto & Windus, who offered £2,000 for the copyright for seven years to thirteen of WC’s works, the contract being signed on 19 November 1874 – see [1512] to Andrew Chatto of 8 February 1875.

2. A double vertical line in the left margin, possibly made by Tindell, flags the passage from ‘back’ to ‘Elder’. In the

event George Smith refused to sell the copyrights in question to Andrew Chatto.

[3218] TO CHARLES DICKENS JR, 10 NOVEMBER 1874

MS: Bergen (MS. nr.790 L). Published: A&C8, p. 15.

90, Gloucester Place, | Portman Square. W.

10th 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”¹ has done with the money for those eighteen columns which “Fatal Fortune” filled, some little time since?² I fancy – as I am not on the regular staff – that the matter has been forgotten.³ 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), though WC’s Coutts account does not record a credit that can be identified with it. ‘Fatal Fortune’ occupied 58 columns so a payment of around £36 would be expected for it; it is possible the cheque was made out to ‘Bearer’ who would be paid in cash (see [0310] to Charles Ward, 7 August 1859). WC, however, was paid £100 ‘Of Chas. Dickens’ on 30 August 1877, presumably for ‘Percy and the Prophet’ published in the *All The Year Round* summer number of 2 July 1877 (Coutts: WC).

[1492] TO GEORGE HOLSWORTH,¹ 11 NOVEMBER 1874

MS: Yale. Published: BGLL, III, pp. 55–56.

90, Gloucester Place, | Portman Square. W. | 11th Nov 1874

Dear Sir,

I beg to acknowledge the receipt of a cheque, in payment for the right to publish “Fatal-Fortune” periodically in “All The Year Round”² – the copyright and all the other rights being reserved by the author.

Faithfully yours | Wilkie Collins

To | Mr G. Holsworth

1. On the staff at the Office of *All the Year Round* – ‘Holsworth the Brilliant’ was how CD had dubbed him in a letter to W. H. Wills of 31 August 1861 (Pilgrim, IX, p. 450).

2. ‘Fatal Fortune’ appeared in *All The Year Round*, 17–24 October 1874; it was reprinted under the title ‘A Mad Marriage’ in *Miss or Mrs? and Other Stories in Outline* (1875).

[1493] TO FRANK ARCHER, 16 NOVEMBER 1874

MS: Lewis Collection (Archer Archive), with envelope.¹ Published: Archer, pp. 160–161; BGLL, III, p. 56 (both incomplete), amended A&C7, pp. 9–10.

Private

90. Gloucester Place | Portman Square | W | 16th Nov/74

My dear Archer,

It is only right, in a friendly sense, to tell you that I have accepted a proposal for reviving “The New Magdalen” at the Charing Cross Theatre in January next.² 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.³

The guaranteed “run” is two months. – with four more at our disposal, if we succeed commercially.⁴

1. With WC’s monogram on the flap verso, signed and directed to ‘Frank Archer Esqre | Prince of Wales’s Theatre | Tottenham Street | W.’, postmarked recto ‘LONDON W | 4 | NO 16 | 74’, and with ‘WC 5’ in pencil in another hand on the recto.

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. 160–162, and Archer, ‘Theatre Salaries and Parts’, Bk. 1, pp. 86–87, 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.

[1494] TO WILLIAM F. TINDELL, 23 NOVEMBER 1874

MS: Glasgow (891117/136). Published: BGLL, III, pp. 56–57.

90, Gloucester Place, | Portman Square. W. | 23rd Nov^r 1874

Private

My dear Tindell,

I don’t like to communicate with “Mr Stefan P.” without a word of advice. Please read copy of his note – and then send my answer if you think it will do.¹ If not, send an answer of your own in my name.

The object, of course, is to recover the position of my agent. If I refuse on the ground that the sum is too small – I accept his agency. If I refuse to communicate with him at all, I only make him a bitterer enemy still. A third way, of course, is to write to The Italian Publishers, and to take no notice of P. – but this is virtually accepting his agency – and I can’t tell the Italian Publishers of my objections to P. – it would be too long and too great a bore. The dodge of referring him to my London agents seems to me to be the right way out of it,

Yours ever | WC

A private messenger left this letter – I was away from home.

1. Though WC’s answer remains untraced, a copy of the note from Stefan Poles in WC’s hand is also found at Glasgow (891117/137):

(Copy) | 20 Great Marlborough Street | To Wilkie Collins | 22nd Nov^r 1874

Fratelli Treves Libraires | Editeurs 11. Via Solferino | Milan, offrent 200 francs pour le droit de reproduction du *The Law and the Lady*, | (signed) Stefan P.

=

Translation: –

Treves Brothers, publishers, 11. Via Solferino Milan, offer 200 francs for the right of reproduction of *The Law and the Lady*.

[3181] TO FRANK ARCHER, 30 NOVEMBER 1874

MS: Lewis Collection (Archer Archive), with envelope.¹ Published: A&C7, pp. 10–11.

90, Gloucester Place, | Portman Square. W.² | 30th Decr 1874³

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 “Julian”. He knows the business, and has “passed muster” at Liverpool and Edinburgh.⁴ And there is nobody else !!! which is a terrible argument.

I will mention Mr Vandenhoff to Miss Cavendish.⁵ 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

1. With WC’s monogram on the flap, signed and directed to ‘Frank Archer Esqre | Prince of Wales’s Theatre | Tottenham Street | W.’, postmarked recto ‘LONDON W | D5 | DE 1 | 74’, with ‘WC 6’ in another hand in pencil on the recto.

2. Black embossed Gothic type ranged right.

3. The date has been corrected in pencil, with ‘Decr’ struck through and ‘Nov^r’ 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).

[1495] TO MR TILFOR,¹ 30 NOVEMBER 1874

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 57–58.

90 Gloucester Place | Portman Square | W. | Nov^r 30/74

Dear Sir,

Please send me all, or any, of the following books in your Catalogue.

1. Dr Blenkinsop’s Memoirs²
2. The Monk by Lewis³ (if this Edition is an unabridged and unaltered one)
- 3 The Mysteries of Udolpho – the 4 Vol Edition at 3/6⁴

Faithfully yours | Wilkie Collins

Mr Tilfor

1. Unidentified, but presumably a book-dealer advertising the various volumes WC requests.

2. *Memoirs of Dr. Blenkinsop* (London: Richard Bentley, 1852), a novel in two volumes by R. F. Walond, under the pseudonym Adam Blenkinsop. A copy was found in WC’s library at his death (Baker 2002, p. 80).

3. M. G. Lewis’s Gothic novel first published in 1796.

4. A four-volume edition of Ann Radcliffe’s, *Mysteries of Udolpho*, with copper-plates (1803), was lot 167 at Puttick and Simpson’s sale on 20 January 1890 of books from WC’s library (Baker).

[1496] TO JOSEPH B. COOKE,¹ 11 DECEMBER 1874

MS: Parrish (Box 4/12). Published: BGLL, III, p. 58.

90, Gloucester Place, | Portman Square. W. | London
11th December 1874

Dear Sir,

I shall be very glad to become a subscriber to your forthcoming work – and I wish you all possible success.

Pray excuse this brief answer to your note. I am very busily occupied just now, and my leisure moments are few.

Faithfully yours | Wilkie Collins
Joseph B. Cooke Esq

1. The Loughborough author of, among other collections of verse, the slim volume *Wanderings with the Muse* (Leicester: G. Hassell, 1874), a presentation copy of which was found in WC's library at his death (Baker 2002, p. 96).

[1497] TO HARPER & BROTHERS, 18 DECEMBER 1874

MS: Private. Published: BGLL, III, pp. 58–59.

90, Gloucester Place, | Portman Square. W. | London
18th Decr 1874

Dear Messrs Harper,

Pray accept my thanks for your kind letter, and for its seasonable and friendly enclosure of a Draft for £500 Sterling (on account of The Law and the Lady) drawn on Messrs Low at 10 days sight.¹

I am very sorry that you should have been troubled in any way by “announcements” and “correspondences” – of which it is needless to say, I knew nothing – and I am much obliged to you for the kind consideration which you have shown to Mr Gill. He was of great service to me at Boston in many ways – and I tried to be of some service to him in return, not in the least foreseeing the complications which appear to have ensued. I note what you are so good as to tell me about the remittance to Mr Gill for your use of “The Frozen Deep”² – and I have no doubt it will all “come right in the end”, when he sends me remittances on his own account. In the meantime, my best thanks for the hint.

I forward you some more proofs. The story will fill 24 weekly parts in all as I now calculate. I am in the agonies of winding it up. It has been a very difficult accouchement this time – but the child thrives and is popular here. I hope he does credit to your nursing too!

With best wishes | always truly yours | Wilkie Collins

To | Messrs Harper & Brothers

1. The ‘Bill on S Low’ for £500 was duly credited eleven days later on 29 December (Coutts: WC).

2. The Boston publisher William F. Gill, who was authorized by WC to publish an American edition of *The Frozen Deep*.

[3131] TO MADAME EDAL,¹ 19 DECEMBER 1874

MS: Dunedin. Published: A&C5, p. 10.

90 Gloucester Place | London. W. | 19th Dec^r 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.²

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.

[1498] TO HARPER & BROTHERS,¹ 25 DECEMBER 1874

MS: Morgan (MA 1950).¹ Published: BGLL, III, p. 59.

90 Gloucester Place | Portman Square | W. | Decr 25th 1874
Proofs enclosed up to February 20th 1875
The Story will most likely be finished in the 24th weekly Part.
Your kind remittance of £500 acknowledged by mail of Decr 19th.² (with proofs).
WC

-
1. Without salutation, but the letter is clearly directed to Harper's as a firm. Endorsed on the otherwise blank back page, by a member of staff: 'Wilkie Collins, | Dec. 25/74'.
 2. See [1497] to Harper & Brothers, dated 18 December 1874.

[1499] TO CHARLES READE, 25 DECEMBER 1874

MS: Taylor.¹ Published: BGLL, III, pp. 59–60.

90, Gloucester Place, | Portman Square. W.
Christmas Day 1874

My dear Reade,

A thousand thanks for the "Hero!"²

Admirably written – clear as crystal and live as steel. I remember your telling the story of "Lambert" here – so I felt a special interest in reading about him. Put me down for two guineas on the list of subscribers. I will bring the money with me – when I bring you the end of my story – before the end of the year I hope. N.B. I especially like L. being a little too fond of whiskey. But for this, his virtues would have been superhuman. As it is, being human, in the matter of liquid, he constantly becomes, to my perverted mind, loveable as well as great.

Yours always, | Wilkie Collins

-
1. Above WC's letter Reade writes: 'Wilkie Collins | A thoroughly characteristic letter my good friend, and [fellow] artist, will never rob a poor man of his beer. That's clear.'
 2. Charles Reade's forty-page pamphlet, *A Hero and a Martyr, A True and Accurate Account of the Heroic Feats and Sad Calamity of James Lambert* (London: Samuel French, 1874); see Malcolm Elwin, *Charles Reade* (London: J. Cape, 1931), pp. 275–87. The copy WC received was inscribed in Reade's hand: at the top of the title page, 'Wilkie Collins with | Charles Reades Love | Dec. 22. 1874 | Biography – not Fiction – on my Soul.'; above the frontispiece: 'Mind, this is Lambert; not Reade'; and on p. [1] above the text: 'Warranted Biography | and not Fiction | Charles Reade' (Parrish & Miller, p. 249). (Reade's narrative was also serialized in the *Pall Mall Gazette*, 25, 26, 28, 30 November 1874.)

[3182] TO FRANK ARCHER, 27 DECEMBER 1874

MS: Lewis Collection (Archer Archive), with envelope.¹ Published: A&C7, pp. 11–12.

Private

90, Gloucester Place, | Portman Square. W.² | 27 Decr 1874

My dear Archer,

My best thanks for your kind letter. Here is the "cast:" – ³

Mercy ————— A. Cavendish

Grace ————— K. Rivers

Lady Janet ——— Miss Le Thièrè

The women will be all good. WC⁴

Julian ————— Markby (?)

Horace ————— L. Boyne (???)

Physician [Ignatius]⁵ ——— D. Evans x

x original representative⁶

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 “Julian”.

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. With WC’s monogram on the flap, directed to ‘Frank Archer Esqre | 10. Charlotte Street | Bloomsbury | W.C.’, postmarked recto ‘LONDON W | 7 | DE 28 | 74’ and verso ‘LONDON W | A O | DE 28 | 74’, with ‘WC 7’ in another hand in pencil on the recto.

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 Thièrre, 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.

[1500] TO WILLIAM F. TINDELL, 29 DECEMBER 1874

MS: Glasgow (891117/138). Published: B&C, II, pp. 387.

90, Gloucester Place, | Portman Square. W.¹ | 29th Decr 1874

My dear Tindell,

Is there any news for us yet, in the matter of Smith & Elder and the sale of the Stock in hand?² Or are the filthy “Christmas festivities” still an insurmountable obstacle to any proceeding that is not directly connected with the filling of fat bellies, and the exchange of vapid good wishes?³

Yours ever | WC

P.S. I have had a Christmas Box, in the shape of a big boy.⁴ We must add him, in a codicil (I suppose?) to the new will – merely stating that he is to have his share with the two girls. If you will kindly make a draft of the document, I will see to filling up the dates and names.

1. Black, Gothic, engraved type ranged right.

2. Presumably to Chatto & Windus who had bought the right to publish almost all Wilkie’s books for seven years.

3. WC generally disliked Christmas, referring to it in similar terms in a number of his letters; details are available at: <www.web40571.clarahost.co.uk/wilkie/christmas.htm>.

4. William Charles Collins Dawson (1874–1913), son of WC and Martha Rudd, born on Christmas Day at 10 Taunton Place, who must have been conceived very shortly after the author’s from North America (Peters, p. 368).

[1501] TO JANE BIGELOW, 31 DECEMBER 1874

MS: Bigelow. Summary: B&C, II, p. 388. Published: BGLL, III, pp. 60–62.

90. Gloucester Place | Portman Square | London. W.
31st December 1874

Dear Mrs Bigelow ,

Which shall I do first – make my apologies for this late acknowledgment of your kind letter? Or wish you a happy new year? I will wish a happy new year first, to you and to Mr Bigelow, and to all yours – not forgetting my dear little friend Flora.¹ (Memorandum: – when I

do return to America, F. shall have the latest novelty in perfumes that London can produce).

And now for my apologies. I have had two obstacles in the way of my correspondence. (1) "The Law and the Lady" (a number to be written every week, whether I am well or ill). (2) The Rheumatism – in other words a necessity for perpetual walking bathing and rubbing, except when the weather is dry – and when is it dry for three days together in England? Never! In your country, I felt five and twenty years old. In my country, I (not infrequently) feel five and ninety. Moral: – The sooner I am back again at Highland Falls, the better. Meanwhile, Mrs Bigelow, will please forgive me.

I am delighted to hear that you like the new story. It has been a very difficult story to write this time – but it is nearly done. Tomorrow, I begin the last weekly part.² So, barring accidents, I shall have finished, and shall get a holiday, on my birthday – 8th of January next. Age – of no consequence!

We have got the frost here (to my delight – frosty air being dry air) – We have also (at 2 in the afternoon today) got our noble British metropolitan fog. I am writing by candlelight, and the traffic is suspended in the streets. My literary agent in Germany is here on a little visit,³ and complains of the taste of coal smoke in the atmosphere. I can only answer "See what it is, sir, to be a Briton! We like it."

There is really no news here – except disastrous news of drowning burning and smashing travellers in ships and railway carriages.⁴ I cannot even tell you about Forster's health, having seen nothing of him, and heard nothing from him, for months past. Did I tell you how he once distinguished himself, on landing at Boulogne-sur-Mer – when I was at Highland Falls? I think not. F. was on a visit to [*illegible word*] Dickens – who then had a house at Boulogne. I was staying there at the time, and Dickens and I went to the Port to "clear" Forster (in the custom-house phrase) on his arrival. He could neither speak nor understand French at that time – whatever he may be able to do now. In due time, he landed, walking in his most majestic manner between the Custom house lines of rope. Having presented his passport (those were the days of passports for English men in France), he was next accosted by a very small French military official, in these customary terms: – "Avez vous rien à déclarer, Monsieur?" Forster paused, smiled his sweetest smile, bowed his grandest bow, and answered in his most mellifluous tones: – "Bon jour!" It is needless to add that he was instantly seized, and Dickens had to become answerable for him. To see F's astonishment and the little French man's indignation – is to have lived to some advantage and to have made the most of life.⁵

Pray give my kindest remembrances to Mr Bigelow – and make my excuses to him for leaving his very kind letter so long unanswered. Week after week (I am afraid I may say month after month), I have waited to write until "Franklin" made his welcome appearance.⁶ To my great disappointment (I remember how delighted I was with the "Autobiography") the book has never reached me. Can I make any inquiries here? Or would it be possible to send the book to me through the Harpers of New York? I hope soon to write to Mr Bigelow – and I should be really delighted if I could so acknowledge receipt of the book. In the mean time, I can only ask him to pardon my silence, and not to attribute it to forgetfulness of his kindness.

Believe me dear Mrs Bigelow | always truly yours | Wilkie Collins

1. The Bigelows' daughter Flora was born on 18 October 1868 in Highland Falls.

2. *The Law and the Lady* concluded its serialization in the *Graphic* on 13 March 1875 and in *Harper's Weekly* on 27 March 1875.

3. This must be Bernstein of Berlin – see [1456] to Florence Marryat of 3 June 1874 and [1586] to John Palgrave Simpson of 27 December 1875.

4. George Eliot wrote to her friend Mrs Mark Pattison on 3 January 1875: 'Let us all consider ourselves privileged persons to be surviving in comfort while our fellow-men are shattered in railways and burnt at sea. Were there ever such horrors accumulated about one Christmas?' The editor of her correspondence notes, 'On 25 December a railway wreck near Oxford killed 31 persons and a colliery exploded in Staffordshire, while on 25 December news was received of the burning of the *Cospatrick*, an emigrant ship bound for New Zealand, with the loss of nearly 500' (Haight, VI, p. 108 and n. 7).

5. For a general discussion of the relationship between WC and John Forster, see Peters, pp. 347–354.

6. A copy of John Bigelow's edition of the *Autobiography of Benjamin Franklin*. Edited from His Manuscript, with

Notes and an Introduction (Philadelphia: J. B. Lippincott, 1868) was in WC's library at his death. On the fly leaf is the inscription 'Wilkie Collins with the sincere regards of the Author' (Baker 2002, p. 110).

[1046] TO MISS [MARY LOUISA] FRITH,¹ [1873–74]²

MS: Fales.³ Published: BGLL, II, p. 227 (as to Miss Frith, [1870]).

My dear Miss Frith,

I send you two photographs – so that you may choose which you like best.

Always truly yours | Wilkie Collins

-
1. This is likely to be to one of the three younger daughters of the painter W.P. Frith: Mary Louisa (b. 1850), Alice (b. 1853) or Mary Fanny (b. 1855). Despite the uncertainty of the dating, social convention suggests that the recipient is again most likely to be Mary Louisa – see [1044] of 27 December 1870, also addressed to 'Miss Frith'. In 1879 Alice married George Hastings, a doctor from Norfolk, while, according to the 1901 Census, Mary Louisa and Mary Fanny were then spinsters living together in South Kensington, both working as decorators.
 2. Conjectural dating by association with the only other letter to a daughter of W. P. Frith – see [1044] to Miss [Mary Louisa] Frith of 27 December 1870.
 3. WC uses a sheet of notepaper with the watermark 'TURKEY | MILL', some of which has been cut away.

[3074] TO WILLIAM F. GILL,¹ [1874]²

MS: Unknown. On sale: eBay, June 2007. Published: A&C3, p. 61.

Wilkie Collins

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1. William F. Gill, Boston publisher. WC visited Boston both in late October and mid-December 1873, but the first evidence of communication with Gill is [3159], an envelope bearing the postmark 14 January 1874. Gill issued WC's stories in book form in late 1874 (*The Dead Alive*, a single tale under the imprint of Shepard and Gill) and in early 1875 (two tales in *The Frozen Deep*, and eight tales in *Alicia Warlock (A Mystery)*, and *Other Stories*, both under the imprint of William F. Gill & Co.).
 2. Conjectural dating based on WC's earliest extant communication with Gill, and the latter's note on the verso of the MS here, which seems to point towards a communication sent either during WC's stay in the United States or not long afterwards. This reads: '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'.
 3. A clipping with the signature only.

[1502] TO CHARLES READE, 2 JANUARY 1875¹

MS: Parrish (Box 4/11). Published: BGLL, III, p. 62.

90, Gloucester Place, | Portman Square. W. | Saturday 2nd Janry

My dear Reade

Friday next, 8th January is my birthday. Will you and Mrs Seymour come and dine here at 7 quietly – no evening dress. Do send me a line to say Yes.

I was very much pleased to find that you picked out that little outburst of the old woman's as being well observed.² To confess the honest truth, I did lay down the pen when I had written it, and think to myself "Come! My boy – that bit is true to Nature at any rate." I had another access of conceit when I found that you thought so too.

Yours ever | Wilkie Collins

I am at the last number – you shall soon have it all.³

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1. Dating from the calendar and the reference to the novel.
 2. Probably referring to the outburst of old Mrs Macallan in ch. 25 of *The Law and the Lady*, then appearing as a serial in the *Graphic*.
 3. In [1514] of 11 February 1875, WC sends Reade proofs of the remainder of the story.

[1503] TO WILLIAM F. TINDELL, 7 JANUARY 1875

MS: Glasgow (891117/139). Published: BGLL, III, p. 63.

90, Gloucester Place, | Portman Square. W. | 7th Jany 1875

My dear Tindell,

Many thanks. I am very glad to hear that the matter is settled – thanks to you and Mr Bell.¹

Yours ever | WC

I have just finished my “Graphic” story – and now I must rehearse the revived *New Magdalen*, before Saturday night.²

1. Presumably referring to the stock on hand at Smith, Elder – see [1500] to Tindell of 29 December 1874. The publisher George Bell had provided an independent valuation of Smith, Elder’s stock, etc. – see Graham Law, ‘Collins and Chatto: The Reading Papers’, *WCSJ*, NS 5 (2002), pp. 49–56.

2. *The New Magdalen* was revived at the Charing Cross Theatre from Saturday 9 January 1875 – see the notice in the *Times* of 11 January 1875, p. 8c. See also [1505] to Frank Archer, 24 January 1875.

[1504] TO DENNIS POWELL,¹ 18 JANUARY 1875

MS: Lewis Collection. Published: BGLL, III, pp. 63–64, amended A&C8, p. 24.

90, Gloucester Place, | Portman Square. W. | 18th Jany 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.² 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*.”³

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

1. Unidentified – but see [1520] to the same recipient of 13 March 1875.

2. *The Frozen Deep* was originally written by WC in 1856, with amateur performances during 1857 in London and Manchester. He revised it in 1866 for a professional production at the Olympic Theatre. The story was published in book form in 1874 (2 vols, London: Richard Bentley). No stage production has been traced for 1874–1875.

3. Richard Wardour was played by CD in the 1857 productions and subsequently by Henry Neville at the Olympic.

[1505] TO FRANK ARCHER, 24 JANUARY 1875

MS: Lewis Collection (Archer Archive), with envelope.¹ Published: Archer, p. 162; BGLL, III, p. 64, amended A&C7, pp. 12–13.

90 Gloucester Place | 24th Jany 1875

My dear Archer,

My only excuse for not having “reported 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.² – 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 Janet³ and the Horace⁴ – 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.⁵

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.⁶

Give my love to Bancroft, and tell him the news “so far, is good.”

Yours ever | WC

1. Signed and directed to ‘Frank Archer Esqre | Prince of Wales’s Theatre | Tottenham Street| W.’, postmarked recto ‘LONDON W | 7 | JA 25 | 75’, with ‘WC 8’ in pencil on the recto in another hand.

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 [2110] to her, 16 February 1883). Archer 1912 adds the name of the actress (p. 162).

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 (p. 162).

5. Robert J. Markby about whom WC had had doubts.

6. WC’s bank account records five payments from Ada Cavendish totalling £331-7s-3d: 6 January, £177-16s; 13 February, £76-12s-3d; 22 February, £28-19s; 26 February, £24; 6 March, £24. As the play ran from 9 January to 24 April, the logic underlying these payments is difficult to fathom. The play ran for 89 nights from 9 January to 24 April, omitting Ash Wednesday and Good Friday so the total received would represent an average of £3-14s-5½d per night. No other payment from her is recorded until December, when she was producing *Miss Gwilt* in Liverpool, though the bank record does include a possibly relevant payment for £25-12s on 27 March which is marked simply ‘reced’ (Coultts: WC).

[1506] TO MISS FERGUSON,¹ 25 JANUARY 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 65.

90, Gloucester Place, | Portman Square. W. | 25th Jany 1875

Dear Miss Fergusson

I gladly comply with the request which your sister honours me by making – and I would sooner have obeyed her wishes, if I had been lucky enough to escape the customary “cold” of the “season”. I have been blind deaf and dumb – and I am only now beginning to recover my senses.

Believe me | Faithfully yours | Wilkie Collins

1. Unidentified correspondent whose sister asks WC to provide her with an autograph. Since James Fergusson never married (*ODNB*), the sisters seem unlikely to be related to the architectural historian apparently referred to in WC’s letters [1295] and [1307] to William Holman Hunt of 14 February and 11 March 1873.

[1507] TO WILLIAM F. TINDELL, 28 JANUARY 1875

MS: Glasgow (891117/140). Published: BGLL, III, pp. 65–66.

90. Gloucester Place | 28th Janry 1875

My dear Tindell,

Bravo! Nothing can be better than the reply to the “pure-minded”. It puts the ruffian into his proper place.¹

I have got the whole Ms of The Law and The Lady in my possession. The publication day has been advertised weeks since – first the 12th Feby – then the 11th. I went from you to Chatto – and arranged to alter the date again to the 12th. This is the exact date at which the agreement provides for the republication in book-form.

Yours ever | WC

Looking again at your note about the Ms – I may add that the whole story to the end was in type

at the Graphic Printing Office a fortnight since, at least.

1. Tindell must have written to Arthur Locker, editor of the *Graphic*. Locker had bowdlerized a passage at the end of the instalment of *The Law and the Lady* appearing in the issue dated 23 January 1875 (the close of ch. 35). WC had written to him to protest on 22 January (the letter has not been traced) and Locker had replied on 25 January 1875 (Glasgow 891117/158):

Dear Sir,

The passage in your story of the Law & the Lady to which you call my attention in your letter of Jany. 22^d described an attempted violation of the heroine by Dexter, & was, according to the unanimous opinion of the directors, myself, & other members of the establishment, unfit to appear in the pages of a family newspaper. I did not apply to the author to alter it, because I judged, from previous experience, that he would refuse to do so. I could have altered it more artistically, I admit, by putting in some words of my own, but the directors thought I had better confine the change to omitting the most suggestive paragraphs. I cannot help being surprised at your outburst of indignation. It is we, I think, who have the chief right to feel aggrieved, for you distinctly told me before the story began that as it was the autobiography of a young lady there would certainly be nothing coarse or improper in it, whereas, in my opinion, & in the opinion of a good many other people too, there is a disagreeable flavour pervading the story generally. An example of this occurs in the part for the present week when Valeria discovers that she is with child. Ladies don't care to have such subjects paraded in novels, & moreover – according to the judgement of two married ladies, Valeria's discovery is rather improbable, for women find out that they are pregnant, long before the quickening of the child, by other symptoms, the principal of which is of course the cessation of the monthly courses. In my opinion, in place of all these disagreeable suggestions, it would be plenty sufficient to say that Valeria was on the point of yielding to Mac's seduction but the recollection that she was shortly to become a mother, kept her firm. As I do not consider this passage so offensive, however, as that of last week, I shall not touch it, but I believe you would enhance your reputation by altering it between this & six pm. tomorrow.

I am, dear Sir, | Yours faithfully | Arthur Locker
W Collins Esq.

[1508] TO HENRY HERMAN,¹ 29 JANUARY 1875

MS: Illinois. Published: BGLL, III, pp. 66–67.

90, Gloucester Place, | Portman Square. W. | 29th January 1875

My dear Sir,

When you kindly sent me some tickets to fill in for admission to The Theatre (except on Saturdays), you did not mention how many orders it would be desirable for me to give, on any one evening. I find I have given to two different friends, orders for two to the Stalls (four persons admitted in all) on Tuesday evening next. Is this too much? If Yes, you have only to tell me so, as a guide on future occasions.

The business seems to be going on very favourably. The piece is so well produced that it deserves to succeed.

Yours faithfully | Wilkie Collins

I have given a Private Box for tonight, to a young lady and her friends.²

H. Herman Esqre

1. Henry Herman (1832–94: *ODNB*), born Henry Heydrac D'Arco, dramatist and later novelist, who had fought in the American Civil War with the Confederates. He was stage manager for the revival of *The New Magdalen* at the Charing Cross Theatre in 1875 and then prepared *Miss Gwilt* for production.

2. Unidentified.

[1509] TO WILLIAM F. TINDELL, 29 JANUARY 1875

MS: Glasgow (891117/142). Published: BGLL, III, pp. 67–68.

90, Gloucester Place, | Portman Square. W. | 29th Janry 1875

My dear Tindell,

A line to acknowledge the receipt of your letter and the copies – and to say that I think

you have done right in receiving Locker's second letter. As long as it legally binds the Proprietors – it will do.

Of course, all the proofs are revised for Press to the end – How else could each weekly part be published simultaneously in London, New York, and Melbourne?¹ But it does not matter. The Graphic people have had their warning – and I shall look sharply after each published number, to the end.

Yours ever | WC

P.S. | C. Ward tells me I was right in supposing that those Promissory Notes ought to have had “payable at Messrs Coutts &c” written across them.² They will now be presented here, at maturity – to have those words written across them. No separate note or order will do. So Ward tells me – He will explain if you like to look in when you are going by.

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1. *The Law and the Lady* was being serialized in *Harper's Weekly* and the *Melbourne Leader*, as well as the *Graphic*.
 2. Referring to Charles Ward, WC's friend at Coutts bank, and the promissory notes issued by Chatto & Windus – see [1512] to Andrew Chatto of 8 February 1875.

[1510] TO WILLIAM F. TINDELL, 29 JANUARY 1875

MS: Glasgow (891117/141). Published: B&C, II, p. 388.

90 Gloucester Place | Friday Janry 29/75

My dear Tindell,

Since I wrote to you, I have seen today's “Graphic”. The “castrated” passage is restored in a note at the end of this week's instalment of the story! in deference to information received from Mr W.C. “through his legal advisers”!¹

With this, and with the assurance for the future we may be satisfied. We have made these blackguards behave like gentlemen at last – thanks to “Benham & Tindell”.

Yours ever WC²

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1. At the end of the instalment of *The Law and The Lady* in the *Graphic* of 30 January 1875, p. 107, the following passage was printed:

NOTE.—In last week's instalment of “The Law and the Lady” the following paragraph, which occurs on page 83, column 2, was printed thus:— “He caught my hand in his, and covered it with kisses. In the indignation of the moment I cried out for help.” In the author's proof the passage stood as follows:— “He caught my hand in his, and devoured it with kisses. His lips burnt me like fire. He twisted himself suddenly in the chair, and wound his arm round my waist. In the terror and indignation of the moment, vainly struggling with him, I cried out for help.” The editor of this journal suppressed a portion of the paragraph on the ground that the description as originally given was objectionable. Mr. Wilkie Collins having since informed us, through his legal advisers, that, according to the terms of his agreement with the proprietors of THE GRAPHIC, his proofs are to be published *verbatim* from his MS., the passage in question is here given in its original form.

2. WC writes the final paragraph and closure down his left-hand margin on the opening page.

[1511] TO HUNTER, ROSE & CO., 4 FEBRUARY 1875

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 68–69.

90. Gloucester Place | Portman Square | London. W.
4th February 1875

Dear Sirs,

My best thanks for you kind letter of the 21st January – enclosing £10- from the St John Daily News (receipt of which I hereby acknowledge)¹ – and Mr Desbarats' memorandum. I have also received a letter from Mr Desbarats himself, complaining of the appearance of Harper's Weekly in Canada, and asking for “my cooperation” if Mr D. goes to law with them!

I have not yet decided whether I will answer Mr Desbarats or not. Harpers know that I

reserve my Canadian rights, and they have always behaved so frankly (as well as so liberally) in their transactions with me that I very much doubt whether the “invasion” of Mr D’s rights has been committed with their sanction. Some “zealous” subordinate is probably to blame. The important part of the matter is that I shall probably – if litigation does take place – be compelled to abandon my Canadian rights, so far as periodical publication is concerned, when I write my next novel. If I am forced in the future to choose between Messrs Harper and Mr Desbarats (or any other proprietor of a Canadian periodical) I have personal, as well as pecuniary, reasons for not hesitating to side with the Harpers. In my position, I don’t see what else any man in possession of his sober sense could do. You are quite at liberty – if you think it desirable – to mention what I here write to Mr Desbarats or to any other Canadian newspaper proprietor who may speak to you on the subject. I have always expressly reserved my Canadian rights in communicating with my American publishers – and I can do no more.

You have once more shown your excellent good sense and your kind regard for my interests in not encouraging Mr Desbarats to sublet my story. I do not at all approve of the manner in which he is publishing it in his newspaper.² Instead of following my division of the weekly parts (as Harper & Brothers do) he publishes as much as he pleases each week – or in other words as much as will fill the vacant columns left at the end of his paper. It is quite possible that he is at this moment in advance of “The Graphic” publication here – or that he may end in advance of it. It may be as well to remind him that the “Graphic” publication ends on the 13th March.

Thank you heartily for your kindness to my friend Mr Payn I can answer for him that it is a kindness well bestowed on a really good fellow as well as a very clever fellow.³

The damp weather here has been very hard to bear. I have more than once wished myself back again in your fine continental atmosphere at Toronto.

With all good wishes, | Yours ever truly | Wilkie Collins

I was very glad to hear that you like “The Law and the Lady”. It is succeeding well on this side of the Atlantic. The story is being translated into French, German, Italian, Russian, and Dutch. There is an item of “Literary News” for Mr Desbarats’ paper!

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1. The work by WC appearing in the Newfoundland paper has not been traced.
 2. WC’s *The Law and the Lady* was serialized in Desbarats’s *Canadian Illustrated News*.
 3. The novelist James Payn – see [1534] to Hunter, Rose of 10 April 1875.

[1512] TO ANDREW CHATTO,¹ 8 FEBRUARY 1875

MS: Reading. Published: BGLL, III, pp. 69–71.

90. Gloucester Place, | Portman Square | W. | Feby 8th 1875

Dear Mr Chatto,

I beg to thank you for acceptances for the following amounts – completing the purchase-money for License to publish The Law and the Lady, and my other copyrights, as per agreement.

£500} For The Law and the Lady for seven years.²
£500}

£333
333
333

333
333
335
£2000

For my other copyrights for seven years.³

I have refused to permit the publication in the Guernsey paper – as you advise me.⁴

Vy truly yours | Wilkie Collins

Andrew Chatto Esq | Messrs Chatto & Windus | 74. Piccadilly

1. Andrew Chatto (1841–1913) took over the publishing firm founded in 1855 by John Camden Hotten (1832–73). Chatto & Windus issued its first catalogue in July 1874 and in 1876 bought *Belgravia* from John Maxwell. Chatto published WC's *The Law and the Lady* in mid-February 1875 and thereafter became his main publishers. See Weedon.

2. The memorandum of the agreement concerning the publication of *The Law and the Lady*, signed by WC, is now held at Reading. It specifies £1,500 for the seven-year lease of the novel for all British volume editions down to 2s-6d. It is dated 9 September 1874 and stamped on the 29 September 1874, while the seven-year period only begins with the formal date of the first publication of the novel in volume form, that is, 15 February 1875. WC's receipt for the first of the three payments of £500, also found at Reading, is dated 21 January 1875.

3. Both the unstamped draft (dated 5 November 1874) and the revised formal contract (dated 19 November 1874, transcribed at BGLL, IV, Appendix B, pp. 397–398) of the agreement referred to here are now found at Reading. The agreement covers British and colonial volume rights (with the exception of Canada) on all editions sold at not less than 2s to the following thirteen previously published works: *Antonina*, *Basil*, *Hide and Seek*, *The Dead Secret*, *The Queen of Hearts*, *The Woman in White*, *The Moonstone*, *Man and Wife*, *Poor Miss Finch*, *Miss or Mrs?*, *The New Magdalen*, *The Frozen Deep* and *My Miscellanies*. It states that copyright of each of these works should be leased to Chatto & Windus for a period of seven years. The publishers agree to republish all works within twelve months from 31 March 1875, with the seven-year period beginning from the formal date of publication (thus the lease effectively expires on 31 March 1883). WC receives payment of £2,000 in six instalments. Chatto & Windus are to purchase the existing stock, stereotype plates, woodcut illustrations, etc. of the novels from the previous publishers, Smith, Elder and Bentley. As the documents at Reading show, the sum paid was eventually £650, on the evaluation of George Bell, of Bell and Sons, who acted as arbitrator when Chatto and Smith failed to reach agreement. The process of evaluation is discussed in Andrew Chatto's letter to WC of 18 December 1874, the first of many letters to him from the publishing firm, preserved in the form of carbon copies in letter-books and now held in the Reading Archive. The agreement excluded the three novels of which Smith, Elder owned the entire copyright and which they were unwilling to trade – *No Name*, *After Dark* and *Armada*. These were not published by Chatto & Windus until 1890.

4. Andrew Chatto's letter to WC of 6 February 1875 (Reading), reveals that a Mr Elwes, representing a small Guernsey newspaper (untraced), had sent WC an honorarium with a request for permission to serialize *The Law and the Lady* in the paper. Chatto had advised WC to return the money in the light of worries about the copyright position expressed by WC's solicitor William Tindell.

[3345] TO UNIDENTIFIED RECIPIENT, 8 FEBRUARY 1875

MS: Lewis Collection. Published: A&C12 pp. 5-6.

I have mislaid the Editor's letter. Will this do?¹

Wilkie Collins | Feby 8th 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.

[1513] TO [JAMES] MORTIMER,¹ 10 FEBRUARY 1875

MS: Unknown. On sale: Dominic Winter Book Auctions (14 May 2003), lot 336, in autograph album of Margaret (Jefferson) Farjeon (c. 1870–1910). Published: BGLL, III, p. 71.

90. Gloucester Place | Portman Square, W. | February 10th 1875

Dear Mr Mortimer,

Many thanks for your kind letter. I am about to leave town for a little while – and I have therefore no choice but to consider the pleasure of seeing you as a pleasure deferred for the present.

In the meantime – referring to the proposal which have you been so good as to make to me – I can only answer that my next novel (when I write it) is always a “promised novel” here, and in America. When I add that I have no sort of idea of what this ~~next novel~~ new work is to be, or of when I am to begin it, I am sure you will understand that all I can now do is to thank you for the compliment that you pay me, and to “ask for time”.²

Vy truly yours | Wilkie Collins

To | J Mortimer Esq

1. Probably James Mortimer (1833–1911), American-born editor of the *London Figaro: A Political, Literary and Satirical Journal* (1870–98), a serio-comic penny paper with a Bohemian air, which had recently shifted from daily to bi-weekly publication. Serial novels were to be one of the attractions in the Saturday edition; a translation of Zola’s *L’Assommoir* ran in the paper from 19 July 1879, for example.

2. *The Law and the Lady* was just about to be published in book form and WC did not think about his next novel, *The Two Destinies*, for some months. See [1558] to George Bentley, 12 September 1875.

[1514] TO CHARLES READE, 11 FEBRUARY 1875

MS: Taylor. Published: BGLL, III, p. 72.

90. Gloucester Place | Portman Square | London W.
11th Feby 1875

My dear Reade,

Here are the proofs – at last. When you have read them, put them into the enclosed envelope, and seal them up for this post, please. They are going to Germany next.¹

A word of caution if you have anything more to do with The Graphic people. Take care to introduce into the agreement a clause forbidding them to alter your Revises in any way, before publication – without first obtaining your consent and approval. I had the clause made part of my agreement for The Law and the Lady – and, in spite of it, the Editor (placing a filthy interpretation of his own on a perfectly innocent passage) presumed to alter, and mutilate, a paragraph, without first consulting me. I had to force him, through my lawyers, to replace the omitted passage, in a note in the next week’s number.² I don’t know whether you are at work again or not – I hope and trust you are – but it is quite likely that “The Graphic” may apply to you for another story sooner or later – and, on the chance, that they may do so, I utter my little word of warning. It is needless to add that I know nothing of their plans – and, for my own part, I will never write another line in their paper. They are not likely to ask me, after what has happened – and that is one comfort!

When do you leave your learned retirement, and come back to the poor cockneys?³ And are you writing another novel? I want something to read that will really interest me.

Yours always | Wilkie Collins

P.S. How shall I send you my contribution to the old Hero?⁴ By P.O. order to you at Magdalen? – or shall I wait till you return to London? You have only to say. | WC

1. *The Law and the Lady* appeared from the Berlin house of Wederkind & Schweiger in 1875, as *Gesetz und Frau*, translated by N. von Winterfeld.

2. See [1507] and [1509] to William F. Tindell of 28 and 29 January 1875.
3. Reade was then staying at Magdalen College, Oxford, where he held a fellowship, rather than at his house in London.
4. Referring to James Lambert, celebrated in Reade's pamphlet *A Hero and a Martyr* (1874) – see [1499] to Reade of 25 December 1874.

[3047] TO UNIDENTIFIED RECIPIENT, 13 FEBRUARY 1875

MS: Parrish (5/11/AM16824).¹ Published: A&C3, p. 50.

Very truly yours | Wilkie Collins | July 13th 1875

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

[1515] TO CARLOTTA LECLERCQ, 15 FEBRUARY 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 73.

90, Gloucester Place, | Portman Square. W. | London
15th February 1875

My dear Carlotta,

I have been away from London – and I have only now read the miserable news which your kind letter brings to me.

It is needless to say that you (and he) have my heartfelt sympathy. I write to him (to Cincinnati) by this mail. A Cincinnati newspaper with a scandalous article about F. has been sent to me – I know not by whom. It was doubly a consolation to get your letter, confirming my belief that he was slandered, and telling me that he was out of danger.¹ There is not a word about him in the London papers. “Out of sight, out of mind” – poor fellow.

I earnestly hope that my letter will find you in better spirits, and with pleasant professional prospects before you while you remain in the States.² My return is indefinitely postponed until “better times”. We have revived the “Magdalen” here – with great success.³ Miss Cavendish plays “Mercy”. The rest of the cast is altered – in some respects greatly for the better. When we have done at the “West End”, we are going to try the outlying theatres in East London.

I have much more to say – but time fails me, and dozens of unanswered letters stare me in the face – so I must say goodbye for the present.

Thank you again and again for writing to me. With my best wishes – and my love to Arthur and “Madame”⁴

Believe me my dear Carlotta | Yours afftly | Wilkie Collins

1. At the beginning of January 1875, when Charles Fechter was starring in *No Thoroughfare* and *Ruy Blas* at Wood's Theatre, Cincinnati, Ohio, an accident at the theatre seems to have prevented him from performing. On 20 January 1875, p. 4, the (Cincinnati) *Star* carried the following explanation:

Mr. Fechter, the celebrated actor, is still at the Grand Hotel, under the treatment of Dr. Buck for an abscess upon his leg caused by a severe bruise received while playing at Wood's. No correct idea of his condition during the weeks past has been given the public, the fact being that for some days it was believed that an amputation of the leg would be necessary. He is, however, convalescing now, but still unable to leave his bed.

Earlier, however, rumours had circulated that Fechter's non-appearance was due to intoxication. The following extract might be from the scandalous report in a local newspaper to which WC refers:

The fuddled Fechter's baggage, containing in monstrous trunks the whole of his famous “picturesque” wardrobe, was a prominent pile in the rotunda of the Grand Hotel last night. Mr. Fechter, who goes from here to God knows where ..., will leave Cincinnati (we trust) this morning. In attempting to reach Wood's Theater Saturday night there was rain and it was freezing, it will be remembered he found that there was *No Thoroughfare*, and, accordingly, he did not even “go on” for “Ruy Blas.” It would be hard for a delicately nurtured foreign artist to go through a play, with an uncertainty upon his mind as to whether or not he would be able to get back to his hotel. At two o'clock this morning the great tragedian was asleep. At least so the bell-boys judged, from the fact

that the calls to his room, which had been frequent during the day and evening – “as frequent as if a card party was going on,” said one of them – had ceased. It is generally conceded that “Charles” had been on a royal old spree. He is fond of ordering drinks by electricity, and the Grand furnishes admirable facilities for the indulgence of his peculiarity.

(*Cincinnati Enquirer*, 4 January 1875, cited in (Memphis, Tennessee) *Public Ledger*, 8 January 1875, p. 2)

More generally, for an account of Fechter’s estrangement from his former leading lady Carlotta Leclercq, his bigamous marriage and his descent into alcoholism, see Peters, pp. 360–361.

2. After crossing the Atlantic with Charles Fechter in late 1869, and parting company with him in 1872 when Fechter briefly returned to London, Carlotta Leclercq continued to pursue her solo career in the United States with limited success until 1876.

3. At the Charing Cross Theatre.

4. Both unidentified.

[1516] TO WILLIAM F. TINDELL, 27 FEBRUARY 1875

MS: Glasgow (891117/143). Published: BGLL, III, p. 74.

90 Gloucester Place | Saturday. Feby 27/75

My dear Tindell,

Shall I find you accessible on Monday or Tuesday next at 5. or 5.30 P.M.? I have another appointment in prospect – so I am obliged to propose rather a late hour. A line to say when. On Friday next (if all goes well) I am off to Paris.¹

Yours ever | WC

I have got a copy of The Law and The Lady for you.²

1. For the details, see [1518] to Chatto & Windus of 4 March 1875.

2. Published in three volumes by Chatto & Windus in late February 1875.

[1517] TO WILLIAM MOY THOMAS,¹ 1 MARCH 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 220; BGLL, III, p. 74..

90. Gloucester Place | Portman Square. W. | 1st March 1875

Dear Sir,

I am sorry to say it is not possible for me to attend the meeting today. I can only beg the members of the Association to accept my excuses.²

If the “scheme” to be submitted to the meeting is intended to be circulated among the members of the Association and if you will kindly send me a copy of it – it shall have my best attention.³ And if I can make any useful suggestions they shall be sent to you immediately

Faithfully yours | Wilkie Collins

Moy Thomas Esqre

1. William Moy Thomas (1828–1910: *ODNB*), literary journalist, regular contributor to *Household Words* and first editor of *Cassell’s Magazine*. At this time he was Honorary Secretary of the Association to Protect the Rights of Authors, founded in 1873 by Tom Taylor, Reade, WC and others – see Bonham-Carter, pp. 97–98, 229 n. In 1875 he was appointed a member of the Royal Commission on Copyright, under the chairmanship of Lord Manners, which reported in 1878.

2. Presumably a meeting of the Association to Protect the Rights of Authors.

3. The precise nature of the scheme has not been clarified.

[1518] TO CHATTO & WINDUS, 4 MARCH 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 221; BGLL, III, p. 75.

90, Gloucester Place, | Portman Square. W. | 4th March 1875

Dear Sirs,

Pray accept my sincere thanks for your most kind and liberal proposal.¹

It would be both ungracious and ungrateful, on my part, to say No. Feeling this, I gladly accept my new obligations to the kindness and the consideration which I have throughout experienced from your Firm. One request only I will venture to make. If this little transaction should end in any loss to yourselves, I beg you – as a favour to me – to permit me to make that loss good.

With the renewed expression of my thanks,

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins

I leave for Dover (en route to Paris) tomorrow evening at 8 o’Clock – and I have arranged to return to London on Friday the 12th.

To | Messrs Chatto & Windus

1. Relating to the disposal of Sampson Low’s old stock of WC’s works of which the rights had passed to Chatto & Windus: ‘If it meets with your approval we should have no objection to paying you the 30£ Messrs S. Low & Co want for their interest in the stock, we taking in exchange these old copies of both “My Miscellanies & The Dead Secret”, to keep or to sell them as we may think least calculated to interfere with the new issues, and thus relieving you of any further trouble in the matter.’ (Chatto & Windus to WC, 3 March 1875, Letter-book 6:106, Reading).

[1519] TO THOMAS WOOLNER,¹ 4 MARCH 1875

MS: Sydney (Mitchell Library A31, p. 67). Published: BGLL, III, pp. 75–76.

90, Gloucester Place, | Portman Square. W. | 4th March 1875

My dear Woolner,

I am just leaving town for a week’s holiday in Paris.

On my return I will not fail to call immediately in Welbeck Street² – and do my best to identify the picture.³

Always truly yours | Wilkie Collins

1. Thomas Woolner (1825–92), sculptor, poet and founding member of the Pre-Raphaelite Brotherhood. On the departure from the Brotherhood of James Collinson (1825–81: *ODNB*), WC’s brother CAC was a candidate to fill his place but Woolner held out to reject him and in the event the place remained empty.

2. Woolner lived at 29 Welbeck Street from 1860 to 1892.

3. Woolner was probably asking WC to confirm the provenance of WmC’s painting ‘The Ferry’ (1819), sold originally to William Danby (1752–1833) for 45 guineas (*Memoirs*, II, p. 344). Woolner sold this picture at auction in 1875 to Agnew for £289-16s (George Redford, *Art Sales* (2 vols, London, 1888), II, p. 14).

[1520] TO DENNIS POWELL,¹ 13 MARCH 1875

MS: Lewis Collection. Published: BGLL, III, p. 76, amended A&C8, p. 25.

90, Gloucester Place, | Portman Square. W. | London
13th 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 note²

Dennis Powell

1. See [1504] to the same recipient of 18 January 1875.

2. Not found with the letter.

[1521] TO WILLIAM F. TINDELL, 13 MARCH 1875

MS: Glasgow (891117/144). Published: BGLL, III, pp. 76–77.

90, Gloucester Place, | Portman Square. W. | 13th March 1875

My dear Tindell,

I returned from Paris last night.

Knowles has behaved with perfect fairness – as I think. The “Rowe” mentioned in the copy of Knowles’s letter, a literal copy – with his own grammar and punctuation,¹ which I send to you, is the actor for whom the play was written. It is only common justice to wait and give him a chance. You will find a rough draft of my proposed ~~letter to Rowe~~ reply to Knowles along with the copy of his letter. Please return it to me – if you approve – in time to be copied fair for Monday’s post. I wish to write with as little formality as possible to Knowles and without even the appearance of distrust.²

Yours ever | Wilkie Collins

Shall I send you the copy of *The Law and the Lady* by Parcels Delivery to Essex Street – or to your private address?

Unless it is absolutely necessary I should wish to say nothing about destroying the agreements – Knowles’s letter surely supersedes them? The railway is still running in my head! I hope I am just intelligible?

1. Here, ‘a literal copy – with his own grammar and punctuation,’ is a later insertion by WC.

2. We are unable to elucidate the play in question here, though it is likely to concern a provincial production. Knowles may be John Knowles (1810–80), long the manager of the Theatre Royal in St Peter’s Street, Manchester, while Rowe is likely to be George F. Rowe (1829–89), actor and playwright, formerly lessee of the Theatre Royal, Edinburgh. Rowe had written to WC on several occasions in 1870 concerning a possible production of *No Name* – see WC’s reply to him of 22 August 1870 ([1019]). WC’s draft is not found at Glasgow and the letter itself remains untraced.

[1522] TO ISABELLE FRITH, 15 MARCH 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 77.

90, Gloucester Place, | Portman Square. W. | 15th March 1875

My dear Mrs Frith,

Our letters have crossed. You have, I hope, already received my excuses for my silence, and my thanks for your kind invitation – accepted, it is needless to say, with the greatest pleasure.

Vy truly yours | WC

[1523] TO WILLIAM F. TINDELL, 16 MARCH 1875

MS: Glasgow (891117/145). Published: BGLL, III, p. 77.

90, Gloucester Place, | Portman Square. W. | 16th March 1875

My dear Tindell,

I sent you *The Law and The Lady* yesterday by Parcels’ Delivery. Do’nt trouble to write – if you receive it safely. Silence shall mean all right!

Yours ever | WC

[1524] TO THOMAS WOOLNER, 16 MARCH 1875¹

MS: Sydney (Mitchell Library A26, p. 106). Published: BGLL, III, p. 77.

44, Welbeck Street, | Cavendish Square, W.²
Tuesday | 2 oClock

Can I see the picture, if I call now?

Wilkie Collins

Or will you tell your servant to show me the picture if you are engaged?

-
1. Both date and recipient from [1519] to Woolner of 4 March 1875. WC had returned from Paris on Friday 12 March – see [1521] to Tindell of 13 March.
 2. Frank Beard's address printed in blue Gothic type. WC probably scribbled this note during a visit. Woolner lived at 29 Welbeck Street, a house almost directly opposite. WC must have sent this note offering to see the picture straight away.

[1525] TO WILLIAM F. TINDELL, 18 MARCH 1875

MS: Glasgow (891117/146). Published: BGLL, III, p. 78.

90, Gloucester Place, | Portman Square. W. | 18th March 1875

My dear Tindell,

If you will spend 6^d on "The World" for yesterday (March 17th) you will see an article, smartly condemning Lockers [*sic*] little explosion of spite.¹ The columns of the paper are open to me (between ourselves) – and, if you will have a correct copy of Lockers letter made and posted to me, (as soon as you conveniently can) I will send it to the Editor – and see what he thinks about it before the next number of The World goes to press on Monday next.² My belief is that L. will put something impudent into his paper by way of rejoinder – and then we will be down on him.³

Yours ever | WC

You have got L's letter – with the other papers.

-
1. On the same day that *The Law and the Lady* concluded its serial run (13 March), there appeared in the *Graphic* a brief review of the novel in volume form:

We do not usually review stories which have previously appeared in our own columns, as our readers are quite able to form their own opinion concerning them, but we may take the opportunity of remarking here that when an author of reputation is asked to write a story for a periodical it is the custom not to take "on approval," but to accept whatever he chooses to supply. Moreover in the case of "The Law and the Lady," the author insisted on the insertion of a clause in the agreement to the effect that his proofs were to be published without further alteration. We mention these facts in justice to ourselves, as the story is not one which we should have voluntarily selected to place before our readers.

In the *World* (17 March 1875, p. 15), this was described as an 'extraordinary paragraph', and the condemnation concluded: 'that the proprietors of the journal, after availing themselves of the largely-increased circulation which the publication of *The Law and the Lady* has presumably afforded them, should attack its author, thus kicking down the ladder by which they had climbed, is conduct as ungenerous as it is illjudged'.

2. Referring to WC's friend Edmund Yates; WC's lengthy letter to him in his capacity as editor was published in the *World* on 20 March 1875.
3. In the event there was no response in the *Graphic*.

[3132] TO UNIDENTIFIED RECIPIENT, 18 MARCH 1875

MS: Unknown. On sale: Bloomsbury Auctions (15 October 2009, lot 379).¹ Published: A&C5, p. 10.

Wilkie Collins | March 18th 1875²

-
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.

[1526] TO UNIDENTIFIED RECIPIENT, 18 MARCH 1875

MS: Lewis Collection.¹ Published: BGLL, III, p. 79.

Wilkie Collins | March 18th 1875

1. Fragment only, with printed booklist from c. 1885 glued on the reverse.

[1527] TO WILLIAM MOY THOMAS, 19 MARCH 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 222.

90, Gloucester Place, | Portman Square. W. | 19th March 1875

My dear Sir,

I have just received the enclosed papers from my Canadian Publishers – Messrs Hunter, Rose, & Co of Toronto.¹ You are heartily welcome to them if they are likely to be of any use to you in preparing the new edition of the Report.²

I was very sorry to miss the meeting on Wednesday but I was really not well enough to attend at it.³

Vy truly yours | Wilkie Collins

P.S. Messrs Hunter Rose & Co are good friends to copyright in Canada – and are to be implicitly trusted where the interests of English writers are concerned

Moy Thomas Esqre

1. WC's letters to Hunter, Rose from around this period do not throw any light on the nature of the enclosed papers, which presumably relate to colonial copyright questions.

2. Perhaps the annual report of the Association to Protect the Rights of Authors.

3. Presumably of the Association to Protect the Rights of Authors – see [1517] to Thomas of 1 March 1875.

[1528] TO THE EDITOR OF THE *WORLD*,¹ 20 MARCH 1875

MS: Unknown. Galley proofs: Morgan (MA 1950). Published: *World* (24 March 1875), p. 21, our copy text; Taylor, pp. 416–418; B&C, II, pp. 390–392 (as to Edmund Yates).

“THE LAW AND THE LADY”

To the Editor of The World

Sir, – In your last week's number you naturally express some surprise, after reading a paragraph in the *Graphic* reflecting in disparaging and discourteous terms on a story which I published periodically in the columns of that newspaper. Wherever I go, I find that persons who take any interest in literary matters share your view. Letters have even reached me from perfect strangers, asking (to use the picturesque language of one of my correspondents) “What the newspaper means by running down its own author?” Will you permit me to explain the mystery in your columns by means of a brief narrative of facts? It may be possible to amuse some of your readers who are my readers also, if I inform them of the curious difficulties which a writer has sometimes to contend with when addressing himself to the public.

At the express request of the proprietors of the *Graphic* I consented to permit them to publish a new work of mine, called *The Law and the Lady*, periodically, in their newspaper. The negotiations were conducted by their literary editor. Speaking as a mouthpiece of his proprietors, this gentleman's main anxiety in respect to my forthcoming work appeared to be, that it should “give no offence to the family circle” – the sensitiveness of this same “circle” being estimated, in the present case and in the interest of the proprietors, by the editor who was then dealing with me. As a means of quieting his fears, I informed him that I was about to write, this time (autobiographically) in the character of a young lady, and that I hoped I might be sanctioned, under those circumstances, as a perfectly harmless person by that British Domestic Inquisition, otherwise known as the family circle. On the editor's departure, considering what had passed

between us – and not forgetting Swift’s immortal aphorism, which declares that a nice man is a man of nasty ideas – I thought it wise to insert a clause in my agreement forbidding the alteration of any portion of my story by anybody employed in the interests of the Domestic Inquisition at the *Graphic* office, without first obtaining my consent and approbation. The agreement, thus guarded, was signed on both sides, the *The Law and the Lady* made its appearance periodically in the columns of the *Graphic* newspaper.

Towards the latter portion of the story, I had occasion to describe an attempt made by one of the male personages in the story to kiss one of the female personages – an incident, permit me to add, which, being of frequent occurrence in “the family circle”, was therefore an especially fit incident for the pages of the *Graphic*. The little scene was described (autobiographically) by the heroine of the story in these words: “He caught my hand in his and devoured it with kisses. His lips burnt me like fire. He twisted himself suddenly in his chair, and wound his arm around my waist. In the terror and indignation of the moment, vainly struggling with him, I cried out for help.” That is all. The story is now in circulation at the libraries (in book form), and is accessible to anyone who wishes to make sure that I have correctly transferred the language used in the novel to your columns.

To my indescribable amazement, I found this passage, on its publication in the *Graphic*, clumsily altered, abridged and mutilated (without a word of warning to me), so as to make certain allusions which followed in the next number simply ridiculous. I at once wrote (with some natural indignation) to complain of this scandalous breach of courtesy, which was also a plain breach of the agreement. In reply, I received a letter from the editor, informing me that he had placed a nasty interpretation of his own on the perfectly innocent passage which I have just quoted, and that he and “the Directors” and other “members of the establishment” – all simmering together in a moral miasma of their own dirty raising – actually interpreted what I had written as describing “an attempted violation of the heroine of the story.” I have kept the letter, and I beg to assure you that I quote the writer’s language word for word.

It was impossible for me, after that, to communicate directly with the person with whom I had unfortunately connected myself for the time being. In other words, it was useless to appeal to their sense of what was due to Literature, or due to a writer who had for more than twenty years held an honourable place in the public estimation. I appealed (through my lawyers) to the agreement. The omitted passages were restored, under protest, in the next number of the newspaper; and the consequent explosion of spite, which you have justly described as “a gross violation of the rules by which literary courtesy and good feeling are governed”, follows as a natural explosion of the editor’s insolence and the editor’s hostile feelings towards myself. It is quite needless for me to defend the perfectly innocent passage which has been so indecently misinterpreted. It has been reprinted in America, in Australia, and in Canada; it has been translated into the French, German, Italian, Russian and Dutch languages, and not a word of objection has reached me in any form. In no country but England does a writer meet with obstacles at once so contemptible and so irritating as the sort of obstacle as I have described. Your excellent article is, in this sense, a service rendered to Literature, as well as a service rendered to me. – Accept my sincere thanks, and believe me faithfully yours,

WILKIE COLLINS

London, March 20th, 1875

1. WC’s friend Edmund Yates who had founded the society journal the *World* in July 1874. On 17 March 1875 an editorial in the paper had supported WC in the author’s dispute with the *Graphic*; see [1525] to William Tindell of 18 March 1875.

[1529] TO WILLIAM F. TINDELL, 24 MARCH 1875

MS: Glasgow (891117/147). Published: B&C, II, p. 392.

90, Gloucester Place, | Portman Square. W.¹ | 24th March 1875

My dear Tindell,

Here is the cheque enclosed. Please tell the clerk to return the statement receipted – and all will be well. Don't forget my codicil, relating to my son – William Charles – born 25th December 1874 at 10 Taunton Place, Park Road, Regents Park, London – whom I acknowledge to be my child, and who is to share with his sisters in all benefits derivable under my will.²

See said Will, as relating to the other two children.³

Yours ever | Wilkie Collins.

1. Black Gothic engraved type ranged right.

2. See [1500] to Tindell of 29 December 1874.

3. WC had made the original will shortly before his trip to North America; see [1377] to Tindell of 12 September 1873.

[1530] TO GEORGE BENTLEY, 27 MARCH 1875

MS: Berg. Published: BGLL, III, p. 80.

90, Gloucester Place, | Portman Square. W. | 27th March 1875

Dear Mr Bentley,

I am very glad to hear that you approve of my letter to “The World”. I can honestly say that I wrote – not in my own interests only – but in the interests of Literature as well.¹

All expenses connected with the purchase of the Stereo plates, illustrations, &c &c are to be charged to Messrs Chatto and Windus – under my agreement with them.²

If you will kindly communicate with them, I have no doubt that they will immediately put their best attention to the matter.

I have been away from London – or I should have called in New Burlington Street on the chance of finding you. I was very glad to hear from my young friend Beard,³ the other day, that your health was re-established and that you were back at business again!

At present, I am the idlest man living – but when I see my way to anything that seems likely to suit your pages, I will certainly not forget Temple Bar.⁴

Yours always truly | Wilkie Collins

George Bentley Esq

1. See [1528] to Edmund Yates of 20 March 1875.

2. Concerning the four works recently issued by Bentley's. On 5 April Chatto & Windus purchased the stock on hand of *The New Magdalen* and *Poor Miss Finch*. There were no outstanding copies of *Miss or Mrs?*, while *The Frozen Deep* remained temporarily on sale in the Bentley circulating library edition. Bentley had written to WC on 15 January 1874 to complain that Chatto & Windus were already advertising their 6s reprint, to the detriment of his original edition (BL Add. 46643, ff. 283–4).

3. Nathaniel Beard, now working at Bentley's.

4. WC afterwards contributed two works to *Temple Bar* – the serial novel *The Two Destinies* (January to September 1876) and the Christmas story ‘The Mystery of Marmaduke’ (January 1879).

[1531] TO RICHARD EDGCUMBE,¹ 27 MARCH 1875

MS: Lewis Collection. Published: BGLL, III, p. 81.

90, Gloucester Place, | Portman Square. W. | London
27th March 1875

Dear sir,

Pray accept my thanks for your kind letter.

I gladly avail myself of the honour of becoming a member of the Committee for The Byron Memorial – and I will assist, to the best of my ability, in helping forward the object – the excellent object, as I think – which you have in view.

Believe me dear sir | Faithfully yours | Wilkie Collins

Richard Edgcumbe Esqre

1. Richard John Frederick Edgcumbe (1843–1937), from the family of the Earl and Baron of Mount Edgcumbe, was Sergeant-at-Arms to Queen Victoria, Edward VII and George V. He was a tireless campaigner for a Byron memorial. He wrote a history of Byron's last years and later a pamphlet in which he mentions WC's support for his work (*History of the Byron Memorial* (London: Effingham Wilson, 1883), p. 9). It seems that WC was not very active in the organization.

[1532] TO F. C. BEARD, 29 MARCH [1875]¹

MS: Parrish (Box 4/15). Published: BGLL, III, p. 81.

MISS ADA CAVENDISH'S TOUR, 1874 |...²
Monday 29th March

My dear Frank,

At 3 tomorrow afternoon (Tuesday) – punctual to the moment – lunch, or dinner (whichever you like to call it) here. Ada Cavendish in the chair. You are positively expected – and must be here. I only understood today that it was a settled thing – or you should have known of it earlier. Shall I call for you at 2.30?

Yours ever | WC

1. In spite of the printed date on the notepaper, the letter is more likely to date from 1875, when 29 March was a Monday.

2. Beneath this heading, the printed notepaper WC uses lists the venues of the 1874 Cavendish tour, from 'SCARBOROUGH, 31 August, 6 Nights' to 'MANCHESTER, 14 December, 6 Nights'. It is unlikely this was printed as early as the spring of 1874.

[1533] TO GEORGE BENTLEY, 9 APRIL 1875

MS: Berg. Published: BGLL, III, p. 82.

90, Gloucester Place, | Portman Square. W. | 9th April 1875

Dear Mr Bentley,

One line to thank you for your last kind notes, and to assure you that I feel sincerely sensible of the considerate and friendly readiness with which you have received the suggestion which I ventured to offer.¹ You have added one more to the pleasant appreciations which I connect with your House – in your father's time as well as in your time.

With all good wishes for the re-establishment of your health, believe me

Always truly yours | Wilkie Collins

George Bentley Esqre

1. On 5 April Richard Bentley & Son had passed on to Chatto & Windus the stock in hand of *The New Magdalen* and *Poor Miss Finch* (BL Add. 46643, ff. 289–290).

[1534] TO HUNTER, ROSE & CO., 10 APRIL 1875

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 82–84.

90. Gloucester Place | Portman Square | London | 10th April 1875

Dear Sirs,

I have to thank you for your kind letter and its enclosures. Also for two copies of our new venture – very nicely got up and printed.¹

As to the Desbarats business first.² It is clear to my mind that they mean to cheat me. I reserved my Canadian rights, as usual, when I was dealing with Harpers for “The Law and the Lady”. But I could not stop the circulation of the “Weekly” in Canada, among the regular Canadian subscribers to the paper. I have never done this on any former occasion – and the Canadian News has hitherto always honestly and ungrudgingly paid me the purchase-money agreed on, subject to the inevitable drawback. The object of the new company is evidently to make the “drawback” the excuse for paying only half the purchase-money. As to the letter addressed to me by the “company”, it contained a very clumsily set snare to entrap me into committing myself to publish my future novels in the Canadian News, on terms suggested by the proprietor. I purposely left this part of the letter unnoticed – and simply wrote to declare that I had reserved my Canadian rights as usual.

If I followed my own “instincts” in this matter, I should insist on the full payment – and should go to law if the full payment were refused. But I fear that this proceeding would, under the circumstances, involve not only expenses, but worries and difficulties innumerable. Moreover, the new act³ expressly provides, in the future, for the introduction into Canada of Harper’s newspaper or magazine version of my next story, as “British copyright matter” published with my consent – and I am accordingly prevented (as I understand it) from dealing with Canadian periodicals, by dealing with Harper. Of course I should always deal with Harpers in preference to dealing with any Canadian periodical – for the simple reason that Harpers pay me a very large sum – immeasurably more than Canada can afford. Therefore I have no cause to fight, and no interests to serve (as to periodical publication) in Canada (if the new act passes) when I write my next book.

Under these circumstances – and if my view is the right one – my course lies between taking the offered half sum myself, or allowing these literary filibusters to put the amount into their own pockets. Now I don’t like to let them pocket the money – and, at the same time, I still less like the idea of accepting their impudent compromise without protest. To meet the difficulty, I have written the enclosed “Note”. Read it – and, if you don’t object, hand it (on my behalf and at my request) to the “Burland Desbarats” Company – and let them do as they like. I have said my last word, and I will not give my excellent friends, Messrs Hunter, Rose & Co, any further trouble in this very contemptible matter.

To turn to a pleasanter subject, I think the new act, upon the whole, a very fair one, and a great improvement on previous legislation. So far as I can learn, this is the prevailing view among literary men in general. Personally I don’t see how this vexed question can be better settled – except by considering Canada, for all publishing purposes, as a part of England, and letting copyright law with us be copyright law with you. This – though I never could understand why – is apparently not to be done. So I throw my cap for the new act!

Only the other day, Payn was cordially thanking me for introducing him to you.⁴ So you see it is a case of “love on both sides.” A better fellow than P. never took pen in hand. I reckon him among my special friends.

For the present – as post time is coming on – I must say no more, except again to thank you.

Yours always truly | Wilkie Collins

P.S. I am greatly taken with the paper cover this time. It is new and pretty. When you next send to England, if you would let me have six copies of the paper-bound “Law and Lady”, you would much oblige me.

To Messrs Hunter Rose & Co

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1. WC's *The Law and the Lady: A Novel*, which appeared in a single volume of 381 pages from Hunter, Rose of Toronto in 1875 in both hardback and paperbound editions. A copy of the hardback is held in the National Library of Canada.
 2. In 1875 the *Canadian Illustrated News* passed out of the personal control of George Desbarats into the hands of a Montreal limited company known as the Burland-Desbarats' Lithographic and Publishing Co. (see T. F. Wood & Co.'s *Canadian Newspaper Directory* for 1876). The company seems promptly to have refused to pay WC the sum negotiated for the serialization of *The Law and the Lady* on the grounds that the Canadian sales of *Harper's Weekly* had spoiled their market.
 3. The Canada Copyright Act of 1875 (38 Victoria c.88), which received the Royal Assent on 2 August 1875. It granted Canadian copyright to British authors for a period of up to forty-two years if their works were physically reproduced, registered and deposited in Canada. It also prohibited other foreign reprints of these works from being imported into Canada, though this applied not to serialized versions in American periodicals but only to editions in volume form. At the same time, on the insistence of the British Parliament, it was forbidden to export such Canadian reprints to the United Kingdom. See Copinger, 3rd edn, pp. 612–615; and Nowell-Smith, pp. 88–89.
 4. James Payn's first novel to be published in a Canadian copyright edition by Hunter, Rose of Toronto seems to have been *Walter's Word* in a single volume in 1875.

[1588] TO FRANK ARCHER, 13 APRIL 1875

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 133; BGLL, III, p. 111 (dated 1875). Published: A&C7, p. 13.

90, Gloucester Place, | Portman Square. W.² | 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.³

All good wishes for Saturday!⁴

Yours ever | WC

-
1. With WC's monogram on the point of the flap, signed and directed to 'Frank Archer Esqre | Prince of Wales's Theatre | Tottenham Street| W.', postmarked recto 'LONDON W | 4 | AP 14 | 75', with 'WC 9' in another hand in pencil on the recto.
 2. Black embossed Gothic type ranged right. Dated from the reference to the plays and the postmark.
 3. Archer was playing Lord Ptarmigan in T.W. Robertson's *Society* which the Bancrofts 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', Bk. 1, p. 96, Archer Archive).

[1535] TO GEORGE BENTLEY, 13 APRIL 1875

MS: Berg. Published: BGLL, III, p. 84.

90, Gloucester Place, | Portman Square. W. | 13th April 1875

Dear Mr Bentley,

I beg to thank you for a cheque for £200 – on account of Sales of "The Frozen Deep" &c¹

Believe me | Very truly yours | Wilkie Collins

George Bentley Esqre

-
1. Presumably for the 69 pages of *The Frozen Deep* and the 46 pages of *The Dream Woman* published in *Temple Bar* in the five issues from August 1874 to December 1874, a total of 115 pages at a rate of £1-14s-9 per page. Duly credited that day to WC's bank account (Coumts: WC).

[1536] TO GEORGE SMITH, 14 APRIL 1875

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 84–85.

90, Gloucester Place | Portman Square | W. | 14th April 1875

Dear Smith,

Will you kindly give instruction to your bankers to present my promissory note (for £300) – due the 16th inst – to Messrs Coutts & Co 59 Strand, to whom I have given the necessary instructions for paying the money.

Very truly yours | Wilkie Collins
George Smith Esqre

1. This payment probably represents WC's buying back rights still held by Smith, Elder in order to lease them to Chatto & Windus. Debited to WC's account on 16 April (Coutts: WC).

[1537] TO WILLIAM GALE, 17 APRIL 1875

MS: Parrish (Box 4/12), with envelope.¹ Published: BGLL, III, p. 85.

90, Gloucester Place, | Portman Square. W. | 17th April 1875

Dear Sir,

I beg that you will accept my apologies for the late acknowledgment of your kind letter, relating to the *Conversazione* of the 14th ult.²

Illness and absence from London have allowed me no earlier opportunity of writing to you than this.

Pray communicate to the Committee – as well as receive for yourself – the expression of my regret and believe me, dear Sir,

Faithfully yours | Wilkie Collins
Wm Gale Esqre | Hon: Sec: &c &c &c

1. Directed to 'Wm Gale Esqre | 19. Belsize Crescent | N.W.', postmarked as dated.
2. Presumably arranged by the Graphics Society, of which Gale was the Secretary.

[1538] TO WILLIAM F. TINDELL, 29 APRIL 1875

MS: Glasgow (891117/149). Summary: B&C, II, p. 392 (dated 27 April). Published: BGLL, III, p. 85.

90, Gloucester Place, | Portman Square. W. | 29th April 1875

My dear Tindell,

Here is the Dft – approved.¹

Will Saturday next at 5 suit you? or do you leave Essex Street earlier on that day? If not Saturday, will Monday at 5, do better?

Look also at the enclosed note received a little while since. "Keates" is a nick-name for Caroline (Mrs Graves). Is the fellow's brain softening? Of course, no notice has been taken of his letter.²

Yours ever, | WC
Let me have a line to say which day will do.

1. Perhaps of WC's latest will.
2. According to Clarke (p. 130), the note may have been from Joseph Clow. Caroline had married Clow on 29 October 1868 but had left him by the end of 1870 or early 1871, returning to Gloucester Place.

[1539] TO WILLIAM MOY THOMAS 7 MAY 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 223; B&C, II, p. 393.

90, Gloucester Place, | Portman Square. W.¹ | 7th May 1875

My dear Sir,

I am still ailing, and I am ordered to leave town by my doctor. But, if I can possibly manage it, I will be with you on Monday.

The strongest case to put is probably the case of Mrs Wood's "East Lynne". If I am rightly informed the novel was dramatised without asking her permission, and against her will – and not a sixpence of the large profits produced by the piece has ever found its way into Mrs Wood's pocket.² I am not personally acquainted with the lady – but I should think if the "Association" applied to her to state her own case in writing (so that no mistakes may be made) she would willingly assist us.³

My case is unluckily – in one respect – a weak one. I complain, in the abstract, of the gross injustice of the present state of the law – but I cannot also complain (in Great Britain) of any personal injury. I have dramatised my own books in the face of existing piracies. If I were asked the question I should be obliged to acknowledge that the piracies have been (financially) failures, and that my own /dramatic/ adaptations have, in every case, yielded me a good return in money. The obvious retort to this is – I fear – "What have you to complain of?"

Mrs Wood's case – if I am right in my facts – is an unanswerable case of the cruellest injustice.

Believe me | Vy truly yours | Wilkie Collins
Moy Thomas Esqre

1. WC uses Gothic printed paper, address ranged right.

2. Referring to Ellen (Mrs Henry) Wood (1814–1887: *ODNB*), novelist, whose second novel *East Lynne* was the popular hit of 1861. The original *Dictionary of National Biography* entry of 1900 states: "The dramatic versions are numerous, and the drama in one form or another remains one of the staple productions of touring companies both in England and abroad. The fact that Mrs Henry Wood never received any payment or royalty from the adapters of her novel became a stock example of the defects of our copyright law."

3. Referring to the Association to Protect the Rights of Authors, founded in 1873, of which Thomas was secretary.

[1540] CARRIE GRAVES TO WILLIAM A. SEAVER, 12 MAY 1875

MS: Parrish (Box 5/8). Published: BGLL, III, p. 86.

90, Gloucester Place, | Portman Square. W. | London.
May 12 1875.

Dear sir,

Mr Wilkie Collins has been suffering from illness. He is now improving in health – and he hopes, ere long to be able to ~~write to you~~ answer your kind note¹ himself.

In the meantime, he has received information which makes it necessary for him to caution you not to permit the visit of any person arriving in the United States from England who may make use of Mr Collins's name or who may claim relationship with ~~him~~ Mr Collins as a means of introducing himself to you. Any such person, – unprovided with a written introduction from Mr Collins – may be safely set down as an imposter.²

Believe me | Faithfully yours | H. Graves³ | (for Mr Collins).
W. A. Seaver Esqre

1. This and the later cancellation/correction are in WC's hand.

2. We have not been able to discover what provoked this melodramatic announcement.

3. Carrie Graves was baptized Harriet, and her signature varies.

[3250] TO [ANNE BENSON PROCTER],¹ 13 MAY 1875

MS: Unknown. On sale: Blackwells, August 2014, No. 54162, tipped into first edition of *The Woman in White*.
Published: A&C9, pp. 29–30.

90. Gloucester Place | May 13th 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

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 15th 1860', the date of initial publication in volume form.

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

MS: Lewis Collection (L2799). Published: BGLL, III, pp. 86–87; Amended: A&C14, p. 30.

90, Gloucester Place, | Portman Square. W. | London
17th May 1875

My dear Mr Childs,

Pray forgive this late acknowledgement of your very kind letter. The truth is – I have not been well enough to write. Our bitterly damp winter and spring here, have numbered me among their victims – and I am only now getting better slowly.

Your friendly invitation instantly recalled to me the happy hours that I ~~passed~~ spent in Philadelphia with you and Mrs Childs.² I dined with you again in that beautiful room, at that well-spread table. I drove out with you again in that pretty little carriage, and saw the splendid Park, and learnt from Mrs Childs how to pronounce the name of your noble river.³ In short, I lived again in some of the most agreeable of the associations which I connect with America – in other words, the associations which I connect with you, and yours.

When shall I return to my good friends on the other side of the Atlantic? When shall I find myself passing again through your handsome and hospitable doors? As yet, I cannot definitely answer this question. So much depends upon my literary engagements here, and so little upon my own will and my own wishes! All I can say at present is, that I shall seize the opportunity when it comes, and that I shall consider my engagement to you as the first engagement which it is alike my duty and my pleasure to keep when I am again in America.

In the meantime, pray present my best and kindest remembrances to Mrs Childs, and believe me, with sincere regard and esteem

always truly yours | Wilkie Collins.

Let me not forget to thank you for the "Public Ledger Almanacs".⁴ The quantity of information and amusement compressed within that one volume is really and truly wonderful!

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.

[1542] TO OLIVER WENDELL HOLMES, 17 MAY 1875

MS: Congress. Typed transcript: Texas. Published: Coleman, p. 225–226; B&C, II, pp. 393–395.

90, Gloucester Place, | Portman Square. W.¹ | London
17th May 1875

My dear Doctor Holmes,

That you possess all the social virtues, I know by pleasant experience. May I hope, for

my own sake, that you also possess a certain reserve fund of indulgence for the social failings – and especially for that particular failing which produces a bad correspondent? Seriously, I have but one excuse for my otherwise unpardonable neglect in acknowledging your kind letter and the volume which accompanied it. All through the last cruel winter I have been on the invalid list, and my pen and I have been both “out of gear” together.² I sincerely hope that you have been, all this time, setting me an example of health, spirits, and literary activity. In any case, I am indebted to you for some of the happiest hours I have spent during this (to me) dreary year. Your last Poems have been – in bed and out of bed – my always welcome companions.³ I know them well enough to have my special favourites. “The Organ Blower” delights me by its delicate irony and its true and charming feeling. “At the Pantomime” – where the sudden revulsion of feeling is so finely touched – is, as I think, another masterpiece. Of the “War Songs”, all have the “ring” of true poetry in them. “Never or Now” is the finest thing of the kind I have read since Campbell laid down his pen for ever.⁴ Again, in quite another way, the delightful “Class Meeting” Poems have the same masterly hold over the feelings of the reader – simple, pathetic, unaffected and finely true. I am not a little proud to find the “Toast” with which you honoured me at that memorable dinner, included among your Poems.⁵ I may say for myself honestly that the kindness which has thus distinguished me has not been thrown away on an ungrateful man – and I may add that the little which I have here ventured to say on the subject of your “Songs of Many Seasons” is said truly with my whole heart.

There is no Art-news to tell you – even if I had left myself room to write at greater length. Except that “Salvini” in Othello has stirred the London waters,⁶ we are otherwise stagnant on this side of the Atlantic. For myself, I am still looking forward to my return to the States, and to a renewal of our too brief intercourse at Boston – and still unable to fix a date for my departure. The one thing I know is, that, when the opportunity comes, I shall not be slow in seizing it. Meanwhile with sincere regards,

believe me, | my dear Doctor Holmes | Always truly yours, | Wilkie Collins
My kindest remembrances to Mr. Longfellow when you see him.

1. WC uses Gothic printed paper.

2. It seems likely that Holmes had sent the letter and volume in response to [1490] to him of 5 November 1874.

3. The volume in question must be Holmes’ *Songs of Many Seasons, 1862–1874* (Boston: James R. Osgood, 1875), a presentation copy of which was found in WC’s library at his death (Baker 2002, p. 185).

4. Thomas Campbell (1777–1844: *ODNB*), Scottish poet.

5. ‘A Toast to Wilkie Collins’ (see [1428] to Holmes of 7 March 1874) appeared on pp. 90–91 in the section entitled ‘Songs of Welcome and Farewell’; the other sections in the volume were ‘In the Quiet Days’, ‘In War Time’, ‘Memorial Verses’, ‘Rhymes of an Hour’, and ‘For the Meetings of the Class of 1829’.

6. Tommaso Salvini (1829–1916), Italian actor, performed Othello at Drury Lane in April 1875, creating a sensation and provoking the caricature in the society weekly *Vanity Fair* of 22 May 1875. Emphasizing the character’s sexual passion for Desdemona, Salvini delivered his lines in Italian while the rest of the actors performed in English.

[1543] TO WILLIAM A. SEAVER, 7 JUNE 1875

MS: Parrish (Box 5/8). Extract: Davis, p. 280. Published: B&C, II, pp. 395–396.

90, Gloucester Place, | Portman Square. W.¹ | London | 7th June 1875

My dear Seaver,

The sight of your handwriting did me good – even when the devil whose name is Rheumatic Gout was in full possession of me. I have been long in thanking you for your letter, and for that excellently-timed ~~letter~~ and friendly little article /which you/ enclosed.² But I have also been long in getting to be “my own man again” – and with that excuse I throw myself confidently on the indulgence of my friend and comrade over many a good bottle of wine, in that happy time of my life which I passed at New York.

If I could have my own way, I should start from Liverpool by the steamer which will bring you this letter – call at your office in Broadway – and say “Seaver, come and dine at the Brunswick”. But I have involved myself somehow in certain dramatic experiments to be tried on

the British public this year – and in England I must stay, whether I like it or not, until I am “damned” or “ovated” as the case may be.

But only let me get over this year – and then a sea-voyage I must have – and to New York it shall be – and what is more, before the Centennial Celebration if possible.³ We have been literally drenched in Exhibitions in the Old World. My feet ache, and my head whirls, and my stomach sickens, when I think of another exhibition and more Arts and Sciences and industrial triumphs and improvements of the mind and international courtesies and all the rest of it. But this is morbid sentiment – this is an unhealthy view – let me hasten to withdraw it – and let us look forward to meeting next year, unless you come to England in the meantime.

I have got some dry Champagne and some decent cigars and a hearty welcome thrown into the bargain. N. B. Travel by Cunard – he takes soundings in a fog, and is not in such a damned hurry that he has no time to think of the lives of his passengers.⁴

Goodbye for the present, my dear Seaver – give my love to my friends in New York – and believe me

Always truly yours | WC

1. WC uses Gothic printed paper.

2. Not found at Parrish and unidentified. Nothing pertaining to WC seems to have appeared around this time among Seaver’s ‘Editor’s Drawer’ series in *Harper’s New Monthly Magazine*.

3. Formally named the International Exhibition of Arts, Manufactures and Products of the Soil and Mine, the Centennial International Exhibition in celebration of the hundredth anniversary of the adoption of the Declaration of Independence, was held in Philadelphia from 10 May to 10 November 1876. It represented the first official World’s Fair in the United States, with just under forty nations participating and nearly 10 million visitors.

4. Probably referring to the American Eagle Company, whose ocean steamship the *Schiller*, which left New York on 27 April 1875 and ran aground in fog on 7 May on the Retarrier Ledges off the Isles of Scilly, with the loss of the vessel and over three hundred lives; see ‘Loss Of The Schiller’, *Times* (10 May 1875), and the extensive correspondence which followed the report. At the head of this paragraph, in place of indentation, WC draws a hand with pointing index finger.

[1544] TO WILLIAM F. TINDELL, 21 JUNE 1875

MS: Glasgow (891117/151). Published: BGLL, III, p. 88.

90 Gloucester Place | Portman Square | W. | 21st June 1875

My dear Tindell,

My Italian publishers are worrying me now.¹

An Italian newspaper has pirated my “Law and The Lady”² – the publishers want to take proceedings. They ask me to send them a power of attorney to proceed against the newspaper in my name – said “power” to be countersigned by the Italian Ambassador – and God knows what more of the same sort.

Can you get a look at the International Copyright Treaty between England and Italy? I have already given the Italian publishers (1) First my authority in writing, appointing them sole publishers of the Italian translation (2). I have caused said “authority” to be formally certified by the seal and signature of the Italian Consul in London. (3) I have sent a copy of the English publication to said Publishers to be registered by them in Italy. The point is whether this is not enough (under the Treaty) to enable the Italian publishers to protect their property, in their own name? Can you settle this question by looking at the Treaty?³

When I tell you that the sum paid to me for the translation was 200 francs (£8)!!! – you will understand that I have had about trouble enough in this matter.⁴

Can you come and dine at 7 sharp on Friday next? No evening dress.

Yours ever | Wilkie Collins

1. Fratelli Treves – see [1545] to Tindell of 23 June 1875.

2. Untraced. *The Law and the Lady* was not one of WC’s novels found in Italian translation in his library at his death (Baker 2002, p. 95).

3. There seems in fact to have been no such treaty – see Copinger (2nd edition, 1881, ch. 17); and Nowell-Smith (pp.

40–41). Presumably WC had in mind the old treaty between Great Britain and Sardinia, which could have no legal force after the creation of the Kingdom of Italy in 1861, but which may have been treated as still prevailing by many parties. See [1094] to an unidentified Italian translator of 16 May 1871.

4. The payment cannot be identified in WC's bank account.

[1545] TO WILLIAM F. TINDELL, 23 JUNE 1875¹

MS: Glasgow (891117/152). Published: BGLL, III, p. 89.

90, Gloucester Place, | Portman Square. W. | 23rd June

My dear Tindell,

I think it will save some correspondence if you write professionally and directly to the Italian Publishers, stating that I have applied to you as my lawyer, on the subject of the “Power” – and making the various stipulations which are mentioned in your letter to me. You write of course in English. The address is as follows: –

Signori Fratelli Treves | Via Solferino, 11. | Milano | Italia.

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All right for Friday!

Yours ever | WC

1. Dating from the relation to [1544] to Tindell of 21 June, where WC had mentioned his Italian publishers and invited Tindell for dinner on the Friday.

[3048] TO J. TILFOR,¹ 2 JULY 1875

MS: Private (in family album entitled ‘Autographed Letters of Charles Dickens’ Friends’). Published: A&C3, p. 50.

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

Faithfully yours | Wilkie Collins

To | Mr J. Tilfor

1. WC wrote to the same book-dealer on 30 November 1874 ([1495]).

2. Samuel Warren (1807–1877); his novels *Passages from the Diary of a Late Physician* and *Ten Thousand a Year* were published in 1832–1838 and 1840–1841 respectively.

[1546] TO HUNTER, ROSE & CO., 3 JULY 1875

MS: Stanford.¹ Facsimile: Bender. Published: BGLL, III, pp. 89.

90, Gloucester Place, | Portman Square. W. | London July 3rd 1875

Dear Sirs,

Here is a little story of mine which I have just written (at the request of the Editor) for “The World” – a lately-started and very successful newspaper here.²

If the “Canadian Illustrated News Company”, shows any disposition to pay the purchase-money agreed on for “The Law and The Lady” honestly – they may have this new story in miniature for nothing. If they persist in cheating me – then please hand the story to any rival Canadian newspaper which will publish it simultaneously with the London issue, and so prevent the Canadian News from copying the story from Harper’s Newspaper. It is needless to add that my bargain with Messrs Harper is – on this occasion, as regards Canada – what it has been on all

other occasions: Viz: – I undertake not to interfere with the regular and established circulation of Harper’s Periodicals among their subscribers in Canada – and that is all.

I really hope I am not putting you to any serious inconvenience in this trifling matter. I could not write any new thing – short or long – without sending you a proof of it. If you see any better way of disposing of “The Clergyman’s Confession” than the way which I have suggested, pray use your own discretion in this matter. I leave it unreservedly in your hands.

With kindest regards, Believe me Dear Sirs,
always truly yours | Wilkie Collins
Messrs Hunter Rose & Co

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1. In another hand above the address is written: ‘I wrote enclosing £50 on | 22 July 1875 | Roberts’ (see [1532] to E. Roberts of 12 August 1875).
 2. ‘The Clergyman’s Confession’, a ghost story, published in the *World*, 4–18 August 1875, *Harper’s Weekly*, 14–21 August, the *New York Times*, 29 August and 5 September 1875, and in the *Canadian Monthly*, August– September 1875. It was included in WC’s *Little Novels* (1887) under the title ‘Miss Jéromette and the Clergyman’.

[1547] TO GEORGE BENTLEY, 5 JULY 1875

MS: Berg. Published: BGLL, III, pp. 90–91.

90, Gloucester Place, | Portman Square. W. | 5th July 1875

Private

Dear Mr Bentley,

Pray excuse this late acknowledgment of your kind note. I have been away from home for a little while – and this is my first opportunity of writing to you.

I am meditating something new – which I can make a long “something” or a short “something” – according to the public reception of it.¹ But I am not quite sure whether I can be ready by November – having some dramatic work to occupy me for the next two months.² However, setting this part of the question aside for the present, I should be sincerely glad – if we can arrange terms to your satisfaction and mine – to try my new experiment in your Magazine. If you will kindly let me know how much, per-page of Temple Bar, you feel disposed to offer for the right of periodical publication (say, for eight months to begin with) in Great Britain and Ireland only, I will at once reply definitely on my side.

I must beg you to consider this letter as strictly confidential. I have, thus far, accepted no proposals, and I have not even mentioned the new experiment which I think of trying to anyone but yourself.³

Believe me | vy truly yours | Wilkie Collins

P.S. By-the-bye, our excellent Mr Munnings has never yet sent me in my accounts to the end of March last.⁴

George Bentley Eqr

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1. This new project was delayed by illness but eventually became the novel *The Two Destinies*, serialized in *Temple Bar* from January to September 1876.
 2. ‘*Miss Gwilt*, the final version of the long-postponed dramatic *Armada*, was at last pulled into shape and staged by Ada Cavendish and her company at the Alexandra Theatre, Liverpool, on 9 December 1875’ (Peters, p. 378). See also [1587] to Laura Seymour, 30 December 1875.
 3. Bentley replied on 23 July as follows (BL Add. 46443, ff. 296–297):

(copy) | Upton Park, | Slough, Bucks. | July 23 1875

Dear Mr Collins

I ought to have written to you before, but have been so full of business, that I have delayed more than I ought.

I see that before the honorarium was 30/- a page, which I understand is too far apart from what you are accustomed to receive that I have addressed myself to the matter with the desire of meeting you as far as I possibly can.

I propose to leave entirely to you whether the story be in four or five numbers, & to pay Two Hundred Pounds for its use in Temple Bar alone. Each number on an average not to be less than 24 pages, and as much more as

you may like, up to 32.

You are kind enough to say that if we arranged terms you would wish to tell me something of the idea you have in your mind for the subject, & I will come to you directly you wish, on this. I shall be very glad if you can assent to my proposal & I do not anticipate that you will select a subject which you or I might deem unsuitable to Temple Bar.

Believe me Yrs | very truly | (signed) George Bentley
To | Wilkie Collins Esq

In the event Bentley agreed to pay WC £2 a page (see [1561] to the publisher of 30 September 1875), but after the sixth part WC volunteered to be paid £1-1s per page for the rest, so that eventually he earned around £314 in all for the 189 pages.

4. The cheque WC acknowledged on 13 April 1875 covered his dues for *The Frozen Deep* only, and did not include the sales of the other three works issued until recently by Bentley's.

[1548] TO EMMA B. CHILDS,¹ 13 JULY 1875

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 91–92.

90, Gloucester Place, | Portman Square. W. | 13th July 1875

Dear Mrs Childs,

I only returned to London (from the country) at the end of last week – and I go away again on Thursday. Tomorrow (Wednesday) about 4 o'clock I will take my chance of being fortunate enough to find you at the hotel – on the understanding, of course, that I am not to interfere on any account w1875 07 25 Testard a [1549]ith any engagement which you may have previously formed. I cannot tell you how sorry I am that my absence from London has made me delay so long in thanking you for your card, and bidding you welcome to England.

Believe me | always truly yours | Wilkie Collins

1. Emma Bouvier Childs née Peterson (1842–1928), wife of George W. Childs (1829–94), the Philadelphia publisher, presumably visiting London without her husband. WC had stayed with the couple during his reading tour of North America; see [1541] to George Childs, 17 May 1875.

[1549] TO HENRI TESTARD,¹ 25 JULY 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 92.

90, Gloucester Place, | Portman Square. W. | 25th July 1875

Dear Sir,

I have been away from London – and I can only now thank you for your letter.

The little story written for “The World” was purchased for translation into French, some weeks before your letter was delivered at this house.²

I remain | Faithfully yours | Wilkie Collins

M. Henri Testard

1. French translator of, notably, a number of works by E. C. Grenville Murray; later author of *Histoire de la littérature anglaise depuis ses origines jusqu'à nos jours* (Paris: J. Bonhoure, 1882). Testard seems to have been resident in England, appearing in both the 1871 and 1881 censuses.

2. Concerning ‘The Clergyman’s Confession’.

[1550] TO KATE FIELD,¹ 28 JULY 1875

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 92–93.

90, Gloucester Place, | Portman Square. W. | 28th July 1875

Dear Miss Field,

One line to make my apologies. I have been suffering from illness since my return to

London. But I hope to call on you at your new address before the end of the week – bringing the play with me. The serious defect in the piece springs from the serious defect in the book – that is to say, from the contemptibly weak and cowardly character of the parson.² Speaking for myself as a man – I long to kick him!

Yours very truly | Wilkie Collins

1. Mary Katherine Keemle Field (1838–96), American actress, writer and advocate of women’s rights. WC first met her in 1873 through Anthony Trollope – see [1351] to him of 9 June 1873.

2. It has not been possible to identify the novel or play in which the cowardly parson appears. Since WC refers to the author in the past tense in [1557] to Field of 10 September 1875, it cannot be Trollope. The dramatic adaptation must be by Field herself.

[1551] TO GEORGE BENTLEY, 29 JULY 1875

MS: Berg. Published: BGLL, III, p. 93.

90, Gloucester Place, | Portman Square. W. | 29th July 1875

Dear Mr Bentley,

Pray excuse this late acknowledgement of your kind letter. I have been ill – (a recurrence, between ourselves, of a former trouble with my kidneys) – and I am still under our friend Beard’s treatment. He feels no doubt about being able to set me right again – but he will not say how long he may be about it. Under these circumstances, I cannot feel myself justified in undertaking – just yet – any new work while I have a promised, and unfinished dramatic venture still in hand. In your interests, as well as in mine, I have no choice but to ask you to kindly let me consider our negotiation, as an adjourned negotiation for the present – leaving you entirely free, of course, to make any other literary arrangements for the Magazine which you may think desirable.¹

I am sincerely sorry – after the definite proposal which you have placed before me – not to be able to write more definitely on my side. But you know what illness is – and I am sure you will understand my position.

Very truly yours | Wilkie Collins

George Bentley Esq

1. Referring to the planned serialization of *The Two Destinies* in *Temple Bar*.

[1552] TO E. ROBERTS,¹ 12 AUGUST 1875

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 93–94.

90. Gloucester Place | Portman Square | London. W. August 12th 1875

Dear Sir,

Your “second” of exchange, signed by Duncan Sherman & Co, has reached me safely. The “first” B/E on being presented by my banker here, at Messrs Barings, was refused, and has been “noted” accordingly.² You will no doubt have anticipated this result, before you received my letter of acknowledgment preceding these lines.

With my kind remembrances to Messrs Hunter & Rose

I remain | Faithfully yours | Wilkie Collins

E. Roberts Esq

1. Presumably an employee of Hunter, Rose on the accounting side – see [1546] to Hunter, Rose & Co., 3 July 1875, note 1.

2. The refusal of the bill on Duncan Sherman & Co. was due to the bankruptcy of that firm – see [1563] to Hunter, Rose & Co., 6 October 1875. WC was charged 1s-6d for the ‘noting’ on 6 August (Coutts: WC).

[3102] TO UNIDENTIFIED RECIPIENT,¹ 12 AUGUST 1875

MS: Unknown. On sale: International Autograph Auctions (9 February 2008, lot 599), with many other clipped signatures. Published: A&C4, p. 21.

Very truly yours | Wilkie Collins | August 12th 1875

1. Presumably an autograph hunter.

[1553] TO UNIDENTIFIED RECIPIENT, 26 AUGUST 1875¹

MS: Unknown. Copy in WC's hand: within second letter to Tindell of 27 August 1875 (Glasgow, 891117/155), our copy text. Published: BGLL, III, p. 94.

Dear Madam,

Pray accept my excuses for this late answer to your letter. Illness has allowed me no earlier opportunity of thanking you than this.

I will willingly comply with the request which you address to me on behalf of the widow of Mr Jones.² Will you kindly send me her address in Ireland – so that I may communicate with her when I have spoken to my advisers here in matters of pecuniary business.

I remain | Dear Madam | Faithfully yours
(Signed) Wilkie Collins

1. Concerning recipient and date, see [1555], see the second letter to Tindell of the following day [1555].

2. In his will WmC had left £21 per annum (£700 invested at 3% in 'the public funds of Great Britain') to his cousin 'Mrs Elizabeth Jones of Dublin ... during her natural life and after that ... equally between her two present children during their natural life and unto the survivor of them during his or her natural life'. WC did not like 'this pious bitch' (see [0877] to Ward, 22 March 1869) who died in 1870 (see [1025] to Ward, 21 September 1870), and the money was paid to her only surviving child, William Collins Jones, from that time (see [1081] to Ward, 30 March 1871). Clearly William has now died and his widow wishes the payments to continue, though there is no obligation under the terms of the will.

[1554] TO WILLIAM F. TINDELL, 27 AUGUST 1875

MS: Glasgow (891117/154). Published: BGLL, III, p. 95.

90. Gloucester Place | Portman Square | W. | 27th Augt 1875 My dear Tindell,
My dear Tindell

Are you in town?

If not, when do you return to business and Essex Street?

I want to send you a letter to look at for me. Nothing very important – but you had better see it.¹

Yours ever | Wilkie Collins

1. Clearly [1553], the letter on behalf of the widow of Mr Jones dated the previous day. Tindell must have been in town

and responded promptly, allowing WC to send a second letter to him on the same day.

[1555] TO WILLIAM F. TINDELL, 27 AUGUST 1875

MS: Glasgow (891117/155). Published: BGLL, III, p. 95.

90, Gloucester Place, | Portman Square. W. | 27th August 1875
(Copy of Answer) | sent 26 Augt | See Note at the end¹

Note. A poor relation of my father's is just dead, and the lady who writes to me begs that I will continue the pension to his widow. I am quite ready to do this – but if the widow outlives me, I don't want my Exors to be saddled with the payment of the pension. Must I mention this in writing? Or – in the absence of a “document” – is it taken for granted that the payment to the widow is voluntary, and cannot be continued beyond my life-time? (N.B. The pension is £21...- a year only!)

I have been ill – and am only now hoping to get away in a week or so.

1. Written above the printed address in black Gothic engraved type ranged right. Beneath the printed address is a copy in WC's hand of [1553] to Unidentified Recipient of the previous day, followed by this note to Tindell.

[1556] TO CHARLES READE, 29 AUGUST [1875]¹

MS: Wolff Collection. Published: BGLL, III, pp. 95–96.

90, Gloucester Place, | Portman Square. W. | Sunday Aug 29

My dear Reade,

You and Mrs Seymour are especially requested to dine here and taste the White Burgundy wine (which I mentioned the other day), either on Wednesday or Thursday next at 7. No evening dress, and no party. Choose which day will suit you best, please, and let me hear by an early post. The Editor of Harper's Weekly is in London for a few days,² and I want him to meet you – and he “wants” too. So say if it shall be Wednesday or Thursday, and believe me – with love to Mrs Seymour – yours ever

Wilkie Collins

1. Davis (pp. 267–268) tentatively assigns the letter to 1871, but the calendar makes 1869 and 1875 the only available years. The reference to S. S. Conant and the style of printed paper employed – black Gothic type ranged right – make a date after WC's visit to America far more likely.

2. S. S. Conant (1831–85) ‘came to us from the *New York Times* in the winter of 1868–9’ to assume the editorship of *Harper's Weekly* – see *The House of Harper* (New York: Harper, 1912), p. 224. See also [0946] to Conant of 1 January 1870. WC had of course met him in New York during his North American tour.

[1557] TO KATE FIELD, 10 SEPTEMBER 1875

MS: Lewis Collection. Published: BGLL, III, p. 96.

Lowestoft | September 10th 1875

Dear Miss Field

One line to say that I hope you were not prevented by accident or illness from favouring me with a visit as you proposed.

I am here – for the moment – in pouring rain, with a very rheumatic back and shoulders. Possibly I may try the coast further north in a day or two. But, in any event, I propose to be back in London in a fortnight. If I can be of any service to you, pray let me know it. Letters addressed to 90. Gloucester Place will follow me wherever I may go.

Vy truly yours | Wilkie Collins

I keep your play, until we can talk about it. That book is anything but easy to dramatise. The writer was the least dramatic of modern novelists – or one of the least, at any rate.¹

1. See [1550] to Field of 28 July 1875.

[1558] TO GEORGE BENTLEY, 12 SEPTEMBER 1875

MS: Berg. Published: B&C, II, pp. 396–397.

Lowestoft | 12th Sept 1875

Dear Mr Bentley,

Your kind letter has followed me to this place. I am wandering about the Eastern Coast, on the way back to health. But the weather is against me so far – and I feel the damp of my native shores in my back and shoulders. However, I *[del]* have ceased to be one of our friend Beard's patients – and I must not complain. In ten days I propose to return to London. If the rheumatism goes back with me, I am afraid I shall not be fit for the Welsh mountains.¹ I shall be obliged to try Harrogate. I gladly *[del]* infer from your letter that you and the asthma have parted company in Wales.

Many thanks for your proposal. A short story, beginning and ending in one monthly number of the Magazine, is I am afraid out of the question. I have got an idea of another new story (of the fanciful kind with a touch of the supernatural in it) – but it would occupy four or five numbers at least.² When I get to work *[del]* on the new experiment, I will gladly report progress to you, before I say a word about it in any other quarter of the periodical world. The sooner I take up my pen again, the better for me, now.

Vy truly Yours | Wilkie Collins

P.S. Wherever I may go, my letters will follow me from Gloucester Place.

To | George Bentley Esqre

Excuse this smeared page. Even my writing paper feels the sea-damp³

1. Bentley must have invited WC to join him during his holiday in the mountains of Wales.

2. Referring to *The Two Destinies*.

3. WC writes his second postscript vertically up the side of the fourth page. The ink shows signs throughout of bleeding through the paper.

[1559] TO KATE FIELD, 25 SEPTEMBER 1875

MS: Boston (KF 107). Published: Whiting, pp. 345–346; B&C, II, p. 389 (dated 25 February 1875).

90, Gloucester Place, | Portman Square. W.¹ | London | Sept. 25, 1875.

Dear Miss Field,

I have just got back, and have held a court of justice on my servants. They all declared that no such lady as Miss Kate Field ever appeared at this house, or did me the honour of leaving *[del]* her card – and they all remember perfectly that I expressly instructed them to show Miss Field upstairs into my study on the day when I expected to have the pleasure of receiving her. The only explanations of this mystery are two in number (1) That the servants have /all three/ lied. (2) That you called at the wrong Gloucester Place. There are two Gloucester Places in London – the oldest and first named I live in. It is close to Portman Square (underlined on this address.). The other Gloucester Place *[del]* lies out Bayswater way, close to Westbourne Terrace – and is known as Gloucester Place, Hyde Park. The Editor of the Louisville Courier Journal, /when he was last in England,/ went to the wrong Gloucester Place (being invited to lunch with me. I asked “a party” to meet him – and while we were waiting vainly for him here, he was waiting vainly at the other Gloucester Place for us. I am so sorry and so ashamed at what has happened, that I take refuge in the theory that you have followed the lead of the editor. In any case, pray accept my excuses –

and pray give me another chance when we are next in London together.

You deserve to succeed. In these days of mean intriguing and puffery, your resolution and self-respect are doubly admirable. Whatever I can do to help you I will shall be most gladly done. If you go to Edinburgh, I know the manager of the new Theatre and Winter Garden there – Mr. Wybert Reeve (my “Count Fosco” in America[])- and a letter to him is heartily at your service.

As for me, I am better, but not yet well. In a week or so, I think of going to Germany for a month. Letters will be forwarded from this address.

Yours truly| Wilkie Collins

1. WC uses Gothic printed paper, in fact triply underlining the address.

[1560] TO WILLIAM A. SEAVER, 29 SEPTEMBER 1875

MS: Yale. Published: BGLL, III, p. 97.

90, Gloucester Place, | Portman Square. W. | London
September 29th 1875

My dear Seaver,

I had hopes of accompanying the bearer of this letter to New York – but I am not quite well enough for the voyage – and I must (to my own great regret) present my old friend Mr Frederick Lehmann – not personally, but to you by letter. He is in America on business – and when he has a leisure hour, if you will give him a share in some of that kindness which you so heartily bestowed on me, you will additionally oblige

Your every truly | Wilkie Collins

Mr W.A. Seaver Esqr

[1561] TO GEORGE BENTLEY, 30 SEPTEMBER 1875

MS: Berg. Published: BGLL, III, pp. 97–98.

90, Gloucester Place, | Portman Square. W. | 30th Sept 1875

Private

Dear Mr Bentley,

Pray forgive this late reply to your kind note.

The new story required some consideration, and the making of many notes, before I could answer for myself at all definitely. I shall hope to be able to appear in the January “Bar” (published Decr 20th) if you will be so good as to keep a place for me.¹

I gather from the proposal which you kindly made – to revert for a moment to money matters – that £2 – - per page of the “Bar” for the right of printing the story periodically (all other rights being reserved) would meet your views. These terms – if I am right – shall meet my views also, on this occasion. I only ask that the arrangement shall be considered as strictly confidential between you and me.

Vy truly yours | Wilkie Collins

It will be a great convenience to me if the Mss can be set up as fast as I write the monthly parts. I must send to America and Australia – also abroad in Europe.²

George Bentley Eqr^e

1. The serial run of *The Two Destinies* indeed began in *Temple Bar* in January 1876 and ran for nine months, filling 189 pages, though some at the end of an instalment were incomplete. WC voluntarily reduced his rate to £1-1s a page after the sixth issue.

2. The novel was serialized in New York in *Harper's Bazar*, 25 December 1875–9 September 1876, and in the *Melbourne Age*, 19 February–14 October. Gasson (p. 151) records European translations into Russian (St Petersburg, 1876), French (Paris, 1877), Dutch (The Hague, 1877) and Italian (Milan, 1884).

[1562] TO WILLIAM F. TINDELL, 4 OCTOBER 1875

MS: Glasgow (891117/156).¹ Published: BGLL, III, p. 98.

90 Gloucester Place | Portman Square | London. W.
October 4th 1875

My dear Tindell,

I am going abroad for a little while, and I am sending my “papers” (in a tin box) to be kept safely in Messrs Coutts’s fire-proof room.² In case of accidents by fire in Essex Street, I want my Will to have the same protection as my other papers. Will you kindly send the Will, sealed up, to Messrs Coutts’s bank, this morning, before 12 o’clock noon, addressed to F.C. Ward son of Charles Ward³ – the clerk in charge of the strong room. If your clerk writes my name in the corner of the envelope, Mr Ward will know that he is to put it in my ~~strong~~ box, the key of which is in his possession. I cannot fetch the Will myself, as I am obliged to go to Birmingham tomorrow on dramatic business.⁴

Yours very truly | Wilkie Collins.

W. F. Tindell Esqre | Messrs Benham & Tindell. 18 Essex Street | Strand

-
1. Written in landscape format on distinctive plain paper folded at the short lefthand edge.
 2. It may have remained there until 30 October 1876 – see [1651] to Coutts & Co. of that date.
 3. Francis Charles Ward (b. 1850), now working at the bank with his father.
 4. The nature of the business remains unclear.

[1563] TO HUNTER, ROSE & Co., 6 OCTOBER 1875

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 98–99.

90, Gloucester Place, | Portman Square. W. | London
October 6th 1875

Dear Sirs,

I beg to thank you for a 1st B/E for £50.-.- replacing the previous remittance by Bill on Duncan Sherman & Co – not paid in consequence of the bankruptcy of that firm.¹ The new B/E has been sent to my bankers, and has no doubt been duly honoured.

I am very sorry to hear of Mr Hunter’s continued illness. Pray remember me to him kindly, and give him my hearty good wishes for his speedy restoration to health.²

For ~~myself~~ my part, I am something of an invalid still – and am going away to Germany to try change of air and scene.

Believe me | Dear Sirs | Very truly yours | Wilkie Collins

Messrs Hunter Rose & Co

-
1. ‘B/E’ indicates Bill of Exchange. The amount of £50 drawn on the Bank of Montreal was credited to WC’s account on 6 October. On 8 October WC’s account was charged 8s as ‘Protest on Bill p: £50’, a banking term for refusing a cheque or other instrument, presumably here the original B/E, though he had already been charged 1s-6d for ‘noting’ that Bill – see [1552] to E. Roberts, 12 August 1875 (Coutts: WC). Duncan, Sherman & Co. was a New York bank which failed on 27 July 1875 owing more than \$200,000 (see *New York Times*, 29 July 1875, p. 1, and 22 April 1876, p. 3). Presumably Hunter, Rose had banked there and replaced the worthless Bill at their own expense.
 2. The partner Robert Hunter, who was to die in 1877.

[1564] TO WILLIAM F. TINDELL, 6 OCTOBER 1875

MS: Glasgow (891117/157). Published: BGLL, III, p. 99.

90, Gloucester Place, | Portman Square. W. | 6th October 1875

My dear Tindell,

Many thanks. The Will is in the fire-proof room, with the other treasures.¹ But here is another worry. Please read the enclosed letter, and copy of my answer. My own idea is that the illustrious foreigner (of whom we know something already) is at the bottom of the business. I know nothing whatever of “Mrs Hamilton”.² If she should write – open the letter, and (if you think it best), answer professionally for me. Between ourselves, I shall not be able to get away before Friday afternoon. But I say that I have gone – to get rid of the various bores who besiege this house. If nothing happens is heard of “Mrs Hamilton” before I go, my address abroad until further notice, will be Poste Restante, Brussels. Why don’t you take a little holiday – and come to Brussels? There is time to decide before Friday.

Yours ever | Wilkie Collins.

1. See [1562] to Tindell of 4 October 1875.

2. Neither the enclosed letter nor WC’s response is found at Glasgow, but the ‘illustrious foreigner’ must be Stefan Poles, while the Hamilton connexion is perhaps explained by Adam Leśniewski (‘A Certain Fiasco or the Role of Stefan Poles in the Polish Uprising of 1863’, *Polish Review* 23:4 (1978), p. 36) in an anecdote by no means favourable to Poles :

During his stay in Sweden [in 1863] Poles became friendly with the young Lady Ann Hamilton of Ovesholm, who maintained a correspondence with Count Manderström. In his letters the Minister of Foreign Affairs related, among other things, political gossip current in Stockholm and described his own critical opinions with respect to the intended reform of the parliamentary system. In some way Poles got the letters into his hands (according to Poles they were given to him for safekeeping, according to others – he obtained them by a trick). After Lady Hamilton had died (July 1866), Poles wrote a blackmailing letter to Manderström demanding money and threatening publication of the correspondence if his demands were refused. ... Although it is known that initially Manderström did not succumb to the blackmail, he might have paid Poles later, in 1868, a certain sum of money. After Manderström’s death in 1873, Poles repeated his demands, directing them this time to King Oscar II, who transmitted the case to Manderström’s family. It is not known whether the widow replied at all to this new attempt of blackmail; Manderström’s letters were never published.

[1565] TO GEORGE BENTLEY, 8 OCTOBER 1875

MS: Berg. Summary: B&C, II, p. 397. Published: BGLL, III, p. 100.

90, Gloucester Place, | Portman Square. W. | 8th Oct: 1875

Dear Mr Bentley,

A line to say that I am going abroad for a month or six weeks – to lay in a stock of health (if I can) for the coming winter. I hope to write the first monthly part of the new story for the “Bar” at Brussels¹ – so as to be within easy reach of the English post. (I will send you the Mss by registered letter-post – with instructions for forwarding proofs if you conveniently can). Then to go on to Berlin and Dresden.² Any letters addressed to

care of Charles J. Ward, Esqre | Messrs Coutts & Co | 59. Strand
will be forwarded to me.

Always truly yours | Wilkie Collins

P.S. | The Editor can announce me whenever he pleases. If he mentions the “Story” it may be well to add a short story for the better information of readers.

George Bentley Esq

1. *Temple Bar*, which published *The Two Destinies* from January 1876.

2. Though WC indeed stayed in Brussels during the second half of October, his other ports of call were Antwerp and The Hague in Holland rather than the German cities he mentions here – see [1567] to Nina Lehmann of 26 October 1875.

[1566] TO BERTHE SCHLESINGER,¹ 17 OCTOBER 1875

MS: Congress. Photocopy: Kansas (MS P557:A5). Published: BGLL, III, p. 100 (as to Louise Schlesinger).

Hotel de Flandre | Brussels | Sunday October 17th 1875

My dear Mrs Schlesinger,

Your very kind note has followed me to this place.

I need hardly say that I should have been only too happy to make one among your guests, if adverse Fate had not placed me on the wrong side of the Channel. As it is, I can only trust that you will kindly accept my thanks and my apologies, and believe that I regret not being able to accept your invitation.

With kindest regards, | Truly yours | Wilkie Collins

1. Berthe Schlesinger, née de Pourtales (1855–1905), who, on 14 September 1871 at the age of sixteen, had married the Sebastian Schlesinger, then thirty-three years old. The couple were then visiting London – see [1567] to Nina Lehmann of 26 October 1875.

[1567] TO NINA LEHMANN, 26 OCTOBER 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 228; B&C, II, p. 397.

Hotel de Flandre | Bruxelles | 26th October 1875

Dearest Padrona,

The address must plead my apology. I need not say how sorry I am to have missed the dinner with you and the Sebastian S's.¹ But the sea is between us – I may waft my regrets and wishes, but I may not waft myself.

I have been here for a fortnight building up my shattered constitution, and writing the first monthly part of a new story which is to appear in “Temple Bar” for the next four or five months, dating from New Year’s Day 1876.² I hope I shall have some proofs for you before that time.

To-day, having finished my number, I go to have another look at Rubens, and the Cathedral, at Antwerp³ – then to shake hands with my Dutch publishers at the Hague⁴ – then back here – and then to England early in next month. I will not fail to report myself in Berkeley Square.⁵

I am delighted to hear of Fred’s safe arrival.⁶ Give him my love and good wishes when you write.

Ever yours | Wilkie Collins

I hope the Sebastians will be in London when I return.

-
1. Sebastian Schlesinger and his wife Berthe – see [1566] to her of 17 October 1875.
 2. *The Two Destinies* in fact ran in Bentley’s *Temple Bar* from January to September 1876.
 3. The Cathedral of Our Lady in Antwerp (the birthplace of Rubens) holds several of his paintings and there is a statue in Groenplaats, the square in which the church stands.
 4. Belinfante Brothers, who WC had made his authorised Dutch publishers in autumn 1869.
 5. The Lehmann’s London residence at 15 Berkeley Square.
 6. From his trip to the United States – see [1560] to William Seaver of 29 September.

[1568] TO CHARLES WARD, 26 OCTOBER 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 101.

Hotel de Flandre | Brussels | 26th Oct: 1875

My dear Ward,

Please do me a favour. I want the accompanying manuscript sent by Registered letter-post to

Messrs Harper & Brothers

Franklin Square | New York (City) | U.S. America

Add to the address in the left-hand corner of the envelope my name – and the right man

at Harpers will open it.¹ Please despatch by the earliest mail.

(In great haste) | Yours ever | Wilkie Collins

We are off to Antwerp today. (All well) Send me one line, by return of post, to say that you have received the Mss safely. You ought to get it tomorrow (Wednesday) and then I can receive your letter at Antwerp the next day (Thursday). Address me

Hotel Saint Antoine | Place Verte | Antwerp

1. The first serial instalment of *The Two Destinies* – see [1567] to Nina Lehmann of the same day.

[1569] TO WILLIAM GALE, 28 OCTOBER 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 229; BGLL, III, p. 101.

Brussels | 28th October 1875

Sir,

Your kind letter, and its enclosure have followed me to this place.

I beg that you will thank the members of The Graphic Society for doing me the honour of electing me an Honorary Visitor to the *Conversazione* for this ensuing year.¹

Faithfully yours | Wilkie Collins

W^m Gale Esqr

1. This was a renewal of the honour – see [1487] to William Gale of 29 October 1874.

[1570] TO UNIDENTIFIED RECIPIENT, 28 OCTOBER 1875

MS: Unknown (formerly owned by Nuel Pharr Davis). Extract: Davis, p. 236.¹ Published: BGLL, III, p. 102.

I wrote ‘Major Namby’ without any idea of “intending it for public readings.”² Public readers simply took the story without asking my leave, and (it is needless to add) without considering themselves under any pecuniary obligation to me. In the present barbarous state of the laws of England, as regards literary property, I have no remedy, and no power of preventing this sort of piracy.

1. Davis writes: ‘His sketch was so feelingly written that people who gave public readings at once took it over as their stock in trade. They believed Wilkie had composed it especially for their use, and one of them later innocently wrote to express appreciation. Wilkie disabused him with the following rude reply:’.

2. ‘Pray Employ Major Namby!’ first appeared in *All The Year Round* (4 June 1859), pp. 136–141. WC must later have given permission for the story to be included in a book of ‘Selected Readings’ – see [2405] to the Revd John A. Jennings of 7 March 1885.

[2992] TO LLEWELLYN JEWITT,¹ 29 OCTOBER 1875

MS: Unknown. On sale: Christie’s (Sale 5621, 7 June 2005, South Kensington, Lot 12). Published: A&C1, pp. 49–50.

Brussels | 29th October 1875

Dear Sir,

I have been travelling – and there has been some occasional delay in forwarding my letters.² 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.³

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

1. Llewellyn Frederick William Jewitt (c. 1816–1886: *ODNB*), 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* (1874–77).

2. WC seems to have left London for the continent on or about 10 October, returning around a month later. He withdrew £50 ‘Travelling exps’ from his bank on 8 October (Coumts: WC).

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.

[1571] TO HENRY HERMAN, 8 NOVEMBER 1875

MS: Illinois.¹ Published: BGLL, III, p. 102.

90 Gloucester Place | 8th Nov 1875

My dear Sir,

I return the first Act of “Miss Gwilt” – with many thanks. So far as I can now judge the stair business appears to be admirably arranged – and I can only leave it to your knowledge and experience – in which I have perfect confidence – to prepare the piece for production. I hope to attend all the later rehearsals myself.²

You will well understand the importance of insisting on the actors being “letter-perfect” – in the case of a piece which tells an unusually intricate story – to an English audience, which is slow at following any story.

I telegraphed my approval of your proposal respecting Mr Boyne,³ from Calais, on Friday last.

Vy truly yours | Wilkie Collins

H. Herman, Esqr

1. With this letter is a sheet on which is written in WC’s hand: ‘Miss Gwilt | Act II | Prompt Copy’.

2. The run of the play began at the Alexandra Theatre, Liverpool, on 9 December 1875, and the London opening was at the Globe Theatre on 15 April 1876. Herman generally appears in the Globe programmes as joint Acting Manager, along with R. P. Emery.

3. The actor Leonard Boyne, who played the part of Midwinter in *Miss Gwilt*.

[1572] TO UNIDENTIFIED RECIPIENT, 8 NOVEMBER 1875

MS: Unknown. On sale: Much Ado, 108 Washington St, Marblehead, MA, May 2002.¹ Published: BGLL, III, p. 103.

Faithfully yours | Wilkie Collins

8th November 1875

1. It is unclear whether this is the fragment of a letter or merely an autograph.

[3251] TO HENRY HERMAN, 9 NOVEMBER 1875¹

MS: Illinois.² Published: A&C9, p. 30.

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.³ 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 [*sic*] 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 leaf 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 | =

[1573] TO GEORGE BENTLEY, 10 NOVEMBER 1875

MS: Berg. Published: BGLL, III, p. 103.

90. Gloucester Place | Portman Square | W. | 10th Novr 1875

Dear Mr Bentley

I returned from my little trip on the Continent yesterday¹ – much the better for the change. You too are, I hope, in good health.

With this you will receive the copy for the first monthly part of my new story.² It is most important to me to be able to send it in proof to Australia by the mail of the 17th of this month. Will you kindly send it to the printers at your early convenience – to be set up as soon as possible?

I possess no copy of the Mss (the one copy made has gone to America) – or I would have sent it to you earlier by post. Under the circumstances, I did not quite like to trust the Belgian postal service.

Very truly yours | Wilkie Collins

-
1. Though [1571] to Henry Herman of 8 November suggests that WC was already back in London by that date.
 2. *The Two Destinies*.

[1574] TO [E. J.] ODELL,¹ 11 NOVEMBER 1875

MS: Parrish (Box 4/12). Published: BGLL, III, p. 103.

90 Gloucester Place | Portman Square. W | 11th November 1875²

Mr Wilkie Collins presents his compliments to Mr Odell, and begs (at the request of H. Herman) to send him the part of “Doctor Downward” in the drama of “Miss Gwilt”, so that he may judge for himself whether he will play it or not.²

Mr Odell is requested to be so good as to telegraph his decision today to Mr Herman at the Theatre Royal Belfast – as it is of serious importance that the part should be cast immediately.

-
1. Probably the comic actor Edwin John Odell (1834–1928), whose benefit performance as Hamlet in Poole's *Hamlet Travestie* had taken place at the Globe on 14 November 1874 (see the *Times*, 16 November 1874, p. 5).
 2. WC writes the address and date at the foot of the second sheet.
 3. Odell seems to have refused the part, as Downward was eventually played by Arthur Cecil Blunt – see [1641] to him of 1 August 1876.

[1575] TO WILLIAM F. TINDELL, 12 NOVEMBER 1875

MS: Glasgow (891117/159). Published: B&C, II, p. 398.

90 Gloucester Place | 12th Novr 1875

My dear Tindell,

We are just back from Brussels and Antwerp – much the better for the change.¹ I wish you had been with us. You would have returned a new man.

A friend of Poles (to whom, of course, he has behaved in the most infamous manner) is raising a small subscription to ~~the~~ bury him.² I respect the friend's practical Christianity and give two pounds – but I privately think the money would have been more appropriately bestowed on a living object of charity, not an irreclaimable scoundrel. His friends have been written to – and his papers are in a lawyers' [*sic*] hands.

Yours ever | WC

I am hard at work again .

1. WC was away from 8 October to around 7 November.

2. Stefan Poles, who had proved to be an entirely unsatisfactory dramatic agent, died of emphysema and eclampsia in Middlesex Hospital on 5 November 1875, aged 36. The death certificate was in the name of Stephen Poles (GRO).

[1576] TO HUGH BIERS,¹ [15–17 NOVEMBER] 1875²

MS: Melbourne (Box 502/6), note with *Temple Bar* proofs of *The Two Destinies*. Published: BGLL, III, p. 104 (as to Henry C. Biers).

Note to Mr Biers: –

Any periodicals issued weekly which reprint “The Two Destinies” must so arrange the republication as never to let it be in advance of any part of the monthly publication in London.

N.B. The monthly publication in London always begins on the 1st of each month

1. WC's agent in Melbourne – see [3177] to him of August 1873.

2. The dating is conjectural, but presumably the note accompanied the first instalment of copy of the novel, and was posted several weeks before the date of publication in London. Two sets of proofs are found at Melbourne, both bearing on the front of the first instalment the stamp of ‘W^M CLOWES & SONS | . . . | STAMFORD STREET’, the printers of *Temple Bar*, and dated respectively on 15 and 23 November 1875. In [1573] to George Bentley of 10 November 1875, moreover, WC states specifically that he needs to send proofs of the first number to Australia by the mail of 17 November.

[1577] TO HARPER & BROTHERS, 20 NOVEMBER 1875

MS: Parrish (Box 5/2). Published: BGLL, III, p. 104

90, Gloucester Place, | Portman Square. W. | London | 20th Nov 1875

The Two Destinies | by | Wilkie Collins

No time before the mail goes, to correct the whole of the MS copy of Part 2. It is written and will follow by next Tuesday's mail. Pages 27–31 (both inclusive) complete the copy for the second monthly part.

WC

[1578] TO HUNTER, ROSE & CO., 22 NOVEMBER 1875

MS: Parrish (Box 5/3). Published: BGLL, III, p. 105.

90, Gloucester Place, | Portman Square. W. | London 22nd Nov 1875

Dear Sirs,

I have been travelling – or I should sooner have returned to you the enclosed (protested) bill of Messrs Duncan Sherman & Co. I sincerely hope that you will recover some part of the loss.

It gives me real pleasure to hear that Mr Hunter is at last on the way back to health. I beg him to accept my hearty congratulations.¹

I shall soon send to you some proofs of a new story which I am writing.² The periodical right is sold to Messrs Harper – the new Canadian Act allowing his periodicals circulation in Canada. All therefore that I have to propose to your house is the republication in book-form. The story will begin periodically in January 1876 (appearing simultaneously in “Temple Bar” and in Harper’s Magazine) – and it will run (so far as I know) for four or five months before it is completed.

Believe me | Dear Sirs | Always truly yours | Wilkie Collins
Messrs Hunter Rose & Co

1. See [1563] to Hunter, Rose of 6 October 1875.

2. *The Two Destinies*.

[1579] TO GEORGE BENTLEY 29 NOVEMBER 1875

MS: Unknown. Photocopy: Ross, our copy text. Published: BGLL, III, p. 105.

90, Gloucester Place, | Portman Square. W. | Monday 29th Novr 1875

Dear Mr Bentley,

Here is the second Part of The Two Destinies,¹ ready for the printer. It will be a favour if I can have the proofs at your early convenience and theirs.

Vy truly yours | Wilkie Collins

1. Chapters 5–8 of *The Two Destinies*, published in *Temple Bar* in February 1876.

[3363] TO KATE FIELD, 2 DECEMBER 1875

MS: Lewis Collection. Published: A&C13, pp8-9.

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

Dear Miss Field,

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

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

In the meantime, I left the play with the servant [*del*] yesterday afternoon. The serious

obstacle to its success, in its present form, lies (in my opinion) in the despicable character of the very unheroic hero. The first change to make is to make a man of him.³

Pray forgive a very hurriedly-written letter, and believe me
yours always truly | Wilkie Collins

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

[1580] TO HENRY HERMAN, 4 DECEMBER 1875

MS: Illinois. Published: BGLL, III, pp. 105–106 (as to Edward Saker), amended A&C9, p. 33.¹

90, Gloucester Place, | Portman Square. W. | London 4th Decr 1875

My dear Sir,

When your telegraph arrived, I was unfortunately too busily occupied by a literary engagement to be able to reply. Since then, Miss Cavendish (to whom I have written)² will have told you that I made the experiment of writing the argument – and found it simply impossible to compress that intricate story within any reasonable limits. The thing is not to be done without leaving out essential “threads” in the narrative – and producing a result which will simply mystify the public. If the story of the piece requires five acts to tell it properly – it cannot be told in a newspaper column.³

I sent to Miss Cavendish by yesterday’s post a sketch of a bill – with titles to the two last acts (forgotten in the printed copy). For the rest, I am sure I may trust you.

I am not well enough to be able to travel at night. On Monday afternoon, I hope to reach Liverpool, by the train which arrives at 5 p.m. I go to the Adelphi Hotel

If the production of the piece can be put off till the 9th, it should be done. If not, I must see the 4th and 5th acts rehearsed first, on Tuesday – in case I may find it necessary to make alterations which will require additional rehearsals, on the same day, of those dangerous Acts of the piece. The first three acts – under your experienced superintendence – may be trusted to go well – always provided that the actors know their parts thoroughly.

Vy truly yours | Wilkie Collins

-
1. Found in the *Miss Gwilt* prompt book at Illinois, this is clearly another of the letters to Herman concerning the run of the play at the Alexandra Theatre, Liverpool, from 9 December 1875, the first being [1571] to him of 8 November.
 2. Actress who had played Mercy Merrick in *The New Magdalen* from 1873 and was to perform the title role in *Miss Gwilt*.
 3. Presumably, in his telegram, Herman had requested a summary of the plot of the play for the purpose of newspaper advertisement.

[3219] TO [MARIE SAKER], [6–11] DECEMBER 1875

MS: LRO (920 MD 411), p. 35.¹ Published: A&C8, pp. 15–16 (dated December 1875).

“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 Collins²

-
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 thus likely to date from that period.

2. Followed in another hand “This is I, Hamlet the Same!” and signed (illegibly), 1876.

[1581] TO EDWARD SAKER, 12 DECEMBER 1875

MS: Wolff Collection (1345b). Published: Wolff, p. 257; BGLL, III, pp. 106–107.

90, Gloucester Place, | Portman Square. W. | London 12th December 1875

Dear Mr Saker,

Incessant occupation has left me no earlier opportunity than this of presenting my excuses to you and to Mrs Saker for my absence from your dinner-table yesterday. As I think I told you, I was obliged to leave for London by the morning train, and so deprive myself very unwillingly of the pleasure of being your guest.

I take this opportunity of repeating the expression of my thanks for the valuable assistance that I received at the rehearsals from everyone connected with your Stage, and for the unremitting zeal and kindness with which that assistance was rendered to me. I shall always have a pleasant recollection of my association with the Alexandra Theatre.¹

Believe me | Very truly yours | Wilkie Collins
To | Edward Saker Esqre

1. See [3219] to Marie Saker of [6–11] December 1875.

[1582] TO WILLIAM MOY THOMAS, 14 DECEMBER 1875

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 230; BGLL, III, p. 107

90, Gloucester Place, | Portman Square. W. | 14th December 1875

Dear Sir,

I am so hard at work just now that it will be – I regret to say – impossible for me to attend the meeting tomorrow.¹

So far as I can see – our proposed alliance with the American authors (headed by a writer so illustrious and so venerable as Bryant)² has many considerations to recommend it, with no serious drawbacks. If the American writers join us they publicly declare themselves (as I understand it) in favour of international copyright with their country. I don’t know whether “proxies” are allowed at our meetings. If they are, my vote is for receiving the American authors.

Vy truly yours | Wilkie Collins
Moy Thomas Esqre

1. Presumably of the Association to Protect the Rights of Authors.

2. William Cullen Bryant (1794–1878), distinguished poet, at that time a partner with John Bigelow in the firm owning the New York *Evening Post*. He had been one of the guests at William Seaver’s breakfast in honour of WC in New York in October 1873. Bryant had been elected president of the American Copyright Club in New York back in 1843, and had frequently signed petitions to Congress favouring international copyright. Whether the proposed alliance was with the American Copyright Club has not been clarified.

[1583] TO WILLIAM F. TINDELL, 16 DECEMBER 1875

MS: Glasgow (891117/160).¹ Summary: B&C, II, p. 398. Published: BGLL, III, pp. 107–109

90, Gloucester Place, | Portman Square. W. | 16th Decr 1875
Power of attorney

My dear Tindell,

Help! help! professional help!

I am so busy with making arrangements for performing the dramatised “Armada” (“Miss Gwilt”) all over the civilised earth (The piece was produced at Liverpool on the 9th under

my direction – and proved to be really an immense success)² – and with writing my new serial story³ – that I have really hardly a moment to spare. Here is my “case” – if you can manage it.

(1). Can I have a power of attorney drawn out, investing my Australian Agent, with the sole authority to represent me in Melbourne, and throughout Australia and New Zealand, in respect of all new dramas of mine produced in the Colony – and of all new stories reprinted and published in the Colony? Name and address:

H. Biers | Office of Crown Lands and Survey | Melbourne⁴

If two powers are required to invest my man with authority to represent me as dramatist and novelist – then let one power be drawn out, relating to my dramas alone. This instrument ought to go to Melbourne by the mail of the 24th of this month. The necessity for taking some action of this kind is plain. Australia swarms with literary thieves – and I can only be effectually represented by a person who is fortified by legal authority of some sort. So ends the first case.

Second Case.

(1) Can you send to the Italian ~~Consulate~~ Consul’s Office, to enquire where a copy of the International Copyright Treaty between England and Italy can be obtained. I can get no reliable information as to the registering of new works in Italy – the Treaty must exist, and it would be of the greatest use to me.⁵ (2) to enquire whether the Consular seal and certificate are absolutely necessary, as part and parcel of any authority which I may grant to translate any new book of mine into Italian. (3) Do you see any objection to my supplying my Italian Agent with a power of attorney authorising him to act for me in all literary matters, relating to the Italian translations and publication of my new books.

=

This looks like a worrying letter – but what am I to do? I am beset by thieves in Australia and Italy, and I only want to be able to protect myself.

=

I should add that my Australian Agent is an old and tried friend.

=

My Italian Agent is a stranger – who occupies an official position at Florence, and who is managing the production of “The New Magdalen” on the Italian Stage. In this latter case, could the Power be granted for a certain time only – or could I strengthen his hands in any other way (by any other form of writing) – say for a year from this present date?

Yours ever | Wilkie Collins

If you can get through this letter – tell me whether I shall follow it by putting in an appearance at Essex Street. Monday afternoon would do for me.

Of course if it is necessary that I should see you before Monday – you have only to say so and to make the hour not earlier than 4 P.M. if convenient to you.

1. There are two annotations, probably in Tindell’s hand: to the left of the address, ‘3 Nov 1860’, perhaps relating to the copyright agreement between Great Britain and Sardinia; on the second page, ‘Harry or Hugh’, obviously referring to the given name of WC’s Australian agent, H. Biers. With the letter is a pencil note in Tindell’s hand (Glasgow, 891117/153), on the verso of a brief letter from another Tindell client dated 16 December 1875. The note reads: “Miss Gwilt” a drama already played | “The Two destinies” a novel | Italy | restricted power – six months as to novels & plays | Albert Caccia | Florence | make arrangements & to receive moneys’.

2. The parenthetical sentence here is in fact a marginal comment by WC, with the place of insertion flagged by a pair of dotted saltires.

3. *The Two Destinies* in *Temple Bar*.

4. Hugh Biers acted as WC’s Australian agent until his death in 1886 – see [3177] to him of August 1873.

5. There was in fact no such treaty – see the note to [1544] to Tindell of 21 June 1875.

[1584] TO WILLIAM F. TINDELL, 21 DECEMBER 1875

MS: Glasgow (891117/161). Published: BGLL, III, p. 109

90, Gloucester Place, | Portman Square. W. Tuesday 21st Decr 1875

My dear Tindell,

Here is the Italian's name and address:

Albert Caccia | Secrétaire à la Direction Générale de la dette publique Florence | Italy.¹

=

I will be with you at 1 o'clock to-morrow.

Yours truly | WC

1. His agent in Italy – see [1583] to Tindell of 16 December 1875.

[1585] TO CARLOTTA LECLERCQ, 27 DECEMBER 1875

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 109–110.

90, Gloucester Place, | Portman Square. W. | 27th Decr 1875

My dear Carlotta,

Pray forgive a late reply and a brief reply to your kind letter. I am suffering from rheumatism.

My “Armadale” piece went some time since to my agent in New York¹ – and the “casting” of “Miss Gwilt” is so far as I know already settled. Until I hear again from New York, I cannot write more definitely.²

This time, the novel is not like the “Magdalen” a novel ready made to the dramatist's hands. My Armadale play is all but a new work – with scenes upon scenes which are not in the book. A pirated Armadale on the stage would be a conspicuous failure – except in the hands of an original dramatist (and he doesn't exist in the U.S.). The stage-versions done when the book first appeared in America all failed.

My best thanks for your kind wishes – which I heartily reciprocate.

Yours afftly | WC

1. Possibly the firm of Samuel French & Son – see [1633] to T. H. French of 24 June 1876.

2. In fact the play was not performed in New York until 1879, when it opened at Wallack's Theatre on 5 June, with Ada Cavendish in the starring role.

[1586] TO JOHN PALGRAVE SIMPSON, 27 DECEMBER 1875

MS: Lewis Collection, damaged,¹ tipped into a copy of *The Correspondence of Leigh Hunt* (2 vols, London: Smith, Elder, 1862), II, p. 251. Published: BGLL, III, pp. 110–111.

90, Gloucester Place, | Portman Square. W. | 27th Decr 1875

My dear Palgrave Simpson,

You sent me a letter (from Mr Sasse)² which, in your own words, “evidently implied an absence of all trustworthiness in Mr Bernstein”,³ and you added that “this was the second time that doubts had been thrown on his character”. It is surely one man's duty to tell another when this sort of attack is made on his reputation? I thought it (and I think it still) my duty to Mr Bernstein to let him know what was being written about him behind his back – more especially as it had produced sufficient effect on your mind to make you feel uneasy about the fate of the piece – after I had previously vouched for Mr Bernstein as a perfectly trustworthy man.

So far as I can venture to offer an opinion, in the present state of the affair, it seems to me that you (or Clayton)⁴ might write to Mr Bernstein – saying whatever you think right on this question of Mr Sasse's attack on his character – to inqui[re] what he had [done] towards produci[ng “]All For Her”⁵ on the German stage, before he returned the manuscript. Until you know this, it does not seem to me to be easy to decide whether this course that he has taken in sending back the play, is, or is not, detrimental to the interests of the piece.

Forgive this late answer to your letter. I have been suffering from rheumatism.

With hearty good wishes to you and to Clayt[on for] the New Year,

Ever yours | Wilkie Collins

1. A circular hole has been cut from the second leaf of the folding notepaper, just above the signature, with some loss of text. The words in square brackets towards the end of the letter indicate restorations that are to some extent conjectural.

2. Unidentified, but presumably a German.

3. WC's agent in Berlin – see [1456] to Florence Marryat of 3 June 1874.

4. The actor-manger John Clayton (1843–88) – see [1304] to Palgrave Simpson, 3 March 1873.

5. *All For Her* was written by Palgrave Simpson and opened at the Mirror Theatre (formerly the Duke's Theatre) in Holborn on 18 October 1875 (Nicoll). We have not been able to discover how the story of the German adaptation ends, but WC clearly continued to employ Bernstein as his agent – see [1596] to him of 8 February 1876.

[1587] TO LAURA SEYMOUR, 30 DECEMBER 1875

MS: Noel. Published: Clareson, p. 112; B&C, II, p. 399.

90, Gloucester Place, | Portman Square. W.¹ | 30th Decr 1875

My dear Mrs Seymour,

I had hoped to be able to call today and thank you for the delicious brawn.² But the horrid necessity of /“/keeping in advance of the printer's”/³ chains me to my desk – so my gratitude must exhale itself on paper. When I say that I don't go to bed without a bit of the brawn to keep me company, you will understand that your present is appreciated as it ought to be.

In a little while I hope to have some proofs for you to read.⁴ Meanwhile, Caroline sends you some German cake which has just arrived from Berlin – and begs you to accept it. I had asked her to go and see how Reade was (not being able to go myself) – and so she was unfortunately out when you called.

My love to Reade

Yrs affly | WC

We had great luck with the Dramatic “*Armada*” at Liverpool.⁵ The [*del*] audience received the piece with open arms. It never was in jeopardy for a moment.⁶

1. Black, Gothic, engraved type ranged right.

2. Jellied meat made from a boiled pig's head. Clareson and B&C wrongly have ‘prawn’.

3. Both quotation marks are in fainter ink and thus appear to have been inserted later, perhaps as WC was checking the what he had written.

4. *The Two Destinies* began its serialisation in *Temple Bar* in January 1876 running through until September.

5. *Miss Gwilt* opened at the Alexandra Theatre, Liverpool, on 9 December 1875 and transferred to London in April. See [1609] to Laura Seymour, 19 April 1876.

6. The postscript is squeezed in between the signature and the bottom of the page.

[1589] TO JANE WARD, 10 JANUARY 1876

MS: Private. Published: B&C, II, p. 399.

90, Gloucester Place, | Portman Square. W.¹ | 10th January 1876

My dear Jane,

Thank you heartily for that very kind and very pretty token of your remembrance of me on my birthday. I keep it in my study, and look at it while I am at work, and try (quite ineffectually) to forget that Time has turned me into an elderly gentleman of fifty two!²

Yours affly | Wilkie Collins

1. Black, Gothic, engraved type ranged right.

2. The gift has not been identified, but might be a framed photograph from WC's youth or the like.

[1590] TO FORD MADOX BROWN,¹ 15 JANUARY 1876

MS: Rylands (Eng.MS.1235). Published: BGLL, III, p. 112.

90, Gloucester Place, | Portman Square. W. | 15th January 1876

My dear Sir,

I beg that you will accept my best thanks for the volumes containing the literary remains of your son.²

My time happens to be very closely occupied just now – and I have only, thus far, made myself acquainted with the Memoir, and the story called “The Black Swan”. I can, with perfect sincerity, assure you that I have been touched and interested by what I have read. I see in “The Black Swan” – through the inevitable defects of youth and inexperience – a real vocation for the difficult art of writing fiction, and I entirely agree with the author of the Memoir that the untimely death of your son is a loss to literature which all friends of Art have true reason to regret. In this sense at least, I may ask you, and do ask you, to accept the expression of my true sympathy.

Believe me, my dear Sir, | Vy truly yours | Wilkie Collins

To | Ford Madox Brown Esqre

1. Ford Madox Brown (1821–93: *ODNB*), painter, member of the Pre-Raphaelite circle, friend of CAC and John Everett Millais.

2. Oliver Madox Brown (1855–74: *ODNB*), Ford Madox Brown’s eldest son who died aged nineteen on 5 November 1874. The book *The Dwale Bluth, Hebditch’s Legacy, and Other Literary Remains*, eds William Michael Rossetti and Dante Gabriel Rossetti (London: Marston, 1876), was in WC’s library on his death (Baker 2002, pp. 82–83). There are similar letters in the collection of Oliver Madox Brown’s papers in Rylands, from: George Eliot, 20 December 1875; ‘Ouida’, 14 February 1876; and the painter Frederic James Shields, 21 December 1875.

[1591] TO HENRY HERMAN, 15 JANUARY 1876

MS: Parrish (Box 4/12). Published: BGLL, III, p. 112.

90, Gloucester Place, | Portman Square. W. | Saturday Janry 15/76

My dear Sir,

I shall be very glad to see you if you can favour me with a call here on Monday afternoon next at four o’Clock.¹

Faithfully yours | Wilkie Collins

H. Herman Eqre

1. Presumably concerning the production of *Miss Gwilt*, then touring the provinces.

[1592] TO HUNTER, ROSE & CO., 24 JANUARY 1876

MS: Parrish (Box 5/3).¹ Summary: B&C, II, p. 400. Published: BGLL, III, pp. 113–114.

90, Gloucester Place, | Portman Square. W. | London
January 24th 1876

Dear Sirs,

I must beg you to forgive this late reply to your kind letter. Absence from home, and great pressure of occupation are my only excuses.

It has given me the greatest pleasure to hear that my good friend, Mr Hunter is steadily improving in health. These lines, I sincerely hope, find him completely restored in strength and spirits.

I enclose the documents which you kindly sent to me, filled in and signed² – together with the necessary “Analysis” on the next leaf. But, I have no wish to publish “The Two Destinies” periodically in any Canadian journal. After my experience of “the Desbarats Company” and of other Canadian newspapers, I prefer giving the Messrs Harper – who have always treated me honourably and liberally – as complete a monopoly as I can (under the new law) of the periodical

publication of my work in Canada. I have told them this – and of course I wish to abide by my word. But, if any Canadian newspaper attempts to reprint the story, under these circumstances – in that case, I will presume upon your invariable kindness to me, and will ask you to stop the piracy by any means which suggest themselves to you as being the most efficacious. For the rest, I only wait a few days to send you a corrected set of proofs for the Canadian re-publication in book-form.³

With renewed thanks and with all good wishes,

Very truly yours | Wilkie Collins

The proofs have reached me, while I write. I send them by Registered book-post – by tomorrow’s (U.S.) mail.

Messrs Hunter, Rose & Co

Brief analysis of the story of “The Two Destinies”

The book tells the story of two lovers, who are separated at an early period in their lives. They meet again, after a lapse of years, under circumstances which prevent them from recognising each other, and which appear to oppose an insurmountable barrier to their union. Events occur which lead unexpectedly to a recognition on either side. The obstacles to their marriage are removed; and they become, what their “Destinies” have fore ordained them, from the first, to be – Man and Wife.

-
1. On the blank fourth page in another hand: ‘Letter | Wilkie Collins | Jany 24 1876 | —| Ans 16 March 1876 | —’.
 2. The documents referred to – two forms relating to the registration of copyright under the act of 1875 in the Office of the Canadian Ministry of Agriculture, in the case where the applicant is a British subject resident in Britain (signed on 24 January 1876 and witnessed by Caroline and Carrie Graves) – are also found in the Parrish Collection. WC’s *The Two Destinies* appeared as a single volume of 327 pages, bound in green cloth with gold lettering, from Hunter, Rose of Toronto in 1876. It bears the necessary legal notice: ‘Entered according to the Act of the Parliament of Canada, in the year one thousand eight hundred and seventy-six, by WILKIE COLLINS, in the Office of the Minister of Agriculture’.
 3. Copies are held in both the BL and the National Library of Canada.

[1593] TO NINA LEHMANN, 25 JANUARY 1876

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 231; B&C, II, p. 400.

90, Gloucester Place, | Portman Square. W.¹ | 25th Jany 1876

Dearest Padrona

I am never “out of town” to you. On Saturday Feby 5th – then with the greatest pleasure.

This is every way a sad day – I am just writing a line to Boucicault² – and this was dear Charley’s birthday.³

Yours affly | WC

-
1. WC uses Gothic printed paper with the address centred.
 2. Dion Boucicault’s eldest son, Dion William (b. 1855), had died in a train collision at Abbot’s Ripton, north of Huntingdon, on 21 January 1876; see the detailed report, ‘The Abbot’s Ripton Accident’, *Times*, 24 January 1876, p. 10, which WC had perhaps read.
 3. Charles Collins had died around three years earlier of stomach cancer.

[3103] TO UNIDENTIFIED RECIPIENT,¹ 27 JANUARY 1876

MS: Lewis Collection. Published: Lewis website; A&C4, p. 22.

Very truly yours | Wilkie Collins | 27th January 1876

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1. Presumably an autograph hunter.

[1594] TO CHARLES READE, 2 FEBRUARY 1876

MS: Noel, damaged.¹ Extract: Clareson, p. 116. Summary: B&C, II, p. 400. Published: BGLL, III, p. 114.

90, Gloucester Place, | Portman Square. W. | Feby 2nd 1876

My dear Reade,

My luck is against me. Your kind invitation reaches me just after I have promised to go to another dinner on Sunday.² I need not say that I am disappointed. Better luck next time – and this time, forgive me.

Yours ever | Wilkie Collins

Another old friend gone – in Forster!³ He was angry with me because I did not “consult him” before I went to America! I am glad to think now that I was never angry with him.

-
1. The second leaf of the folding notepaper is torn but there appears to be no loss of text.
 2. WC writes on a Wednesday, so the invitation was presumably for Sunday, 6 February. WC dined with the Lehmanns on Saturday 5 February – see [1593] to Nina Lehmann, 25 January 1876.
 3. John Forster had died the day before, 1 February 1876.

[1595] TO HENRI TESTARD,¹ 2 FEBRUARY 1876

MS: Texas (Ms Letters, W. Collins), associated envelope in Parrish.² Published: Coleman, p. 233 (with recipient unidentified and dated 2 July 1876); BGLL, III, p. 115.

90, Gloucester Place, | Portman Square. W. | 2nd Feby 1876

Dear Sir,

Your kind letter again reaches me too late. The right of translating “The Two Destinies” into French (and into other foreign languages) has been already purchased. I am very glad to hear that you like the story, so far.³

I have nothing in my drawer to offer you. Everything that I have written is published and translated.

Believe me | Vy truly yours | Wilkie Collins

-
1. Translator into French – see [1549] to him of 25 July 1875.
 2. Directed to ‘Monsieur Henri Testard | Stone Street | Cranbrook | Kent’, postmarked ‘LONDON-W | 6 | FE 2 | 76’.
 3. *The Two Destinies* was serialized in *Temple Bar* from January 1876, so the second instalment had just appeared.

[1596] TO MR BERNSTEIN,¹ 8 FEBRUARY 1876

MS: Kraków (Acc.Ms. 1835.4). Published: BGLL, III, pp. 115–116.

**90, Gloucester Place, | Portman Square. W. | London
February 8th 1876**

Dear Mr Bernstein,

I send to you under another cover (by registered letter-post) – “Miss Gwilt” partly reprinted, and with all the last corrections. This is the only copy for stage representation. We appear at The Globe Theatre here, at Easter.² It is quite another piece that I am writing for the Prince of Wales’s Theatre.³ Only the first act is done of this work.

Let me hear that you have got “Miss Gwilt” and believe me – with kindest regards from all of us –

Yours vy truly | Wilkie Collins

I am very glad to hear that the play and the story are both liked. An American woman whom I never heard of in my life, threatens to dramatise “The Two Destinies”!⁴ I write by this mail to stop her.

1. WC's agent in Berlin – see [1456] to Florence Marryat of 3 June 1874. We have not been able to trace the given name.
2. *Miss Gwilt* opened at the Globe on 15 April 1876, following the run at the Alexandra Theatre, Liverpool.
3. *The Moonstone*, WC's next drama after *Miss Gwilt*. The play was originally suggested for the Prince of Wales's under the management of the Bancrofts with Mr and Mrs Kendal to play Franklin Blake and Rachel Verinder. Both WC and the Bancrofts, however, considered the play too melodramatic in its treatment for the Prince of Wales's and it was eventually produced at the Olympic running for 54 performances from 17 September to 17 November 1877. See Bancroft 1888, II, pp. 62–63.
4. There is no record of a dramatic version of *The Two Destinies* in either Britain or the USA.

[1597] TO GEORGE BENTLEY, 28 FEBRUARY 1876

MS: Berg. Published: BGLL, III, p. 116.

90. Gloucester Place. W. | 28th Feby 1876

Dear Mr Bentley,

Thank you for the cheque for the “March Number”.¹

I am glad to hear that you are holding out well against our native climate (at this time of year). I am rheumatic but I don't complain – as long as my eyes escape. Poor Beard will be long before he is his jovial self again. He is still confined to his bed.²

Always glad to see you when you come my way; and generally at home until 3.

Vy truly yours | Wilkie Collins

George Bentley Esq

1. A credit of £48 ‘of R Bentley & Son’ was entered in WC's bank account on 26 February (Coutts: WC). He was paid at the rate of £2 per page (see [1561] to Bentley of 30 September 1875). Chapters 9–13 of *The Two Destinies* occupied pp. 289–313 of the March number of *Temple Bar* but the total counted for 24 pages, as the text started nearly half way down p. 289 and occupied less than half of p. 313.

2. Frank Beard is still reported ill in [1602] to Charles Reade of 21 March 1876.

[3220] TO HENRY HERMAN,¹ LATE 1875-EARLY 1876

MS: Unknown. Cited: Dunkel, p. 16.² Summary: A&C8, p. 16 (as to R.C. Carton). Amended: A&C12 p. 17.

Topic: *Recommending Arthur Wing Pinero to Herman for the part of Darch in Armadale when it transferred to the Globe Theatre, London in April 1876.*

1. The addressee of this letter cannot be R. C. Carton, as Dunkel states. This was the stage name of Richard Claude Critchett (10 May 1856–1 April 1928: baptism and death records, Ancestry.com); however, he was aged only nineteen at this time, had no play performed until May 1885, and was never a manager at the Globe Theatre. Rather the recipient must be Henry Herman, who is named as ‘Acting Manager’ in the Globe Theatre programme for the opening night of *Miss Gwilt*, whose first play was performed in May 1875 (Nicoll, p. 305, p. 419), and with whom WC was in correspondence around this time – see [1508], [3251], [1571], [1580], [1591], all to Herman. Carton was in fact a contemporary and friend of Pinero (Dawick, p. 55).

2. 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 (1853–1928), 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.

Indeed, Dunkel seems to have been confused about more than the recipient. According to a letter cited by Walter de la Mare (in 'The Early Novels of Wilkie Collins', *The Eighteen-Sixties*, ed. John Drinkwater, Cambridge: Cambridge UP, 1932, pp. 68–69 n. 1), Pinero himself states:

I was then an actor in the 'stock' company of the Alexandra Theatre, Liverpool and Collins came to ... produce ... his dramatic version of 'Armada' entitled 'Miss Gwilt' ... I was cast for the small but important part of Mr Darch ... and in the course of the rehearsals Collins was extremely kind to me.

So, it seems rather that WC appreciated Pinero's performance as Darch in Liverpool and thus recommended him to Herman to play the same part in the London production.

[1598] TO HUNTER, ROSE & CO., 4 MARCH 1876

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 116–117.

90, Gloucester Place, | Portman Square. W. | London
4th March 1876

Dear Sirs,

I send with this the April number of "The Two Destinies"

In the (Toronto) "Globe", I see "The Two Destinies" reprinted (Number for Feb'y 11th). Also a note in the number for January 28th stating that the next portion will be published on receiving the proofs from the author. I suppose I am right in assuming that you have kindly made an arrangement for me with the "Globe"? If not, pray take the necessary steps to stop this piracy.¹

I sincerely hope that Mr Hunter is now quite himself again. What does he think of a trip to England for a little holiday and a salutary change? If he comes, busy as I am, I will make a holiday too!

Always truly yours | Wilkie Collins

1. The reply from Hunter, Rose has not been traced, but, judging by [1603] of 30 March 1876 from Harriet Graves to the firm on WC's behalf, the serialization had not been authorized by Hunter, Rose. The novel appeared intermittently in the Toronto *Weekly Globe* from 7 January 1876, with the notice 'Registered in accordance with the Copyright Act of 1868'.

[1599] TO SEBASTIAN SCHLESINGER, 4 MARCH 1876

MS: Houghton (fMS Am 1363 v.1/61), with envelope.¹ Published: BGLL, III, pp. 117–118.

90, Gloucester Place, | Portman Square. W. | London
4th March 1876

My dear Sebastian Schlesinger,

Thank you sincerely for your friendly letter. Bad news could not have been sent more kindly. With this reflection I dismiss the subject – only adding that I gratefully accept your proposal to arrange with me for the payment of the premiums in future, and that I thank you for relieving my mind of all further anxiety on that head.²

When you return to the tottering old mother country, I hope I shall be less rheumatic and less busy than I have been for some months past. My life is the life of a hermit. I go nowhere and see nobody. The other day, I missed the pleasure of meeting Mrs Sebastian at dinner – being then ninety years old reckoning by rheumatism. The infernal dampness of the British climate will end in driving me out of my native land. Enough of these groans. Let us meet as soon as we can. I have got some old, old Champagne for you to taste (dry). So goodbye – for the present only.

Yours always truly | Wilkie Collins

I write by this mail to thank Mssrs Rollins-Morse for their kindness in paying the money a second time – and to say that I have sent an order to Coutts to repay the sum. I have ordered the payment to be \$400 – in round numbers. If this is not the exact sum will you kindly advance the difference? Alas! I made the premium payable to Frothingham. Have you received the copy of his last letter

to me? Was there ever such doubly dyed-and-d—d scoundrel???

-
1. Signed and directed to 'Sebastian Schlesinger Esqr | Messrs Naylor & Co | 6. Oliver Street | Boston | Mass: | U.S. America', postmark largely obliterated.
 2. Schlesinger's bad news must relate to the loss of that year's premiums on WC's life insurance policies in the United States, perhaps, as the postscript suggests, due to fraudulence on the part of his agent Frothingham. WC had paid 'C H Frothingham's bill' for £73-5s on 13 February 1875 which is the right amount and date for the premiums. For details of the two policies that WC took out before leaving the United States in 1874, see [1426] to William Tindell of 3 March 1874. The documents had been left in the care of Schlesinger, who now offers to assist WC in arranging the payment of the annual premiums. From now on until WC's death, the premiums were paid by Naylor & Co from 1876 until WC's death; for example, £70-8s-7d was paid on 7 April 1876.

[1600] TO JESSUP, PATON & CO.¹ 14 MARCH 1876

MS: Morris (AM18676).² Published: BGLL, III, p. 118.

90, Gloucester Place, | Portman Square. W. | 14th March 1876.

Dear Sirs

I beg to thank you for the volume called "Shakespeare as an Artist," which has reached me in excellent condition.³

I have already written to thank Mr Strang for his kindness.⁴

I am, dear sirs, | Faithfully yours | Wilkie Collins

Messrs Jessup, Paton & Co.

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1. Presumably Morris K. Jessup, Paton & Co., the large banking house at Union Building, 52 William St, New York City, acting on behalf of a client.
 2. In Carrie's hand, signed by WC.
 3. Henry Joseph Ruggles, *The Method of Shakespeare as an Artist, Deduced from an Analysis of His Leading Tragedies and Comedies* (New York: Hurd & Houghton, 1870), found in WC's library at his death (Baker 2002, p. 144).
 4. The letter has not been traced and Strang is unidentified.

[1601] TO GEORGE BENTLEY, 15 MARCH 1876

MS: Berg. Published: B&C, II, p. 401.

90, Gloucester Place, | Portman Square. W.¹ | March 15. 1876.

Dear Mr Bentley.

I am again laid up with Rheumatic Gout in the eye. So far the attack is not so serious as on former occasions, but there is enough pain to make dictation to an amanuensis not very easy.² The result is that the May Number of the "Two Destinies," will be in any case a short one,³ and I may have to ask you for an extra (or seventh) month so as to spare my head, by concluding the Story in three short Monthly Parts instead of (as I had proposed) two long ones.⁴

In a day or two, I will send the copy already completed for the May Number to New Burlington Street, and I will try what I can do to lengthen it a little by dictation.

I hope you are keeping well in this boisterous weather.

Believe me very truly your | Wilkie Collins

George Bentley esq[Ⓜ]

-
1. Black Gothic type, ranged right.
 2. The signature is the only part of the letter in WC's hand, with the rest in that of Carrie Graves, his amanuensis.
 3. In the event, the May number consisted of chapters 19–21, occupying 23 pages of *Temple Bar*, only a little shorter than the March and April numbers.
 4. Eventually, due to WC's poor health, the novel appeared in nine monthly parts, with the instalments for June to August rather on the short side.

[1602] TO CHARLES READE, 21 MARCH 1876

MS: Noel, with envelope.¹ Published: Clareson, p. 117; B&C, II, pp. 401–402.

90, Gloucester Place, | Portman Square. W.² | 21st March 1876

My dear Reade,

Just a word (by means of Miss Graves's pen)³ to thank you heartily for your friendly and consoling letter. You know what a very high value I set on your opinion in questions of Art, and you will not be surprised to hear that you have encouraged me just at the time when I wanted such encouragement as only a brother writer can give.

I am beginning to hope that I have passed through the worst and fiercest ordeal of the pain, and that the disease will be content this time with attacking one eye only. In the inevitable absence of poor Beard still laid up, I am looked after by Mr Critchett,⁴ who is not only a great oculist [*sic*], but also the kindest and pleasantest of men.

Thank Mrs Seymour for her kind words, and with my love to you both,
Always yours.- | Wilkie Collins

1. Directed in the hand of Caroline Graves's daughter Elizabeth (Carrie) to 'Charles Reade esq^{re} D.C.L | 2. Albert Terrace | Knightsbridge | S.W.', and signed in the lower left 'Wilkie Collins' within a curving line. Postmarked 'LONDON . W | S | MR 21 | 76', and also franked on the reverse 'LONDON. S.W | ?? | MR 21 | 76'. On the flap is the monogram 'WC'.

2. Black Gothic type ranged right.

3. The letter is also in Carrie's hand, though it is signed by WC.

4. George Critchett (1817–1882), M.D., WC's eye surgeon.

[1603] CARRIE GRAVES TO HUNTER, ROSE & CO., 30 MARCH 1876

MS: Parrish (Box 5/3). Published: BGLL, III, p. 119.

**90, Gloucester Place, | Portman Square. W. | London
March 30th 1876**

Dear sirs,

Your kind letter dated 16th March has arrived this morning. I regret to say that Mr Wilkie Collins is suffering from another attack of Rheumatic Gout in the eye. This misfortune will prolong the story by two months, at least. Mr Collins hopes to keep it going without missing a month, but the numbers to come will probably be shorter than usual.

The fourth monthly part for April was sent to you, in proof, on Tuesday March 14th. I now enclose herewith, all that will be published of the fifth number for May. The periodical publication will certainly extend to July at the least. The republication in book form (of which you shall have due notice) will take place one calendar month in advance of the conclusion of the story in "Temple Bar."

Mr Collins thanks you sincerely for your kind attention to his interests, and earnestly hopes to hear better news of Mr Hunter when you next write.

I remain, dear sirs, | Faithfully yours | H.E. Graves
Messrs Hunter, Rose & Co.

[3252] TO UNIDENTIFIED RECIPIENT,¹ [MARCH 1876]²

MS: Lewis Collection. Published: A&C9, p. 30.

... 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.

[1604] TO ANDREW CHATTO, 11 APRIL 1876

MS: Parrish (Box 4/17). Summary: B&C, II, p. 402. Published: BGLL, III, p. 119.

90, Gloucester Place, | Portman Square. W. | 11th April 1876

Dear Mr Chatto,

I am sorry that I missed seeing you when you kindly called here.

“The Two Destinies” has been a little delayed by my falling ill (gout in the eye). The “May” instalment will only be a half number – and not a line for June has yet been written. I hope to conclude the story in July or August. Most likely not till August.¹

As soon as I see my way clearly to the end, you shall know it. We will publish a month in advance of the serial conclusion. I think we can stretch the story to two volumes.

Yours truly | Wilkie Collins

1. In the event the novel ran in *Temple Bar* until September 1876.

[3161] TO ANNE BENSON PROCTER, 11 APRIL 1876

MS: Lewis Collection. Published: Lewis website; A&C6, p. 12.

90, Gloucester Place, | Portman Square. W. | 11th 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.¹ 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.² I am glad you like it.

yours afftly | WC

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*.

[3291] TO REVD DOCTOR LEARY,¹ 11 APRIL 1876

MS: Lewis Collection. Published: A&C10, pp. 12–13.

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

11th 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.³ I can add nothing to it which would be in the least likely to interest the public.⁴ 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 (c. 1827–1906), the only possible candidate in *Crockford*, 1878 (p. 428 [21]). In 1876 Leary was curate at St George’s, Camberwell (1874–1881). His census entries indicate he was born in Ballybay, Co. Monaghan, Ireland, and, apart from his clerical work, he is described in the 1871 Census as a ‘journalist and reviewer’ (R.G.10 1333).

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 here.

4. Despite WC’s general reference to ‘the honour of a memoir’, it is not clear why Leary wanted the information. It was not used in his contributions to the *London Quarterly Review* and the *New Quarterly Magazine* around this time, which concerned poetry and biblical translation (*Wellesley Index*, vol. V, p. 455).

[1605] TO UNIDENTIFIED RECIPIENT,¹ 11 APRIL 1876

MS: Iowa. Published: BGLL, III, p. 120.

“Everybody is sorry for me; everybody is kind to me. But the lost place is not to be regained.”

From “The New Magdalen”² by | Wilkie Collins

11th April 1876

1. Clearly a fan requesting an autograph.

2. Speech by Mercy Merrick in the second chapter:

“Everybody is sorry for me,” answered the nurse, as patiently as ever; “everybody is kind to me. But the lost place is not to be regained. I can’t get back! I can’t get back!” she cried, with a passionate outburst of despair – checked instantly the moment it had escaped her. “Shall I tell you what my experience has been?” she resumed. “Will you hear the story of Magdalen – in modern times?”

[1606] TO GEORGE BENTLEY, 14 APRIL 1876

MS: Berg. Summary: B&C, II, p. 402. Published: BGLL, III, p. 120.

90, Gloucester Place, | Portman Square. W. | Good Friday 1876

Dear Mr Bentley,

My eye still persists in recovering – in spite of the unfavourable weather. This week I have been obliged to devote all the energies which my illness has spared to the rehearsals of my new play – which is tried in London for the first time tomorrow night.¹ Next week I hope to devote entirely to the June number of “The Two Destinies.” Will you kindly let me know when you go to press with the June number of the “Bar”. If it is only a short instalment again, let me do something!²

Yours truly | Wilkie Collins

1. *Miss Gwilt* opened in London at the Globe Theatre on 15 April 1876.

2. In the event, the June instalment consisted of chs 22–24, occupying seventeen pages only.

[1607] TO JANE BIGELOW, 17 APRIL 1876

MS: Bigelow. Published: BGLL, III, pp. 120–121.

90, Gloucester Place, | Portman Square. W. | London.
17th April 1876

Dear Mrs Bigelow

I have but one excuse for not having sooner thanked you for your welcome letter. The Gout has attacked me again – and once more in the Eye. I am now recovering but – as you can see – I am still obliged to use another pen than my own.¹ It was a great pleasure to me to have my darkened room brightened by news of you all. I am fonder of Flora than ever since she made that memorable protest on the subject of the sacred refreshment table at church.² Tell her from me, that I have not forgotten her empty scent bottle, and that when I return to America, British perfumes intended for Miss F. will invade the New York custom house. When this will be is another question. During the present year it will be impossible for me to leave England, but in 1877 if all goes well, I have some hope of making a short trip to the States, with perhaps a new play, and a new actress, to try the American public with.

The immediate cause of poor Forster's death, was (as I have heard) diabetes or "Bright's disease." His other ailments had, as you suppose, fatally weakened his constitution, and when his last vital energies gave way, they gave way rapidly. I saw but little of him after my return from America. He took offence, I was told, at my not having first consulted him before I went to the United States ↓ and his manner to me was certainly altered when I called on him after my return. He offered no explanation – and I parted from him (as I'm glad to remember now) as cordially as usual on my side. He has left his books and pictures to the Nation. The money reverts, of course, to Mrs Forster. This is really all I know about it.³

Forgive a dull letter from an invalid and believe me Dear Mrs Bigelow,
With kindest regards to you all, | (and love to Flora)
Yours always truly, | Wilkie Collins

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1. Apart from the signature, and the final word 'truly', the letter is entirely in Carrie Graves's hand.
 2. Jane Bigelow's youngest daughter Flora, now aged seven.
 3. See [1594] to Charles Reade, 2 February 1876, and Peters, pp. 347–348.

[1608] TO GEORGE BENTLEY, 19 APRIL 1876

MS: Berg, on plain card. Published: BGLL, III, p. 121.

April 19th 1876

When do you go to press with the June number of Temple Bar? How long can you give me before the copy must go to the printer?¹

Wilkie Collins

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1. See [1606] to Bentley of 14 April 1876.

[1609] TO LAURA SEYMOUR, 19 APRIL 1876

MS: Noel. Extract: Clareson, p. 111. Published: B&C, II, p. 403 (incomplete); BGLL, III, p. 122.

90, Gloucester Place, | Portman Square. W. ¹ | 19th April 1876

My dear Mrs Seymour,

You are the trump of trumps – and the best and truest of friends and I thank you from the bottom of my heart.

I have but one excuse for not having sent you the best places in the theatre – I was afraid to ask any of my friends to go to the first night.² Though I had but one eye to look through, on the few last occasions when I could go to rehearsal, I saw that the scenery was so backward and (excepting the first act) so bad, and the people connected with the theatre (for the most part) such a set of incapable idiots and blackguards – that I fully anticipated a failure on the first night – and I own I did not like the idea of inviting my friends to hear me hissed! The kindness of the audience,

as things really were (I believe they caught it mesmerically from you) has really left me deeply grateful. Never before have I been so indebted to my good and dear public.

At 8 o'clock the scenes were not all ready! At 9 o'clock the scoundrels of carpenters were lying about drunk – and their chief utterly lost his head. No more of it! I have not been able to prevail upon myself to go near the theatre since.

I am so sorry to hear such unfavourable accounts of your health and of Reade's. Give him my love, and say I shall soon appear at number 2,³ with a little linen curtain and a black patch over my eye, to have a talk. The inflammation has gone – the only danger now is catching cold. And so, for the present, exit

Yours always affly | WC

1. Black Gothic type ranged right.

2. Of *Miss Gwilt*, which had opened at the Globe on 15 April 1876.

3. The residence of Reade and Seymour at 2 Albert Terrace, Knightsbridge.

[3292] TO ALFRED O. CAPPER,¹ 20 APRIL 1876

MS: Unknown. On sale: Dreweatts Bloomsbury Auctions, Maddox Street, London (4 September 2015, lot 13).
Published: A&C10, p. 13.

Very truly yours | Wilkie Collins | April 20th 1876²

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, while one preserved envelope gives his address as Beechwood, Hill Lane, Southampton. The 1871 and 1881 Censuses record Alfred O. Capper at this address respectively as a scholar aged 12 (RG10/1199), and a 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: Allen & Unwin, 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.

[1610] TO KATE FIELD, 22 APRIL 1876

MS: Boston (KF 108). Published: Whiting, p. 346; B&C, I I, pp. 401–402 (incomplete); BGLL, III, pp. 122–123.

90, Gloucester Place, | Portman Square. W.¹ | 22nd April 1876

Dear Miss Field,

I was very sorry to miss you – but I sleep badly since my illness, and cannot get up in the morning

The doctor allows me to get out for a walk (with a patch over my eye) – but he has not yet allowed me to see my own play,² and he forbids me to see your “matinée.”³ The lights and the atmosphere are the things he objects to – and I am afraid he is right. The pain I have suffered has seriously weakened me. I can only wish you success most sincerely – and hope for another chance of making one of your audience.

I am glad you liked the piece and the acting. You must have been looking at the wrong “compartment” when Cecil drew the curtains and opened the windows. It is (of course) the first thing he does on entering the “poisoned room.” The play cannot end unless he does it – for the “major” and the policeman in plain clothes (who bring the curtain down) enter by the window.⁴ The rest of your questions I hope to answer viva voce – but I am surprised at your never having met in real life with a woman who fell in love with a man utterly unworthy of her. Oh, Miss Keemle! Miss Keemle! have you still to discover one of the brightest virtues of the sex?

Yours always truly | WC

Will you be doubly kind – and send me one line to say if you are content with your reception as

Volanti?⁵

-
1. Black Gothic type ranged right.
 2. *Miss Gwilt* at the Globe.
 3. Billed as ‘Miss Keemle’ (her full name being Mary Katherine Keemle Field), the American actress was to appear with Miss Geneviève Ward (1837–1922), American born actress and soprano, in a play entitled *The Honeymoon* on Wednesday, 26 April from 2.30 to 5pm at the Gaiety Theatre (‘Schools and children half price’ – see the announcement in the *Times*, 20 April 1876, p. 8e).
 4. Concerning the closing scenes of *Miss Gwilt*.
 5. Thus for Volante, her role in *The Honeymoon*.

[1611] TO FREDERICK LEHMANN, 26 APRIL 1876

MS: Parrish (Box 5/5). Typed transcript: Texas. Extract: Robinson 1951, p. 279. Published: Coleman, p. 232; B&C, II, p. 404.

90, Gloucester Place, | Portman Square. W.¹ | 26th April 1876

My dear Fred,

Tell me about Sebastian.² He kindly called here when Critchett had forbidden me to see anyone³ – and he left word that he was “going away.” If I had known it was S. I would have disobeyed orders. He has not “gone away” to Boston U.S. I hope. Where can I find him – or rather when does he return to London?

I am slowly mending – able to use my good eye, and still obliged to take care of the other. Add arrears of work on any story that must be made up, and a play for Bancroft that is in progress⁴ – and you will not be surprised at my failing to call in Berkeley Square. I am still forbidden [*del*] Dinners, Theatres, and all assemblies in which part of the pleasure consists of breathing vitiated air and swallowing superfluous particles of flesh given off by our fellow creatures and ourselves in the act of respiration. Work, walk, visit to my morganatic family⁵ –

such is life to yours affly | WC

My love of loves to the Padrona

-
1. Black Gothic type ranged right.
 2. Sebastian Schlesinger.
 3. Referring to WC’s oculist, George Critchett.
 4. Squire Bancroft of the Prince of Wales Theatre.
 5. This is the first instance in WC’s extant correspondence of the use of this phrase to refer to Martha Rudd and their three children. The relevant OED definition of ‘morganatic’ is ‘designating ... a marriage in which a man of high rank marries a wife of lower rank, but neither the wife nor any children of the marriage have any claim to the possessions or title of the husband’, making WC’s usage distinctly ironic given the nature of his will.

[1612] TO MRS AUSTIN,¹ 28 APRIL 1876

MS: Private. Published: BGLL, III, p. 124.

90, Gloucester Place, | Portman Square. W. | 28th April 1876

Dear Mrs Austin,

I enclose with the greatest pleasure two stalls for Tuesday evening next May 2nd. The drama begins at eight.²

With kind regards. | Always truly yours | Wilkie Collins

-
1. This might be Letitia Mary Austin née Dickens (1816–93), CD’s younger sister, childless widow of the civil engineer Henry Austin (1811/12–1861: *ODNB*), whom she had married in 1837.
 2. *Miss Gwilt* at the Globe.

[1613] TO H. R. MOORE,¹ 3 MAY 1876

90, Gloucester Place, | Portman Square. W. | 3rd May 1876

Dear Sir,

The personages in my new dramatic work are unusually few in number – and the question of their representatives on the stage has been a decided question for some time past.²

Under these circumstances, it is only possible for me to beg to accept my thanks for your letter.

Faithfully yours | Wilkie Collins

To | H. R. Moore Esqre

1. Unidentified actor looking for a part.

2. This should not be *Miss Gwilt*, which had already been running at the Globe for more than two weeks; perhaps the reference is to the dramatic adaptation of *The Moonstone* – see [1641] to Arthur Blunt of 1 August 1876.

[1614] TO GEORGE MACLEAN ROSE, 3 MAY 1876

MS: Parrish (Box 5/3). Published: B&C, II, p. 405.

90, Gloucester Place, | Portman Square. W.¹ | London | 3rd May 1876

Dear Mr Rose,

I am indeed grieved to hear so sad an account of Mr Hunter.² Change of air and scene are – as I should think – the very remedies for such a case as his. But if you cannot prevail upon him, I have but little chance of succeeding, I fear. Pray assure him of my sympathy and of my best wishes for his complete restoration to health.

I only wish I could take that pleasant voyage to Canada this summer. I have too pleasant a recollection of the days I spent with you and Mr Hunter, not to wish to see Toronto again. But I have engagements to produce new plays in London which will not allow me to leave England until the fine season is over. I have some hope – if all goes well – of returning to the “States” perhaps in 1877 – and of then seeing you once more.

In the meantime, believe me | always truly yours | Wilkie Collins

P.S. I am getting on well towards recovery. Nothing wrong with the gouty eye now but weakness. I shall send more “Two Destinies” soon.

1. Black Gothic type ranged right.

2. Robert Hunter, George Maclean Rose’s senior partner in the publishing firm, who was to die the following year.

[1615] TO HUNTER, ROSE & CO., 3 MAY 1876

MS: Parrish (Box 5/3).¹ Published: BGLL, III, p. 125

London 3rd May 1876

Dear Sirs,

I beg to acknowledge the receipt of a dft for Fifty pounds sterling (£50-) on account of royalties, and to thank you for the same.²

I remain | Faithfully yours | Wilkie Collins

To | Messrs Hunter, Rose & Co

1. Business note written on integral leaf of [1614] to George Maclean Rose of the same date.

2. The draft was presumably at 60 days notice as it appears in WC’s account on 6 July as ‘Bill on Bk of Montreal’ (Coutts: WC).

[1616] TO HARPER & BROTHERS, 4 MAY 1876

MS: Parrish (Box 5/2). Published: BGLL, III, p. 125

90, Gloucester Place, | Portman Square. W. | London
May 4th 1876

The Two Destinies

Second Portion. Conclusion of the part for June. Letter sent with the first portion for June – forwarded April 25th.

Wilkie Collins
Messrs Harper & Brothers

[1617] TO JAMES PAYN, 5 MAY 1876

MS: Parrish (Box 4/12), damaged.¹ Published: BGLL, III, pp. 125–126.

90, Gloucester Place, | Portman Square. W. | 5th May 1876

My dear Payn,

I am very sorry – but I am going to “bother”.

“Armadale”, “No Name” and “After Dark” were, I think, once published (by Smith, Elder & Co) in one volume form, at five, or six shillings, each. Will you kindly inquire if any remainders exist of this edition – preceding the present edition at 2/- – and if there are any copies to be had (either in boards or in sheets – it doesn’t matter which) will you direct the skilled person in whose department VICTORIA MAIL it lies to send me half a dozen copies of each of the three books (with the customary invoice of course)?²

The fact is – that I want to bind a few complete sets of my novels for “presentation copies” – and the two shilling editions of the books just mentioned (far too cheap at the price!) leave something to be desired in the matter of appearance. So please make this inquiry like a good fellow – and let me have a line of reply.

[valediction and signature excised]

1. A rectangle at the foot of the second leaf of the note-paper has been neatly torn off, removing the valediction and signature without significantly damaging the text of the rest of the letter.

2. Payn had been a reader for Smith, Elder since 1874, when he had resigned the editorship of *Chambers’s Journal*. A scribbled and largely indecipherable note in what is perhaps Payn’s hand is found on the back of the letter, which may include the phrase ‘no remainders exist of No Name in old 5s edition’.

[1618] TO CHARLES READE, 14 MAY 1876¹

MS: Noel. Summary: Clareson, p. 123 (undated). Published: BGLL, III, p. 126.

90, Gloucester Place, | Portman Square. W. | Sunday May 14th

My dear Reade,

If you have nothing better to do on Wednesday next will you and Mrs Seymour lunch here at two o’clock. No party – only two American gentlemen who will be charmed to meet you.² Do come if you can!

Yours ever | Wilkie Collins

1. Dating from the calendar and the notepaper.

2. William Henry Milburn and his son – see [1624] to Seaver of 20 May 1876.

[1619] TO JULIA ADDISON,¹ 15 MAY 1876

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 126–127.

90, Gloucester Place, | Portman Square. W. | 15th May 1876

My dear Miss Addison,

I well remember those pleasant days at Ickenham, and the friendly welcome that I always received at the Rectory.²

There are reasons which make it not desirable for me to write the introduction which you ask for. But, if you turn to the next page, you will find a few lines presenting your MS to Mr Bentley who is the publisher of the popular “Temple Bar”. You have only to tear off the leaf – and to send it with your novel to 6. New Burlington Street.³

Wishing you every success, | I remain vy truly yours | Wilkie Collins

1. Julia Addison (1826–78), daughter of John Addison, rector of St Giles, Ickenham, Middlesex, and authoress of a number of romances, including *Crow's Nest Farm* (London: Saunders, Otley, 1861) and *Isabel St. Clair* (London: Remington, 1876), her last published work which seems not to have been serialised.

2. The occasion has not been identified.

3. It is not clear who was the publisher to whom WC declined to introduce Miss Addison. The lines to George Bentley constitute the letter [1620] to him of 15 May 1876, which is separately recorded. However, given that the leaf in question remains attached to WC's letter to Miss Addison, it was presumably never sent.

[1620] TO GEORGE BENTLEY, 15 MAY 1876

MS: Parrish (Box 4/12).¹ Published: BGLL, III, p. 127.

90, Gloucester Place, | Portman Square. W. | 15th May 1876

The accompanying manuscript is presented for Mr Bentley's consideration by Wilkie Collins

The authoress is

Miss Julia Addison | 7. St Mary's Terrace | Maida Hill West | W.

To | George Bentley Esq

1. On integral leaf of [0619] to Julia Addison of the same date, above.

[1621] TO NINA LEHMANN, 15 MAY 1876

MS: Lewis Collection. Summary: BGLL, III, p. 127 (with location of MS unknown). Published: A&C11, pp. 20–21.

90, Gloucester Place, | Portman Square. W.

15th May 1876

Dearest Padrona,

Here is a line of introduction for the Abishag of the American King David.¹ And if you tear off the next leaf, you can send the other lady her “bit” from “The Woman in White”²

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.³

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>. 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.

[3104] UNIDENTIFIED RECIPIENT,¹ 15 MAY 1876

MS: Unknown. On sale: Bonhams (New York, 10 October 2012, lot 2183). Published: A&C4, p. 22.

15th May 1876²

- - - “We both wanted money. Immense necessity! 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

1. Clearly a female acquaintance of Nina Lehmann (see [1621] to her of the same date, to which this autographic extract was formerly attached).

[1622] TO REGINALD HANSON,¹ 19 MAY 1876

MS: Parrish (Box 4/12). Published: BGLL, III, p. 127.

90, Gloucester Place, | Portman Square. W. | 19th May 1876

Mr Wilkie Collins begs to thank Mr Reginald Hanson for honouring him with an invitation to meet the Lord Mayor and Sheriffs. He regrets to say that ill health will oblige him to be absent from London next month – and he has no choice but to trust to Mr Hanson’s kindness to accept his apologies and the renewed expression of his best thanks.

1. Reginald Hanson (1840–1905), Chairman of the Library Corporation of the City of London and Lord Mayor of London, 1886–87 (see Hall, II, p. 688).

[1623] TO HUNTER, ROSE & CO., 20 MAY 1876

MS: Parrish (Box 5/3). Published: BGLL, III, p. 128.

**90, Gloucester Place, | Portman Square. W. | London
May 20th 1876**

The Two Destinies | 6th Part

Delayed by my illness. Acknowledgment of the Dft for £50/ sent by previous mail.¹ I am rapidly recovering. I hope Mr Hunter is doing the same. In haste.

WC

1. Presumably the same Draft he acknowledged in [1615] to Hunter, Rose & Co., 3 May 1876. The credit appears in WC’s account on 6 July as ‘Bill on Bk of Montreal’ (Coutts: WC).

[1624] TO WILLIAM A. SEAVER, 20 MAY 1876

MS: Parrish (Box 5/8). Published: BGLL, III, p. 128.

**90. Gloucester Place | Portman Square | London | W
20th May 1876**

My dear Seaver,

One line to say that Mr Milburn and his son have been received here – and every where – with a hearty welcome.¹ They lunched with me the other day – and met Charles Reade, and some young ladies, and the good blind man laughed and talked and (as he told me when I saw him again this morning) thoroughly enjoyed himself. We only wanted you to make us complete. Next time, you must not write, you must personally produce yourself. Young Milburn too seemed to be liked every where – a nice modest lad.

My work is waiting for me as usual! Give my love to my friends in Franklin Square and elsewhere – and believe me
always truly yours | Wilkie Collins

1. William Henry Milburn, author of *The Rifle, Axe, and Saddlebags, and other lectures* (London, 1857) – see [1630] to him of 14 June 1876.

[3221] TO UNIDENTIFIED RECIPIENT, 25 MAY 1876

MS: Lewis Collection, pasted into a first edition of *Miss or Mrs.* Published: A&C8, p. 16.

Very truly yours | Wilkie Collins | May 25th 1876¹

1. The format suggests a signature for a collector.

[1625] TO GEORGE BENTLEY, 31 MAY 1876

MS: Berg. Published: B&C, II, pp. 405–406.

90, Gloucester Place, | Portman Square. W.¹ | 31st May 1876

Private²

Dear Mr Bentley,

I beg to thank you for a Cheque for the June number.³

It is a matter of regret to me that I should have (unintentionally) misled you on the subject of the length of the “Destinies”. The story is a very difficult one to manage – and I am now considering how I can turn it so as to be able to finish it in August. It is mainly a question of my being able to write a long number – instead of the short numbers with which my illness has /hitherto/ forced me to be content since May last. At the very worst, I cannot possibly be later than September – but I repeat I hope to finish in August.⁴

There is another point about which I am not quite comfortable. When you kindly met my views on the subject of terms, we both supposed that we were dealing with a short story. May I venture to suggest – as an old friend – that the June number should be considered as terminating our agreement, so far as the extra terms are concerned, and will you let me send you the concluding numbers of the story at the average page-remuneration of the “Bar”?⁵ I am sure I may trust to our long friendship to excuse my making this proposal frankly – as an act of plain justice towards you.

Believe me | Always truly yours | Wilkie Collins

George Bentley Eq

-
1. Black Gothic type ranged right.
 2. Written diagonally across the top left of the first page.
 3. £34 for 17 pages, paid in on 1 June 1876.
 4. In the event, the serial continued until September.
 5. WC was paid one guinea (21s) per page for the remaining instalments.

[1626] TO HARPER & BROTHERS, 6 JUNE 1876

MS: Parrish (Box 5/2/AM19719). Published: BGLL, III, p. 129.

90, Gloucester Place, | Portman Square. W. | 6th June 1876

The Two Destinies

Conclusion of the number for July 1876.

Wilkie Collins

In haste to catch the mail

Messrs Harper & Brothers

[1627] TO HARPER & BROTHERS, 6 JUNE 1876

MS: Parrish (Box 5/2). Published: BGLL, III, p. 129.

90, Gloucester Place, | Portman Square. W. | London
6th June 1876

Sent by today's mail under different cover

The Two Destinies

=

Conclusion of the number for July 1876. I had hoped to have sent more – but I am obliged to rest for a few days, and I am unwilling to keep you waiting.

WC

To | Messrs Harper & Brothers

[1628] TO MADAME LAURENT-DESVIEUX,¹ 9 JUNE 1876

MS: Wolff Collection. Published: BGLL, III, pp. 129–130.

Londres | **90, Gloucester Place, | Portman Square. W.** 9^{me} Juin 1876

Chère Madame Laurent-Desvieux,

C'est avec une vive douleur que j'ai appris que mon ami aimé Desvieux n'est plus. C'était le camarade le plus amiable, l'ami le plus sincère. Si je regarde la perte d'un tel homme comme une vraie calamité – que doit être votre chagrin, chère Madame! Je puis bien vous offrir – a vous et a Mademoiselle votre fille – toute ma sympathie dans cette affliction immense. Hélas! c'est peu dire – mais je le dis du fond du coeur.

Votre tout devoué | Wilkie Collins

A | Madame Laurent-Desvieux²

1. Though clearly a mutual friend of both WC and CAC, Desvieux has not been satisfactorily identified. See the undated letter to CAC [1869–72], which seems to refer to Desvieux's departure from London.

2. Translation:

Dear Madame Laurent-Desvieux,

It is with great sadness that I have learned that my dear friend Desvieux is no more. He was the most amiable of companions, the most sincere of friends. If I consider the loss of such a man as a true calamity, what must your distress be, dear Madame! I can certainly offer to you – both to yourself and to Mademoiselle your daughter – all my sympathy in this immense affliction. Alas! It is not much to say – but I say it from the bottom of my heart.

Very truly yours | Wilkie Collins.

[1629] TO HUNTER, ROSE & CO., 13 JUNE 1876

MS: Parrish (Box 5/3). Published: BGLL, III, p. 130.

90, Gloucester Place, | Portman Square. W. | London
Tuesday 13th June 1876

Dear Messrs Hunter Rose & Co

A line (written in Great haste) to say that “The Two Destinies” will be completed in the September monthly part of Temple Bar. The republication here, in book form, will take place on the first of August next.

I hope Mr Hunter's health is improving.

Vy truly yours | Wilkie Collins

P.S. The Two Destinies | = | Total number of pages (as well as I can now calculate) about 170

pages of the Temple Bar size
Messrs Hunter Rose & Co

[1630] TO WILLIAM HENRY MILBURN,¹ 14 JUNE 1876

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 130–131.

90, Gloucester Place, | Portman Square. W. | 14th June 1876

My dear Mr Milburn.

A thousand thanks for your kind letter. Unfortunately for me, I am about to leave London for a few days, this afternoon – and I can only wish you the success at St Michael’s which you achieve everywhere else.²

I have not been very well – my nerves are not strong enough yet after my illness to resist the heavy smoke-laden London air. But for this, I should have called on you long since.

I enclose two stalls for Mr Fletcher with my kindest regards. The play begins at 8 punctually³

Believe me | Dear Mr Milburn | always truly yours | Wilkie Collins

1. William Henry Milburn (1823–1903), blind American author and lecturer who WC seems to have met during his reading tour of North America. He was then in Britain with his son, preaching and lecturing in various parts – see [1624] to William A. Seaver of 20 May 1876 and [1731] to Andrew Chatto of 20 February 1878.

2. Presumably referring to a London church where Milburn was to speak, perhaps St Michael’s in Cornhill in the City of London.

3. Fletcher has not been identified, but the play must be *Miss Gwilt* at the Globe.

[1631] TO ALBERTO CACCIA,¹ 15 JUNE 1876

MS: Parrish (Box 4/12). Published: BGLL, III, p. 131.

London | 15th June 1876

Dear Signor Caccia,

My terms for authorising a reprint of 500 copies of the Italian translation of The Two Destinies are: – 400 lire: the copyright, and all rights relating to future reprints of this novel, being reserved by the author.²

Believe me truly yours, | Wilkie Collins

To | Signor Alberto Caccia

1. Then acting as WC’s authorized Italian translator and agent – see [1583] and [1584] to William Tindell of 16 and 21 December 1875, and [1687] to Georgina Hogarth of 12 July 1877.

2. Presumably the Italian translation was already appearing as a serial, and the terms relate to the book edition. No serial appearance has been traced, though a two-volume Italian edition (*I due Destini*) published in Rome in 1876 was found in WC’s library at his death (Baker 2002, p. 95).

[1632] TO CHARLES DICKENS JR,¹ 15 JUNE 1876

MS: Morgan (Autogr. Misc. Engl. COLLINS/17). Published: BGLL, III, pp. 131–132.

90, Gloucester Place, | Portman Square. W. | 15th June 1876

My dear Charles,

The arrangement made for my present Christmas Story provides for its being completed in [two] month’s time – but leaves me uncertain whether it will be published in 1876 or 1877, until the end of August next.² At that date, the question of publication is to be positively decided and then I can write to you definitely. If any new proposal reaches me in the meantime, I will let you know of it.

Ever yours | Wilkie Collins

1. Charles Dickens Jr (1837–96), son of CD, who became sole proprietor and editor of *All The Year Round* from January 1871.

2. This must refer to ‘The Captain’s Last Love’, WC’s first Christmas story for E. A. Buck of the New York *Spirit of the Times*, which was published there on 23 December 1876.

[1633] TO T. H. FRENCH,¹ 24 JUNE 1876

MS: Lewis Collection.² Published: BGLL, III, pp. 132–133.

90, Gloucester Place, | Portman Square. W. | London
Saturday. 24th June 1876

Private | “Miss Gwilt”

Dear Mr French,

Your kind letter of the 5th June has reached me.

You have no doubt already heard from your father that I had proposed to keep the piece in reserve, on the chance of that Miss Cavendish may go to the United States next year, and play “Miss Gwilt” herself.³ If, however, you receive a good offer from Mr Cheney⁴ (or, failing him, from any other responsible person) for the exclusive right to play the piece in America – I am perfectly willing to sell it. The question of terms in such a case as this is a very difficult one to decide. It seems to me that I ought not to sell the entire right of playing the drama in America under \$5000 – say one thousand pounds Sterling (£1000). If your experience tells you that this is too high a price to ask in the States, then lower the demand to seven hundred and fifty (£750) pounds sterling. I leave the decision entirely to your discretion. In the meantime, it may be as well to settle matters, one way or the other, with Mr Cheney. If he makes an acceptable offer for the piece (on the terms which I have just mentioned) let him have it. If not, withdraw it from Mr Cheney’s Theatre – either to hold it in reserve until next year, or to sell it to any other respectable and responsible person who may make a sufficient offer, and who will pay the money “in cash” (as we say in England).

These are the only instructions that I can now send to you. Let me have a line please to say that you have received my letter, and believe me, yours truly,

Wilkie Collins

T.H. French Esqre

1. Thomas Henry French, the son of Samuel French, theatrical publisher with offices in both London and New York. In his letter [1703] to Augustin Daly of 22 September 1877, WC describes his recipient here as ‘Mr French Junior my agent in New York’.

2. Found in a storage envelope printed with ‘Samuel French & Son, Dramatic Publishers. 122 Nassau Street, N.Y., and 89 Strand, London All plays 15c each. – Send for Catalogue’.

3. The play was eventually taken to New York by Ada Cavendish in 1878–79.

4. Unidentified American theatre manager or proprietor.

[1634] TO COUTTS & Co., 27 JUNE 1876

MS: Coutts. Published: BGLL, III, p. 133.

London | 27th June 1876

Gentlemen,

Please withdraw the Bill for £333.-.- drawn in my favour by Messrs Chatto & Windus, and due the 30th of this month,¹ and substitute for it the bill at six months for £250.-.- enclosed.²

Wilkie Collins

To Messrs Coutts & Co

1. See [1512] to Andrew Chatto of 8 February 1875.

2. The difference of £83 was credited to WC’s account the next day as ‘reced of Chatto & Windus’. The smaller Bill at six months was credited on 2 January 1877 (Coutts: WC).

[1635] TO ANDREW CHATTO, 4 JULY 1876

MS: Parrish (Box 4/17). Published: BGLL, III, p. 133.

90, Gloucester Place, | Portman Square. W. | 4th July 1876

Dear Mr Chatto,

I am thinking of leaving London shortly. Will you kindly direct one of your clerks to send a line to the binders, inquiring when I may expect to receive the first of the two of my works which you were so good as to get bound for me?

I want, if possible, to present this first set of the books before I leave town (most likely on Monday next). The second set the binders can finish at their own convenience.¹

Excuse me for troubling you in this little matter.

Truly yours | Wilkie Collins

1. There is no outgoing letter at Reading referring to this matter, and the two works in question remain unidentified.

[1636] TO ANDREW CHATTO, 4 JULY 1876

MS: Berg. Published: BGLL, III, p. 134.

90. Gloucester Place | 4 July

Dear Mr Chatto

Many thanks for your kindness.

I entirely agree with you as to the carelessness of the binder. As you saw, I wrote the plainest and clearest instructions. He has altered the title and he has omitted the numbering of the Volumes – an essential thing.

I will wait for his second attempt on Saturday – with many thanks for the trouble you have taken. I return the set by this messenger.

Very truly | Wilkie Collins

It might be as well to instruct the binder to finish one – first – in case he cannot get the two sets done by Saturday next. Do you think it is humanly possible to get this idea into his head? I am not sanguine about it myself!

[1637] TO HUNTER, ROSE & CO., 13 JULY 1876

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 134–135.

90. Gloucester Place | Portman Square | London. W | July 13th 1876

Dear Messrs Hunter Rose & Co

I am going away from London for a little while – and I have left directions to forward to you a Revise of the monthly Part of “The Two Destinies” for August. In the September number (as I have already informed you) the story will be completed. You shall have the September number in proof as soon as I can get it done.

I have had a letter from Messrs Harper (of New York) complaining bitterly of the damage done to them by the importation of Canadian editions of new English books into the United States, to the detriment of American editions of the same books for which Messrs Harper have paid the authors in taking advance-sheets. I am sure you will do all that you can to prevent the Canadian edition of “The Two Destinies” from interfering in this way with Messrs Harper’s edition of the same book. This is all for which you and I can be responsible. As to the general question, it seems to me to rest with the Government of the United States to keep Canadian reprints out of their country – exactly as we keep Tauchnitz’s Continental Reprints out of Great Britain. For the rest, Harpers have always behaved very liberally to me, and I only write now because I wish to respect the rights which they have purchased from me. I know your honourable way of doing business so

well that I am quite sure you will respect them too.¹

Sincerely hoping that Mr Hunter is going on well in health,
believe me yours truly | Wilkie Collins

1. As the ensuing correspondence with WC's Canadian and American publishers shows, this was to become an increasingly thorny problem.

[3162] TO UNIDENTIFIED RECIPIENT, 17 JULY 1876

MS: Unknown. On sale: International Autograph Auctions, Nottingham (13 February 2010, Lot 442). Published: A&C6, p. 12.

Wilkie Collins | 17th July 1876

1. On a card with four tiny holes to each corner. Possibly once attached to a bookmark.

[1638] CARRIE GRAVES TO HUGH BIERS,¹ [25–26] JULY 1876

MS: Melbourne (Box 502/6), note on *Temple Bar* proofs of *The Two Destinies*.² Published: BGLL, III, p. 135 (as to [Henry C. Biers]).

1st Proof –

Uncorrected. No time to communicate with Mr Wilkie Collins who is away for his health. Look out for press errors – and expect by the next Victoria Mail, a complete corrected proof containing the matter herewith sent, to the conclusion of the story.

H. G.

1. See WC's similar note to Biers of [15–17 November] 1875 ([1576]).

2. At the head of ch. 35, 'By Land and Sea', which marks the beginning of the final monthly instalment, appearing in *Temple Bar* in September 1876; the proof is stamped 'W^M CLOWES & SONS | SENT OUT | 25 JUL 76 | STAMFORD STREET', which justifies our conjectural dating.

[1639] TO FRANK ARCHER, 26 JULY 1876

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 280. Published: Archer, pp. 183–184; BGLL, III, pp. 135–136, amended A&C7, p. 14.

Worthing | 26th 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.² 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 hearty 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.³

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.

1. With WC's monogram on the point of the flap, initialled and directed to 'Frank Archer Esqre | 10. Charlotte Street | Bedford Square | London | W.C.', postmarked recto 'WORTHING | D | JY 26 | 76' and verso 'LONDON | W | J 27 | X', with '10' in another hand in pencil on the recto.

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 states that he 'joined Henry Neville at the Olympic Theatre for a time' (Archer, p. 184), but after 11 November he was again without work, this time for thirty-four weeks ('Theatre Salaries and Parts', Bk. 2, pp. 14–21, Archer Archive).

[1640] TO GEORGE BENTLEY, 29 JULY 1876

MS: Berg. Published: BGLL, III, p. 136.

Worthing | 29th July 1876

Dear Mr Bentley,

I beg to thank you for the cheque for the August number.¹

In a day or two I return to town – then go away again in some other direction. The last number of the “Destinies” is in proof. The September Temple Bar will close the story – at last!

Very truly yours | Wilkie Collins

George Bentley Esq

1. The August number consisted of chs 30–34, occupying pp. 508–527. Since WC had overrun the originally agreed number of monthly parts, the rate of remuneration was now in fact one guinea (£1-1s) per page. However, the payment for the August number – which would have been 20 guineas or £21 – does not appear in WC's bank account (Coutts: WC). As with other 'missing' payments it is possible that he simply cashed it without paying it in.

[1641] TO ARTHUR BLUNT,¹ 1 AUGUST 1876

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 136–137.

90, Gloucester Place, | Portman Square. W. | Augt 1st 1876

My dear Arthur Blunt

Your kind letter followed me to Worthing.² Soon after we last met, I began to drift backwards in the matter of health, and the doctors sent me away to get better. I am now only in town, on some literary business for a day or two – and then I go away again for a long rest.

I am really disappointed not to have seen your matured representation of the Doctor. My consolation must be that I have been, at any rate, fortunate enough to give you the opportunity of winning new distinction in your profession. May we work together again! and the sooner the better.

yours ever | Wilkie Collins

You shall certainly see the dramatic “Moonstone”. I am only waiting until I can write the last Act – which is thus far still in Scenario.

1. Arthur Cecil Blunt (1843–96), actor under the stage name Arthur Cecil, then playing the part of Doctor Downward, the dubious physician in *Miss Gwilt*, at the Globe Theatre.

2. See [1639] to Frank Archer of 26 July 1876.

[1642] TO CHATTO & WINDUS, 3 AUGUST 1876

MS: Reading (tipped into Outgoing Letter-book 8). Published: BGLL, III, p. 137.

90. Gloucester Place | Portman Square | London. W.
3rd August 1876

Dear Sirs,

I beg to thank you for your kind letter of yesterday's date, and to say that I willingly agree to the proposal which you submit to me for publishing the reprint of “The Two Destinies” in two-volume form. I reserve the copyright of the book as my own, of course – and I understand that I

am to give you the refusal of issuing future editions of the book in other than the two-volume form.¹

Believe me Dear Sirs | Vy truly yours | Wilkie Collins
Messrs | Chatto & Windus

1. This letter, though unstamped, constitutes the only agreement to be found at Reading concerning the initial publication of *The Two Destinies* in volume form. Andrew Chatto's letter to WC of 2 August 1876 (Reading), reveals that WC had acted generously in light of the poor sales of the three-volume edition of *The Law and the Lady*, the first of his works to be carried by his new publishers. Since only 1,150 copies of that edition of 2,000 copies had been sold, WC agreed to waive payment on the first 850 copies sold of the two-volume edition of *The Two Destinies*, and accept only a 5s royalty on all copies above that total.

[3183] TO SIGNORA MARINI,¹ 21 AUGUST 1876

MS: Unknown. Published: *Era* (24 September 1876), p. 4c, our copy text;² A&C7, pp. 41–42.

London, 90, Gloucester-place, W. 21st August, 1876.

Madame,— My friend Signor Caccia³ 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. A cutting from the *Era* is pasted into Frank Archer's scrapbook ('Personal Criticism, Bills, etc' vol. 1, Archer Archive), along with material from the 1873 production of *The New Magdalen* in which he took the leading role. 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:—

3. WC's Italian agent; see [1583] and [1584] to Tindell, 16 and 21 December 1875

[1643] TO GEORGE BENTLEY, 4 SEPTEMBER 1876

MS: Berg. Published: BGLL, III, p. 138.

90, Gloucester Place, | Portman Square. W. | 4th Sept 1876

Dear Mr Bentley,

Thank you for the cheque for the September (concluding) number of "The Two Destinies."¹

I feel on my side, I can assure you, greatly obliged by your kindness in letting me so largely over-run my own limits!

I am in town for a few days – and then I go away again for a month.² When I return, you will always be welcome when you can favour me with a call.

Vy truly yours | Wilkie Collins

1. The September number consisted of ch. 35 onwards, occupying pp. 61–85 of the new (48th) volume. A payment of £26-5s (25 guineas) labelled ‘P Letter’ was credited to WC’s bank account on 5 September (Coumts: WC). This was the correct amount at one guinea per page for the final 25 pages.
2. WC withdrew £130 ‘Travelling Expenses’ on 16 September (Coumts: WC).

[1644] TO HENRY POWELL BARTLEY,¹ 17 OCTOBER 1876

MS: Private.² Published: BGLL, III, pp. 138–139.

Hotel Westminster | Paris | 17th Oct: 1876

My dear Harry,

A line to thank you for your kind letter. I am indeed sorry that the claims of business obliged you to leave us here.³ We all miss our travelling companion, and all wish you could have gone⁴

I hope we shall meet in Gloucester Place.

Yours always truly | Wilkie Collins

To | Henry Powell Bartley Esqr

1. Henry Powell Bartley (1854–97), who qualified as a solicitor in August 1877 and set up practice at 30 Somerset Street, Portman Square, almost immediately becoming WC’s legal adviser in place of William Tindell. Bartley married Carrie Graves, three years his elder, on 12 March 1878 (see Clarke, pp. 191–194). This letter suggests that Harry Bartley was an intimate at Gloucester Place well before these events.
2. Written on a thin sheet of plain paper, cleanly cut on the left-hand side, the closure on the verso in landscape format.
3. Little is known about this visit to the Continent. Later letters ([1646] to Charles Reade of 18 October and [1654] to W. P. Frith of 15 November 1876) show that WC went as far as Switzerland. The likelihood seems to be that Bartley had accompanied WC, Caroline and Carrie to Paris, but had returned early to London while the author and his party continued their tour. In [1643] to George Bentley of 4 September 1876 following the completion of *The Two Destinies*, WC mentions an upcoming trip of a month. He withdrew £130 ‘Travelling Expenses’ on 16 September (Coumts: WC), and wrote again from Gloucester Place only on 21 October.
4. There is no period after ‘gone’ at the foot of the opening page and it is likely that the letter is incomplete, lacking the second leaf of a sheet of folding notepaper; in other words, the second page of a three-page letter may have been excised. The content also supports this theory: ‘gone’ seems to require a complement to complete the sense – presumably something along the lines of ‘gone ... with us to Switzerland’.

[1645] TO WILLIAM F. TINDELL, 17 OCTOBER 1876

MS: Glasgow (891117/162). Published: BGLL, III, p. 139.

Hotel Westminster | Paris | 17th Oct: 1876

My dear Tindell,

The enclosed copy of a letter which I have addressed by this post to Mr Neville of the Olympic Theatre, will explain itself.¹ I shall be here until the morning’s post delivery on Thursday next – then start for Calais at 11.45 a.m. and cross in the “Castalia” on Friday for London.² It is for you to say if a letter from “Benham and Tindell” shall be addressed to Mr Neville before my return – in the event of his publicly advertising the performance of No Thoroughfare at his theatre.³ I need only add now that no agreement has been drawn up – a personal agreement by word of mouth, on the conditions stated in my letter, is all that has passed between us, and no time for the production of the piece was absolutely fixed before I went abroad a month since.

Yours truly | Wilkie Collins

1. The copy is not found at Glasgow and was presumably destroyed; in [1647] of 18 October, WC requests Tindell to ‘consider my yesterday’s letter as not received, and return me the copy of my letter to Mr Neville by post to Gloucester Place’.
2. The *Castalia* was launched in 1875 by the English Channel Steam Ship Co. Designed by William Thomas Young Dicey, the steel ship had a revolutionary double-hull which was supposed to prevent sea-sickness, though WC was always proud of his sea-legs and never suffered in this way.
3. *No Thoroughfare* opened in November 1876 at the Royal Olympic Theatre, Wych Street, Strand. Henry Neville, the

manager, appeared in the part of George Vendale, whom he had played in the original Adelphi production in 1867, while Arthur Stirling was Obenreizer. It was produced by Neville and Charles Reade's partner Laura Seymour. WC's annoyance with Neville about the production continued despite the involvement of his friend, Laura Seymour – see [1646] to Reade of 18 October 1876 and [1652] to Seymour of 10 November 1876.

[1646] To CHARLES READE, 18 OCTOBER 1876

MS: Noel. Extract: Clareson, p. 116. Published: BGLL, III, p. 140.

HOTEL WESTMINSTER 11 & 13 R DE LA PAIX | PARIS

October 18th 1876

My dear Reade,

Many thanks for your letter. I do not recognise in the failure of “The Duke’s Device”,¹ and in my absence in Switzerland,² any consideration which justifies Mr Neville in casting my piece without allowing me a voice in the matter.³ However, the mischief is done – and I gather from what you tell me that I shall subject the Theatre to serious pecuniary loss, if I do not yield to circumstances. On this account – and because I am also sincerely sensible of your friendly services – I write to Mr Neville by this post to let him produce the piece on the one condition that he guarantees me a run of thirty nights. For the rest, I shall not attend the rehearsals,⁴ because I will not accept a responsibility which Mr Neville has taken from me and placed on his own shoulders, and because I have not the slightest hope of doing anything to any good purpose with some of the actors engaged – notably with Mr Stirling.⁵ If all goes well, I shall be at home again on Friday night⁶ – and I will immediately provide Mr Neville with a written form of agreement which will set his mind at rest.

With love to Mrs Seymour

Believe me | always truly yours | Wilkie Collins

1. According to the announcements in the *Times*, a play adapted from the French featuring Frank Archer and Henry Neville and running at the Olympic during October.

2. See [1644] to Harry Bartley of 17 October 1876.

3. Henry Neville, manager of the Olympic, who played George Vendale in a revival of *No Thoroughfare* at his theatre from November 1876.

4. Though see [1652] to Laura Seymour, 10 November 1876

5. Arthur Stirling played Jules Obenreizer ‘after a long absence from the Stage’ (original programme note).

6. WC writes on the Wednesday.

[1647] To WILLIAM F. TINDELL, 18 OCTOBER 1876

MS: Glasgow (891117/163). Published: BGLL, III, p. 141.

HOTEL WESTMINSTER | 11 & 13, R DE LA PAIX | PARIS

18th October 1876

My dear Tindell,

Since I wrote to you yesterday, I have heard again from the theatre. The matter has gone too far to be stopped – and I have no reasonable alternative but to insist on “a guaranteed run” for the piece, and to let things take their course, and hope for the best. This I have done by today’s post.¹ So please consider my yesterday’s letter as not received, and return me the copy of my letter to Mr Neville by post to Gloucester Place.

Yours truly | Wilkie Collins

W.F. Tindell Esqre²

1. The letter to Henry Neville (referred to also in [1646] to Reade of the same date) remains untraced.

2. This is the last letter to Tindell in the bound volumes at Glasgow, and no later letters have been traced.

[3105] TO UNIDENTIFIED RECIPIENT, [5 SEPTEMBER-19 OCTOBER 1876]¹

MS: Private.² Published: A&C4, p. 22.

Welcome ... *[excised text]* | 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 [1645] of 17 October 1876 from the Hotel Westminster, Paris and the tentative dates mark his time there. The brief content might suggest that it comes from towards the end of that period, anticipating his return.
 2. Removed from an album together with a photographic reproduction of the 1850 J.E. Millais portrait of Collins.

[1648] TO THE LORD MAYOR AND LADY MAYORESS OF LONDON,¹ 21 OCTOBER 1876

MS: Private. Published: BGLL, III, p. 141.

90, Gloucester Place, | Portman Square. W. | 21st October 1876

Mr Wilkie Collins regrets that absence from London on the 24th October will prevent him from having the honour of accepting the invitation of the Lord Mayor and the Lady Mayoress.²

Under these circumstances Mr Collins hopes that the Lord Mayor and the Lady Mayoress will be so good as to accept his thanks and his apologies.

-
1. William James Richmond Cotton (1822–1902), MP, Lord Mayor of London 1875–76, and his wife Caroline née Pottinger. He was made a baronet in 1892.
 2. One of Cotton's last events as Lord Mayor (his successor, Sir Thomas White, took over on 2 November) was to host a dinner for 300 people mainly from the dramatic profession on 24 October in the Egyptian Hall of the Mansion House, which is the Lord Mayor's residence. It began at 2 pm so the guests could perform their roles in the theatres that evening. See 'The Lord Mayor and the Drama', *Times*, 25 October 1876, p. 6a–c.

[1649] TO ANDREW CHATTO, 25 OCTOBER 1876

MS: Parrish (Box 4/17). Published: BGLL, III, p. 142.

90, Gloucester Place, | Portman Square. W. | 25th Oct: 1876

Dear Mr Chatto,

I am just at home again, after travelling abroad – or I should have thanked you sooner for the copies of the "Destinies".¹

The proprietors of an American paper have tempted me to write a short story for their Christmas number. It will only occupy ten or eleven pages of the Temple Bar size – and it will be published in America on the 23rd December – or the 24th – I am not quite sure which day. Your December number of "Belgravia" is no doubt already filled up. But I don't like to make arrangements for publishing the story in any other English periodical without telling you first that I am writing it.²

Yours truly | Wilkie Collins

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1. *The Two Destinies*, published in two volumes by Chatto & Windus in late August 1876.
 2. 'The Captain's Last Love', published in New York in E. A. Buck's *Spirit of the Times*, 23 December 1876, the first of the twelve stories which WC wrote for the publication, each Christmas until 1887. Andrew Chatto responded positively to WC's suggestion in a letter of the same date (Reading), but suggested the January issue would be more appropriate to prevent a pirated edition appearing in America.

[1650] TO ANDREW CHATTO, 26 OCTOBER 1876¹

MS: Melbourne (MS 6162/1). Published: BGLL, III, p. 142.

90, Gloucester Place, | Portman Square. W. | 24th Oct: 1876

Dear Mr Chatto,

Many thanks for your kind letter.

I must apologise for a slip of the pen. Instead of “December” I ought of course – as you point out – to have written “January” as the month for publication.² Christmas Eve will exactly suit the American publisher as well as yours vry truly

Wilkie Collins

I hope to be able to send you the title tomorrow or Monday at latest. It is not yet settled. If I think of anything in time, later post shall inform you.

1. Although the date on the letter undoubtedly indicates 24 October, this must be an error on WC’s part, as the contents make clear that this letter responds to Andrew Chatto’s letter of 25 October (Reading), which is in turn a reply to [1649] bearing the same date.

2. Referring to ‘The Captain’s Last Love’ – see [1649] to Chatto of the previous day. The story duly appeared in *Belgravia* in January 1877.

[1651] TO COUTTS & CO., 30 OCTOBER 1876

MS: Coutts (10003 Box 12/57b).¹ Published: BGLL, III, p. 143.

90, Gloucester Place, | Portman Square. W. | London
30th October 1876

Gentlemen,

Please deliver to Mrs Charles Ward the tin box marked with my name, now in your possession.²

Wilkie Collins

Messrs Coutts & Co

1. On the verso: ‘30 Oct 1876 | Received the within named By | Jane Ward’.

2. In October 1875 WC had put his will and other important papers into a ‘tin box’ in the fire-proof room at Coutts bank. See [1562] to William Tindell, 4 October 1875.

[1652] TO LAURA SEYMOUR, 10 NOVEMBER 1876

MS: Noel. Extract: Clareson, p. 114. Published: BGLL, III, p. 143.

90. Gloucester Place | W. | 10th Novr 1876

My dear Mrs Seymour,

One line to assure you that it is not my fault that I am absent from today’s full rehearsal. Mr Neville’s letter dated the 9th,¹ and informing me that the rehearsal begins today (10th) at 11 o’clock,² reached me this afternoon at half past twelve. Add another half hour to get to the Theatre – and there you have the dilemma. It is useless of course for me to attend the rehearsal two hours after it has begun.

If there is another full rehearsal tomorrow I have written to Mr Neville to say that I will attend it with pleasure.

My best thanks for all that your kindness has done for the piece.

Yours aftly | Wilkie Collins

1. Henry Neville, manager of the Olympic Theatre.

2. Of his revival of *No Thoroughfare* which opened this month. In [1646] to Charles Reade of 18 October 1876, WC had stated that would not attend the rehearsals, but this was before the play came ‘under the direction of Mrs Seymour and Mr Henry Neville’ (original programme note).

[1653] TO HUNTER, ROSE & CO., 11 NOVEMBER 1876

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

11th November 1876

Dear Messrs Hunter, Rose & Co

Forgive this late acknowledgment of the presentation-copies of the “Destinies” – (so prettily ornamented and so well printed!) – and of the Canadian newspaper, which has also reached me safely. My only excuse is that I have been travelling abroad, and have been laying in a stock of health for the winter season. I sincerely hope that my good friend Mr Hunter has also discovered the road that leads back to health. A line (when you have leisure) to tell me that he is really no longer an invalid will be very welcome.

I need hardly say that I have read those copyright articles with some consternation.¹ Are we never to have that vexed question set at rest? I really did think when that last “Act” passed into law, that we had found our way out of the troubled waters at last!

I am taking a good long holiday this time. And I don’t know yet when I am going to write another story – or what the unwritten story is likely to be. Nothing has a chance of occupying the public attention now but the question of War or No War.² Even the return of the Arctic Expedition has not caused much interest.³ In the literary world nothing seems likely to disturb the general stagnation.

With all good wishes | Most truly yours | Wilkie Collins

1. The articles on copyright in the Canadian newspapers have not been traced. As Copinger explains (3rd edn, pp. 615–616), many Canadian publishers considered that the 1875 Act gave them liberty to reprint British copyright works without the consent of or any remuneration to the author, which gave rise to a number of law suits.

2. Referring to the ‘Eastern Question’ – see [1660] to Sebastian Schlesinger of 30 December 1876.

3. The 1875 expedition led by George S. Nares on board HMS *Discover*, which returned in November 1876 having continued the mapping of Greenland and Ellesmere Island, but having failed to reach the North Pole.

[1654] TO W. P. FRITH, 15 NOVEMBER 1876

MS: Fales. Published: BGLL, III, p. 145.

90, Gloucester Place, | Portman Square. W. | 15th November 1876

My dear Frith,

A thousand thanks. I shall be delighted to dine with you on Sunday at 7.30.

I have been away in Switzerland last month – and I only now know of Mrs Frith’s illness. Your invitation for Sunday is additionally welcome – for it tells me that the time of anxiety is a time that has happily passed away.¹

Yours ever | Wilkie Collins

1. The nature of the illness remains unidentified, though Isabelle Frith (b. 1823) was to die just over three years later on 28 January 1880.

[1655] TO GEORGE BENTLEY, 7 DECEMBER 1876

MS: Illinois (Bentley Archives). Published: BGLL, III, p. 145.

90, Gloucester Place, | Portman Square. W. | Decr 7th 1876

Dear Mr Bentley,

My best thanks for your kind note. If Wednesday next the 13th will suit you, it will do admirably for me. If Wednesday is not quite convenient, I am entirely at your service on any later day.

Vy truly yours | Wilkie Collins

[1656] TO HUNTER, ROSE & CO., 21 DECEMBER 1876

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 145–146.

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

Thursday 21st Decr 1876

Dear Messrs Hunter, Rose & Co

The enclosed letter (received from Messrs Harper of New York) speaks for itself.¹ If it is not too late to ~~you can~~ take legal proceedings to stop this abominable infringement of the rights of my American publishers, pray do so. If nothing can be done, I shall be, most reluctantly, obliged to give up publishing Canadian editions of my books. Harper & Brothers pay me large sums for my advance-sheets, and for the right of publishing in the States. In the States their right is generally respected. It is only Canada that gets between us and that threatens to deprive me of the valuable sale of my books in America.

How this man Belford can sell (of course at a profit to himself) a book for 72 cents which you publish at \$1.50. passes my comprehension. Surely there must be ruinous trade allowance on the published price of a book in Canada? Is it not possible to publish so cheaply (if there is no other remedy) as to stop this unprincipled exportation? I would rather give up all profit from Canada on my side than be robbed by Belford Brothers of my sale in America.²

Pray let me hear from you by return mail. I sincerely hope that Mr Hunter's health is restored.

Very truly yours | Wilkie Collins

Messrs Hunter Rose & Co

1. The letter was from Belford Brothers of Toronto, who were famous in 1872 for their pirated Canadian edition of *Tom Sawyer* which, to the disgust of Mark Twain, was sold widely in the United States (see 'Alexander Belford', *Publishers' Weekly*, 20 October 1906, p. 1099). They were also the object of a successful action by Samuel Smiles after they reprinted his *Thrift* in late 1875 without authorization following the Canada Copyright Act of that year (see Copinger, 3rd edn, pp. 615–616). A copy of the letter in question is found in Parrish:

Toronto, Ont, | Aug 28th, 1876

Dear Sir,

We send you by to-day's mail sample copy of Wilkie Collins's new novel, "The Two Destinies", cloth, \$1.50 American Currency.

We will lay them down to you in Buffalo at 72¢ net Amer. Currency in lots of not less than 250 copies.

The book we think will have a large train sale.

You can order by telegraph at our own expense.

Awaiting your reply, | We remain | Respy yours

(sgd) Belford Bros | (Belford Bros)

Mr Williams, Union News Co | N.Y.

2. From the spring of 1878, following the death of his partner Robert Hunter the previous summer, George Maclean Rose in fact briefly joined forces with the Belford brothers (Charles, Robert and Alexander) to form the Rose-Belford Publishing Company, with Rose as president and Robert Belford as manager. At that time, *Belford's Monthly Magazine* was amalgamated with *Rose's Canadian Monthly* under the new title *Rose-Belford's Canadian Monthly and National Review* – see Marilyn G. Flitton, *Index to the Canadian Monthly* (Toronto: Bibliographical Society of Canada, 1976), p. xviii.

[1657] TO THE REV. W. H. FREEMANTLE,¹ 23 DECEMBER 1876

MS: Fales. Published: BGLL, III, p. 146.

90, Gloucester Place, | Portman Square. W. | 23rd Dec 1876

Dear Sir,

I have the pleasure of enclosing my contribution to your Poor Fund – for this year.

With all good wishes, | Believe me | truly yours | Wilkie Collins

Hon^{ble} & Rev^d | W. H. Freemantle

1. William Henry Freemantle (1831–1916), Fellow of Balliol, Canon of Canterbury – see to him [1806] of 18 December 1878. The amount of £5 was debited to WC’s bank account on 29 December as to ‘The Poor Fund’ (Coumts: WC).

[1658] TO LAURA SEYMOUR, 29 DECEMBER 1876

MS: Noel, with envelope.¹ Summary: Clareson, p. 123. Published: BGLL, III, p. 146.

90, Gloucester Place, | Portman Square. W. | 29th December 1876

A thousand thanks, my dear Mrs Seymour for your kind letter. If I could keep my eyes open and occupy a sitting-position after eleven o’clock at night, I should be only too glad to make one of your guests on Sunday.² But this damp and depressing weather crushes me with rheumatic pains and robs me of all my energies. I am fit for nothing but bed, before the time when you will be all sitting down to your joyous supper. Pray forgive my absence, and pray accept in this form – for yourself and for my dear old friend Reade – all the good wishes of the season.

Ever yours | Wilkie Collins

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1. Directed to ‘Mrs Seymour | 2. Albert Terrace | Knightsbridge | S.W.’, postmarked as dated.
2. New Year’s Eve – the letter was written on the Friday.

[1659] TO GEORGE MACLEAN ROSE, 30 DECEMBER 1876

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 147–148.

90. Gloucester Place | Portman Square | London. W.
30th Decr 1876

Dear Mr Rose,

Pray accept my thanks for a B/E for £25...- on account of royalties on “The Two Destinies”.¹

By this time you have no doubt received my letter relating to the proceedings of Mr Belford. I sincerely hope that the “decision” to which you refer may extend its prohibitory influence to the underselling in the United States of books published in Canada. If not, I see no hope of dealing in future with Messrs Harper – unless I leave them to fight the battle unembarrassed (for three months at any rate) by any publishing arrangements of mine in Canada. How sorry I should be to do this, I am sure I need not say.

I cannot tell you with what regret I read that part of your kind letter which relates to poor Mr Hunter. You are both associated with the pleasantest days I passed in Canada, when I remember that pleasant dinner at Mr Hunter’s on Christmas Day – and when I think of him now as a confirmed invalid – my news from Toronto is the saddest news that I have received for some time past.

With all good wishes | Believe me yours truly | Wilkie Collins

-
1. The sum had been credited as ‘Of Hunter Rose’ on 27 December (Coumts: WC).

[1660] TO SEBASTIAN SCHLESINGER, 30 DECEMBER 1876

MS: Houghton (fMS Am 1363 v.1/33). Published: BGLL, III, pp. 148–149.

90. Gloucester Place | Portman Square | London. W.
30th December 1876

My dear Sebastian Schlesinger,

Here I come troubling you about my premiums of Insurance in Boston, due in January next, as I believe. If you will kindly pay the premiums for me, you will be adding one more to my

obligations.

The sum diminishes a little every year – or alters in some way – through profits bonuses and God knows what. Not knowing what the present amount may be, I cannot now send it through my bankers – Messrs Coutts & Co Strand, London. But I can remit through Messrs Rollins Morse when you tell me the sum. Or if it is easier – can you “draw” on Coutts for it? I leave it to you – knowing (as you will too plainly perceive) nothing whatever of the subject!¹

My best and kindest remembrances to Mrs Schlesinger. You are both I hope quite well. Here, there is nothing going on but rain and the Eastern Question.² I laid in a stock of health in Switzerland during the autumn – and it is not quite worn out yet. You have heard I suppose that Fred is in Ireland, canvassing the Election at Waterford. He seems to have a good chance of getting into Parliament this time, so far as I can learn.³

Ever yours truly | Wilkie Collins

1. E. Rollins Morse & Brother, Boston. WC continued paying into the insurance policy for the rest of his life – see [2805] to Schlesinger, 25–26 January 1888.

2. The Eastern Question, never far from the surface of British politics, re-emerged in late 1875 with Lord Derby’s and Disraeli’s acquisition of the majority of Suez Canal shares and increasing unrest in the Ottoman Empire. Super-power rivalry and Russian ambitions resulted in the outbreak of the Russian-Turkish War of 1877–78.

3. Fred Lehman unsuccessfully contested the Irish parliamentary seat for the County of Waterford in a by-election. The result was announced in the *Times* on the day following the election (23 January 1877, p. 5d): ‘The High Sheriff declared the following to be the result of the polling for the county of Waterford: – [James] Delahunty, 1,799; Lehmann, 534. It is stated that Mr. Lehmann will petition against the return on the ground of priestly influence.’ Lehman wrote a letter on the subject to the editor of the *Times* (25 January 1877, p. 10a).

[3163] TO THE DIRECTORS OF THE NEW ENGLAND MUTUAL INSURANCE COMPANY, 2 JANUARY 1877

MS: Massachusetts HS (Foster Family autograph collection, Box 5 Folder 20). Published: A&C6, p. 13.

90, Gloucester Place, | Portman Square. W.
London | 2nd 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^o 53404,¹ due on the 12th of February next.

Faithfully yours | Wilkie Collins

To the Directors of | The New England Mutual | Insurance Co | Boston. U.S.A²

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.

[1661] TO SEBASTIAN SCHLESINGER, 2 JANUARY 1877

MS: Houghton (fMS Am 1363 v.1/65), with envelope.¹ Published: BGLL, III, pp. 149–150

90, Gloucester Place, | Portman Square. W. | London
2nd January 1877

My dear Sebastian Schlesinger,

In case of accidents by post, here is one more line to say that I wrote by last Saturday’s mail to accept your kind proposal to pay my premiums of Insurance in Boston – due, as I discover on referring to an old diary, on the 6th and 12th of February next.

This will give us time to exchange letters. You can (without any trouble to yourself I hope) let me know what the premiums amount to this year in English money – and I can remit the sum by return mail, through Coutts & Co.

Thanking you beforehand – and with kindest remembrances
Yours always | Wilkie Collins

I have written to the respective offices to say that you will pay the premiums in case of some such formality being “de rigueur”. In any case it may save you the trouble of sending a messenger. An idea has just “shaken me to the soul”!² Suppose, by any extraordinary chance, that you should be away from Boston, on business or pleasure? I have written to Messrs Rollins Morse to beg them – if you should be absent – to act for me in your place. It will do no harm to take this extraordinary precaution – and now “my mind is at ease”!³

1. Signed and directed to ‘Sebastian Schlesinger Esqr | Messrs Naylor & Co | 6. Oliver Street | Boston | Mass: | U.S. America’, no postmark, but franked in Boston on 14 January.

2. WC quotes *Miss Gwilt*: ‘Those are the words which have shaken me to the soul. Those are the words which make me feel as if the dead man had left his grave, and had put his hand on the place in my heart where my terrible secret lies hidden from every living creature but myself’ (*Armada*, Book Third, ch. 14, ‘*Miss Gwilt’s Diary*’).

3. This even more common phrase is not found in WC’s work until later: ‘Agnes shook her head sadly. “I wish I could agree with you, Henry – I wish I could honestly say that my mind is at ease.”’ (*The Haunted Hotel* (1879), ch. 15). He was to use the phrase again in *Heart and Science* in 1883, chs. XXII and LVI.

[3222] TO EMILY CHARLOTTE TWEED,¹ 9 JANUARY 1877

MS: Häusser. Published: A&C8, p. 17.

90. Gloucester Place, | Portman Street. W.
9th 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.² 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.

[3293] TO UNIDENTIFIED FRENCH TRANSLATOR,¹ 12 JANUARY 1877

MS: Lewis Collection. Published: A&C10, pp. 13–14.

Londres | 12 Janvier 1877

Je vous prie d’accepter mes remerciements sincères pour l’interessante [*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].² 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 traduis [*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 execution [*sic*] est magistrale. Ce sont des tableaux dans le meilleur sens du mot.³

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1. Apparently to someone who was to translate one of WC's shorter works.
 2. Reference unidentified.
 3. Translated with minor errors, possibly by an assistant more competent in French than WC, 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.

[1662] TO KATE FIELD, 19 JANUARY 1877

MS: Parrish (Box 4/12). Published: BGLL, III, p. 150.

90, Gloucester Place, | Portman Square. W. | 19th January 1877

Dear Miss Field,

By all means send me the piece – and I will make time to look over it.¹

Is the original by a modern French writer? If yes, you must please get his leave before it is acted. The law now provides for this – if he takes the lawful precautions. The original author's permission and a share for him in the profits are “articles of religion” with

Yours always truly | Wilkie Collins

Miss Cavendish has taken my advice, and the advice of her other friends in the U.S. – and has deferred her visit to America.²

After I have looked at the piece, I will call on you, and report my impressions

1. The piece, a translation from the French and set during the Napoleonic Wars, is described in some detail in [1664] to Kate Field of 9 February 1877, but has not been identified.

2. Kate Field was thinking of Ada Cavendish for the principal female role in the French play – see again [1664] to her of 9 February 1877.

[1663] TO CHARLES DICKENS JR, 29 JANUARY 1877

MS: Morgan (Autogr. Misc. Engl. COLLINS/ 18). Copy: Wolff Collection (1363g), with minor variants (suggesting a first draft), in WC's hand on MS of letter from Charles Dickens Jr of 26 January 1877. Published: Wolff, p. 263 (from copy); BGLL, III, p. 151.

90, Gloucester Place, | Portman Square. W. | 29th January 1877

My dear Charley,

I will make time to write for you – and I will do my very best – for your sake, and in remembrance of old times that can never be forgotten by me.

Turning to the business side of the matter, I accept your terms with pleasure – and I understand them to be these:

I am to write you a story extending from thirty to thirty five columns of “All The Year Round” size. The copy is to be sent in not later than May next – and you are to have the right of

publishing the story in your “extra number” only – on payment to me of One hundred pounds.¹

On my side, I retain the copyright – and the right of authorising reprints and translations beyond the limits of Great Britain and Ireland – the United States of course being included in the rights of the author.

As to reprinting, in book-form, here, the story will be too short to stand alone – and it will only be included in the next new volume of my collected works, after it has served its purpose in your pages.²

Believe me | my dear Charley | always truly yours | WC

P.S. One line to say that I rightly understand this proposal, and I will get to work.

1. See the letter from Charles Dickens Jr asking WC to write a serial for *All The Year Round* (Wolff Collection, 1363f; Wolff, p. 263).

2. In the event the story was ‘Percy and the Prophet’ (*All The Year Round*, 2 July 1877), occupying fifty-nine columns.

[1664] TO KATE FIELD, 9 FEBRUARY 1877

MS: Boston (KF 109). Published: Whiting, pp. 340–341; BGLL, III, pp. 151–152.

90, Gloucester Place, | Portman Square. W. | 9th Feby 1877.

Dear Miss Field,

Three times I have tried to get to New Cavendish Street – and three times some atrocious obstacle has started up and stopped me. Today I go to Paris for a week or ten days – and when I come back “I’m darned if I don’t try again!”¹

In the meantime, I have read three acts of the piece – with all the more interest, seeing that I know it thoroughly well.² I saw it (superbly acted by the principal woman) in Paris – about seventy or eighty years ago.³ I have also got it among my volumes of plays. There is no doubt about the “situations” – but they won’t do for the English stage in their French form. As to Miss Cavendish, I have spoken to her about it. At present, she is so ill that she can barely get on to the stage – and she is too young and slim to “make up” for a woman with a big son who fights duels in the “sacred cause of virtue”. It is a part for an older actress – supposing it has not already been tried on the English Stage. I must inquire, and tell you what I can find out when I return.

I send back the Mss with this note. It would be easy to change the scene of the piece to our War in the Peninsula against Napoleon – and to make the soldiers Englishmen. But we must first be sure that this has not already been done. It would be essential to the success of the play in England.

In great haste | Yours truly | WC

1. By the quotation marks, WC merely intends to indicate that the phrase is to be rendered in an American accent.

2. The French play in question has not been identified – see [1662] to Kate Field of 19 January 1877.

3. In jest. WC is now fifty-three years old and must mean ‘a long time ago’, perhaps during his first visit to Paris with Charles Ward in August 1844.

[1665] TO UNIDENTIFIED RECIPIENT, 9 FEBRUARY 1877

MS: Lewis Collection. Published: BGLL, III, pp. 152–153 (incomplete). Amended: A&C13, p. 20.

90, Gloucester Place, | Portman Square. W. | London
9th February 1877

Dear Madam

Your kind letter reached me yesterday evening.

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

In this case, the writer who translated “The Two Destinies” when it first appeared,

periodically, in a Paris magazine, is the person who has bought the right of now publishing the story in book-form.² The same translation serves, of course, in both cases.

Believe me | Madam | Faithfully yours | Wilkie Collins
I write in great haste – on the point of leaving London.³

1. The French edition was published as *Les Deux Destinées* by Librairie Hachette et Cie. in Paris in 1877, though no payment from Hachette is recorded in WC's bank account between £40 on 8 February 1875 and £70 on 1 September 1879. It was translated by Alfred Hédouin (BnF: 1819–1898), with a note that it was an authorized translation: 'Roman Anglais traduit avec l'autorisation 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 *Armadale*. 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 *Armadale* 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.

[1666] TO MRS WAGG,¹ 21 FEBRUARY 1877

MS: Unknown: On sale: Pickering & Chatto Antiquarian Booksellers' Catalogue, November 1986. Published: BGLL, III, p. 153.

90 Gloucester Place, Portman Square, 21st February 1877

Mr Wilkie Collins presents his compliments to Mrs Wagg, and encloses with great pleasure his autograph – on the next page.²

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1. Unidentified autograph hunter.
2. 'No enclosure is now present', according to the sellers' catalogue.

[1667] TO JOHN LATEY,¹ [EARLY MARCH 1877]

MS: Kansas (MS D 11:14/P55 7D), incomplete.² Published: BGLL, III, p. 153.

... can favour me with a visit on Wednesday next, between 3 and 4 o'Clock. If this appointment should not be convenient, any later day in the ...

Believe me | Vy truly yours | Wilkie Collins
J.C. Latey Esq

1. Probably John Lash Latey (1808–91), editor of the *Illustrated London News* from 1863 to 1890, whose name WC has perhaps confused in the addressee line. It might just be his son John Latey Jr (1842–1902: *ODNB*), then editor of the companion *Penny Illustrated Paper*, who also had an editorial role at the *ILN*.

2. Fragment cut off an otherwise untraced letter for WC's autograph, with seven lines of text on the recto, and the valediction, signature, and address line on the verso. The style of the hand and signature might suggest a date in the 1870s, and the letter may well be in connection with the appearance of 'My Lady's Money' in the *Illustrated London News* at Christmas 1877 – see [1672] to John Latey of 17 March 1877. The tentative dating derives from the relationship to that letter.

[1668] TO KATE FIELD, 10 MARCH 1877

MS: Boston (Eng 505). Published: BGLL, III, p. 154.

90, Gloucester Place, | Portman Square. W. | 10th March 1877

Dear Miss Field,

I heartily wish I could say Yes. But the Gout has got me again – and I have no hope of being able to go to the Theatre so soon as Wednesday next.¹ It is needless to say that you have my best wishes for your success.

Always truly yours | Wilkie Collins

1. Referring to Field's performance in the leading role in her own one-act play *Extremes Meet* opening at the St James's Theatre – see the brief notice in the *Times* of 27 March 1877. On a leaf attached to WC's letter, there is the note 'The price of success is unflagging will. | Kate Field | London. March 13. 1877'.

[1669] TO P. SEMTER,¹ 10 MARCH 1877

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 234 (as to 'H. P. Sumter'). Published: BGLL, III, p. 154.

90. Gloucester Place | London. W. | 10th March 1877

Dear Sir,

I can only thank you for your proposal, and for the kind terms in which you write of my little story. The right of translating "The Captain's Last Love" into the German language has been already purchased from me.²

Believe me | Faithfully yours | Wilkie Collins

Herr P. Semter

1. Otherwise unidentified German translator. It seems highly likely that WC mistakenly assumes his correspondent is male and that P. Semter is in fact the female German translator to whom he writes with irritation on 17 March ([1673]).
2. Published in the New York *Spirit of the Times*, 23 December 1876, and in *Belgravia* in January 1877. No German translation of the story seems to be recorded in GV.

[1670] TO MADAM LUÉ,¹ 15 MARCH 1877

MS: Private. Published: BGLL, III, p. 155.

90. Gloucester Place | London. W. | 15th March 1877

Madam,

Messrs Chatto and Windus have forwarded your letter to me – the copyright of my novels being my property.

I regret that you did not communicate with me before you undertook the translation of "Man and Wife". All my works are translated into French – and other European languages. The right of translating "Man and Wife" into the French language was purchased from me by Messrs Hachette and Cie the eminent Parisian publishers some years since – and the book was published in French ("Mari et Femme") as long ago as the year 1872.

I remain Madam, | Faithfully yours | Wilkie Collins

To | Madam Lué

1. Unidentified translator.

[1671] TO WYBERT REEVE, 15 MARCH 1877¹

MS: Parrish (Box 4/11). Published: BGLL, III, p. 155.

90, Gloucester Place, | Portman Square. W.

Thursday 15th March

My dear Reeve,

I shall be delighted to see you tomorrow (Friday) at one o'Clock. I am obliged to suggest

this hour – as I have an appointment tomorrow at two o’Clock. If earlier than one will do better – I am at your service, at your own time.

Ever yours | Wilkie Collins

1. Dating confirmed by the address, the notepaper and the calendar.

[1672] TO JOHN LATEY,¹ 17 MARCH 1877

MS: Clarke Collection. Published: BGLL, III, p. 156.

90, Gloucester Place, | Portman Square. W.

Saturday. 17th March 1877

Dear Mr Latey,

I shall be happy to see Mr Ingram here on any day next week (the earlier day the better) which may be most convenient to him,² and at any hour before three o’clock.

Vy truly yours | Wilkie Collins

1. See the fragment to the same man, dated [early March 1877].

2. Probably William James Ingram (1847–1924), managing director of the *Illustrated London News* from 1868, though it might also be his younger brother Charles L. N. Ingram, who also had a managerial role from the early 1870s. Both were the sons of the founder of the paper, Herbert Ingram (1811–60), who drowned in 1860.

[1673] TO [P. SEMTER],¹ 17 MARCH 1877

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 235 (recipient unidentified); BGLL, III, p. 156.

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

17th ~~April~~ March 1877

Dear Madam,

Your letter has been translated to me by a friend.² I do not unfortunately understand the German language.

If the translation is correct, I fear you did not find my last letter so intelligible as I tried to make it. I can only repeat that the right of translating the story into German has been purchased from me by a German publisher. He, and he only, has the right of publishing it in Germany. I have no further authority over it. And if you publish it, you commit a violation of the law, and expose yourself to an action for damages.

Truly yours | Wilkie Collins

1. See [1669] to this recipient of 10 March 1877. Given that this is clearly WC’s second letter to the German correspondent in question concerning translation rights, it seems highly likely that this is again P. Semter – assuming that WC mistook her for a man in the first instance.

2. Perhaps through Charles Ward (see [0374] of 2 October 1860 and [0451] of 13 December 1861, both to him); or perhaps by Fred Lehmann or one of his clerks (see [2807] to him of 3 February 1888).

[1674] TO FRANK ARCHER, 22 MARCH 1877

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 283. Published: Archer, p. 185; BGLL, III, p. 157, amended A&C7, pp. 15–16.

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

22nd 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.³ 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”!⁴

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.⁵ Your old friend “Julian Gray” still “strolls” through the country theatres with Miss Cavendish.⁶ 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,⁷ and Milan.⁸

The ladies join with me in kind remembrances

Yours always truly | WC

1. With a pink embossed device on the point of the flap, signed and directed to ‘Frank Archer Esqre | 24 Grove Terrace | Highgate Road | N. W.’, postmarked recto ‘LONDON W | X | MR 22 | 77’ and verso ‘LONDON N.W | L N | MR 22 | 77’, with ‘WC 11’ in another hand in pencil on the recto.

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, whom WC probably met during the family trip to Rome in 1838 (see [0035] to him, 20 May 1847; also *Memoirs*, II, pp. 130–132). 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 ‘dreadful 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, from 19 May to 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).

[1675] TO HARRIET JACKSON,¹ 26 APRIL 1877

MS: Parrish (Box 4/12). Published: BGLL, III, p. 158.

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

26th April 1877

Dear Miss Harriet,

Your kind letter found me in bed – suffering from the painful malady called rheumatic gout.

Now that I am getting better, I find my desk covered with unanswered letters. I take you as my first correspondent – and I contribute to your autograph-collection with the greatest pleasure.

We are thousands of miles away from each other – but I kiss my young reader’s hand nevertheless, and beg her to forgive me if I only write this brief reply.

Believe me | Dear Miss Harriet | Vy truly yours | Wilkie Collins

To | Miss Harriet Jackson

1. A young autograph hunter, perhaps in the United States or the Australian Colonies.

[1676] TO [HUGH BIERS], 10 MAY 1877

MS: Melbourne (Box 502/5), note on *All The Year Round* proofs of ‘Percy and the Prophet’.¹ Published: BGLL, III, p. 158 (as to [Henry C. Biers]).

May 10th 1877

Note: – First Portion set up in proof. The whole story will be published in London complete, on Monday July 2nd 1877, in The (Extra) Midsummer number of “All The Year Round.”

1. We have been unable to trace the appearance of the story in an Australian journal (Johnson-Woods covers only longer serial novels), so it seems best to assume that the note was directed to WC’s Melbourne agent – see [1680] and [1683], related notes of 30 May and 8 June 1877.

[1677] TO RICHARD MONCKTON MILNES, 15 MAY 1877

MS: Trinity (Houghton 6/84). Published: BGLL, III, p. 158.

90, Gloucester Place, | Portman Square. W. | 15th May 1877

Dear Lord Houghton,

I can only thank you for the invitation with which you have honoured me, and beg you to accept my excuses. An attack of rheumatic gout keeps me still a prisoner in my room.

Believe me | most truly yours | Wilkie Collins

[1678] TO LAURA SEYMOUR, 25 MAY 1877

MS: Noel. Published: Clareson, p. 114; BGLL, III, p. 159.

90, Gloucester Place, | Portman Square. W. | 25th May 1877

My dear Mrs Seymour,

I have no wish to introduce “a firebrand” into the theatre – and we will certainly try all that can be done to find another actor as good as [*del*] /Mr Firebrand/ without personal objections to him.¹ The misfortune is that I am still crippled by my rheumatic knees – when I ought to be going to the theatres and looking out for the men that the piece wants.² Milder weather is my only hope because it will allow me to get out.

Betteredge

Godfrey Ablewhite

Sergeant Cuff

How are we to cast those three parts?³ I write to Mr Neville today to ask him what he thinks about engaging Mr Mead – whose “Pistol” in Henry the Fifth struck me as showing him to be a thoroughly trustworthy actor.

Yrs affly | WC

1. Here WC (or possibly a later hand) appears to have cancelled the real name of the actor in question (who remains unidentified) and substituted ‘Mr Firebrand’.

2. The dramatic version of *The Moonstone* at the Olympic from 17 September 1877, in which Henry Neville played Franklin Blake and Laura Seymour Miss Clack. It was her last part before her death in 1879.

3. In the event Thomas Swinbourne was Cuff, after the part had been offered to Charles Collette (see [1693] to him of 6 August 1877), while J. W. Hill played the part of Betteredge and Charles Harcourt that of Ablewhite.

[1679] TO E. TURNER,¹ 27 MAY 1877

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 159–160.

90. Gloucester Place | Portman Square W. | 27th May 1877

Dear Sir,

I shall be obliged if you will kindly send to me one more complete proof of “Percy and the Prophet”, when you send the proofs in triplicate of the concluding portion of the story – from slip 16.

Faithfully yours | Wilkie Collins
On receipt of these proofs, I shall at once return my own proofs corrected for Revise.
Mr E. Turner

1. Presumably the man responsible (to Charles Dickens Jr) for the printing of *All The Year Round*, the 1877 summer number of which carried WC's 'Percy and the Prophet'.

[1680] TO [HUGH BIERS], 30 MAY 1877

MS: Melbourne (Box 502/5), note on *All The Year Round* proofs of 'Percy and the Prophet'. Published: BGLL, III, p. 160 (as to Henry C. Biers).

Corrected Proof for Melbourne.

"Percy and The Prophet" Concluded. The first four slips were sent in corrected proof /by Registered letter-post/¹ by direct Victoria Mail of May 11th. No other direct mail before May 31st – or you would have had this earlier.

WC

May 30/77

1. The phrase 'by Registered letter-post' is an afterthought, with the place of insertion indicated by a line.

[1681] TO EDWIN DE LEON,¹ 1 JUNE 1877

MS: Parrish (Box 4/12). Published: BGLL, III, p. 160.

90, Gloucester Place, | Portman Square. W. | 1st June 1877

Dear Mr De Leon

My evil destiny has made my vacation one long interval of illness. Rheumatic gout again – all over me – ending in my knees. I am just getting well enough to be helped into a carriage to take the air – and when I am brought home again, I am so weak that I generally fall asleep. But I am getting on – and I hope soon to write again and report myself well enough to have the pleasure of seeing you before you leave London.

Believe me | Vy truly yours | Wilkie Collins

1. Edwin De Leon, American diplomat and journalist, whose work WC had earlier recommended to London publishers (see, for example, [1392] to George Bentley of 21 November 1873). See also De Leon's autobiography, *Thirty Years of My Life on Three Continents* (2 vols; London: Ward & Downey, 1890).

[1682] TO GEORGE MACLEAN ROSE, 1 JUNE 1877

MS: Parrish (Box 5/3). Extract: Davis, p. 284. Published: BGLL, III, pp. 160–161.

90, Gloucester Place, | Portman Square. W. | London 1st June 1877

Dear Mr Rose

I am indeed grieved (though hardly surprised) by the sad news which your letter conveys to me.¹ You know the grateful sense I have always entertained of the kindness shown by your firm to me and my godson during our visit to Toronto. I have since that time thought of you and of poor Mr Hunter as of two valued friends – and already only the memory is left of one of those friends! You have my sincerest sympathy – and I can well understand what the loss of him must be to you. Quiet modest and unaffected as he was I think I could see something – even in one short intercourse – of those other virtues under the surface which made him essentially a lovable man.

I have but a poor report to send you of myself. The miserable English spring of this year has been marked (in my calendar) by another attack of rheumatic gout. I am only now able to get

into a carriage with help, and to take the air in that way as a means of restoring my strength. Later, I must try what a change to the drier air of the continent will do for me.

Pray accept my best thanks for a B/E for £25...- on account of royalties, enclosed in your letter; and believe me

With all good wishes | Yours most truly | Wilkie Collins

To | Geo Maclean Rose Esq

1. Rose's partner Robert Hunter had recently died after more than two years of illness, aged 39. Born in 1838 in Manchester, England, he had founded Hunter Rose with George Maclean Rose in 1861 in Quebec City, moving the firm to Ottawa in 1865 then Toronto in 1871. He left a wife, Catharine, and a daughter, Hannah, aged 15 (records from Ancestry.co.uk). He is buried in Saint James Cemetery, Toronto.

[1683] TO [HUGH BIERS], 8 JUNE 1877

MS: Melbourne (Box 502/5), note on *All The Year Round* proofs of 'Percy and the Prophet'. Published: BGLL, III, p. 161 (as to [Henry C. Biers]).

Duplicate | June 8th 1877 Corrected Revise

Note: – | Corrected proof previously sent as follows – in two portions.

First portion by direct mail of May 11th/77

Second Portion. Completing the story, by direct mail of May 31st

The present Duplicate is despatched in the next direct mail – June 8th.

WC

[1684] TO WILLIAM WINTER,¹ 18 JUNE 1877

MS: Folger (1733 Yc588/3). Published: B&C, II, pp. 406–407.

90, Gloucester Place, | Portman Square. W.² | 18th June 1877

My dear Sir,

You need no introduction to me – though I am glad to hear from my friends Whitelaw Reid³ and Boucicault. I was one of your readers in America, and I was sorry that I missed the opportunity – which you now kindly offer to me – of becoming personally acquainted with you.

Until within the last few weeks, I have been confined to my room by rheumatic gout. The malady has now descended from my eyes to my knees. Getting in and out of a carriage and taking a chair or leaving a chair are still /such/ serious difficulties to me that I must ask you to forgive me, for the present, if I fail to follow my letter personally. But, when you are passing near this street, pray take the opportunity (if you can spare me a few minutes) of letting me see you here. I am always at home until half past two in the afternoon. Soon after that time, I am taken to certain electric baths, which I hope are helping me to get well. Choose your own day, and think only of your own convenience – and/, meanwhile,/ believe me,

Faithfully yours | Wilkie Collins

William Winter Esq

1. William Winter (1836–1917), drama critic of the *New York Tribune* from 1865 to 1909.

2. Black, Gothic type centered. Above the printed address is added in Winter's hand: 'Received. June 18. 1877. Answered.'

3. Whitelaw Reid (1837–1912), Cincinnati journalist, editor of the *New York Tribune* from 1872.

[3106] TO WILLIAM WINTER, 26 JUNE 1877

MS: Unknown. On sale: Barry Cassidy Rare Books (June 2008); Up Country Letters (February 2009); David J. Holmes Autographs (September 2009).¹ Published: A&C4, pp. 22–23.

90, Gloucester Place, | Portman Square. W. | 26th 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.² But I have seen her and heard her³ – 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.⁴ 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

1. According to the description provided by David J. Holmes, the manuscript letter is accompanied by newspaper cuttings, and features a marginal annotation in purple ink, ‘Received June 26 | Wilkie Collins | Articles on Miss A. Dickinson referred to are within. Answered June 28’. There is also an addition in black ink in the same hand at the top of the page above the printed address, ‘One of the precious letters of my dear old friend Wilkie Collins. – | William Winter’.

2. The reference is to Anna Elizabeth Dickinson (1842–1932), authoress, public speaker, and advocate of the rights of both women and African Americans, who took up a career as an actress from spring 1876, performing first in her own historical drama, *A Crown of Thorns*, a feminist retelling of the story of Anne Boleyn. The play had its first night at the Globe Theatre, Boston, on 8 May 1876, and, after, touring in New England and New York State, opened at the Eagle Theatre, New York City almost a year later on 4 April 1877. William Winter was present on both these opening nights and thus wrote two reviews, each published in the *New York Tribune* on the day following the performance. The second of these commented on the difference between the two appearances:

When we first saw Miss Dickinson upon the stage, the question raised by her performance was the question whether it is possible for a woman to succeed as an actress, in the highest line of dramatic art, who attempts the theater in mature life and without a theatrical education. Miss Dickinson’s representation did not leave us long in doubt. It was not only crude; it was not only deficient of that sort of talent which is specifically called dramatic; but it displayed a mind and temperament rigidly and inflexibly determined upon the self-assertion which is totally incomptable with the assertion of identities distinct from self. Miss Dickinson presented Miss Dickinson – and, being considerable flurried, did not present her to great advantage. Last night, in a stage appearance which raised the same familiar question to which we have referred, she again presented the same familiar personage. This time, however, she was not dazed by strange surroundings, and so her peculiar individualism ... seemed to find full and ample expression. Miss Dickinson is a type of force, and as a type of force she was sufficiently successful. ... Firmness, combativeness, primness, acerbity, loquacity, mental sufficiency, and a kind of shimmering metallic hardness of disposition were the salient elements of this embodiment.

(*New York Tribune*, 5 April 1877, p. 5)

In response to this and other hostile press notices, Dickinson spoke at length to the Eagle audience at the conclusion of the performance on 9 April 1877, declaring: ‘if I have been known for anything among you, I think I have been known as a defender of the wronged and the oppressed. Candidly and honestly, I really know of no more utterly wronged and oppressed person in some respects in this town than the woman who stands before you.’ (reported in the *New York Tribune*, 10 April 1877, p. 5).

3. Since there is no record of Dickinson crossing the Atlantic, this must have been during WC’s North American reading tour, though there is no mention of such an occasion in Hanes 2008. However, James Redpath of the Boston Lyceum (who took over the arrangements for WC’s tour – see [1397] to him of 9 December 1873) had acted as agent for Dickinson’s public speaking engagements for several years (J. Matthew Gallman, *America’s Joan of Arc: The Life of Anna Elizabeth Dickinson* (OUP, 2006), pp. 66–68).

4. A reference to the ‘electric baths’ mentioned in WC’s first letter to Winter of 18 June 1877 ([1684]).

[1685] TO LAURA SEYMOUR, 4 JULY 1877

MS: Noel. Published: Clareson, p. 114–15; BGLL, III, p. 162.

90, Gloucester Place, | Portman Square. W. | 4th July 1877

In great haste

My dear Mrs Seymour,

Caroline left at your house yesterday the first act of The Moonstone.

The second act I am now correcting for you. You have only to send me a line when you want it.

I should have written yesterday – but I was very busy with Neville on the subject of the “cast”. We have decided this difficult question to my entire satisfaction. If the negotiations succeed, the complete performance will, as I believe, be really remarkable.¹

I hear you go to Margate this afternoon. May the weather be all that you can wish! and may Miss Clack begin to assume a living form when you return! (N.B. I am quite confident about Miss Clack and the public with you to make them known to each other).²

Yrs affly | WC

My love to Reade

1. Neither critics nor public really took to the heavily altered dramatic version. Dutton Cook calls it ‘more ingenious than interesting’, and suggests that it ‘suffers by the suppression of its more romantic qualities’ (Cook, p. 341).

2. Laura Seymour played Miss Clack when the play opened on 17 September but by the end of the run she had been replaced by Miss Gerard. One critic called her interpretation of the role ‘ultra-farcical’ (Clareson, p. 123 n. 12). Dutton Cook says Miss Clack ‘wearies far more than she amuses’ and adds that Seymour was ‘an actress prone to exaggeration and indiscreetly anxious to be droll’ (Cook, p. 343).

[1686] TO GEORGE BENTLEY, 7 JULY 1877

MS: Berg. Published: BGLL, III, pp. 162–163.

90, Gloucester Place, | Portman Square. W. | 7th July 1877

My dear Bentley,

I am still suffering from crippled knees – and only slowly recovering with the help of electricity.

I have written to Mr Whitfield to beg him to let me defer the sitting until I am stronger, and looking a little less like “the ghost of myself.” You may depend on my not forgetting to report myself to him at the right time.¹

I am glad to hear from “Nat” that you are setting me an example of health.²

Yours always truly | Wilkie Collins

1. Probably George C. Whitfield of Lock & Whitfield of Regent Street, who photographed WC for his ‘Men of Mark’ series, with biographies written by Thompson Cooper, published in seven parts by Sampson Low, Marston, Searle & Rivington, 1876–83. The issue containing WC’s picture and biography was published in 1881.

2. Frank Beard’s son Nathaniel, still on Bentley’s staff.

[1687] TO GEORGINA HOGARTH, 12 JULY 1877

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 163–164.

90, Gloucester Place, | Portman Square. W.

12th July 1877

Thank you, my dear Georgina, for your very kind note. It is the manager – one Signor Bellotti-Bon – who is to blame for the omission of my name, and for any “cuts” which disfigure the piece.¹ Signor Caccia is my authorised translator in Italy² – he has saved me from piracy and translated me admirably – and he dramatised The New Magdalen under my advice and authority. But we were obliged to sell the piece entirely to the aforesaid Manager – seeing that I was quite unknown as a dramatist in Italy – and we are at his mercy in consequence. Next time (this piece having been a commercial success at Rome and Florence) we shall have our choice of managers and

make our own bargain. As it is, I can only send the playbill to Signor Caccia, and “state the circumstances”. Pray make my most sincere acknowledgments to your correspondent when you next write. I feel really obliged to him for the interest that he has taken in this little matter.³

Let me hear when you are settled in the new house. In the meantime I congratulate you both on having got that “worry” off your minds.⁴

I am slowly recovering from another attack of rheumatic gout. My next winter (if I live) must be passed in some more merciful climate than the climate of England.

With love to you both, always, my dear Georgina, affectionately yours
Wilkie Collins

1. Luigi Bellotti-Bon (1820–83), famous playwright and theatrical impresario.

2. See [1631] to Caccia of 15 June 1876.

3. It has not been possible to identify Georgina Hogarth’s Italian correspondent, who must have sent her a playbill of a Bellotti-Bon production of WC’s play which did not feature the author’s name.

4. Georgina Hogarth lived together with Mamie Dickens. Around this time they seem to have moved from Gloucester Terrace (see [1136] to Georgina Hogarth of 12 October 1871) to Strathmore Gardens (see [1876] to her of 2 October 1879), i.e. from the north side to the west side of Hyde Park.

[1688] TO CHARLES COLLETTE,¹ 26 JULY 1877

MS: Lewis Collection, envelope only.² Published: BGLL, III, p. 164.

Charles Collette Esqre | Prince of Wales’s Theatre | Liverpool
Wilkie Collins

1. Charles Henry Collette (1842–1924), actor who played Robert, a servant, in *The Dead Secret* at the Lyceum from 29 August 1877. See [1693] to him of 6 August 1877.

2. Post-paid, postmarked as dated.

[1689] TO CHARLES KENT, 27 JULY 1877

MS: Parrish (Box 5/4). Published: BGLL, III, p. 164.

90, Gloucester Place, | Portman Square. W. | 27th July 1877

(In great haste)

My dear Mr Kent,

I shall be delighted to see you tomorrow (Saturday) at 4 o’Clock
always truly yours | Wilkie Collins

[1690] TO FANNY DAVENPORT,¹ 28 JULY 1877

MS: Unknown. Photocopy: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, pp. 236–237; Farmer 1999, pp. 602–604 (with facsimile); B&C, II, p. 407.

90, Gloucester Place, | Portman Square. W. ² | 28th July 1877

My dear Miss Davenport,

I am indeed sorry to hear that you are obliged to hurry your departure – but I see the necessity, and deplore it.³

The best likeness of me is unfortunately not on card-board. I enclose it, as a temporary offering, until I can send something more durable. Thank you most sincerely, for the charming photographs which have accompanied your kind letter. The “make-up” in “Posthumia” is really marvellous – quite as true to nature, and quite as effective in a dramatic point of view as the “make-up” of the French actress.⁴

I must ask you to let me send the piece after you.⁵ The printers have not got more than half way through it – and the manuscript is in their hands. You shall have the proofs. [*del*] If I

address to the Fifth Avenue Theatre. N.Y. I suppose my letter will reach you.

Whatever I can do, shall be done, rely on it, when you return to us. In the meantime, I will keep “The Moonstone” piece free, so far as America is concerned, until you have kindly sent me a line to say whether the principal part is “a part of Miss Davenport” – or not. We begin here on the 1st or 8th of September next.

My rheumatism keeps me terribly dependent on the weather. But I will try hard to get to you on Monday /just to/ ~~to~~ say goodbye /and then to run away again,/ a few minutes before ~~before~~ six. ~~But~~ If the damp cripples me as it cripples me today – then I must put up with my disappointment, and heartily wish you and your fellow travellers, the most peaceful and prosperous of all possible voyages /(/in this letter)/.

Yours most truly | Wilkie Collins

1. Fanny Lily Gipsy Davenport (1850–1898: *DAB*), American actress, daughter of actor and theatre manager Edward Loomis Davenport. She later married twice, to Edwin B. Price in 1879, and, following their divorce, to Melbourne Macdowell in 1889. For Augustin Daly at the Fifth Avenue Theatre, New York, she played the part of Blanche Lundie (in preference to that of Anne Silvester) in *Man and Wife* in 1870, and in 1871 Mrs Wragge in Daly’s adaptation of *No Name*. See: Daly, pp. 90ff; also Winter 1913.

2. Black, Gothic type centred.

3. The reason for the actress’s hurried departure for America remains unclear.

4. Posthumia is the blind grandmother of Fausta in Alexandre Parodi’s tragedy *Rome Vaincue* (1876). The ‘French actress’ is Sarah Bernhardt, who played the role at the Comédie Française in Paris in 1875–76.

5. WC’s privately printed dramatic version of *The Moonstone*, which opened on 17 September 1877 at the Olympic and ran to poor houses for nine weeks.

[1691] TO KATE FIELD, 30 JULY 1877

MS: Lewis Collection. Published: BGLL, III, pp. 164–165.

90, Gloucester Place, | Portman Square. W. | 30 July 1877

Dear Miss Field,

Do you know – personally or by reputation – Mr (or Doctor?) Sayre of New York?¹

The question was put to me yesterday – and I was obliged to acknowledge that I had not the honour of knowing Dr Sayre. I may add that the inquiry merely related to the degree of medical celebrity attained by this gentleman in New York. I have no personal interest in the question – beyond the act of civility implied by answering it. If you can kindly enlighten me with a scratch of your pen, I shall thankfully “receive the same”. If not, the waste-paper basket is at hand.

Yours always truly | WC

1. Lewis Albert Sayre (1820–1900: *ANB*), orthopaedic surgeon practising in New York, an advocate of the medical benefits of circumcision, who visited Britain in 1877 to give a series of lectures.

[1692] TO CARLOTTA LECLERQ, 1 AUGUST 1877

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 238–239 (as to Mrs Lillian A. Neilson); B&C, II, pp. 408–409.

90, Gloucester Place, | Portman Square. W.¹ | London
1st Aug 1877

My dear Mrs Nelson²

Let me first assure you that I am not guilty of the rudeness of leaving your /earlier/ letter unanswered. I never received it. And I only heard of your marriage through “The Era”.³ My congratulations are late – but they are still sincere. I know you will understand this.

As to “Black and White”, the whole piece was written by me. Fechter suggested the subject and helped me with the Scenario – and therefore thought it right that his name should appear with mine on the original playbills. Strictly speaking, the right (so far as Great Britain and

Ireland are concerned) rests with me as the writer of the piece. I have never allowed it to be published, or to be placed on the list at the Dramatic Authors' Society.⁴

But, where you are concerned, I will gladly assume that a half share in the piece is all that I need claim, in the matter of fees only. [*del*] I allow no piece of mine to be performed in the country, except on payment of five pounds a night. Halve that – and you are welcome to “Black and White” (and to my name), for two pounds, ten shillings a night. If this arrangement suits you, you have only to write and say so – and to ask Mr Nelson to sign the letter also (in case of my executors interfering in the matter!)⁵ – and there is the business settled.

I have been so wretchedly ill that the reference to my executors is not quite so good a joke as it might once have been. Rheumatic gout again. First in my eyes – now in my knees. When my new “Moonstone” piece is produced in September next at the Olympic, I go to try what the mountain air of Switzerland or the Tyrol will do for me – and I may be obliged to winter out of England. I will write /to you/ again before I go – if you will kindly send me a general address “at head quarters”, from which letters can be forwarded wherever you may be.

In the meantime, with all good wishes, and with my compliments to Mr Nelson,

Believe me | always but yours | Wilkie Collins

There is a little story of mine /published/ in The Summer (Extra) Number of All The Year Round called “Percy and the Prophet”⁶ which may amuse you on a long railway journey, and which has dramatic capabilities. I have not got a copy left – or I would have sent one (Price 6^d!). You will find it at all railway stations.⁷

1. Black Gothic type, centred.

2. Having returned from the United States the previous year, in York on 26 February 1877 Carlotta Leclercq had married John Neilson, who acted under the name John Nelson.

3. The weekly theatrical paper published in London; see ‘Marriage of Carlotta Le Clerq’, *Era*, 4 March 1877, p. 12.

4. Thus preventing companies from making applications to perform the work.

5. Since the letter was written before the Married Women’s Property Act of 1882, formally the wife’s financial transactions would have to be carried out in the husband’s name.

6. Published on 2 July 1877.

7. The final sentence of the postscript is squeezed down WC’s left-hand margin.

[3008] TO GEORGE CLARIDGE,¹ 1 AUGUST 1877

MS: Lewis Collection, clipped front of envelope only.² Published: Lewis Website; A&C2, p. 64.

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.

[1693] TO CHARLES COLLETTE, 6 AUGUST 1877

MS: Lewis Collection. Published: Lewis website; BGLL, III, pp. 165–166.

90, Gloucester Place, | Portman Square. W. | London
Augt 6th 1877

Dear Mr Collette,

I hear by a letter from Neville,¹ received this morning, that your engagement is not completed yet – although he has put off his “opening” to suit your convenience.

If you had told me, when I had the pleasure of seeing you here, that you would not accept the part without first reading the piece, some time and trouble might have been saved. As it is, I of course hasten to send you the only copy of the piece that I possess.² It is in rough proof, with

corrections which were only intended for the printers' eye. But everything must give way to the absolute necessity of settling the "cast" at once.

I must beg you will consider the proofs herewith sent to you, as in every respect representing a private and confidential letter. I shall also be obliged if you will kindly let me have them back at your earliest convenience.

The part which is offered to you is "Sergeant Cuff" (the detective policeman of the novel).³

Very truly yours | Wilkie Collins

Will you kindly let me have a line to acknowledge the safe receipt of the proofs?

Charles Collette Esqr

1. Henry Neville, manager of the Olympic Theatre from 1873 to 1879.

2. The dramatic version of *The Moonstone* which opened at the Olympic in September.

3. In the event, the part of Cuff was played not by Collette but by Thomas Swinbourne (d. 1895).

[1694] TO NATHANIEL T. BEARD,¹ 13 AUGUST 1877

MS: Parrish (Box 4/15). Published: Beard, p. 326; (New York) *Collector*, no. 87 (February 1895), p. 52; Robinson 1951, p. 265; BGLL, III, p. 166 (as to Nathaniel J. Beard), amended A&C2, p. 70.

90, Gloucester Place, | Portman Square. W. | 13th August 1877

My dear Nat

Once upon a time, while I was on my way to a grand breakfast in the city of New York, I was stopped in one of the Squares by a very wellbred young gentleman, who said he recognised me by my photographic portraits, and who asked me if I would give him an autograph. I said "Yes – but where am I to send it? or will you call for it?" He said, "Quite unnecessary sir. If you don't mind, you can give it to me now." With that, he pulled an autograph book out of one pocket, a pen out of another, and an ancient "ink-horn" out of a third. "How am I to write it?" I asked. He answered "You can write it on my back." He turned round, and "gave me a back" as if we were playing at leap-frog. I wrote him his autograph (greatly to the amusement of the public in the square) – and we shook hands and parted.

I quote this young gentleman's example as giving you a useful hint in the pursuit of autographs. If he had not stuck to me while he had me, I might have forgotten him – just as inexcusably as I forgot you. And now, here is my autograph at last!

Very truly yours | Wilkie Collins

To | Nathaniel T. Beard

1. The younger son of Francis Carr Beard Nathaniel Thomas Beard was born in 1856 and became chief clerk at Bentley's in the later years of the publishing house. He and his brother Launce were keen autograph collectors. See the note in Parrish collection with the Beard letters.

[1695] TO WYBERT REEVE, 16 AUGUST 1877

MS: Parrish (Box 4/12), formerly laid in a copy of the dramatic adaptation of *The Moonstone* (1877). Published: BGLL, III, pp. 166–167.

90, Gloucester Place, | Portman Square. W.
London 16th Augt 1877

My dear Reeve

My best congratulations on the success of G.G.¹

Delighted to see you when you are in town. Choose your own day – and (if you can) make the hour 3.30 P.M. I have got the dramatic "Moonstone" and a Christmas Story both on my hands together. That is why the afternoon will do best for me.

One line to say which day it shall be
Yours ever | Wilkie Collins

1. *George Geith*, a five-act play by Reeve which had opened on 6 August 1877 at the Theatre Royal, Scarborough, of which the actor was then lessee and manager – see the notice in the *Era*, 12 August 1877, p. 7b. The play was based on the novel *George Geith of Fen Court*, 3 vols (London, 1864) by Charlotte Riddell, under the pseudonym F. G. Trafford.

[3253] TO UNIDENTIFIED RECIPIENT,¹ 18 AUGUST 1877

MS: Lewis Collection. Published: A&C9, p. 31.

Very truly yours | Wilkie Collins | London | August 18th 1877

1. Probably an autograph collector based outside London, as the place and date are written at the foot of the page.

[3295] TO SIDNEY FRANCES BATEMAN,¹ 24 AUGUST 1877

MS: Unknown. On sale: Hansons Auctioneers (2 April 2016, lot 730), with many letters and effects relating to the Bateman sisters. Published: A&C10, pp. 14–15.

90, Gloucester Place, | Portman Square. W.
24th 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.²

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. The American-born actress Sidney Frances Bateman née Cowell (1823–81), the widow of actor and theatre manager Hezekiah Linthicum Bateman (1812–1875), and herself manager of the Lyceum from his death until 1878. She 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 WC but did not like the adaptation or Miss Bateman’s acting. The last performance was 17 November (see the *Times* of that date, p. 8e). The programme and the adverts in the *Times* both say the story was adapted with WC’s permission, which the friendly tone of this letter supports. Moreover, [3049] to Jane Ward of 27 August 1877 clearly states that the actress had requested permission. WC received three payments of £24 each from Bateman, the first on 27 September, the last on 7 December, representing a rate of around one guinea per night (Coumts: WC).

2. It is not clear if WC was ‘bringing forward’ his trip to the Tyrol – which he finally took from 21 September to early December – as an excuse not to see the play, or if he in fact postponed it due to pressure of work. In [3049] to Jane Ward of 27 August 1877 he said he was ‘so busy I need hardly know where to turn’ but ‘I will try hard to call and say goodbye.’ However, he was certainly in London on 8 September (see [1698] to Fanny Devonport of that date). His bank account does not show him taking money out for a foreign trip until 21 September.

[3049] TO JANE WARD, 27 AUGUST 1877

MS: Berg. Published: A&C3, p. 50.

90, Gloucester Place, | Portman Square. W. | 27th Aug^t 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.¹ 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 | WC

1. See [3295] to Sidney Frances Bateman of 24 August 1877. *The Dead Secret* by E. W. Bramwell, which opened at the Lyceum on 29 August, was advertised as ‘A NEW PLAY Adapted by the Author’s express permission from the Popular Novel of WILKIE COLLINS’.

[1696] TO [HUGH BIERS], [SUMMER] 1877

MS: Melbourne (Box 502/3), note at head of galley proofs of *My Lady’s Money*.¹ Published: BGLL, III, p. 167 (as to [Henry C. Biers]). Amended: A&C11, pp. 17–18.

Isabel Miller; | or | *My Lady’s Money: | A Domestic Story |* By | **WILKIE COLLINS**.²

This story will be published in London, in The Illustrated London News Christmas Number for 1877. The exact date in December 1877, at which this story will be published in England, will be announced on the later proofs. The slips now sent represent rather less than one half of the story.³

WC

1. We have been unable to trace the appearance of the story in an Australian journal, so it seems again best to assume that the note was directed to WC’s Melbourne agent – see the similar notes [1676], [1680], and [1683] of 10, 30 May and 8 June 1877 concerning ‘Percy and the Prophet’. As WC indicates, the story first appeared in the 1877 Christmas number of the *Illustrated London News*, in fact published on 12 December (see [1709] to Bernhard Tauchnitz of 3 December 1877). However, WC’s letter [1695] to Wybert Reeve of 16 August 1877 suggests that the composition of the story was already well under way by that time – hence our conjectural dating of this note.

2. The author’s name is printed while the title is inserted carefully above in WC’s hand. In the *Illustrated London News*, the tale in fact appeared under the title ‘My Lady’s Money: An Episode in the Life of a Young Girl’, and the proofs at Melbourne seem to represent the only extant evidence that WC originally planned a different title incorporating the name of the heroine.

3. Concerning the sending of the remainder of the story, see [3352] to [Biers], [Late Summer] 1877.

[1697] TO JOHN LATEY, [SUMMER 1877]

MS: Kansas (MS D 11:16).¹ Published: BGLL, III, p. 168.

My copyist is out of town like most other people – and I have no second copy of slips 45 to 62. They are therefore commended to the special care of the printer.

The sooner the *[text excised]*

Vy truly yours | Wilkie Collins

John Latey Eqre

1. Fragment cut off an otherwise untraced letter for WC’s autograph, with six lines of text in a small hand on the recto and the valediction, signature and addressee line on the verso. The letter must be in connection with ‘My Lady’s Money’, appearing in the *Illustrated London News* at Christmas 1877 – see [1672] to Latey of 17 March 1877. In addition to the internal reference to most people being ‘out of town’, the tentative dating reflects the fact that WC left on his Italian trip in September and must have finished the Christmas story early – see [1695] to Wybert Reeve of 16 August 1877.

[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*.¹
Published: in note 3 to letter of [Summer] 1877 to [Henry C. Biers], BGLL, III, p. 167; A&C11, pp. 17–18.

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.

[1698] TO FANNY DAVENPORT, 8 SEPTEMBER 1877

MS: Unknown. Photocopy: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 240; Farmer 1999, pp. 603, 605; BGLL, III, p. 168.

90, Gloucester Place, | Portman Square. W. | London
Saturday Sept 8th 1877

My dear Miss Davenport,

Here is the piece.¹ I have only time to send it off by today's mail. Next week, I will write more at length on the subject.

Always truly yours | Wilkie Collins

P.S. – | It may be as well to add (on the question of protecting the piece in America) that many of the chief scenes and situations are not in the novel at all, and are now first invented by me.

1. The dramatic version of *The Moonstone* – see [1690] to Davenport of 28 July 1877. On the opposite leaf has been drawn (presumably by WC) what appears to be a quick sketch of what the staging will look like. See the facsimile in Farmer 1999, p. 603.

[1699] TO HENRY NEVILLE, 12 SEPTEMBER 1877

MS: NLS (MS 3713/317). Published: BGLL, III, p. 169.

90, Gloucester Place, | Portman Square. W. | 12th Sept 1877

My dear Neville,

I forgot entirely to give you the Dft of the Moonstone agreement today¹ – and, as I am quite capable of forgetting again tomorrow, I send it while I think of it.

Clauses 3, 4, and 5 are the important clauses. The others, as you will see, are purely formal.

Yours ever | Wilkie Collins

1. Still manager of the Olympic, Neville played Franklin Blake in the unsuccessful production of *The Moonstone* running there from 17 September 1877 (see Gasson, pp. 108, 113; Peters, p. 380).

[1700] TO LAURA SEYMOUR, 13 SEPTEMBER 1877¹

MS: Noel. Published: Clareson, p. 115; BGLL, III, p. 169.

90, Gloucester Place, | Portman Square. W. | 13th Sept

My dear Mrs Seymour,

My knees won't work today – they are so rheumatic that I cannot attend the rehearsal.² Rest will soon put me right again.

The plaid which you so kindly lent to me is in Alfred's care.³

Yours ever | WC

1. Dating from the play.
2. Of *The Moonstone*.

3. Perhaps a servant, Alfred remains unidentified.

[1701] TO JANE WARD, 14 SEPTEMBER 1877

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 169–170.

90, Gloucester Place, | Portman Square. W.

Friday 14th Sept 1877

My dear Jane,

I have got four (4) good dress circle places (front row) for the first night of The Moonstone – Monday the 17th.¹ Would you and the girls like to go?² If yes – please let me hear by return of post. If you are engaged – a line to say no – in that case also.

The stalls – except those given away to the newspapers – are all gone. I have had nothing but dress circle places – and the box which is reserved “for the author”

Yours affly | Wilkie Collins

1. At the Olympic.

2. Referring to the Wards’ three unmarried daughters, Emily, Lucy and Polly.

[1702] TO ALFRED DE STERN,¹ 18 SEPTEMBER 1877

MS: Salomons. Published: BGLL, III, p. 170.

90, Gloucester Place, | Portman Square. W. | 18th Sept 1877

Dear Mr De Stern,

I am indeed sorry to have missed you again, when you so kindly called to see me. The truth is that I am ordered by my doctor – now that I have in some degree recovered the use of my knees – to be as much out of doors as possible. I walk as far as I can – and I drive when I cannot walk. Now that my play has been produced, I am going abroad (at last) on Thursday next.² But for this, I should have asked you to kindly mention an hour at which I might have seen you. As it is, unless we meet abroad, I can only hope that the pleasure of seeing you will come a little later in the autumn. My route is entirely undecided. Where I can find dry air and fine weather – there I shall go. I shall possibly get away from England by way of Belgium and the Rhine – but I really know nothing of my ultimate destination and can only travel until I find a dry air that will do for me.

Thanking you once more for your friendly interest in my recovery,

Believe me | always truly yours | Wilkie Collins

1. Alfred de Stern (b. 1852), son of Herman Baron de Stern (1815–84) and Julia née Goldsmid (1823–99); elder brother of Laura de Stern (1855–1935), who married Sir David Lionel Salomons (1851–1925); see Stern family (*per. c.* 1830–1964: *ODNB*). Generally on WC’s relations with the Salomons, Goldsmid and Stern families, see Gasson & Baker, pp. 181–184.

2. WC writes on the Tuesday. His Continental tour lasted until December 1877 and included Belgium, Bavaria, Italy and France.

[1703] TO AUGUSTIN DALY, 22 SEPTEMBER 1877

MS: Houghton (bMS Thr 467). Published: BGLL, III, pp. 170–171.

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

Sept 22nd 1877

Dear Mr Daly,

I sent a privately-printed copy of the (Dramatic) “Moonstone” sometime since to Miss Davenport.¹ In the affliction that has befallen her she may well have forgotten all about it.² As we

arranged (when Miss Davenport was in London) that she should have the refusal of playing “Rachel” – or even “Miss Clack” if she saw her way to it – and as our arrangement of course contemplated making the first offer of the piece for the U.S. to you, I now send to you a second copy of the piece by today’s registered book-post. It is for your own eye only – until you decide. If your decision is adverse, please send the copy to Mr French Junior my agent in New York.³ If your decision is favourable – in that case communicate directly with me, as an agent’s services will not then be necessary.

The cuts and changes on the copy now sent are all made by me, after experience at rehearsal, and experience of our audiences here. Every one of them is essential to the dramatic interests of the piece. But – if “Miss Clack” is acted with extraordinary ability, the alterations so far as she is concerned may be re-considered. Here we find her in the way of the interest in the 3rd Act and her “business” is “cut” accordingly.

We have had a great success in London – financially speaking (so far), as well as artistically. I hear of people turned away for want of room as early as the third and fourth nights of representation.⁴ This is rare in London.

Note one thing – in the matter in securing the property in America. No paste-and-scissors version of the novel can compete with my version: for this plain reason that many of the chief scenes and situations are of my own invention, and are not in the novel at all.

This is all I need say at present.

With kind regards, | Truly yours | Wilkie Collins

I was charmed with Miss Davenport, and so was everybody else who saw her in London. We were only sorry she left us so soon.

I leave London for the continent (to get a little rest and change) today. Letters addressed to me here will follow me wherever I go.⁵

1. See [1698] to Fanny Davenport, 8 September 1877. *The Moonstone: A Dramatic Story in Three Acts, Altered from the Novel for Performance on the Stage* was ‘privately printed for the convenience of the author’ (Gasson, p. 108).

2. Though the precise nature of her affliction remains unclear, Fanny Davenport was in London in 1877 but had cut short her visit and returned suddenly to New York.

3. See [1633] to T. H. French of 24 June 1876.

4. In fact the play ran at the Olympic from 17 September to 17 November 1877 only and ‘was not well received’ (Peters, p. 380). The two leading performers ‘Henry Neville (Franklin Blake) and Laura Seymour (Miss Clack) left the cast before the end of the run’ (Gasson, p. 108). See Farmer 1999, Appendix F, pp. 606–702, for details of ‘Collins’s Stage Adaptation of *The Moonstone*’ and the full text of the play, and also Appendix G, pp. 703–13, for ‘Reviews of the Olympic Theatre Performances of Wilkie Collins’s *The Moonstone*’. Despite that, Neville sent WC a total of £242-7s in seven payments from 27 September to 12 December for the nine week run, an average of £4-9s-9d per night (Coutts: WC).

5. With Caroline WC visited Germany, Italy and France, returning early in December 1877. The day before WC took out £200 as ‘Travelling Ecps’ from his bank account (Coutts: WC).

[1704] TO AUGUSTIN DALY, 25 SEPTEMBER 1877

MS: Houghton (bMS Thr 467). Published: BGLL, III, p. 172.

Brussels | Sept 25th 1877

Dear Mr Daly,

Since I wrote to you, and sent you the corrected copy of the (Dramatic) “Moonstone”, it has struck me that I shall do well to alter the title of the piece in America.¹ If it is a success, there will be plenty of paste-and-scissors Moonstones issued by plenty of theatrical thieves. As I told you in my other letter, there is no fear of piratical adaptations doing any injury to my piece – because the best scenes and situations are not in the novel at all, and cannot be pirated. But we cannot protect the title of “The Moonstone” – and rival “Moonstones” may mislead the public and do serious injury. I am all for a new title – which can be protected, and which will therefore always distinguish the genuine version of the story from the counterfeits. In the translation of this piece in Italian (soon to be produced – at Florence I think first) the title is altered to | The Indian

Diamond²

I append on the next leaf some other titles to choose from. Your letters will follow me on my tour wherever I go.

With kindest remembrances to Miss Davenport,
Yours truly | Wilkie Collins

Other Titles

1. The Colonel's Diamond.
2. The Yellow Diamond.
3. The Innocent Thief
4. Dreaming and Waking.
5. The Adventures of a Night
6. The Dressing Gown.
7. False Appearances

Of these N^o 2 is, to my mind, the best of all – and N^o 4 next best.

1. *The Moonstone* in its dramatic version 'never reached the American stage'. See Robert P. Ashley, 'Wilkie Collins and the American Theater', *Nineteenth Century Fiction*, 8 (March 1954), p. 254. See also [2985], [1803] to Daly of 31 October and 10 December 1878.

2. The Italian adaptation of the play has not been traced, but there was a 1933 translation of the novel entitled *Il Diamante Indiano* as No. 60 in a series of translated adventures, 'I Libri Gialli' (The Yellow Books) from Collana. The work has also appeared in Italian: as *La Pietra della Luna* in four volumes, 1870 (Vols. I-III) and 1871 (Vol. IV); and *La Maledizione del Diamante Indiano* (2001).

[1705] TO CARLOTTA LECLERCQ, 26 SEPTEMBER 1877

MS: Fales. Envelope: Lewis Collection (L2863).¹ Published: BGLL, III, p. 173. Amended: A&C14, p. 30.

Brussels. Sept 26th 1877

My dear Mrs Nelson,

This late answer to your kind letter is not so completely inexcusable as it may appear.²

After a six months illness, the daily rehearsals of "The Moonstone"³ and the necessity of completing a new work of fiction by a given time,⁴ both claimed me together, and so completely exhausted me that I was fit for nothing when my labours were over but to rest and husband my resources for the next days' demand on them. I was not only unable to answer letters – I did worse still, I never even opened them – until the day after the piece was produced, and then the preparations for travelling forbade me to use my pen. At this place, I am resting (being not strong enough for long journeys) on my way to South Germany and the Tyrol – and I seize the opportunity of writing at last to make my excuses to you and to Mr Nelson. The pleasure of making Mr Nelson's acquaintance is only I hope a pleasure deferred until my return to England. Now that you know under what adverse circumstances – so far as I was concerned – your letter reached me, I am sure you will forgive my inevitable silence.

If there should be any payments to make, under the arrangement agreed on for "Black and White", my bankers – Messrs Coutts & Co 59. Strand London – will receive any monies that are paid in to my account.⁵

Believe me | Dear Mrs Nelson | Very truly yours | Wilkie Collins

1. Envelope 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.

2. Concerning her marriage to the actor John Nelson, see [1692] to her of 1 August 1877.

3. At the Olympic Theatre from 17 September.

4. This must be 'My Lady's Money' for the Christmas 1877 number of the *Illustrated London News*.

5. Again see [1692] to her of 1 August 1877.

[3050] TO AUGUSTIN DALY, 28 SEPTEMBER 1877

MS: Folger (Yc2885/1). Published: A&C3, p. 51.

Brussels | Sept 28th 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.¹ 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.² I can only add that I sincerely regret losing the opportunity of renewing my dramatic relations with you.

I have written to Mr French Junior³ – 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.⁴

Believe me | Vy truly yours | Wilkie Collins

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 [1703] to Daly of 22 September 1877.

3. Thomas Henry French, son of the theatrical publisher – see [1633] to him of 24 June 1876.

4. Again, see [1703] to Daly of 22 September 1877.

[1706] TO CHATTO & WINDUS, 23 OCTOBER 1877

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 173–174.

Hotel des Quatre Saisons | Munich | Bavaria | 23rd October 1877

Dear Sirs,

Your kind letter of the 9th has followed me to this place.

I beg to accept the terms which you propose for the right of publishing cheap editions of “The Two Destinies” – uniform with the cheap editions of my other works – for a period of seven years from the present date.¹

I also note that you accept my new short story for publication in the number of “Belgravia” for January 1878, on the same terms as those agreed on for “The Captain’s Last Love” – copyright and all other rights being reserved by the author.²

The number of Belgravia for January last was published, if I remember correctly, about the 23rd or 24th of December – on which date the American publication of “The Captain’s Last Love” also took place. If this same date will suit you for the publication of next January’s number will you kindly add it to the enclosed notice for the information of the American publisher, and send it to New York by the next mail. I believe it is the same date. I hear there may be some difficulty in suiting the convenience of the American publication. Time presses, and I am not within easy reach of you – or I would of course hand you this myself.

Early in next month, a fair copy of the new story shall be sent to you to print from.

Very truly yours | Wilkie Collins

I leave this place on Saturday next. After that date, letters forwarded from 90 Gloucester Place. Welcome back to England. I am very glad to hear from my good friends, Seaver and Bixby. WC³
To | Messrs Chatto & Windus

1. The letter to WC from Chatto & Windus, dated 9 October 1877 (Reading), reveals that £150 was the sum offered for

the right to issue single-volume editions of *The Two Destinies*, although this included the sum of £20 owed as royalty on the two-volume edition – merely 930 copies had been sold, of which only 80 yielded royalty (see the notes to [1642] to Chatto of 3 August 1876).

2. Referring to ‘The Duel in Herne Wood’, eventually published in New York in *Spirit of the Times*, 22 December 1877, pp. 541–544, and in *Belgravia* in January 1878.

3. Andrew Chatto, who had added a personal postscript to the letter to WC from Chatto & Windus of 9 October, had just returned from the USA and sent greetings from their mutual friends in the New York publishing world, Dan Bixby and William Seaver.

[1707] CARRIE GRAVES TO FRANK ARCHER, 30 OCTOBER 1877

MS: Lewis Collection (Archer Archive), with envelope.¹ Extract: Robinson 1951, p. 288. Published: BGLL, III, p. 174 (incomplete), amended A&C7, p. 16.

90. Gloucester Place | Portman Square | W. | Tuesday – Oct^r 30.

Dear Mr Archer,

Wilkie & my mother are abroad travelling – he is better for the change. When I last heard, they were at Munich.²

Thank you for your courteous reminder about the letter. As I have charge of his correspondence during his absence, I have written for it.³

Hoping you are well

Truly Yours | H.E.C. Graves⁴

F. Archer esq^{re}

1. Directed in Carrie’s hand to ‘Frank Archer esq^{re} | The Green Room | 10. Adelphi Terrace | W.C.’, postmarked recto ‘LONDON N.W. | 7 | OC 31 | 77’ and verso ‘LONDON N.W. | 7 | OC 31 | S.M.P.’, with ‘12’ and ‘Miss Graves | (Mrs Bartley afterwards)’ in pencil in another hand on the recto.

2. WC had written to Chatto & Windus from Munich on 23 October 1877 ([1706]).

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.

[2985] TO AUGUSTIN DALY, 31 OCTOBER 1877

MS: Houghton (bMS Thr 467). Published: BGLL, IV Addenda, pp. 402–403.

Munich | Bavaria | Oct: 31st 1877

My dear Mr Daly,

I have been waiting to thank you for your kind letter – until I could get thoroughly reliable news of “The Moonstone” piece from London. The result of this correspondence is – I regret to say – that I must withdraw the piece from representation in the United States.

When I wrote to you the piece was drawing excellent houses¹ – profitable to the manager and profitable to me. This went on for three weeks – and then the receipts began to drop. Week after week, they have fallen lower and lower, and I have arranged with Mr Neville that the piece is to be withdrawn on the 17th of November.²

Nobody can explain this curious collapse – following on an unusually successful start. But there it is.

The play might, of course, do better in New York than in London. But (in all our interests) I will not run the risk. I have original plays in my mind (not adaptations from my novels) – and I want to appeal to the American public, without a failure to make a shadow in my background. You, too, have had anxieties enough in management, without having another anxiety added by me. And Miss Davenport must not waste her excellent ability on a part, the public reception of which (so far as I am concerned) might be cold and discouraging.³ For all these reasons, I thank you heartily, and withdraw the piece from performance in the U.S.

Pray give my kindest remembrances to Miss Davenport, and thank her in my name for

her friendly interest in “The Moonstone” piece. I beg her to wait until I can give her a part which may be worthier of her, in respect to its acceptance by chances with the public, than the part which she was kindly willing to play in my unfortunate work.

In my present uncertain state of health, I dare not make any definite engagements for the future. I don’t even know whether I shall be in England next spring. If I am there, all that I can do for ~~her~~ Miss Davenport I will gladly do.⁴ And in the meanwhile, I will look at the piece you mention, and tell you at least how it strikes me, if you care to send it to 90 Gloucester Place, Portman Square, London – under these circumstances.⁵

Believe me | always truly yours | Wilkie Collins

1. See [1703] and [1704] to Daly of 22 and 25 September 1877, written shortly after WC’s theatrical version of *The Moonstone* opened in London at the Royal Olympic Theatre on 17 September.

2. Referring to Henry Neville, actor-manager at the Olympic who played Franklin Blake in *The Moonstone* – see [1699] to him of 12 September 1877.

3. The American actress Fanny Davenport – see [1698] to her of 8 September 1877.

4. There is no evidence of WC meeting Davenport again until the spring of 1879 – see [1825] of 27 February and [1830] of 10 March 1879, both to Henry Herman.

5. The letter [1713] to Daly of 10 December 1877 on WC’s return to London offers no hint of whether the piece in question was in fact sent or indeed what it might be.

[1708] CARRIE GRAVES TO GEORGE MACLEAN ROSE, 22 NOVEMBER 1877

MS: Parrish (Box 5/3). Published: Davis, p. 284; BGLL, III, p. 175.

90. Gloucester Place | Portman Square. | London. W.
November 22nd 1877

Dear sir,

I am going to reply to your letter for my godfather, Mr Wilkie Collins (whose amanuensis I am) because he is travelling in Italy. The two notes for £25 have come safely, and I have sent them to the bank.

You will be pleased to know that the foreign travel has made Mr Collins quite well again. I expect him home about the middle of December. I hope your health will keep good in spite of Canadian cold.

I forward your letter to godpapa when I next write.

I am, sir | Yours most respectfully | Harriette E. L. Graves

To Mr G. M. Rose

1. Two bills each for £25, one a duplicate; as usual from Rose this was payable at 60 days, so that the £25 was credited to WC’s account on 26 January 1878 as ‘Bill on Bosanquet Bank’ (Coutts: WC).

[1709] TO BERNHARD TAUCHNITZ, 3 DECEMBER 1877

MS: Unknown. Published: Otto, pp. 77–78, our copy text; BGLL, III, pp. 175–176.

Hotel Westminster, Paris, December 3rd, 1877.

I have only to-day heard that *My Lady’s Money* is to be published in the Christmas Number of the Illustrated London News on the 12th of this month (Wednesday 12th). If you can conveniently publish the Continental Edition on the next day – the 13th, the priority of publication in London will be sufficiently observed.¹

This information will, I hope, reach you in good time. My travels in Italy were of so erratic a nature – so entirely without fixed plans of any sort – that it was impossible for my letters to follow me. Otherwise, I should have been able to write to you at an earlier date. The question of time has obliged me to get back to England by the French route – and to my great regret I miss the chance of shaking hands with you at Leipzig. This pleasure is, I hope, only a pleasure deferred. My health is so much improved by change of scene and air that I look forward to making a longer

stay in Germany at my next visit. In the meantime, let me once more thank you for your kindness and believe me, with best remembrances to your son,² always ...

I return to London, after a short rest here.

1. In order to preserve the British copyright. *My Lady's Money and Percy and the Prophet* was published by Tauchnitz on 3 January 1878 as vol. 1706 (Todd & Bowden, p. 280).

2. Presumably Christian Tauchnitz. See [1908] to him of 22 March 1880.

[1710] TO UNIDENTIFIED RECIPIENT, 3 DECEMBER 1877¹

MS: Harkness. Published: BGLL, III, p. 176.

Hotel du Helder | Monday Dec^r 3rd

Dear Sir

I am only in Paris on my way back from Italy to England – and I leave tomorrow by the train for Boulogne – and I have an appointment to keep in the morning before I go. Under these circumstances, I hope you will excuse me if I am unable to take advantage of the proposal which you make to me – and if I am obliged to put off the pleasure of seeing you until another occasion when I may make a longer stay at Paris.

Yours faithfully | Wilkie Collins

1. Year from the calendar and WC's return trip from Italy. However, see the previous letter of the same date directed from a different hotel.

[1711] TO NORRIS J. FOSTER,¹ 4 DECEMBER 1877

MS: Yale. Published: BGLL, III, p. 176.

Paris | 4th December 1877

Dear Sir,

I have been travelling in Italy – and I have only received my letters from London on reaching this place.

Under these circumstances, I can only beg you to excuse the inevitable delay which has taken place in sending my acknowledgement of the receipt of your letter. The debate at the Institute has no doubt, taken place long since – and you have manfully “defended your position”, I am sure, without needing my help.

Believe me | Faithfully yours | Wilkie Collins

Norris J. Foster Esq

1. Unidentified debater at an unidentified institute.

[1712] TO CHARLES READE, 4 DECEMBER 1877

MS: Noel, on faintly lined paper. Published: Clareson, pp. 110, 123; BGLL, III, p. 177.

Paris | 4th Decr 1877

My dear Reade

My letters have been waiting for me here while I have been travelling in Italy – and I only now know of Mrs Seymour's severe illness. I am indeed grieved to hear this bad news. Mrs Seymour has my sincerest sympathy, and my most earnest wishes for her recovery. In a few days more, I hope to be back in London, and to hear better accounts of the sufferer. May this letter find you at least free from any further cause for anxiety.

Yours, my dear friend, always truly | Wilkie Collins

Mrs Graves begs to add the expression of her sympathy. Mrs Seymour has her love and best

wishes.

[1713] TO AUGUSTIN DALY, 10 DECEMBER 1877

MS: Houghton (bMS Thr 467). Published: BGLL, III, pp. 177–178.

90, Gloucester Place, | Portman Square. W. | London.
10th Decr 1877

My dear Mr Daly,

I have just returned to England – and received your kind letter of November 24th. Keep the copy of “The Moonstone” by all means. I know you will not allow it to fall into strangers’ hands – and I take it as a compliment that you wish to preserve the work in your library.¹

I arrived at my resolution to withdraw the piece from America with great regret – but I felt at the same time that it was the safest course to take, under the circumstances. If I obtain a great success with another piece in the States, we will then return to the question of producing “The Moonstone” at a time when the opinions of play goers are specially predisposed in my favour. In the meanwhile, let the work repose on your shelves. I am very glad to hear that you thought well of it. In spite of the indifference of the public reception here, I think it myself one of the best things of the kind that I have written.

It is needless to say that I shall be delighted to see you, if you visit the old country in the Spring.²

Vy truly yours | Wilkie Collins

1. The bulk of Daly’s extensive library was sold after his death in 1899 at the American Art Galleries in March 1900 in 3,787 lots. ‘The sale of the art objects, books, and manuscripts occupied ten days of two sessions each. The library was primarily dramatic in character, but rather as a history of the stage than as a collection of the work of the great dramatists’ (*American Book-Prices Current*, compiled by Luther S. Livingston (New York: Dodd, Mead and Company, 1900), p. vi). This presumably included the privately-printed copy of WC’s *The Moonstone: A Dramatic Story in Three Acts* (1877). Moreover, the sale included the manuscript of WC’s first and then unpublished novel, which must have been given to Daly on another occasion (presumably when Daly visited Britain towards the end of 1878 – see [1803] to him of 10 December 1878). Details are found in Wilkie Collins, *Ioláni, The Original Manuscript* (New York: Glenn Horowitz Bookseller, [1991]); and see also Ira Nadel’s edition of *Ioláni; or Tahiti as it was. A Romance by Wilkie Collins* (Princeton, NJ: Princeton University Press, 1999), pp. ix–xi. See also Daly, Appendix C, pp. 652–659.

2. Again, see [1803] to Daly of 10 December 1878.

[1714] TO GEORGE MACLEAN ROSE, 10 DECEMBER 1877

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 178–179.

90, Gloucester Place, | Portman Square. W. | London
10th Dec 1877

Dear Mr Rose,

I have just returned from a three months tour in the Tyrol and in north Italy – and I have also just read your kind letter.

My amanuensis has, I hear, already written to acknowledge the receipt of the B/E for £25...- on account of Royalties.¹ It only remains for me to thank you for the remittance.

The change of air and scene has greatly improved my health. I hope I have gathered reserve enough of strength to confront the English winter. Your dry cold in Canada would be better than the damp cold of this country. When I was in Montreal, I remember thoroughly enjoying a drive in a sledge, with the temperature down to “zero”.

There is no chance, I fear, of your trying a change to the air of Scotland, and of my being able to welcome you on your way through London.² Your business-responsibilities will keep you in Toronto. I need not tell you that you have my best wishes for the future, and that I shall not fail to let you know it, when I see my way to future publication in Canada. At present, I am vaguely

contemplating some more work in the field of fiction, without having definitely settled what the work is to be, just yet.

I have returned to find many letters waiting for answers. If I say goodbye for the present a little abruptly, let my arrears of correspondence plead my excuse, and believe me
always truly yours | Wilkie Collins

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1. See [1708], Carrie Graves to George Maclean Rose, 22 November 1877.
 2. Referring to Rose's Scottish origins.

[1715] TO AN EMPLOYEE OF THE *TIMES*,¹ 10 DECEMBER 1877

MS: Texas (Times Recipients 3/81). Published: BGLL, III, p. 179.

90, Gloucester Place, | Portman Square. W. | 10th December 1877

My dear Sir,

I am ashamed that you should have had the trouble of forwarding a letter from an idle person in Germany who is a perfect stranger to me.² Pray accept my best thanks, and believe me,
Faithfully yours | Wilkie Collins

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1. Most of the letters in the 'Times Recipients' files at Texas are addressed to the Editor and intended for publication, though this is clearly not the case here.
 2. The correspondent and letter in question remain untraced.

[3326] TO WYBERT REEVE, [EARLY DECEMBER 1877]¹

MS: Unknown. Extract: Reeve 1889, p. 4f, our copy text; Reeve 1891, p. 118; Reeve 1906, p. 461.² Published: BGLL, IV, pp. 219–220 (as one of three extracts in [2663] to Reeve on WC's health problems, compositely dated 1871–86). See A&C11, p. 18.

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.

[3051] TO WILLIAMS & NORGATE, 19 DECEMBER 1877

MS: Lewis Collection.¹ Published: Lewis website; A&C3, p. 51.

90. Gloucester Place | Portman Square | W. | 19th 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.²

I will return the form to you, signed – taking a copy previously, so that I need not trouble you on the next occasion³

Faithfully yours | Wilkie Collins

Messrs Williams & Norgate

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1. Originally 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 examples of the form used by the publishers acting as agents to Tauchnitz, see [0321], the first extant letter to them of 24 December 1859, and its note 1.

[1716] TO W. P. FRITH, 26 DECEMBER 1877

MS: Parrish (Box 4/12). Published: BGLL, III, p. 179.

90. Gloucester Place | Portman Square | W. | 26th December 1877

My dear Frith,

I shall be only too glad to dine with you on that auspicious anniversary – 9th January 7.30 sharp.¹ On the 8th of that month, I made my appearance in the world. And oh Lord as long ago as 1824! I am trying to forget it.

For nearly three months I have been abroad – recovering after another attack of rheumatic gout. I have now returned to try if I can get through the English winter.

With truest good wishes for the New Year,

Believe me | My dear friend | always truly yours | Wilkie Collins

W.P. Frith Esq RA

1. Frith was born on 9 January 1819 (*ODNB*); though he lived until 2 November 1909, this is WC's last extant letter to him.

[1717] TO NINA LEHMANN, 28 DECEMBER 1877

MS: Parrish (Box 5/5). Extract: Davis, p. 285. Published: B&C, II, pp. 409–410.

28th December 1877 | 90. Gloucester Place | London. W.

Dearest Padrona,

I guess I shall be just in time to wish you and Fred, and the sons and the daughter, all possible health health and happiness in the year to come. If I could have offered you my good wishes at your villa, need I say how much better I should have been pleased? But there /are/ all sorts of impediments – literary and personal – which keep me in England at the most hateful of all English seasons (to me), the season of Cant and Christmas.

Good natured friends tell me that I look twenty years younger after my travels. I am certainly much stronger than I was – and I hope to¹ fight through the winter. The fog and rain met me at Paris, and prepared me for the horrors of London.

I am charmed to hear that the Cannes climate has done you so much good. Thirty years ago, I remember it as a delightfully snug small, cheap place – with two English people only established in it, Lord Brougham, and another Britisher whose name I forget. It is plain that I should not know Cannes again if I saw it now. Brougham – beginning with a B – reminds me of “Samuel Brohl & Cie”.² I am going to begin the book tonight in bed. Thank you for remembering to send it. But for Christmas-time, I should have read it long ago. I have returned to heaps of unanswered letters, bills, payments to pensioners, stupid and hideous Christmas cards, visits to pay – and every other social nuisance that gets in the way³ of a rational enjoyment of life. As to modern French novels in general, I read them by dozens on my travels – and my report of them all is briefly this: – Dull and Dirty. The “Nabob” by Daudet⁴ (of whom I once hoped better things) proved to be such realistic rubbish, that I rushed out (it was at Dijon) to get something “to take the taste out of my mouth,” as the children say. Prosper Merimée’s delicious “Colomba”⁵ appeared providentially in a shop window – I instantly secured it, read it for the second time, and recovered my opinion of French Literature. You know the book of course? If not, I must sent it to you instantly!

There is no news. Everybody is eating and drinking and exchanging conventional compliments of the season. You are well out of it all. Give my love to Fred, and thank him for his

kind letter – and write again and tell me that you are getting [*del*] immense reserves of health, and /announce/ when you too are likely to be recaptured by the great London net.

Goodbye dear Padrona. | Yours affly WC

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1. WC continues on the third page of (rather than the second) of the four-page notepaper, at the top of which he writes '2' with a curved line underneath.
 2. Referring to Victor Cherbuliez's new novel, *Samuel Brohl & Cie* (1877).
 3. WC returns to the second page of the four-page notepaper, turning the paper to write in landscape format, at the top of which he writes '3' with a curved line underneath.
 4. Alphonse Daudet's latest novel *Le Nabab* (1877) appeared in English in three volumes from Smith, Elder in early 1878 as *The Nabob*.
 5. Prosper Merimée's *Colomba*, a novella set in Corsica, first appeared from July 1840 in the *Revue des Deux Mondes*.

[1718] TO GEORGE BENTLEY, 31 DECEMBER 1877

MS: Berg. Published: BGLL, III, p. 180.

90. Gloucester Place. W. | 31st December 1877

Dear Mr Bentley

Here is a note with three objects. I. to wish you all happiness in the coming year. II. To report myself very much the better for my travels abroad, and bold enough to try if I cannot face the English winter. III. To trouble you with a Mss novel written by an old friend of mine – whose petition that I will introduce the work to you I cannot refuse, as I refuse most other requests of the same kind.¹ If you will have the work looked at in the customary way, with a view to see whether it is worthy of publication, either periodically, or in book-form, you will oblige

Yours always truly | Wilkie Collins

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1. The work remains unidentified, but was eventually rejected by Bentley – see [1724] to him of 25 January 1878. Perhaps this was another work by Frances Dickinson (see [1482] to James Munnings of 9 September 1874).

[1719] TO UNIDENTIFIED RECIPIENT,¹ 4 JANUARY 1878

MS: Parrish (Box 4/12). Published: B&C, II, p. 410.

90. Gloucester Place | London. W. | 4th January 1878

Dear Sir,

I have been travelling abroad for the last three months – and the first letter to which you refer has not reached me. I now send with pleasure the information for which you ask in your second letter of December 17th, last.

My father and mother are both dead. My father was born in London on the 18th September 1788. As William Collins R.A. his name is well known in Great Britain, and among picture-collectors in America. He was a Royal Academician of the Engli[sh] Academy of Arts – and he i[s]² celebrated as a painter of the coast scenery and the cottage life of England.

My mother was born in the near neighbourhood of the Cathedral town of Salisbury (England). Her father [*del*] was an officer in the army – and her maiden name was Miss Harriet Geddes.

I was born in London on the 8th of January 1824. I was christened “Wilkie” after the name of the famous Scottish Painter, David Wilkie, who was my father's dear and intimate friend.

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With this contribution to your collection,
I remain, Dear Sir, | Faithfully yours | Wilkie Collins

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1. From the content of the letter, presumably an American autograph collector.
 2. The lower right corner of the page is torn, removing the final letters of the words ‘English’ and ‘is’, though there can be little doubt about the reading.

[1720] TO ANDREW CHATTO, 7 JANUARY 1878

MS: Parrish (Box 4/17). Published: B&C, II, p. 411.

90. Gloucester Place, | Portman Square. W. | 7th January 1878

Private¹

Dear Mr Chatto,

Inquiries have been addressed to me on the subject of publishing my next work of fiction in a Magazine. And I write to you confidentially, before I reply that I am free to negotiate.

I have an idea – if I can carry it out – of dividing my next novel into three Parts, /or Books,/ each sufficiently complete in itself for separate publication. Each Part would occupy from one hundred to one hundred and thirty pages /(100 to 130)/ of my customary MSS, as I now calculate – and [*del*] my MS page may be taken as representing roughly a printed page of “Belgravia”. I should propose to be guided by the public reception of the first Part in the matter of continuing the work in the same form through the two other Parts – and I should not be ready to publish the first monthly instalment of the first Part or Book before June or July next. I should, as usual, reserve the copyright, and the right of deciding in what form the reprint should be issued on the completion of the first part of the story periodically.²

Will you kindly let me know whether you wish to arrange with me for the right of periodically publishing the first “Part”, or not.

In the event of the work assuming larger proportions than I now contemplate, /or if the state of my health obliges me to defer writing the work,³ I should propose to give my publisher due notice, and to substitute some other (and shorter) complete story – so that the magazine might still have me as a contributor,⁴ and at the same time be perfectly free to consult its own convenience in the matter of re-opening the original negotiation on a larger scale.

Believe me | Dear Mr Chatto | Very truly yours | Wilkie Collins
To | Andrew Chatto Esq

1. Written on an upward slant to the left of the hand-written address.

2. Referring to *The Fallen Leaves*, of which only the first part was ever written. This, in the event, appeared in weekly parts in *The World* from 1 January to 23 July 1879.

3. Added vertically down the left-hand margin, with the place of insertion denoted by a saltire cross.

4. In the event WC’s novella ‘The Haunted Hotel: A Mystery of Modern Venice’ was serialized in *Belgravia Magazine*, from June to November 1878; see [1721] to Chatto of 12 January 1878.

[1721] TO ANDREW CHATTO, 12 JANUARY 1878

MS: Parrish (Box 4/17). Published: B&C, II, p. 412.

90. Gloucester Place | W. | 12th January 1878

Private¹

Dear Mr Chatto,

I have decided, on reflection, to defer arranging for the periodical publication of my contemplated novel. The question of issuing the story as a monthly serial requires longer consideration than I am able to give to it just now.

As to a shorter story, complete in itself, I have an idea of writing one of about the same length as “My Lady’s Money” (which occupies 110 of my MSs pages), with a view to republishing the two together in two volumes (Circulating Library Form) about next Christmas time. Would it help you in making an arrangement with me for “Belgravia” if I you had the right of [*del*] republishing the new story and “My Lady’s Money” for the Libraries?²

Will you kindly consider this idea, at your convenience, and let me know what you think of it?

vy truly yours | Wilkie Collins

Andrew Chatto Esq

1. Written on an upward slant to the left of the hand-written address.
2. 'My Lady's Money: an Episode in the Life of a Young Lady' appeared with the new story, 'The Haunted Hotel', in book-form in two volumes from Chatto & Windus in October 1878.

[1722] TO CHATTO & WINDUS, 12 JANUARY 1878

MS: Reading. Published: BGLL, III, p. 181.

London | 12th January 1878

Dear Sirs,

I beg to acknowledge the receipt of a cheque for Thirty Guineas for the right of publishing in Belgravia "The Duel in Herne Wood" – on the terms arranged in the letters already exchanged between us.¹

I have also to thank you for a Bill at four months for £150.-.- for the right of publishing cheap editions of "The Two Destinies", during the same period and on the same terms as those agreed on for the cheap publication of my other novels.²

Faithfully yours | Wilkie Collins

To Messrs Chatto & Windus

1. See Andrew Chatto's letter to WC of 9 October 1877 (Reading), and WC's reply of 23 October 1877 ([1706]).
2. See the first note to [1706] to Chatto & Windus of 23 October 1877. The Bill was credited to WC's account four months later on 11 May 1878 (Chatto: WC).

[1723] TO SQUIRE BANCROFT, 13 JANUARY 1878

MS: Unknown. Published: Bancroft 1888, II, pp. 130–131, our copy text; BGLL, III, pp. 181–182.

90, Gloucester Place, | Portman Square, W., | January 13, 1878

My Dear Bancroft,

I went to the theatre with rheumatism in my back and in my knees, and I was (I need not say how unwillingly) obliged to get home to bed after seeing the first two acts of the piece only,¹ but I saw enough to justify me in sincerely congratulating you and Mrs. Bancroft.

You have won a great success, and you have most thoroughly deserved it. I have never seen you do anything on the stage in such a thoroughly masterly manner as the performance of your part in the great scene. Your Triplet was an admirable piece of acting, most pathetic and true, but the Russian (a far more difficult part to play) has beaten the Triplet.²

There was no mistaking the applause that broke out when you left the scene. You had seized the sympathies of the audience.

Of the great success of the English *Dora* there is no manner of doubt, and I heartily rejoice in it.

Yours always truly, | Wilkie Collins

1. *Diplomacy*, adapted by Clement Scott and B. C. Stephenson (as 'Savile and Bolton Rowe') in four acts for the English stage from Victorien Sardou's comedy *Dora*. The play opened at the Prince of Wales's Theatre on 12 January 1878.
2. In *Diplomacy* the Bancrofts played the parts of Count Orloff and Countess Zicka. James Triplet is the leading role in *Masks and Faces* (1852) by Charles Reade and Tom Taylor. The Bancrofts' revival of the play opened at the Prince of Wales's Theatre on 6 November 1875.

[1724] TO GEORGE BENTLEY, 25 JANUARY 1878

MS: Berg. Published: BGLL, III, p. 182.

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

25th January 1878

Dear Mr Bentley,

If it does not cause any great trouble I shall be much obliged if you will kindly send the Ms back to this house. Thank you for giving it a trial.²

I shall be delighted to see you when you can look in. I am generally at home until 4. P.M.
Always truly yours | Wilkie Collins

1. New printed stationery, with roman capitals centred and a 'WC' monogram to the top left.

2. See [1718] to Bentley of 31 December 1877.

[1725] TO WALTER W. JONES,¹ 1 FEBRUARY 1878

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 182–183

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

1st Feby 1878

Dear Sir,

Pray excuse this late reply to your Circular. It was mislaid among the multitude of my letters – and only recovered today.

If I am not too late to say Yes, I gladly give my consent to the placing of my name on your list of Stewards.

Faithfully yours | Wilkie Collins

W.W. Jones Esqre Secretary

1. Walter William Jones, Secretary of the Newsvendors' Benevolent and Provident Institution – see [0964] to him of 4 April 1870.

[1726] TO UNIDENTIFIED RECIPIENT,¹ 1 FEBRUARY 1878

MS: Wolff Collection. Published: BGLL, III, pp. 183–184.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 1st February 1878

Dear Sir,

Pray accept my thanks for your kind letter. I am sincerely sensible of the interest which you feel in my works, and sincerely gratified to hear of it.

I think you forget that the phrase “sit at his feet” has a figurative as well as a literal sense.² In its figurative sense as expressing entire submission – and in that sense alone – I have used it. People talk of “sitting under a preacher” – though their pews may be in the gallery considerably above him – and lawyers speak of their clients “coming into Court with clean hands,” without stopping to consider whether the physical state of the said client’s hands happens to be dirty or clean. Indeed, I myself once heard a man who had lost one of his arms declare, with great fervour and sincerity, that he “washed his hands” of a son who had been a great trouble to him! In something of the same frame of mind I used the unfortunate expression which, in its literal sense, is certainly open to the objection that you make to it.

Believe me | Faithfully yours | Wilkie Collins

1. The addition of the word ‘London’ to the printed address suggests a correspondent overseas or in the provinces.

2. Referring to the phrase used with regard to the legless Miserrimus Dexter in ch. 41 of *The Law and the Lady*, first published in 1875, and long available in cheaper single-volume editions. The passage reads:

Miserrimus Dexter and Ariel were still where Benjamin and I had left them together – in the long room. They were watched by skilled attendants, waiting the decision of Dexter’s nearest relative (a younger brother, who lived in the country, and who had been communicated with by telegraph). It had been found impossible to part

the faithful Ariel from her master without using the bodily restraints adopted in cases of raging insanity. The doctor and the gardener (both unusually strong men) had failed to hold the poor creature when they first attempted to remove her on entering the room. Directly they permitted her to return to her master the frenzy vanished: she was perfectly quiet and contented so long as they let her sit at his feet and look at him.

[1727] TO ANDREW CHATTO, 6 FEBRUARY 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 184.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6th February 1878

Dear Mr Chatto,

Will you kindly look over the enclosed dft of agreement and let me have it back to be copied in duplicate if it meets with your approval?¹

Truly yours | Wilkie Collins

1. Presumably the agreement concerning 'The Haunted Hotel', formally signed on 20 February 1878 and now found at Reading. Chatto & Windus published the novel both in *Belgravia*, June–November 1878, and in two volumes with 'My Lady's Money' in October 1878.

[1728] TO FREDERICK LOCKER,¹ 12 FEBRUARY 1878

MS: Houghton (MS Eng 875 (31)). Published: BGLL, III, pp. 184–185.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

12th Feby 1878

Dear Locker,

I was indeed sorry to miss you yesterday.

Most unwillingly (for I am suffering from rheumatism) I was obliged to go out yesterday morning – and I only returned late in the afternoon to find your note, and that dreadful "sensational work" which you honour me by choosing as a birthday present for Mrs Locker.² It is needless to add that I have written the inscription which you suggest, with the greatest pleasure. The book is sent today, addressed to you at the Travellers' Club.³

My best congratulations on your daughters marriage⁴ – and my best thanks for those delicately-turned little poems which I had already tasted with relish in the Magazine⁵

Yours always truly | Wilkie Collins

I have already been away from England for some months – and I am afraid I shall have to go away again to enjoy an unrheumatic life in a dry climate. Where do the small hairs come from that get into ones [*sic*] pens???

1. Poet and book collector – see [0713] to him of 27 November 1866.

2. Locker's first wife died in 1872, and in July 1874 he married Hannah Jane Lampson, formally taking on the name Locker-Lampson.

3. It is not clear which of WC's 'dreadful' novels he was asked to inscribe.

4. Eleanor Locker married Lionel Tennyson on 28 February 1878. For an account of the wedding see G. H. Lewes's Diary (in *George Eliot Letters*, VII, p. 14).

5. Perhaps the 1878 edition of Locker's *London Lyrics*.

[1729] TO JAMES PAYN, 13 FEBRUARY 1878

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 242; B&C, II, pp. 412–413 (incomplete); BGLL, III, p. 185.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13th Feby 1878

My dear Payn

Two words to thank you for your friendly letter – and to report that I am (say) half alive. While I was away last year in the Tyrol and Italy, I was 25 years old. Towards the end of 77, being obliged to return to my native damps and changes, I became, by rheumatic reckoning, 95. And what is the moral of this? The moral is – not to pass another winter in England.

As to making calls – we can't either of us do it, and thank God we both know it and are as old friends and as true friends as ever.¹ Keep the publishing business active – or the Apollinaris water will drown it!²

My kindest regards to Mrs Payn.³

Always yours truly | WC

1. Payn also suffered badly from gout – which the *ODNB* diplomatically diagnoses as ‘rheumatism’.

2. Thus for ‘Apollinaris’, popular bottled German mineral water, still sold today by Apollinaris & Schweppes GmbH. The spring in Bad Neuenahr-Ahrweiler was purchased in 1878 by the Apollinaris Company Limited of London, of which the publisher George Smith was the chief shareholder. To Smith it came to represent a rather larger source of income than the publishing concern. Payn had become literary adviser to Smith, Elder in 1874 and was to take over the editorship of the *Cornhill Magazine* in 1883.

3. Payn had married Louisa Adelaide Edlin in 1854 soon after coming down from Cambridge.

[1730] TO MRS LANSING THURBER,¹ 16 FEBRUARY 1878

MS: Unknown. On sale: Houle Rare Books & Autographs, Los Angeles (April 2004). Published: BGLL, III, p. 186.

I contribute with great pleasure to your collection of autographs.

1. Presumably Charlotte Thurber (b. c. 1834), wife of Lansing Thurber, New York music dealer.

[1731] TO ANDREW CHATTO, 20 FEBRUARY 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 186.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

20th Feby 1878

Dear Mr Chatto,

I enclose duplicates of our agreement.¹ One signed by me. The other for your signature and Mr Windus's. If Mr Windus should not be at the office at this time, the customary signature of your firm will of course do equally well.

The book which I also send is written by an American friend of mine (also a very old friend of Seaver's). It was reprinted in England about 20 years since – and the question is, Would it be wise to try a new English edition at the present time? The author (blind) has been preaching and lecturing with great success all over England, and has in that way got a little public of his own.² Will you kindly look at the book when you have a spare half hour, and let me know what your experience suggests? One line to say Yes or No to the re-publication in question will be quite enough. Pray forgive me for troubling you in this matter – but the good blind man appeals to my opinion – and, in the case of a book of this sort, I really hardly know how to advise him.

Very truly yours | Wilkie Collins

I will send for the book when it is ready to be returned

1. For the publication of ‘The Haunted Hotel’.

2. William Henry Milburn, who WC met in London in 1876 – see [1624] to William Seaver of 20 May 1876. The publication referred could be either *The Rifle, Axe, and Saddlebags, and other lectures*, published in London in 1857, which includes a brief life of the author by Thomas Binney, or *Ten Years of Preacher Life: Chapters from an Autobiography* of 1859. None of Milburn's works seems to have been republished by Chatto & Windus.

[1732] TO ANDREW CHATTO, 11 MARCH 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 187.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11th March 1878

Dear Mr Chatto,

I don't like to answer the enclosed letter, without first communicating it to you. Shall I accept the suggestion to destroy the copies?¹

Vy truly yours | Wilkie Collins

Andrew Chatto Esqre

1. Though the enclosed letter was returned to WC and has not been traced, Andrew Chatto's reply of 15 March 1878 (Reading) reveals that it was from Sampson Low, Marston & Co. concerning their 209 unsold copies of the one-volume edition of *Basil* published originally by Blackwood in 1856. Chatto suggested that Collins write an order for the volumes to be transferred to Chatto & Windus – see [1736] to Andrew Chatto and [1737] to Sampson Low, both of 16 March 1878. The novel was one of the titles by WC reprinted by Chatto & Windus in a number of single-volume editions from 1875 (see Topp, III).

[1733] TO TOM CULLEN,¹ 13 MARCH 1878

MS: Private. Published: BGLL, III, p. 187.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 13th March 1878

Dear Sir,

I contribute with pleasure to your collection of Autographs.

Vy truly yours | Wilkie Collins

To | Tom Cullen Esq^{re}

1. Unidentified autograph collector.

[1734] TO MISS MARY,¹ 13 MARCH 1878

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 187–188.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13th March 1878

My dear Miss Mary

I have just sent some of my photographs to be mounted. They came from New York, where the best likenesses of me were taken ~~five~~ three or four years since.² The moment I get them back, I shall have the greatest pleasure in sending my contribution to your book.

Always truly yours | Wilkie Collins

1. Unidentified correspondent requesting a photograph for her album. The mode of address perhaps suggests the child of a friend.

2. By Sarony.

[1735] TO CHARLES A. RAYMOND,¹ 13 MARCH 1878

MS: Isserlis. Published: BGLL, III, p. 188.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 13th March 1878

Dear Sir,

I have just received your kind letter. It is needless to say that I contribute with pleasure to your book of Autographs.

Believe me | Vy truly yours | Wilkie Collins
To | Chas A Raymond | Editor | Denver Tribune

1. Charles A. Raymond, American newspaper editor and autograph collector, later described in the *Journalist* of New York as ‘a prominent capitalist of Denver, Colo., ... business manager of the old Denver Tribune when it was in the zenith of its fame’ (17 September 1892, p. 2).

[3009] TO UNIDENTIFIED RECIPIENT,¹ 13 MARCH 1878

MS: Yale (Tinker 720), accompanied by signed photograph.² Published: A&C2, p. 6.

90, GLOUCESTER PLACE, PORTMAN SQUARE. W. | London
13th 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)³ – 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.”⁴ 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 vy 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)’.

[1736] TO ANDREW CHATTO, 16 MARCH 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 188

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
16th March 1878

Dear Mr Chatto,

My best thanks for your kind note. – On the next leaf I have written the order to deliver the copies to your firm.¹ Forgive me for troubling you in this little matter.

Vy truly yours | WC

1. See WC’s note to Sampson Low, Marston & Co. of the same date, requesting the delivery of the remaining copies of *Basil* to Chatto & Windus.

[1737] TO SAMPSON LOW & CO., 16 MARCH 1878

MS: Parrish (Box 4/12). Published: BGLL, III, p. 189.

90. Gloucester Place, London | 16th March 1878

Gentlemen,

Please deliver to Messrs Chatto & Windus 209 copies of “Basil”, now in your care.¹

Wilkie Collins

To | Messrs S. Low, Marston & Co

1. See the note to Andrew Chatto of 11 March 1878 ([1732]). Diagonally across the upper left-hand corner of the MS, in another hand is written ‘Warehouse | Mar 19 / 78’. At the foot of the letter below the signature, in yet another hand, is ‘Please deliver to Leighton | for Chatto & Windus | [A Dessing]’. As with a number of other manuscripts of WC letters to companies, there is a single vertical ink line struck through the letter, presumably by a member of staff to indicate that the matter had been dealt with.

[1738] TO ELÉONORE FECHTER,¹ 21 MARCH 1878

MS: Private, with associated note from Mary Louisa Boyle.² Published: BGLL, III, p. 189.

90, Gloucester Place, | Portman Square. W | 21st March 1878

Dear Madam,

Pray accept my thanks for your kind letter, and my sincere congratulations on the success which has attended your daughter’s first appearance in opera in England.³

I am suffering from rheumatism – and I leave London today for a short time to try what change of air will do for me.⁴ For the present then I can only express my regret at not being able to have the pleasure of calling upon you and Mademoiselle Fechter. But I hope to return to London in a week or ten days, and then to have the pleasure of presenting my respects.

Believe me | Dear Madam | Sincerely yours | Wilkie Collins

1. Wife of Charles Fechter; see [3179] to her of 1 July 1874.

2. Boyle (see [0424] to her of 13 June 1861) was clearly a friend of Eléonore Fechter’s daughter, Marie-Thérèse, and attended her début as the heroine of Gounod’s *Faust* with the Carl Rosa Company at the Adelphi (see the *Times*, Thursday, 14 March 1878, p. 8), the operatic performance mentioned in the body of the letter.

3. According to [2001] to James R. Osgood of 18 January 1882, Fechter and his wife had two children, Paul and Marie-Thérèse; see also [1071] to Marie-Thérèse Fechter of 10 March 1871 and [1469] to Eléonore Fechter of 1 July 1874.

4. It seems that WC did not in fact leave London at this time – see [1739] to Edward Pigott of the following day.

[1739] TO EDWARD PIGOTT, 22 MARCH 1878

MS: Kentucky (61m4, f. 97). Published: BGLL, III, p. 190.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22nd March 1878

My dear Ted,

Mr Monty was out when I called on him¹ – and I was too hard at work to see him, when he called again here. I have asked him, by way of making a meeting certain, to lunch here on Tuesday next the 26th at 2. p.m. Can you come and meet him? Send me a line – and pray say Yes.

Affectly yours | Wilkie Collins

1. Monty remains unidentified.

[1740] TO ANDREW CHATTO, 1 APRIL 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 190.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

1st April 1878

Dear Mr Chatto,

At what time will it be convenient to you to set up the first monthly part of my little story – to begin in “Belgravia” in June next? I am obliged to trouble you with this question as I must send the first monthly part abroad, either in proof or in Ms copy with as little delay as possible.¹

One line in reply will oblige
Yours truly | Wilkie Collins

1. Concerning ‘The Haunted Hotel’ – the various overseas serializations are outlined in [1743] to Andrew Chatto of 24 April 1878.

[1741] TO GEORGE MACLEAN ROSE, 6 APRIL 1878

MS: Private. Published: BGLL, III, pp. 190–191.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | 6th April 1878

Dear Mr Rose,

In case of accidents by post, I will repeat the substance of a letter which I wrote to you by the mail of March 23rd last.¹

My new story (of which the first monthly part is herewith enclosed in corrected proof) will be completed in from 100 to 120 pages – of the size of the printed page of the proof – ranging over 4 or 5 monthly publications in all – and being republished here a month in advance of the periodical conclusion, (in book-form).² The advance-sheets are for disposal in the United States, as well as to you. If you can help me to dispose of the advance-sheets in the United States to any proprietor or publisher of a periodical – excepting Harper & Brothers – I shall owe another obligation to your kindness. If you cannot do so, I know you will kindly let me know it by return mail. N.B. I have refused the Harpers’ proposal for the story.³ (In haste).

Yours truly | Wilkie Collins

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1. The earlier version of WC’s letter has not been traced.
2. The first edition in book form of *The Haunted Hotel: A Mystery of Modern Venice, to which is added My Lady’s Money* was published by Rose-Belford in Toronto in 1878. It appeared serially in *Rose-Belford’s Canadian Monthly and National Review*, July–December 1878, a month behind *Belgravia*.
3. See [1746] to George Maclean Rose of 1 May 1878.

[1742] TO ANDREW CHATTO, 8 APRIL 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 191.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
8th April 1878

Dear Mr Chatto

Will you kindly address the enclosed for me to the representative of the “Australasian?” I write to him about “The Haunted Hotel” before I write to my agent in Melbourne on the 12th.¹

My best thanks for the proofs which came in excellent time.²

Vy truly yours | Wilkie Collins

-
1. WC responds to an approach from the London representative (with offices at 80, Fleet Street) of the *Australasian* (1865–1946), a weekly miscellaneous paper from the same publishers as the Melbourne daily *Argus*, before writing to his Australian agent Hugh Biers. *The Haunted Hotel* was not in fact serialised in the *Australasian* but in the (Melbourne) *Weekly Times*, the miscellany linked to the (Melbourne) *Daily Telegraph*.
2. Again of *The Haunted Hotel*.

[1743] TO ANDREW CHATTO, 24 APRIL 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 192.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24th April 1878

Dear Mr Chatto,

I enclose copy for the second monthly Part of “The Haunted Hotel” – and corrected proof of the first monthly part. I find I have underestimated the number of proofs that I want. So I am obliged to ask for three more pulls (Revises) of the revised first part, and six pulls of the proof of the second Part. Canada and United States – Australia – France – Germany – Italy – (and one for myself) – make up this unholy demand for proofs!¹ If I can have the Revises and proofs on the 30th it will be doing me a kindness.

Vy truly yours | Wilkie Collins

1. Apart from the Australian appearance in the (Melbourne) *Weekly Times* from 13 July 1878, only the Canadian serialization – in Toronto in the *Canadian Monthly* – has been traced.

[1744] TO CHATTO & WINDUS, 30 APRIL 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 192.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30th April 1878

Belgravia | “The Haunted Hotel”

=

The reserve of the right of translation must appear in each number – and must not be put at the foot of the page as a note – but must remain where I put it, as part of the title of the story. You don’t appear to know that the copyright treaty with Germany was revised in 1870, and made far more strict.¹

I must ask you to return the revises of the first page of the proofs, with the reserve, in each case, put back in its proper place – or you will involve me in a correspondence with foreign translators. Pray follow the copy exactly in future – and then if there is any mistake it will be my fault, not yours.

Wilkie Collins

P.S. The reserve of translation on the cover of Belgravia is not worth a straw – it protects nothing.

1. See [1745] to Andrew Chatto of the following day.

[1745] TO ANDREW CHATTO, 1 MAY 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 193.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

1st May 1878

Dear Mr Chatto

I send the second monthly part of “The Haunted Hotel” corrected for press.

In case the Editor should be surprised at the manner in which I reserve my right of translation, I may explain that the said Reserve must form part of the title of the story – must not be placed as a note at the bottom of the page – and must be repeated on each separate monthly instalment of the story. All this fuss is to meet the German law. The French interpretation of the copyright treaty is more liberal.¹

Vy truly yours | Wilkie Collins

P.S. I lose from £40 to £80 (according to the length of the story) if I lose my German right of translation, by failing to comply with the formalities!

1. On the reciprocal copyright agreements in force at this time with Germany and France, see Copinger, 2nd edn, ch. 17.

[1746] TO GEORGE MACLEAN ROSE, 1 MAY 1878

MS: Berg. Extract: Davis, p. 288. Published: BGLL, III, pp. 193–194.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 1st May 1878

Dear Mr Rose,

I send with this, a corrected proof of the second monthly part of “The Haunted Hotel” to be published here in the July number of “Belgravia”.

I have to thank you for some specimen numbers of Canadian monthly publications which I have looked at with interest. You will know best which to choose for the periodical publication in Canada.

As I have not yet heard from you by letter, I fear, I am subjecting you to some trouble in the matter of the periodical republication in The United States. It is now too late for me to attempt to help you – even if I knew where the difficulty lies. I can only hope for the best.¹ There is certainly a chance of attacking the Harper monopoly this time² – for the story is a very strong one, and has (as I believe) the elements of popular interest in it. I am anxious to hear what the prospect is.

Vy truly yours | Wilkie Collins

1. Rose in fact seems to have arranged serialization in the New York *World* – see [1773] to George Stewart Jr of 16 September 1878.

2. WC was in dispute with Harper & Brothers concerning the sale of Canadian editions of WC’s work in the United States. No new works by WC appear with their imprint from this time until 1883. According to Gasson (p. 76), the first American edition of *The Haunted Hotel* was in George Munro’s Seaside Library Pocket Edition, no. 977 (1887).

[1747] TO W. F. TILLOTSON,¹ 4 MAY 1878

MS: Parrish (Box 4/12). Published: BGLL, III, p. 194.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London. 4th May 1878 | Saturday

Dear Sir,

I shall be happy to see you, if you can favour me by calling at this house, at 4. P.M. on Tuesday next. If this appointment will do, don’t trouble to write again. If not, send me a line to choose your own hour on Thursday next, before 4. P.M.²

Faithfully yours | Wilkie Collins

To | W.F. Tillotson Esqre

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.

2. It is not certain on which day the two men met for the first time, but on 11 July 1878 WC signed a contract to produce a serial novel for syndication by the Bolton firm. This proved to be *Jezebel’s Daughter*, which ran in a dozen provincial newspapers, including the *Bolton Weekly Journal*, from September 1879 – see Law, pp. 238–239.

[1748] TO UNIDENTIFIED PAIR OF GENTLEMEN, 9 MAY 1878

MS: Columbia (MS Coll. Schang), on a printed calling card. Published: BGLL, III, p. 194.

The ticket presented to these two gentlemen is given to them by me.¹

Wilkie Collins

9th May 1878

1. The nature of the ticket remains unclear.

[3164] TO LADY LOUISA GOLDSMID,¹ 10 MAY 1878

MS: Unknown. Extract: Gasson & Baker, p. 185. Published: Marks & Löwy, p. 109, our copy text; A&C6, pp. 13–14.

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.² 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.³

Believe me, | Most truly yours, | Wilkie Collins

1. Lady Louisa Sophia Goldsmid, wife of the lawyer, MP and Jewish community leader, Sir Francis Goldsmid – see [0424] to her of 14 June 1861.

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, for example, [0958] to Miss Goldsmid, 2 March 1870. See also Gasson & Baker, pp. 182–184.

[1749] TO CHATTO & WINDUS, 16 MAY 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 195.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

16th May 1878

Dear Sirs,

I am sorry that a slip of my pen should have given you the trouble of sending to me.¹ It will be better I think to continue the numbering of the chapters (without reference to the “Parts”) straight on from Chapter I. I have accordingly altered the Second Chapter IV – into chapter V. The chapters in the Second Monthly Number will require to be renumbered, Chapters VI, VII, VIII and so on. I have only my own proof of the Second Monthly Number, or I would have sent you a corrected proof with the numbers of the chapters altered. But it is easily done on your own proof.

Vy truly yours | Wilkie Collins

1. Referring to the manuscript of ‘The Haunted Hotel’. As what follows makes clear, WC had inadvertently given the heading ‘Chapter IV’ to both of the last two chapters in the first serial instalment, to appear in June 1878.

[1750] TO BLANCHARD JERROLD,¹ 31 MAY 1878

MS: Fales. Published: BGLL, III, pp. 195–196.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London 31st May 1878

Sir,

I beg to thank the Société des Gens de Lettres² for the invitation for which they have honoured me, and to assure you that I sincerely regret being unable to attend the meetings of the Congress.

Permit me to add that I entirely approve of the objects which you have in view in attending the deliberations of the Congress, and that I look forward with no ordinary interest to your proposed report of the proceedings.³

I have the honour to be | Sir, | Your faithful servant | Wilkie Collins
To | Blanchard Jerrold, Esqre | &c &c &c

1. Blanchard Jerrold (1826–84: *ODNB*), journalist and novelist, son of Douglas Jerrold.
2. La Société des Gens de Lettres was founded in 1838 by Balzac, Hugo, Dumas and George Sand and was charged with collecting royalties from print publishers.
3. The International Literary Congress met in Paris on 11 June 1878 to discuss the adoption of common international copyright regulations. More than 300 delegates attended and Victor Hugo presided. Jerrold apparently did not make his report – see [1864] to Sala, 25 June 1879. In his library WC had a copy of Sidney Jerrold’s *A Handbook of English and Foreign Copyrights in Literary and Dramatic Works*, published in 1881 (Baker 2002, p. 122). See also Gasson, pp. 42–43.

[1751] TO EDUARD HALLBERGER,¹ 3 JUNE 1878

MS: Fales, on lined paper, with envelope.² Published: BGLL, III, p. 196

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London. 3rd June 1878.

Dear Sir

Pray accept my thanks for your kind note. “The Haunted Hotel” has been sold (by previous agreement) to the publisher of the little work which preceded it, called “My Lady’s Money”, for translation into German both periodically and in book form. The proofs are already in the hands of the translator, and the first published number has gone to Germany in duplicate to be registered.³

Under these circumstances, I can only ask you to accept my excuses.

Faithfully yours, | Wilkie Collins

Herr Eduard Hallberger

1. Of Verlag Eduard Hallberger, Stuttgart publishers.
2. Signed and directed to ‘Herr Eduard Hallberger | Redaktion von | Ueber Land und Meer | Stuttgart | Germany’, postmarked as dated.
3. Probably referring to the Berlin house of Janke, though their earliest translation of *The Haunted Hotel* found in *GV* is that of 1892, while no translation of *My Lady’s Money* appears to be recorded.

[1752] TO GEORGE F. ROWE, 10 JUNE 1878

MS: Houghton (bMS Thr 467). Published: BGLL, III, pp. 196–197

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London 10th June 1878

Dear Mr Rowe,

I have been away from London – and I must beg you on that account to excuse my delay in answering your kind letter.

I regret to say that I can only thank you for your proposal – I cannot take it into consideration.¹ Some months since, “No Name” (altered in certain respects with my permission, and indeed under my direction) was tried by Mr Wybert Reeve in the country, on the understanding (if the piece was successful) that he was to have my authority to act it during his coming tour in Australia and afterwards in the United States.² The piece has proved successful in the country, and the right of performing it was conceded by me to Mr Reeve some weeks before your letter reached me. I can only ask you therefore to accept my excuses and the expression of my regret.

Believe me, Mr Rowe | Sincerely yours | Wilkie Collins

To | Geo: Fawcett Rowe Esqr

1. Rowe had also wanted to produce *No Name* eight years earlier – see [1019] to him of 22 August 1870.
2. In Australia, for example, Reeve appeared for the first time as Captain Wragge in *No Name* at the Theatre Royal, Melbourne for six nights from Saturday, 26 October 1878, after starring as Fosco in *The Woman in White* at the same venue the previous week; from performances such as these, on 27 December 1878, £26 was credited to WC's bank account 'By recd of W Reeve' (Coutts: WC). More generally, see Gasson, p. 131.

[1753] TO CHATTO & WINDUS, 15 JUNE 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 197.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

15th June 1878

Dear Sirs,

I beg to thank you for a cheque for £50.-.- being the June payment, due as per agreement for "The Haunted Hotel".¹

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

1. Duly credited on 17 June (Coutts: WC), this was the first of five identical payments for the right to publish five serial instalments of the story in *Belgravia*, as arranged in the agreement of 20 February 1878 (Reading). The story in fact went into a sixth instalment – see [1767] to Andrew Chatto of 14 August 1878.

[1754] TO CHATTO & WINDUS, 19 JUNE 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 197

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Wednesday | 19th June 1878

Dear Sirs,

I send to you with this, copy for the fourth Monthly part of "The Haunted Hotel". I shall be much obliged if the printers will let me have the proofs (6 pulls) not later than Tuesday evening the 25th.

Faithfully yours | Wilkie Collins

To Messrs Chatto & Windus

[1755] TO CHARLES DICKENS JR, 19 JUNE 1878

MS: Morgan (Autogr. Misc. Engl. COLLINS/ 19). Published: BGLL, III, p. 198.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19 June 1878

My dear Charles,

A country newspaper-proprietor makes me an offer in money for permission to reprint "Percy and the Prophet" in certain newspapers with which he is connected, circulating in the country only.¹ Do you see any obstacles to this? I trouble you on this subject because (on looking over our correspondence) I find that the right of serial publication in England, after a lapse of time, never occurred to me as a right to be reserved – and, although I find myself stipulating in my letter to you that the only right sold was "the right of publishing the story in your extra number only", still I had no such reprint then in contemplation as the reprint that is now for the first time in my experience proposed to me.

As I see it, "Percy" has served his purpose in A.Y.R. by this time, and the manner in which he may be reprinted in the country is of little consequence, except to me – seeing that P. is

too short to run alone in bookform. One line please to let me know what you think,
truly yours | Wilkie Collins

I ought to add that I know this newspaper proprietor to be a perfectly responsible man, and that I am now in treaty with him for a long serial story²

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1. See [1756] to Leader & Sons of the following day.
 2. *The Black Robe*, though it did not appear until 1880.

[1756] TO LEADER & SONS,¹ 20 JUNE 1878

MS: Unknown. Draft in WC's hand: Parrish (Box 4/12), our copy text.² Published: BGLL, III, pp. 198–199. Amended: A&C14, p. 30.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | 20th June 1878

Dft

Dear Sirs,

Here is “Percy and the Prophet” at your service ~~on the terms~~ for serial publication only, in ten provincial newspapers ~~stated in your last~~ on the terms stated in your letter of June 13th. Copyright and all other rights being reserved by the author.³

Faithfully yours | (signed) Wilkie Collins

Messrs Leader & Sons

-
1. Liberal proprietors of the *Sheffield Independent* (1819–1912), who had moved into the fiction syndication business in 1873 – see Law, p. 57.
 2. As WC indicates clearly, the heavily corrected MS is only a draft – the final version has not been traced.
 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.

[1757] TO W. H. STEEDMAN,¹ 2 JULY 1878

MS: Private.² Published: BGLL, III, p. 199.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
2nd ~~June~~ July 1878

Dear sir

I regret that illness has prevented me from communicating with you at an earlier period on the subject of Mrs Elliotts [*sic*] novel.³

I have now the pleasure of sending you on the next leaf a line to Messrs Tinsley authorising them to deliver to you the M.S now in their charge⁴

Faithfully yours | Wilkie Collins

To W H Steedman Esq

-
1. Unidentified.
 2. In the hand of Caroline Graves, and signed by WC.
 3. This must be Mrs Frances Elliot. The novel in question is not known, though six novels by Elliot were found in WC's library at his death (Baker 2002, p. 103).
 4. The second leaf of the folding notepaper has been torn away.

[1758] TO CHARLES GALE,¹ 4 JULY 1878

MS: Parrish (Box 5/11). Published: BGLL, III, p. 199.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Very truly yours | Wilkie Collins | July 4 1878

1. Unidentified – presumably the organizer of a charity sale. In the hand of Caroline Graves on the second leaf of the MS: ‘Mr. Wilkie Collins is suffering from illness, and is only able to contribute the above autograph to the Bazaar | Mr Chas Gale’.

[1759] TO GEORGE STEWART JR,¹ 11 JULY 1878

MS: Huntington (Rare Book 120320).² Published: BGLL, III, p. 200.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 11th July 1878

“The Haunted Hotel”

Duplicate of Fourth Monthly Part enclosed (Revise) with Mr Wilkie Collins’s compliments. /

1. Then editor of *Rose-Belford’s Canadian Monthly*, in which *The Haunted Hotel* appeared from July to December 1878.

2. In a bound copy of a set of *Belgravia* proof sheets which has the MS half title ‘Geo Stewart Jr | Dec 8th 1878 | Toronto’ and the MS title page ‘The Haunted Hotel | A Mystery of Modern Venice | By Wilkie Collins | Advance Sheets | Toronto 1878’. The volume contains numerous hand-written amendments and eight pages of new material in WC’s hand, forming a new ending and postscript.

[1760] TO CHARLES READE, 14 JULY 1878

MS: Noel. Summary: Clareson, p. 123. Published: BGLL, III, p. 200.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Sunday 14th July 1878

My dear Reade,

I had hoped to ask you to let me present to you at a little dinner here my friend Mr Gill¹ (of Boston U.S.). But though I am getting better, I am not well enough yet to see my friends in this way. Let this note therefore introduce Mr Gill. He is one of your innumerable American admirers – and he wishes to shake hands with “Charles Reade” before he returns to America. Any kindness shown to him is a kindness shown to me.

Yours ever | Wilkie Collins

1. The Boston publisher William F. Gill, who had issued two collections of WC’s stories in 1875 – see [1439] to George Bentley of 8 April 1874.

[1761] TO CHATTO & WINDUS, 24 JULY 1878

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 200–201

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24th July 1878

“The Haunted Hotel”

Dear Sirs,

I shall be obliged if you will kindly have the enclosed copy set up by the printers as soon as convenient and sent to me in proof. I have been suffering from illness – or you would have had the complete fifth number – closing the story – by this time.¹ As it is, here is a portion of the copy only – and I want to see how many pages I have filled, in the proof.

Faithfully yours | Wilkie Collins

It will be a convenience if the part can be sent, not later than the end of this month.
Messrs Chatto & Windus

1 . Concerning WC's illness, see [1763] to William Winter of 5 August 1878.

[1762] TO THE EDITOR OF THE *SPORTING AND DRAMATIC NEWS*,¹ 3 AUGUST 1878

MS: Wolff Collection, with envelope.² Summary: Davis, p. 288. Published: BGLL, III, p. 201.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

August 3rd 1878

Dear Sir,

Your kind letter finds me committed to literary engagements which will occupy my working hours (if all goes well) for the next two years.³

I can only thank you for the proposal which you have been so good as to make to me, and regret that it is not in my power to be one of the Contributors to your next Christmas Number.

Very truly yours | Wilkie Collins

The Editor of | The Sporting and Dramatic News.

1. *The Illustrated Sporting and Dramatic News*, a sixpenny weekly paper started up in February 1874 by Thomas Fox, which issued a special Christmas number full of seasonal tales along the lines of the *Illustrated London News* and the *Graphic*.

2. Signed and directed to 'The Editor of | The Sporting and Dramatic News | 148. Strand | W.C', postmarked 'LONDON-W. | 7 | AU 5 | 78'.

3. WC was already committed to producing an annual Christmas story for the New York *Spirit of the Times*; 'The Mystery of Marmaduke', his 1878 effort, appeared in Britain in Bentley's *Temple Bar*. On 11 July 1878, WC had also signed his first agreement with Tillotson's of Bolton, contracting him to produce a serial novel to begin in August or September 1879.

[1763] TO WILLIAM WINTER, 5 AUGUST 1878

MS: Stanford.¹ Facsimile: Bender. Published: Winter 1909, pp. 206–208; B&C, II, pp. 413–414.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London August 5th 1878

My dear Mr Winter,

Your kind and friendly letter found me in a darkened room, suffering again from one of my attacks of rheumatic gout in the eye. I am only now well enough to use my eyes and my pen [*del*] once more – and I hasten to ask you to forgive me for a delay in writing to you which has been forced upon me, in the most literal sense of the word.

Let me now get away from the disagreeable subject of myself and my illnesses – and beg you to accept my most sincere thanks for the gift of your last volume of poems. My first renewal of the pleasure of reading is associated with your pages. I ought to warn you that I am an incorrigible heretic in the matter of modern poetry, of the sort that is now popular. I positively decline [*del*] to let the poet preach to me or puzzle me. He is to express passions and sentiment in language which is essentially intelligible as well as essentially noble and /musical/ [*del*] – or I will have nothing to do with him. You will now not be surprised to hear that I delight in Byron and Scott – and, more extraordinary still, that I am a frequent reader even of Crabbe!² Having made my confession, I am sure you will believe I speak sincerely, when I thank you for some hours of real pleasure derived from your volume. Both in feeling and expression I find your poetry (to use a phrase which I don't much like, but which exactly expresses what I want to say) "thoroughly sympathetic". "The Ideal" "A Dirge" and "Rosemary" are three among my chief favourites. I thank you again for them – and for all the rest.³

I have been too completely out of the world to have any news to tell you. As to literature, we are in a sadly stagnant state in London. And as to "the British Theatre" the less (with one or

two rare exceptions) said about it the better. Writing of the Theatre, however, I am reminded that my “New Magdalen” Ada Cavendish sails on the 24th to try her fortune in the United States. She has, as I think, more of the sacred fire in her than any other living English actress of “Drama” – and she has the two excellent qualities of being always eager to improve and always ready to take advice in her Art. I am really interested in her well-doing, and I am specially anxious to hear what you think of her. In the “Magdalen” and also in “Miss Gwilt” (a piece altered from “Armada,” by Regnier (of the Theatre Francais)⁴ – and by myself) she has done things which electrified our English audiences. If you should be sufficiently [*del*] /interested in her/ to give her a word of advice in the art, she will be grateful, and I shall be grateful too.

I am “bestowing my tediousness” on you without mercy⁵ – and my paper warns me that the time has come to say for the present goodbye. Let me come to an end by expressing a hope that you⁶ will give me another opportunity of proving myself a better correspondent. In the mean time, with all good wishes, believe me ever yours

Wilkie Collins

When you see Mr Jefferson pray remember me kindly to him⁷

1. In another hand, presumably Winter’s, in the left margin by the printed address: ‘Received | August 19th 1878 | Ans’d July 15. | 1879’.

2. An eight-volume edition of Crabbe was found in WC’s Library at his death (Baker 2002, p. 141).

3. Among other works by Winter, a copy of *Thistledown: a Book of Lyrics* (1878), which included the three pieces mentioned, was found in WC’s library at his death (Baker 2002, p. 527).

4. WC omits the accents in ‘Régnier (of the Théâtre Français)’.

5. Citing Thomas de Quincey (1785–1859): ‘I grew hotter and hotter in my purgatory, and thought with more and more horror of bestowing my tediousness upon the long line of amiable female faces which I saw ranged on the other side of the table’ (‘Mrs Hannah More’, *Tait’s Edinburgh Magazine* IV (December 1833), pp. 293–321; here p. 320).

6. From this point to the signature, WC writes vertically up his left margin.

7. Postscript added by WC above the printed address.

[1764] TO WILLIAM A. SEAVER, 6 AUGUST 1878

MS: Parrish (Box 5/8). Published: B&C, II, pp. 414–415.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London 6th Augt 1878

My dear Seaver,

The never sufficiently-to-be-damned-and-blasted-rheumatic gout, has [*del*] hit me in one of my eyes again. I am only now able to use my other sound eye without damaging its inflamed neighbour. The illness seized me just after I had called on Miss Eytinge,¹ and had had a most pleasant talk with her. From that time to this, to my great regret, I have not been well enough to see her again – and next week I am to be exiled to the seaside by my doctor’s order. Forgive me for boring you with these troubles – I only want you to know that I am never wilfully neglectful of any friend of yours.

And now, there goes sailing to long suffering America, another English actress – but this time a true artist. My nice little “New Magdalen”, Ada Cavendish, ~~sails~~ leaves us for New York on the 24th of this month. See her in the “Magdalen” and in “Miss Gwilt” (my “Armada” transformed for the stage) – and if you can do her a kindness, don’t forget that it is another kindness shewn to me.

Goodbye, my dear friend, for the present.

Yours ever | Wilkie Collins

My last morsel of note-paper – until the Stationer sends some more!²

1. The American actress Rose Eytinge (1835–1911), who paid her second professional visit to Europe in 1878. She gives an unflattering account of WC in *The Memories of Rose Eytinge* (New York, 1905), pp. 296–297, which makes clear she also visited him at Gloucester Place: ‘He was “the mildest-mannered man,” and almost the smallest, I ever met, who was not positively a dwarf. His hands and feet were almost dwarfed, and as he sat perched up on a rather high chair at his writing-table, with his grizzled beard flowing over his breast, and his low, soft voice flowing out in silvery

accents, his head surmounted with a quaintly shaped skull-cap, he looked rather like a wizard who had fallen under the ban of his fairy godmother, who in anger had deprived him of his legs.’
2. Postscript added above the printed address.

[1765] TO CHATTO & WINDUS, 10 AUGUST 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 202.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | Aug^t 10th 1878

Dear Sirs,

I beg to thank you for a cheque for £50.-.- (Fifty pounds) – being the July payment, as per agreement, for “The Haunted Hotel”¹

Faithfully yours | Wilkie Collins
Messrs Chatto & Windus

1. The second of five payments for the right to publish the serial instalments of the story in *Belgravia*, as arranged in the agreement of 20 February 1878 (Reading).

[1766] TO CHATTO & WINDUS, 12 AUGUST 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 202.

Monday 12th Aug^t 1878

“The Haunted Hotel”

Dear Sirs,

I send some more copy for the last number of the story. My illness has made me later than the calculated time for completing the work – and I must send advance sheets to Australia and the United States at the end of the present week. Will you kindly send the enclosed copy at once to the printers, and instruct them to set up as much as they conveniently can between this and Friday next, and let me have three pulls of the proof on Friday evening for certain. I hope to send the conclusion of the story (in Mss) in two or three days more.

Faithfully yours | Wilkie Collins
Messrs Chatto & Windus

N.B. I have no second copy of the Mss!!!

[1767] TO ANDREW CHATTO, 14 AUGUST 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 203.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
14th Aug^t 1878

Dear Mr Chatto,

I was sorry to miss you when you kindly called here. My eye is getting better – and I hope to go to Ramsgate on Saturday next, and get some fresh air on the sea.

In the meantime, do you see any objections to cutting the last monthly part of “The Haunted Hotel” into two parts, and so finishing in November instead of in October next? I am afraid this number will run to too great a length as it now stands – and I also want to get the longest possible advance on the American Pirates.¹

Vy truly yours | Wilkie Collins
I will send you my address when I get to Ramsgate.

1. In other words, the later the end of the story appears in a periodical in Britain, the less time other North American publishers will have to bring out unauthorized versions to compete with the authorized edition issued by Rose-Belford in Toronto in late 1878. See [1775] to Chatto of 30 September 1878.

[1768] TO GEORGE STEWART JR, 17 AUGUST 1878

MS: Huntington (Rare Book 120320).¹ Published: BGLL, III, p. 203.

90. Gloucester Place | London | Saturday 17th Augt 1878

Dear sir,

I send you a corrected proof of the 5th Monthly Part. The Story will be lengthened to a 6th Monthly Part – ending in November.²

A Revise shall follow this proof as soon as I can get it from the printers. I am only now recovering from illness – and my amanuensis is out of town, ill too!

You will have the October number a month beforehand – the November will follow in a week or ten days. If the duplicate October Revise does not arrive in time, my illness is to blame. I have done my best.

Yrs faithfully | Wilkie Collins

1. Bound in with the set of *Belgravia* proofs of *The Haunted Hotel* – see [1759] to Stewart of 11 July 1878.

2. Since the *Canadian Monthly* was running a month behind *Belgravia*, the serial in Canada in fact concluded in December. 203

[1769] TO CARLOTTA LECLERCQ, 19 AUGUST 1878

MS: Ross. Published: BGLL, III, p. 204.

Ramsgate | 19th Augt 1878

My dear Mrs Nelson

Forgive a late acknowledgement of your kind letter – I have been suffering from my old enemy the gout, and I am here to get better by trying some yachting. There will be no chance of my being back in London in time to have the pleasure of receiving you. Don't trouble about the returns – your report is quite enough. I wish, for your sake, it had been more favourable¹

Forgive a short letter. I am overwhelmed with a mass of unanswered letters while I have been sailing.

Always truly yours | Wilkie Collins

P.S. I am not at liberty to treat for the “Magdalen”. I can only say – Thank you.

1. Probably concerning a play at a provincial theatre. None of WC's plays was in production in London at that time.

[1770] TO GEORGE STEWART JR, 26 AUGUST 1878

MS: Huntington (Rare Book 120320).¹ Published: BGLL, III, p. 204.

(Duplicate) | Corrected Revise

Note to Mr Stewart: The corrected proof was sent to you Via U.S. on the 17th of August. This Revise contains additional corrections, which should appear if possible, in the periodical reprint. If the Revise arrives too late, please give instructions that this Revise only is to be printed from in the republication in book-form.

The concluding number (for November) will follow in a week's time – if the printers are punctual.

WC Augt 26th

1. Note written on The Fourth Part (continued), ch. XXI, p. 1 (collation 245 A) of the *Belgravia* revises of *The Haunted Hotel*.

[1771] TO ANDREW CHATTO, 31 AUGUST 1878

MS: Parrish (Box 4/17). Published: B&C, II, p. 415.

Aug^t 31st 1878

Dear Mr Chatto,

The cheque followed me to Ramsgate, the day after I received your kind note. On the next page you will find the formal acknowledgement.¹

If you see Bret Harte again, pray give him my kindest remembrances – I am very sorry to miss seeing him during his present short visit to London.²

As soon as I begin the International Review story [*del*] /I am to hear from the London Editor when they proposed to publish. You shall know the date/ without fail.³ The last breezy days have soaked me in salt water – and the wind seems to have blown my brains out of my head.

But I hope to make a beginning next week.

Vy truly yours | WC

I enclose the Revise of the October number – to go to the printers, please, with some new corrections for Press.

Proofs of the last number received this morning. Sunday, 1st September.⁴

1. See [1772] to Chatto and Windus of the same date, which is written on the third page of the same sheet of folded notepaper.

2. Francis Bret Harte (1836–1902), distinguished American author and US consul at Crefeld, Rhenish Prussia (1878), and later Glasgow (1880–1885). Harte was among the guests at the Lotus Club for the New York dinner in WC's honour, 27 September 1873.

3. Referring to 'A Shocking Story', published in New York in A.S. Barnes's bi-monthly *The International Review* (1874–83) in November 1878, and in London in Chatto's *Belgravia Annual* at Christmas 1878.

4. Both postscripts are written beneath the signature, with a line drawn between them.

[1772] TO CHATTO & WINDUS, 31 AUGUST 1878

MS: Parrish (Box 4/17).¹ Published: BGLL, III, p. 205.

4. Nelson Crescent² | Ramsgate | 31st August 1878

Dear Sirs,

I beg to thank you for a cheque for £50...- being the August payment due, as per agreement, for "The Haunted Hotel"³

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

1. On integral leaf of [1771] to Andrew Chatto of the same date.

2. Probably an error by WC for 14 Nelson Crescent, where he habitually stayed.

3. The third of five payments for the right to publish the serial instalments of the story in *Belgravia*, as arranged in the agreement of 20 February 1878 (Reading).

[1773] TO GEORGE STEWART JR, 16 SEPTEMBER 1878

MS: Huntington (Rare Book 120320).¹ Published: BGLL, III, p. 205.

Duplicate Corrected Revise | Sept. 16th.

November Monthly Part. | Conclusion of the Story.

See new corrections – to be added to the proof sent to you by U.S. mail of September 7th. – before you forward this revise to the World (New York).²

WC

1. Note written on The Fourth Part (concluded), ch. XXVI, p. 1 (collation 261 A) of the *Belgravia* revises of *The Haunted Hotel*.
2. Though we have not been able to confirm the details, this implies that the novel also appeared as a serial in the New York newspaper.

[1774] TO GEORGE STEWART JR, [LATE SEPTEMBER] 1878¹

MS: Huntington (Rare Book 120320).² Published: BGLL, III, pp. 205–206.

Author's Proof

Use these proofs of the first two monthly Parts for the reprint in book form. They contain the latest corrections. The monthly parts which follow these two, can be reprinted from the proofs already in ~~yr~~ [sic] sent to you for the periodical publication.

WC

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1. Conjectural dating based on WC's comments to Andrew Chatto on the timing of the Canadian volume edition of *The Haunted Hotel* (see [1775] to Chatto & Windus of 30 September 1878).
 2. Note at the top of the opening page of the first monthly instalment of *The Haunted Hotel* in the set of bound *Belgravia* proofs. In another hand is added: 'For the print in book form'.

[1775] TO CHATTO & WINDUS, 30 SEPTEMBER 1878

MS: Parrish (Box 4/17) Published: BGLL, III, p. 206.

90. Gloucester Place | Portman Square | Sept 30th 1878

Dear Sirs,

I only returned on Saturday evening last – or I should sooner have thanked you for the proofs of the Library Edition and for your note.¹

In Canada and the U.S. the book-edition of *The Haunted Hotel* will be published as early in October as possible – before the pirates can steal the conclusion of the story. We may as well publish here in October also – if you think the time favourable.

I enclose the last monthly part (November) corrected for press.

Will you kindly instruct the printers to send me duplicates of "The Haunted Hotel" book-proofs – to send to Tauchnitz. I will return the printer's proofs corrected as soon as I can transfer corrections to Tauchnitz's duplicates.²

My new story in "The International Review" will be published in New York on the 1st of November next.³ I will send you a duplicate of the Mss tomorrow. As the conclusion of *The Haunted Hotel* appears in the November *Belgravia* – it is for you to decide whether it will be advisable for the "International" story to appear in the same number – or whether you will put me into "The Gentleman's Magazine" this time. I must do something for the Gentleman's Magazine – so as to call myself a fellow-contributor with Doctor Johnson!⁴

Vy truly yours | Wilkie Collins

1. *The Haunted Hotel: a Mystery of Modern Venice, to which is added My Lady's Money*, in two volumes from Chatto & Windus, the first English volume edition, issued in November 1878.

2. *The Haunted Hotel* formed vol. 1785 in Tauchnitz's Collection of British Authors, *My Lady's Money* having been already published in 1877 in a separate volume (vol. 1706) with 'Percy and the Prophet' (Todd & Bowden).

3. 'A Shocking Story', published in New York in A. S. Barnes's *International Review* (1874–83) in November 1878.

4. *The Gentleman's Magazine* (1731–1914) was the longest-running British literary magazine, having been founded by Edward Cave, who employed Samuel Johnson as a regular contributor. The journal had started to carry light serial fiction in 1868 and had been bought by Chatto & Windus in 1877. In the event WC never contributed to the magazine and 'A Shocking Story' appeared in London in Chatto's *Belgravia Annual* at Christmas 1878.

[1776] TO CHATTO & WINDUS, 2 OCTOBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 207.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Wednesday | 2nd Oct: 1878

Dear Sirs,

Here is the story for “The Belgravia Annual.”¹ Don’t be alarmed at the size of it! My regular copyist has failed me – and this is the work of a Volunteer, who covers a great deal of paper and (naturally) abounds in mistakes.

I shall be much obliged if you will kindly have the copy set up at once, and send me three pulls of the proof in time for next Tuesday’s or next Thursday’s American mail. In the difficulty about the copyist I have had to send my own MS to New York – and it is a question whether they can read it when it gets there (unless I help them with a timely proof.)

Vy truly yours | Wilkie Collins

The book-proof of The Haunted Hotel shall be sent to you corrected tomorrow.

Messrs Chatto & Windus

1. ‘A Shocking Story’.

[1777] TO CHATTO & WINDUS, 10 OCTOBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 207.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Thursday. 10th Oct: 1878

“The Haunted Hotel”

Dear Sirs,

The proofs printed from the Magazine Revise have not yet arrived. So, to save time, I repeat the latest corrections on the book proofs – and send them herewith. The printers will do well to read the book-proofs by the Belgravia Revise for November, in case of my having forgotten something.

Yours truly | WC

I sent you the Belgravia Annual story corrected for proof by Tuesday’s post.

“The Haunted Hotel”

I forgot to say that I shall have a few lines of Preface to add to the 1st Volume.¹ They shall be sent with the next batch of corrected proofs.

WC | 11th Oct:

1. The short preface to the first edition of the novel in two volumes.

[3052] TO AUGUSTIN DALY, 11 OCTOBER 1878

MS: Folger (Yc2885/2). Published: A&C3, p. 52.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Friday 11th 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 14th) I shall be delighted to see you. Don’t trouble to write again, if this date will do. Silence shall mean Yes.¹

Faithfully yours | Wilkie Collins

Augustin Daly Esqre

1. Following Daly’s bankruptcy in New York (see [3050] to him of 28 September 1877), the American impresario

came to London in autumn 1878 in an attempt to restore his theatrical fortunes.

[1778] TO GEORGINA HOGARTH, 11 OCTOBER 1878

MS: Parrish (Box 4/12). Published: BGLL, III, p. 208.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11th Oct: 1878

My dear Georgina,

I will be with you next week with the greatest pleasure. But – if it does not inconvenience you – I can manage it better in the afternoon than in the evening. What do you say to Wednesday next (the 16th) at 4.P.M? If this will suit you, don't trouble to write again. If it is in any way inconvenient, then choose your own afternoon on any day after Wednesday at 4.¹

Affectionately yours | Wilkie Collins

1. The consultation between WC and CD's sister-in-law probably concerned her projected edition of CD's letters – see [1783] to Andrew Chatto of 21 October 1878.

[1779] TO CHATTO & WINDUS,¹ 12 OCTOBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 208.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Saturday 11th 12th Oct: 1878

Title-page and dedications returned for Press.² Copy for Preface also enclosed. Please send duplicate proofs of Preface – one of which shall be sent back for press, by return of post.

WC

1. Though there is no salutation or formal indication of the addressee, the note can only be addressed to the firm of Chatto & Windus.
2. For the first volume edition of *The Haunted Hotel*.

[1780] TO EDWARD J. COLLINGS,¹ 15 OCTOBER 1878

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 208–209.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 15th October 1878

Dear Sir,

I send you my photograph – with my best wishes for the success of the Bazaar

Pray excuse a short note. I have very recently returned to London – and my desk is covered with unanswered letters.

Faithfully yours | Wilkie Collins

To | Edward J. Collings Esqre

1. Unidentified – presumably another organizer of a charity sale (see [1758] to Charles Gale of 4 July 1878).

[1781] TO J. LUDLOW,¹ 16 OCTOBER 1878

MS: Unknown. On sale, damaged envelope only:² eBay (22–29 September 2004), by 'autographic', London, item 2271987337. Published: BGLL, III, p. 209.

With Mr Wilkie Collins's compliments

1. Unidentified, but perhaps merely an autograph hunter.
2. Torn roughly across through the middle of the address line leaving perhaps the upper two-thirds intact, including a note in WC's hand on the back flap. Directed in another hand (possibly that of the recipient) to 'M' J Ludlow | 108 [illegible word] Road' (address conjectural), with the stamp removed but a clear postmark: 'LONDON-W | 5 | OC 16 | 78'.

[1782] TO GEORGE MACLEAN ROSE, 17 OCTOBER 1878

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 209–210.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Thursday Oct: 17th 1878

Dear Mr Rose,

I wrote to Mr Frank Leslie by the mail of Tuesday last, stating the conditions on which I was willing to send him the advance-sheets of my new story.¹

I enclose a copy of these conditions.² They represent my ultimatum. If they are not literally complied with, I beg to thank Mr Leslie for his proposal, and to withdraw from the negotiation.

To save time, I have requested Mr Leslie to send his reply to you – and I have undertaken, at the same time, to send the first advance sheets to you – to be transmitted to him without delay, in the event of his accepting my conditions.

I write in haste – and have only time to thank you for the service you have so kindly rendered to me.

I have had a kind note (in your absence) from Mr Belford.³

Always truly yours | Wilkie Collins

G.M. Rose Esqre

1. *The Fallen Leaves*, for which WC seeks an American serial publisher. *Frank Leslie's Illustrated Newspaper*, the first American weekly pictorial paper to follow the model of the *Illustrated London News*, had been published in New York since 1855.

2. The copy of the conditions (in WC's hand) is also found in Parrish and reads as follows:

Copy of the Conditions, on which Wilkie Collins accepts Frank Leslie's offer for the advance sheets of his forthcoming novel – to begin periodically in January 1879.

London. 15 October 15th 1878.

1. That the first number of the story issued in America, shall be published on the same day as the day selected for the first publication in England – and on no account before it. It is understood that I (Wilkie Collins) send you (Frank Leslie) word of the exact date of first publication here, in sending the first advance sheets
2. That no changes of any sort are to be made in the story, without first obtaining the author's permission. And, if the publication in America be monthly, that such publication be so arranged as never to be in advance of the weekly publication in England.
3. That the author is to have the privilege of republishing the story in America in book-form, and of issuing such republication in America one month in advance of the termination of the story in America in its periodical form.
4. That the purchase-money for the advance-sheets is to be paid in two Bills of Exchange for Fifty pounds sterling each, at not more than one months sight each. The first Bill to be sent to the author on receipt of the first half of the advance-sheets, and the second Bill on receipt of the conclusion of the story.

I understand, on my side, that I am (health permitting) to post the weekly advance sheets in London six weeks in advance of the date of publication. I am also to inform Mr Leslie – at the same time or earlier – of the title of the story. (N.B. Said title is not yet (Oct 17th) finally decided on.)

3. Robert Belford – now partner with George Maclean Rose in the firm of Rose-Belford.

[1783] TO ANDREW CHATTO, 21 OCTOBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 210–211.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21st October 1878

Dear Mr Chatto

Some friends of mine have asked me what the expense would be for printing, paper, and cloth binding, in bringing out 2000 copies of a work in two volumes, containing 400 pages in each volume, of the crown 8^{vo} size of your reprint of “Life in London”.¹ If you can, with your large experience, note down the whole sequence (in the three items named) in round numbers, without any trouble, you will be doing me a kindness. But if I am ignorantly asking for information which is not very easily given, I beg you will not think of answering this letter.

Vy truly yours | Wilkie Collins

1. Presumably referring to Georgina Hogarth’s plans for a two-volume edition of CD’s letters, eventually published by Chapman & Hall in 1880 – see [1778] of 11 October 1878 and [1831] of 18 March 1879, both to her. Here ‘Life in London’ indicates, simply as an example of the type of volume required, the long-standing Chatto & Windus edition of Pierce Egan Sr’s tale of ‘Tom and Jerry’, first published in numbers in 1820–21. Andrew Chatto replied on the same day (Reading), suggesting that the amounts per volume would be £50 for composition, £45 for presswork, £60 for paper and around 2d per copy for binding (around £17 for 2,000 copies), making a total of around £172.

[1784] TO ROBSON & SONS,¹ 21 OCTOBER 1878

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 243; BGLL, III, pp. 211–212

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21st October 1878

Dear Sirs,

I am instructed by Mr Edmund Yates to send you enclosed the first weekly part of a new story of mine which is to ~~appear~~ begin in The World with the New Year. It is necessary to have the copy set up many weeks in advance of publication in England – for the purpose of transmission in proof to America, Canada, Australia – and for translation in Europe. If you can set up the copy enclosed for the first weekly part, so as to let me have two three pulls of the proof on Saturday next I shall be obliged. Please follow the copy exactly, in every respect, and return it with the proofs to the address at the head of this letter.

Faithfully yours | Wilkie Collins

Kindly let me have one line to say that you have received the copy safely, and that my various requests are sufficiently clear. | WC

To | Messrs Robson & Sons

1. Printing firm in Pancras Road, running between Kings Cross and St Pancras Stations. They printed the society weekly the *World*, edited by Edmund Yates, in which *The Fallen Leaves* was serialized from 1 January to 23 July 1879. Charles Thomas responded on behalf of the firm – see [1786] to Thomas of 24 October 1878.

[1785] TO ANDREW CHATTO, 23 OCTOBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 212.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

23rd Oct: 1878

Dear Mr Chatto

Many thanks for your kind and prompt compliance with my request.¹

In advertising the new book, it strikes me that it will be best only to mention “The Haunted Hotel”. The title is so striking that it will stand (as I think) better alone than coupled with the less remarkable title of “My Lady’s Money”.

I leave this entirely to your decision – so pray don’t trouble to write. If “the trade” is likely to object to only advertising one story when two are published, or if there is anything otherwise irregular in my suggestion, I withdraw it beforehand. The idea struck me (with a view

to the public) and I send it at a venture!²

Truly yours | WC

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1. Referring to the information requested in [1783] to Chatto of 21 October.
 2. In the event, Andrew Chatto did not take up WC's suggestion. In the 'Times Column of New Books and New Editions' (8 November 1878, p. 10), the Chatto & Windus announcement of publication read:

Mr. WILKIE COLLINS'S NEW NOVEL. – 2 vols. 8vo. Illustrated, at every library.
THE HAUNTED HOTEL; and My Lady's Money. By WILKIE COLLINS. Author of "The Woman in White."

[1786] TO CHARLES THOMAS,¹ 24 OCTOBER 1878

MS: Parrish (Box 4/12), with the envelope held in private hands.² Published: BGLL, III, pp. 212–213 (without envelope).

90. Gloucester Place | Portman Square | W. | 24 Oct: 1878

Dear Sir,

Please add the enclosed title as heading to the proofs of the first weekly part of my story.

Faithfully yours | Wilkie Collins

Title | The Fallen Leaves³ | By Wilkie Collins

-
1. Though there is no indication of the addressee on the letter itself, this must be the first in the long series to Thomas as a representative of Robson & Sons, printers of the *World* – see [1784] to them of 21 October 1878 and [1788] to Thomas of 28 October 1878.
 2. Directed to 'Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road | N.W. | Wilkie Collins' and postmarked 'LONDON | N.W. | 4 | OC 24 | 28', with the word 'Title' written in pencil.
 3. The word 'Title' is in semicircle at the top of the sheet, and there are triple dashes beneath the words of the title and double dashes beneath WC's name.

[1787] TO GEORGE MACLEAN ROSE, 26 OCTOBER 1878

MS: Parrish (Box 5/3). Published: BGLL, III, p. 213.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London. Oct: 26th 1878

Dear Mr Rose,

Here is the first weekly part of my new story for "The (London) World" in corrected proof. It is not published in England, until the 1st January 1879.

If Mr Frank Leslie has written to you, engaging to accept all the conditions on my side, of which I sent you a copy, by the mail of October 17th, then please forward the proof to him at once.¹ If not, keep the proof carefully in your own possession until you hear from me again.

In any case, a duplicate proof shall follow next week, for the Canadian periodical publication.²

Vy truly yours | Wilkie Collins

P.S. I assume that you have now returned to Toronto. How has "The Haunted Hotel" begun in the matter of sale?³

-
1. *The Fallen Leaves* was in fact published as a serial in *Frank Leslie's Illustrated Newspaper* in New York in parallel with the appearance in the *World* in London.
 2. In the *Canadian Monthly*, February 1879–March 1880.
 3. WC's *The Haunted Hotel: A Mystery of Modern Venice* appeared in a single volume of 225 pages from Rose-Belford of Toronto in 1878. A copy is held in the National Library of Canada.

[1788] TO CHARLES THOMAS, 28 OCTOBER 1878

MS: Private, envelope only.¹ Published: BGLL, III, pp. 213–214.

Copy and corrected proof. Oct. 28th/78

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

1. Originally containing corrected proofs for *The Fallen Leaves*. Rear panel has broken imprint of WC's seal in red sealing wax.

[1789] TO MATHILDE GRÜNEISEN,¹ 28 OCTOBER 1878

MS: Schiller. Published: BGLL, III, p. 214.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London 28th Oct: 1878

Dear Madam,

The right of translating “The Haunted Hotel” into the German Language has already been purchased from me – and I am engaged to offer to the German publisher of this story, the first refusal of the right of translating the next story that I write.²

Under these circumstances, I can only beg you to accept my excuses, and my thanks for your kind letter.

Believe me, Dear Madam, | Faithfully Yours | Wilkie Collins

P.S. | I may add that it is always difficult to enter into an agreement with a translator [*sic*], (however accomplished) unless there is also a proposal from a publisher, relating to the question of terms.

To | Miss Grüneisen

1. Mathilde Grüneisen (b. 1834), daughter of theologian Carl Grüneisen from Tübingen and translator into German of English novels.

2. Possibly Janke of Berlin, who published later editions of *The Haunted Hotel* in 1892 and 1898, and *The Fallen Leaves* in 1880 (*GV*). See also the following letters mentioning German translations [1743] to Andrew Chatto, 24 April 1878, and [1751] to Eduard Hallberger, 3 June 1878.

[1790] TO CHATTO & WINDUS, 5 NOVEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 214–215.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
5th November 1878

Dear Sirs,

The cheque due for the month of October has not been paid.¹

I have been accidentally informed that “The Haunted Hotel” is published. If this is true (I don't see the book advertised in your list in *The Times*), I must also remind you that I have not received the two bills, at three months and six months date from the day of publication, which form part of the arrangement for the publication of the book.²

Faithfully yours | Wilkie Collins

To | Mssrs Chatto & Windus

1. The last of five payments of £50 for the right to publish the serial instalments of the story in *Belgravia*, as arranged in the agreement of 20 February 1878 (Reading).

2. The two promissory notes for £200 for the lease to publish the story together with ‘My Lady's Money’ in volume form, also as arranged in the agreement of 20 February 1878 (Reading).

[1791] TO CHATTO & WINDUS, 6 NOVEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 215.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London 6th Nov 1878

Dear Sirs,

I beg to acknowledge the receipt of a cheque for £50.-.- for the October instalment of “The Haunted Hotel”, and of the promissory notes at 3 and 6 months for £200 each, in further payment for “The Haunted Hotel” and “My Lady’s Money” as per Agreement.¹

Pray accept my thanks for the presentation copies of the Story in its 2 Volume form. It is needless to say that I am greatly pleased with the handsome appearance of the book. The design of the binding is quite surprisingly good – perfectly new and in perfect taste. I seldom see the two qualities combined in these days.²

Faithfully yours | Wilkie Collins
Messrs Chatto & Windus

1. See the notes to [1790] to Chatto & Windus of 5 November, to which Chatto & Windus replied on the same day (Reading), enclosing the cheque, promissory notes and six author copies of the two-volume edition of the two stories. The £50 was credited as ‘of Messrs Chatto & Co’ to WC’s bank the next day. Also the next day, the first promissory note for £200 was credited as ‘Chatto & Cos P/N discd’, while WC was debited £3-1s-9d as ‘Discot on £200’ for the early payment, a charge of 1.54%. The second promissory note was included in ‘2 Bills Discod’ on 20 February 1879 totalling £261-18s-2d, with a discount charge of £1-18s-9d, a rate of 0.74% (Coutts: WC). See also [1817] to Chatto & Windus, 23 January 1879.

2. For a description of the binding of the first English edition of *The Haunted Hotel*, see Gasson, p. 76.

[1792] TO SEBASTIAN SCHLESINGER, 12 NOVEMBER 1878

MS: Houghton (fMS Am 1363 v.1/67), with envelope.¹ Published: B&C, II, p. 416.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | 12th November 1878

My dear Sebastian Schlesinger,

If todays [*sic*] Steamer to Boston gets along nicely, it will bring you a little box, with two volumes of a new book of mine – and if you will look at the 1st Volume, on the Dedication page, you will see that I have taken the liberty of inscribing the book to you and Mrs Sebastian² – to whom I beg to send my kindest remembrances.

Tell me if you get the book safely and if you both forgive me. I have been long wanting to send you some little token of my remembrance of those happy days in Marlborough Street – and I only waited until I had done something especially successful. Here – and in Germany and Russia – “The Haunted Hotel” has been one of the most popular stories I have ever written – so I took my opportunity in case I might write something worse next time – or cheat my dear American insurance offices by dying too soon – or Lord knows what else.

I have /been/ trying to get nice and healthy by cruising at sea. The yacht was too small – otherwise I should have brought my books to Boston myself.

With best wishes to both of you

Yours ever | Wilkie Collins

Box sent “to Port of landing only” [*del*] by G.W. Wheatley Co, Globe Foreign Express Office 23. Regent Street, London. Carriage paid.³

1. Directed to ‘Sebastian Schlesinger Esqr | Messrs Naylor & Co | 6. Oliver Street | Boston | Mass: | U.S.A.’, with the signature, ‘Wilkie Collins’. Postmarked ‘LONDON – W. | D5 | NO 12 | 78’ and ‘BOSTON | NOV | 23’.

2. WC dedicated *The Haunted Hotel* to ‘Mr. & Mrs. Sebastian Schlesinger, in Remembrance of Much Kindness and of Many Happy Days.’

3. Postscript written beneath the signature in minute letters.

[1793] TO JAMES PAYN, 15 NOVEMBER 1878

MS: Parrish (Box 4/12). Published: BGLL, III, p. 216.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

15th Nov^r 1878

My dear Payn,

Many thanks. I shall be delighted to dine with you on the 26th at 7.30. sharp. By that time, I may have recovered the shock which the sudden change in your handwriting has produced in me. Never mind! I am taking lessons too. My best handwriting is “90 Gloucester Place &c” at the top of this letter. Just look back at it – will you?¹

Yours ever | WC

1. WC, whose own address here is printed, refers in jest to Payn’s notoriously bad handwriting: ‘Payn wrote an execrable hand ... and his letters were always passed over to S. S. Conant to ascertain their obscure meaning’ (J. H. Harper, *The House of Harper* (New York: Harper, 1912), p. 483).

[1794] TO TRÜBNER & Co.,¹ 18 NOVEMBER 1878

MS: Stanford. Facsimile: Bender. Published: BGLL, III, pp. 216–217.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18th November 1878

Dear Sirs,

The Story to which your letter refers was written for *The International Review*,² at the express request of Mr Barnes of New York – conveyed to me (in writing) through Mr Barnett Smith, his London representative.

I was also informed by Mr Barnett Smith, in another letter, that *The International Review* was “an American publication.”

Under these circumstances, I made it a condition of consenting to write the story at all, that Mr Barnes should concede to me the right of simultaneous publication in an English periodical, as the absolutely necessary course to take (under the English law) for the preservation of my copyright. Mr Barnes, in reply, unreservedly conceded to me (through his London representative) the right that I had claimed.

In the exercise of that right, I offered to my publishers, Messrs Chatto and Windus, the opportunity of publishing the story in England.³ It is needless to add – after what I have already written – that I certainly did not (and do not now) recognise the claim of any other periodical to violate my copyright by publishing my story within the limits of Great Britain and Ireland.

I remain Dear Sirs, | Faithfully yours | WC

To Messrs Trübner & Co

1. London publishing company founded in 1851 by Nicholas Trübner (1817–84), which published fiction on commission and acted as agent for a number of American houses. WC’s *Considerations on the Copyright Question* was issued as a pamphlet by Trübner in 1880.

2. ‘A Shocking Story’ published in the *International Review*, 5 (November 1878), pp. 846–875. This was published by A. S. Barnes in New York from 1874 to 1883, which also appeared in London at half-a-crown with the Trübner imprint. On 15 November Josiah Child had written to WC: ‘Dear Sir, We find that “A Shocking Story” is in the “International Review”. Kindly let us know at once if you sold that story to Chattos subject to the Circulation of the “International” here and oblige yours respectfully (signed) Trübner & Co. per Josiah Child.’ (Parrish).

3. In the *Belgravia* Christmas Annual for 1878, pp. 1–28. The story was reprinted as ‘Miss Mina and the Groom’ in *Little Novels* (1887).

[1795] TO CHATTO & WINDUS, 19 NOVEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 217–218.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19th November 1878

Private

Dear Sirs,

I beg to enclose copy of a correspondence between Messrs Trubner & myself, relating to “A Shocking Story”.¹

I may add for your private information that the circulation in England of “The International Review” was described to me, by the London representative of that Journal, as being “so small that he did not imagine it would at all interfere with my plans of publication in England” – before I offered the right of periodical publication to your firm. It is needless to add that “The International Review”, being an American publication, “copyrighted in New York” can have no copyright in England, and can therefore claim no right to republish in England articles written by British subjects – or indeed by American citizens either.

However, if you are of opinion that the republication of the Review in England has unfavourably influenced the circulation of my story in your Annual, I cannot of course hesitate to withdraw any claim on you for the purchase-money for the Story.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins
Messrs | Chatto & Windus

1. See [1794] to Trübner & Co. of the previous day. Following this letter in the Parrish Collection are copies in WC’s hand both of that letter and of Trübner & Co.’s original letter to him of 15 November 1878.

[1796] TO TRÜBNER & CO., 19 NOVEMBER 1878

MS: Stanford. Facsimile: Bender. Published: BGLL, III, p. 218.

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

Nov^r 19th 1878

Dear Sirs,

I have communicated with Messrs Chatto & Windus – and they agree with me that it is needless to put you to any inconvenience in reference to the English Circulation of the number of The International Review which contains my story. Neither my publishers nor I raise any objection to the circulation of my story among your subscribers in England, to the extent of the 50 or 60 copies mentioned in your letter to me of today’s date.

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins
To | Messrs Trubner & Co

1. WC uses printed paper with blue centred address, which bears a circular stamp at the top right: ‘TRUBNER & Co | LONDON | 20 NOV 78’.

[1797] TO CHATTO & WINDUS, 20 NOVEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 219.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

20th Novr 1878

Dear Sirs,

I have written to Messrs Trubner & Co, in accordance with the view expressed in your kind letter.¹

You state correctly the sum owing to me for the right of publishing “A Shocking Story” in the Belgravia Annual for this year – copyright and all other rights being reserved by the author.²

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

1. See the letter to WC from Chatto & Windus of 19 November 1878 (Reading) and [1796] to Trübner & Co. of the same day.
2. The sum was 30 guineas, as the letter to WC from Chatto & Windus of 19 November makes clear (Reading). The amount of £31-10s was credited to WC's bank account on 31 December 1878 'of Chatto & Co' (Coumts: WC).

[3346] TO THE PRINTER OF *THE SPIRIT OF THE TIMES*, 23 NOVEMBER 1878

MS: Private.¹ Published: A&C12 p. 6.

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.

[1798] TO ALICE WOOLNER,¹ 25 NOVEMBER 1878

MS: Private. Published: BGLL, III, p. 219.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

25th November 1878

Dear Mrs Woolner,

I should have been only too glad to join your pleasant little dinner tomorrow if I had been free. But I have another dinner engagement tomorrow (26th) – and I can only ask you and Woolner to accept my thanks and my excuses.

Very truly yours | Wilkie Collins

1. Alice Gertrude Waugh (b. c. 1845) married Thomas Woolner (1825–92), the sculptor and poet, in the third quarter of 1864 and had six children with him.

[1799] TO GEORGE BENTLEY, 25 NOVEMBER 1878

MS: Berg. Published: BGLL, III, pp. 219–220.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Monday 25th Nov^r 1878

Dear Mr Bentley,

You kindly offered to let me have proofs of the story, when wanted.¹

I enclose first half of the copy – the second and concluding half to follow tomorrow. Can I have four pulls of the proof either on Friday night next, or on Saturday morning before noon? If this does not give time enough please return the copy sent herewith. I must in that case have a Mss duplicate made to go to New York by mail of Saturday next.

(In great haste) | Ever yours | Wilkie Collins

George Bentley Esqre

1. Referring to the Christmas tale 'The Mystery of Marmaduke', published in New York in the *Spirit of the Times* on 28 December 1878 and in Bentley's *Temple Bar* in January 1879.

[3389] TO CHARLES THOMAS, 25 NOVEMBER 1878

MS: Lewis Collection (L2907), envelope only.¹ Published: A&C14, p. 17.

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

1. With one penny and ½d stamps indicating then a weight of between 1oz and 2oz and presumably enclosing proofs for *The Fallen Leaves*. Sealed with three red seals. On the verso two circular postmarks 'LONDON.W | A I | NO25 | 78' and 'LONDON.N.W | E N | NO25 | 78'.
2. See several other such examples of envelopes to Thomas around this time; for details see [1786] to Charles Thomas, 24 October 1878.
3. Signature lower left marked off by a curved line.

[1800] TO GEORGE BENTLEY, 26 NOVEMBER 1878

MS: Parrish (Box 4/12). Published: BGLL, III, p. 220.

Nov 26th 1878

Dear Mr Bentley

Here is the completion of the copy – with my best thanks for your kind compliance with my request.¹

Faithfully Yours | Wilkie Collins

1. 'The Mystery of Marmaduke' – see [1799] to Bentley of the previous day.

[1801] TO ISABELLE FRITH, 29 NOVEMBER 1878

MS: Wolff Collection. Published: BGLL, III, p. 220.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

29th Nov^r 1878

Dear Mrs Frith,

My luck is against me. I have already accepted a dinner engagement for Sunday.¹ Need I say that I am indeed sorry to miss the opportunity you kindly offer me? I can only ask you to accept my thanks and my excuses.²

Vy truly yours | Wilkie Collins

1. WC writes on the Friday.
2. This is WC's last surviving letter to Frith's wife, who died on 28 January 1880, aged 57.

[3045] TO WYBERT REEVE, 1874-AUTUMN 1878

MS: Unknown. Extract: Reeve 1889, p. 4d, our copy text;¹ Reeve 1891, p. 108; A&C3, p. 49 (with Reeve 1891 as copy text).

I cannot reconcile myself to the idea.² 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 extract follows [3042] to Wybert Reeve, June 1873. Reeve prefaces it with 'Later on, I wished to make a difference in our arrangements, more to his advantage. He replies:-'.
2. Of changing the financial arrangements concerning Reeve's long-running authorised production of *The Woman in White*, in which he played Fosco. By the time that Reeve emigrated to Australia in the autumn of 1878, he was to claim that he had played the part more than 2000 times, not only in London and the provinces, but also in Scotland, Ireland,

the United States and Canada (see [3042] to Reeve, June 1973, note 2). In tentatively dating the extract, we have assumed that Reeve's 'Later on' relates not to the closing stages of the provincial run of 1872–73, but to later tours perhaps further afield. In the Coutts records, there are no payments to WC specifically linked to Reeve until 1878–79, when four appear between 9 March 1878 and 14 July 1879; the later two (each for £26) seem to be related to Australian performances of *The Woman in White*, while the earlier two (each for £20) probably relate to a further tour of the English provinces.

[1802] TO CHARLES THOMAS, 9 DECEMBER 1878

MS: Private, envelope only.¹ Published: BGLL, III, p. 221.

Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road Monday 9th Decr 1878.

Copy for 7th weekly part enclosed.

You shall have the corrected proof of Part 6 for Revise, by post tomorrow.

1. Originally containing corrected proofs for *The Fallen Leaves*. Rear panel has three imprints of WC's seal in red sealing wax.

[3185] TO GEORGE BARNETT SMITH,¹ 4 DECEMBER 1878

MS: Private.² Published: A&C7, pp. 42–43.

90, Gloucester Place, | Portman Square. W. | 4th 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.³ 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. CD died when he was about half way through *Edwin Drood*. In 1871, soon after his death, the American writer Henry Morford anonymously published *John Jasper's Secret*, which claimed to a sequel to *Edwin Drood*, composed by unnamed authors with knowledge of Dickens' intentions. In 1878 the work was translated into French by Bernard Derosne in an edition which specified the original authors as Charles Dickens Jr and WC. See [1807] to *Harper's Bazar*, 18 December 1878, [1836] to Chapman, 28 March 1879, and [1864] to Sala, 25 June 1879.

[1803] TO AUGUSTIN DALY, 10 DECEMBER 1878

MS: Houghton (bMS Thr 467). Published: BGLL, III, p. 221.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10th Decr 1878

Dear Mr Daly,

I have been suffering from my old enemies gout and rheumatism, since I had the pleasure of seeing you here¹ – and, though I am getting better, I cannot (I am sorry to say) be sure enough

of my health yet to appoint a day for your meeting Mr Trollope here. So I enclose a letter of introduction which I hope will meet your wishes.²

When I write again, I hope to report myself in better order, and to get to see the next play when it is running smoothly, and when I can enjoy it without an aching back and shoulders.

Yours vry truly | Wilkie Collins

I write in haste – with arrears of work that must be attended to³

1. Daly visited London in the autumn of 1878 and in a letter dated 18 October 1878 wrote that he had ‘called on Wilkie Collins, but the interview was short though pleasant. He is not in town “for good” yet, & when he returns we are to dine & have a long chat. There was just a hint that we might do a play together.’ In a further letter of 11 November 1878 Daly described Charles Reade as ‘a very surly old gentleman’ and wrote that his ‘bearing was decidedly a contrast to dear gentle Wilkie Collins’ (Daly).

2. See [1804] to Trollope of the same date.

3. WC was working on *The Fallen Leaves*, which began serialization in the *World* on 1 January 1879.

[1804] TO ANTHONY TROLLOPE,¹ 10 DECEMBER 1878

MS: Houghton (bMS Thr 467). Published: BGLL, III, p. 222.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10th December 1878

My dear Trollope,

This letter will be presented to you by my friend Mr Augustin Daly² – formally manager of the Fifth Avenue Theatre New York, and author of several highly successful dramatic works.

Mr Daly is in treaty for the production of one of his plays in London. A portion of the story is founded on incidents in one of your novels – and Mr Daly is anxious to consult you personally, in order to obtain your approval before he permits the play to be represented.³

I need say no more than this, I am sure, in introducing him to you.

Yours ever | Wilkie Collins

To | Anthony Trollope Esqre

1. WC said Trollope was ‘as staunch a friend as ever lived’; see [2102] to William Winter, 14 January 1883. For Trollope’s opinion of WC’s work in his *Autobiography*, see Gasson, p. 150.

2. Apart from a reference to his adaptation of Mosenthal’s *Deborah* (1819) running in London in February 1864, there is no mention of Daly in Hall.

3. This was Daly’s play *Divorce* (1871), partly based on Trollope’s novel *He Knew He Was Right* (1869); WC had earlier been asked by Daly to help to find a venue for the play in Britain – see [1124] to William Tindell of 19 September 1871. The play had opened in New York in September 1871 but seems to have first appeared in Britain only in December 1881, at Edinburgh (Nicoll, II, p. 333).

[1805] TO GEORGE BENTLEY, 14 DECEMBER 1878

MS: Berg. Published: B&C, II, pp. 416–17.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 14th Decr 1878

Dear Mr Bentley,

I was indeed sorry to hear that I had missed seeing you when I got back to the house yesterday evening.

Let me thank you for the kind manner in which you have settled the matter of the “Marmaduke” story (the formal acknowledgement is on the next leaf)¹ – and for the addition which you have been so good as to make to my library. It seems to me to be an excellent idea – carried out (so far as externals are concerned in the first place) with thorough good taste, [*del*] and I don’t doubt equally well [*del*] managed in relation to the literary substance inside.² I am already deep in the “Penal Servitude” – a book I had long wished to read – and I am delighted with it. The writer (whoever he may be) is not only a born observer – ~~but~~ he has also the rare merit of being

able to make other people really see what he has seen himself.³

If you are likely to be in New Burlington Street, on Tuesday next, I will take my chance of shaking hands with you, between two and three o’Clock. Don’t trouble to write again – unless Wednesday will do better than Tuesday.

Vy truly yours | Wilkie Collins

One word about reserving the right of translation. My German publisher tells me that ‘All rights reserved’ reserves nothing in his country. The phrase must be ‘The Right of Translation is Reserved’ – because that is the only right you and I have in Germany!!!⁴

1. When Bentley called round at Gloucester Place he must have left a cheque in payment for the right to publish ‘The Mystery of Maraduke’ in the January 1879 issue of *Temple Bar* – the leaf with the acknowledgement has been torn away.

2. Bentley must also have left a copy of an unidentified new work published by his house.

3. *Five Years’ Penal Servitude, by One Who Has Endured It*, issued anonymously but in fact by Edward Callow, and published in one volume in 1877 by Bentley. This was presumably an earlier donation to WC’s library from the publisher.

4. The postscript, added above the printed address, presumably refers to the reservation printed at the head of the text of ‘The Mystery of Marmaduke’ in *Temple Bar*. The German publisher in question – possible the owner of a periodical – has not been identified.

[1806] TO THE REV. W. H. FREEMANTLE, 18 DECEMBER 1878

MS: Fales. Published: BGLL, III, pp. 222–223.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18th December 1878

My dear Sir,

I have the pleasure of enclosing my little offering to the Poor Fund (five pounds), with my best wishes.¹

Believe me | Vy truly yours | Wilkie Collins

The Hon^{ble} & Rev^d | W. H. Freemantle | &c &c &c

1. See [1657], the similar note to him of 23 December 1876. The amount of £5 for ‘St Mary’s Poor Fund’ was debited to WC’s bank account on 31 December (Coutts: WC).

[1807] TO THE EDITOR OF *HARPER’S BAZAR*,¹ 18 DECEMBER 1878

MS: Houghton (bMS Thr 467). Published: B&C, II, pp. 417–418.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London. | 18th December 1878

To The Editor of Harper’s Bazaar²

In the “Sayings and Doings” column of Harpers Bazaar, for the 14th of December there is a paragraph which states that I am the author of a completion of “Edwin Drood,” recently published, in the French language in Paris.³

I shall be obliged if the Editor will publicly contradict this report – so far as I am concerned in it – at the earliest opportunity. I never even heard of the work falsely attributed to me, until I saw the allusion to it in the Bazaar.

The writer of the paragraph in question, accounting for the publication of the spurious “Edwin Drood” in French, further adds that “British copyright law does not prevail in Paris” – thus associating me, by implication, with a meanly-planned evasion of the law of my own country, in relation to the unfinished work of one of my oldest and dearest friends! It may not be amiss to inform the contributor to “Sayings and Doings” – who must surely have been thinking of the United States while he wrote – that there is an International Copyright Treaty between England and France, and that the rights of literary property (duly asserted under the Treaty) are strictly

respected in Paris.

Wilkie Collins

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1. The editor of *Harper's Bazar* from its start in 1867 until her death was Mary Louise Booth (1831–89).
 2. Written above the printed address; WC mistakes the spelling of the title of the paper throughout.
 3. The reference is to *Le Crime de Jasper* (Paris: Dentu, 1878), a translation by Charles Bernard-Derosne of *John Jasper's Secret* (Philadelphia: Peterson, 1871), which purported to be a sequel of Dickens's *Edwin Drood* written by English acquaintances of the deceased author, but was in fact penned by the American author Henry Morford. The French edition specified Charles Dickens Jr and WC as the writers responsible. Derosne had translated WC's *Man and Wife* into French in 1872.

[1808] TO NINA LEHMANN, 20 DECEMBER 1878

MS: Parrish (Box 5/5). Extract: Davis, p. 288. Published: B&C, II, p. 418.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 20th Decr 1878

I have but one excuse, dearest Padrona, for not having long since thanked you for your kind letter – the old excuse of hard work and poor health. But I hold up my head still – and lead the life of a hermit – and (may I confess it?) enjoy the life. Your Wilkie is getting old – there is no mistake about that! A

And how do you like Paris! And how does my dear “blonde Mees” Nina finish her education? She must remain like herself mind – she must not be made into a French ingénue. With this important message, take my love and give a bit of it to N.¹

Do you sometimes lie awake, and want a little something to read you to sleep again? I send you /by book-post/² two little stories which they have bribed me to write in America – and which have been of course republished here.³ Don't trouble to send them back. Tear them up when you have done with them.

Later I shall have more proofs (of the love story which is coming out in *The World*)⁴ to send to you – perhaps to bring, if I can make a holiday, six weeks or so hence.

We have had lights all day long in London – and the fog has got into my head – and I must go and walk it out again – and get an appetite for the glorious paté which the good Fred has sent to me.

Will you write again, I wonder, to your affectionate | WC?

-
1. The reference is to Fred and Nina Lehmann's only daughter Nina Fredericka Mary Teba, born on 15 October 1861, now seventeen and apparently attending finishing school in Paris.
 2. Insertion written vertically down WC's left-hand margin, with the place of insertion marked with a saltire cross.
 3. 'A Shocking Story' and 'The Mystery of Marmaduke'.
 4. *The Fallen Leaves*, serialized in the *World* from 1 January 1879.

[3133] TO GEORGE STEWART JR, 24 DECEMBER 1878

MS: Private, envelope only.¹ Published: A&C5, p. 11.

Via United States | Decr 24th | George Stewart Esqre Junr
Office of Rose-Belford | Canadian Monthly | Toronto | Prov: of Ont: | Canada
Wilkie Collins

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'.

[3364] SIR HENRY THOMPSON,¹ 26 DECEMBER 1878

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26th December 1878

My dear Sir,

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

Believe me | vy truly yours | Wilkie Collins

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

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

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

[1809] TO GEORGE BENTLEY, 27 DECEMBER 1878

MS: Berg. Published: BGLL, III, pp. 223–224.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27th Decr 1878

Dear Mr Bentley

I have discovered “A Rogue’s Life”, in my library copy of *Household Words*.¹ The story is 95 columns long – so there is no fear of not properly filling the Volume. But I should like to correct my “Rogue” here and there – and I cannot remember to whom “Household Words” was sold. I think it was Ward & Lock – but I am not sure. On the next leaf you have a memorandum of the dates, if you will kindly help me to buy either the back numbers – or, if they are not to be sold separately, then the volume containing the story.²

With these lines, I send the MS of Mr Walter Goodman, which you were good enough to say you would submit to your reader.³

Accept my best wishes for the new year –
and believe me, vy truly yours | WC

“A Rogue’s Life.”

Published in | *Household Words* | 13th Volume. Dating | from January 19th to July 12th 1856.

=

The Story occupied five weekly parts; beginning with N^o 310. published March 1st / 56 | and | ending with the | number for March 29th.

1. The bound run of *Household Words*, with vol. 15 wanting, was still in WC’s library at his death (Baker 2002, p. 101).

2. The old serial was to be reprinted in volume form by Bentley, with revisions, so WC required a reading copy on which to make the necessary changes.

3. Probably Walter Goodman, author of *Pearl of the Antiles: or, an Artist in Cuba* (London, 1873). His *The Keeleys on the Stage and at Home* was published much later by Bentley – in 1895.

[1810] TO CHATTO & WINDUS, 30 DECEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 224.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30th Dec 1878

Dear Sirs,

Please remind the “financial partner” that he got “A Shocking Story” (in the *Belgravia Annual*) on unusually cheap terms, and that I expect him to pay for it punctually. (N.B. – the

American purchase money was paid a month since).¹

Faithfully yours | Wilkie Collins
To Messrs Chatto & Windus

1. In other words, William Edward Windus has been much slower in paying for the right to publish the story (in the *Belgravia Annual*) than the proprietors of the *International Review*.

[1811] TO CHATTO & WINDUS, 31 DECEMBER 1878

MS: Parrish (Box 4/17). Published: BGLL, III, p. 224.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | London
31st Dec 1878

Dear Sirs,

I beg to acknowledge the receipt of a cheque for Thirty Guineas (£31..10..-) paid by you for the right of publishing “A Shocking Story” in the *Belgravia Annual* for 1878 – copyright and all other rights being reserved by the author.¹

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins
To | Messrs Chatto & Windus

1. Duly credited that day to WC’s bank account (Coutts: WC).

[1812] TO ALFRED DE STERN,¹ 11 JANUARY 1879

MS: Salomons. Published: BGLL, III, p. 225.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | January 11th 1879

My dear Mr de Stern,

I am very sorry to have missed you when you have so kindly called. When this work is done, the exercise begins – or there is no health for me. If you have nothing to do on Tuesday afternoon next (the 14th) do come and take your lunch here with me at two o’clock – and say you forgive me for not having been able to return your call.

Yours always | WC
This is just the weather I like.

1. See [1702] to him of 18 September 1877.

[1813] TO HENRIETTA WARD, 14 JANUARY 1879

MS: Unknown. Published: Ward, p. 195, our copy text; BGLL, III, p. 225..

January 14, 1879.

My Dear Mrs Ward,

I have only this moment heard from Charles that Edward is seriously ill. Your residence in the country and my busy life in London have been great obstacles in the way of our meeting for too long a time. But I do not forget the old friends, and the old times, and I take this way, rather than no way, of assuring you of my sympathy and my earnest hope for better news before long of the health of my old friend.¹ At this time of anxiety pray don’t think of answering my letter. If there is improvement, and if Alice will write just one line to say so, I shall be rejoiced to hear it.

With love to you all. | Yours always truly, | Wilkie Collins

1. Her husband E. M. Ward, who since 1874 had been suffering from periodic depression, had cut his throat in his dressing-room at home on 10 January 1879 and died on 15 January (see ‘The Death Of Mr. E. M. Ward, R.A.’ in the

Times, 18 January 1879, p. 11a).

[1814] TO GEORGE BENTLEY, 16 JANUARY 1879

MS: Berg. Published: BGLL, III, p. 226.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 16th Jany 1879

Dear Mr Bentley

My best thanks for the Rogue. He shall be interleaved – and whatever I can do to make him additionally presentable shall be done.¹

Yours always truly | Wilkie Collins

1. As WC had requested in [1709] his letter to Bentley of 27 December 1878, Bentley had acquired a copy of the *A Rogue's Life* as it had appeared in 1856 in *Household Words*, so that the author could set to work on the process of revision for publication in a volume from Bentley. The interleaved copy seems not to have been amongst WC's books when he died and its present whereabouts are unknown.

[1815] TO LESLIE WARD,¹ 20 JANUARY 1879

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 244; Ellis, pp. 49–50; B&C, II, p. 419.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 20th January 1879

Dear Leslie Ward,

No ordinary engagement would prevent me from paying the last tribute of affection to my dear lost friend. Illness alone makes it impossible for me to join those who will follow him to the grave tomorrow.² I am suffering from rheumatism – and, in the present state of the weather, the doctor's advice obliges me to give up the hope of being with you.

I first knew your father when I was a boy – forty years since – and it is no figure of speech, it is only the sad truth, to say that I do indeed share in your grief, and feel the irreparable loss that you have suffered as, in some degree at least, my loss too. I do not venture to intrude so soon on your mother's sorrow, after the dreadful calamity that has fallen on your household. I only ask you to assure her of my heartfelt sympathy, when it is possible for her to think of old friends.

Believe me | always most truly yours | Wilkie Collins

To | Leslie Ward Esqre

1. Leslie Ward (1851–1922: *ODNB*), artist best known for his 'Spy' caricatures in *Vanity Fair*, knighted in 1918, eldest son of E.M. Ward. The latter had died on 15 January, after cutting his own throat five days earlier.

2. E.M. Ward was buried in his father's grave at Upton Old Church on 21 January.

[1816] TO ALFRED DE STERN, 21 JANUARY 1879

MS: Salomons. Published: BGLL, III, p. 226.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 21st January 1879

My dear Mr de Stern,

I am really ashamed that you should not have been at once shown into my study when you kindly called today as we had arranged. My servant's only excuse is that "she forgot." On the next occasion let me beg you (for there is no contending with human stupidity) to walk straight upstairs, and see for yourself whether I am or am not in my room.¹ And, in the meantime, pray accept my apologies and the sincere assurance of my regret.

Yours truly | W. C

I write in great haste – with the pangs of rheumatism fixed in my back!

1. WC used to write in his large first floor drawing room at Gloucester Place.

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

MS: Unknown. Published: *Bolton Evening News*, Saturday, 25 January 1879, p. 3c, our copy text; and *Sheffield Daily Telegraph*, multiple occasions from 25 January 1879, p. 7b.¹ Published: A&C14, pp. 18-19.

London, 23rd Jan., 1879.

To the Editor of the *Bolton Weekly Journal*.

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

Faithfully yours, Wilkie Collins.

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

Whilst readily complying with the request of Mr. Wilkie Collins, and thus doing an act of justice to that talented author, as well as to his friend Mr. Charles Dickens, we must add that we also do so in justice to ourselves, Mr. Wilkie Collins having arranged to supply in MSS. an Original Story written expressly for publication in our columns. This New Story, upon which the author is now engaged, is to be ready for publication in the autumn of this year. –*Bolton Journal*.

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

2. We have not been able to view the *Scottish Reformer and Weekly Review*, but the companion (Scottish) *Daily Review* carried notices of the publication of this ‘new story’ from Monday, 20 January 1879, p. 4a; however, from Friday, 31 January 1879, p. 4a, the phrase in question was removed and replaced by ‘(Republished by Arrangement.)’

3. In fact published on 2 July 1877; see [1663] WC to Charles Dickens Jr, 29 January 1877.

4. Referring to J.D. and R.E. Leader of the *Sheffield Independent*; see [1755] to Charles Dickens Jr, 19 June 1878, and [1756] to Leader & Sons, 20 June 1878.

5. That is, Charles Dickens Jr.

[1817] TO GEORGE MACLEAN ROSE, 23 JANUARY 1879

MS: Berg. Published: BGLL, III, p. 227.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 23rd January 1879

Dear Mr Rose,

I beg to acknowledge the receipt, this morning, of your letter dated Jan^y 7th, enclosing a B/E at 60 days after sight for £61..18..2, in payment of the Canadian republication of “The Haunted Hotel” in bookform.¹

I thank you for your kind offer to take charge of my interests, in relation to the American

periodical reprint of “The Fallen Leaves”. It is needless for me to trouble you in this matter. I am now in direct communication with Mr Frank Leslie, and he has asked me to let him know when he shall pay me the first half of the purchase money for the advance proofs.²

I have discontinued sending proofs of “The Fallen Leaves” to Canada. Up to this date “The Rose-Belford” Publishing Company has not addressed any proposal to me for the right of periodically reprinting “The Fallen Leaves” in Canada. Under these circumstances, it is needless to say that I do not sanction the proposed reprint of the story in *The Canadian Monthly*, and that I reserve to myself the right of disposing of the advance proofs. Out of regard for you personally, I will wait three weeks more (from the date of this letter) to receive a proposal, before I take any further steps in the matter.³ But I shall send no more proofs until terms are offered, and are accepted as satisfactory terms by

Yours truly | Wilkie Collins
G. M. Rose Esqre

1. *The Haunted Hotel* was published in a single volume from Rose-Belford of Toronto in late 1878, following serialization in the *Canadian Monthly* (Gasson, p. 76). WC’s bank account combined this with a previous pending Promissory Note for £200 and both were credited on 20 February as ‘2 Bills Discod’ amounting to £261-18s-2d, with a charge of £1-18s-9d debited the same day (Coumts: WC). See [1791] to Chatto & Windus, 6 November 1878.

2. *The Fallen Leaves* was serialized in *Frank Leslie’s Illustrated Newspaper* in New York parallel with the appearances in the *World* in London.

3. The source of the problem seems to have been a dispute between the editor and the owner of *Rose-Belford’s Canadian Monthly*. See [1823] to George Stewart Jr of 15 February and [1840] to George Maclean Rose of 10 April 1879.

[1818] TO W. E. ADAMS,¹ 1 FEBRUARY 1879

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 245; BGLL, III, p. 228.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | London | 1st February 1879
Dear Sir,

Pray accept my thanks for the “cuttings”, and for the publicity which you have kindly given to my exposure of the stupid fraud which some of your contemporaries have attempted to practice on their readers.²

I quite agree with you that enough has been now done to serve the interests of truth, and that we may wisely let this matter drop.

Vy truly yours | Wilkie Collins
W. E. Adams Esqre

1. William Edwin Adams (1832–1906), author of *Our American Cousins*, radical journalist who edited the *Newcastle Weekly Chronicle*. See Owen R. Ashton, *W. E. Adams: Chartist, Radical and Journalist* (Whitley Bay: Bewick Press, 1991).

2. The *Newcastle Weekly Chronicle* carried syndicated fiction regularly from the mid-1870s and featured *Jezebel’s Daughter* as a serial from September 1879, the first of several WC novels it accepted from Tillotson’s. There were frequent disputes with the rival Tory weekly the *Newcastle Courant* concerning the rights to fiction by metropolitan authors. One of the cuttings in question must be that found in the *Newcastle Weekly Chronicle* of 25 January 1879, p. 4. It reads:

MR. WILKIE COLLINS

An Advertisement has appeared in the *Newcastle Courant*, announcing the publication in that journal, on February 7th, of a new novel by Wilkie Collins. We have Mr. Wilkie Collins’s authority for stating positively that he has not written a new novel for publication in the *Newcastle Courant*.

[1819] TO HENRY HERMAN, 4 FEBRUARY 1879

MS: Parrish (Box 4/12). Published: BGLL, III, pp. 228–229.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 4th February 1879

My dear Sir,

Pray accept my thanks for your proposal, and for the list of towns which accompanies it. It seems very probable that a competent and wellmanaged company might prove to be profitable tried on the plan that you suggest.¹

But I have lately decided (for reasons with which it is needless to trouble you) no longer to subject the performance of my plays in the country to the chances of profit or loss – so far as I am concerned. The only proposal which I can now consider is a proposal which offers me a sum of money for the right of performing my play for a given time. I may add that I have already refused two proposals made to me for the “Magdalen” because they were not made on these terms. If you feel disposed to treat with me on the basis that I have suggested, your renewed proposal shall have my best attention immediately.

I remain, | My dear Sir, | Vy truly yours | Wilkie Collins
I have been suffering from a severe cold – or I should sooner have acknowledged your letter.
H. Herman Esqre

1. Herman was involved in the provincial production of *Miss Gwilt* (see [1571] to him of 8 November 1875), and must have written to propose a similar tour with a revival of *The New Magdalen*.

[3053] TO HENRY HERMAN, 7 FEBRUARY 1879

MS: Chicago.¹ Published: A&C3, p. 52.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London. 7th Feby 1879

My dear Sir,

I beg to acknowledge the receipt of your letter of yesterday’s date.²

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

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 ([1819]).

[1820] TO GEORGE HOLSWORTH,¹ 10 FEBRUARY 1879

MS: Berg. Published: BGLL, III, p. 229.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 10th February 1879

Dear Sir,

If I remember correctly, Mr Edmund Yates referred me to you, after we had settled the financial part of our arrangement for “The Fallen Leaves”. By that arrangement, the first half of the purchase-money became payable on the completion of the first half of the story. Thirteen out of the twenty six weekly parts of which this work is to consist are now in type – and the fourteenth part goes to the printers today.²

The bankers are Messrs Coutts & Co 59. Strand. Am I right in supposing that it would be most convenient to you to pay the money to my account?

Faithfully yours | Wilkie Collins
I will of course send the necessary receipt on hearing from you.

To | Mr Holsworth

1. As [1492] of 11 November 1874 shows, Holsworth was then on the staff of *All The Year Round* but now clearly worked for Edmund Yates at the *World*.
2. The novel was serialized in the paper from 1 January to 23 July 1879.

[1821] TO GEORGE BENTLEY, 10 FEBRUARY 1879

MS: Berg. Published: BGLL, III, p. 230.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 10th Feby 1879

Dear Mr Bentley,

I will get to work on the Rogue tomorrow – and send him to you, I hope, in two or three days time.¹

Yours always truly | Wilkie Collins

1. See [1822] to Bentley of 13 February.

[1822] TO GEORGE BENTLEY, 13 FEBRUARY 1879

MS: Berg. Published: BGLL, III, p. 230.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | Thursday,
Feby 13th 1879

Dear Mr Bentley,

Here is “The Rogue” corrected and improved.¹

Yours ever | Wilkie Collins

Proof in duplicate please – when the printers begin.

1. That is, WC’s revisions to the serial version are now complete.

[1823] TO GEORGE STEWART JR,¹ 15 FEBRUARY 1879

MS: Private, with envelope.² Published: BGLL, III, pp. 230–231.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | 15th February 1879

Dear Mr Stewart,

Pray accept my thanks for your kind letter. I accept the explanations which you are so kind as to send to me in the same friendly spirit in which they have been offered.³

By last Thursday’s Canadian Packet, I sent to you Revises in advance (to 26th March) by registered post.

I accept the terms, offered in your letter, for the Canadian publication of “The Fallen Leaves” – viz: – £40..0..0 – for the Serial right, and £60..0..0 – for the book-right – the payment to be made on receipt of the concluding proof of the Story, by a Bill of Exchange for £100.. at thirty days’ sight.⁴

In the case of “The Haunted Hotel”, I was kept waiting for the Canadian payment, for more than two months after publication – and when the Bill arrived it was at Sixty days sight. In the case of “The Fallen Leaves”, I am paid for the periodical right, in England, in cash, every month.⁵ And Mr Frank Leslie has made his half payment, for the first half of the advance-sheets, in a Bill at sight. Under these circumstances, I hope my conditions of payment will be found both just and moderate.

Will you favour me by acknowledging the safe receipt of this letter, and of the proofs.

With all good wishes for the New Year, and with kind regards to Mr Rose,
I remain | Faithfully yours | Wilkie Collins
To | George Stewart Esqr Junior

1. Briefly editor of the *Canadian Monthly* until around April 1879 – see [1845] to George Maclean Rose of 8 May 1879.
2. Signed and directed ‘Via United States, Feby 15th | George Stewart Esqr Junior | Office of | The Rose-Belford Publishing Company | Toronto | Prov: of Ont: | Canada’, postmarked as dated.
3. See [1817] to George Maclean Rose of 23 January 1879 for the point at issue.
4. *The Fallen Leaves* was thus serialized in the *Canadian Monthly* from February 1879 to March 1880.
5. It was serialised in *The World* in 31 episodes from 1 January to 23 July (see Andrew Gasson, ‘Wilkie Collins, Edmund Yates, and *The World*’, *WCSJ* IV, 1984, pp. 5–17). Six cheques of £100 from *The World* were credited to WC’s bank account each month from 12 February to 14 July (Coutts: WC). This perhaps represents a payment of £20 per issue for a total of 30 issues (which WC overran).

[1824] TO HENRIETTA WARD, 24 FEBRUARY 1879

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 246; BGLL, III, pp. 231–232.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | London¹
24th Feby 1879

My dear Mrs Ward,

A line only to thank you for both your kind letters, and to say how much I regret not being able to assist you in recovering the early correspondence of my old friend. My only letters from him were letters of two or three lines – and these the autograph collectors have carried away. All his correspondence while he was abroad was carefully preserved (and copied, I think) by his father. Perhaps Charles may be able to help you in this better than I can.²

With all good wishes to you and your’s | Always affly | WC

1. WC uses printed paper, the address centred, next to which he adds the word ‘London’. Henrietta Ward must have needed a change of scene after her husband Ned had committed suicide and been buried in his father’s grave at Upton, Slough on 21 January 1879. See [1815] to Leslie Ward, 20 January 1879.
2. Her brother-in-law, Charles Ward.

[1825] TO HENRY HERMAN, 27 FEBRUARY 1879

MS: Parrish (Box 4/12). Published: BGLL, III, p. 232.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
London | 27th February 1879

My dear Sir,

I have only time to acknowledge the receipt of your letter of yesterday’s date, and to say that I have written to Miss Davenport on the subject.¹

Faithfully yours | Wilkie Collins

H. Herman Esqre

1. Fanny Davenport, the American actress. Neither Herman’s original letter, nor WC’s to the actress, have been traced. The subject under discussion remains unclear, though WC returns to it in [1830] to Herman of 10 March.

[1826] TO CHARLES THOMAS, 27 FEBRUARY 1879

MS: Ross, envelope in Lewis Collection.¹ Published: BGLL, III, p. 232.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 27th Feby 1879

Dear sir,

When you send me the proofs and Revises on Saturday next, will you kindly add one more Revise of Weekly Portion 13 – which begins on slip 50.²

Excuse the trouble I am giving you. I have had to send an extra Revise of Thirteenth Portion to America³ – and have no Revise for myself.

Faithfully yrs | Wilkie Collins

To | Mr Thomas

-
1. Signed and directed to ‘Mr C. Thomas | Messrs Robson & Sons | Printers | 20, Pancras Road | N.W.’, postmarked as dated.
 2. Of *The Fallen Leaves*.
 3. For publication in *Frank Leslie’s Illustrated Newspaper*.

[1827] TO CHARLES THOMAS, 3 MARCH 1879

MS: Private, envelope only.¹ Published: BGLL, III, p. 233.

17th weekly portion. Copy complete. Slips 138 to 146. 3rd March.

Corrected proof of 16th Portion Tomorrow

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

Wilkie Collins

-
1. Originally containing corrected proofs for *The Fallen Leaves*. Rear panel has imprint of WC’s seal in red sealing wax.

[1828] TO GEORGE BENTLEY, 5 MARCH 1879

MS: Berg. Published: B&C, II, pp. 419–420.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 5th March 1879

Dear Mr Bentley,

I hope to send the Rogue corrected for Press to the printers this week – with a few prefatory lines, relating to the ~~orig~~ original publication of the Story.¹

As well as I can remember, the enclosed Draft represents the arrangement which we made in that never-to-be-forgotten sanctuary of literature which I first entered more than a quarter of a century since!² Will you kindly look the Dft over, and, if it satisfies you, let me have it back again to be fair copied in duplicate?

Vy truly yours | Wilkie Collins

George Bentley Esqre

Excepting the portion which relates to the half profits, the Dft is merely a copy of the customary formal document which I have used for some years past.

1. In the ‘Introductory Words’, dated ‘March 6th 1879’, to *A Rogue’s Life: From his Birth to His Marriage*, published by Bentley on 7 April 1879, WC writes: ‘The critical reader may possibly notice a tone of almost boisterous gaiety in certain parts of these imaginary Confessions. ... I can only plead, in defence, that the story offers the faithful reflection of a very happy time in my past life. It was written at Paris, when I had Charles Dickens for a near neighbour and a daily companion, and when my leisure hours were joyously passed with many other friends, all associated with literature and art.’ (pp. [iii]-iv). The story had originally appeared as ‘A Rogue’s Life: Written by Himself’ in five parts in *Household Words*, 1–29 March 1856.

2. Referring to the Bentley office in New Burlington Street where WC sold his first published novel *Antonina: or the Fall of Rome* (1850). The present agreement seems to reflect the remuneration arranged then, £100 on publication and £100 after the sale of 500 copies; see [0063] and [0064] to Richard Bentley of 22 and 26 November 1849.

[1829] TO GEORGE BENTLEY, 10 MARCH 1879

MS: Berg. Summary: B&C, II, p. 420. Published: BGLL, III, pp. 233–234.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 10th March 1879

Dear Mr Bentley,

Please send me back the Dft agreement. You shall have the Colonies – excepting Canada.¹

I had not clearly understood you about the £100/ supposing it to be a species of premium – which you would certainly not pay to an unknown writer, in due consideration of the risk that you might run in publishing his book – but which might not be an excessively venturesome payment where there might perhaps be small profits, but not a probability of loss. However, as this is no doubt my mistake, I hasten to say that I accept the £100/ as a payment on account of profits, made in advance – and I will alter the Dft so as to express this plainly.²

Many thanks for Howitt’s letter – which I herewith return.³ It is needless to say that I have read it with interest. Literary men are – God Knows why! – such a divided body in England that I never personally knew Howitt, in the days when he was living and working in this country.

I am glad the little reference in the Preface has pleased you.⁴ The last proofs will be received for press by Billing this afternoon.⁵ They were posted last night.

Always truly yours | Wilkie Collins

To | George Bentley Esqre

1. *A Rogue’s Life* was published as a single volume in Bentley’s Empire Library at half-a-crown on 7 April 1879 (Gasson, p. 133). The agreement with Bentley concerning *A Rogue’s Life*, now held at the BL (Add. 46619, ff. 147–148), reserves the right of publication in the Dominion of Canada. WC presumably intended Hunter, Rose to publish the work in Canada – though they appear not to have done so.

2. As the signed agreement held at the BL shows, the agreement was for half profits but also contained this clause: ‘6 The said George Bentley shall upon the signing of this agreement pay to the said Wilkie Collins as one of the conditions on which he obtains the right of republishing the said Story in the said Series the sum of One hundred pounds’. This amount was to be deducted from WC’s half-share of the profits if that sum passed £200 within one year. It seems that it never did, as £100 was paid into WC’s bank account on 26 March and no further payment from Bentley is recorded in the account before WC’s death (Coutts: WC).

3. William Howitt (1792–1879: *ODNB*), prolific poet, novelist and journalist, who died on 3 March in Rome, where he had been resident since 1870. The letter in question remains unidentified.

4. WC writes in the opening paragraph of the preface: ‘My friend, Mr. George Bentley, invites me to take a place in his new series of pretty volumes in red; and I revive the old story as the most acceptable contribution which present circumstances permit me to offer.’

5. Of the firm Billing & Sons, printer to the house of Bentley.

[1830] TO HENRY HERMAN, 10 MARCH 1879

MS: Unknown. On sale: Christie’s (12 July 2000), lot 723, tipped into extra-illustrated copy of G. A. Sala, *Life and Adventures* (London, 1895), V, p. 381. Published: BGLL, III, p. 234.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 10th March 1879

My dear sir,

I beg to acknowledge the receipt of your letter, this morning.

I have acted in this matter in perfect good faith, under the impression that [Miss] Davenport was treating with me in your behalf – and I can, with perfect sincerity, express my regret at the unexpected turn (to me) which the affair has taken.¹

Faithfully yours | Wilkie Collins

H Herman esq.

1. See [1825] to Herman of 27 February 1879.

[3327] TO GEORGE STEWART JR, 13 MARCH 1879

MS: Unknown. Published: *Pall Mall Gazette*, 16 October 1889, p. 7, our copy text;¹ A&C11, pp. 10–11.

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.²

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.’³ 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.

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.

[1831] TO GEORGINA HOGARTH, 18 MARCH 1879

MS: Illinois. Published: Davis, pp. 290–291; B&C, II, pp. 420–421.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.¹ | 18th March 1879

My dear Georgina

My opinion is decidedly against publishing either of the two letters.²

The letter relating to Bentley, refers to a matter afterwards arranged amicably – and, as you remember, the late Richard Bentley was Dickens’s guest at Gadshill. The injury being forgiven – it is most undesirable to return to it now.³

The second letter would lead, I think, to a very false idea of Dickens’s character in the readers [*sic*] mind. The references to [*del*] Scott, Bulwer, and Marryat would be misunderstood as expressions of overweening self-esteem – and the present Chapman would not like the tone in which the partners are referred to. I vote for suppressing this letter too.⁴

Can I help you with the brief biographical narrative preceding the first “epoch” (or collection) of the letters – briefly describing his social and domestic position – his residences, his work, his old and new friends within the interval embraced in his earlier letters? If Yes – you have

only to say so. It is most important that the public should be placed, in some degree, in the position of persons who knew him, at the time when he wrote the letters.

I am obliged to worry you with my affairs. I am bringing an action in Paris against the man who has written (or translated) a conclusion to Edwin Drood, and put my name to the published /French/ book, with Dickens's. It is an outrage /offered/ to Dickens's reputation to associate his great name with rubbish which is utterly unworthy of it – setting my own injury out of the question. The formal declaration which I enclose may be wanted at the trial. If you feel the slightest hesitation about signing it, tear it up and say nothing about it. If not, you will be doing me a kindness, if you let me have it back signed at your earliest convenience. I ought perhaps to add that the only object of the action is to force the man to declare by public advertisement, that I have never written a conclusion to 'Edwin Drood', and to make the publishers take my name off the title of the book.⁵

always yours affly | WC

1. Upper case black roman type, centred.

2. Georgina Hogarth and Mamie Dickens were preparing an edition of CD's letters – initially published in two volumes by Chapman & Hall in 1880 as *The Letters of Charles Dickens. Edited by his sister-in-law and his eldest daughter*. See Peters, p. 348, and Dickens, *Letters*, I, ix–x, 164–165.

3. Referring to the quarrel of 1837–38 between CD and Richard Bentley. The specific Dickens letter in question cannot be securely identified, though it may well be that to W. Harrison Ainsworth of 26 March 1839 (Dickens, *Letters*, I, 530–532). On WC's attempt to persuade John Forster not to rake up the matter in the *Life of Charles Dickens*, see [1167], [1170], and [1177] to George Bentley of 24, 30 November and 11 December 1871.

4. The letter in question must be that to Thomas Mitton of 23 August 1841 (Dickens, *Letters*, II, 364–367). There CD ponders how he 'had spoilt the novel sale – in the cases of Bulwer, Marryatt [*sic*], and the best people – by my great success', and pictures the partners 'little Hall and big Chapman knocked by a thunderbolt'.

5. WC first heard about the spurious work *Le Crime de Jasper* in the New York paper *Harper's Bazar* – see [1807] to the editor of 18 December 1878. On the details of the case, see [1836] to Frederick Chapman of 28 March 1879.

[1832] TO CHARLES READE, 21 MARCH 1879

MS: Noel. Published: Clareson, p. 116; BGLL, III, p. 235

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21st March 1879

My dear Reade,

Here are the Leaves.¹ When you have read them (and Mrs Seymour, of course, if she likes) lock them up please till I can call for them, and have a talk with you.

Yours ever | Wilkie Collins

Try some good wine – and beware of whiskey and water (the last fashionable delusion of the doctors!)

1. Presumably proofs of a forthcoming instalment of *The Fallen Leaves*, then running in the *World*.

[1833] TO GEORGE BENTLEY, 24 MARCH 1879

MS: Berg. Published: BGLL, III, pp. 235–236.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24th March 1879

Dear Mr Bentley,

Here is the duplicate of Agreement. When you have signed and dated it, at your convenience, I will return my signed duplicate – dated on the same day.¹

I will not forget your suggestion – but I am hardly able, at present, to do justice to it. The new story which I am now publishing in "The World",² excites and exhausts me in the writing – as no other story of mine as [*sic*] ever excited me. When the weekly number is written, I am fit

for nothing else, until the day comes for beginning the new number. I am in advance of the press to May – and in six weeks more, or thereabouts, I hope to have completed my task, – or, in case the story expands into two novels, the first part of my task.³ I will report myself when the pen is laid down for a while – and we will talk over the Dickens article.⁴

Yours vry truly | Wilkie Collins

-
1. The publication agreement for *A Rogue's Life*, dated 24 March 1879.
 2. *The Fallen Leaves*.
 3. WC's hopes of the sequel did not materialize after the poor reviews of the book. He wrote to several fans over the next seven years mentioning 'obstacles' in the way. See [1968] to Charles Willis of 8 August 1881, [2168] to Ezra Bower of 19 June 1883, [2496] to Eleanor Selfe of 16 November 1885, [2505] to J. Saunders of 3 December 1885, and [2559] to S. Weeks of 7 May 1886.
 4. Presumably Bentley had suggested that WC write reminiscences of his days in Paris with CD for *Temple Bar* (see [1829] to Bentley of 10 March 1879). If so, these were never written.

[1834] TO GEORGE BENTLEY, 25 MARCH 1879

MS: Berg. Published: BGLL, III, p. 236.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
25th March 1879

Dear Mr Bentley,

Pray accept my best thanks for your liberal gift of the "Rogue". The book is charmingly got up¹ – and I do earnestly hope we shall have the good reception which we deserve! Yours truly
WC

-
1. 'Red flexible cloth, covers blocked in black, spine lettered in gilt, black endpapers' (Gasson, p. 133).

[1835] TO J. H. ADDISON,¹ 28 MARCH 1879

MS: Unknown. On sale: John Wilson, 1995; similar item formerly reported at Manchester (ref. Brothers Autographs 47). Published: BGLL, III, p. 236.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
28th March 1879

Mr Dear Sir,

I shall be happy to see you here at twelve o'clock (noon) on Tuesday April 1st.
Faithfully yours | Wilkie Collins

J.H. Addison, Esqr

-
1. 'Mr Addison of the Liverpool Daily Post' – see the memorandum accompanying [1995] to A. P. Watt of 5 December 1881; also [1837] to Bentley of 1 April 1879.

[1836] TO FREDERIC CHAPMAN, 28 MARCH 1879

MS: BL (X.907/1649).¹ Published: B&C, II, pp. 421–422.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.²
28th March 1879

My dear sir

Miss Hogarth agrees with me that the book which I send to you with this note ought to be seen by your firm.³

The person responsible for the fraudulent use made of Dickens's name and of mine is one Bernard Derosne⁴ – employed as a translator. I have never written a line of the work attributed to me, and I am bringing an action against Derosne in Paris which will be probably decided in two

or three day's time.⁵

The agent (and friend) who is managing the matter for me in Paris has /recently/ compared the French book with 'Edwin Drood' – and finds that there is not even a pretence of translating Dickens's uncompleted story. His name also has been used to sell a book which contains nothing of his writing.⁶

I should add that M. Dentu (the publisher) has undertaken to remove my name from the title-page and cover of "Le Crime de Jasper".

Faithfully yours | Wilkie Collins
Frederic Chapman Esqre

-
1. The shelfmark of the book into which the letter is tipped, between the title page and p. 1: the first of the two volumes of Charles Dickens and Wilkie Collins, *Le Crime de Jasper* (Paris: Dentu, 1878).
 2. Pale blue type, centred.
 3. Chapman was at the helm of Chapman and Hall, Dickens's principal publishers, and from 1870 controlled all Dickens's copyrights (Sutherland, p. 116).
 4. Charles-Bernard Derosne, who translated two of Collins's novels into French, *Mari et Femme (Man and Wife)*, Paris: Hachette, 1872, and *La Morte Vivante (The New Magdalen)*, Paris: Hachette, 1873. His wife Julie Bernat also translated *L'Abîme (No Thoroughfare)*, Paris: Hachette, 1870.
 5. 'Some time since "Le Crime de Jasper" was issued in Paris, purporting to be a translation of Dickens' "Edwin Drood," as completed by Wilkie Collins. Mr. Collins sued the real writer, one M. Darosne ... and obtained judgment. Damages were withheld, but the court ordered the decision to be advertised at defendant's expense.' ('Literary and Trade Notes', *Publishers' Weekly*, 12 July 1879, p. 31).
 6. WC seems unaware that the book was in fact a translation of *John Jasper's Secret* by Henry Morford (Philadelphia: Peterson, 1871), which had also been published in London in 1872 by Wyman & Sons.

[1837] To GEORGE BENTLEY, 1 APRIL 1879

MS: Berg. Published: BGLL, III, p. 237.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

1st April 1879

Private

Dear Mr Bentley,

The proprietor of a provincial newspaper wishes to negotiate with me for the right of reprinting "A Rogue's Life", in his newspaper.¹ I take it I am right in supposing that this would be considered by you as an obstacle in the way of the sale of this book, and that the right thing for me to do is to say No?²

I hope you are feeling the benefit of the milder weather.

Your truly | Wilkie Collins

-
1. The provincial newspaper proprietor in question must be J. H. Addison of the *Liverpool Daily Post* – see [1835] to him of 28 March 1879, in which WC arranges for Addison to call at Gloucester Place on 1 April.
 2. In the end there was no newspaper serialization of *A Rogue's Life* – see [1842] to Bentley of 22 April 1879. However, the companion *Liverpool Weekly Post* was among the syndicate of provincial papers which carried *Heart and Science* as a serial – see Law, pp. 238–239.

[3107] To CHARLES S. JOSLYN,¹ 3 APRIL 1879

MS: Syracuse (Oneida Community Collection, Manuscripts and Personal Papers, V-Z). Published: A&C4, pp. 23–24.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 3rd 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 (Hanes 2008, pp. 84–88). As WC suggests, he made use of that visit in *The Fallen Leaves*.

[1838] TO CARLOTTA LECLERCQ, 9 APRIL 1879

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 247–248 (as to Mrs Lillian A. Neilson); BGLL, III, pp. 237–238.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9th April 1879

My dear Mrs Nelson,

I was very sorry to miss you, when you and Mr Nelson called here.¹ But I only got back last night and I go away again this evening.

I have read the Prologue and the First Act of the piece. The situation which ends the Prologue is the “No Thoroughfare” fall over the precipice – with the rescue, which (if you remember) we could not manage at the Adelphi.

The First Act contains the resemblance between the two women, leading to the same confusion of identity which is the foundation of *The Woman In White* – together with the deliberate personation, by one woman, of another woman’s character, which is the foundation of *The New Magdalen*. Looking to the last scene, after these discoveries, I found it a robbery of the scene in *Miss Gwilt*, in which the wife denies the husband to his face. After that, I own that I shut up the MS. You certainly will not want to act in any plays of mine if you produce this piece – for all my situations are presented in one grand jumble, in the course of one evening! (N.B. The bed-making scene I saw in Paris, years ago). The piece, in short, is such rubbish, that I should not be in the least surprised if it proved to be a success – out of the large cities of course.²

Vy truly yours, | WC

I have left the MS. addressed to you. I would have sent it – but I am not sure of your address. Your letter says Alfred Place, Bedford Square – your card says Alfred Place, Beaufort Square. Only knowing Alfred Place, Bedford Square, I direct this accordingly.³

1. Her husband, John Nelson the actor who was to die on 25 July 1879 – see Carlotta Leclercq’s *ODNB* entry.

2. The dramatic piece which WC reads in manuscript and describes as ‘rubbish’ has not been identified and may never have been performed.

3. Alfred Place, north of Bedford Square, parallel to Tottenham Court Road.

[1839] TO OLIVE LOGAN SIKES,¹ 10 APRIL 1879

MS: Hanes. Typed transcript: Texas. Published: Coleman, p. 249; BGLL, III, pp. 238–239, amended A&C4, p. 31.

90 Gloucester Place | Portman Square. W. | 10th April 1879

Dear Madam,

The day after you and Mr Sikes honoured me by calling here, an engagement took me away from London. I leave town again tomorrow for a few days only. If you will kindly accept my apologies, under these circumstances, I hope to make my excuses in person, on Tuesday or Wednesday next – if I am fortunate enough to find you in Wells Street,² in Easter week.

Believe me | Faithfully yours, | Wilkie Collins

To | Mrs Olive Logan Sikes

-
1. Olive Logan (1839–1909: *ANB*) was born into an acting family and was herself an actress and journalist. She acted in Augustin Daly's company during the mid-1860s 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 [1849] of 28 May 1879 – argues against that. William Wirt Sikes (1836–83), a fellow author who she had married in late 1871, was appointed in June 1876 to act as American consul in Cardiff, though the couple seem to have spent a good deal of their time in London. However, Olive Sikes makes no mention of WC in her autobiography, *Before the Footlights and Behind the Scenes* (San Francisco, Cal.: Bancroft, 1870).
 2. To the north side of Oxford Street, east of Oxford Circus – probably referring to a town residence rather than a hotel.

[1840] TO GEORGE MACLEAN ROSE, 10 APRIL 1879

MS: Fales. Published: BGLL, III, pp. 239–240.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 10th April 1879

Dear Mr Rose,

By today's Canadian Packet, I send Revises of "The Fallen Leaves", in advance to the 14th of May, addressed to "the Editor of the Canadian Monthly".

Mr George Stewart Jun^r has written to inform me of the circumstances under which he has terminated his literary connection with the "Rose Belford Publishing Company"¹

Without making any remark on those circumstances, it seems desirable in a business point of view – after what has happened – to revert to the terms offered to me for "The Fallen Leaves" in your behalf, and in behalf of the Rose-Belford Publishing Company, by Mr Stewart, at the time when he wrote to me in the character of your representative. In his letter of January 25th last, he writes as follows: –

"Mr Rose has requested me to offer you, in behalf of the Rose-Belford Publishing Company, subject of course to your approval, £40...- for the Serial Right, and £60...- for the book right of "The Fallen Leaves".

I wrote to accept this proposal, requesting that the money might be paid by a Dft at 30 days sight, on receipt of the last proof-sheet of "The Fallen Leaves"

On March 4th last Mr Stewart acknowledged my letter in these terms: –

"I have spoken to Mr Rose this morning, and he has promised to remit your Dft at 30 days sight on receipt of the last proof-sheets".

Mr Stewart adds that his resignation is to "take effect 15th of March".

I have no doubt that Mr Stewart has stated quite correctly the instructions which he received from you; but in case of illness or absence, I naturally prefer – under the circumstances – dealing with principals, in a matter which is of some importance to me. A line from you, in confirmation of my negotiation with your late representative, will be a favour which I shall appreciate – more especially if it reaches me by return mail, as I may be leaving England in a month's time for the Continent.

Believe me, Dear Mr Rose, | Vy truly yours | Wilkie Collins

You have, I hope, not suffered seriously from rheumatism during the hard winter. I have escaped fairly well – in the damp intervals of our frost here.

1. Stewart claimed that he was due royalties on his book *Canada under the Administration of the Earl of Dufferin*, published by Rose-Belford in 1878, though the firm claimed that the work had been written in his capacity as editor of *Rose-Belford's Canadian Monthly*. Stewart took Rose-Belford to court in May 1879, but lost the case – see Marilyn G.

Flitton, *Index to the Canadian Monthly* (Toronto: Bibliographical Society of Canada, 1976), p. xix.

[1841] TO THE EDITOR OF THE *CANADIAN MONTHLY*,¹ 16 APRIL 1879

MS: Parrish (Box 5/3). Published: BGLL, III, p. 240.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 16th April 1879

“The Fallen Leaves”

Dear Sir,

I have found it desirable to modify the character of “Regina”, in the tenth chapter of the story, so as to bring it into better harmony with the later development of this young lady in the succeeding chapters. As you don’t get beyond the sixth chapter, in the April number of *The Canadian Monthly* I hope my corrections will reach you in time to be incorporated in the June number of the magazine. The May number, as I calculate, will not get beyond the 8th or 9th chapters at most.

Will you kindly let me have one line to say that the corrections have reached you safely? I am anxious that they should appear, as they are of some importance, critically considered.

Faithfully yours | Wilkie Collins

To | The Editor of | *The Canadian Monthly*

P.S. – If by any unlucky chance, I am too late for the Magazine will you oblige me by placing the corrected chapter in the hands of the printer of the republication in book form.

1. Probably Graeme Mercer Adam, who took over the editorial chair vacated by George Stewart Jr; his name first appears on the July issue of the magazine.

[1842] TO GEORGE BENTLEY, 22 APRIL 1879

MS: Berg. Published: BGLL, III, p. 241.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22nd April 1879

Dear Mr Bentley

Have you been able to read the proofs of “The Fallen Leaves” yet?¹ As I have not heard from you, I am afraid this wintry spring may perhaps have renewed your old troubles with the asthma. In that case, pray let your son send me a line.

Very truly yours | Wilkie Collins

P.S. I have decided not to reprint the story in the country newspapers.²

1. WC gave the first option to Bentley to publish the triple-decker edition of *The Fallen Leaves*, though the book was eventually issued by Chatto & Windus – see [1846] to Bentley of 13 May and [1846] to Andrew Chatto of 21 May 1879.

2. *A Rogue’s Life* – see [1837] to Bentley of 1 April 1879.

[3054] TO UNIDENTIFIED RECIPIENT,¹ 23 APRIL 1879

MS: Lewis Collection. Published: Lewis website; A&C3, p. 52.

Vy truly yours | Wilkie Collins | 23rd April 1879

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.

[1843] TO CHARLES THOMAS, 28 APRIL 1879

MS: Private, envelope only.¹ Published: BGLL, III, p. 241.

The Fallen Leaves

28th April. Copy for weekly portion 24. Slips 204–210 inclusive.

The conclusion of copy for this portion and corrected proof of 23 tomorrow.

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

From | Wilkie Collins | 90 Gloucester Place | W.

1. Originally containing corrected proofs for *The Fallen Leaves*. Rear panel has imprint of WC's seal in red sealing wax.

[1844] TO JOHN W. HINTON,¹ 1 MAY 1879

MS: Lewis Collection. Published: BGLL, III, pp. 241–242.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 1st May 1879

Dear sir,

I have only returned to London today and found your kind letter and its enclosures waiting for me, among many other letters.

So far, I have only had time to look at “The Circle on the Prairie”.² The subject is entirely new to me, and I shall read your narrative with great interest.

In the meantime, pray accept my thanks | and believe me

Faithfully yours | Wilkie Collins

John W. Hinton Esq

1. Probably John W. Hinton (1817–1901), Wisconsin author, with titles concerning slavery and free trade.

2. Untraced.

[1845] TO GEORGE MACLEAN ROSE, 8 MAY 1879

MS: Parrish (Box 5/3). Extract: Davis, p. 289 (dated 9 May 1879). Published: BGLL, III, pp. 242–243.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 8th May 1879

Dear Mr Rose,

Both your kind letters have reached me safely. The letter of April 18th enclosed a B/E for ten pounds (first) on account of royalties on books of mine sold since the last remittance – for which I thank you.

I am very glad to hear that you confirm the arrangement for “The Fallen Leaves” which I agreed to with Mr George Stewart, acting at the time, on behalf of the Rose-Belford publishing-company.¹ With this letter you will I hope receive safely three more Revises of the story, in advance of the 4th of June next (in the weekly publication). I find my materials this time so ample that I have decided to make two separate novels of “The Fallen Leaves”. It is not possible to treat the subject fairly in one book. The present (or First Book) I hope to finish with the 28th weekly part – it will certainly, at the longest, not exceed the 29th or 30th weekly part – and it will reach a point in the hero's life which makes it complete in itself. As to the second (Sequel novel), there are various obstacles to my beginning it for some months to come. – Perhaps I may be obliged to put it off until next year. Whether I finish the present work with the 28th part – published here July 9th, or with the 30th, published July 23rd, I see no objections – if it suits you – to publishing your issue before the pirates in America can reprint the complete work from the weekly publication in F. Leslie's Paper. If you will refer back to my “conditions” when we first

negotiated with Mr Leslie, I think you will find that I stipulated for republishing a month in advance of the conclusion in F. Leslie's Illustrated Newspaper – and Mr Leslie accepted all my conditions – which shall of course be your conditions too. In the meantime I begin writing the 26th weekly part tomorrow – and I will see that you are informed of the exact date on which I shall finish, as soon as I know it myself. For the purpose of calculating the size and price of the republication in book form by your firm, I hope my present calculation may be close enough for that object.

As you have a new Editor, you will perhaps kindly remind him that our arrangements for 'The Fallen Leaves' provide for the exact reprinting of the story from my revises – without alteration of any sort. I mention this, because I am treating some very delicate and difficult subjects this time – which might alarm some men, especially a new man nervous, anxious perhaps to do his best. I am writing with exceeding care and restraint, conscious of my responsibility.

You will think my letter endless. Let me only thank you for your photograph – which is an excellent likeness, and congratulate you on keeping the rheumatic enemy at a distance – and then say goodbye.

Vy truly yours | Wilkie Collins

My photo: (which I also enclose) is by Sarony – done when I was last in New York. Nothing half so good has been produced by anyone else.

G.M. Rose Esqre

1. See [1840] to Rose of 10 April 1879.

[1846] TO GEORGE BENTLEY, 13 MAY 1879

MS: Berg. Summary: B&C, II, p. 422. Published: BGLL, III, pp. 243–244.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13th May 1879

Private

Dear Mr Bentley

Here are some more proofs of "The Fallen Leaves". I have decided to close the story at a culminating point – and to take it up again from that point in another book.

You will see that the treatment which shows the girl (from physical causes) to be the innocent victim of a degradation which ~~it seems~~ is her misfortune and not her fault, is continued. Her life with "Amelius" will be left a pure life at the end of the present division of the story.¹

I must make my arrangements for the book republication immediately. Will you kindly tell me whether you are disposed to make any arrangements for the novel? And will you let me have the proofs back when you have read them? I will take no further steps in the matter until I have heard from you.²

Vy truly yours | Wilkie Collins

George Bentley Esqre

1. The continuation of the story was never in fact written.

2. Bentley apparently turned WC's offer down – the novel was not favourably received when serialized in the *World*. *The Fallen Leaves: First Series* was published in three volumes by Chatto & Windus on 1 July 1879 – see [1847] to Andrew Chatto of 21 May 1879.

[1847] TO ANDREW CHATTO, 21 MAY 1879

MS: Parrish (Box 4/17). Published: BGLL, III, p. 244.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21st May 1879

Private

Dear Mr Chatto,

I have not received any proposal from your firm, relating to the reprint of “The Fallen Leaves” (now appearing periodically in “The World”). Shall I take this silence as leaving me at liberty to make arrangements for the publication of the book elsewhere?¹

Vy Truly Yours | Wilkie Collins

Andrew Chatto Esq

1. [1846] to George Bentley of 13 May shows him already offering the novel to another publisher when its British serial run ended. Presumably he was refused. Andrew Chatto replied on 21 May making an appointment for the following day to discuss the volume publication of WC’s latest novel. As [1850] to Chatto & Windus of 28 May shows, the negotiations must have succeeded.

[1848] TO ANDREW CHATTO, 21 MAY 1879

MS: Lewis Collection. Published: BGLL, III, p. 244.

90 Gloucester Place | W. | 21st May 1879

Dear Mr Chatto,

Tomorrow (Thursday) about 12 oClock will suit me perfectly.¹

Vy truly Yours | Wilkie Collins

1. The appointment was to discuss the volume publication of *The Fallen Leaves* – see the earlier letter to Chatto of the same date.

[3010] TO MARIAN J. SNOOK,¹ 21 MAY 1879

MS: Unknown. On sale, with envelope:² Jeffrey Thomas, Fine & Rare Books, San Francisco 94147-1205, December 2005, priced \$950. Published: A&C2, p. 65.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28th 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.^h 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 letter is redirected in pencil to ‘San Diego | Cal’. The envelope is pasted on the inside of the blank leaf of the folding notepaper.

[1849] TO OLIVE LOGAN SIKES,¹ 28 MAY 1879

MS: Columbia (Spec. MS Coll. J. H. Samuels). Published: BGLL, III, p. 245.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28th May 1879

Dear Mrs Sikes,

The contributors to The World give a dinner to Edmund Hodgson Yates on the 31st – and I have promised to be one of the guests. I am indeed sorry to miss the opportunity which you and

Mr Sikes are so good as to offer to me. I can only trust to your kindness to accept my apologies.

But I have to thank you, most sincerely, for something else. I have just read the kind – too kind – article in our excellent “Spirit”.² I have not ventured to look in the glass since, thinking it quite possible that I might find “My head turned”. But I really believe, red as I am, that I must have blushed, and so have been indebted to you for a temporary recovery of my youth – to say nothing of a recognition of myself and my books which I shall always remember gratefully.

Most truly yours | Wilkie Collins

1. See [1839] to her of 10 April 1879.

2. We have not been able to locate Sikes’s article praising WC in the *Spirit of the Times*, the popular New York paper.

[1850] TO CHATTO & WINDUS, 28 MAY 1879

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 245–246.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28th May 1879

The Fallen Leaves

Dear Sirs,

I send you printed copy for the First Volume – containing 84 of my large MS pages.¹ The First Volume of “The Law and The Lady” contains 246 printed pages – making 82 of my MS pages. This will, I hope, help the calculation for the new book.

I will ask you to kindly let me have proofs in duplicate. One to return corrected to you – and one to send to Leipzig for the Tauchnitz Edition.²

The printed copy for the Second Volume shall be sent to you in a few days.

Faithfully yours | Wilkie Collins

P.S. – | I reckon the whole length of the book at between 250 and 260 of my Mss pages
Messrs Chatto & Windus

1. From the serialization of the novel in the *World*.

2. *The Fallen Leaves* (1879) occupied vols 1833–1834 in Tauchnitz’s Collection of British Authors (Todd & Bowden).

[1851] TO CHATTO & WINDUS,¹ 30 MAY 1879

MS: Parrish (Box 4/17). Published: BGLL, III, p. 246.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30th May 1879

= | The Fallen Leaves. | =

Printed copy for the Second Volume – complete.²

WC

1. Although there is no salutation or formal indication of the addressee, the note can only be addressed to the firm of Chatto & Windus.

2. Again from the serialization of the novel in the *World*.

[1852] TO CHARLES THOMAS, 3 JUNE 1879

MS: Private, envelope only.¹ Published: BGLL, III, p. 246.

The Fallen Leaves. June 3rd 1879

29th weekly part. 5 slips of copy. More tomorrow.

28th weekly part. Proof corrected for revise.

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

Wilkie Collins | 90 Gloucester Place.

1. Originally containing corrected proofs for *The Fallen Leaves*. Rear panel has imprint of WC's seal in red sealing wax.

[1853] TO ANDREW CHATTO, 5 JUNE 1879

MS: Parrish (Box 4/17); envelope Lewis Collection (L2770).¹ Published: BGLL, III, p. 247. Amended: A&C14, p. 31.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5th June 1879

Dear Mr Chatto,

This letter will be presented to you by Mr Charles Gregory, who is desirous of extending his practice as a painter to the art of book illustration.² I have advised Mr Gregory to show you one or two specimens of what he can do as an illustrator. Any advice and encouragement which you may find yourself able to offer to him, will greatly oblige.

Yours very truly | Wilkie Collins

Andrew Chatto Esq

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.

2. Charles Gregory (1849–1920), historical and genre painter and illustrator whose work appeared in the *Illustrated London News* during the late 1870s; see Simon Houfe, *A Dictionary of Nineteenth-Century British Book Illustrators* (Woodbridge: Antique Collectors' Club, 1978).

[1854] TO CHARLES THOMAS, 10 JUNE 1879

MS: Private, envelope only.¹ Published: BGLL, III, p. 247.

Tuesday June 10th. "The Fallen Leaves."

30th weekly part. 3. more slips. 260–261–262

The conclusion tomorrow, Wednesday morning

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

From Wilkie Collins. | 90 Gloucester Place.

1. Originally containing corrected proofs for *The Fallen Leaves*.

[3296] TO EUPHEMIA MILLAIS,¹ 11 JUNE 1879

MS: Lewis Collection. Published: A&C10, pp. 14–15.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11th June 1879

Mr Wilkie Collins accepts with great pleasure the honour of Mr and Mrs Everett Millais' invitation for July 25th at 8 o'Clock

1. See [0881] to her of 7 April 1869. Invitations were conventionally sent by the woman of the house, to whom WC replies here.

[1855] TO CHATTO & WINDUS, 11 JUNE 1879

MS: Melbourne (MS 6162/2). Published: BGLL, III, pp. 247–248.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11th June 1879

The Fallen Leaves

Dear Sirs

Here is the 3rd Volume, as far as the Revises extend to the present date. I have just finished the story in the 30th weekly part.¹ Tomorrow I shall have leisure to see to the reading of the book proofs, which I have not yet had time to return for press.

Vy truly yours | Wilkie Collins

The remaining revises shall be sent to you as soon as they reach me. Messrs Chatto & Windus

1. Again referring to the serialization of the novel in the *World*.

[1856] TO CHARLES THOMAS, 11 JUNE 1879

MS: Lewis Collection, envelope only.¹ Published: BGLL, III, p. 248.

Part 30. Conclusion of copy. WC

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

From | Wilkie Collins. 90 Gloucester Place. W.

1. Originally containing corrected proofs of *The Fallen Leaves*.

[1857] TO CHARLES THOMAS, 11 JUNE 1879

MS: Private. Published: BGLL, III, p. 248.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11th June 1879

Dear Sirs,

The two concluding slips of copy for the 30th, and last, weekly portion of “The Fallen Leaves” were posted to you this afternoon.¹ I enclose the corrected proof of part 29.

I am much obliged to you for correcting my mistake in numbering the chapters.

While I am writing, let me thank you for your kind attention to the requests with which I have troubled you during the progress of this story through the press – and let me also congratulate you on the admirably correct manner in which the proofs have been read, before they reached my hands.

Faithfully yours | Wilkie Collins

Mr C. Thomas

1. To appear in the *World* on 23 July 1879.

[3391] TO CHARLES THOMAS, 18 JUNE 1879

MS: Lewis Collection (2970), envelope only.¹ Published: A&C14, p. 19.

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

Wilkie Collins³

1. With one penny and ½d stamps indicating then a weight of between 1oz and 2oz and presumably enclosing proofs for *The Fallen Leaves*. Sealed with one red seal. On the verso two circular postmarks ‘LONDON.W | | JU18 | 79’ and ‘LONDON.N.W | A N | JU18 | 79’.

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

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

[1858] TO CHARLES WARD, 18 JUNE 1879

MS: Parrish (Box 4/12). Published: BGLL, III, p. 249.

18th June 1879

My dear Ward,

Caroline is fetching a new cheque Book for me. I have given her the necessary order, so that you may not be interrupted at this busy time.¹

If Lady Burdett Coutts should ask you to recommend a courier, when she next goes abroad, do say a word for Migliore 25. Adam Street, Baker Street. He is simply the best courier living. From the Prince of Wales downwards, he has served friends of Lady Coutts's – and he is anxious to serve her.²

Yours ever | Wilkie Collins³

1. The year end at Coutts was on 23 June (Midsummer Day): then the books were all made up to date, with a copy of every account transcribed into annual volumes. The volumes for WC are the source of our information concerning his account.

2. Angela Georgina Burdett Coutts (1814–1906), friend of CD who shared his philanthropic work. She inherited the controlling shares in Coutts & Co., where both WC and CD had accounts. See Pilgrim, I, p. 559.

3. This is the last extant letter to Charles Ward, who died of cancer in mid-1883 at the age of 69.

[1859] TO GEORGE MACLEAN ROSE, 21 JUNE 1879

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 249–250.

90. Gloucester Place | Portman Square | London. W.
Saturday 21st June 1879

Dear Mr Rose,

The Revises of the last (30th) Weekly Part of “The Fallen Leaves” have reached me today – and I at once send to you the conclusion of the story. The periodical conclusion will not take place until July 23rd – so you will have an advance on the American pirates, for the Canadian book reprint, of nearly three weeks as I calculate. We have the same advance for our reprint here – in 3 volumes. Please add to the title page, on your reprint, the words First Series. The last paragraph of the story will explain this request.¹

The terms of payment arranged between us, on receipt of the conclusion of the story, are already in your possession. So I need say nothing more on that point.

I am feeling my work a little – and, as soon as we have launched our book here, I shall go away and get a little sailing in the English Channel. I should have preferred crossing the Atlantic and seeing you and Niagara again – but my engagements, I am sorry to say, will not permit it.

Believe me | Vy truly yours | Wilkie Collins

To | G.M. Rose Eqr

1. The novel concludes:

Were the forebodings of Rufus destined to be fulfilled? This question will be answered, it is hoped, in a Second Series of The Fallen Leaves. The narrative of the married life of Amelius presents a subject too important to be treated within the limits of the present story – and the First Series necessarily finds its end in the culminating event of his life, thus far.

[1860] TO CHARLES THOMAS,¹ 21 JUNE 1879

MS: Parrish (Box 4/12). Published: BGLL, III, p. 250.

90. Gloucester Place. W. | 21st June 1879

Many thanks for the last Revises. I have one last trifling correction to make. See below.

WC

“The Fallen Leaves.” Revise of 30th Portion. Slip 120. Sixth line, reckoning upwards from the bottom of the slip: –

“She clasped him round the neck, and hid &c &c &c”

dele “clasped him round the neck” – and let the line run thus: –

She hid her blushing face on his bosom.

1. Though there is no indication of the addressee on the letter itself, this is clearly one of the last in the series to Thomas concerning the serialization of *The Fallen Leaves* in the *World*.

[1861] TO CHARLES THOMAS, 23 JUNE 1879

MS: Lewis Collection, envelope only.¹ Published: BGLL, III, p. 250.

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

1. Postmarked ‘LONDON-W | D7 | JU23 | 79’. This probably indicates an independent communication, although the envelope might go with [1860] to Thomas if there were a delay in posting.

[1862] TO ANDREW CHATTO, 24 JUNE 1879

MS: Parrish (Box 4/17). Published: BGLL, III, p. 251.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24th June 1879

Private

Dear Mr Chatto,

I enclose the Dft of agreement for “The Fallen Leaves”, – to be returned to me if it meets with your approval.¹ As the payment to be made is entirely by Bills, I have suggested, as you will see, that the first bill should be at 3 months instead of at 4 – in case I might want my bankers (Messrs Coutts & Co) to discount it.²

The printed copy completing the 3rd Volume,³ and the corrected proofs (the last sent to me) reached you I hope yesterday morning.

Very truly yours | Wilkie Collins

Andrew Chatto Esqre

1. The completed agreement, dated 25 June 1879, is found at Reading. Above the printed address of WC’s letter is added in another hand, presumably that of Andrew Chatto or his partner, the briefest of summaries of the terms of the agreement: ‘£200 June 25 3+6+9’ (i.e. three bills of credit at three, six and nine months, dated 25 June 1879, each for £200).

2. That is, so that WC could obtain a reduced amount of cash immediately rather than waiting for the full sum on the date of the promissory note.

3. The remaining serial instalments of the novel in the *World*.

[1863] TO CHATTO & WINDUS, 25 JUNE 1879

MS: Reading. Published: BGLL, III, p. 251.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 25th June 1879

Dear Sirs,

I beg to acknowledge the receipt of three Bills of Exchange for Two hundred pounds each – in payment for the right of publishing “The Fallen Leaves” secured to me by the terms of our agreement.

The Dft of agreement is now being engrossed – and a copy shall be sent to you immediately¹

I remain, Dear Sirs | Faithfully yours | Wilkie Collins
To | Messrs Chatto & Windus

1. See note 1 to [1862] to Andrew Chatto of the previous day. WC uses ‘engross’ in the technical sense of ‘to write out or express in legal form’.

[1864] TO GEORGE AUGUSTUS SALA, 25 JUNE 1879

MS: Yale. Extract: Davis, p. 291. Published: BGLL, III, p. 252.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

25th June 1879

My dear Sala

Thank you sincerely for your friendly letter. My lawyer withdrew the claim for damages – because the rascal had no money to pay them with! He has not even a right to the name (‘Derosne’) that he assumes!¹ I am in legal ‘hot water’ also with Italian printers – who have stolen the book I am now writing, after I had sold the right of Italian translation under the International Treaty! We had need be [prudent] of our Art considering the sort of people whom it brings us into contact with. Of the two harmless creatures – a race horse and an author – I ask myself which of the two innocently collects about him the greater number of vagabonds?

I return that audacious circular – having heard nothing from our International Representative since. He wrote me word of the great things he was going to do for Literature some time since – and asked me if I approved of it, and would like to have a report of the proceedings. And I said I approved and would like a report – and I have never heard anything since! My only fear, if you take public notice of B. J.² is that you will advertise him by merely taking notice. The stream of oblivion must eventually flow over him – kick as he may.

Yours always truly | Wilkie Collins
George Augustus Sala Esqre

1. Charles-Bernard Derosne, who had translated two of WC’s books into French for Hachette – *Man and Wife* (1872) and *The New Magdalen* (1873). He had published a conclusion to *Edwin Drood* purporting to be by WC. See [1831] to Georgina Hogarth, 18 March 1879, and [1836] to Frederick Chapman, 28 March 1879.

2. Blanchard Jerrold, journalist and novelist – see [1750] to him of 31 May 1878. According to his entry in the *ODNB*, ‘Jerrold was founder and president of the English branch of the international Société des Gens de Lettres, dedicated to the assimilation of copyright laws; it was on account of this work that he was awarded the palmes académiques by the French government’.

[1865] TO ANDREW CHATTO, 26 JUNE 1879

MS: Reading. Published: BGLL, III, p. 253.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26th June 1879

Dear Mr Chatto,

I enclose the duplicate agreements. If you will kindly return both agreements when you and Mr Windus have signed, my lawyers will have them duly stamped – and will return your duplicate. This formality must be observed within 14 days from June 25th.¹ I sent you the necessary acknowledgement of the Bills of Exchange yesterday – with the corrected proofs. The story will end in “The World” on the 23rd of July

Vy truly yours | Wilkie Collins
Andrew Chatto Esqre

1. Chatto & Windus in fact returned the signed agreement on 30 June and it was duly stamped on the same day (Reading).

[1866] TO MRS JAMES ELDER,¹ 26 JUNE 1879

MS: Parrish (Box 4/12). Published: BGLL, III, p. 253.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26th June 1879

Dear Madam,

I am always glad to hear from my good American readers – and I beg to thank you very sincerely for your kind letter.

Believe me | vy truly yours | Wilkie Collins

To | Mrs James Elder

1. Unidentified American reader of WC's novels.

[1867] TO EMMA B. CHILDS,¹ 27 JUNE 1879

MS: Parrish (Box 4/12), with envelope.² Published: BGLL, III, pp. 253–254.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27th June 1879

Dear Mrs Childs,

I have just heard of your arrival in London. At what hour may I hope to find you at home either tomorrow afternoon or Monday afternoon? I am obliged to leave town on Tuesday next – and I might be unlucky enough, if I “took my chance”, to hear that you had gone out. This is my only excuse for troubling you with a letter.

Believe me | vy truly yours | Wilkie Collins

1. Wife of George W. Childs of Philadelphia, who had visited London in 1875; see [1548] to her of 13 July 1875.

2. Directed to ‘Mrs Childs | Bristol Hotel | Burlington Gardens | W.’, postmarked: ‘LONDON-W | 11 | JU30 | 79’.

[1868] TO ANDREW CHATTO, 30 JUNE 1879

MS: Parrish (Box 4/17). Published: BGLL, III, p. 254.

Monday 30th June 1879

Dear Mr Chatto

Here are the last sheets corrected for press.

I must ask for a Revise of the title-page, and for proofs in duplicate of the Dedication and the few words in place of a Preface, if you please.¹ They shall be sent back for press by return of post, if they can reach me not later than Wednesday morning next. Late on Wednesday, I leave town for a little while.

The addition to the reserved right of translation is rendered necessary to stop foreign piracies, and to make my case unanswerable if I am compelled to prosecute. The story having been actually translated, before its publication in book form, it is legally desirable (as my Italian translator informs me) to state the fact as part of the reserve of my right. Four Italian newspapers have stolen the story – after I had sold it under the Treaty to an honest newspaper proprietor! So there is no alternative but to insist on my right to my own property.²

Vy truly yours | WC

1. The dedication to the first edition of *The Fallen Leaves* reads simply 'To Caroline' (indicating Caroline Graves), while the prefatory remarks involve only a brief paragraph dated 'July 1st, 1879'.
2. No Italian serialization has been traced. Though both Great Britain and Italy were to sign the Berne convention in 1886, there seems in fact to have been no mutual treaty in force at this time between the two states (see [1544] to William Tindell of 21 June 1875).

[3297] TO CHARLES THOMAS, OCTOBER 1878-JUNE 1879¹

MS: Unknown. On sale, envelope only: Robert Temple Books. Published: A&C10, p. 16.

90. Gloucester Place. W.²

Mr C. Thomas | Messrs Robson & Sons | 20 Pancras Road
Wilkie Collins

1. Dated from the period when WC was sending proofs by post to Thomas, the printer of *The Fallen Leaves* in *The World*. See [1786] to him of 24 October 1878.
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.

[1869] TO MISS ALGER,¹ 10 JULY 1879

MS: Unknown. On sale: Holmes Autographs, Catalogue 66 (1996), item 22. Published: BGLL, III, pp. 254–255.

Summary: *From Ramsgate, answering request for a photograph and offering thanks for a book.*

1. Unidentified.

[1870] TO CHATTO & WINDUS, 15 JULY 1879

MS: Parrish (Box 4/17). Published: BGLL, III, p. 255.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

15th July 1879

Dear Sirs,

I have just returned to London for a day or two – and have found the presentation copies of “The Fallen Leaves” waiting for me. Pray accept my thanks, and my congratulations on the charming design for the binding.¹ My Italian translator, to whom a copy was sent by my directions, calls it an “Edition de luxe” – and he is quite right.² It is a really beautiful book.

Vy truly yours | Wilkie Collins
Messrs Chatto & Windus

1. The binding is described in Gasson, p. 60.
2. The Italian translator and his translation have not been traced.

[2993] TO GEORGINA HOGARTH, 18 JULY 1879

MS: Unknown. On sale: Christie's (15 July 1999, lot 186/2). Partial facsimiles and extracts: Christie's catalogue, pp. 139–140.¹ Extracts: A&C1, pp. 50–51.

18th July 1879

My dear Georgina,

The terms seem to me to be simply preposterous.² You are quite right in refusing to accept them. Ouvry's calculation is unanswerable.³ I send you a brief sketch of the terms that I should

insist on. The 3rd 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

=

[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. . . .

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: *ODNB*), 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.

[2994] TO GEORGINA HOGARTH, [27] JULY 1879¹

MS: Unknown. On sale: Christie's (15 July 1999, lot 186/2). Partial facsimiles and extracts: Christie's catalogue, pp. 139–140.² Extracts: A&C1, pp. 51–52.

. . . [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 Agreement³

=

1st 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 (?)

5th 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.]

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 (B&C, 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 *Athenæum* 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 ...")'.

[1871] TO GEORGE BENTLEY, 27 JULY 1879

MS: Berg. Published: B&C, II, p. 423.

Ramsgate | 27th July 1879

Private¹

Dear Mr Bentley

I think I told you that I was advising Miss Hogarth and Miss Dickens, in the business of editing Dickens's Letters. They ask me to help them to decide the question of price. The book will be in two volumes demy oct: and each volume will contain 456 pages. – Thirty shillings or Two pounds – which is the wisest selling price to decide on? Do you think I am right or wrong in supposing that the lower price (£1..10.. –) is the safest price to ask in these times?²

I am ashamed to trouble you on a subject [*del*] in which the interests of other persons are concerned. But you have great experience in this matter – and my ignorance only asks for (literally) one line of reply, as a favour to me.³

Vy truly yours | Wilkie Collins

I am cruising about the English Channel. Letters addressed to 90 Gloucester Place as usual, will always follow me.

To | George Bentley Esqre

1. Written above the address.

2. The two volumes were in fact published at the editors' expense by Chapman & Hall in 1880 and sold at 8s. each. A third volume at 14s. appeared in 1882. See Pilgrim I, pp. ix-x.

3. According to Arthur A. Adrian, *Georgina Hogarth and the Dickens Circle* (Oxford: OUP, 1957) p. 291n27, Bentley replied on 28 July 1879 and WC wrote to Georgina Hogarth on 29 July 1879 ([2995]). These letters were then owned by Henry Charles Dickens.

[2995] TO GEORGINA HOGARTH, 29 JULY 1879

MS: Unknown. On sale: Christie's (15 July 1999, lot 186/2). Partial facsimiles and extracts: Christie's catalogue, pp. 139–140.¹ Extracts: A&C1, p. 52.

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

... – to [Mr Lippin]cott, 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 ...²

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.

[1872] TO GEORGE MACLEAN ROSE, 29 JULY 1879

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 255–256.

Ramsgate | England | 29th July 1879

Dear Mr Rose,

I beg to thank you for a B/E for £100...- - as per agreement for the Canadian rights and

the advance sheets of “The Fallen Leaves.”¹ I need hardly add that you have my hearty good wishes for the success of the book-reprint.² The U.S. publishers are becoming a literary nuisance as well as a literary disgrace. My hope (and belief) is that they are hastening the advent of International Copyright.

I am cruising about the Channel – and saturating myself to the best of my ability with sea air and water. Within the last day or two, the wintry aspect of this year’s summer has disappeared – and the fine hot weather has come to us at last.

I am sincerely glad to hear that you are “hearty” – as the English country people say. Why not pay a visit to the old country, and give us some days in London, on your way North?³

Believe me | Vy truly yours | Wilkie Collins

To | Geo: Maclean Rose Egre

1. Apparently a Bill ‘at sight’ as it was banked on 5 August as ‘Bill on Bosanquet & Co: Rose Belford & Co.’ (Coutts: WC).

2. WC’s *The Fallen Leaves: A Novel* appeared as a single volume of 350 pages from Rose-Belford of Toronto in 1879. A copy is held in the National Library of Canada.

3. That is, to his family home in the north of Scotland.

[3328] TO WYBERT REEVE, [LATE JULY 1879]¹

MS: Unknown. Extract: Reeve 1889, p. 4f, our copy text; Reeve 1891, p. 118; Reeve 1906, p. 461.² Published: BGLL, IV, pp. 219–220 (as one of three extracts in [2663] to Reeve on WC’s health problems, compositely dated 1871–86). Amended: A&C11, p. 19.

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.

[1873] TO GEORGINA HOGARTH, [SUMMER 1879]¹

MS: CDM? (Storey Papers C92, found there in 1989 but since apparently mislaid). Published: BGLL, III, p. 256.

14 Nelson Crescent, Ramsgate²

My Dear Georgina,

We are almost neighbours.³ I am here for a while to lay in a little tonic stock of sea air. I should ask M. LeClerq either £30 or £40 for the right of French translation – 750 or 1000 francs. And if you know as little of him as I do (which is nothing) I should ask to see the translated “Forster’s Life” – so as to judge of his capacity to translate – If you are satisfied give him the permission in exchange for the money ... and make it a condition that he does not abridge or alter the English original in any way, without your permission and Mamie’s. ... I shall be here for the whole week ...

1. Conjectural dating from WC’s presence in Ramsgate and negotiations about the edition of CD’s letter edited by Georgina Hogarth and Mamie Dickens.

2. Other letters of 1879 suggest that WC was in Ramsgate for much of the July at least, while there are no extant letters clearly dated in the August.

3. Presumably she was at Broadstairs, where she had often stayed at the Fort House with CD.

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

MS: Lewis Collection. Part published: Lewis website; A&C4, p. 24. Amended: A&C13, p. 20-21.

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

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

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

[1874] TO GEORGINA HOGARTH, 28 SEPTEMBER 1879

MS: CDM? (Storey Papers C92, found there in 1989 but since apparently mislaid). Published: BGLL, III, pp. 256–257.

... Don’t go to work on the preface until the whole book is “set up”, you don’t know what necessity may arise for adding and altering something even yet. We of the “literary lot” always put off writing the Preface until the last ...¹

-
1. Concerning the edition of CD’s letters. See [1831] to her of 18 March 1879.

[1875] TO CHARLES READE, 29 SEPTEMBER 1879

MS: Noel. Published: Clareson, p. 115; BGLL, III, p. 257.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Monday 29th September 1879

My dear Reade,

With all my heart, I will be with you tomorrow. You know how I appreciated her fine qualities as an artist, and how sincerely I admired and prized her bright true and generous nature as a woman. In some degree at least, my dear old friend, I may claim to share in your sorrow, and to value as I ought the sad privilege of paying the last tribute of affection and respect to her memory.¹

Yours affectionately, | Wilkie Collins

I will take care to be at your house, punctually to the time – 11.30.

-
1. Laura Seymour died on 27 September 1879 leaving to Charles Reade all her possessions – totalling up to £4,000. This letter refers to her funeral on Tuesday 30 September 1879, thought to have been at St Mary’s, Willesden – see Reade & Reade, II, pp. 417–419.

[1876] TO GEORGINA HOGARTH, 2 OCTOBER 1879

MS: Parrish (Box 4/11), envelope only.¹ Published: BGLL, III, p. 257.

Miss Hogarth | 11. Strathmore Gardens | Kensington W.
Wilkie Collins

1. Postmarked 'LONDON-W | 3 | OC 2 | 79'.

[1877] TO GEORGINA HOGARTH, 11 OCTOBER 1879

MS: CDM? (Storey Papers C92, found there in 1989 but since apparently mislaid). Published: BGLL, III, p. 257.

Ask Chapman [to] stipulate that Harper or Appleton ... shall, one or the other, publish the American reprint and if you get his written consent to accept the conditions take the £70.¹

1. Concerning the American edition of CD's letters.

[1878] TO GEORGINA HOGARTH, 16 OCTOBER 1879

MS: CDM? (found there in 1989 but since apparently mislaid). Published: BGLL, III, p. 258.

Summary: *Concerning Catherine Dickens's health,¹ and also financial arrangements for publication of CD's letters in the USA.*

1. CD's widow, who died on 22 November 1879.

[1879] TO GEORGINA HOGARTH, 23 OCTOBER 1879

MS: Illinois. Extract: Davis, p. 292. Published: B&C, II, pp. 423–424.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Thursday Oct 23/79

My dear Georgina,

I must make one minutes' [*sic*] use of my sound eye to thank you with all my heart for the beautiful and welcome gift that reached me yesterday. A more charming token of remembrance could not have been offered to me.¹

In spite of the damp foggy weather, I don't fall back – the sight is only slightly affected – and the pain is trifling. I have every hope of escaping one of my long illnesses this time.

Pray remember that I am still entirely at [*del*] your service. Don't sanction many small advertisements. One "across columns" [*sic*] /in the weekly newspapers,/ (one big one) is [*del*] worth a dozen little ones – and costs less.²

Yours always affectionately my dear Georgina | WC

1. The precise nature of the gift remains uncertain, though it was presumably a memento of Dickens.

2. Referring to the forthcoming edition of Dickens's letters by Georgina Hogarth and Mamie Dickens, dated 1880 but in fact appearing at the end of 1879. The volumes were published at the expense of the editors, who were thus responsible for arranging advertising.

[1880] TO E. A. BUCK,¹ 6 NOVEMBER 1879

MS: Texas (Ms Letters, W. Collins). Summary: Brussel, p. 54 (conflated with summary of [1883] to Buck of 15 November 1879). Published: Coleman, p. 250; BGLL, III, p. 258.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | November 6th 1879

Mr dear Mr Buck,

I am only mending slowly – but I will do my best for The Christmas Spirit. What do you say to

The Devil's Spectacles

as a title this time? | or | (if "The Devil" is too sacred a personage in the U.S. to be used in this

way) – then try this weaker title of

The Magic Spectacles²

~~~~~  
Let me have one line (with a view to the simultaneous publication in England) to tell me which title you decide on.<sup>3</sup>

(In great haste) | Yours ever | Wilkie Collins  
To | Mr E. A. Buck

---

1. Edward Buck, editor of the popular New York weekly sporting and entertainment paper the *Spirit of the Times: A Chronicle of the Turf, Agriculture, Field Sports, Literature and the Stage*, founded in 1831 by William T. Porter. WC's Christmas stories appeared there every year from 1876 through to 1887.

2. The words in both versions of the title are in fact triply underlined.

3. The story in fact appeared in the *Spirit of the Times* on 20 December 1879 as 'The Devil's Spectacles'. In Britain the story was sold to the Tillotson syndicate and appeared in a number of local newspapers from Christmas 1879 – see [1883] to Buck of 15 November 1879. One of the few appearances so far traced was in the *Bath Herald*, in two parts, 20–27 December 1879. The story appeared in Tillotson's own *Bolton Weekly Journal* as late as 20–27 December 1884.

**[1881] TO F. D. FINLAY JR,<sup>1</sup> 7 NOVEMBER 1879**

MS: Yale. Published: BGLL, III, p. 259.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
7<sup>th</sup> November 1879

Dear Sir,

Pray accept my thanks for the invitation to the “Sala” dinner<sup>2</sup> – and, I am sorry to be obliged to add, my excuses as well. I am only now recovering from an attack of rheumatic gout, and I have no hope of being able to dine out so soon as the 13<sup>th</sup> instant.

Faithfully yours | Wilkie Collins  
F.D. Finlay Esqr.

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1. Francis Dalzell Finlay, the younger (son of Francis Dalzell Finlay, 1793–1857: *ODNB*), who succeeded his father as editor of the *Belfast Northern Whig*, a daily paper.

2. A dinner given on 13 November at Willis's Rooms for George Augustus Sala (1828–95), prior to his sailing for the USA (see *VFRG*, 19/20, p. 254).

**[1882] TO EUPHEMIA MILLAIS, 14 NOVEMBER 1879**

MS: Morgan (MA1485 K180). Published: BGLL, III, p. 259.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
14<sup>th</sup> November 1879

Dear Mrs Millais,

At the end of this month, I am sorry to say I shall be away from London.<sup>1</sup>  
I can only send my heartiest good wishes to the bride in this form<sup>2</sup> – and beg you and Everett to kindly accept my thanks and my excuses.

Very truly yours | Wilkie Collins

---

1. There is, however, no evidence of WC leaving town at this time.

2. Referring to the marriage of the Millais's daughter Effie Gray (then aged twenty-one) to William Christopher James on 28 November 1879.

**[1883] TO E. A. BUCK, 15 NOVEMBER 1879**

MS: Lehigh (ALS 504). Photocopy: Texas (Ms Letters, W. Collins). Summary: Brussel, p. 54 (conflated with summary of [1880] to Buck of 6 November 1879). Published: Coleman, p. 251; BGLL, III, p. 260.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Saturday 15<sup>th</sup> Novr 1879

Mr dear Mr Buck,

The necessities of advertising here have obliged me to mention a date for the English publication of your Christmas Story. As you know, if it is not published in England, I lose my copyright.

You are to receive the Mss on December 10<sup>th</sup>. Judging by former experience, I have assumed that ten days from that time – viz: – December 20<sup>th</sup> – will find you ready for publication. The next day is Sunday – and Monday the 23<sup>rd</sup> 22<sup>nd</sup> would be surely be a ruinously late date in your big country for Christmas publication.

I may add that the story is sold this time to some country newspapers here – and I don't suppose it will be published in London at all.<sup>1</sup>

“Liberavi animam meam”<sup>2</sup> – and I sincerely hope to your satisfaction. We stick to “The Devil's Spectacles” as the title here – and the Devil shall have no cause to be ashamed of the story if I can help it.

Always truly yours | Wilkie Collins

To Mr E. A. Buck

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1. For the details of publication, see the notes to [1880] to Buck of 6 November.

2. Popular Latin motto from the letters of Saint Bernard: literally, ‘I have set my soul free’, or, perhaps more freely, ‘I have had my say’.

#### [1884] TO GEORGINA HOGARTH, 28 NOVEMBER 1879

MS: Illinois. Extract: Davis, p. 291. Published: B&C, II, p. 424.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> Nov<sup>r</sup> 1879

My dear Georgina,

It is so difficult to estimate what the Continental Reprint is really worth to Tauchnitz (I don't even know how many /of his/ volumes it will fill) that I should advise putting the ~~question~~ matter thus to young Tauchnitz: –

“We publish the book at our own [*del*] risk and cost in England and have therefore had no dealings with publishers which can at all guide us in [*del*] asking terms. We [*del*] know that we are treating with [*del*] friends as well as publishers in sending our book to your father and to yourself – and we therefore venture to ask you, who can estimate the value of the continental reprint better than we can, to afford us the benefit of your experience, and to tell us frankly what /terms/ you think you ~~will expect to~~ /are justified in/ offering”

You are dealing with gentlemen – and I think something of this sort will produce a reply that may be satisfactory on both sides.<sup>1</sup>

When you next write, I hope and trust to hear that Mamie's health is improving.<sup>2</sup> I think of my poor dear Mother's death bed and know but too well how long-continued sorrow and suspense affect the body as well as the mind.

With love to you both, your ever affly | WC

“Freiherr von Tauchnitz” is the title on Tauchnitz Junior's cards<sup>3</sup>

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1. The Tauchnitz Continental edition of *The Letters of Charles Dickens*, by Georgina Hogarth and Mamie Dickens, was published in three volumes in February 1880 (see Todd and Bowden, items 1868–70, p. 299).

2. Referring to Dickens's daughter Mary, who lived with Georgina Hogarth at Strathmore Gardens on the west side of Hyde Park.

3. Christian Carl Bernhard Tauchnitz, who in 1866 became a partner in the firm founded by his father, Baron Christian Bernhard von Tauchnitz.

**[1885] TO A. S. BARNES & CO.,<sup>1</sup> 3 DECEMBER 1879**

MS: Clarke Collection. Published: BGLL, III, pp. 260–261.

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

London | 3<sup>rd</sup> December 1879

Dear sir,

Some time since, you kindly offered to undertake literary business for me in the U.S. – on your customary terms of commission.

I send to you, by today's registered book-post, proofs of the first half of a new work of mine (called "Jezebel's Daughter") now appearing week by week in certain country newspapers in Great Britain – the proprietors of which have subscribed among them to buy the periodical right of publication.<sup>2</sup> The story has not been published in any London periodical – and it has been written, with so small an advance on the press here, that I have been unable to send advance proofs either to America or Canada. If the story has been discovered – and pirated in any American newspaper, I know nothing of it.<sup>3</sup>

Towards the latter part of January next, the periodical publication will be completed here – and we shall then reprint in London in bookform. I can offer the chance of publishing in bookform in America, simultaneously with the book publication in England, or a few days even in advance of the completion of the periodical issue in England.

This would give a start in advance of the pirates. Will you kindly try what sum of money can be obtained (cash payment) for the right that I can offer – and let me know the result, at your earliest convenience?<sup>4</sup>

Faithfully yours | Wilkie Collins

I have more proofs ready to send as soon as I hear that they are wanted.

To | Messrs A.S. Barnes & Co

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1. The New York publishers who had published WC's 'A Shocking Story' in the *International Review* in November 1878.

2. The novel was syndicated by Tillotson's of Bolton, Lancashire – see [1747] to Tillotson of 4 May 1878.

3. No pirated American serialization of the novel has been traced. (Tillotson's 'Fiction Bureau' did not as yet have client newspapers in the United States – see Law, pp. 72–77.)

4. No other letter to A. S. Barnes & Co. is known and it seems they did not act for WC in this matter. *Jezebel's Daughter* was published in 1880 in an unauthorized edition by George Munro, New York, as no. 696 in his Seaside Library.

**[3055] TO RUDOLF LEHMANN,<sup>1</sup> 10 DECEMBER 1879**

MS: Unknown. Extract: 'Death', p. 3b;<sup>2</sup> A&C3, pp. 52–53.

... 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 [1914] to him of 16 April 1880. An image is found at the Lewis website.

2. The extract is found in a section of WC's *Daily Telegraph* obituary 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, ...'.

**[1886] TO HENRY HAMMOND,<sup>1</sup> 11 DECEMBER 1879**

MS: Private. Published: BGLL, III, pp. 261–262.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

11<sup>th</sup> December 1879

Dear Sir,

The first edition of The Dead Secret was published by Messrs Bradbury and Evans in two volumes, so long ago as 1857.<sup>2</sup> The first appearance of the story in the periodical form was in the pages of “Household Words” – either in the same year, or at the close of 1856.<sup>3</sup>

Believe me | Faithfully yours | Wilkie Collins

To | Hy Hammond Esqre

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1. Unidentified

2. On 1 June 1857

3. In fact from 3 January to 13 June 1857.

### [3392] TO E. A. BUCK,<sup>1</sup> 12 DECEMBER 1879

MS: Unknown. Published: in *Boston Sunday Globe*, 1 March 1896, p. 16f; Published: A&C14, pp. 19-20.

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

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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.

### [1887] TO PAUL JÜNGLING,<sup>1</sup> 18 DECEMBER 1879

MS: Parrish (Box 4/12). Published: BGLL, III, p. 262.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London 18<sup>th</sup> December 1879

Dear Sir,

I must beg you to excuse this late answer to your kind letter. I have been away from London – and I have had no earlier opportunity of writing than this.

All my novels have been translated into German – the right being always purchased by publishers or by proprietors of newspapers.

With regard to the future, I have another proposal before me for my next work.<sup>2</sup> If the negotiation should not come to a satisfactory conclusion, I will let you know more particularly on what terms I sell the right of translation.

Believe me faithfully yours | Wilkie Collins

Herr Paul Jüngling

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1. German translator of 39, Behrenstrasse, Berlin, who in August 1882 was to begin to translate *Heart and Science*. However, a dispute quickly arose between him and WC regarding the registration in Germany of the British newspaper

serialization – see [2133] to the Berlin law firm of Simson of 5 April 1883.  
2. See [1888] to Unidentified Recipient of the same date.

**[1888] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 DECEMBER 1879**

MS: Wolff Collection (1359c). Extract: Davis, p. 293. Published: Wolff, p. 262; BGLL, III, pp. 262–263.

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

18<sup>th</sup> Decr 1879

Private

Dear Madam,

My secretary wrote to inform you of my illness. Now that I have recovered, I write myself.

I have a new story by me which will be finished I hope in January next.<sup>2</sup> But, as to the German translation, I will only sell the right to a German publisher who will pay me my terms (Fifty pounds sterling, in this case) either by cheque or by a “bill of exchange at sight” in return for the written authority to publish the translation. Excepting my good friend, Baron von Tauchnitz, and a publisher at Frankfort,<sup>3</sup> I am sorry to say that I find German publishers very unsatisfactory persons to deal with. English, American, Canadian, Australian, French, and Dutch publishers have all honourably performed their engagements with me for my last work – “The Fallen Leaves” – The one publisher who has obliged me to write to him, and who has even now only paid half of the debt that he owes to me, is a German publisher.<sup>4</sup> For years past this has been my experience – and I have now resolved (in the case of German translation) to take the money with one hand, and give the authority to translate with the other!

Will you kindly tell me if you know of any publisher who will open his German purse on these conditions? I have received another proposal for my next work – but I will not answer it definitely until I hear from you.<sup>5</sup>

In the meantime I can only ask you to let my illness be my excuse for this late reply.

Truly yours | Wilkie Collins

The book will be certainly as long as two volumes of the customary “circulating library” form in England. Mr Charles Reade is suffering from a severe domestic affliction. It is impossible to address him on any matters of business.<sup>6</sup>

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1. It is possible that this is the female German translator to whom WC wrote on 17 March 1877 ([1673]), who in turn is perhaps the P. Semter to whom he had written on 10 March 1877 ([1669]).

2. *Jezebel's Daughter* – the serial run in British provincial newspapers, including the *Bolton Weekly Journal*, ended on 31 January 1880.

3. *GV* does not record any WC novels published in Frankfurt.

4. *Weltes Laub*, the German translation of *The Fallen Leaves*, appeared from the Berlin house of Janke in 1880 with the translator unidentified.

5. See [1887] to Paul Jüngling of the same date. No German translation of *Jezebel's Daughter* seems to be recorded in *GV*.

6. Reade's companion Laura Seymour had died on 27 September 1879. Presumably WC's correspondent had requested an introduction.

**[1889] TO GEORGINA HOGARTH, [1879]<sup>1</sup>**

MS: Lewis Collection.<sup>2</sup> Published: BGLL, III, p. 264.

... me by sending me one line to say if you have an afternoon in the week, when you and Mamie are always to be found at home. When I call in Strathmore Gardens, I don't want to hear that ...  
[text excised]

With love to Mamie, Yours affectionately | Wilkie Collins



1. Conjectural dating based on the assumption that WC wished to meet both Georgina Hogarth and Mamie Dickens in connection with their edition of CD's letters; the two moved to Strathmore Gardens only around the summer of 1877 – see [1687] to Georgina Hogarth of 12 July 1877. There is a possibility that this letter might be associated with the envelope at Parrish directed to Georgina Hogarth and postmarked 2 October 1879.
2. A fragment only cut from the letter for the autograph, the valediction and signature on one side and the remaining text on the other. Watermarked 'ROYAL EDINBURGH' in a circle surrounding a crown; this is only found from May 1878 to December 1879.

### **[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. Published: A&C11, pp. 11–12.

Every yours | Wilkie Collins

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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.

### **[1890] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> [1870s]<sup>2</sup>**

MS: Kansas (MS D 11:13).<sup>3</sup> Published: BGLL, III, p. 264.

... over the 100 before I can properly wind up the story. Is it desirable to have the length in your printed pages calculated, so as to decide the question of ... *[text excised]*

Vy truly yours | Wilkie Collins

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1. Presumably the publisher of the serial version of one WC's shorter fictional works. Since this is found at Kansas along with two other fragments addressed to John Latey, it is possible that this one is to the same recipient and may therefore concern the appearance of 'My Lady's Money' in the *Illustrated London News* at Christmas 1877.
2. The style of the hand and signature also suggest a date around the 1870s. The valediction 'Vy truly yours' is not found in WC's extant letters until 1865.
3. Fragment cut off an otherwise untraced letter for WC's autograph, with eight lines of text on the recto and the valediction and signature on the verso.

### **[1891] TO UNIDENTIFIED RECIPIENT, [1870s]<sup>1</sup>**

MS: Kansas (MS D 11:15/P55 7D).<sup>2</sup> Published: BGLL, III, pp. 264–265.

In the mean[time] ... *[text excised]*

Vy truly yours | Wilkie Collins

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1. The style of the hand and signature suggest a date around the 1870s. The valediction 'Vy truly yours' is not found in WC's extant letters until 1865.
2. Small fragment cut off an otherwise untraced letter for WC's autograph, with one indented line of text on the recto and the valediction and signature on the verso.

### **[1892] TO RUDOLPH CHAMBERS LEHMANN,<sup>1</sup> 1 JANUARY 1880**

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 252 (with recipient misidentified as Rudolf Lehmann, Fred's brother); BGLL, III, p. 265.

90, Gloucester Place, | Portman Square, W. | Jan. 1<sup>st</sup>, 1880

My dear Rudie,

Thank you for your kind letter. I will dine with you with the greatest pleasure – and date

the beginning of my second youth from January 5<sup>th</sup>, 7:30.

Always truly yours, | Wilkie Collins

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1. Rudolph Chambers Lehmann (b. 1856), son of Fred and Nina Lehmann, addressed by WC as Rudie or Rudy. This is the first of only two extant letters to him. However on 23 August 1872, WC translated Horace, Book 1, Ode 12, into verse for the sixteen-year-old Rudy, who ‘secured very good marks’ the following morning – see Lehmann, pp. 62–64, for details and the complete translation. The MS in the boy’s copperplate hand is in the Parrish Collection.

**[1893] TO ANDREW CHATTO, 8 JANUARY 1880**

MS: Wolff Collection (1359d). Published: Davis, p. 292; Wolff, p. 262 (dated 9 January 1880); BGLL, III, pp. 265–266.

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

8<sup>th</sup> Jan<sup>ry</sup> 1880

Dear Mr Chatto,

I don’t know whether “I am getting along too fast for you” – but I report myself to you, in the first place, as having a new story almost ready for book publication. It has only appeared periodically in a dozen subscribing country newspapers – and it is not a sequel to “The Fallen Leaves”<sup>1</sup>

Vy truly yours | Wilkie Collins

Andrew Chatto Esqr

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1. That is, *Jezebel’s Daughter*, syndicated by W. F. Tillotson of Bolton in a series of provincial weekly newspapers from September 1879 to February 1880 (Law, pp. 238–239). WC had originally intended *The Fallen Leaves* to be the first part of a trilogy (see [1720] to Chatto of 7 January 1878). [1968] to Charles Willis of 8 August 1881 shows that WC was then still intending to write a sequel, but the novel’s failure eventually persuaded him against this course.

**[1894] TO MRS MEREDITH,<sup>1</sup> 8 JANUARY 1880**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 266.

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

8<sup>th</sup> January 187 1880

Dear Mrs Meredith,

One line to thank you most sincerely for a very pretty token of your kind remembrance of an anniversary – which is beginning to remind me that I was born very, very long ago!

Always truly yours | Wilkie Collins

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1. Unidentified correspondent who has remembered WC’s fifty-sixth birthday.

**[1895] TO FREDERICK LEHMANN, 9 JANUARY 1880**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 253; BGLL, III, p. 266.

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

9<sup>th</sup> January 1880

My dear Fred,

I should be ungrateful indeed for a new proof of the kindness of my dear old friend, if I answer your letter in any way but one. Your brother has only to send me my appointment at his own entire convenience – and he shall find me the most willing subject that has ever sat to him.<sup>1</sup>

Yours always truly | Wilkie Collins

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1. Rudolph Lehmann painted WC’s portrait in 1880, a commission from Fred Lehmann as a present to his wife. See [1914] to Rudolf Lehmann of 16 April 1880.

**[1896] TO EDWARD PIGOTT, 27 JANUARY 1880**

MS: Huntington (Pigott Coll. Box 3), envelope only.<sup>1</sup> Published: BGLL, III, p. 266.

Edward F. Pigott Esqre | 1. Beach Terrace | Hastings  
Wilkie Collins

1. Pre-paid and postmarked 'LONDON W | ZX | JA 27 | 80'.

**[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, our copy text;<sup>2</sup> A&C10, pp. 16–17.

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 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).

**[1897] TO CHATTO & WINDUS, 2 FEBRUARY 1880**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 267.

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

2<sup>nd</sup> Feby 1880

“Jezebel’s Daughter”

Dear Sirs,

On the 28<sup>th</sup> of January (in the evening) I received from you proofs to the end of Vol I. Some person (without consulting me) had taken it on himself to decide the place at which the volume should end – and had so completely destroyed the effect of the story that it was impossible for me to suffer the mistake to pass. I indicated (on page 282 of the proof) the place at which the volume naturally and properly ended – and to save time, sent it by that evening’s post direct to Messrs Spottiswoode – so that they might receive it by the first delivery on the morning of the 29<sup>th</sup>.<sup>1</sup> They have taken no notice whatever of this necessary correction. Today at 1. P.M. I telegraphed to them – and received no reply. If they had attended to my alteration when they received it, four days since, there would have been neither trouble nor expense in altering the end of the 1<sup>st</sup> Volume and the beginning of the 2<sup>nd</sup> – it would have been merely a matter of correcting the paging of the first sheet or two of the 2<sup>nd</sup> Volume. As it is, I cannot be responsible for any results which may follow Messrs Spottiswoode’s discourtesy and neglect. If you will be so good as to tell them that I will not send the last sheet of the first volume to press, or let them have any more printed copy, until my alteration is made, and sent to me in duplicate proof – perhaps they will understand that I am in earnest, and that I expect to be treated with decent civility by the printing office in New Street.

Faithfully yours | Wilkie Collins

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1. Spottiswoode & Co. of New Street Square, off Fetter Lane, were printers to Chatto & Windus.

**[3365] TO UNIDENTIFIED RECIPIENT, 3 FEBRUARY 1880**

MS: Private. Published: A&C13, pp. 9-10.

**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.

**[1898] TO W. F. TILLOTSON, 15 FEBRUARY 1880**

MS: Bolton (ZBEN/4/6/16). Published: BGLL, III, pp. 267–268.

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

London | 15<sup>th</sup> February 1880

My dear Sir,

I return the receipt (signed) for the last instalment of the purchase money as by agreement.<sup>1</sup>

I also enclose with pleasure my two contributions to Mrs Tillotson's collection.<sup>2</sup> Dickens's letter bears some signs of having been in the hands of the printers (before the recent publication of his "Letters")<sup>3</sup> – but, as my cleaner specimens are only signed in initial, I hope Mrs Tillotson will excuse the condition of the first page in consideration of the full signature.

Faithfully yours | Wilkie Collins

- 
1. The third instalment of the £500 payment for serial rights to *Jezebel's Daughter*.
  2. Tillotson's wife Mary née Lever (whose brother William was in the family soapmanufacturing business and was to become the first Lord Leverhulme) collected literary autographs – see the file ZBEN/4/6 at Bolton Metropolitan Library. As what follows makes clear, one of the letters sent was from CD to WC, though no such letter is today found at Bolton. The author of the second letter WC sends cannot be ascertained.
  3. Referring to the two-volume edition of CD's letters, published by Chapman & Hall in 1880.

### **[1899] TO CHATTO & WINDUS, 19 FEBRUARY 1880**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 268.

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

19<sup>th</sup> February 1880

“Jezebel's Daughter”

Dear Sirs,

I enclose our customary form of agreement for signature at your convenience.<sup>1</sup> The 26<sup>th</sup> of this month is stated as the day of publication – being the nearest guess I can make at the right date – to enable my lawyers to draw out the agreement.

Faithfully yours | Wilkie Collins

My signed duplicate will of course be sent to you, as usual, when the date is filled in on your copy.

- 
1. The agreement, also dated 19 February 1880, for the lease of the copyright of the novel for seven years for £600 (Reading).

### **[1900] TO CHATTO & WINDUS, 20 FEBRUARY 1880**

MS: Reading. Published: BGLL, III, p. 269.

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

20<sup>th</sup> February 1880

Dear Sirs,

I beg to enclose my duplicate of our agreement for “Jezebel's Daughter”, duly executed.

I have also the pleasure of acknowledging the receipt of your cheque for £200 together with the bills at six and nine months, for £200..-.. each, in accordance with the terms of our agreement.<sup>1</sup>

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins

To | Messrs Chatto & Windus

- 
1. Chatto & Windus had replied to [1899] of 19 February 1880 on the same day, enclosing their signed version of the agreement and the agreed payments. An amount of £200 simply labelled ‘Recd’ was credited to WC's bank account the next day. The two bills were credited six and nine months later on 28 [August] and 29 November (Coumts: WC).

### **[1901] TO FREDERICK ENOCH,<sup>1</sup> 24 FEBRUARY 1880**

MS: Huntington (HM 33789, bound in MS of *Armada*, HM 33786, II, p. 6) Published: BGLL, III, pp. 269–270.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24<sup>th</sup> Feby 1880

My dear Sir,

I have been very busily occupied – and I must beg you to excuse this late reply to your kind letter.

The manuscript that I gave to you represents my first attempt to adapt “*Armada*” for performance on the stage.<sup>2</sup> It was, however, not found suitable for this purpose – and it has never been, and never can be, performed on the stage. With the assistance of M. Regnier (of the *Comédie Française*) I wrote a second dramatic version of “*Armada*” which has been performed some hundreds of nights – in England and in America.<sup>3</sup> The manuscript which you are so good as to value is, I am afraid, little better than the record of a failure. But you are heartily welcome to it, such as it is – and as a little memorial of our pleasant literary relations in past years. I am quite sure it is safe in your care.

Believe me | Faithfully yours | Wilkie Collins  
Frederick Enoch Esqre.

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1. Enoch had been on the staff of Smith, Elder when that house published *Armada* as serial, novel and play – see the sequence of letters to him from [3028] of 15 September 1864. According to Reginald J. Smith, the husband of George Smith’s daughter Isabel and head of the publishing house from 1899: ‘Shortly after ... 1868 Enoch left the house of Messrs. Smith, Elder & Co., his leaving being unexplained. Later, falling on evil days and poverty, he retired to Ringmer, in Sussex’ (cited in J. W. Robertson Scott, *The Story of the Pall Mall Gazette* (London: Oxford University Press, 1950), p. 99).

2. WC sent the manuscript to Enoch in the summer of 1866 to be privately printed by Smith, Elder – see [0686] of 14 June and [0695] of 6 July 1866, both to Enoch. The manuscript is now held at the Huntington Library, together with a printed copy of the play and the manuscript of the novel, bound in two volumes.

3. The successful dramatic version of 1875 bore the title *Miss Gwilt* – see Peters, pp. 277–279.

### [1902] TO BRAM STOKER,<sup>1</sup> 24 FEBRUARY 1880

MS: Leeds. Published: BGLL, III, p. 270.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24<sup>th</sup> Feby 1880

Dear Sir,

Pray present my thanks to Mr Irving for the opportunity which he has so kindly afforded to me of attending the performance on Thursday evening next.<sup>2</sup>

Faithfully yours | Wilkie Collins  
Bram Stoker, Esqr

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1. Bram Stoker (1847–1912: *ODNB*), best known as the author of *Dracula* (1897), was secretary and touring manager from 1878 to Sir Henry Irving (1838–1905: *ODNB*), afterwards writing *Personal Reminiscences of Henry Irving* (London: Heinemann, 1906).

2. On Thursday, 26 February Henry Irving was performing at the Lyceum Theatre as Shylock in *The Merchant of Venice*, with Ellen Terry as Portia.

### [1903] TO NINA LEHMANN, 28 FEBRUARY 1880

MS: Unknown. Published: Lehmann, pp. 71–72, our copy text; BGLL, III, pp. 270–271.

90 Gloucester Place | Portman Square | W.,  
Saturday, 28 Feb., 1880

Dearest Padrona,

Need I say that I engage myself with the greatest pleasure? – but also with a certain feeling of awe. You know in your boudoir in Berkeley Square what I say and do *here*. Yesterday morning

you heard me use “ungentlemanlike language,” and saw me throw into the fire an unoffending morsel of muffin polluted by —’s cart-grease. I declare it is true. Your delicious butter came on the very day when I was thinking of keeping a private cow in the back-yard, and presiding myself over the pastoral churn. Judge of my gratitude, if you can – words fail to express my feelings.

Ever Yours, | W. C.

Oh! I was foolish enough to eat slices of plain joints two days following. The bilious miseries that followed proved obstinate until I most fortunately ate some *pâté de foie gras*. The cure was instantaneous – and lasting.

**[1904] TO CHATTO & WINDUS, 2 MARCH 1880**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 271.

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

2<sup>nd</sup> March 1880

“Jezebel’s Daughter”

Dear Sirs,

The purchasers of the German right of translation, ask me to send them an early copy.<sup>1</sup> Will you kindly let me hear by bearer if this story is published yet?

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

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1. The German translation has not been traced.

**[1905] TO W. H. PARKS,<sup>1</sup> 2 MARCH 1880**

MS: Shakespeare (P.82.5, Acc. No. 2981, f. 97).<sup>2</sup> Published: BGLL, III, pp. 271–272.

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

London | 2<sup>nd</sup> March 1880

Dear Sir,

I beg to offer to you a presentation copy of “The Frozen Deep” (in its first dramatic form) in acknowledgment of the kind feeling which your letter expresses towards my books. The Play is “not published,” in order to keep it out of the reach of unscrupulous persons who might perform it without my permission on the public stage.<sup>3</sup> I know that the little book will be safe in your care.

“The Lighthouse” has never been printed.<sup>4</sup>

The publishers of my “Rambles beyond Railways” are Messrs Richard Bentley & Son, 8 New Burlington Street London.

Believe me, Dear sir, | Vy truly yours | Wilkie Collins

To | Mr W. H. Parks

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1. Unidentified fan.

2. The letter is pasted into the presentation copy of *The Frozen Deep* (1866), with a dedication and an annotated cast list for the Tavistock House performance of 1857.

3. *The Frozen Deep: A Drama in Three Acts* was printed but ‘not published’ in 1866.

4. Although there is no printed version of *The Lighthouse* in English, E. D. Forgues made an authorized translation into French as *Le Phare* which appeared on pp. 285–346 of *Une Poignée de Romans: Seconde Serie* (Paris: J. Hetzel & Lacroix, [1864]). WC’s original manuscript is now held at the Victoria and Albert Museum, London.

**[1906] TO MISS H. A. LOWE,<sup>1</sup> 4 MARCH 1880**

MS: Unknown. On sale: Maggs Catalogue 61 (1994), item 42. Published: BGLL, III, p. 272.

I contribute with pleasure to your collection of autographs.

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1. Unidentified.

**[1907] TO GEORGE BENTLEY, 13 MARCH 1880**

MS: Illinois (Bentley Archives). Published: BGLL, III, p. 272.

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

~~12~~ 13<sup>th</sup> March 1880

Dear Mr Bentley

Just a word to say how sorry I was to miss you when you kindly called yesterday, and to report myself in reasonably good health, in spite of rumours to the contrary!

Very truly yours | Wilkie Collins

**[1908] TO CHRISTIAN TAUCHNITZ,<sup>1</sup> 22 MARCH 1880**

MS: Unknown. Published: Otto, p. 78, our copy text; BGLL, III, p. 272.

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

London, March 22<sup>nd</sup> 1880.

I should be very unworthy of your most friendly and generous suggestion, if I hesitated to accept it. Let me most sincerely thank your father and you for an arrangement which is more than considerate towards my interests – and which is, in every respect, highly gratifying to me ...<sup>2</sup>

---

1. Christian Carl Bernhard Tauchnitz, second Baron Tauchnitz, son of Bernhard Christian Tauchnitz, who became a partner in the firm in 1866.

2. Presumably referring to Tauchnitz's projected publication of *Jezebel's Daughter* as volumes 1895–96 in the Collection of British Authors, recorded as on 5 May 1880 (Todd & Bowden, p. 301), though [1913] to Williams and Norgate of 14 April 1880 suggests an earlier date in the third week of April.

**[3366] SIR HENRY THOMPSON, 23 MARCH 1880**

MS: Lewis Collection (L2528). Published: A&C13, p. 10.

**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

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

**[1909] TO HENRY POWELL BARTLEY,<sup>1</sup> 31 MARCH 1880**

MS: Parrish (Box 4/14). Published: BGLL, III, p. 273.

14. Nelson Crescent | Ramsgate | 31<sup>st</sup> March 1880

My dear Harry

What do you say to a day or two here, in the intervals of business? We can put you up whenever you like to come. – Kimber is ready. Goodchild sends his duty – and regrets to say that he fell over the cliff some time since, and is now getting drunk in a better world.<sup>2</sup>



Mama sends love to wife – and so do I. Why not bring her here with the baby?<sup>3</sup>  
Yours ever | Wilkie Collins

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1. Though Davis suggests the recipient is Henry Bullar (p. 326 n. 18), this must be Henry Powell Bartley, who had married Carrie Graves in March 1878.
2. Here, the jocular references to life at Nelson Crescent escape us.
3. Carrie and Henry Bartley's first child, Doris Edith, was born on 9 July 1879.

**[3056] TO CHARLES E. FERGUSON,<sup>1</sup> 6 APRIL 1880**

MS: Indiana (Ferguson Mss). Published: A&C3, p. 53.

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.

**[1910] TO UNIDENTIFIED RECIPIENT, 9 APRIL 1880**

MS: Unknown. On sale: Autograph Letters (23 June 1921), Henkels Catalogue 1282, lot 33.<sup>1</sup>

[*text unknown*]

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1. London, two octavo pages.

**[1911] TO LEONORA E. FRANK,<sup>1</sup> 12 APRIL 1880**

MS: Lewis Collection. Published: BGLL, III, p. 273.

90. Gloucester Place | London. W. | 12<sup>th</sup> April 1880

Dear Madam,

I beg to thank you for your very kind letter – and I accept with pleasure the place that you offer to me in your book of Autographs.

Vy truly yours | Wilkie Collins

To | Mrs Leonora E. Frank

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1. Unidentified autograph collector – presumably from America or the provinces, judging from the way WC writes his address.

**[1912] TO CARLOTTA LECLERCQ, 12 APRIL 1880**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 274.

90. Gloucester Place. W. | 12<sup>th</sup> April 1880

My dear Mrs Nelson

I cannot doubt that you are quite right to accept the offered apology.<sup>1</sup> It acknowledges the

cruel wrong that has been done to you, and it pays a due tribute of respect to your reputation, personally and professionally. Not the least of its merits, in my opinion, is that it spares you the anxiety and agitation of a trial in a court of law – on terms which you can with perfect propriety and dignity permit to be offered to you.

Accept therefore my sincere congratulations, as well as my good wishes for the future – and believe me

always truly yours | Wilkie Collins

I have just returned from the seaside – and I shall probably be leaving London again in a day or two.

---

1. The wrong suffered by the actress has not been identified, though it probably relates to her relationship to Charles Fechter who had died in August 1879, and might concern the criticisms of Leclercq recently made by Fechter's widow, Eléonore, as reported in 'En Passant', *Theatre*, 3 (November 1879), p. 223 (see note 2 to [1469] to her of 1 July 1874).

### [1913] TO WILLIAMS & NORGATE,<sup>1</sup> 14 APRIL 1880

MS: Private. Published: BGLL, III, pp. 274–275.

90. Gloucester Place | Portman Square | London. W. | 14<sup>th</sup> April 1880

Dear Sirs,

Baron von Tauchnitz informs me that he hopes to publish next week (in his Continental Series) my last novel, called "Jezebel's Daughter".<sup>2</sup> He will send me six copies, and he refers me to you to kindly clear them through the Customs House. I send a copy of the customary "authority" on the next page.<sup>3</sup>

Faithfully yours | Wilkie Collins

To | Messrs Williams & Norgate

To | The Honourable Commissioners of H.M's Customs: –

I hereby authorise Messrs Williams & Norgate to import for my own use six copies of my work entitled "Jezebel's Daughter", of an Edition printed and published by Bernhard Tauchnitz of Leipzig.

London | 15<sup>th</sup> April 1880 | Wilkie Collins

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1. London agents for Tauchnitz, who acted regularly to obtain customs clearance for presentation copies of the Tauchnitz editions of WC's novels – see [0321] to them of 24 December 1859.

2. According to Todd & Bowden (p. 310), the Tauchnitz edition appeared as vols 1895–1896 on 5 May 1880.

3. The authority remains attached.

### [1914] TO RUDOLF LEHMANN, 16 APRIL 1880

MS: BL (Add. 42575, f. 159r.). Published: BGLL, III, p. 275.

90 Gloucester Place | W. | 16<sup>th</sup> April 1880

Dear Rudolph Lehmann (Let us drop "Mister" if you please!) –

I have returned with an improved complexion – and I am at your service at 10.30. on Monday next and following days.<sup>1</sup> If this will do – don't trouble to write. Silence says Yes.

Yrs truly | Wilkie Collins

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1. To sit for his portrait. The artist Rudolf Lehmann (1819–1905) was the brother of WC's close friend Frederic Lehmann. He spelt his name 'Rudolf' but WC consistently misspelt it 'Rudolph'. Lehmann wrote in his autobiography: 'I painted him, a commission from my brother, in 1880. Being the son of a Royal Academician, he proved a most patient sitter. He had a full beard and always wore spectacles. A peculiarity of his otherwise regular features was a swelling of the frontal bone, considerably protruding on the right side of his spacious forehead' (*An Artist's Reminiscences* (London: Smith, Elder, 1894), p. 233). The portrait, dated 1880, is now in the National Portrait Gallery. There is an image on the Lewis website.

**[1915] TO ANDREW CHATTO, 20 APRIL 1880**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 275.

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

20<sup>th</sup> April 1880

Dear Mr Chatto,

Many thanks for your kind note. I write to the Colonel<sup>1</sup> by today's mail to bid him welcome beforehand to – what an American friend of mine calls – “this blarsted old country”!

Vy truly yours | Wilkie Collins

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1. Referring to Colonel William Seaver – see [3057] to him of the same date.

**[3057] TO WILLIAM A. SEAVER, 20 APRIL 1880**

MS: Parrish (5/8/AM16030). Published: A&C3, p. 53.

**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<sup>1</sup> – 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?

---

1. WC's Atlantic crossings in autumn 1873 and spring 1874 were both aboard Cunard steamers (outward on the *SS Algeria* and homeward on the *SS Parthia*).

**[1916] TO LEADER & SONS,<sup>1</sup> 30 APRIL 1880**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 276.

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

London 30<sup>th</sup> April 1880

Dear Sirs,

I willingly give my consent to the choice of the proprietor of the “South London Press” as the London subscriber to my new story<sup>2</sup> – and I beg to thank you for the list of the other subscribing newspapers up to the present date.<sup>3</sup>

Mr Sinclair's opinion of the conditions of success has been practically carried out by every writer who knows his art, and who publishes a story periodically.<sup>4</sup>

The first weekly part of “The Woman In White” (published in 1860–1861 – long before the newspaper subscription plan was ever thought of) occupies no less than 18 of the closely printed pages of the cheap edition. A little later (when I begin to work) I should have written to you – not only to suggest a long first weekly part – but to warn you that the succeeding parts might vary in length to suit the literary necessities of the story, and that the whole work might in all probability occupy one or two more numbers than our agreement strictly provides for. I need hardly remind you that a work of art must be allowed certain privileges of development which no formal agreement can provide for.

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

1. Proprietors of the *Sheffield Independent*, who had operated a fiction syndication agency from 1873 – see [1756] to them of 20 June 1878. The firm were to arrange the serialization of *The Black Robe* in a series of provincial newspapers from 2 October 1880 – see Law, pp. 56–57.
2. The *South London Press* was a widely circulating liberal weekly newspaper owned by James Henderson, which had carried serial fiction from its opening issue in 1865.
3. The only other newspaper venues for *The Black Robe* so far traced are the *Cardiff Weekly Mail*, the *Glasgow Weekly Herald*, and Leader’s own *Sheffield Independent* – see Law, pp. 238–239.
4. Probably referring to Alexander Sinclair, editor of the *Glasgow Weekly Herald*, though the specific opinion mentioned here has not been identified.

### [2996] TO A.S. BARNES & CO., [SPRING] 1880

MS: Unknown. Extract: *International Review* NS 8:6 (June 1880), p. 18; A&C1, pp. 52–53.

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. 609–618. 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.

### [1917] TO WILLIAM A. SEAVER, 20 MAY 1880

MS: Yale. Published: BGLL, III, p. 277.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
May 20<sup>th</sup> 1880

My dear Seaver,

Welcome to London. Come here, and dine quietly tomorrow (Friday 21<sup>st</sup>) at 7 o’clock – and tell me what your plans are, and how long you stay in London, and what you want to see, and all the rest of it. I purposely abstained from writing back by your messenger because I felt sure he would wake you.

Needless to say that you come here in your travelling dress. No time for ceremony and a party.

Yours always | Wilkie Collins

Tell your cabman to drive you to Gloucester Place, Portman Square, (see address). There is another Gloucester Place in London. You are too far away – you must move to “the Langham Hotel.”<sup>1</sup> It is dreadful to think of you – far away in “the city.”

Don’t trouble to write. If I don’t hear to the contrary, I shall expect you at 7. tomorrow.

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1. The Langham Hotel, in Langham Place, within easy walking distance of WC’s house, just over a mile away in Gloucester Place.

### [1918] TO THE EDITOR OF *FRANK LESLIE’S ILLUSTRATED NEWSPAPER*,<sup>1</sup> 1 JUNE 1880

MS: Private. Published: BGLL, III, pp. 277–278.

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

1<sup>st</sup> June 1880

Dear Sir,

I have signed agreements to publish a new serial story in England – under these conditions, among others: –

1. The story is to be published weekly. The first weekly part to appear in England on Saturday October 2<sup>nd</sup> 1880

2. The story is to consist of “not less than twenty consecutive weekly instalments,” and the author has arranged to begin writing the work at a sufficiently early date to set up the proofs two months in advance of publication.<sup>2</sup>

These particulars I had arranged to communicate to the late Mr Frank Leslie. I now make you acquainted with them, before I negotiate with any proprietor of periodicals in The United States.

Will you kindly let me know, by return of mail, if you feel disposed to make me an offer for the advance sheets. In this case, I may mention it, as a customary condition on my side, that the proposed payments be made in two instalments – one to be paid on receiving the first half of the story in advance proof: the other, on the conclusion of the story.<sup>3</sup>

Let me take this opportunity of thanking you for your kindness in sending me the weekly numbers of the [“Illustrated Newspaper”.]<sup>4</sup> The illustrations are full of interest – spirited and admirably varied – and the literary part of the paper seems to me to be thoroughly well “edited”. This is at least the testimony of one of your “constant readers”.

I remain, Dear Sir, | Faithfully yours | Wilkie Collins  
To | *[illegible]*

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1. Who edited the paper around this time is by no means clear. Frank Leslie died in January 1880 leaving the paper and his name to his wife Miriam Florence Leslie. For more on Frank Leslie, see [2103] to Jane Bigelow, 16 January 1883.

2. *The Black Robe*, serialized in a syndicate of weekly newspapers in Britain, and also in the *Canadian Monthly*, November 1880–June 1881.

3. The serial duly appeared in *Frank Leslie’s Illustrated Newspaper* in weekly parts from 2 October 1880.

4. The reading here is secure, though a thin strip at the foot of the second leaf has been cut away, excising the lower part of the final line of text on both sides, leaving the name of the addressee on the verso obscure. Still legible there, however, is an endorsement on 14 June 1880, indicating that an answer had been sent from the newspaper publisher.

### [1919] TO THE REV. WILLIAM SHARMAN,<sup>1</sup> 1 JUNE 1880

MS: Fales. Published: BGLL, III, pp. 278–279.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 1<sup>st</sup> June 1880

Dear Sir,

Pray accept my thanks for your kind letter. I can say, with perfect sincerity, that such sympathy as your’s is a reward to me for what has been done in the past, and an encouragement for what remains to be done in the future.

If my home-travels lead me westward this summer, I shall be indeed glad to make your acquaintance personally, and to gather some of those new materials which you so kindly offer to me.

Believe me Very truly yours | Wilkie Collins  
The Rev<sup>d</sup> | Wm Sharman

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1. Probably the Reverend William Sharman (1841–89) of 20 Headland Park, Plymouth, Unitarian Minister and member of the Socialist League, who also corresponded with William Morris around this time (see *The Collected Letters of William Morris, Volume II, Part A: 1881–1884*, ed. Norman Kelvin (Princeton, NJ: Princeton UP, 1987), p. 206.

### [1920] TO RUDOLPH CHAMBERS LEHMANN,<sup>1</sup> 3 JUNE 1880

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 254; BGLL, III, p. 279.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

3<sup>rd</sup> June 1880

My dear Rudy

Welcome to the composite coach – we shall be delighted to have you for companion.

Call here, of course, on Sunday next – and we will go on together to Payn's.<sup>2</sup> P. wants a walk in Richmond Park. So – if it is fine – be here at 4.30.

If it rains – or threatens rain – then be here at 5.45 – in that case, we shall pick up Payn at 6, and get to Richmond by dinner-time at 7.<sup>3</sup> In the other case, we can have a good hour in the Park.

Yours ever | WC

---

1. Son of Fred and Nina Lehmann.

2. James Payn, the novelist and journalist, who lived at 43 Warrington Crescent, Maida Vale – see [0780] to him of 25 October 1867.

3. It remains unclear where the companions were going to dine in Richmond.

### [1921] TO MISS PAYN,<sup>1</sup> 5 JUNE 1880

MS: Parrish (Box 4/13). Published: BGLL, III, p. 279.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5<sup>th</sup> June 1880

Dear Miss Payn

I am indeed sorry to hear of your father's illness. Pray tell him, from me, that he has the sincere sympathy of a fellow-sufferer as well as of an old friend. In a few days, I shall call to make my inquiries, in the hope of hearing better news from the bedside.<sup>2</sup>

Believe me | Vy truly yours | Wilkie Collins

Lehmann has just written to tell me that the dinner is put off.

---

1. One of the six daughters of James Payn, all of whom lived with him and his wife Louisa.

2. James Payn, who had an appointment to walk with WC in Richmond Park the following day before dining together (see [1920] to Rudolph Lehmann of 3 June), was also subject to attacks of gout.

### [1922] TO UNIDENTIFIED RECIPIENT, 9 JUNE 1880

MS: Private. Published: BGLL, III, p. 280.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9<sup>th</sup> June 1880

Dear Sir

The enclosed letter and book speak for themselves. Both were sent back to me by the Post Office – (in April last) – with the official announcement that you were not known at the address then given – and accurately copied by me from your stamped and addressed envelope.

I informed you of this circumstance ~~in a note enclosed~~ enclosing my returned envelope, in this same smaller envelope of your own directing. No answer reached me – and this second letter was not returned. I now “try again” – leaving you to clear up the impenetrable mystery of your own disappearance from your own address!

Very truly yours | WC

I am obliged of course to use a larger envelope than yours – to hold the book.

I return your addressed envelope – so that you may be assured that, this time also, I have correctly copied the address

**[1923] TO UNIDENTIFIED RECIPIENT, 18 JUNE 1880**

MS: Portsmouth. Published: BGLL, III, p. 280.

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

London | 18<sup>th</sup> June 1880

Dear Sir,

Many thanks. I shall be very glad to receive the book which you kindly propose to send to me.

Faithfully Yours | WC

(In great haste)

**[1924] TO LOUISE CHANDLER MOULTON,<sup>1</sup> 22 JUNE 1880**

MS: Congress. Published: B&C, II, p. 429.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. |** 22<sup>nd</sup> June 1880

Dear Mrs Moulton,

I have read your kind letter with sincere pleasure. The expression of your sympathy is one of those encouragements which I very highly prize.

The Second Series will be written – if all goes well with me – when our English system of publication sanctions the issue of the first cheap edition of “The Fallen Leaves”. That is to say, the first Edition which really appeals to the people. I know “the General reader”, by experience, as my best friend and ally when I have certain cliques and classes in this country arrayed against me – and, when I “return to the charge”, I shall write with redoubled resolution, if I feel that I have the Great Public with me – as I had them (for example) in the case of “The New Magdalen”.

The married life – in the second part – will be essentially a happy life, in itself. But the outer influence of the world which surrounds the husband and wife – the world whose unchristian prejudices they have set at defiance – will slowly undermine their happiness, and will, I fear, make the close of the story a sad one.

With renewed thanks | believe me | most truly yours | Wilkie Collins

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1. Louise Chandler Moulton (1835–1908), American poet and journalist, literary correspondent of the *New York Tribune*, 1870–1876. WC was to meet her at the Society of Authors’ dinner in honour of American men and women of letters then in England in July 1888. See the report in the *Times*, 26 July 1888, p. 6e, and [2880] to A.P. Watt, 30 July 1888.

**[3165] TO THOMAS ATKINSON JR,<sup>1</sup> 28 JUNE 1880**

MS: Yale (Gimbel H1297). Published: A&C6, p. 14.

**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 that year. 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 had 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.

**[3058] TO RUDOLF LEHMANN, [APRIL-JUNE] 1880**

MS: Unknown. Extract: ‘Death’, p. 3b;<sup>1</sup> A&C3, p. 54.

... 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 [3055] to Lehmann of 10 December 1879. In WC’s obituary in the *Daily Telegraph* of 24 September 1889, the extract is introduced: ‘In another note, written later on, after he had given a sitting or two, he says ...’.

**[1925] TO MISS TINY,<sup>1</sup> 20 JULY 1880**

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 255; BGLL, III, p. 281.

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

20<sup>th</sup> July 1880

Dear Miss Tiny,

How can I sufficiently thank you for one of the prettiest presents I ever received, and for the charming manner in which you have associated your pencil with Mrs Page’s kind remembrances of me?<sup>2</sup> I can only assure you that (even if I gave dinner-parties) I admire my floral cards far too sincerely to put them on the table and let other people take them away from me. I shall keep them all under my own eye, and in artistic society of my own choosing.

Believe me most truly yours | Wilkie Collins

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1. Unidentified correspondent sending a gift of floral cards.
2. Also unidentified.

**[1926] TO GEORGE MACLEAN ROSE, 3 AUGUST 1880**

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 281–282.

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

London | 3<sup>rd</sup> August 1880

Dear Mr Rose,

I am not quite sure that “the market” for reprinted serial stories is still open in Canada. The later numbers of the “Canadian Monthly” seem to contain nothing of the kind – and “The Bystander” is described as “a Record of Events”.<sup>1</sup>

However, I may as well tell you in two lines that a new serial story of mine, in “not less



that twenty consecutive weekly parts” is to be published in the later autumn. The first weekly part is to be published on Saturday the 2<sup>nd</sup> of October next. Leslie’s Illustrated Newspaper has secured the advance sheets for the United States.<sup>2</sup>

In sending you this morsel of literary news, I have the opportunity of asking in return for a word of news relating to yourself. When you have ten minutes to spare, let me hear something of your health, and of publishing prospects in Canada. I suppose it is useless to hope that you will give yourself a holiday in England and take London on your way to Scotland.

So far as I am concerned, I have been wonderfully lucky in keeping the gout “at a respectful distance” from me. Our weather here, has been very oppressive. Undeveloped thunderstorms, perpetually threatening, and only now and then fulfilling the threat, press a little heavily on sensitively-organised people (of whom I am one) – but that is not much to complain of. I hope soon to go yachting with a friend. I wish we had the time to cross the Northern Atlantic, and to see you (and Niagara) again!

Yours always truly | Wilkie Collins  
G.M. Rose Egre

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1. *The Bystander: A Monthly Review of Current Events, Canadian and General*, published in Toronto from January 1880.

2. Referring to *The Black Robe*, which was published as a serial in *Frank Leslie’s Illustrated Newspaper* in New York in parallel with its appearance in a syndicate of English newspapers.

### [1927] TO TILLOTSON & SON, 16 AUGUST 1880

MS: Bolton? (found there previously but apparently mislaid). Published: BGLL, III, p. 282.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

16 Aug<sup>t</sup> 1880

Dear Sirs,

I am much obliged to you for your letter of Aug<sup>t</sup> 9<sup>th</sup>. When the serial story on which I am now engaged is completed,<sup>1</sup> I shall probably return to writing for the stage. In any case, my plans are too uncertain to allow me to pledge myself to the production of any new work at a given time.<sup>2</sup>

Pray excuse my delay in answering your letter. I have been away from London – and my correspondence is all in arrear.

Very truly yours | Wilkie Collins  
Messrs Tillotson & Son

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1. *The Black Robe*.

2. The Bolton syndicators had clearly asked WC for a second serial novel.

### [1928] TO ANDREW CHATTO, 19 AUGUST 1880

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 282–283.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19<sup>th</sup> Aug<sup>t</sup> 1880

Dear Mr Chatto

Many thanks for your note. I will be ready at a quarter to 4 tomorrow, as you kindly propose.<sup>1</sup>

Mrs Graves requests me to thank you and Mr Seaver for your kind invitation. She is engaged to dine with her daughter tomorrow – and can only add her excuses to her thanks, and offer to Mr Seaver her best wishes on his departure, when you and he call here tomorrow.

Always truly yours | WC

1. Chatto's private note concerning a meeting with Colonel William Seaver is not found in the Chatto & Windus letter-books.

**[1929] TO ANDREW CHATTO, 23 SEPTEMBER 1880**

MS: Parrish (Box 4/17). Published: B&C, II, pp. 429–430.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | 23<sup>rd</sup> Sept 1880

My dear Mr Chatto,

Pray accept my best thanks for the new “Jezebel’s Daughter” – bound so tastefully in my favourite colour. As you kindly encourage me to look back towards similar editions of Jezebel’s predecessors, I may say that I have not yet received “The Haunted Hotel” and “The Two Destinies” – in the same form as “Jezebel” and “The Fallen Leaves” – which last story you kindly sent me on its publication in one volume form (cloth).<sup>1</sup>

I should have called in Piccadilly to say this – but I am hard at work again, and likely to be soon leaving town.

always truly yours | Wilkie Collins

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1. Referring to the Chatto & Windus ‘Piccadilly’ editions of WC’s novels, in a single volume bound in green cloth and sold at 3s-6d.

**[3299] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 6 OCTOBER 1880**

MS: Lewis Collection.<sup>2</sup> Published: A&C10, pp. 17–18 (dated 18 August 1877).

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.”<sup>3</sup>

Wilkie Collins

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1. Presumably a member of the London theatrical community.

2. In an album of theatrical signatures and notes dated 1878–1888.

3. The quotation is found at the end of section IV of Hartlight’s initial narrative in *The Woman in White*. It had concluded the first part of the serial story in *All The Year Round* (26 November 1859), vol. II, p. 104.

**[1930] TO FREDERIC CHAPMAN,<sup>1</sup> 25 OCTOBER 1880**

MS: De Coursey Fales. Published: BGLL, III, p. 283.

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

25<sup>th</sup> October 1880

Dear Mr Chapman,

I return the proofs of the Prospectus with thanks, and such little alteration and additions as seem to me desirable.<sup>2</sup> Make any use of them you like, and believe me

vy truly yours | Wilkie Collins

Frederic Chapman, Eq

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1. Son of Edmund Chapman, joint founder of Chapman & Hall, CD’s principal publishers. In 1870 the firm had bought up all of CD’s copyrights and in 1880 was incorporated as a limited company.

2. Presumably the Prospectus for the two-volume edition of CD’s letters, edited by Georgina Hogarth and Mamie Dickens, shortly to be published by Chapman & Hall.

**[3300] TO MRS CAMPBELL,<sup>1</sup> 26 OCTOBER 1880**

MS: Lewis Collection. Published: A&C10, p. 18.

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. Unidentified actress. Probably not the Mrs Campbell he wrote to sixteen years earlier (see [0586] of 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 a Mrs Campbell in a play in London in the *Times* or *Era* around this time.

**[1931] TO WILLIAM A. SEAVER, 26 OCTOBER 1880**

MS: Yale. Extract: Davis, pp. 293–4. Published: B&C, II, p. 430.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 26<sup>th</sup> October 1880

My dear Seaver

The sight of your handwriting is the one cheerful circumstance in my present existence. You left the vilest weather behind you when you wisely returned to the happy country which has its Garfield and its Hancock [*sic*],<sup>1</sup> and which even contrives to keep the Irish quiet.

While you have “settled down into steady laziness”, I have settled down into rheumatism, agravated [*sic*] by printers. If I had only finished my new story, I should follow you across the American Channel. But I have not finished. So here I stay, and (well or ill) stick to my work.

I well remember that pleasant lunch<sup>2</sup> – celebrated over again in the N.Y. Times.<sup>3</sup> But as to my share in the conversation – that has slipped away from me into oblivion. You see I talked perpetually for six months in the U.S. – and very nearly succeeded in catching the “American accent”.

Goodbye, old friend, for the present. Be idle and happy – and accept Mrs Graves’s kindest remembrances, and mine. At existing dates this is all you can do for me.

Yours affly | Wilkie Collins

- 
1. James A. Garfield (1831–1881: *DAB*), 20th American president who defeated the Democratic candidate Winfield Scott Hancock (1824–1886: *DAB*) in the 1880 presidential election.
  2. A reference to the banquet in WC’s honour organized by Seaver at the Union Club in New York on 22 October 1873.
  3. Reference untraced.

**[3301] TO E.A. BUCK, 6 NOVEMBER 1880**

MS: Unknown. Facsimile: (New York) *Spirit of the Times* (27 November 1880), p. 425, our copy text.<sup>1</sup> Published: A&C10, pp. 18–19.

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

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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.

### [1932] TO CHARLES KENT, 22 NOVEMBER 1880

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 284.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> November 1880

My dear Mr Kent,

I will second you at the Athenaeum with the greatest pleasure<sup>2</sup> – and I thank you for giving me this opportunity of replacing (in some degree) our dear lost friend.<sup>3</sup>

Always truly yours | Wilkie Collins

Charles Kent Esq

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

2. WC had been a member of the club since 1861; Kent was eventually elected in June 1881.

3. The reference is to CD – see [1962] to Palgrave Simpson, 24 June 1881.

### [1933] TO CHARLES KENT, 7 DECEMBER 1880

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 284.

7<sup>th</sup> December 1880

My dear Mr Kent,

I have been away from London – and I have only today been able to place my name in the book as your seconder.<sup>2</sup> Being “on the spot” I have made inquiries about the possible date of election – and I am told that it may be, after all, doubtful if your turn will come during the present year – in consequence of the great number of names which accidentally precede your name in the book. In any case, you will receive ample notice – and you will have my best wishes and (if I am in London at the time) my best efforts, when the day of the ballot-boxes arrives.

Always truly yours | Wilkie Collins

Charles Kent Esq

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

2. At the Athenæum Club – see [1932] to Kent of 22 November 1880.

**[1934] TO KATE FIELD, 14 DECEMBER 1880**

MS: Boston (KF 110). Published: Whiting, pp. 404–405; B&C, II, p. 431.

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

14<sup>th</sup> December 1880

Dear Miss Field,

I am suffering from my native /winter/ climate, and I am writing a serial story (with printers and publishers waiting here, there, and everywhere, New York included, for their weekly instalments). Add to this, correspondence and “taking care of one’s health” – and you will, I hope, excuse me for not having more speedily answered your letter.

If you are not in a hurry – a very serious “if,” in these days – I will gladly search my archives for such few letters of poor dear Fechter as autograph-collectors have left to me. And, if there is anything I can tell you besides, you shall be welcome to some of the least melancholy recollections associated with my old friend.<sup>1</sup> But if the book must be published immediately, I fear I must wait for a new edition. The strain of this last story is heavy on me. But I hope to be free from my “Black Robe” in six weeks’ time.

Very truly yours | Wilkie Collins.

I have received a letter [*del*] from Mr Osgood, on the same subject. I write to acknowledge it -- and I venture to refer them to you for the things called “particulars”

---

1. Dated 18 January 1882, the result was published as ‘Wilkie Collins’s Recollection of Charles Fechter’, in Field’s *Charles Albert Fechter* (1882), pp. 154–173. The piece concludes:

I wish I could add to these last words some of the letters addressed to me by Fechter, which I have thought it right to preserve. Even these are not only too personal to be presented to the public, but they are, in many places, so expressed (unconsciously on his part, it is needless to say) as to be in danger of leading to erroneous impressions of him in the minds of strangers.

This memorial portrait of Fechter would not be improved as a likeness by borrowing his own words.

Writing to me on the death of a friend whom we both dearly loved, Charles Dickens says, ‘We must close the ranks and march on.’ On a dreary English winter day I close these pages, and escape from my recollections by turning to my work. (p. 173)

Fechter’s lonely and bitter decline into alcoholism had resulted in his death on 5 August 1879 at the farm which he had purchased near Quakertown, Pennsylvania.

**[1935] TO GEORGE MACLEAN ROSE, 23 DECEMBER 1880**

MS: Parrish (Box 5/3). Published: BGLL, III, p. 285.

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

London | Thursday. 23<sup>rd</sup> Decr 1880

Dear Mr Rose,

This is “Canadian Packet” day.<sup>1</sup> So I send you a few more Revises of “The Black Robe” – comprising weekly Parts 15 to 18 inclusive.

On the 18<sup>th</sup> November last, I sent you a packet containing weekly Parts 8 to 14 inclusive. These I hope have reached you safely.

With sincere good wishes for the Christmas and the New Year.

Believe me | always truly yours | Wilkie Collins

Excuse a short letter. I am still very hard at work. The story will run beyond 20 numbers. I only expect to finish in 24 or 25 weekly parts.

G.M. Rose Esqre

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1. That is, the last day for posting letters to catch the mail steamer bound for New York with an overland connection to Toronto.

**[3330] TO ABEL HEYWOOD JR,<sup>1</sup> 8 JANUARY 1881**

MS: Lewis Collection. Published: A&C11, p. 12.

**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

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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.

**[1936] TO WILLIAM A. SEAVER, 12 JANUARY 1881**

MS: Parrish (Box 5/8). Published: BGLL, III, p. 285–286.

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

London | 12<sup>th</sup> January 1881

Private

Dear and admirable Seaver

I approach you in two capacities. First, (though I am twelve days late) your friend wishes you with all his heart a happy New Year. Secondly, your faithful novelist puts a question to you (confidentially) as “Elector of New York” – and therefore a Royal Fountain-Head of information. What sort of paper does your Highness consider the New York (or Sunday) Mercury to be?

I have a letter from the proprietor Mr W<sup>m</sup> Cauldwell,<sup>1</sup> proposing to negotiate for advance-sheets of my next work or works – and telling me that he desires to be an exception to the ordinary rule of thieving foreign literary property in the Great U.S.A.<sup>2</sup>

I have written by this mail, to thank him – and to beg that he will submit some definite pecuniary proposal, which I engage on my side to consider and answer. If the matter ends with no proposal – Amen. If I receive an acceptable proposal, tell me (like a dear Good fellow) whether I can safely say Yes.

Always yours | Wilkie Collins

P.S. | My last two stories have been republished in F. Leslie<sup>3</sup> – by arrangement with me. I find them perfectly honourable in their dealings with me – but the terms are not high – and I am free for the future – if there is a higher bid.

Mr W.A. Seaver.

- 
1. William Cauldwell (1824–1907), editor and proprietor of the New York *Sunday Mercury*.
  2. WC's pamphlet attacking what he saw as American literary piracy, *Considerations on the Copyright Question. Addressed to an American Friend* (1880), begins 'You were taking leave of me the other day, Colonel', suggesting that the American friend WC had in mind was Colonel William A. Seaver.
  3. *Frank Leslie's Illustrated Newspaper* (New York), to which WC had sold the serial rights to *The Fallen Leaves* and *The Black Robe*.

### [3393] TO JANE WARD, 12 JANUARY 1881

MS: Unknown. Sold: Potter & Potter (26 February 2022, lot 304, auction #111, Chicago). Published: A&C14, p. 20.

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).

### [1937] TO GEORGE MACLEAN ROSE, 27 JANUARY 1881

MS: Parrish (Box 5/3). Published: B&C, II, pp. 431–432.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 27<sup>th</sup> January 1881

Dear Mr Rose,

Pray accept my thanks for your kind letter and for a B/E for £20 ,, ,, in payment of one half of the purchase money agreed on for the Canadian right of publishing "The Black Robe".<sup>1</sup>

The story will be completed periodically in the 26<sup>th</sup> weekly Part – published here, on March 26<sup>th</sup> next. A "syndicate" of country newspapers subscribe to buy the periodical right for Gt Britain. They are, I think, ten in [*del*] number – /my utmost limit in the agreement is twelve/<sup>2</sup> and they all publish of course on the same weekly date. The "Sheffield Independent" undertakes the payment of my fees – and one local London paper of great circulation, called "The South London Press" is among the subscribers. I get my own terms – and I have every right of republication in my own hands.

Frank Leslie's paper reprints in the U.S. They are a few days behind the weekly

publication here. At present, I don't know whether we shall republish in London a week before the close of the periodical publication or not. But, if it will help you against the pirates, I see no objection to your /re/print appearing on the 19<sup>th</sup> March instead of the 26<sup>th</sup>. /I begin the last weekly part tomorrow. It is a great success with periodical readers here.<sup>3</sup> When I send you the remaining weekly parts to the end, I shall be able, I hope, to write more definitely as to our date of republication.

The thaw has come at last. I lament it. The harder the frost, the better I am. I ought to be with you in Canada.

Lord B. is the greatest impostor of modern times. In politics a glib tongue and no scruples will do wonders. But literature under false pretences, betrays the pretender. I sincerely believe that man to be the very worst novelist that has ever appeared in print,<sup>4</sup>

yours always | Wilkie Collins

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1. *The Black Robe* was published as a serial in *Rose-Belford's Canadian Monthly*, November 1880 to June 1881, and as single volume of 308 pages from Rose-Belford in mid-1881. A copy of the book is found in the National Library of Canada. The money was credited to WC's bank account on 1 February as 'Bill on Bosanquet & Co.' (Courtts: WC).

2. Insertion written down WC's left-hand margin, the place of insertion flagged with a saltire cross.

3. Insertion written down WC's left-hand margin, the place of insertion flagged by a line and a square bracket.

4. Referring to Lord Beaconsfield (Benjamin Disraeli); Peters (p. 397) observes that WC was 'incensed' at the £10,000 offered for Disraeli's last completed novel, *Endymion* (1880).

### [1938] TO CHARLES KENT, 3 FEBRUARY 1881

MS: Berg,<sup>1</sup> with envelope.<sup>2</sup> Published: *Dickensian*, 5:6 (June 1909), p. 161; BGLL, III, pp. 286–287, amended A&C3, p. 68.

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>3</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>4</sup>

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1. In made-up souvenir volume, *The Frozen Deep by Wilkie Collins, Performed at the Gallery of Illustration, 8 August 1857*, formerly owned by W. Glyde Wilkins of Philadelphia

2. Directed to 'Charles Kent Esq | 1 Campden Grove | W.', postmarked as dated.

3. See, for example, [1504] of 18 January and [1520] of 13 March 1875, both to J. [Dennis] Powell.

4. Reference unidentified.

### [1939] TO BARONESS DE STERN,<sup>1</sup> 8 FEBRUARY 1881

MS: Salomons. Published: BGLL, III, p. 287.



90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> Feby 1881

Dear Madam,

Your very kind note finds me – I am sorry to say – engaged to dinner tomorrow. I can only hope that you will accept my excuses.

Believe me | Faithfully yours | Wilkie Collins

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1. Julia née Goldsmid, Baroness de Stern (1823–99), who married Herman de Stern in 1845 and was mother of Alfred de Stern. See also Gasson & Baker, pp. 182–184.

**[1940] TO UNIDENTIFIED RECIPIENT, 12 FEBRUARY 1881**

MS: Unknown. On sale: BMD Books, Huntsville, Texas (September 2004), laid in copy of *The Woman in White*, (2nd edn; New York: Harper, 1861).<sup>1</sup> Published: BGLL, III, p. 287.

Summary: *Presentation card signed by WC and dated 12th February 1881, with a penciled note from his secretary.*

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1. The book itself apparently has an owner's signature on the flyleaf, dated '1861', though this might be unrelated to the recipient of the presentation card.

**[1941] TO SEBASTIAN SCHLESINGER, 17 FEBRUARY 1881**

MS: Parrish (Box 4/13). Published: B&C, II, pp. 433–434.

90 Gloucester Place | London. W. | 17<sup>th</sup> February 1881

My dear Schlesinger,

Both your kind letters are received. I shut my eyes and see myself again, ascending the steps of that nice house, under protection of the consular pole, and hear your voice in the innermost regions when the door is opened, calling to me to come in. You have the rare merit, in a man, of bringing yourself personally before your correspondent, by writing as you talk. The women are masters in this art – but the men are few who can write their letters naturally.

But the main object of these few lines is to send you the autograph for Miss Blaine.<sup>1</sup> Her celebrated father it is needless to say I know by reputation. Miss Blaine must not have a common autograph. I have copied a few lines, on the next leaf, from “The Moonstone” – and signed them. Tear it off please, and send it to the lady with my compliments as a little contribution to her book. “George Eliot's” autograph is very difficult to find. She had some strange objection to writing it. But I don't despair of finding a letter or at least a signature – if you give me time to inquire. The one or two little notes I received from her, in past years, have long since been taken away by collectors.<sup>2</sup>

This is not a letter – it is only an excuse – an upside-down excuse, as I see by the printed address at the bottom instead of the top of the page. I will behave better next time.

Yours always truly WC<sup>3</sup>

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1. Probably Alice Stanwood Blaine (1860–90), the eldest daughter of James Gillespie Blaine (1830–1893: *DAB*), distinguished Republican statesman, formerly Speaker of the House of Representatives and from 1876 a member of the Senate.

2. No letters from the authoress to WC are found in Haight's edition of *The George Eliot Letters*, nor in William Baker, *The Letters of George Henry Lewes, Vol. III, with New George Eliot Letters* (University of Victoria, 1999).

3. WC accidentally uses his printed stationery without monogram upside down, so that the closure and initials are written beneath the inverted printed address.

**[1942] TO GEORGE MACLEAN ROSE, 23 FEBRUARY 1881**

MS: Parrish (Box 5/3). Published: BGLL, III, p. 288.

90. Gloucester Place | Portman Square | London. W.  
February 23<sup>rd</sup> 1881

Dear Mr Rose,

I have just discovered a slip of the pen in the early part of “The Black Robe.” If you have not yet gone to press with the first sheets of the Canadian reprint, favour me by giving the enclosed note to your editor or reader.<sup>1</sup>

Yours always truly | Wilkie Collins

P.S. We have not yet begun to reprint in London.

W.M. Rose Eqre [*sic*]

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1. The note is also found at Parrish and reads as follows, with the heading enclosed within a curving line:

For The republication in the Canadian Edition. | “The Black Robe”  
See, = | “Book The First. | Chapter VI. The | Order of the dishes.” | =  
Correction to be made in the 25<sup>th</sup> paragraph, counting from the beginning of the chapter: –  
In place of, | “An only child now. She had a sister, who is dead.”  
Read, “One of her two sisters is in a convent. The other is dead.”

In another hand is added: ‘Corrected. p (68) | P.L.’.

### [1943] TO ANDREW CHATTO, 3 MARCH 1881

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 288–289.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
3<sup>rd</sup> March 1881

Dear Mr Chatto,

I hope to finish correcting the newspaper proofs of my new story “The Black Robe” for republication tomorrow. The periodical publication terminates on the 26<sup>th</sup> of this month.<sup>1</sup>

Have you leisure-time enough to look at the proofs yourself, if I send them to your office on Saturday next? The story has taken so strong a hold of “periodical” readers here and in America<sup>2</sup> – and the subject is so new – that I am inclined to think the book (properly “pushed”) ought to meet with great success this time. Germany, Holland, and Sweden are already beginning to translate – and France, Italy, and Spain will follow.<sup>3</sup>

Vy truly yours | Wilkie Collins

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1. *The Black Robe* was syndicated in a series of provincial weekly newspapers by Leader’s of the *Sheffield Independent*, the serialization terminating on 26 March in all cases traced – see Law, pp. 238–239.

2. In *Frank Leslie’s Illustrated Newspaper*.

3. The Dutch translation was published in 1881 by Belinfante Brothers of the Hague, while the German translation (*Der Schwarze Rock*, trans. J. von Bötticher) appeared from the Berlin house of Engelmann in 1882 – see *GV*.

### [1944] TO BARONESS DE STERN, 5 MARCH 1881

MS: Clarke Collection. Published: BGLL, III, p. 289.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
Saturday. 5<sup>th</sup> March 1881

My dear Madam,

Many thanks for your kind note. It will give me the greatest pleasure to join the dinner party tomorrow at 8 o’Clock.

Vy truly yours | Wilkie Collins

The Baroness de Stern

**[1945] TO ALFRED DE STERN, 10 MARCH 1881**

MS: Salomons. Published: BGLL, III, p. 289.

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

10<sup>th</sup> March 1881

Dear Mr de Stern,

I have been obliged to give up Ramsgate – in the interests of my new book.<sup>1</sup> The publishers are anxious to produce this work at the earliest possible moment – and I must be within easy reach of the printers to read and return the proofs without delay. Excuse this late report of myself in consideration of my being very closely occupied, and believe me

Vy truly yours | WC

When will it suit you to see “Lear” – after Wednesday next? Booth is not advertised in any new part, so I assume that “Lear” will be [visible] during the whole of next week.<sup>2</sup>

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1. *The Black Robe*.

2. Edwin Booth (1833–93), the visiting American tragedian, played King Lear at the Princess’s Theatre from February 1881 (Cook, pp. 449–451).

**[1946] TO ANDREW CHATTO, 11 MARCH 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 290.

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

11<sup>th</sup> March 1881

Dear Mr Chatto,

Many thanks for your kindness in sending me a copy of our agreement in 1874. May we both live to renew it!<sup>1</sup>

I am having our “Black Robe” agreement drawn out. The printers need fear no delay in getting the proofs returned for press. I have only to look through them, and send them back. But I don’t know what day to mention as the publication day in the agreement. What do you say? The end of March? or the first week in April?<sup>2</sup>

I am sorry to trouble you to write again – but (literally) one line will do.

Yours truly | WC

---

1. As Andrew Chatto’s letter to WC of 9 March 1881 makes clear (Reading), this refers to the agreement signed on 19 November 1874 concerning the seven-year lease of the copyright of thirteen of WC’s earlier works, which would effectively expire at the end of March 1883.

2. Above and to the left of the printed address of WC’s letter, ‘Ap. 5’ is written in another hand, presumably that of Andrew Chatto, indicating the chosen date of publication. The formal agreement, now found at Reading, signed on 7 April 1881, indeed gives 5 April as the official day of publication. This was to mark the beginning of the seven-year lease on the volume rights.

**[1947] TO ALEXANDER ANDREW KNOX,<sup>1</sup> 11 MARCH 1881**

MS: Private, with envelope.<sup>2</sup> Published: BGLL, III, pp. 290–291.

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

11<sup>th</sup> March 1881

My dear Knox,

I have heard pleasant reports of you from Pigott – and I shall be delighted to judge for myself of the “renewal of Your Youth” on the 19<sup>th</sup> at 7.30 as you kindly propose.<sup>3</sup> If you must leave us again, it is consoling to think that you will fumigate the ruins of Carthage – after the

infectious sitting of that murderous old classical impostor who “posed” – as I firmly believe for his photograph – in the last moments of his existence.<sup>4</sup>

With love and kindest regards | Yours ever | Wilkie Collins

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1. Alexander Andrew Knox (1818–91: *ODNB*), journalist, barrister and magistrate, who had been called to the bar as a member of Lincoln’s Inn in 1844, two years before WC began his legal studies. Knox had retired from legal service in 1878, and in 1881 published *The New Playground, or Wanderings in Algeria*. For another reference to this ‘old friend’ see [1202] to Thomas Satchell of 29 February 1872.

2. Signed and directed to ‘Alexander A. Knox Esqr | 91 Victoria Street | S.W.’, postmarked as dated.

3. According to the *ODNB*, Knox had suffered a stroke in 1878.

4. We are unable to identify the ‘murderous ... impostor’, unless this represents a comedic version of what WC half-remembered of his schoolboy studies of Hasdrubal, the commander of the Carthaginian forces when the city was destroyed by the Romans at the end of the Third Punic War (around 146 BC), of whose character Polybius drew a very dark picture which Victorian historians tended to follow. Compare, for example, Chapter 20 of Reginald Bosworth Smith’s *Carthage and the Carthaginians* (London: Longmans, Green, 1878), where Hasdrubal is described as ‘the Marat and Robespierre in one of the reign of terror which he had established’ (p. 403). Bosworth Smith’s book is cited approvingly by Knox in *The New Playground* (p. 260).

### [1948] TO WALTER GOODMAN,<sup>1</sup> 29 MARCH 1881

MS: Ross, with envelope.<sup>2</sup> Published: BGLL, III, p. 291.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

29<sup>th</sup> March 1881

My dear Goodman

Thank you for kind letter, and for the card (which duly reached me). It has been impossible for me to see your pictures, or any pictures, this year. I am chained to my desk – just at the time when your labours are ending – by the necessity of correcting proofs of new book [*sic*] of mine which is to be finished early next month.<sup>3</sup>

Pray accept my excuses and my best wishes. I shall see your picture I hope on the walls of the Academy.

Ever yours | WC

---

1. This must be Walter Goodman (b. 1838), an artist who exhibited three portraits at the Royal Academy between 1872 and 1888, including that of Prince Leopold, Duke of Albany (youngest son of Queen Victoria and Prince Albert) in 1881.

2. Pre-paid, directed to ‘Walter Goodman | 44, Baker Street | W.’, and postmarked as dated.

3. *The Black Robe*, published in three volumes by Chatto & Windus in April 1881.

### [1949] TO C. L. KENNEY,<sup>1</sup> 29 MARCH 1881

MS: Houghton (bMS Thr 32). Published: BGLL, III, pp. 291–292.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

29<sup>th</sup> March 1881

Dear Kenney,

In my list of supernatural acquaintances, you are an especially welcome ghost. Pray be an indulgent ghost as well, and let hard work on a new book soon to make its appearance plead my excuse for a little delay in answering your kind letter.<sup>2</sup>

I have lately received certain proposals, relating to my new play, which, in the present unfinished condition of the work, I cannot as yet positively accept or reject. This is one obstacle to any definite reply on my part – and it is not the only obstacle, I am sorry to say.

I was out of England when Miss Kenney made her successful appearances at Drury Lane – and I have not since had an opportunity of seeing her act. Under these circumstances, I cannot venture to decide whether the character of “the leading lady” in my piece will enable her to do herself full justice. From what I have heard of your daughter, I am inclined to think that she would

be better suited with a more youthful and artless part than the part in my present dramatic experiment.<sup>3</sup>

Before I close my letter, let me make two requests. First, that Miss Kenney will believe me when I assure her that I shall be sincerely glad to lend her a helping hand in her dramatic career – if not now, then at the first opportunity. Secondly, that you will help me to judge for myself of her finest capabilities as an actress, and (what is of equal importance to my mind) of the impression which she produces on her audience, by kindly letting me know when your daughter next acts in London, or within easy reach of London.

Vy truly yours | Wilkie Collins  
C. L. Kenney Eqre

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1. Charles Lamb Kenney (1821–81: *ODNB*), actor and dramatist, son of the dramatist James Kenney (1780–1849: *ODNB*), and father of the actress Rosa Kenney (see [2027] to her of 17 May 1882 and also [3331] to him of 9 July 1881).

2. *The Black Robe*.

3. *Rank and Riches*, on which WC had started to work in 1880, though it did not open until June 1883, at the Adelphi theatre.

### [1950] TO ANDREW CHATTO, 30 MARCH 1881

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 292–293.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30<sup>th</sup> March 1881

Dear Mr Chatto,

Both my lawyer and I think that the proposed alteration in the agreement might be made to assert your interests more explicitly in the form which you will find on the next page.<sup>1</sup> We assume India and Australia to be the only colonial markets for the English publication in book-form – Canada being reserved.<sup>2</sup> If we are wrong, you have only to add any other colony not mentioned here.<sup>3</sup>

Yours truly | WC

On hearing that you approve, I will send you the agreement with the added words.

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1. Referring to the agreement leasing the copyright of *The Black Robe* to Chatto & Windus. The latter half of the folding notepaper containing the proposed alteration has been torn off, but the completed agreement, dated 7 April 1881 and now found at Reading, contains the following marginal addition initialled by WC: ‘the right hereby reserved by Messrs Chatto and Windus and conceded by Wilkie Collins which permits the said Messrs Chatto and Windus to sell copies of “The Black Robe” in the Book form of publication in the Colonies of India Australia and New Zealand’.

2. Canada is reserved because of the arrangement with the Toronto publishers Rose-Belford to publish WC’s novel in volume form there.

3. Chatto & Windus presumably added the right to sell in New Zealand.

### [1951] TO ROBERT DU PONTAVICE DE HEUSSEY,<sup>1</sup> 2 APRIL 1881

MS: Parrish (Box 4/19), damaged.<sup>2</sup> Summary: B&C, II, pp. 434–435. Published: BGLL, III, pp. 293–294.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 2<sup>nd</sup> April 1881

Dear Sir,

Your kind letter reached me yesterday evening – and, on this occasion, it has reached me in good time.<sup>3</sup> I have decided not to renew my past relations with the purchasers in Paris of some of my recent novels, including “The Haunted Hotel” – and I have, as yet, not had time [enough] even to think of any new arrangements.<sup>4</sup>

“The Black Robe” will be published here, in three volumes, on Tuesday or Wednesday next. For the right of translating a work of this length into French I receive Seventy pounds

sterling (£70...-). This sum purchases my written “authority” to publish both periodically and in book-form.

If you are disposed to accept these terms, I am afraid I must trouble you – as I have, for the present, no agent in Paris – to refer me to some trustworthy person with whom I can communicate on the subject of registering the story, in its book-form, so as to protect the right of translation. This has hitherto always been done for me – and I am not quite sure whether one copy, or two copies, are required to complete the registration by French law.

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

I ought perhaps to add that the “Tauchnitz” Edition of “The Black Robe”, reprinted from the book proofs, will shortly be published.<sup>5</sup>

To | Monsieur | Le Vicomte Pontarvice [*sic*] de Heussey

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1. Vicomte Robert-Yves-Marie du Pontavice de Heussey (1850–93), ‘Breton author ... a cousin and biographer (1893) of Villiers de l’Isle-Adam ... the son of the exiled revolutionary poet Hyacinthe du Pontavice de Heussey, who died in London in 1876’ (John Philip Couch, *George Eliot in France* (Chapel Hill, NC: U. of North Carolina Press, 1967), p. 109). His translation of *The Black Robe*, mentioned in subsequent letters from WC, seems never to have appeared, though his version of *The New Magdalen, Madeleine, pièce en 4 actes ... d’après Wilkie Collins*, was published in Paris in 1887. Three of de Heussey’s books were found in WC’s Library (Baker 2002, p. 117).

2. WC uses printed paper with his monogram, which in this case has been cut off in a jagged square, damaging a small portion of the text on the verso. The word in square brackets in the opening paragraph is a conjectural reading of the lost text.

3. Presumably de Heussey had previously made an unsuccessful approach to WC concerning the possibility of translating his work.

4. Librairie Hachette & Cie of Paris, was WC’s main French publisher. Founded in 1826 it had published many of WC’s novels in French translation, from *The Dead Secret* (as *Le secret* (1858), trans. Émile Forgues) to *The Haunted Hotel* (as *L’hôtel hanté* (1881), trans. Henry Dallemagne). Despite WC’s decision Hachette went on to publish *Jezebel’s Daughter* (as *La Fille de Jézebel* (1887) trans. Henry Dallemagne), and “*I Say No*” (as *Je Dis Non*, (1888), in two volumes, trans. Camille Valdy). Hachette also published *Blind Love* (*C’était Écrit* (1892) trans. Hephell) after WC’s death. In total t published fourteen authorised translations, all issued in orange paper wrappers. Most recently, the firm had paid WC £70 on 1 September 1879 (Coutts: WC).

5. Todd & Bowden, p. 311.

### [1952] TO CHATTO & WINDUS, 7 APRIL 1881

MS: Reading. Published: BGLL, III, pp. 294–295

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

7<sup>th</sup> April 1881

Dear Sirs,

I have the pleasure of acknowledging the receipt of your letter enclosing your Notes for 3, 6, & 9 months for £200 each – in accordance with the terms of our agreement.<sup>1</sup>

With this, you will receive my duplicate of the agreement duly executed – and your duplicate for signature. It is necessary that the marginal addition to each copy of agreement should be “initialled” by you and by me.<sup>2</sup>

The presentation copies which you kindly offer to me have not yet arrived.<sup>3</sup>

Vy truly yours | WC

To | Messrs Chatto & Windus

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1. With their letter to WC of 6 April 1881, Chatto & Windus enclosed the agreed payment for *The Black Robe* in the form of three promissory notes on the City Bank. They were duly credited on 11 July (‘Note on Chatto Windus’), 11 October (‘Note on Messrs Chatto Windus’), and 11 January 1882 (‘Messrs Chatto Windus P/note’), (Coutts: WC).

2. See the note to [1950] to Andrew Chatto of 30 March 1881.

3. The Chatto & Windus letter to WC of 6 April 1881 mentioned that six author copies of the new novel had been sent.

### [1953] TO CHATTO & WINDUS, 7 APRIL 1881

MS: Parrish (Box 4/17). Published: BGLL, III, p. 295.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

7<sup>th</sup> April 1881

Dear Sirs,

Ten minutes after I had sent to the post my letter containing our agreements<sup>1</sup> – the presentation copies arrived! 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.<sup>2</sup> Pray accept my best thanks.

Vy truly yours | WC  
Messrs Chatto & Windus

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1. Referring to the two copies of the new agreement for *The Black Robe*, also signed on 7 April – see the previous letter to Chatto & Windus bearing the same date. Weedon (p. 180) summarizes the agreement now held at Reading as follows: ‘Agmt. Black Robe seven-year lease from 5 April. Terms: not to be retailed for less than 2/-. Pay Collins £600. If more 1000 copies of three-volume edition, pay author additional £25 for each 100 sold.’

2. For a description and illustration of the binding on the first English edition of *The Black Robe*, see Gasson, pp. 19–20.

### [1954] TO GEORGE MACLEAN ROSE, 7 APRIL 1881

MS: Parrish (Box 5/3). Summary: B&C, II, p. 435. Published: BGLL, III, pp. 295–296.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 7<sup>th</sup> April 1881

Dear Mr Rose,

I beg to thank you for a Dft at three days for £20...- completing the purchase money agreed on for the Canadian edition of “The Black Robe”.<sup>1</sup> I am also obliged to you for the presentation copies – as clearly printed and as tastefully bound as usual with your publications. I am glad to hear that you like the story. We must all do what we can to keep those “black-robed” gentlemen within due limits. The French government has acted most wisely (in my opinion) in getting rid of the Jesuit enemies of the Republic<sup>2</sup>

We are all shivering here in a bitter East wind that has now been blowing for weeks. Thus far, I have been a lucky exception to the general rule of coughs and colds.

I most sincerely hope that the better trade-prospect may grow brighter and brighter. Honourable publishers live in a bad literary neighbourhood when they live near the U.S.A. I don’t blame the American people – it is the Government which is answerable for the shameful theft of the literary property of foreigners which degrades America in the eyes of Europe. There is talk, once more, of international copyright – with the trade interests of American publishers carefully reserved (!) I doubt if it will come to anything.<sup>3</sup>

With all good wishes | Ever truly yours | Wilkie Collins

---

1. Credited on 12 April as ‘Bill on Bosanquet & Co’ (Courtts: WC).

2. In 1880, under the new Third Republic, Jesuit schools had been outlawed in France.

3. For a lengthier statement of WC’s strong opinions on the issue of international copyright, see his *Considerations on the Copyright Question. Addressed to an American Friend*, issued as a sixteen-page pamphlet by Trübner in 1880; reprinted in the *International Review* (June 1880), in the *Author* (16 June 1890, as ‘Thou Shalt not Steal’). More recently, it has been reprinted as a pamphlet by the Wilkie Collins Society (1997).

### [1955] TO ANDREW CHATTO, 8 APRIL 1881

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 296–297.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> April 1881

Dear Mr Chatto,

Many thanks for your letter. It is all my fault. I ought to have sent the agreement to you for signatures when it was requested in March last.

On Monday afternoon next, I will call in Piccadilly at 4 P.M. – and bring my agreement with me. We will then make another marginal addition – say “April 1881” – and add more “initials.”<sup>1</sup>

Yours ever | WC

If this appointment does not suit you, pray choose your own afternoon next week. I am ashamed to give you more trouble about a matter which I ought to have set right.

Silence shall mean Monday next at 4.

---

1. Andrew Chatto’s letter to WC of 7 April 1881 (Reading) makes clear that the reference is to the agreement for *The Black Robe*. Chatto writes that the phrase ‘fifth of April next’ (originally drafted in March) now needs to be changed to ‘fifth of April last’ to prevent the unintended extension of the lease from seven to eight years. The contract at Reading does not in fact carry the marginal annotation WC suggests, though the word ‘next’ has been lightly erased.

### [1956] TO [EVELINE M.] BURNBLUM,<sup>1</sup> 15 APRIL 1881

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 256; BGLL, III, p. 297.

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

London | 15<sup>th</sup> April 1881

Dear Miss Burnblum,

If my photograph will help me to express my thanks for your kind letter, here it is – heartily at your service.

Vy truly yours | Wilkie

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1. Perhaps Eveline M. Burnblum – see to her from Kate Greenaway, 27 November 1882, in the de Grummond Collection at the University of Southern Mississippi. The 1881 Census records only one Eveline M. Burnblum, aged 25, born in Hampstead, a governess in the household of Charles A. Gale, Rector of Uppingham, Rutland (RG11/3188, p. 29). No US Census records this name.

### [3367] TO CHARLES WARD, 16 APRIL 1881

MS: Lewis Collection (L2490). Published: A&C13, pp. 10-11.

**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

---

1. Inserted over a caret.

2. On 22 April 1881, ‘Bill on Crédit Lyonnais’ for £60 was credited to WC’s bank account (Coumts: 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 Coumts 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.

**[1957] TO ALFRED DE STERN, 27 APRIL 1881**

MS: Salomons. Published: BGLL, III, p. 297.

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

27<sup>th</sup> April 1881

Dear Alfred de Stern

I was indeed sorry to miss you when you kindly called here a second time. It will give me great pleasure to try that second dramatic pilgrimage with you tomorrow (Thursday).<sup>1</sup> You don't mention the dinner hour. Unless I hear from you to the contrary, I will be at the Garrick at 7. sharp.<sup>2</sup> The Tragedy does'nt begin till 8.15.<sup>3</sup>

Vy truly yours | WC

- 
1. The first 'dramatic pilgrimage' must be that referred to in [1945] to de Stern of 10 March 1881.
  2. The word is triply underlined. WC had resigned as a member of the Garrick Club on 18 March 1865, but Alfred de Stern was a member from 1876 until 1900.
  3. The tragedy in question must have been the revival at the Drury Lane Theatre of *Virginus* (1820) by Sheridan Knowles, which, according to the notice in the *Times*, was the only such performance to start at 8.15. There was a favourable review in the *Times* of 27 April 1881, p. 9f.

**[3059] TO HENRY PHILLIPS JR,<sup>1</sup> 7 JUNE 1881**

MS: HSP (Gratz Collection 11/15). Published: A&C3, p. 54.

**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

- 
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 2002, p. 88).

**[1958] TO JANE BIGELOW, 8 JUNE 1881**

MS: Bigelow. Published: BGLL, III, p. 298, amended A&C5, p. 20.

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

London | 8<sup>th</sup> June 1881

Dear Mrs Bigelow,

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. When I shall get out of my room depends on weather and strength – and I don't know what besides. The seaside air is to cure me when I can endure a railway journey of an hour or two.

Thank you for your kind letter – and forgive this incoherent and short reply. I keep up my spirits. But the pain and the remedies have left me too weak to say more just yet,  
Ever yours | WC

**[1959] TO CHARLES KENT, 20 JUNE 1881**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: B&C, II, p. 435.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>** | 20<sup>th</sup> June 1881

My dear Mr Kent,

All that I can do for you by writing to my friends at the Club (sadly reduced in number by death) I will gladly do. Under happier circumstances, I should have personally looked after your interests. But adverse Fate has tortured me with rheumatic gout for weeks past – and my recovery is [*del*] so slow (or rather my weakness is so great) that I can only crawl up and down the sunny side of the way for half an hour, and return to the sofa with legs that tremble as if I was ninety years old!

With sincerest wishes for your “triumphant entry” on Monday next,<sup>3</sup>  
always truly yours | Wilkie Collins

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1. Directed to ‘Charles Kent Esq. | Campden Grove | W.’, with postmark obscured.

2. WC uses printed paper without monogram.

3. Presumably to the Athenæum Club – see [1932], [1933] to Kent of 22 November and 7 December 1880.

**[1960] TO NINA LEHMANN, 22 JUNE 1881**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 257; B&C, II, p. 436.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

22<sup>nd</sup> June 1881

Two words, dearest Padrona, to thank you for those kind pencil lines on your card. The inflammatory and painful /part/ of this last gouty visitation is at an end. Weakness is now the obstacle to be got over – my knees tremble on the stairs, and my back aches after half an hour’s walking – no, tottering – on the sunny side of the street. I am told to “drive out” – but I won’t. An “airing in a carriage” is (to me) such a depressing proceeding that I am ready to burst out crying when I only think of it. I will get stronger on my wretched old legs – and report myself in Berkeley Square as soon as I have ceased to be a human wet-blanket.<sup>2</sup>

Yours affly | WC

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1. WC uses printed paper with his monogram.

2. Referring to the Lehmann’s London residence at 15 Berkeley Square.

**[1961] TO KEMSLEY & ST KINGTON,<sup>1</sup> 22 JUNE 1881**

MS: Parrish (Box 4/13).<sup>2</sup> Published: BGLL, III, pp. 298–299.

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

22<sup>nd</sup> June 1881

Dear Sirs,

I am much obliged to you for your kind letter.

Excepting my first work of fiction – on a classical subject, unsuitable for newspaper publication, and for Australian readers<sup>3</sup> – all my novels have been periodically published in Melbourne at one time or another. I can only regret that I have really nothing by me to offer to the new Journal. If I am to make my appearance in your columns, we must look to the future –

and then you will have achieved a great success, and will not want me!

With renewed thanks | Faithfully yours | Wilkie Collins  
Messrs Kemsley & St Kington

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1. Presumably the proprietors of a new Australian newspaper. Since the firm has not been traced in the appropriate volumes of Mitchell's *Newspaper Press Directory*, their 'new Journal' may not have been successful.
2. Apart from the addressee line and signature, written in an unknown hand.
3. *Antonina*.

**[1962] TO JOHN PALGRAVE SIMPSON, 24 JUNE 1881**

MS: Lewis Collection. Published: BGLL, III, p. 299.

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

24<sup>th</sup> June 1881

My dear Palgrave Simpson

If you happen to be in the neighbourhood of the Athenaeum on the day of the ballot – Monday next, between 4 and 6 – will you oblige me by voting for my friend, Mr Charles Kent? I have seconded him – in the place of poor Dickens.

Always truly yours | Wilkie Collins  
Palgrave Simpson Esq

**[3331] TO C. L. KENNEY, 9 JULY 1881**

MS: Lewis Collection. Published: A&C11, p. 13.

**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

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1. WC did finally see her act on 15 May 1882 (see [2027] to Rosa Kenney, 17 May 1882).

**[1963] TO JANE BIGELOW, 12 JULY 1881**

MS: Bigelow. Published: BGLL, III, p. 299.

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

London | 12<sup>th</sup> July 1881

Dear Mrs Bigelow

Thank you most sincerely for the charming flowers – and for your kind remembrance of a miserable victim to Gout.

I have suffered a relapse – and I am again imprisoned in the house. If you are driving this way, any afternoon – and if you don't mind seeing a man with a bandaged eye – do "look in" here before you return to the U.S., and let me thank you personally.

I would have written yesterday – but a severe attack of pain in "the bad eye" quite disabled me.

Always yours truly | WC

**[1964] TO ANDREW CHATTO, 13 JULY 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 299–300

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

13<sup>th</sup> July 1881

My dear Mr Chatto,

I heartily wish I could accept your kind invitation<sup>1</sup> – but the obstacle of illness is not to be overcome. For a month past, I have been suffering from rheumatic gout. Just as I was recovering “a relapse” has declared itself – and I am again a prisoner in the house.

Pray accept my thanks and excuses. When I do get out again, I will call in Piccadilly.

Vy truly yours | Wilkie Collins

Andrew Chatto Esq

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1. Chatto’s presumably private invitation is not found in the Chatto & Windus letter-books.

**[1965] TO JAMES R. OSGOOD,<sup>1</sup> 15 JULY 1881**

MS: Private. Published: BGLL, III, p. 300.

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

Friday 15<sup>th</sup> July 1881

My dear Sir,

Severe illness will, I hope, plead my excuse for not having long since communicated with Miss Kate Field.<sup>2</sup> I am now slowly recovering – and I hope to be well enough to have the pleasure of seeing you here – if you will favour me with a call at 2.30 on Tuesday afternoon next.

If this appointment will suit you, pray don’t trouble yourself to write again. If not, you have only to choose your own day (at 2.30) after Tuesday next.

Vy truly yours | Wilkie Collins

James R. Osgood Esqr

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1. James Ripley Osgood (1836–92: *DAB*), distinguished Boston literary publisher of authors such as Longfellow, Twain, Howell and Whitman, with a rather chequered business career. He began as a clerk for Ticknor & Fields, became a partner in 1864, before reforming the firm as James R. Osgood & Co. in 1870. This company was dissolved briefly from 1878 and finally went bankrupt in 1885. Then Osgood was employed by Harper & Brothers of New York, until setting up in business again as Osgood, McIlvaine & Co. in 1891, not long before his death. Georgina Hogarth’s selection of *The Letters of Charles Dickens to Wilkie Collins* was published by Osgood, McIlvaine in London in 1892. WC probably first met the American in Boston in 1873–74, though at this point Osgood is clearly on a visit to London.

2. The American actress and feminist. WC’s ‘Recollections of Charles Fechter’ appeared in her *Charles Albert Fechter*, published by James R. Osgood & Co. in Boston in 1882. See [1934] to her of 14 December 1880.

**[1966] TO CHARLES KENT, 27 JULY 1881**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 258; B&C, II, p. 436.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

27<sup>th</sup> July 1881

My dear Mr Kent,

Only a line to convey to you my thanks and my excuses. Calomel and colchicum<sup>2</sup> so completely “floored me” on the day when you kindly called that I was too pitiable and speechless an object to be presented to the view of my friends. I am now getting better again (after my ~~suff~~ relapse) – but so weak that even the writing of this little note is an effort.

Vy truly yours | WC

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1. WC uses printed paper without monogram.
2. Calomel is mercury chloride, Hg<sub>2</sub>Cl<sub>2</sub>, a laxative. Colchicum is a herbal medicine from the plant Meadow Saffron, then used widely in the treatment of gout.

**[1967] TO CHATTO & WINDUS, 2 AUGUST 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 301–302.

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

2<sup>nd</sup> Aug<sup>t</sup> 1881

Dear Sirs,

I am collecting my short stories – not yet republished – having an idea of stringing them together on a new thread of interest.<sup>1</sup> My stories in “Belgravia” have either been mislaid here – or have been sent to readers who have never returned them. On the next leaf, I have written the titles – and have guessed at the dates. Will you forgive the trouble I am giving you, and direct one of the clerks to consult the files of the Magazine?

Has Mr Chatto left town? If not will he kindly tell me, how long he will be visible at the office. I hope to be soon well enough to call in Piccadilly.

Faithfully yours Wilkie Collins

To | Messrs Chatto & Windus

“The Black Robe”

There is a trifling error to be corrected in “The Black Robe” (a legal error) before the cheap edition is published. My lawyer is coming this week to instruct me how to set it right.<sup>2</sup>

Belgravia

Short Stories by Wilkie Collins.

“The Duel in Herne Wood” | (?) January 1878 (?)<sup>3</sup>

“The Captain’s Last Love” | (?) January 1876 – or 1877 (?)<sup>4</sup>

“A Shocking Story” | (?) Midsummer Number<sup>5</sup>

=

Query: –

Was there another story of mine called | “Fatal Fortune” | published in Belgravia. (?)<sup>6</sup>

If there are any other short stories of mine I have forgotten them.<sup>7</sup>

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1. In fact, this projected new collection of short stories did not appear until May 1887, in the form of *Little Novels*.

2. See [1969] to Andrew Chatto of 10 August 1881.

3. WC’s guess is correct. This and the following two story titles have been ticked in pencil at the left, presumably indicating that they have been located by someone at the Chatto & Windus office.

4. In fact in January 1877.

5. In fact in the *Belgravia Annual* at Christmas 1878.

6. ‘Fatal Fortune’ was in fact first published in *All The Year Round*, 17–24 October 1874. It had already been reprinted in Britain, as ‘A Mad Marriage’ in the 1875 Chatto & Windus edition of *Miss or Mrs? and Other Stories in Outline*.

7. In fact no other short stories by WC had appeared in *Belgravia* to this date.

**[1968] TO CHARLES H. WILLES,<sup>1</sup> 8 AUGUST 1881**

MS: Parrish (Box 4/13), formerly laid in *The Fallen Leaves*, 1879, I, with envelope.<sup>2</sup> Extract: Griest, p. 54; Davis, p. 291. Typed transcript: Texas. Published: Parrish & Miller, pp. 111–112; Coleman, p. 259; BGLL, III, pp. 302–303, amended A&C3, p. 68.

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

London | 8<sup>th</sup> Aug<sup>t</sup> 1881

Dear Sir,

I am sure you will forgive this late (and brief) reply to your kind letter – when I tell you that I am only slowly recovering from a severe attack of rheumatic gout.

I have felt sincerely pleased in hearing of the impression produced on you by “The Fallen Leaves”.

Thus far, the second part of the story only exists in my “rough notes”. I am waiting to write the work itself (for one among many reasons) until the “First Series” has been circulated in the third, and cheapest, form of publication, among a far wider circle of readers than any to which the book has yet appealed.<sup>3</sup> You can hardly form an idea of the astonishment and indignation with which the character of “Simple Sally”<sup>4</sup> has been received in certain prudish and prejudiced quarters. On this account, I am waiting (with some confidence, inspired by previous experience) for the Verdict of the People.<sup>5</sup>

Thanking you for your letter,

I remain | Vy truly yours | Wilkie Collins

Charles H. Willes Esqre

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1. Unidentified fan in Ireland. Davis describes him mistakenly as ‘an American admirer’ (p. 291).

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’.

3. The yellowback edition of the novel appeared from Chatto & Windus in summer 1881, but the proposed sequel to the story was never completed.

4. The prostitute heroine of the novel.

5. Most reviews of *The Fallen Leaves* were decidedly negative (see Page, pp. 2, 205–206).

### [1969] TO ANDREW CHATTO, 10 AUGUST 1881

MS: Parrish (Box 4/17). Published: BGLL, III, p. 303.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> Aug<sup>t</sup> 1881

Dear Mr Chatto,

I am making the necessary (legal) corrections in “The Black Robe”<sup>1</sup> – and shall send them to you in a day or two, with my best thanks for the copy of the book<sup>2</sup> – and for “The Professor’s Wife”. There is really merit in the story – with a regrettable absence of mental discipline and discretion.<sup>3</sup>

My new novel (I don’t mean the collected stories) is beginning to want to get on paper. If you are still free for January 1882, do you see any objection for waiting for a week before you decide on the choice of a story?<sup>4</sup>

Vy truly yours | Wilkie Collins

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1. First mentioned in [1967] to Chatto of 2 August, the legal errors in the serial version of *The Black Robe* concern the legal concept of land placed in ‘mortmain’, that is, land held inalienably by an ecclesiastical body, which was prohibited in a series of acts beginning in 1279 known as the Statutes of Mortmain – see [1975], WC’s subsequent letter to Chatto of 9 September 1881.

2. Unidentified, but possibly relating to the legal difficulties in *The Black Robe*.

3. Leonard Graham’s novel *The Professor’s Wife*, published in a single volume from Chatto & Windus in 1881.

4. WC’s first mention of what would become *Heart and Science*. Chatto & Windus replied on 11 August that the January commencement date was too early, and the novel was eventually serialized both in *Belgravia* from August 1882 to June 1883 and in a syndicate of weekly newspapers, from July 1882 to January 1883, with publication in three volumes by Chatto & Windus in April 1883 (see Steve Farmer and Graham Law, “‘Belt-and-Braces’ Serialization: The Case of *Heart and Science*”, *WCSJ*, NS 2 (1999), pp. 61–71).

### [1970] TO ANDREW CHATTO, 18 AUGUST 1881

MS: Reading (tipped into Outgoing Letter-book 14). Published: BGLL, III, p. 304.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18<sup>th</sup> Aug<sup>t</sup> 1881

Private

Dear Mr Chatto,

Here is “The Black Robe” made (legally) water-tight. The corrections will be found on Pages 72, 73, 74. Vol III.<sup>1</sup>

My doctor knows better than to forbid me from writing – but he strongly opposes my beginning a new serial story just yet. The result is that the periodical publication of my next novel will be deferred (if I and my country “syndicate” agree on terms), until August 1882.<sup>2</sup> Will this post-poned date suit you? One line to tell me will oblige,<sup>3</sup>

Yours vry truly | WC

P.S. | I am not sure of remembering correctly what is your average rate of payment for the right of periodically publishing serial stories in your Magazine. Is it one pound (or one guinea) for each printed page?<sup>4</sup>

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1. The single page of manuscript containing the most detailed corrections has survived and is now in the Lewis Collection. Under the heading “The Black Robe” Vol. III. Page 73. Insert the following copy in place of the dted paragraph at Page 73.’, there follows the passage which appears first in the single-volume ‘Piccadilly’ edition of the novel, in Book 5, ch. 3, ‘The Harvest is Reaped’, from ‘Father Benwell smiled sadly.’ to “... let us have some wine.” The manuscript passage itself bears a number of emendations and there is a further note in the top right-hand corner which reads ‘To the Printer: – See also, corrections at Pages 72 and 74 of Vol. III. WC’. Presumably WC also sent Chatto a copy of the final volume of the triple-decker edition of the novel with these emendations.

2. Concerning the periodical publication of *Heart and Science*, see Farmer & Law, “‘Belt-and-Braces’ Serialization’, *WCSJ*, NS 2 (1999).

3. Chatto & Windus replied on the same day agreeing to the deferral.

4. The Chatto & Windus reply confirmed that the offered rate was one pound per printed page in *Belgravia*.

### [1971] TO CHATTO & WINDUS, 18 AUGUST 1881

MS: Reading (tipped into Outgoing Letter-book 14). Published: BGLL, III, pp. 304–305.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18<sup>th</sup> August 1881

Dear Sirs,

A line to thank you for your letter of today’s date and for the perfectly satisfactory arrangement proposed in it.<sup>1</sup> As soon as I have completed my negotiation with the country newspapers, I will send you a Draft of agreement. In the meantime, let me add that the right of republishing my next year’s novel in book-form shall be secured to you on the same terms as those arranged between us for “The Black Robe”.<sup>2</sup>

Believe me | Dear Sirs, | Vy truly yours | Wilkie Collins  
Messrs | Chatto & Windus

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1. See notes to WC’s earlier letter to Andrew Chatto bearing the same date.

2. The agreement concerning *Heart and Science* was eventually signed on 3 April 1883 (Reading).

### [1972] TO GEORGE MANVILLE FENN,<sup>1</sup> 2 SEPTEMBER 1881

MS: Texas (Ms Letters, W. Collins I B/45). Published: Coleman, p. 260; BGLL, III, p. 305.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 2<sup>nd</sup> September 1881

Dear Mr Manville Fenn,

By all means, make the proposed extract from my books.<sup>2</sup>

I must leave the choice of the extract (with perfect confidence) to your decision. After

some months of suffering from gouty inflammation of the eyes, I am reported to be cured. But the doctor still forbids me to use my eyes either for reading or writing. I may snatch a minute or two at a time – and then I must put down the pen or the book, and look at objects in general, the larger the better.

Vy truly yours | Wilkie Collins  
G. Manville Fenn Esqre

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1. Prolific journalist and novelist, formerly editor of *Cassell's Magazine* – see [1183] to him of 31 December 1871. In his 'The Art of Mystery in Fiction', *North American Review*, 15 (1893), pp. 432–438, Fenn criticized WC's characterization but praised his 'ingenuity of construction' (cited in Coleman, p. 260).

2. We have not been able to identify what the extract chosen was and where, or indeed whether, it was in fact published. Since the letter to Fenn is found at Texas in an album of letters addressed to Cassell, Peter, & Galpin, it seems likely that the publication was from Cassell's.

### [1973] TO WILLIAM WINTER, 3 SEPTEMBER 1881

MS: Berg. Extract: Davis, pp. 23, 294. Published: Winter 1909, pp. 218–219; B&C, II, p. 437.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>  
London, | September 3<sup>rd</sup> 1881.

My Dear Mr Winter,

If you have long since dismissed me from memory, you have only treated an inexcusably bad correspondent as he deserves. When I was at school, – perpetually getting punished as “a bad boy,” – the master used to turn me to good moral account, as a means of making his model scholars ashamed of their occasional lapses into misconduct: “If it had been Collins I should not have felt shocked and surprised. Nobody expects anything of him. But You!! &c &c”

In the hope that you, by this time, “expect nothing of Collins” I venture to appeal to your indulgence. In the intervals of rheumatic gout I still write stories – and I send to you my last effort, (called “The Black Robe”) by registered book-post, in the belief that you will “give me another chance,” and honour me by accepting the work. It is thought to be the best thing I have written for some time past, on the European side of the Atlantic – in Roman Catholic countries as well as in Protestant England. And it is memorable to me as having produced a freely offered gift of forty pounds from one of the pirates who has seized it on the American side!!!<sup>2</sup>

I write with your new edition, – so kindly sent to me, – in the nearest book-case.<sup>3</sup> In the Poems I rejoice to see my special favorites included in the new [*del*] publication – “The Ideal,” “Rosemary” and the exquisitely tender verses which enshrine the memory of “Ada Clare.”<sup>4</sup>

I have heard of you from Miss Cavendish. May I hope to hear of you next – from yourself?  
Always truly yours | Wilkie Collins

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1. WC uses printed paper with his monogram.

2. This is likely to be George Munro, in whose (New York) Seaside Library *The Black Robe* appeared in mid-1881 as #990.

3. *The Poems of William Winter* (Boston: 1881), which was found in WC's library at his death (Baker 2002, p. 161).

4. ‘The Ideal’ and ‘Rosemary’ had both appeared in Winter's *Thistledown: a Book of Lyrics* (1878); see WC's comments on them in [1763] to Winter of 5 August 1878.

### [1974] TO JANE BIGELOW, 6 SEPTEMBER 1881

MS: Bigelow. Summary: B&C, II, pp. 437–438. Published: BGLL, III, pp. 306–307.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London. | 6<sup>th</sup> September 1881

Dear Mrs Bigelow,

Your charming letters – and the dry flowers, now in my own special drawer of my own



special table – have been my most welcome visitors. I see you again in my study, a vision of bright robes and flowers and inexhaustible kindness, presented to a miserable wretch who could only look at you with one eye. For awhile air and water kept the roses from a premature death – until the fatal day came when they fell on the table, and were carried away by my housemaid for burial.<sup>1</sup> I have not dared to ask how they were buried. My idea is that they were “cremated” in the kitchen fire – a form of burial I should like to secure for myself, when I fall in pieces like the flowers, but the expense is too great. One has to be taken to Germany. British liberty does’nt include the burning of British bodies yet.

I am so glad to hear that the story helped to amuse you on the wearisome sea-voyage. If I could only have been present to hear young “Kansas” holding forth,<sup>2</sup> my highest ambition would have been satisfied. Some tremendous letters from Roman Catholics have reached me about “the Black Robe.” They are all shocked that I should not know better than to doubt the Jesuits – the most harmless and innocent assembly of Gentlemen on the face of the earth.

I am at last well on the way to recovery. Both my eyes see again as well as ever. But they are so weak, after what they have gone through, that I am forbidden to use them – except for a few hours by daylight. So when evening comes, I sit and think – and smoke when I am tired of thinking – and wish I was on my way again to my dear United States, when I can neither smoke or think any longer – and then my dear old dog comes, looks at me, wags his tail, and groans. This means in his language, “now, Wilkie, it’s time to go to bed.”<sup>3</sup> So the evening closes. And my letter must be like the evening – and must close too.

Give my love to all “at home” – and take as much of it for yourself as Mr Bigelow may sanction. And, oh, tell Flora that her old friend is as fond of pets as she is, and feels for those bereavements with all his heart. If she can find the wretch who threw the cat overboard,<sup>4</sup> when I come to America, I will invent “a plot” for drowning him – without the slightest fear of discovery.

Believe me Dear Mrs Bigelow | always truly yours | Wilkie Collins

I am going to the seaside – as soon as the present unmercifully cold and rainy weather will let me. More news from Highland Falls (this is a gentle hint) will be forwarded to me, wherever I may go.

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1. Concerning the flowers, see [1963] to Jane Bigelow of 12 July 1881.

2. The Bigelows have recently sailed back to the United States, and here WC presumably refers to an anecdote of their sea voyage, recounted in the letter to which he replies.

3. Of Tommy, WC’s Scotch terrier, who features in his short story ‘My Lady’s Money’ of 1878, in which he acts as detective, and helps to unravel the mystery (Clarke, pp. 178–179).

4. Again presumably an anecdote from the Bigelows’ voyage home.

## **[1975] TO ANDREW CHATTO, 9 SEPTEMBER 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 307–308.

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

9<sup>th</sup> September 1881

Dear Mr Chatto,

I return the proofs for press – with many thanks. The corrections at page 244 (intended to shorten the over-running lines) can be followed or not, as may be most convenient to the printers.

The other corrections (at pages 254, 307, and 308) trifling as they are in appearance, are necessary consequences of the infernal “Statutes of Mortmain” – and are therefore of some importance.<sup>1</sup>

I am free to publish the American Christmas Story in Belgravia,<sup>2</sup> on (what our friend the Colonel would call) “the English side.”<sup>3</sup> The MS is to be ready for you on the 1<sup>st</sup> of October next. Wednesday next I hope to get to Ramsgate, and to pick up an idea for you at sea.

Ever yours | WC

You kindly offered me some copies of “The Fallen Leaves”, in the new popular form:<sup>4</sup> If I may

have five copies at your entire convenience they will make up the half dozen, with the copy I took home – and I shall be obliged to you for the best book I have written since “Man and Wife”.

- 
1. See the note to [1969] to Chatto of 10 August 1881.
  2. ‘Your Money or Your Life’, published in London in the *Belgravia Annual* at Christmas 1881, but not in the end, as planned, in New York in the *Spirit of the Times* – see [1986] to Chatto & Windus of 3 November 1881.
  3. Chatto and WC’s mutual friend Colonel William Seaver.
  4. That is, in the two-shilling ‘yellowback’ edition, the cheapest version of WC’s novels then available from Chatto & Windus. The publication of the yellowback edition of *The Fallen Leaves* was announced in the *Athenæum* on 7 May 1881 (see Topp, III).

### [1976] TO ANDREW CHATTO, 10 SEPTEMBER 1881

MS: Parrish (Box 4/17). Published: BGLL, III, p. 308.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9 10<sup>th</sup> Sept: 1881

Dear Mr Chatto,

A line to say that the presentation copies have reached me safely – and to return my best thanks. Your kind letter also received.<sup>1</sup>

Ever yours | WC

- 
1. Chatto & Windus had replied on the same day to [1975] to Andrew Chatto of 9 September, enclosing five author copies of the yellowback edition of *The Fallen Leaves*.

### [1977] TO CHARLES KENT, 21 SEPTEMBER 1881

MS: Fales, with envelope.<sup>1</sup> Published: B&C, II, pp. 438–439.

Ramsgate | 21<sup>st</sup> September 1881

My dear Kent

(Let us drop “Mistering each other) – and let me report myself to be winning back the lost strength, not very quickly, but steadily as I hope and believe. My eyes are still weak enough to want an umbrella over them when I swallow my sea-air in the balcony here. Time however will put this defect right. As for the “dolce far niente”<sup>2</sup> I am too lazy even to write my letters – and I begin to believe myself to have been an author in some former state of existence.

Lord Lytton kindly brought the “Brutus” play to me while I was in town. And, in spite of my weak eyes, I read with delight and admiration that masterly work. As dramatic poetry it is, to my mind, far in advance of “The Lady of Lyons” and “Richelieu” – and as an acting play there is such true power in the characters and the “situations” that I could see the scenes on the stage while I was reading them. And this masterpiece remains unacted!<sup>3</sup> If [*del*] you want to know why, look at the theatrical advertisements in the newspaper – and don’t forget that the theatres are in a state of unexampled prosperity.

Ever yours | Wilkie Collins

My plans for staying here are still unsettled. All letters forwarded from Gloucester Place  
To | Charles Kent Esqre

- 
1. Directed to ‘Charles Kent Esqre | 1 Campden Grove | Kensington | London W’. Postmarked ‘Spt | 21 | 81’, and, on the back, ‘LONDON | SP 22 | 81 | 9’. WC uses paper watermarked ‘JOYNSON | SYNDICATED FINE’.
  2. Proverbial Italian phrase meaning ‘sweetness of doing nothing’, often written with the definite article as ‘Il dolce far niente’, the title of William Holman Hunt’s portrait of Annie Miller.
  3. Bulwer-Lytton’s unpublished tragedy *Brutus* (1847), was eventually performed in 1885 as *The Household Gods*, produced by Wilson Barrett at the Princess’s Theatre; see the Earl of Lytton, *The Life of Edward Bulwer, First Lord Lytton* (1913), II, p. 96. Bulwer’s *The Lady of Lyons* was first performed in 1838, his *Richelieu* in 1839.

**[1978] TO JAMES R. OSGOOD, 22 SEPTEMBER 1881**

MS: Houghton (bMS Thr 467). Published: BGLL, III, pp. 308–309.

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

London | September 22<sup>nd</sup> 1881 | Ramsgate  
(Letters always forwarded from London.)<sup>1</sup>

Dear Mr Osgood,

My patience has been severely tried – and, worse still, I am obliged to make demands on your patience next. After I had the pleasure of seeing you in London,<sup>2</sup> the gout got the better of me and of the doctor for the third time. Only a few days since, I gathered strength enough to bear the short journey to the seaside. I write to you from Ramsgate – beginning at last to feel the benefit of the change of air.

You will now know why this letter of apology comes to you, instead of my promised recollections of poor Fechter.<sup>3</sup> Until I reached this place, I have not even been able to answer my letters by dictation. With the brighter prospect now before me, my next communication will I hope contribute a few pages to the contemplated Memoir, and will not be much longer delayed.

Believe me | Vy truly yours | Wilkie Collins

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1. WC uses printed paper with his monogram, with the date, true address and the parenthetical comment added below the valediction and signature.

2. See [1965] to Osgood of 15 July 1881.

3. WC's 'Recollections of Charles Fechter', appearing in Kate Field's *Charles Albert Fechter* (Boston: Osgood, 1882), pp. 154–173.

**[1979] TO RICHARD D'OYLY CARTE,<sup>1</sup> 8 OCTOBER 1881**

MS: Fales, damaged. Published: BGLL, III, p. 309.

Ramsgate | 8<sup>th</sup> October 1881

Dear Mr D'Oyly Carte

One line to thank you for your kind card invitation – and to [leave] absence from London to plead my excuse for ... [*remainder of text excised*]

Good wishes for the success of The New Theatre,

Believe me | Faithfully yours | Wilkie Collins

---

1. Richard D'Oyly Carte (1844–1901), whose New Savoy Theatre in the Strand – the first to be entirely lit by electricity – opened with Gilbert and Sullivan's *Patience* in 1881.

**[1980] TO GEORGE WILMAN,<sup>1</sup> MID-SEPTEMBER–MID-OCTOBER 1881<sup>2</sup>**

MS: Unknown. Extract: 'Death', p. 3b, our copy text; Robinson 1951, p. 300 (with source and recipient unidentified); Davis, p. 294 (with *Daily Telegraph* as source, and recipient identified as George Wilman, p. 334n22); B&C, II, p. 439 (using Robinson as copy text, with recipient unidentified and dated 'Autumn 1881').

We are the Corsican brothers of human infirmity.<sup>3</sup> For three months the gout has again tortured my eyes – and here I am recovering within two miles of you! Are you well enough to get here by railway (if walking is still bad for you) and take your luncheon, on any day you like, from two to 2.30? I could then answer your questions in the pleasanter way<sup>4</sup> – besides sparing my eyes letter-writing at length in the interests of some light work which I am just able to do after four months of utter literary eclipse. Why don't I go to you at Broadstairs? It is the most dreadful place in the world to me now. The ghosts of my brothers Dickens, Augustus Egg, and of two other dearly-loved friends<sup>5</sup> – who all lived with me at Broadstairs – now haunt the place. Two years ago I *tried*

to go to Broadstairs. At the first view of ‘the Fort House’ the old and dear associations completely overwhelmed me and I turned back to Ramsgate.

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1. Author of *Sketches of Living Celebrities* (London: Griffith & Farran, 1882), consisting of brief pen portraits of twenty-eight contemporary celebrities, all male. The book is divided into sections on actors, authors, dramatists and artists, with the sketch of WC found at the head of the second, pp. 55–59. As its frontispiece the volume has one of the Sarony portraits of WC, wearing a fur coat over his suit, signed ‘Wilkie Collins. 1882.’ On the day after WC died, the passage above appeared in the *Daily Telegraph* in a section of his obituary entitled ‘From One Who Knew Him’, following extracts from two letters to Rudolf Lehman (see [3055], [3058] to him of 10 December 1879, and [April–June] 1880). The passage here is introduced by the following remarks: ‘Towards the latter end of 1881 the novelist had a bad attack of gout in the eyes, which compelled him to rest for some months. He was then living at Nelson-crescent, Ramsgate – his favourite watering place – and, in writing to a friend, who was at that time recruiting his own health at Broadstairs, he says, ...’. There is no other evidence, however, that the relationship between WC and George Wilman was one of friendship rather than business.

2. Adjacent letters limit to this period WC’s stay in Ramsgate following his severe attack of gout.

3. Referring to Don Boucicault’s popular revenge drama *The Corsican Brothers* (1852), where the action is designed so that the roles of the identical twin brothers can both be played by the same actor (Charles Kean in the original production at the Princess’s Theatre).

4. Presumably questions relating to his biographical sketch of WC for *Sketches of Living Celebrities*.

5. Thus in the *Daily Telegraph* obituary. Like Robinson (p. 300), though without citing his authority, Davis (p. 294) here gives ‘The ghosts of my brother, Dickens, Augustus Egg, and of two other dearly-loved friends’, which seems a more satisfactory reading in terms of both form and content.

### **[1981] TO CHATTO & WINDUS, 17 OCTOBER 1881**

MS: Melbourne (MS 6162/3). Published: BGLL, III, pp. 309–310.

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

17<sup>th</sup> October 1881

Dear Sirs,

I return one of the proofs which you have kindly sent to me, corrected for press. The petition for three more pulls of the clean proof is occasioned by the necessity of sending duplicates to foreign parts – a safeguard which escaped my memory when I last wrote.<sup>1</sup>

When you decide on your day of publication, it will be a favour if you will let me know it so that I may answer inquiries from foreign periodicals.

Vy truly yours | Wilkie Collins

Messrs | Chatto & Windus

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1. Presumably referring to ‘Your Money or Your Life’.

### **[1982] TO WILLIAM RALSTON, 20 OCTOBER 1881**

MS: Baylor. Published: B&C, II, p. 440.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>1</sup> | 20<sup>th</sup> October 1881

Dear Mr Ralston,<sup>2</sup>

I don’t remember whether Dante’s Hell includes among its tortures Gout in the Eyes. If the Divine Poet has not anticipated me, I may claim without presumption to have invented an infernal circle of my own, and to have suffered in it lately for more than three months. My sight is saved – and I am steadily on the way to recovery. But to my sincere regret, I am not yet quite strong enough to take my place at your table on Saturday next. It is really a disappointment to me to miss the opportunity of meeting Mr Tourgèneff [*sic*],<sup>3</sup> and of thanking him for the happy hours that I owe to his masterly and delightful pen. Do you remember kindly giving me your translation of one of his most subtly and delicately treated stories? Incautiously opening the book, with a hard day’s work before me, I scattered “the materials of our craft” to the winds, and spent the day with “Lisa” [*sic*].<sup>4</sup>

Be my good friend still – and accept my thanks and my excuses.  
Ever yours | Wilkie Collins  
To | W.R.S. Ralston Esq

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1. Printed address ranged right, with monogram to the left.
2. Distinguished Russian scholar; see [1092] to him of 26 April 1871.
3. On the Russian author's relationship to London society in general and Ralston in particular, see Patrick Waddington, *Turgenev and England* (London: Macmillan, 1980), which refers to Ralston as 'Turgenev's constant cicerone' (p. 155).
4. Referring to *Liza*; or, '*A Nest of Nobles*'; *A Novel*, by Ivan S. Turgenieff, translated from the Russian by W. R. S. Ralston (2 vols; London: Chapman & Hall, 1869).

### [1983] TO E. A. BUCK, 24 OCTOBER 1881

MS: Unknown. On sale: Christie's Catalogue, 22 October 1992, item 442A. Published: BGLL, III, p. 310.

Summary: *Enclosing a proof of a new work written after an illness.*<sup>1</sup>

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1. This must be 'Your Money or Your Life' – see [1981] to Chatto & Windus of 17 October 1881. In the event this story did not appear in the *Spirit of the Times* (see [1986] to Chatto & Windus of 3 November), and WC wrote a second story for Buck. This was 'How I Married Him' (published 24 December). It appeared also in Britain, in *Belgravia* (January 1882), and was reprinted as 'Miss Morris and the Stranger' in *Little Novels* (1887).

### [1984] TO ROBERT DU PONTAVICE DE HEUSSEY, 28 OCTOBER 1881

MS: Parrish (Box 4/19). Published: BGLL, III, p. 310.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 28<sup>th</sup> October 1881

Dear Vicomte de Heussey,

One line to thank you for your kind letter. If my acknowledgement does not reach Paris in time to catch you, you will find waiting for you at Rennes, a long, long reply, despatched by this post, to wait your return – suggesting among other things that you should keep the MS. for the present, and giving reasons which will I hope meet with your approval.<sup>1</sup>

Yours always truly | WC

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1. This longer reply has not been traced and the manuscript in question has not been securely identified. See [1987] to de Heussey of 8 November 1881.

### [1985] TO W. S. JOHNSON,<sup>1</sup> 1 NOVEMBER 1881

MS: Private. Published: BGLL, III, p. 311.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Tuesday 1<sup>st</sup> Nov<sup>r</sup> 1881

Dear Mr Johnson

Have you half an hour to spare, either tomorrow (Wednesday) or Thursday next? and can you favour me by calling here, on either day, at any hour most convenient to yourself, after 12 o'Clock (noon)? I have declined a proposal made to me by a "Syndicate of Newspapers" – and I should be glad to say a word on the subject mentioned in your kind letter addressed to me last year.<sup>2</sup>

I am only now recovering from a severe attack of illness – and I am still so dependent on "favourable weather" that I could not be sure of keeping my appointment if I proposed to call on you.

Very truly yours | Wilkie Collins

W.S. Johnson Esq

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1. Possibly William Spencer Johnson (1813–97), theatrical producer and agent.
2. WC approached the literary agent A. P. Watt in a similar way the following month – see [1995] to Watt, 5 December 1881. As the notes to that letter suggest, the syndicate referred to here was probably that of W. F. Tillotson of Bolton.

**[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>);<sup>2</sup> Profiles in History, #10023, November 2009. Published: A&C5, p. 11.

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).

**[1986] TO CHATTO & WINDUS, 3 NOVEMBER 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 311–312.

November 3<sup>rd</sup> | 1881

Dear Sirs,

I have this moment seen your advertisement of the Christmas number of *Belgravia* – “to be published early in November”.

This precipitate publication (of which I have heard nothing) entirely destroys my market in America – and puts me in a most awkward position towards the old friend for whose Xmas publication in New York I have written for the last seven years. It may not be amiss to add that I shall lose £50...-.- besides.<sup>1</sup> You will remember that I wrote to Mr Chatto asking especially for the date in “the week before Christmas” at which you would publish my story here. Before I write or telegraph to America, can you let me know what the circulation of the “Annual” is there?<sup>2</sup>

Wilkie Collins

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1. That is, if WC’s Christmas story ‘Your Money or Your Life’ (of which copy was probably submitted to Chatto & Windus at the beginning of October) were published in early November, unauthorized American versions would almost certainly appear before the authorized publisher, E. A. Buck, could bring out the story in the Christmas issue of his *Spirit of the Times* on 24 December.
2. Thus, if the circulation of the *Belgravia Annual* in the USA were negligible, it might still be possible for the story to

be published in the *Spirit of the Times*.

**[1987] TO ANDREW CHATTO, 8 NOVEMBER 1881**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 312.

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

8<sup>th</sup> Novr 1881

Dear Mr Chatto,

Two questions:

- (1). On what date in December next do you publish the January (1882) number of *Belgravia*? Can it be a day or two before Christmas Day?
- (2) Can you help me by setting up the new story in proof as soon as I can send you the MS?<sup>1</sup>

Yours truly | WC

Title of the new Story | “How I Married Him;” | “A ~~Tale~~ Story of Leap Year.”

---

1. WC’s solution to the premature publication of ‘Your Money or Your Life’ in the *Belgravia Annual* (see [1986] to Chatto & Windus of 3 November) is to write a second Christmas story, ‘How I Married Him’. This should appear both in New York in the *Spirit of the Times* on 24 December 1881 and in London a day or two earlier for the January 1882 issue of *Belgravia*. Such a procedure would prevent both piracy in America and the loss of his English copyright through prior publication in the USA. Andrew Chatto replied on the same day with the date of publication (21 December) and a promise to set up the story in proof ‘within a day or two’ of the receipt of WC’s manuscript (Reading).

**[3109] TO E. A. BUCK,<sup>1</sup> 8 NOVEMBER 1881**

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

Registered 8th 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 ‘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. Given WC’s comments on the still incomplete story in [1988] to de Heussey of the same day, this cannot have contained copy for ‘How I Married Him’, published in the *Spirit of the Times*, 24 December 1881. [1989] to Chatto of 19 November 1881, suggests that the story was not completed until that day.
  4. Enclosed by a line at the bottom left of the envelope.

**[1988] TO ROBERT DU PONTAVICE DE HEUSSEY, 8 NOVEMBER 1881**

MS: Parrish (Box 4/19). Published: BGLL, III, pp. 312–313.

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

London | 8<sup>th</sup> November 1881

Dear Collaborateur,

Thank you for the copy of the alterations in the Prologue. They could not be better – and I am sure they will increase our chances of success.<sup>1</sup>

It is needless to say that I shall be delighted to see your brother, and to do all that I can to make his visit to London agreeable to him.<sup>2</sup> That wretched cold, which lost me the chance of seeing you again still hangs about me.<sup>3</sup> I am going to try a little change of air, as soon as I can finish some unexpected work, which has been thrown on me by a mistake of my publishers, in advancing the publication of my Christmas story so as to make the simultaneous publication in America impossible. The result is that I must write (and am now writing) another short story!!<sup>4</sup>

But my work, and my contemplated absence will not occupy much more than a fortnight both together – so I can be at your brother’s service later in the present month. What will he think of the weather – if it continues in its present detestable state!

Yours ever | WC

If you cannot easily discover Madame Marie Laurent’s address I will write to a friend in Paris. My friend in London cannot give me the information.<sup>5</sup>

Yes – by all means let us try the managers, without waiting for an actress.

---

1. Possibly alterations to de Heussey’s play *Madeleine*, based on WC’s *The New Magdalen* – see the reference to ‘the MS.’ in [1984] to de Heussey of 28 October 1881.

2. The brother of du Pontavice de Heussey has not been identified, but see a reference to him in [2456] of 14 August 1885.

3. The occasion remains unclear.

4. ‘How I Married Him’ – see [1986] to Chatto & Windus of 3 November and [1987] to Andrew Chatto of 8 November.

5. Marie Laurent must be the Parisian actress who sat for Manet’s ‘Autumn’ in 1881, and whom WC perhaps wished to approach concerning the leading role in *Madeleine*.

### [1989] TO ANDREW CHATTO, 19 NOVEMBER 1881

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, III, pp. 313–314.

90 Gloucester Place | Portman Square | W | 19<sup>th</sup> Nov<sup>r</sup>1881

Dear Mr Chatto

Here is the new story.<sup>2</sup> The sooner it can be set up the more obliged I should be.

WC

Please follow copy exactly – and send me three pulls of the proof, as soon as you conveniently can.<sup>3</sup>

WC

Nov 19<sup>th</sup> 1881

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1. The first part of the note is written in blue crayon, including the originating address and date below the note itself. The second part is written in ink on the verso, with the date repeated at the foot of the page.

2. ‘How I Married Him’.

3. So that copy can be sent to New York in time for publication in the *Spirit of the Times*.

### [1990] TO F. C. BEARD, 22 NOVEMBER 1881

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Published: BGLL, III, p. 314.

Imperial Hotel | Torquay | 22<sup>nd</sup> Nov<sup>r</sup> 1881

My dear Frank,

“Brevity is the Soul of wit”<sup>2</sup>.

1. The new actress won’t do.

2. We (Pigott and I) have arranged to return on Friday evening next.

3. I hope I shall find you better.

4. Excellent hotel here. Delicious French cookery.

Yours affly | WC

---

1. Directed to ‘F. Carr Beard Esq | 44. Welbeck Street | Cavendish Square | London | W.’, postmarked in Torquay as dated.

2. Echoing Polonius in *Hamlet*, II. ii. 90.

### [1991] TO CHATTO & WINDUS, 21–23 NOVEMBER 1881

MS: Parrish (Box 4/17). Published: BGLL, III, p. 314.



The Imperial Hotel | Torquay | Monday 21<sup>st</sup> Novr 1881  
Sent on Wednesday | ~~by hand~~ | 23/11/81<sup>1</sup>

Dear Sirs,

Are the printers likely to send you the proofs of my little Christmas story (“How I Married Him”), not later than Thursday next? If they can be sent to me at the above address by Thursday’s post, so that I could be sure of getting them here at the latest on Friday morning next, it would be a great convenience to me.

Faithfully yours | Wilkie Collins

The copy reached you safely this morning I hope.<sup>2</sup>  
Messrs Chatto & Windus

- 
1. Written diagonally across the upper part of the letter in WC’s hand.
  2. The publishers’ reply is not found in the letter-books at Reading.

### [1992] TO HENRY J. NICOLL,<sup>1</sup> 28 NOVEMBER 1881

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 261–262; BGLL, III, pp. 315–316.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 28<sup>th</sup> November 1881

Dear Sir,

I have been away from London – and I have had no earlier opportunity of answering your letter than this.

My answers to your questions are as follows:

1. I was born on the 8<sup>th</sup> January 1824, in New Cavendish Street, London.
2. The later editions of “Men of the Time” contain a Memoir of me, corrected by myself.<sup>2</sup>

There is really nothing of any interest to the public to be added to the few facts mentioned in that publication. My visit to the United States of America in the autumn and winter of 1873–1874 – and the extraordinary kindness of the welcome offered to me in that great country – will be a subject of grateful remembrance to me as long as I live, and may perhaps be mentioned in your work as one more proof of the warm appreciation of modern English Literature in America.

3. My only anonymous writings have been contributed to “Household Words” and “All The Year Round,” in the form of short stories and sketches. The best of these have been already republished (and acknowledged) in the collections called, “After Dark” (Smith & Elder), and “The Queen of Hearts” (Chatto and Windus).<sup>3</sup>

4. The articles written about my novels – abroad as well as at home – are too numerous to be referred to. I have not kept any of them by me – and I regret to say that my memory does not enable me to refer you to dates and titles. As to biographical notices, I can only answer for the correctness of the Memoir already mentioned. In one word, the best part of my life is in my books.

Pray excuse a letter written in great haste, so as not to keep you longer waiting.

Vy truly yours | Wilkie Collins

To | ~~Henry J. Nicoll~~ Esqre<sup>4</sup>

- 
1. Probably the literary scholar Henry James Nicoll, several of whose works are found in the BL Catalogue, including *Landmarks of English Literature* (London: John Hogg, 1883).
  2. See [0411] to Edward Walford of 17 April 1861, and [0578] to Routledge Warne & Routledge of 21 April 1864.
  3. *The Queen of Hearts* had, of course, first carried the imprint of Hurst & Blackett (in 1859), and then those of Sampson Low and Smith, Elder, before appearing from Chatto and Windus in 1875.
  4. Though cancelled, presumably by a later hand, the name remains perfectly legible.

### [1993] TO CHATTO & WINDUS, 3 DECEMBER 1881

MS: Parrish (Box 4/17). Published: BGLL, III, p. 316.

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

3<sup>rd</sup> December 1881

Dear Sirs

I beg to thank you for a cheque for £31..10.- in payment of the right to publish “Your Money or Your Life” in the Belgravia Annual for 1881 – copyright and all other rights being reserved by the author.

Faithfully yours | Wilkie Collins  
Messrs Chatto & Windus

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1. Duly credited on 5 December (Coutts: WC).

**[1994] TO LUCY WARD,<sup>1</sup> 3 DECEMBER 1881**

MS: Private. Published: B&C, II, pp. 440–441 (with recipient unidentified).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

3<sup>rd</sup> December 1881

Every night when I take my feet out of my slippers – every morning when I put my feet in again – I shall turn in a south easterly direction (towards John Street Adelphi) and include in my other devotional practices the adoration of Lucy. I possess already a fur cap and a fur great coat. Never, until now, has my existence been completed by fur slippers. I kiss the hands that have perfected my winter wardrobe – and will not trust myself to say more.

WC

---

1. Born in 1852, Lucy Ward was the fifth of the eleven children of Charles and Jane Ward, then resident at 11 John Street Adelphi. In 1883 she married William Walters.

2. WC uses pale green printed paper with his monogram ranged left.

**[3394] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> LATE NOVEMBER, EARLY DECEMBER 1881<sup>2</sup>**

MS: Private. Published: A&C14, pp. 70-71.

...there it is. Are you satisfied with his efforts as agent?<sup>3</sup>

Yours ever | Wilkie Collins

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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.

**[1995] TO A. P. WATT,<sup>1</sup> 5 DECEMBER 1881**

MS: Pembroke, with the monogram excised. Summary: B&C, II, p. 441. Published: BGLL, III, pp. 316–318.

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

Monday, 5<sup>th</sup> December 1881

Dear Sir,

I am desirous of consulting your experience, on the subject of the periodical publication of a serial story, which I contemplate writing in the course of next year.<sup>2</sup>

Latterly I have been suffering from rheumatic gout – and I am not quite sure of being able to keep an appointment if the weather is against me. Can you favour me by calling here, either on

Wednesday or Thursday next, at any hour most convenient to yourself, between 12 and 3 o'Clock?

Faithfully yours | Wilkie Collins

If neither Wednesday nor Thursday will suit you, please choose any day next week (between 12 and 3) which may be more convenient.<sup>3</sup>

To | A.P. Watt Esqre

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1. Alexander Pollock Watt (1834–1914), literary agent to whom WC turned to increasingly for advice during the 1880s. A pencil annotation at the top of the letter in Watt's hand reads 'The first letter from Wilkie Collins'. The bulk of Watt's half of the correspondence is also preserved in the Berg Collection, New York Public Library, in the form of the carbon copies on India paper in Watt's literary letterbooks. The volumes covering the periods July 1882 to June 1883 (Letter-books 5– 6), August 1886 to May 1887 (Letter-books 11–12) and December 1887 to March 1888 (Letter-book 14), however, are not extant. (The Letter-book 11 held at the Berg, covering the period April to November 1886, appears to belong to a different series devoted to the advertising side of Watt's agency, and includes no letters to authors.)

2. The following memorandum, which was handed to Watt at their first appointment (see Watt's letter to WC of 8 December 1881, Berg), and which gives details of the proposed serialization of the story which would become *Heart and Science*, is bound into the volume at Pembroke preceding WC's first letter to Watt.

Private

Notes for Consideration

December 1881

1. The proposed serial story is to be offered to "a syndicate of country newspapers."
  2. It is not necessary to apply to Mr Tillotson (of Bolton). He has already made a proposal for the new work, which has been declined. Messrs Leader & Son (of Sheffield) undertook the newspaper publication of the author's last work ("The Black Robe"). It is not necessary to apply to them, on this occasion. With the exception of these two, any other proprietors of country newspapers may be addressed. Mr Addison of the Liverpool Daily Post applied to the author some time since. Literary engagements, then, prevented the negotiation from being carried out
  3. The conditions under which the right of serial publication may be offered are as follows: –
  4. The work will contain not less than twenty-six weekly parts. The first weekly part will be ready for publication in August 1882. The newspaper proprietor who undertakes the serial publication of the work has the right of obtaining "subscriptions" from twelve different country newspapers, besides his own newspaper. "Country newspapers" are held for this purpose to mean newspapers published within the limits of Great Britain and Ireland – excepting newspapers or any other periodicals published in London.
  5. The right of obtaining "subscribers" in London is among the rights reserved by the author. The right of publication in the *Belgravia* magazine has been already purchased. Mr Chatto has no objection to a second London subscription being obtained – provided that the subscribing periodical shall be a London local newspaper, such as "The South London News." This journal subscribed to "The Black Robe." On the conclusion of that work no other story has appeared in the South London Press.
  6. The other rights reserved are,
    - I. Copyright
    - II. Right of Republishing the story in book form.
    - III. Right of authorising translations in all foreign languages
    - IV. Right of reprinting the story on the continent of Europe (Tauchnitz edition) – also in the United States of America, in the colonies of Great Britain, and elsewhere beyond the limits of Great Britain and Ireland.
  7. The purchase-money for the rights offered for sale in Clause 4, is to be divided into three instalments, each payable in cash. First instalment payable on receipt of the first third of the MS. – second instalment on receipt of second third – last instalment on receipt of conclusion.
- For further particulars, see previous "agreements."

3. As Watt's letter to WC of 8 December 1881 makes clear (Berg), the appointment in fact took place on Wednesday 7 December.

### [1996] TO A. P. WATT, 10 DECEMBER 1881

MS: Pembroke. Published: BGLL, III, p. 318.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> December 1881

Dear Sir

I beg to acknowledge the receipt of your letter, dated the 8<sup>th</sup> of this month. You therein correctly state the nature of the arrangements (literary and pecuniary) agreed on between us, when

I had the pleasure of seeing you on Wednesday last.<sup>1</sup>  
I remain, Dear sir | Faithfully yours | Wilkie Collins  
To | A.P. Watt Esqre

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1. See [1995] to Watt of 5 December 1881.

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

MS: Lewis Collection (L2928). Published: A&C14, p. 21.

**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.

**[1997] TO JANE BIGELOW, 2 JANUARY 1882**

MS: Bigelow, with torn envelope.<sup>1</sup> Summary: B&C, II, pp. 441–442. Published: BGLL, III, pp. 318–320.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 2<sup>nd</sup> January 1882

Dear Mrs Bigelow,

With all my heart, I wish you the happiest of birthdays in the present – and the longest renewal of ever-welcome birthdays in the time to come.<sup>2</sup> My one regret is that I am obliged to write my congratulations, instead of personally addressing you, among the host of your devoted friends.

I, too, have my agreeable associations with Baltimore.<sup>3</sup> I well remember the lovely women, the pleasant city, the successful public reading of my story, and the hospitable kindness of Mr Latrobe and the members of his family.<sup>4</sup> My stay at Baltimore was shortened, to my sorrow, by an engagement to give another reading at Washington. Here it was again my good fortune to find many new friends – but, comparing the two cities (may I confess it with all humility in a whisper?) I greatly preferred Baltimore. The prodigious streets and “avenues” at Washington depressed me indescribably – and I never could get over the idea that the enormous cupola of the Capitol was slowing squeezing the weak and attenuated building underneath into the earth from which it had feebly risen. (N. B. – I write with a bad pen, in a British fog, and some of my long words want [rewriting] to be legible.)

I am better than I was when you cheered my wretchedness in the character of my good angel bearing flowers.<sup>5</sup> But the merciless Gout still hangs about me. Nevertheless, I am meditating a new story – and you may perhaps see the first chapters in an American periodical, if you will only wait until next August.<sup>6</sup>

In the meantime – with all good wishes – believe me  
always truly yours | Wilkie Collins

Perhaps, you'll let me hear more of the new house, and how you like it, and how the birthday celebration prospered – when you have some spare minutes? Gramercy Park<sup>7</sup> reminds me of some merry hours passed with poor Sothorn (the actor) then living at the hotel.<sup>8</sup>

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1. Signed and directed to 'Mrs John Bigelow | 21. Gramercy Park | New York | U[S.A.]', postmarked as dated.

Misplaced in the archive with [1379] to Jane Bigelow of 30 September 1873.

2. Jane Bigelow turned forty-three on 16 January 1882. The letter is posted in time to arrive for the anniversary.

3. See [1394] to John Elderkin of 26 November 1873. Baltimore was Jane Bigelow's birthplace.

4. Probably Ferdinand Claiborne Latrobe (1833–1911), seven times mayor of Baltimore.

5. See [1963] to Jane Bigelow of 12 July 1881.

6. *Heart and Science* was serialized in *Frank Leslie's Illustrated Newspaper* in New York.

7. The Bigelows' new city residence at 21 Gramercy Park. This was a gift from the Democratic politician and unsuccessful presidential candidate, Samuel J. Tilden (1814–86), 'who purchased it in 1881 while the Bigelows were in Europe, then deeded it to Bigelow's eldest daughter [Grace, b. 1852] to forestall the protests he knew his friend would make' (Margaret Clapp, *Forgotten First Citizen* (Boston: Little Brown, 1947), p. 318).

8. Edward Askew Sothorn (1826–81: *ODNB*), English comic actor who was based at the fashionable Gramercy Park Hotel in Manhattan, New York, during his period of residence in the United States from 1874. He had returned to the London stage in 1878, residing not far from WC at Vere Street, Cavendish Square, and died there on 21 January 1881 after a long and painful illness.

### [1998] TO JANE WARD, 6 JANUARY 1882

MS: Parrish (Box 4/13). Published: BGLL, III, p. 320.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 6<sup>th</sup> January 1882

My dear Jane,

It is needless to say that I gladly comply with Mr White's kind suggestion.<sup>1</sup> Any day next week (about one o'clock) which may be most convenient to Mr White will do for me. I say "next week", supposing that tomorrow (Saturday) may be too early a date. If not, I shall be at home until 3 o'clock.

The wedding was a triumph – and we were all the better for it.<sup>2</sup> I look back on it with but two subjects for regret. First, the bridesmaids petticoats were too short. Secondly, I was medically forbidden to drink Champagne.

"Keets's" love and congratulations.<sup>3</sup>

Yours affly | Wilkie Collins

To | Mrs Charles Ward

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1. Mr White and his suggestion remain unidentified.

2. On 4 January 1882 WC was one of the witnesses to the marriage of the Wards' second daughter, Emily Blanche (1848–95), to the solicitor William Thomas Waller of Putney, at the Chapel Royal off the Strand in London.

3. A pet name of Caroline Graves, often written 'Keates' – see [1538] to William Tindell of 29 April 1875.

### [1999] TO CHARLES KENT, 8 JANUARY 1882

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: B&C, II, p. 442.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup> | 8<sup>th</sup> January 1882

My dear Kent,

Some flowers on my table remind me that this is my birthday – and that I cannot find a better occasion for *[del]* offering to you my best wishes for the New Year.

I began the year badly – with a threatening of gout, and terrifying appearances in one of my eyes. But the doctor and I have made a good fight of it this time – and I hope I am safe.

Condemned to the nastiest drink (not actually physic) that I know of – weak brandy and water – I am filled with morbid longings to ~~get~~ destroy myself and my character by getting drunk on the excellent port in the solemn coffee-room at the Athenaeum. You shall receive the "due notice" if this longing overpowers my better sense.

In the meantime, when you pass this way again, come up stairs. If I am hard at work, we can at least shake hands – produce a few whiffs of tobacco smoke – and adjourn to a leisure hour at the first opportunity. You understand what literary work is. I say no more.

Ever yours | WC

1. Directed to 'Charles Kent Esre | 1. Campden Grove | Kensington | W.'. Postmarked: 'LONDON. W. | 7 | JA 9 | 82'.
2. WC uses printed paper without monogram.

**[2000] TO CHARLES KENT, 16 JANUARY 1882**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 321.

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

16<sup>th</sup> January 1882

My dear Kent,

I have read the little story with a very sincere appreciation of the originality of it, in these conventional days. The notion of the man somersaulting himself backwards into his childhood – and then, in a moment of excitement, turning head over heels into nothing is as quaintly terrible as anything in Hoffmann. So far as I know, nothing like it has been written by anybody else.

Let me once more thank you for a present on my birthday which is indeed an addition to my library of rare interest, in a most handsome form. If I possessed Herr Crambo's enviable superiority to rheumatism, I should have turned a somersault of exultation when I had put the book on my shelf.<sup>2</sup>

Ever yours, | WC

- 
1. Directed to 'Charles Kent Esre | 1. Campden Grove | Kensington | W.', postmarked on the following day.
  2. Referring to Kent's unsigned tale in two parts, 'Herr Crambo: A Psychological Phenomenon', *All the Year Round* 27:649–650 (7–14 May 1881), pp. 133–139, 154–157.

**[2001] TO JAMES R. OSGOOD, 18 JANUARY 1882**

MS: Unknown. Copy, probably in Caroline Graves's hand: Boston (KF 111), our copy text. Published: Whiting, pp. 406–407; BGLL, III, pp. 321–323.

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

18 January 1882

Dear Mr. Osgood,

By mail of Saturday next – the 21<sup>st</sup> – I shall at last send you my Recollections of Fechter. My health is mainly to blame for this long delay. But besides this, the subject is beset with difficulties, and requires careful handling with a margin of time to do it in.

If I am too late – I can only say I am sorry, and ask you to let me have the MS. back again.<sup>1</sup>

If the book is still to be written, then my recollections are at Miss Kate Field's service – on one condition: viz: that they are printed and published, without alteration of any sort, exactly as I have written them.

My motive for making this stipulation – which I am sure I may trust to your care to see strictly carried out – is expressed in the MS. I may add, remembering what has been foolishly and falsely said of Fechter in the United States (and repeated, I am sorry to find, by Miss Field in one of her letters to me) that I will not appear before my American readers, unless I tell the truth honestly – on my own responsibility, as one of the very few Englishmen now living, who knew Fechter intimately in every aspect of his character.<sup>2</sup>

Therefore, please accept this letter as authority for at once returning my MS to me, if you have any reason to suppose that the stipulation which I attach to it is not likely to be literally observed.

Please tell Miss Kate Field, with my kind remembrances, that the questions about Fechter which she puts to me in her letters – in so far as they are not treated of in the "Recollections" – are questions which I am quite unable to answer. His two children's names are "Marie" and "Paul" – "Marie" being the eldest. Beyond this, I know nothing of his domestic affairs. I am not even

acquainted with the address of his widow.<sup>3</sup> As for his “book” of *Othello* I do not possess it – and I would not lend it for public quotations if I did. His “Othello” and his “book” were among the mistakes of his career, poor dear fellow.<sup>4</sup> For the sake of his memory, I ask Miss Field to pass over them.

Nothing more occurs to me just now – and my letter is too long already.

I contend with this dreadful damp winter (in England) more successfully than I had hoped. If I could only breathe your dry air in Boston (dry by comparison with our island air on the worst day you have), I should do very well.

Believe me, dear Mr. Osgood | Very truly yours | Wilkie Collins

Please let me hear if the MS. is safely received. If it is set up in type, proofs in duplicate, might help me perhaps to make some additions.

James R. Osgood, Esq.

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1. Dated ‘18 January 1882’, WC’s ‘Recollections of Charles Fechter’ duly appeared in Kate Field’s *Charles Albert Fechter* (Boston: Osgood, 1882), pp. 154–173.

2. On Fechter’s problems after he went to the United States, see [1515] to Carlotta Leclercq of 15 February 1875, and Peters, pp. 360–361.

3. According to Field (p. 56), Fechter ‘married, 29 Nov. 1847, Mlle. Roebert, a pensionnaire of the Comédie Française, by whom he had a son, Paul, and a daughter, Marie, who became an operatic singer’. He had also entered into a bigamous second marriage in the United States with the Philadelphia actress, Lizzie Price – see Peters, p. 360. See [1071] to Marie-Thérèse Fechter of 10 March 1871, and [1469] to her mother of 1 July 1874.

4. *Othello: Charles Fechter’s Acting Edition* (London: W. R. Sams, 1861) – a copy of the second edition is found in the BL. The actor had performed in the play both in French (at l’Odéon, Paris, in 1858) and in English (at the Princess’s Theatre, London, in 1861, where he began as Othello but later took on the role of Iago).

## [2002] TO UNIDENTIFIED RECIPIENT, 28 JANUARY 1882

MS: Birmingham CA.<sup>1</sup> Published: BGLL, III, p. 323.

Vy Truly Yours | Wilkie Collins | 28<sup>th</sup> January 1882

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1. A fragment pasted in an album; from the format probably simply an autograph.

## [2003] TO ANDREW CHATTO, 29 JANUARY 1882

MS: Reading (tipped into Outgoing Letter-book 15). Published: BGLL, III, pp. 323–324.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

29<sup>th</sup> January 1882

Dear Mr Chatto,

Will you kindly add Charles Reade’s present address to the enclosed, and let it go with your letters to the post?<sup>1</sup>

On reflexion, I think it will be easier and better, if we exchange letters relating to our new arrangements – as you suggested.<sup>2</sup> Let me put two questions – and I will at once do this.

1. Does the new lease of “The Law and the Lady” date from the 1<sup>st</sup> of next month? Or am I mistaking the first for a later date in February?<sup>3</sup>

2. Does your right of selling the collected stories, in book form, in Australia and New Zealand, refer to the one volume edition only? and perhaps to remainders of the 3 volume edition? I ask this because an Australian newspaper has already purchased the right of periodically publishing the stories in their forthcoming form, as parts of one new story, on which they are all made to hang together.<sup>4</sup>

Your Indian right is of course conceded, without reserve. If your Australian right followed it, when the Circulating Libraries have done with the book here, I should hope this would suit both sides.<sup>5</sup>

Yours ever | WC

Another question! Has the one volume edition of “The Black Robe” come out yet?<sup>6</sup>

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1. The enclosed letter to Reade remains untraced, though his new address is given in the following letter to Charles Kent. The letter seems to have concerned Athenæum Club business.
2. The suggestion was presumably made at a meeting between WC and Andrew Chatto, as there is no prior reference found in the letter-books at Reading to the agreements discussed here.
3. Referring to the renewal of the publishing lease for the novel, which in fact was due to expire on 15 February 1882.
4. Referring to WC’s plans for publishing a new collection of short stories, that in the event was not fulfilled until *Little Novels* appeared in 1887. The Australian serialization is not found in Johnson-Woods.
5. [2007] to Chatto & Windus of 1 February 1882 (one of two of that date, with a third to Andrew Chatto personally) constitutes the initial publishing agreement for what was to become *Little Novels*, as well as that for the renewal of the lease for *The Law and the Lady*.
6. The single-volume ‘Piccadilly’ edition of the novel had in fact appeared in late 1881.

**[2004] TO CHARLES KENT, 31 JANUARY 1882**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 324.

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

31<sup>st</sup> January 1882

My dear Kent,

Thank you for your friendly and useful note. The infernal weather has fixed its fangs in my chest – and I am coughing myself into oblivion – on the great somersault principle of Herr Crambo.<sup>2</sup>

I have written to Charles Reade – and Chatto has kindly addressed the letter. C.R.’s present address turns out to be,

3. Bloomfield Villas | Uxbridge Road | W.

I have told him to write to the Sec<sup>y</sup> mentioning his change of abode (?) will he do it?<sup>3</sup>

Ever yours | WC

I will do my best to be well enough to get to both the ballots

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

2. See [2000] to Kent of 16 January 1882.

3. This seems to concern an election at the Athenæum Club, which Kent now regularly frequented – see [2015] to him of 10 February 1882.

**[2005] TO ANDREW CHATTO, 1 FEBRUARY 1882**

MS: Reading (tipped into Outgoing Letter-book 15). Published: BGLL, III, p. 325.

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

1<sup>st</sup> February 1882

Dear Mr Chatto

Let me very sincerely thank you for the kind concession which you have made to my interests in the matter of the collected stories, and the Royalty on extra copies – and let me add my best acknowledgements for the presentation copies of “The Black Robe” in its new form.<sup>1</sup>

I will write to Melbourne by the direct mail this month. There can be no doubt that the periodical publication in Australia will be at an end before you reprint the stories in one volume.<sup>2</sup>

The business letters are enclosed.<sup>3</sup> I have been obliged to specify what the “exclusive right of publication in book-form” means – in case you have to deal with my Exors.<sup>4</sup> Tauchnitz – and booksellers in Canada and the U.S. also publish in book-form. I have as I hope and believe fully stated your rights. If I have made any mistake you have only to let me know.

Ever yours | WC



1. Andrew Chatto's letter to WC of 30 January 1882 (Reading), offered a 5s royalty on all copies of the first edition sold above 750, as opposed to the 1,000 specified in the agreement concerning *The Black Robe*. Enclosed with Chatto's letter were a number of author copies of the 'Piccadilly' edition of that novel.
2. See the second question raised by WC in [2003] to Chatto of 29 January 1882. In his reply of 30 January, Chatto had asked for further details about the reprinting of WC's short stories in Australia.
3. WC's two letters to Chatto & Windus of 1 February – [2006] and [2007].
4. Referring to the possibility of WC's death before the expiry of the publishing lease, when the author's part would be assumed by his executors.

**[2006] TO CHATTO & WINDUS, 1 FEBRUARY 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 325.

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

1<sup>st</sup> February 1882

Dear Sirs,

I beg to thank you for a cheque for £31..10.- in payment of the right to publish "How I Married Him" in the *Belgravia Magazine* for January 1882 – copyright and all other rights being reserved by the author<sup>1</sup>

Faithfully yours | Wilkie Collins  
Messrs | Chatto & Windus

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1. Duly credited on 2 February 1882 (Chatto: WC).

**[2007] TO CHATTO & WINDUS, 1 FEBRUARY 1882**

MS: Reading.<sup>1</sup> Published: BGLL, III, pp. 326–327.

90. Gloucester Place. | Portman Square | London

1<sup>st</sup> February 1882

Dear Sirs,

I beg to thank you for a promissory note for one hundred pounds, in payment for the right – which I hereby confer – of publishing "The Law and the Lady" in book form (at no lower price than the retail price of two shillings per copy) during a period of seven years dating from the 15<sup>th</sup> February 1882. It is further understood between us as part of this arrangement, that the right of publishing "The Law and the Lady" shall be exclusively yours, during the seven years' lease, within the limits of Great Britain and Ireland, and also in the British Colonies of India, Australia, and New Zealand.<sup>2</sup>

It is further agreed on between us that for a payment to me of three hundred pounds (in two bills, as stated in your letter of 30<sup>th</sup> January last) you are to purchase a seven years' publishing lease of a new collection of my short stories – similar in respect of the rights of book publication exclusively conferred, and of the minimum limit of retail price at which copies may be sold, to the seven years' lease of "The Law and the Lady". It is also conceded by you, that a Royalty of twenty five pounds, upon each hundred copies of the three volume edition of these new stories sold beyond the first seven hundred and fifty copies, shall be paid to me, in addition to the stipulated payment of three hundred pounds. The work is to be ready for publication in the coming spring, and is to be long enough to fill three volumes of the usual circulating library form. The right of authorising foreign translations, and reprints on the Continent of Europe and in Canada and the United States is reserved by the author.

With kind regards, believe me, Dear Sirs,  
Vy truly yours | Wilkie Collins<sup>3</sup>  
To | Messrs Chatto & Windus

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1. Since the letter in fact constitutes a legal agreement, it is on thick foolscap paper and is endorsed with a stamp dated 7 February 1882.

2. The old publishing agreement concerning *The Law and the Lady*, first published in volume form on 15 February 1875, is described in the note to [1512] to Andrew Chatto of 8 February 1875.

3. On the blank third page of the letter following the signature is found the following postscript, originally composed by WC in [2688] to Andrew Chatto of 15 March 1887. Here it is copied (with minor accidental variants) in another hand but signed by WC. It defers the commencement of the publishing lease for the collection of short stories until an unspecified date in April 1887:

Postscript

Circumstances for which I am responsible having delayed the publication of my short stories in book form as contemplated in the second paragraph of my letter to Messrs Chatto and Windus dated 1<sup>st</sup> Feby 1882 I hereby confirm in every respect what I have therein written, and I further desire that the seven years lease of the right of publication ceded to Messrs Chatto and Windus shall be newly dated from the [space] day of April 1887.

Wilkie Collins

**[2008] TO O. H. PECK,<sup>1</sup> 4 FEBRUARY 1882**

MS: Private. Published: BGLL, III, p. 327.

90. Gloucester Place | London | 4<sup>th</sup> February 1882

Dear Sir,

I thank you for your kind letter – and I contribute with pleasure to your collection of Autographs.

Vy truly Yours | Wilkie Collins

To Mr O.H. Peck

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1. Unidentified autograph hunter.

**[2009] TO A. P. WATT, 4 FEBRUARY 1882**

MS: Pembroke. Published: BGLL, III, pp. 327–328.

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

4<sup>th</sup> February 1882

Private

Dear Mr Watt,

If I remember correctly, I think we arranged that you should kindly take in hand the interests of my contemplated story in the United States. In any case, I shall be obliged to you if you will help me in this matter also, in the capacity of my representative.

“Frank Leslie’s Illustrated Paper” paid, I find, no more than £100.–. for the advance sheets of “The Black Robe”.<sup>1</sup> If the proprietors are willing to treat for the new story on the plan which you followed in the case of Dr Macdonald<sup>2</sup> – that is to say, that a Magazine in the U.S. is also to be free to treat for the advance-sheets – then “Frank Leslie” might be offered the first refusal. If the proposal is declined a similar offer should be made to Mr W. Cauldwell (proprietor of the New York Sunday Mercury), who has asked to be allowed to deal with me for advanced sheets. If he does not accept our terms, the market is open to you freely, so far as my literary relations with the U.S. are now concerned.<sup>3</sup>

The magazine to be chosen for our negotiations will of course (in Mr Chatto’s interests) not be one of the American magazines having a sale in London. I should add that I could not treat with Harper’s periodicals under any circumstances.<sup>4</sup>

If you are passing this way, at, or after, two o’Clock, you have only to let me know the day. Excepting when there is a gleam of fine weather, I am still a prisoner in the house.

Vy truly yours | Wilkie Collins

I suppose time is of importance – considering the inevitable delays in corresponding with America.

A.P. Watt Esqre

- 
1. Only one payment clearly from 'F Leslie' appears in WC's account, on 11 August 1879 for £51-7s-9d (Coumts: WC).
  2. George MacDonald (1824–1905: *ODNB*), friend and early literary client of Watt's; see Watt's correspondence on MacDonald's behalf in the Berg Collection.
  3. Watt wrote to *Frank Leslie's Illustrated Newspaper* of New York on 15 February 1882 with this proposal, and again on 31 March to accept an offer of £100 (Berg), so that *Heart and Science* duly appeared in that paper from 22 July.
  4. WC had fallen out with the New York publishing firm of Harper & Brothers over Canadian editions in 1878, though amicable relations were soon to be restored. Both serial and volume editions of WC's next novel "*I Say No*" were published by the firm (see Gasson, pp. 74–75).

**[2010] TO ANDREW CHATTO, 6 FEBRUARY 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 328–329.

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

6<sup>th</sup> Feby 1882

Dear Mr Chatto,

Here I am – with another question! It relates to the drama this time, and addresses you in the capacity of publisher of Tom Taylor's and Gilbert's plays.<sup>1</sup>

Am I right in assuming that the copyright of a play is limited, like the copyright of a novel, to forty two years? And, when a play is published in book-form is it (as I also suppose) an act of piracy in the eye of the law, to perform that play on the stage without first obtaining permission from the proprietor of the copyright?<sup>2</sup>

A line of reply (if you can write it without trouble) will help me to give some advice, with "a conscience at ease".<sup>3</sup>

Vy truly yours | Wilkie Collins

The gout has attacked me again – not so severely as usual. Otherwise I would have called to ask you for information.

- 
1. Referring to the distinguished Victorian dramatists Tom Taylor (1817–80) and W. S. Gilbert (1836–1911). Chatto & Windus were the publishers of, among other works, Taylor's *Historical Dramas* (including 'Clancarty' and 'Jeanne Darc'), first issued in 1877, and Gilbert's *Original Plays* (including 'The Wicked World'), first published in 1875.
  2. WC's understanding of the law was basically correct. Performing rights were first protected under the Dramatic copyright Act of 1833 (3 & 4 William IV c.15), commonly known as 'Bulwer Lytton's Act'. The Copyright Act of 1842 (5 & 6 Victoria c.45) extended both copyright and performing right in published plays to a period of forty-two years, or the life of the author plus seven years, whichever should be the longer. Until the Copyright Act of 1911 (1 & 2 George V c.46), however, the law seems to have remained unclear concerning whether the period of copyright in unpublished plays was perpetual or the same as that for published plays. See Copinger, 5th edn, chs 2–3.
  3. Chatto's reply is not found in the letter-books at Reading; [2013], WC's following letter to him of 9 February, suggests that he responded by calling on the author at Gloucester Place, while [2011] to A. P. Watt confirms that Chatto called on 7 February.

**[2011] TO A. P. WATT, 8 FEBRUARY 1882**

MS: Pembroke. Published: B&C, II, pp. 442–443 (incomplete); BGLL, III, pp. 329–330.

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

8<sup>th</sup> Feby 1882

Dear Mr Watt

Mr Chatto called here yesterday – and told me that you are still being worried by some of the curious savages with whom you are unfortunately in negotiation on my behalf. For your sake, as well as for mine, this must be stopped. Please direct your clerk to copy the enclosed letter, and send it to Mr Bartlett – and send other copies to those other people in the North.<sup>1</sup> They are wasting our time – and we shall do wisely to open negotiations with other periodicals or newspapers.

Vy truly yours | WC

Many thanks for your kind acknowledgement of my letter relating to the United States<sup>2</sup>

1. 'The enclosed letter' ([2012]) is also addressed to Watt and dated 8 February 1882. 'Mr Bartlett' is Ellis Ashmead Bartlett (1849–1902: *ODNB*), proprietor of the popular metropolitan Tory weekly *England*, which carried *Heart and Science* as a serial from July 1882, while the 'other people in the North' are the editors/proprietors of the provincial newspapers which also carried the story (see Law, pp. 103–104). Watt's correspondence with the papers carrying the story is preserved in the Berg Collection, but WC's complaints seem only to apply to Bartlett. Bartlett wrote on 31 January with a list of conditions before accepting the story, though an agreement had already been reached by 6 February. Watt wrote back to WC on 9 February stating that he would not in fact forward the letter to Bartlett as the negotiations had already been completed, but suggested diplomatically that the points made there would be useful in future negotiations with the provincial proprietors.
2. See [2009] to Watt of 4 February 1882; Watt's acknowledgement is not found in the Berg letter-books.

**[2012] TO A. P. WATT, 8 FEBRUARY 1882**

MS: Pembroke. Published: B&C, II, p. 443 (incomplete); BGLL, III, pp. 330–331.

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

8<sup>th</sup> Feby 1882

Dear Sir,

I hear with surprise that your negotiations for the periodical sale of my next novel are delayed by certain proprietors, who wish to see the MS – to know what the characters are, and what the title is to be – before they can decide to purchase the right of publishing the work in their newspaper columns.

In twenty years' experience, this extraordinary form of distrust approaches me for the first time. The late Mr Charles Dickens neither read, nor wished to read, a line of *The Woman in White* before we signed our agreement for the appearance of the work in "All The Year Round." Neither did he know the title until after the work had been advertised as "a new story". The same confidence in me was testified by Messrs Cassell & Co. when I published "Man and Wife" in their magazine – by Messrs Bentley & Son, when I published "The Two Destinies" in "Temple Bar" – by Messrs Chatto and Windus, when I published "The Haunted Hotel" in "Belgravia" – and by Messrs Leader & Son of "The Sheffield Independent", who purchased the periodical right of my last work "The Black Robe". Every one of these gentlemen remembered that my works were circulated by hundreds of thousands wherever the English language was read, and were translated into all the languages of Europe. They understood that a man with this reputation and this responsibility was to be implicitly trusted as a writer. If the proprietors with whom you are now in treaty do not see that they are bound to do me this same justice, I beg that you will at once close the negotiations. In justice to former publishers and proprietors, and in justice to myself, I refuse to communicate a line of my MS. – or to mention my title, until I think it right to do so. My forthcoming novel will deal with English life, and the period will be the present time. I may say this – but I will say no more,

Faithfully yours | Wilkie Collins

A.P. Watt Esqre

**[2013] TO ANDREW CHATTO, 9 FEBRUARY 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 331.

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

9<sup>th</sup> Feby 1882

Dear Mr Chatto

When you kindly called here the gout must have stupefied me. I entirely forgot that I had, among my own collection of newspaper slips, the *Reade v. Lacy* case.<sup>1</sup> Let me return your slip with many thanks – and with acknowledgment of the kindness which refused yesterday to let my

servant buy for me some extra copies of *Belgravia* – and handed them to him as a free gift.<sup>2</sup>

Yours ever WC

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1. The action in 1861 by Charles Reade against Thomas Hailes Lacy, publisher of Lacy's Acting Editions, to restrain him from publishing a dramatization of Reade's novel *It is Never Too Late To Mend* (1856), which was itself based on Reade's previously published play *Gold* (1853). Although the court was satisfied that Lacy had acted in ignorance of the existence of *Gold*, the case was decided in favour of the plaintiff; see Copinger, 2nd edn, pp. 339–340. The case is also discussed in the context of developments in the concept of dramatic property in Stephens, ch. 4, especially pp. 98–99.

2. Possibly copies of the January issue of the magazine, containing WC's story 'How I Married Him'.

### [2014] TO WILLIAM HOLMAN HUNT, 10 FEBRUARY 1882

MS: Huntington (HH 94). Published: BGLL, III, p. 332.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> Feby 1882

My dear Holman,

By registered book-post (this afternoon) I send you my last novel "The Black Robe" – in the new edition just published. The story has been so successful, both at home and abroad, that I have good hope of its relieving you for an hour or two of anxieties which I grieve to hear of.<sup>1</sup> I am slowly getting on – as well as a man can get on with the gout in one of his eyes.

This reminds me that I must not trouble my sound eye with much work – and warns me to say goodbye for the present.

Always afftly yours | Wilkie Collins

Holman Hunt Eq

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1. Recently returned from abroad, Hunt had artistic and financial problems as well as typhoid fever.

### [2015] TO CHARLES KENT, 10 FEBRUARY 1882

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, pp. 263–4; BGLL, III, pp. 332–333.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> Feby 1882

My dear Kent,

One of my eyes is again in a state of gouty eclipse. There is little or no pain this time – that is the best I can say for myself.

I can only look to you to tell me how the ballot has ended – when you are passing this way. When C.R. last wrote to me (about a week ago) he informed me that he had decided (in consideration of his "broken health" and his self-isolation from society) on withdrawing his candidature before the ballot.<sup>2</sup> A day or two later, I received the Secretary's customary circular, informing me of the ballot on Monday next. I forwarded this to Reade, reminding him that he had no time to lose. And since that time, I have heard – nothing! He may have changed his mind or he may have forgotten all about it.

Yours ever | WC

I have written to tell Palgrave Simpson,<sup>3</sup> what I have just told you. There is no chance of my being able to get out by Monday.

Of course, if C.R.'s name remains on the list, you will say nothing of his having intended to withdraw.

I forget whether I did, or did not, tell Palgrave Simpson of Reade's present address – if it should be officially required. It is: – 3. Bloomfield Villas | Uxbridge Road | W.

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1. Directed to 'Charles Kent Esqre | 1. Campden Grove | Kensington | W.', postmarked as dated.

2. Referring to Charles Reade and what is probably an election of the officers of the Athenæum Club, of which both WC and Kent were members.
3. Simpson was also a member of the Athenæum. WC's letter to him mentioned here has not been traced.

**[2016] TO A. ARTHUR READE,<sup>1</sup> 10 FEBRUARY 1882**

MS: Huntington (HM 20424, Bixby Collection). Transcript: Kansas (MS P557:A9). Published: Reade, p. 36; BGLL, III, p. 333.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | London  
10<sup>th</sup> February 1882

Dear Sir,

When I am ill (I am suffering from gout at this moment) tobacco is the best friend that my irritable nerves possess. When I am well – but exhausted for the time by a hard day's work – tobacco revives and composes me. There is my evidence in two words.

When a man allows himself to become a glutton in the matter of smoking tobacco, he suffers for it. And if he becomes a glutton in the matter of eating meat, he just as certainly suffers – in another way. When I read learned attacks on the practice of smoking, I feel indebted to the writer. He adds largely to the relish of my cigar.

Believe me faithfully yours, | Wilkie Collins

A. Arthur Reade Esqre

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1. Alfred Arthur Reade (1851–1917), who had written to ask about the effect of alcohol and tobacco on WC's work as a writer. He recorded this and other replies in *Study and Stimulants* (1883). Towards the end of the book (pp. 198–199), Reade mentions WC once more in advising young people to avoid the consumption of tobacco in particular:

Even among those who smoke there is a considerable difference in the times chosen for smoking. Though the Rev. A. Plummer declares himself a firm believer in the use of tobacco, he smokes *before* work, *after* work, rarely while *at* work. Mr. Wilkie Collins smokes after work, and Mr. James Payn smokes all the time he is working. Mr. Francillon's consumption of tobacco, and his power of work, are in almost exact proportion. Similar testimony comes from Mark Twain. ... I hope that young smokers will not conclude that by following the example of Mark Twain, their brain will become as fertile as his. To them tobacco is bad in any form. It poisons their blood, stunts their growth, weakens the mind, and makes them lazy.

**[2017] TO WILLIAM WINTER, 10 FEBRUARY 1882**

MS: Parrish (Box 5/9). Published: Winter 1909, pp. 209–211; B&C, II, pp. 443–444.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
10<sup>th</sup> Feby 1882.

My dear Winter:

You were indeed happily inspired when you sent me that generous and sympathetic article in The Tribune. Still tormented by the gout, I forgot my troubles [*del*] /when I opened the newspaper, and/ felt the encouragement that I most highly value – I mean the encouragement that is offered to me by a brother-writer.<sup>1</sup>

If what I hear of this last larcenous appropriation of my poor “Magdalen” be true, what an effort it must /have/ been to you to give your attention, even for a few hours only, to dramatic work so immeasurably beneath your notice! How did you compensate your intelligence for this outrage offered to it by this last “adapter” of ideas that do not belong to him? Did you disinfect your mind by reading, or writing, – or did you go to bed, and secure the sweet oblivion of sleep?

I wonder whether I ever told you of an entirely new view taken of “Magdalen” by the last of the great French actresses – Aimée Desclée.<sup>2</sup> After seeing the piece in London she was eager / (on her return to Paris) / to play “Grace Roseberry” (!) “Develop the character a little more, in the last act,” she said to me; “I will see that [*del*] the play is thoroughly well translated into French – and I will make Grace, and not Mercy Merrick, the chief woman in the piece. Grace's dramatic

position is magnificent: I feel it, to my fingers' ends. Wait and see." She died, pour soul, a few months afterward. And "Grace Roseberry" will, I fear, never be properly acted now.<sup>3</sup>

Don't forget me, my dear Winter – and let me hear from you sometimes. I set no common value on your friendship and your good opinion.

Ever yours, | Wilkie Collins.

P.S. – | I address you as Mr on the envelope. Our curiously common mock-title of Esquire is declared by Fenimore Cooper to be a species of insult, and even a violation of the Constitution of the U.S. when attached to the name of an American citizen. Is that great Master (shamefully undervalued by Americans of the present day!) right or wrong about Esq.? N.B. I have just been reading "The Deerslayer" for the fifth time.<sup>4</sup>

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1. While Winter's generous and sympathetic article, presumably (as suggested by WC's following paragraph) a review of an unauthorized dramatization of WC's novel, has not been traced, the following notice has been located: 'Miss Clara Morris will again appear as *Mercy Merrick*, in "The New Magdalen" at the Union Square Theatre this afternoon.' ('Music and Dramatic Notes', *New York Tribune*, 11 January 1882, p. 4f).

2. Aimée-Olympe Desclée (1836–1874), French actress, best known for her performances in contemporary dramas such as Ludovic Halevy and Henri Meilhac's *Frou-Frou* (1869) and *La Princesse Georges* (1871) by Alexandre Dumas, the younger.

3. A French translation of *The New Magdalen* by R. du Pontavice de Heussey, *Madeleine: Pièce en Quatre Actes dont un Prologue, d'après Wilkie-Collins*, was published in Paris by Ollendorff in 1887.

4. A 31-volume edition of the *Novels* of J. Fenimore Cooper was found in WC's library at his death (Baker 2002, p. 96).

## [2018] TO CHARLES KENT, 28 FEBRUARY 1882

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 334.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> Feby 1882

My dear Kent,

If you still have the Kelly Memorial by you, write at once to Edward F. Pigott Esq | Lord Chamberlain's Office | St James's Palace – | and propose a time when you will call on him, with the Memorial for his signature.<sup>2</sup>

Mr Pigott (a very old friend of mine) is the "Examiner of Plays". He will not only give you his signature but will speak to Lord Kenmore (the Lord Chamberlain) on the subject of Miss Kelly's claims – and through Lord Kenmore, you may get a private and personal word said to "The Prime Minister".

Ever yours | WC

If the gout had not stupefied me, I should have thought of this before.

If the Memorial has gone to Downing Street, you would do well to see Mr Pigott, and tell him of the interesting "case" – and of the names which back you in your good work. In this way, he will be able to interest Lord Kenmore in helping our object

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1, Signed and directed to 'Charles Kent Esq | 1. Campden Grove | Kensington | W.', postmarked on the following day.

2. Concerning Frances Maria Kelly (1790–1882), the retired actress who formed a school for young actresses at her home in Dean Street, Soho, which was granted a Lord Chamberlain's license in 1845. See L. E. Holman, *Lamb's 'Barbara S—': The Life of Frances Maria Kelly, Actress* (London: Methuen, 1935). WC had staged *A Court Duel* at Miss Kelly's Theatre on 26 February 1850 (see Robert C. Hanna, 'A Court Duel as Performed by Wilkie Collins, with an analysis of the Manuscript, Playbill, and Advertisement', *Dickens Studies Annual* 47 (2016), pp. 223–288). Kent's edition of Charles Lamb's works of 1875 had discussed the latter's relationship with Kelly at some length. In the event, the memorial signed by Lord Lytton produced a royal grant of £150 but it arrived close to her death on 6 December 1882 and was used to pay funeral costs.

## [2019] TO A. P. WATT, 10 MARCH 1882

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> March 1882

Dear Mr Watt,

My best thanks for your friendly remembrance of my interests.

An old friend of mine, settled at Melbourne, has acted as my agent in Australia for many years past.<sup>1</sup> He is now, I believe, negotiating for the new story among the newspapers of that Colony.<sup>2</sup>

But for this circumstance, it is needless to say that I should have gladly availed myself of this opportunity of enlarging our business interests. In the meantime, I am always glad to see you, when you are passing this way.

I have just received from “Mr Munro” of “The Seaside Library” (New York) a voluntary offering of the pecuniary sort (in recognition of my “moral” claim) for a little Christmas Story of mine “annexed” to his publication!<sup>3</sup> Here is an advance towards copyright!

*[valediction and signature excised]*

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1. Hugh Biers, WC’s Australian agent – see the letters to him from [3177] of August 1873 to [2042] of 16 June 1882.
  2. Watt had written to WC on the previous day asking if he should respond to an application for a story from an unnamed Melbourne newspaper (Berg). The Australian paper which eventually carried *Heart and Science* is not found in Johnson-Woods.
  3. George Munro’s Seaside Library was one of the most successful of the many cheap reprint series to take advantage of the absence of copyright protection for foreign authors in the United States. Titles by WC carried in the series are listed in Gasson, pp. 137–138. The volume in question here is probably *Who Kiled Zebedee?* (1881, no. 928).

[3347] M. D. MACLEOD,<sup>1</sup> 23 MARCH 1882

MS: Lewis Collection.<sup>2</sup> Published: A&C12 pp. 6-8.

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>

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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.

## [2020] TO CHARLES KENT, 31 MARCH 1882

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 335.

90. G.P. | 31<sup>st</sup> March 1882

My dear Kent,

Needless to say that I was very sorry to miss you when you so kindly called. After working hard, I had gone out to get a natural Turkish Bath by the nearest approach to brisk exercise that I can accomplish. I am (for the 50<sup>th</sup> time) recorrecting my play<sup>2</sup> – and framing some short stories, with new gilding and decorations.<sup>3</sup> Next time you are near me – don’t forget that I want to know (1) how your health “gets along” – and (2) if you have any encouraging news yet of the Kelly Memorial.<sup>4</sup>

Ever yours | WC

Pigott was here the other day – delighted to have known you. So I may congratulate myself on having made two friends.

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

2. *Rank and Riches*, begun in 1880 but not staged until 1883.

3. See [2023] to Andrew Chatto, 24 April 1882.

4. See the note to [2018] to Kent of 28 February 1882.

## [3368] TO UNIDENTIFIED RECIPIENT, 31 MARCH 1882

MS: Lewis Collection.<sup>1</sup> Published: A&C13, p. 11.

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.

**[2021] TO ROBERT DU PONTAVICE DE HEUSSEY, 11 APRIL 1882**

MS: Private. Published: BGLL, III, p. 336.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | London |**  
11<sup>th</sup> Avril 1882

Cher Vicomte de Heussey

Ma santé n'est pas encore rétabli. Ne pouvant quitter Londres, je vous prie de vous charger, comme ami et collaborateur, de toutes les démarches auprès de Monsieur de la Rounat,<sup>1</sup> relative à ma Comédie – "Le Pasteur".<sup>2</sup>

Je regrette vivement d'avoir perdu l'occasion d'être présenté à Monsieur le Directeur de l'Odéon.

A vous de cœur, | Wilkie Collins<sup>3</sup>

Monsieur Le Vicomte | du Pontavice de Heussey

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1. Charles de la Rounat (1818–84), director of the Odéon Theatre in Paris and author of *La Comédie de l'Amour*.

2. No theatrical piece by WC that could correspond to this title is known.

3. Translation:

Dear Viscount de Heussey,

My health is still not restored. Unable to leave London, I beg you to take responsibility, as friend and collaborator, for dealing with Monsieur de la Rounat, in all matters concerning my play – "The Pastor".

I greatly regret having missed the opportunity to be introduced to the Director of the Odeon.

Yours sincerely, | Wilkie Collins

**[2022] TO FRANK MARSHALL,<sup>1</sup> 22 APRIL 1882**

MS: Parrish (Box 4/13). Published: BGLL, III, pp. 336–337.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
22<sup>nd</sup> April 1882

My dear Marshall,

Do you know what it is to have "threatenings" of gout? – you do.

This morning, certain signs appeared (sent in a bottle to the Doctor) which have been acknowledged as gouty signs by the arrival of a prescription. Weak brandy and water – nothing nice to eat – damnable ill-temper combined with what we used to call, "Funk", at school – there are my prospects, and there is the moral point of view from which I look at them. You are too good natured not to forgive me if (for the present) I only thank you heartily for your kind letter – and ask to be excused. It is really the truth to say that I don't know yet, whether I may not be once more on the sick list next week.

Yours ever | Wilkie Collins

Under the circumstances, I leave you to make my apologies to Mrs Marshall

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1. Frank Marshall, married to the actress Ada Cavendish. See [2164] to her of 9 June 1883.

**[2023] TO ANDREW CHATTO, 24 APRIL 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 337.

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

24<sup>th</sup> April 1882

Dear Mr Chatto,

The First Volume of the collected stories is only now ready for the printer.

There is so much new writing still before me for Volumes 2 and 3, that I cannot hope to get the work done soon enough to give me time for the preparation of my new serial story. In my state of health, I must start with a good advance on publication between this time, and the end of July next.<sup>1</sup>

So, to my regret, I must put by the stories until after the publication of the new Serial.<sup>2</sup>

Yours ever WC

---

1. The new serial story is, of course, *Heart and Science*, due to start in the newspapers towards the end of July 1882.

2. The collection of short stories was in fact only completed five years later – see [2684] to Chatto of 9 March 1887.

**[2024] TO WILLIAM A. SEAVER, 3 MAY 1882**

MS: Parrish (Box 5/8). Published: B&C, II, pp. 444–445.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

London | 3<sup>rd</sup> May 1882

My dear Seaver,

You are a man of multiform capacities. Having already contemplated you from many points of view, I now approach you as – a fountain of information.

=====

**MR GEORGE DOLBY, who acted as manager and confidential agent for Charles Dickens during the novelist's last tour in America, proposes to publish all the letters Dickens wrote him on business. It is said that these epistles describe American audiences in the same vein of caustic pleasantry that pervades "Martin Chuzzlewit."<sup>2</sup>**

=====

This announcement has appeared in all sorts of newspapers here – and in the U.S. The publication of the letters in England has been forbidden by Miss Hogarth (soul surviving Executor of Charles Dickens) – supported by the laws which makes [*sic*] her the proprietor of the copyright of the letters. The result – as we are informed in other newspaper reports – is that the book is to be published in America. And it has been further rumoured that Messrs Harper are to be the publishers.<sup>3</sup> I have written to Harper's London agents, and have heard from them in return. They have no information on the subject. Now, oh Fountain, can you spout?

(1). Is the book to be published in the U.S.?

(2) Are Messrs Harper ~~thought~~ to be the publishers?

We know that we can do nothing to prevent the American publication. But – if reprints or piracies make their appearance in England the hammer of the law is in hand – and down it comes! But we don't want to be on the look-out for Nothing. And we should be glad to hear if the letters are /likely/ to be published on the other side.<sup>4</sup>

In any case, here is a chance of hearing how you git along. After another fight with the gout I am "alive and kicking". By kicking I mean preparing a new serial story which (if all goes well with me) you will see, on your side, towards the end of July next.<sup>5</sup>

Always, my good friend, | Yours truly | Wilkie Collins

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1. WC uses printed paper with the address ranged right and his monogram ranged left.

2. Pasted in the letter is the printed announcement, which can be found in numerous provincial newspapers during the later part of April (e.g., ‘Music, Art, Science and Literature’, *Bath Chronicle*, 27 April 1882, p. 6c).
3. In many cases (for example, in ‘Gleanings’, *Birmingham Daily Post*, 22 April 1882, p. 6e), the announcement WC pastes into his letter was prefaced with the phrase, ‘According to *Harper’s Weekly*,’.
4. In the event George Dolby’s *Charles Dickens as I Knew Him: The Story of the Reading Tours in Great Britain and America (1866–1870)*, in narrative form but liberally citing CD’s correspondence, was published in both Britain (London: T. Fisher Unwin, 1885) and the United States (Philadelphia: J.B. Lippincott, 1885).
5. *Heart and Science*, serialized in New York in *Frank Leslie’s Illustrated Newspaper* from 22 July 1882.

**[2025] TO J. C. SMITH,<sup>1</sup> 3 MAY 1882**

MS: Berg. Published: BGLL, III, p. 338, amended A&C3, p. 68.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | London  
3<sup>rd</sup> May 1882

My dear Sir,

I have, this morning, received a proposal for the production of “Black and White” in the “Provinces”.<sup>2</sup>

Before I write to say that the right of representing the piece in the country has been already purchased, will you kindly inform me whether – under the altered circumstances mentioned in your letter of 11<sup>th</sup> February last – you see your way to beginning the country performances of “Black and White” within a definite period from the present time?

Vy truly yours | Wilkie Collins

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1. Probably the provincial actor J.C. Smith.

2. WC’s play *Black and White*, from an idea of Charles Fechter, had opened in London at the Adelphi in March 1869. In 1877 Carlotta Leclercq seems to have taken it on tour – see [1692] of 1 August 1877 and [1705] of 26 September 1877, both to her. No provincial performances have been traced in 1882.

**[3060] TO ROSA KENNEY,<sup>1</sup> 6 MAY 1882**

MS: Berg (tipped into copy of F.G. Kitton, *Charles Dickens by Pen and Pencil* (2 vols; London: Frank T. Sabin, 1890–92), I, fol. p. 64). Published: A&C3, p. 54.

**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>.

Vy truly yours | Wilkie Collins

Miss Rosa Kenney

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1. Rosa A. Kenney (c. 1860–1905), aspiring actress, daughter of the dramatist Charles Lamb Kenney, who (the father) was to die only a few months later on 25 August. See [1949] to him of 29 March 1881.

**[2026] TO CHARLES KENT, 13 MAY 1882**

MS: Kansas (MS D11:10a/b), with envelope.<sup>1</sup> Published: BGLL, III, pp. 338–339.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 13<sup>th</sup> May 1882

My dear Kent,

While you are “lolling” in the lap of Nature, I am labouring under the commands of Art.

My new serial story must offer its first weekly part to readers, in “a syndicate of subscribing newspapers”, on the 22<sup>nd</sup> of next July.<sup>2</sup> When I add that “Vivisection” supplies me with one of my characters – and that “Hysteria” starts the strong interest of the story, you will understand that I am studying Physiology and writing a novel at one and the same time – and you will forgive an apology for a letter instead of a letter itself. When you come back, come here and let your healthy personal appearance show me that idleness is the whole Duty of Man. Let me also hear if there is any prospect of getting some money for poor Miss Kelly.<sup>3</sup> In short, let us have half an hour’s talk over a cigar – omitting, ~~for God’s sake, the one devilish and Questionable~~ subject of Ireland.<sup>4</sup>

Ever yours | WC

The collected stories are deferred.<sup>5</sup> My new introduction threatens to fill half the book! And I dare not risk another illness by trying to write two novels together. Exercise and diluted champagne still keep the gout at its near distance.

Remember me kindly to Lord Lytton – if he is now at Knebworth.<sup>6</sup>

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1. Directed to ‘Charles Kent Esqr | Knebworth Park | Stevenage’, postmarked as dated.

2. *Heart and Science*.

3. On the Kelly Memorial, see [2018] to Kent of 28 February 1882.

4. The words struck out in the second half of this sentence have been partially erased on the manuscript at some point and the readings are, to some extent, conjectural. The issue of the day in Ireland was the continuing ‘Land War’ which WC was to take up in *Blind Love* – see Bachmann & Cox, pp. 12–20. One of the most notorious incidents had occurred on 6 May 1882 in Phoenix Park, Dublin, when two senior British administrators (Lord Frederick Cavendish and Thomas Burke, respectively Chief Secretary and Under Secretary) had been brutally assassinated by an extremist group known as the Invincibles.

5. On WC’s proposed new collection of short stories, see [2023] to Andrew Chatto of 24 April 1882.

6. Referring to the first Earl of Lytton, Edward Robert Bulwer-Lytton (1831–91), the son of the novelist Edward Bulwer-Lytton and friend of John Forster. After a successful diplomatic career, the earl of Lytton had served as Viceroy of India from 1876 to 1880. Staying in Knebworth Park (probably in one of the cottages built in the early 1850s by the Guild of Literature and Art, a charity founded by Bulwer-Lytton and CD – see Peters, pp. 96–97), Kent was within walking distance of the Lytton family residence at Knebworth House.

**[2027] TO ROSA KENNEY,<sup>1</sup> 17 MAY 1882**

MS: Houghton (bMS Thr 32). Published: BGLL, III, pp. 339–340.

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

17<sup>th</sup> May 1882

Dear Miss Kenney,

I saw your two scenes from “The School for Scandal” on Monday. An appointment carried me away, before I could hear the Juliet-soliloquy.<sup>2</sup>

It seemed to me that you were still under the influence of a system of Dramatic instruction which has directed your efforts a little too exclusively to the artifices and conventions of the stage. The excessive emphasis and deliberation in speaking, and the gracefully managed gestures, showed me how earnestly you had studied – but, at the same time, set up obstacles to discovery (in my case) which leave me still in the dark as to the natural abilities which have been so elaborately – (as I think, so over-elaborately) trained. I found myself wondering (first) how Miss Rosa Kenney was accustomed to speak and move in private life – and (secondly), making all the necessary allowance for the art which must present nature on the stage, I also wondered whether “Lady Teazle”<sup>3</sup> might not be brought a little nearer to nature, without losing her necessary relationship to Art? This last, is a question which, I venture to suggest, it may be worth your while to consider carefully – with a view to the future.

But I can only congratulate you (before I close my letter) on being able to act at all – in those cross-lights, on that creaking platform and with that atrocious piano perpetually in the way. To meet such difficulties without appearing to be in the least discomposed by them, deserved such “rounds of applause” as are – never heard from an assembly of ladies!

Vy truly yours | Wilkie Collins

- 
1. See [1949] to Charles Kenney of 29 March 1881.
  2. The specific performance in question has not been traced, but must be a public recitation, including two scenes from Sheridan and one from Shakespeare. Similar recitations by Kenney are announced in the *Times* around this period – one at the Marlborough Rooms at the end of March, and another at the Steinway Hall in June, for example. ‘Juliet’ presumably points to the balcony scene in *Romeo and Juliet*.
  3. The character in Sheridan’s *The School for Scandal*.

**[2028] TO A. P. WATT, 17 MAY 1882**

MS: Pembroke. Published: BGLL, III, pp. 340–341.

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

17<sup>th</sup> May 1882

Dear Mr Watt,

Thank you for your note – which relieves me of anxiety about the proofs.<sup>1</sup>

Are you likely to be near this neighbourhood – on any day in the present week – about your usual hour (2.P.M.)? Or, if not this week, early next week? If you can manage it – don’t write again, and choose your own day.

I am hard at work – and (I think) well at work.

Vy truly yours | WC

---

1. Watt had arranged with the *Liverpool Post*, one of the provincial papers carrying *Heart and Science*, to set up the instalments in type early and provide copy to other papers carrying the story, after the proofs had been checked by WC. See the correspondence in the Berg Collection.

**[2029] TO A. P. WATT, [20] MAY 1882<sup>1</sup>**

MS: Pembroke. Published: BGLL, III, p. 341.

Note: to be attached to the copy of first weekly part, when it goes to the printer.<sup>2</sup>

Please follow copy exactly

Please return copy with proofs, in each case, to the author

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

The numbers to follow the first weekly number will be, generally, one third shorter than the first weekly number – the greater length of which is necessary in the interests of the story.

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1. Conjectural dating from the endorsement on the verso: ‘Rec from | Mr Wilkie Collins | 22<sup>nd</sup> May 1882. | A.P.W.’. This note has been torn from what was presumably a short letter to Watt enclosing copy. Watt replied on 22 May confirming he had sent the instalment to the *Liverpool Post* (Berg Collection). In 1882 May 22 fell on a Monday and it seems likely that the note was posted on Saturday 20th, rather than on the Sunday or on the Monday morning.

2. Referring to the first part of *Heart and Science*, comprising the first four chapters of the novel, which was being sent to the *Liverpool Post* for serialization. WC clearly had little faith in the staff of the provincial paper and he was concerned that his manuscript was not lost. For other problems see [2031] to Watt, 1 June 1882, and Law, pp. 103–104.

**[2030] TO A. P. WATT, 24 MAY 1882**

MS: Private. Published: BGLL, III, pp. 341–342.

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

24<sup>th</sup> May 1882

Dear Mr Watt,

Many thanks for your friendly inquiries. I am rapidly getting better – after very severe pain.<sup>1</sup>

When you are next likely to be in this neighbourhood about two o’Clock, I shall be glad to see you – and, this next time, I hope no illness will prevent me from keeping my appointment.

Vy truly yours | WC

I am at my desk again today – and hope to be fit to resume work tomorrow

---

1. Watt had written to WC on 22 May explaining that he had called the previous day only to be informed that Collins was ill and unable to see him (Berg).

**[3186] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 1 JUNE 1882**

MS: Lewis Collection. Published: A&C7, pp. 11-12 (misnumbered [3187]).

Vy truly yours | Wilkie Collins | London 1<sup>st</sup> June | 1882

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1. Clearly a signature for an autograph collector.

**[2031] TO A. P. WATT, 1 JUNE 1882**

MS: Pembroke. Published: BGLL, III, p. 342.

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

1<sup>st</sup> June 1882

Dear Mr Watt,

Will you look at the enclosed cutting from the proof of my first Weekly part.<sup>1</sup> The vile paper will not even take up the printers’ ink, and it chokes the correcting pen with hairs and straws. Shall we give offence if you write to suggest pulling the proofs on better paper, paying of course the difference in expence?

Having to write to Mr Jeans yesterday I requested him (after calculating) to send you twelve revises for the future<sup>2</sup> – first sending four proofs to me. You will receive ten revises of the first weekly part.

Vy truly yours | WC

---

1. Pasted to the blank third page of the letter, the cutting is from the proof of a single newspaper column printed on extremely coarse paper. Headed ‘Heart and Science Three’, indicating the third chapter of WC’s work in progress, the cutting carries seven lines beginning ‘Carmina took up the pen and set it down again with a sigh’. The opening weekly newspaper instalment of the novel comprised the first four chapters.

2. A. G. Jeans, managing editor of the *Liverpool Post*. See the note to [2032] to Watt of 2 June, concerning the reply from Jeans.

**[2032] TO A. P. WATT, 2 JUNE 1882**

MS: Pembroke. Published: BGLL, III, pp. 342–343.

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

2<sup>nd</sup> June 1882

Dear Mr Watt,

Please read the enclosed.<sup>1</sup> I have telegraphed to Mr Jeans to return me the copy of the second Weekly part by today’s post.

Will you kindly see Mr Chatto, and make some arrangement with him to have the proofs set up for his magazine – payment to be made for the extra proofs (sent to newspapers) of course.<sup>2</sup> If you show him Mr Jean’s letter, he will I am sure understand that I have no time to waste, and must be sure of having my story set up without delays and correspondences as fast as I write it.

Difficulties in getting proofs are serious – only because annoyance is serious when one is writing a book, and one’s health is not good.

Always truly yours | WC  
I only hesitated to do this in the first instance, being unwilling to trouble Mr Chatto

---

1. The letter to WC from A. G. Jeans, on the headed notepaper of the *Liverpool Post* series of newspapers and dated 1 June 1882, is bound in the volumes at Pembroke preceding the above letter, and reads as follows:

Dear Sir

I have to acknowledge receipt of your letters of the 30<sup>th</sup> & 31<sup>st</sup> inst. We did not contemplate having more than three or four weeks “copy” in type at once but I daresay we shall be able to meet your wishes. Kindly let me know how many instalments you w<sup>d</sup>. like to be in type before the story begins to appear.

I wrote Mr Watt some days ago ab<sup>t</sup> the title of the story. Of course you yourself are the best judge; but I do not think it a very happy one. I sh<sup>d</sup> not like to suggest that you sh<sup>d</sup> change it; but perhaps you will consider the matter. There is a good deal in a title.

I hope you will excuse me for speaking so freely.

I am yours truly | A.G. Jeans

Jeans had suggested to Watt in a letter of 23 May, now held in the Collins files among the Watt papers in the Berg Collection, that the title was ‘weak’.

2. *Belgravia*, published by Chatto & Windus, was scheduled to carry Heart and Science in monthly parts from August 1882.

### [2033] TO F. C. BEARD, 4 JUNE 1882<sup>1</sup>

MS: Parrish (Box 4/15), with envelope.<sup>2</sup> Published: BGLL, III, pp. 343–344.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

4<sup>th</sup> June

My dear Frank,

Yesterday I told you I should not ask for physiological instruction in writing this book. Oh why do I rush to conclusion! This morning, a new idea has occurred to me. I am in dire want of information about the nervous consequences of a sudden fright – ending either in madness or idiocy.<sup>3</sup> If you were coming this way today or tomorrow, and can give me half an hour without inconvenience I shall be grateful.

Yours aftly | WC

---

1. Dating from the style of printed notepaper, only found from February 1878, and the unmistakable reference to *Heart and Science*. On 10 June 1882 WC writes to George Maclean Rose of having been ‘so busy, laying the foundation of a new serial story’.

2. Initialled and directed to ‘F. Carr Beard Esqre | 44. Welbeck Street’, stamp and postmark removed.

3. This must refer to Carmina’s breakdown after she is confronted by Mrs Gallilee in ch. 45 of *Heart and Science*, soon to begin its serial run.

### [2034] TO ANDREW CHATTO, 5 JUNE 1882

MS: Parrish (Box 4/17). Published: BGLL, III, p. 344.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5<sup>th</sup> June 1882

Dear Mr Chatto,

You have done many kind things for me – but when you consented to rescue me from the provincial press which pulls proofs on the enclosed paper, and wants to know exactly how many more proofs I may require in the future between this and next month because it may be inconvenient to keep type standing you have established strong claims on my gratitude indeed! I shall send to you on Tuesday next some more chapters (in MS) to be set up – and it will be doing me another favour if the printers’ work can be done rapidly until the lost time has been regained – that is to say, until the printers have “caught me up” at chapter 8, on which I am now at work.<sup>1</sup>



Yours vry truly | Wilkie Collins

I reckon the first number in *Belgravia* to consist of six chapters, and to run very little over 24 pages. When these six chapters are in type please read them. My own vainglorious idea is that I have never written such a first number since “The Woman in White” – and I shall be anxious to know how it strikes you.

I am charmed with the “Bundle of Photographs” in this months number. There is a writer who can see, and who can make his readers see too!<sup>2</sup>

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1. For the detail concerning WC’s dissatisfactions with the way the *Liverpool Post* carried out the task of setting up in type the instalments of *Heart and Science*, resulting in the request to Chatto & Windus to take over the job, see [2031] and [2032] to A. P. Watt of 1 and 2 June 1882.

2. Referring to the article ‘A Bundle of Photographs’ by Frederick Boyle in *Belgravia*, 47 (June 1882), pp. 453–463, about a visit to the South African Diamond Fields in 1871. Ironically WC was later to fall foul of Boyle over an alleged theft of the title of *The Evil Genius* – see [2761] to Andrew Chatto of 11 October 1887.

**[2035] TO A. P. WATT, 7 JUNE 1882**

MS: Pembroke. Published: BGLL, III, p. 345.

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

7<sup>th</sup> June 1882

Dear Mr Watt,

When you get the Revises of the First Weekly Part, will you kindly attach to each proof which you send to the newspapers, one of the enclosed “Notes to the Editor”?<sup>1</sup> As we are now setting up the copy in the Magazine form we cannot embarrass the printing of the story in its Monthly divisions, by references to “Weekly parts” – as it seems to me. Future Weekly parts, and “to be continued”, at the end of them, will have to be written, I suppose? Perhaps your clerk will do it – or, if more convenient, I will manage it with my “Hektograph”.<sup>2</sup>

I am beginning the 4<sup>th</sup> weekly part today, the 3<sup>rd</sup> has gone to New York.

Ever yours | WC

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1. Two copies of the note, both in the same hand (possibly that of Watt’s clerk James Baxter) but differing slightly in terms of accidentals, are bound in with the letters held at Pembroke. One reads

“Heart and Science” | First Weekly Part. | Note to the Editor

The parts of the story which follow will be generally shorter, by about one third, than the part now sent – which, it is hoped will rouse the interest of readers at the outset of the work.

The author relies on the Editor’s fellow feeling to permit no alteration of any sort to be made in his revised proofs, without first consulting him.

2. Available from the end of the 1870s, a hektograph (sometimes ‘hectograph’ or ‘chromograph’) was a device for producing multiple copies of written documents, by transferring a mirror image of the writing onto the surface of a gelatinous substance, to which blank sheets could be applied.

**[2036] TO CHATTO & WINDUS, 8 JUNE 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 345–346.

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

8<sup>th</sup> June 1882

Dear Sirs,

Many thanks for the proofs of the first four chapters received yesterday evening. I now hasten to send copy for four chapters more.<sup>1</sup>

I have struck out “to be continued” on page 15 – as it does not apply to the monthly divisions of the first part in “Belgravia”. In the manuscript copy I have not added the divisions into weekly parts for the same reason. We can head the proofs sent to newspapers in writing –

and so save some little trouble and expense when you kindly allow your printers to help my distribution among weekly periodicals.<sup>2</sup>

I would suggest that the first part in “Belgravia” should end with chapter VI. The next chapter is retrospective – and cannot be disconnected from chapter VIII, in which the story runs on again. Let me add, for your private information, that the weekly parts will be shorter as I promised. The first three or four parts must fix the interest in the reader’s mind – at the sacrifice of some extra work.

Vy truly yours | WC  
Messrs Chatto & Windus

- 
1. Of *Heart and Science*.
  2. See [2035] to A. P. Watt of the previous day.

**[2037] TO NINA LEHMANN, 10 JUNE [1882]<sup>1</sup>**

MS: Unknown. On sale: Jarndyce, 156 (December 2003), lot 124, pasted in Vol. I of *The Woman in White*, new edn (1860), from the library of Horace N. Pym. Published: BGLL, III, p. 346.

Saturday 10 June

Dearest Padrona,

I got up this morning – and found the gout-fiend in possession of my eye again. I may get over it with physic and care in a week or so – but there is no hope for me tomorrow. Your charming letter is my only consolation.

Ever aff<sup>ly</sup> yours | WC

- 
1. Conjectural dating from the calendar and the attack of gout.

**[2038] TO GEORGE MACLEAN ROSE, 10 JUNE 1882**

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 346–347.

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

London | 10<sup>th</sup> June 1882

Dear Mr Rose,

I have been so busy, laying the foundation of a new serial story – and I am still, at times, so “scurvily treated” (as the old novelists say) by the gout – that my opportunities of letter-writing grow more and more limited. This is my best excuse for not having sooner thanked you for “The Prince and the Peasant.” I agree entirely in the necessity for such an act of righteous retaliation as this.<sup>1</sup> While the persons really responsible – the President and Congress of the United States – remain insensible to the disgraceful position of the nation towards literature (with the honourable example of all other civilised nations before them) retaliation is probably the one persuasive influence which they are capable of feeling. I only regret that the means of retaliation are not more formidable.

I gather from various signs that Canadian republication of English novels has suffered an inevitable check – the pages of your “Monthly” being one of my indications of the way in which the wind is blowing. But I don’t like to begin a new book without at least telling you of it by means of the enclosed proof. I am a bad correspondent and we are far apart – but I don’t forget those happy days, at Toronto – and of my two good friends at that time, the one friend who is now left to me has a value of his own – which I feel, but don’t talk about.

Let me hear (as I hope) that you have less reason to complain of your health than I have, and believe me,

always truly yours | Wilkie Collins  
G.M. Rose Eqre

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1. The work in question has not been traced but perhaps relates in some way to the publication in 1882 of *The Prince and the Pauper* by ‘Mark Twain’. Concerning the tensions between Twain and Canadian publishers, see the notes to [1653] to Hunter, Rose of 21 December 1876.

**[2039] TO ANDREW CHATTO, 12 JUNE 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 347–348.

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

Monday, 12<sup>th</sup> June 1882

Dear Mr Chatto,

My best thanks for your kind and most friendly letter. Here is a proof of the encouragement you have given me, in the shape of more copy! If this can be at once set up, with the copy now in hand, and if I can receive my proofs not later than Friday next, I shall be able to correct them for Saturday’s American mail – and if they reach me early on Friday, I shall be also in time for the Melbourne direct mail on that day. With this advance, I shall get on without more fidgetting [*sic*] and hurrying, I hope. We will keep (with many thanks for your suggestions) to the present form of proof. It is far more agreeable to me than “slips” which are always slipping down the incline of my desk.<sup>1</sup> And the type (after that dreadful newspaper-proof) is perfect luxury.

Ever yours | WC

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1. That is, regarding the instalments of *Heart and Science*, WC prefers *Belgravia* page proofs to ‘slips’ – galley proofs pulled on long strips of paper, for revision before the type is made up into pages – which Chatto had presumably suggested as more suitable for the newspapers carrying the serial.

**[2040] TO CHARLES KENT, 13 JUNE 1882**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 348.

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

13<sup>th</sup> June 1882

My dear Kent

One word will do as well as a thousand. That morning, when I was in bed late, I woke with the gout in my eye again.<sup>2</sup> The other eye (sound so far) I must keep for my story. Ever yours  
WC

If I am in bed next time – come up (if you don’t mind mounting to the top of the house).

---

1. Signed and directed to ‘Charles Kent Esqre | 1. Campden Grove | Kensington | W.’, postmarked as dated.

2. Triply underlined.

**[2041] TO A. P. WATT, 13 JUNE 1882**

MS: Pembroke. Published: BGLL, III, pp. 348–349.

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

13<sup>th</sup> June 1882

Dear Mr Watt,

Thank you for the prospectus, and for the note that accompanies it.<sup>1</sup> The prospectus could not be better – it is clearly expressed and worthily expressed.

As you are kindly willing to write the “Weekly Parts” and “to be continued” on the revises,<sup>2</sup> I enclose a form, or rather an additional Note, relating to the second Weekly Part only, which you will do me one more favour in copying. The German authorities are as troublesome – as only German authorities can be – in exacting the minutest formalities.<sup>3</sup>

Weekly parts 2, 3, and 4 are at Spottiswoode's.<sup>4</sup> Four proofs will be sent to me this week, I hope. In returning the proof for revise, I shall add "12 pulls of the Revise to Mr Watt." On the next page is my calculation. If I am wrong, pray tell me so – and any change shall be made. I send the corrected proofs to save time – and you will kindly follow with the duplicate Revise doing me another favour in the matter of my Australian duplicate .

Vy truly yours | WC

| <u>Revises</u>                                                                                                 |                      |
|----------------------------------------------------------------------------------------------------------------|----------------------|
| Country newspapers   and   one London Paper }                                                                  | 9                    |
| * <u>Duplicate</u> to Frank   Leslie's newspapers   New York                                                   | _____ 1              |
| * <u>Duplicate</u> to   H. Biers Esqre   Office of Crown Land<br>and Survey   Melbourne   Victoria   Australia | _____ 1              |
| Revise kept for   the author                                                                                   | _____ 1              |
| <br>Total                                                                                                      | <br>_____ 12 Revises |

\* In each of these cases the author will send a corrected proof in advance of Revise.

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1. Watt's letter to WC of 8 June makes clear that this 'pamphlet' was a circular advertising Watt's agency which mentioned WC as a client author.
  2. As requested in [2035] to Watt of 7 June. In his reply of the following day Watt promises both to write these phrases on the proofs himself, and to send to each provincial proprietor WC's note concerning the first weekly part.
  3. The additional note is not bound into the Pembroke volumes and remains untraced, but presumably relates to the declaration 'The Right of Translation is Reserved' carried at the head of each newspaper instalment. See [1744] to Chatto & Windus of 30 April 1878 on the troubles of conforming to German copyright regulations.
  4. Printers to Chatto & Windus.

**[2042] TO HUGH BIERS,<sup>1</sup> 16 JUNE 1882**

MS: Private.<sup>2</sup> Published: BGLL, III, pp. 349–350 (as to Henry C. Biers).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London 16<sup>th</sup> June 1882

"Heart and Science"

My dear Biers,

By today's direct mail – registered book post – I send to you

(1) duplicate of 1<sup>st</sup> Weekly Part of my new story. Original proof sent by direct mail of June 2<sup>nd</sup>.

(2) Weekly Parts 2, 3, and 4, in corrected proof.

My work is now set up in type, by kind consent of the proprietors of the "Belgravia" Magazine, by their printers. The magazine page and divisions thus appear – but the Weekly Parts are marked. (N.B. The magazine is one of the periodicals which publish this story).

My love to you – I am too busy to write a word more.

Ever yours | Wilkie Collins

- 
1. This is the last extant letter to WC's Australian agent – the sequence to him begins with [3177] of August 1873. Biers died in Melbourne in 1886.
  2. Pencil note in another hand by the date: 'Rec<sup>d</sup> 24.7.82'.

**[2043] TO A. P. WATT, 20 JUNE 1882**

MS: Pembroke. Published: BGLL, III, pp. 350–351.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
20<sup>th</sup> June 1882

Dear Mr Watt,

On the next leaf, you will find my “proof and Revise account”. With Weekly Part 5, we shall get into “straight running” I hope: i.e. – I shall send the corrected proof to Melbourne and New York – and you will send the revise. Newspaper: 10 Revises – Melbourne and New York: 2 Revises – total 12.

Talking of newspapers, I enclose a letter and a newspaper received last night. I have written to “Mr Potter” to say that his proposal is submitted to you as my agent. Perhaps your sources of information will tell us, if this last new Journal has some capital at its back?<sup>1</sup>

Vy truly yours | Wilkie Collins

The Proofs corrected for Revise (Weekly Parts 1 to 4) have gone to Chatto today. Also copy for Weekly Part 5. Part 6, I begin tomorrow – with one eye again disabled by gout!

“Heart and Science”

Weekly Proof account (to guide Mr Watt in separating the Weekly Parts for the weekly newspapers)

|                |                |
|----------------|----------------|
| Weekly Part: – | Begins with: – |
| 2              | Chapter V.     |
| 3              | „ VII.         |
| 4              | „ IX.          |

Note 12 Revises of Weekly Parts 1 to 4 to be sent to Mr Watt. Of these: –

- 10 Revises to go to weekly newspapers
- 1 Revise of Weekly Parts 2, 3, and 4 to be sent as duplicates to  
H. Biers Esqre | Office of Crown Land and Survey  
Melbourne | Victoria | Australia
- 1 Revise of Weekly Part 4 to be sent as duplicate to

Frank Leslie’s Newspaper | New York

In these two cases, Proof and duplicate of Weekly Part 1 – and Proofs and duplicates of Weekly Parts 1, 2, and 3,<sup>2</sup> have been already sent by the author.

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1. Watt’s reply to WC of 21 June (Berg) makes clear that the reference is to A. J. Potter’s local London weekly the *South Eastern Herald* (1882–1929), published in Deptford, Kent. Watt suggests that, while the paper is well established, the agreement with *England* may prohibit the serialization of *Heart and Science* in another London paper.

2. Here WC clearly intends to refer in turn to the Melbourne and New York cases.

**[2044] TO JAMES PAYN, 22 JUNE 1882**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 265; B&C, II, pp. 445–446.

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

22<sup>nd</sup> June 1882

My dear Payn,

I was indeed sorry to miss seeing you when you kindly called here. Gout, calomel, and colchicum do succeed (when I am hard at work) in putting my tail down afterwards – and my way of acknowledging that humiliating circumstance is, going to sleep!<sup>1</sup> If you ever come my way again take the servant by the throat (if it is the young man) and round the waist if it is the plump parlour-maid or /the small girl/ – and, for God’s sake, step up and wake me. I got out for a walk yesterday for the first time – with a patch over my bad eye. Why does everybody, when they see you with a patch on, look as if you had personally insulted them??? Be assured, Bartlott is going to ask the question in Parliament.<sup>2</sup>

Ever yours | WC

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1. That is, the drugs he takes to alleviate the effects of gout tend to make him depressed, then send him to sleep.

2. Thus, presumably, for Sir Walter Barttelot Barttelot (1820–1893: *ODNB*), M.P. for West Sussex from 1860 until his

death, famous for his die-hard Conservative views, stubborn resistance to Liberal measures such as the Irish Land Bill of 1881, and frequent parliamentary interventions. H. W. Lucy wrote that he was ‘one of the most impressive speakers in the House of Commons, and it is a pity he has so little to say that is worth hearing’ (*Men and Manner in Parliament*, London: T. Fisher Unwin, 1919, p. 145).

**[2045] TO FRANCES POWER COBBE,<sup>1</sup> 23 JUNE 1882**

MS: Huntington (CB121). Published: Cobbe, II, pp. 503–504; Farmer 1996, p. 370; B&C, II, pp. 446–447.

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

23<sup>rd</sup> June 1882

Dear Madam,<sup>2</sup>

I most sincerely thank you for your kind letter and for the pamphlets which preceded it. The “Address”<sup>3</sup> seems to me to possess the very rare merit of forcible statement combined with a moderation of judgment which sets a valuable example, not only to our enemies, but to – some of – our friends. As to the “Portrait”,<sup>4</sup> I feel such a strong personal interest in it that I must not venture in criticism. You have given me exactly what I most wanted for the purpose that I have in view – and you have spared me time and trouble in the best and kindest of ways. If I require further help, you shall see that I am gratefully sensible of the help that has been already given.

I am writing to a very large public both at home and abroad – and it is quite needless (when I am writing to you) to dwell on the importance of producing the right impression by means which keep clear of terrifying and revolting the ordinary reader. I shall leave the detestable cruelties of the laboratory to be merely inferred – and, in tracing the moral ~~result~~ influence of those cruelties on the nature of the man who practices [*sic*] them, and the result as to his social relations with the persons about him, I shall be careful to present him to the reader as a man not originally wicked and cruel, and to show the efforts made by his better instincts to resist the inevitable hardening of the heart, the fatal [*del*] stupefying of all the fine sensibilities, produced by the deliberately merciless occupations of his life. If I can succeed in making him, in some degree, an object of compassion as well as of horror, my experience of readers of fiction tells me that the right effect will be produced by the right means.

Believe me, vy truly yours | Wilkie Collins

To | Miss Frances Power Cobbe | &c &c &c<sup>5</sup>

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1. Frances Power Cobbe (1822–1904: ODNB), writer and campaigner for Unitarian, philanthropist, feminist, and anti-vivisectionist causes, formerly on the staff of the *Echo*; see Sally Mitchell, *Frances Power Cobbe: Victorian Feminist, Journalist, Reformer* (Charlottesville: U. of Virginia Press, 2004).

2. In later letters WC uses the salutation ‘Dear Miss Cobbe’, which would be more in keeping with the addressee line at the foot of the letter here.

3. The British Library holds nearly thirty leaflets and tracts attributed to Cobbe and issued by the Victoria Street Society for the Protection of Animals from Vivisection. The reference here might be to ‘A Charity and a Controversy. An address, etc.’ (1881), or ‘The Higher Expediency. An address, etc.’ ([1880]).

4. Untraced, but presumably another tract from the Victoria Street Society.

5. Addressee line written up the left hand margin.

**[2046] TO A. P. WATT, 24 JUNE 1882<sup>1</sup>**

MS: Pembroke. Published: BGLL, III, pp. 351–352.

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

Saturday June 24

Dear Mr Watt,

The result does not surprise me. Let me thank you for kindly making the attempt.<sup>2</sup>

The Revises are no doubt now on your desk. They reached me yesterday evening.

Vy truly yours | WC

Perhaps it may prevent misunderstanding if you draw your pen through “August” and

“September” – for our weekly purpose Weekly part 2 is still in July.<sup>3</sup>

- 
1. Dating from the calendar and the context.
  2. Presumably referring to the unsuccessful result of an attempt to ask E. A. Bartlett for permission for *Heart and Science* to be serialized also in the *South Eastern Herald*, as promised in Watt’s letter to WC of 21 June (Berg).
  3. Again referring to the serial instalments of *Heart and Science*.

**[3061] TO JAMES RUSSELL LOWELL,<sup>1</sup> 27 JUNE 1882**

MS: Boston Ath. Published: A&C3, p. 55.

**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 [2863] to Little of 25 June 1888.

**[2047] TO A. P. WATT, 3 JULY 1882**

MS: Pembroke. Published: BGLL, III, p. 332.

3<sup>rd</sup> July 1882

Heart and Science | Memoranda | =

5<sup>th</sup> Weekly Part begins with Chapter XI | 6<sup>th</sup> Weekly Part begins with Chapter XIII | =

Sent by author: –

Proof of fifth part to Melbourne by direct mail of June 30<sup>th</sup>

Proof of sixth part to New York by mail of July 1<sup>st</sup>.

WC

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1. Since this memo is signed and dated by WC, and is not referred to in any of the other letters to Watt held at Pembroke or elsewhere, it was presumably sent as an independent communication.

**[2048] TO ANDREW CHATTO, 4 JULY 1882**

MS: Parrish (Box 4/17), with envelope.<sup>1</sup> Published: BGLL, III, p. 352.

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

4<sup>th</sup> July 1882

Dear Mr Chatto,

If the present weekly part makes your October number too long – it will end as well with the end of chapter XV – leaving Chapter XVI to begin the November number. I calculate that if both these chapters are taken into October the number will run to 32 or 33 pages. The revised

chapters XIII and XIV<sup>2</sup> only run as you will see to 22 pages.

Ever yours | WC  
Andrew Chatto Esqre

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1. Signed and directed to 'Andrew Chatto Esq | 214 Piccadilly W.'
2. The October instalment in *Belgravia of Heart and Science* in the end comprised only chs XI–XV.

**[2049] TO FREDERICK LEHMANN, 5 JULY 1882**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 266; Farmer 1996, p. 371; B&C, II, p. 447.

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

5<sup>th</sup> Jul 1882

My dear Fred,

My absence from Berkeley Square will have told you my gouty story – and my silence (when I ought long since to have thanked you for your most kind letter) only means that I am too weary of myself to write about myself. It has been a milder attack this time – and I am going to leave off my patch.

When you write to the Padrona give her my best love – and tell her to be as happy in Scotland as the happiest woman living. When she comes back to London, she will completely fulfil my aspirations, if she will let me know of it.

I have nothing else to say. My life is in my new book. Some critic said “The Woman In White” was “written in blood and vitriol.” This book is being written in blood and dynamite.<sup>1</sup>

Yours ever affly | WC

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1. The anti-vivisection novel *Heart and Science*.

**[2050] TO JAMES PAYN, 5 JULY 1882**

MS: Morgan (MA 4500). Published: Pym, pp. 50–51; B&C, II, p. 448.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

5<sup>th</sup> July 1882

My Dear Payn,

Thank you most sincerely for “Vice-Versâ.”<sup>2</sup> If everybody who reads the book likes it as well as I do, there ought to be such a sale as will encourage the author to set to work again instantly.

Quaint humour and excellent observation of character, combined with a very rare fertility of invention, seem to me to be the main, and (in these days) the remarkable literary merits of the new writer. The schoolmaster, the German teacher, and the little girl are my favourites; and the one fault I have to find with one of these characters is, that there is nothing like enough of him – I mean the German teacher. He is not only amusing – he is sketched with such fine knowledge of human nature, on more than one side of it, that he is really interesting, and even pathetic. Being myself (as poor Thackeray used to say) “an old fiddler,” I should not have had the heart to dismiss him so speedily – as he is now dismissed – from the story.

If the writer’s next book is written without a fantastic supernatural notion as part of its groundwork, I shall anticipate a better book even than “Vice-Versâ.”

There is some monotony in the development of that queer transformation – so far as the father is concerned – due, as I think, to the limited range (thus far) of the author’s imagination. His hold on truth is already certain, but his wing is weak when he soars into the regions of grotesque fancy. In the meantime, there cannot be a doubt of it – he has a career before him.<sup>3</sup>

Ever yours, | Wilkie Collins



- 
1. WC uses printed green paper with his monogram.
  2. F. Anstey's popular comic fantasy *Vice Versa, or A Lesson to Fathers* (Smith, Elder, 1882), where a stuffy widower and his irreverent schoolboy son magically exchange bodies for a week.
  3. Anstey's next novel, *The Giant's Robe* (1884), a serious work concerning a stolen manuscript rather than a comic fantasy, was rather less successful.

**[2051] TO A. P. WATT, 7–8 JULY 1882**

MS: Pembroke. Published: BGLL, III, pp. 353–354.

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

7<sup>th</sup> July 1882

Dear Mr Watt,

Here I am again! It is quite likely that the postal result of my writing four weekly parts in each month, and of the direct mail to Melbourne only leaving twice in each month (as set forth in the annexed Memorandum) has already occurred to you.<sup>1</sup> In that case, I have only to make my excuses for troubling you – and you have the waste paper basket. If we are to guard against disaster by post, we must go by different ships.

Ever yours | WC

I have to trouble you with another memorandum – relating to the Revises of part 7 – which explains itself.<sup>2</sup>

1882 | =

Direct mail to Melbourne: | July 14<sup>th</sup> and July 28<sup>th</sup> | =

The author has sent corrected proof of Part 5, by mail of 30<sup>th</sup> June last,  
and will send Part 6 on July 14<sup>th</sup>. | =

Mr Watt sends duplicate Revise of part 5, by mail of July 14<sup>th</sup> next. But keeps back his duplicate Revise of part 6, to go by the mail of July 28<sup>th</sup>. In this way, proof and duplicate will never travel by the same ship.

- 
1. This first memorandum is written on the third page of the letter itself, and is reproduced above.
  2. The second memorandum is found on a separate sheet of WC's monogrammed notepaper with his printed address, bound in after the letter itself in the volumes at Pembroke. It has been scored through with a single vertical line but reads as follows:

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

8<sup>th</sup> July 1882

Memorandum

Weekly Part 7. containing chapters XV and XVI | =

1. To write as follows on the Revise, sent to New York: –  
This revise contains, on the last page, additional dialogue of some importance, added since the proof was sent. In all cases, if possible, please correct your proofs from the duplicate revise.  
= | Belgravia
2. The October Monthly part takes in Chapter XV – and leaves Chapter XVI to begin the November part. You will see where to draw your pen through “to be continued”, and through the Magazine heading for November, before sending the Revises

**[2052] TO CARLOTTA LECLERCQ, 10 JULY 1882**

MS: Houghton (bMS Thr 467). Published: BGLL, III, p. 354.

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

10<sup>th</sup> July 1882

Dear Mrs Nelson,

I am just recovering from another attack of gout – and I am hard at work, in spite of

illness. If you will kindly arrange the matter with your friends, you will be my friend in the best sense of the word. Let it be, as you suggest, a sum for one year's right – and I will be guided (as to the amount) by what you and your friends think it right to offer under the circumstances. I well know what they risk – and I am sincerely ready to consider their interests in this matter.<sup>1</sup>

May the change of air do wonders! And may you set me an example of health! I am glad to hear you are teaching – for you understand this art as few of your *[blot] [line erased]* colleagues understand it in these days.

Ever yours | WC

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1. The theatrical performances in question have not been identified, but see [2068] of 12 September and [2077] of 2 November 1882, both to Leclercq.

### **[2053] TO GEORGE BENTLEY, 13 JULY 1882**

MS: Private. Published: BGLL, III, p. 355.

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

13<sup>th</sup> July 1882

Dear Mr Bentley,

A friend of mine – Mr Warren S. James – is a candidate for election at the Savile Club. If you happen to be in that neighbourhood during the present month, and will kindly add your name to the names of his “backers”, you will oblige me, and you will, I am sure, help him.<sup>1</sup> He is proposed by Mr Bickersteth and seconded by Mr Tyssen.<sup>2</sup>

You are, I hope, setting me an excellent example of health. The older I get, the more cruelly the gout treats me.

Vy truly yours | Wilkie Collins

George Bentley Esq

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1. WC made a similar request to Thomas Woolner – see [2054] to him of the same date. Warren Samuel James (b. 1849) was a solicitor at 30 Somerset House, Portman Square, where Henry Bartley also had his office. Neither Bartley nor WC had ever been members of the Savile Club, then located at 107 Piccadilly, but the former had presumably asked the latter to use his influence to gain support for his colleague's candidacy. George Bentley was a member of the Club from 1876 to 1894. According to Savile Club records, James was proposed on 19 June 1882 but was not elected.

2. John Joseph Bickersteth (b. 1851) and Amherst Daniel Tyssen (b. 1844) were both barristers who became members of the Savile Club in 1873. Bickersteth seems to have resigned when James was not elected.

### **[2054] TO THOMAS WOOLNER,<sup>1</sup> 13 JULY 1882**

MS: Morgan (MA 4500). Published: BGLL, III, pp. 355–356.

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

13<sup>th</sup> July 1882

Dear Woolner,

When you are next in the neighbourhood of the Savile Club will you kindly give a friend of mine the advantage of adding your name to the list of his “backers”? The candidate is Mr Warren S. James – proposed by Mr Bickersteth, seconded by Mr Tyssen.<sup>2</sup>

It is needless to add that you will oblige me, by helping my friend. I write instead of calling for two excellent reasons – first, I don't like to interrupt you – secondly, I am only now recovering from another attack of gout.

Ever yours | Wilkie Collins

Thomas Woolner, Esq R. A.

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1. The sculptor and poet – see [1519] to him of 4 March 1875. Woolner was a member of the Savile Club from 1868–70 and 1874–85.

2. See [2053] to George Bentley of the same date. Among other ‘backers’ of James’s candidacy were two Members of Parliament, Anthony John Mundella and Richard O’Shaughnessy.

**[2055] TO C. A. GORDON,<sup>1</sup> 13 JULY 1882**

MS: Pike. Published: Farmer 1996, p. 371; BGLL, III, p. 356.

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

13<sup>th</sup> July 1882

Dear Sir,

Permit me to thank you for the kindness which has favoured me with a copy of your “Remarks on Experimental Pharmacology”. I am reading your work with the greatest of interest, and with a very sincere admiration of the clearness and impartiality with which the case is stated.

I am endeavouring to add my small contribution in aid of the good cause,<sup>2</sup> by such means as Fiction will permit – and I am especially obliged to you for valuable “facts” which I could never have discovered for myself

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

The morsel of paper enclosed will show the little I may be able to do will at least have a large audience.<sup>3</sup>

To | The | Surgeon General | C.A. Gordon, MD. C.B. | &c &c

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1. C. A. Gordon, surgeon. His *Remarks on “Experimental” Pharmacology* were published in London by William Austin in 1882.

2. That of anti-vivisection.

3. Not found with the letter, but perhaps an announcement of the publication of *Heart and Science* as a newspaper serial.

**[2056] TO A. P. WATT, 21 JULY 1882**

MS: Pembroke. Published: BGLL, III, pp. 356–357.

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

Friday 21<sup>st</sup> July 1882

Dear Mr Watt,

Will you kindly send on our one reserved set of Revises – from the beginning, to chapters XVII and XVIII inclusive – to the following address (by book post) by tomorrow’s (Saturday’s mail) [*sic*]?

Via United States | G.M. Rose Esqre | Messrs Hunter Rose & Co | Toronto | Canada.<sup>1</sup>

With regard to our newspaper subscribers – the 8<sup>th</sup> weekly part which you will receive this morning begins with chapter XVII – and the 9<sup>th</sup> weekly part (now at the printers) begins with Chapter XIX. It will be perhaps an additional security against mistakes to cross out in pencil the end of the 7<sup>th</sup> weekly part, which occurs on the same page (5) with our weekly beginning of part 8. I am almost ashamed to suggest this precaution. But, when I read in this morning’s Times that we have sent to Egypt a troop ship without troops – and Marines (by another ship) without ammunition – I tremble when I think of printers and Editors in the country!<sup>2</sup>

Vy truly yours | WC

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1. *Heart and Science* was published by the firm of Hunter, Rose of Toronto in book form, though not in serial form, as George Rose’s *Canadian Monthly* ceased publication earlier in the year following a fire at the company (see [2060] to George Maclean Rose of 27 July 1882).

2. ‘The facts that the Orantes actually arrived here without troops and that the Marines by the Tamar came without their ammunition have excited the ridicule of foreigners’ (‘Latest Intelligence – Egypt’, *Times*, 21 July 1882, p. 5).

**[2057] TO ANDREW CHATTO, 25 JULY 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 357.

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

Tuesday 25<sup>th</sup> July 1882

Dear Mr Chatto,

If you will look at the end of the Revise this time – page 24 – you will see that I have deleted “to be continued”, because I now send three more pages of MS to complete the November monthly part. In the case of the weekly part, I don’t scruple to stop (as I have stopped in this case) in the middle of a chapter.<sup>1</sup> But the monthly interval is too long to admit of this way of treating the reader. If there is any editorial reason for shortening the November number of the story – then let it end with the end of Chapter XIX on page 21.<sup>2</sup>

Ever yours | WC

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1. The ninth weekly instalment of *Heart and Science* in the newspapers ended in the middle of ch. XX.

2. In the event, the fourth monthly instalment (November) in *Belgravia* of *Heart and Science* comprised chs XVI–XX.

**[2058] TO KATE FIELD, 26 JULY 1882**

MS: Boston. Published: Whiting, pp. 405–406; BGLL, III, p. 358.

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

July 26<sup>th</sup> 1882

Dear Miss Field,

Miss Hogarth took me to see the picture to which you refer, some months since. It was then in Bond Street. The proprietor mentioned an old friend of Dickens, who declared it to be a portrait of him. But Miss Hogarth’s opinion was unreservedly adverse. She positively refused to recognize the likeness. As for me, I had never even seen Dickens at the time when the picture was painted – and I represented the ignorant public. This is all I know of the matter – and it is, of course, for your personal information only.<sup>1</sup>

Is your “Fechter” published! And how can I get the book? Shall I write to Mr Osgood?<sup>2</sup> I ought to have asked these questions when you kindly called here. But I never do what I ought.

Vy truly yours | Wilkie Collins.

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1. We have not been able to identify the portrait in question.

2. Kate Field’s *Charles Albert Fechter*, including WC’s ‘Recollections of Charles Fechter’ – see [1934] to Kate Field of 14 December 1880. A presentation copy inscribed by Field was found in WC’s library at his death (Baker 2002, p. 105).

**[2059] TO A. P. WATT, 26 JULY 1882**

MS: Pembroke. Published: BGLL, III, pp. 358–359.

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

26<sup>th</sup> July 1882

Dear Mr Watt,

Thank you for the letter, and the “proposal”. This makes the third application for a new novel that has reached me in the course of a week!<sup>1</sup>

To return for a moment to Australia. It has struck me that the newspapers there may want as many Revises as they can get by each mail. I will therefore send corrected weekly Parts 7 and 8, by direct mail of the 28<sup>th</sup>. And you will send by the same mail duplicate revise of part 6. By the next direct mail – August 11<sup>th</sup> – please send therefore duplicates of Parts 7 and 8 together.

When the Revises of Part 10 (now at the printers) reach you, please add to the usual

written heading, “Chapter XX continued”. The place at which the insertion is to be made is marked on the enclosed page of the proof of Part 9.<sup>2</sup> The chapter runs to such a length that I have been obliged to divide it for our weekly issue.

Yours vry truly | WC

A.P. Watt Esqre

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1. The relevant letter-book containing Watt’s letter to WC not being extant, none of the proposals mentioned has been identified.

2. The page of proof is bound into the volume held at Pembroke after the letter itself. It is double-sided, and numbered pages 23–24, though the material eventually appeared on pages 75–77 of the November issue of *Belgravia*. It begins ‘[Car-]mina when you leave here. My dead brother’s child ...’ and ends “‘Something wrong here; Benjulia shall tell me what it means.’”, from the middle of the twentieth chapter of *Heart and Science*, which was substantially revised before appearing in volume form. In addition to a number of proof corrections, Collins writes ‘See over’ at the top of page 23, and on page 24 writes ‘chapter XX’ at the top, ‘The end of Weekly Part 9.’ vertically in the right-hand margin, and a horizontal line followed by ‘Weekly Part 10 | Chapter XX continued.’ underneath the proof text, which ends around a third of the way down the page.

### [2060] TO GEORGE MACLEAN ROSE, 27 JULY 1882

MS: Parrish (Box 5/3). Extract: Davis, p. 295 (dated 1880, p. 334 n. 24). Published: BGLL, III, pp. 359–360.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Thursday. 27<sup>th</sup> July 1882

My dear Mr Rose,

Here is a late acknowledgment of your friendly letter – but a serial story and a large correspondence are not easily carried on together – and when the day’s work is over, the day’s letters do sometimes look at me on the desk, and find me too lazy or too weary to notice them.

Your kind proposal is, of course, accepted. On Saturday last, my agent sent to you a first batch of proofs, by book-post – which have, I hope, reached you safely. Nine newspapers, and one magazine, in Great Britain and Ireland, subscribe to publish the story periodically. Add newspapers in America and Australia – in France, German and Italy – and the “traffic” in proofs becomes rather too complicated to be managed without help.

Your fire startled, and your news of the stoppage of the magazine, grieved me.<sup>1</sup> You write like a philosopher of both catastrophes – and you are entirely right. Domestic misfortunes are the only serious misfortunes. And I write with some experience of domestic anxieties – (of the irregular kind) – having a small “morganatic” family of three children, and remembering what I suffered when two of them were seriously ill.

To return, for a moment, to the magazine. If you “try again”, there are two considerations to be taken into account as I think. First, a cheaper periodical. Second, a different system of editing. As to cheapness, there is a prospect here in the autumn of a new sixpenny magazine, which it is thought will compel the shilling magazine to follow that example. You know best, whether the appeal to a larger public is possible in Canada. As to the editing, it has always (as I think) wanted variety. Too many articles of the same sort admitted, sometimes close together, into the same number. Look back at the farewell number, “Musical and Theatrical reminiscences” and “Toronto and Theatricals” – in the same issue. Two serious essays or criticisms, following each other – “Free Thought” and “Schools of Poetry”.<sup>2</sup> The general reader opens the magazine – and says “Oh, Lord! Nothing but theatricals!” or “Confound it, nothing but criticism and religion!” And it is this reader who makes a periodical “pay”! Let me add, in justice, that the farewell words are in excellent taste. A difficult task admirably performed. No more room! and posttime near!

Ever yours | Wilkie Collins

---

1. There seems to be have been a fire at the firm’s premises in Toronto, while the final issue of *Rose-Belford’s Canadian Monthly* appeared in June 1882.

2. The final (June 1882) issue of *Rose-Belford’s Canadian Monthly* featured: ‘Musical and theatrical reminiscences’

by John Hector, pp. 579–582; ‘Toronto and its early theatrical entertainments’ by George M. Harrington, pp. 600–613; ‘Free thought and irresponsible thought’ by W. D. LeSueur, pp. 614–620; and ‘Two schools of modern poetry’ by J. F. Stevenson, pp. 621–627.

**[2061] TO CHATTO & WINDUS,<sup>1</sup> 2 AUGUST 1882**

MS: Harkness. Published: BGLL, III, pp. 360–361.

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

2<sup>nd</sup> Aug<sup>t</sup> 1882

Dear Sirs

I sent you the copy in such a hurry yesterday that I forgot to add a memorandum of some more little needs of mine, which you will find on the next page.<sup>2</sup> Excuse my giving you this additional trouble. I don’t know what “resident authority” to address at Spottiswoode’s.<sup>3</sup>

Yours truly | Wilkie Collins

- 
1. Though there is no formal indication of the recipient, this can only be to Chatto & Windus.
  2. The second leaf has been torn away.
  3. Spottiswoode & Co. of New Street Square were then the printers of *Belgravia*, as indeed of other Chatto & Windus publications.

**[2062] TO CHATTO & WINDUS, 23 AUGUST 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 361.

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

23<sup>rd</sup> Aug<sup>t</sup> 1882

Dear Sirs,

I have the pleasure of acknowledging the receipt of a cheque for £25 – for my contribution to “*Belgravia*” for the August month – copyright and all other rights being reserved by the author.<sup>1</sup>

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

- 
1. Chatto & Windus paid WC at the rate of one pound per page for his serial contributions to *Belgravia* – see Law, p. 260 n. 18. No payment for this amount appears in WC’s bank account between 24 June and the end of December, though there are various others for similar sums from Chatto & Windus (Coutts: WC).

**[2063] TO ANDREW CHATTO, 23 AUGUST 1882**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, III, pp. 361–362.

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

23<sup>rd</sup> Aug<sup>t</sup> 1882

Dear Mr Chatto,

Will you kindly submit this little story enclosed to your “Reading Editor”? The writer has been for some time employed by periodicals of the minor sort – and has aspirations in the direction of the more important magazines. It is a case in which I am interested – or I should not have troubled you.<sup>2</sup>

If the verdict is adverse, you have only to have it left in the office addressed to me – and my messenger shall bring it back, when he delivers my weekly copy. I have not been able to read the little story myself – being just now immersed in physiology, in my spare hours, in preparation for coming numbers of “*Heart and Science*”.

Ever yours | WC

Andrew Chatto Esq

- 
1. Signed and directed to ‘Andrew Chatto Esqr | 214 Piccadilly | London. W.’.
  2. The title and author of the ‘little story’ remain unidentified; no reply to WC’s request is found in the letter-books at Reading.

**[2064] TO A. P. WATT, 26 AUGUST 1882**

MS: Pembroke. Summary: B&C, II, p. 449. Published: BGLL, III, p. 362.

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

26<sup>th</sup> Aug<sup>t</sup> 1882

Dear Mr Watt,

My Australian proof account – as a guide to your Revises – is on the other side.

In the Revises of the 13<sup>th</sup> Weekly Part delivered here last night – containing chapter XXVII – there is a vile press error at page 6 – 5<sup>th</sup> paragraph from the top, 3<sup>rd</sup> line of the paragraph – for “unexchanged” read unchanged. If there is an opportunity of making this correction, please let it be done.

I don’t know whether you are in or out of town. For your own sake, I hope you are looking at sand and sea, instead of streets and omnibuses.

Vy truly yours | WC

A.P. Watt Esq.

1882 | =

Proofs forwarded to Australia by W.C. during the present month.

|                          |           |
|--------------------------|-----------|
| Weekly Parts             | Mail      |
| 9} containing chapters   | Augt 11th |
| 10} XIX to XXI inclusive | Augt 11th |

|                         |           |
|-------------------------|-----------|
| 11} containing chapters | Augt 25th |
| 12} XXII to XXVII       | Do        |
| 13} inclusive           | Do        |

**[2065] TO A. P. WATT, 31 AUGUST 1882**

MS: Pembroke. Published: BGLL, III, p. 363.

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

31 August 1882

Dear Mr Watt,

I have the pleasure of acknowledging the receipt of your letter, enclosing a cheque for £199..10.. – being the amount received (less your commission) for the first instalment of the purchase money, due from the subscribing newspapers for the right of periodically publishing “Heart and Science.”<sup>1</sup>

Believe me, vy truly yours | Wilkie Collins

I have also to thank you for the statement of accounts

A.P. Watt Esq.

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1. That is, WC receives a total of £665 from the nine British newspapers serializing the novel, paid in three equal instalments (Law, p. 260 n. 18). Each instalment thus comes to £221-13s-4d, from which Watt’s commission of 10% (£22-3s-4d) is deducted, leaving a payment to WC of £199-10s. Two payments of £199-10s are recorded in WC’s bank account on 26 October 1882 and 1 February 1883, though the cheque mentioned in this letter does not appear (Coutts: WC).

**[2066] TO WYBERT REEVE, AUGUST 1882**

MS: Unknown. Extract: Reeve 1889, our copy text; Reeve 1891, p. 112; Reeve 1906, p. 459. Published: BGLL, III, p. 363 (with Reeve 1906 as copy text).

I am getting on with a new story. I am striking a blow in my new story at the wretches who are called vivisectors.<sup>1</sup>

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1. *Heart and Science*, which started to appear as a serial in late July. Reeve 1889 introduces the extract: ‘In *Man and Wife* he protested against men overtraining, and in August 1882 he writes me—’.

**[2067] TO A. P. WATT, 9 SEPTEMBER 1882**

MS: Pembroke. Published: BGLL, III, pp. 363–364.

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

Saturday 9<sup>th</sup> Sep / 82

Dear Mr Watt,

If this reaches you in time, there is one misprinted word in the Revises which reached me last night. Page 29, 5<sup>th</sup> line from the bottom. For “the jackal had raised the lion”,

Read roused the lion.<sup>1</sup>

If the Revise has been already been sent, the mistake is of no serious importance this time.

Vy truly yours | WC

If you have extra Revises by you, it may perhaps be as well if you will kindly send a second batch by book-post to Canada at your convenience.

G.M. Rose Esq. | Messrs Hunter Rose & Co | Toronto | Canada.<sup>2</sup>

Pray don’t trouble to answer this

---

1. In ch. 32 of the revised version of *Heart and Science* appearing in volume form.

2. Diagonally to the left of this address, in Watt’s hand, is an annotation reading: ‘Sent | 19 Sept 1882 | chaps 19 to 32 | inclusive.’

**[2068] TO CARLOTTA LECLERCQ, 12 SEPTEMBER 1882**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 364.

Ramsgate | 12<sup>th</sup> Sept: 1882

My dear Mrs Nelson,

I am “in retreat”, hard at work.

Will you look again at the marked passage in your correspondent’s letter? – returned herewith.<sup>1</sup> I beg to decline dealing with a gentleman, who only wants “Mr Collins’s version” (of ~~his~~ Mr Collins’s own book) to get your “business” – and who has got “Miss Bateman’s version”<sup>2</sup> (an American theft of course) to fall back upon. I sincerely appreciate the honourable feeling which has induced you to make ~~a condition~~ my play a condition of giving “your business” to this gentleman, who has his piracy all ready in his pocket. But I will have nothing to do with him.

Do you know of any theatrical company which has made Mrs Henry Wood (the authoress of “East Lynn”) a sharer in the thousands and thousands of pounds gained by theatrical people out of the literary theft of her story and characters? I have never heard of any such act of honourable restitution.

Goodbye. I write in sorrow – not in anger.

Yours ever | Wilkie Collins

---

1. The enclosed letter has not been traced, and neither the identity of the actress’s correspondent nor the work by WC in question have been clarified – though the same matter is probably referred to in [2077] to Carlotta Leclercq of 2 November 1882.

2. Kate Bateman (Mrs Crowe; 1842–1917), Anglo-American actress who played Sarah Leeson in the 1877 adaptation



of *The Dead Secret* at the Lyceum.

**[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> A&C11, pp. 13–14.

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: –

**[2069] TO A. P. WATT, 26 SEPTEMBER 1882**

MS: Pembroke.<sup>1</sup> Published: BGLL, III, p. 365.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
26<sup>th</sup> Sept 1882

Dear Mr Watt,

The 19th Weekly Part goes to the printers today (Chapters XXXIX and XL) – and I am going to take a weeks rest, before I begin on Chapter XLI.

The Revises of Part 18 complete the second third of the story. If I am away from London when you receive my second instalment from the newspapers, please pay the money to my account with Messrs Coutts & Co, 59 Strand. If I return speedily, I will of course let you know it. I leave London today. All letters will follow me.

Vy truly yours | Wilkie Collins

I forget whether I did or did not ask you to oblige me by forwarding a second supply or your surplus revises to my Canadian publishers?<sup>2</sup> If I did forget, the address is

G.M. Rose Esq. | Messrs Hunter, Rose & Co | Toronto | Canada.

My last communication with Melbourne despatched weekly parts 16 and 17 on the 22<sup>nd</sup> of this month.

A.P. Watt Esq.

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1. Bound out of order in the volumes at Pembroke, following [2011] to Watt of 8 February 1882.

2. Collins had already made the request in [2067] of 9 September 1882.

**[2070] TO CHATTO & WINDUS, 4 OCTOBER 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 365.

Ramsgate | 4<sup>th</sup> October 1882

Dear Sirs,

I have the pleasure of acknowledging the receipt of a cheque for £22.-.- for my contribution to “Belgravia” for September 1882 – copyright and all other rights, being reserved by the author.<sup>1</sup>

Faithfully yours | Wilkie Collins  
Messrs Chatto & Windus

---

1. Again at the rate of one pound per page for the instalment of *Heart and Science*; recorded in WC’s account on 5 October (Coumts: WC).

**[2071] TO A. P. WATT, 9 OCTOBER 1882**

MS: Fales, with envelope.<sup>1</sup> Published: BGLL, III, p. 366.

Ramsgate | Monday 9<sup>th</sup> Oct: 1882

Dear Mr Watt,

I propose returning to London, on Thursday next. Will you kindly give me a “look-in” at your usual time, on any day afterwards which may be most convenient to you?

Vy truly yours | Wilkie Collins  
A. P. Watt Esqre

---

1. Signed and directed to ‘A. P. Watt Esqre | 34. Paternoster Row | London | E. C.’, postmarked ‘RAMSGATE | E | OC 9 | 82’.

**[2072] TO A. P. WATT, 26 OCTOBER 1882**

MS: Pembroke. Published: BGLL, III, p. 366.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 26<sup>th</sup> October 1882

Dear Mr Watt,

I have the pleasure of acknowledging the receipt of your letter, enclosing a cheque for £199..10.. – being the amount received (less your commission) for the Second Instalment of the newspaper subscriptions for the right of periodically publishing “Heart and Science”<sup>1</sup>

Believe me | vy truly yours | Wilkie Collins  
A.P. Watt Esq.

---

1. Duly recorded in WC’s bank account on 26 October (Coumts: WC). Concerning the first instalment, see [2065] to Watt of 31 August 1882.

**[2073] TO GEORGE MACLEAN ROSE, 27 OCTOBER 1882**

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 366–367.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 27<sup>th</sup> October 1882

My dear Mr Rose,

I am late, in saying it – but I am indeed sincerely rejoiced to hear that your establishment has risen from its ashes to pursue its well-deserved career of prosperity.<sup>1</sup>

My only excuse for this long-delayed reply is – my story. It is the most exacting and, exciting work of fiction that I have written for many a long year past, and when the days work is done, I recoil from pen, ink and paper, and feel fit for nothing but rest. When I have said this, I know you will understand and excuse me.

By this time, you have I hope received a large instalment of proofs, forwarded by my

agent. The next supply – if all goes well with me – will bring the Conclusion of the story  
With kindest regards | always truly yours | Wilkie Collins

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1. See [2060] to Rose of 27 July 1882 concerning the fire.

**[2074] TO A. P. WATT, 30 OCTOBER 1882**

MS: Pembroke. Published: BGLL, III, p. 367.

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

30<sup>th</sup> Oct: 1882

Dear Mr Watt,

Many thanks for the kind interest you have taken in this matter. It is needless to say that I decline to avail myself of the proposal.

Apart from pecuniary interests, it is a relief to find that my old friend at Leipzig can outbid the opposition after all.<sup>1</sup>

Ever yours | WC

---

1. Presumably referring to competition to publish a ‘Continental’ English-language edition of *Heart and Science*. Here ‘my old friend’ is Bernhard, Baron Tauchnitz (1816–95) of Leipzig, while ‘the opposition’ is presumably Karl Gradener of Hamburg, since a pencil annotation in Watt’s hand beneath the text of the letter reads ‘Baron Tauchnitz | Carl Gardener [*sic*] & Co | Hamburg’. In the late 1870s, the house of Gradener took over the publication of Asher’s Collection of English Authors, formerly issued by Adolph Asher & Co. of Berlin.

**[2075] TO CHATTO & WINDUS, 31 OCTOBER 1882**

MS: Bodleian (MS. Autogr. d.21, f. 159). Published: BGLL, III, p. 367.

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

31<sup>st</sup> Oct: 1882

Dear Sirs,

I have the pleasure of acknowledging receipt of a Cheque for £28.-.- in payment for my contribution to “Belgravia” for October – copyright and all other rights being reserved by the author.<sup>1</sup>

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

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1. Again at the rate of one pound per page for the instalment of *Heart and Science*. Duly credited to WC’s bank account on 1 November (Coutts: WC).

**[2076] TO A. P. WATT, 31 OCTOBER 1882**

MS: Pembroke. Published: BGLL, III, p. 368.

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

31<sup>st</sup> Oct: 1882

Dear Mr Watt,

I entirely forgot the little matter set forth in the enclosed paper, when I had the pleasure of seeing you last.<sup>1</sup>

The story is an annual contribution – written for a friend of mine in New York – who pays £50.-.- – and whose periodical is published a day or two only before Christmas Day.<sup>2</sup>

“Belgravia” has, of late years, published the story in England. But “Heart and Science” crowds me out this year.<sup>3</sup>

If there is anything further that I can explain, pray let me know.

Yours truly | WC  
In great haste

---

1. The following memorandum on a torn sheet of lined paper is bound in following the letter itself in the volumes at Pembroke:

1882) Short Story for a Christmas Number (New) | by W.C. | (Private)

1. Length: not less than 16 pages of “*Belgravia*”

2. To be published: On Saturday December 23<sup>rd</sup>, if in a weekly periodical. In the Number for January 1883, if in a monthly periodical.\*

3. Rights sold: Periodical publication only in Great Britain and Ireland. Copyright and all other rights reserved by the author.

\* calculating in this latter case, on the actual publication being in December 1882.

2. E. A. Buck’s *Spirit of the Times* (New York) carried a Christmas tale from WC every year from 1876 to 1887 (see Gasson, p. 142). ‘Fie! Fie! Or the Fair Physician’ appeared on 23 December 1882, pp. 562–565; in Britain Watt arranged publication in the Christmas Supplement (23 December 1882) of the *Pictorial World*, a sixpenny illustrated weekly starting up in 1874 along the lines of the *Illustrated London News* or *Graphic*.

3. *Belgravia* had carried WC’s ‘The Captain’s Last Love’ in January 1877 and ‘How I Married Him’ in January 1882.

### [2077] TO CARLOTTA LECLERCQ, 2 NOVEMBER 1882

MS: Parrish (Box 4/13). Published: BGLL, III, p. 369.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2<sup>nd</sup> Nov<sup>r</sup> 1882

Dear Mrs Nelson,

I am working seven hours a day – and I am too completely exhausted to do anything but rest afterwards. I will consult my lawyer – and let you know the result in time for post on Saturday next. The mail of that day – (post letter before 5 P.M.) – leaves the same evening for Queenstown and the U.S.

Yours ever | Wilkie Collins

I see no objection to selling the American right only for £200 – (to be divided between us).<sup>1</sup>

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1. The (theatrical) right in question has not been identified, though the work is probably the same as that discussed in [2068] to Carlotta Leclercq of 12 September 1882.

### [2078] TO ROBERT DU PONTAVICE DE HEUSSEY, 3 NOVEMBER 1882

MS: Parrish (Box 4/19). Extract: Baker 2001, p. 511. Published: B&C, II, pp. 449–450.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

3<sup>rd</sup> Nov<sup>r</sup> 1882

My dear Collaborateur,

This is my first opportunity of writing to you. I have been at the seaside, sailing and fishing, in the intervals of work.

Your silence was attributed by me to the sad cause which you mention – and for that reason, I hesitated to write/ on/ ~~on~~ my side. To my mind, there is no other calamity so cruel and so hard to endure as domestic calamity. Pain and poverty are bad enough – but courage can face them. But where is the man to be found, who is not conquered by anxiety and distress at home? I hope it is needless for me to say that you have my truest sympathy – little enough to offer, but all that I have to give.<sup>2</sup>

To turn to a less painful subject.

I am now publishing – in periodicals – a new story called “Heart and Science”. Here and in America it has produced a very strong impression – and is considered (rightly as I think) a great advance on “The Black Robe.” Abroad, three Italian newspapers will publish the translation –

and, in Germany, two publishers have been “bidding against each other” for the German translation. I have also had a proposal from Paris – to which I have replied that I am not now at liberty to *[del]* negotiate. In character and humour, I have never, as I believe, done anything like it before. I mention this, because it is a question – after you have waited so long, and have been encountered by such unexpected obstacles – whether it might not be advisable to let “Heart and Science” precede “The Black Robe”, on the chance that it may produce better terms for you under those circumstances. I will of course send to you cuttings from one of the newspapers here which publishes the work – so that you may judge for yourself.

On the other hand, after what has happened – I hesitate to ask you to take the responsibility of publishing this new book. The loss of the periodical publication is a serious loss to you – and is also the failure of an excellent advertisement for the novel in book-form. Shall I try, through my agent here, to dispose of the French right of translation – stipulating that you shall be the translator[?] If I can manage in this way to secure a French newspaper for the feuilleton – this might be an additional reason for postponing “The Black Robe”. If “Heart and Science” succeeds in the newspaper, the proprietors might be ready and willing to let “The Black Robe” follow. Will you consider this? In the meantime, – if you don't agree with me – I enclose the letter of introduction to Hachette.

Ever yours | WC

P.S. It has /just/ struck me, that Hachette might treat for the right of newspaper publication. or *[sic]* that you might at least try to make this right a part of your negotiation.<sup>3</sup>

- 
1. WC uses printed paper with his monogram.
  2. The domestic calamity in question has not been identified.
  3. Nearly a year later negotiations were in train with the Parisian newspaper, *Le Temps*; see [2201] to A.P. Watt, 16 October 1883.

### [3348] WATSON BROTHERS,<sup>1</sup> 9 NOVEMBER 1882

MS: Lewis Collection. Published: A&C12 pp. 8-9.

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 receipted.<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.

**[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, our copy text.<sup>1</sup> Published: A&C10, pp. 19–20.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 15<sup>th</sup> Nov<sup>r</sup> 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.

**[2079] TO CHATTO & WINDUS, 21 NOVEMBER 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 369.

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

21<sup>st</sup> Nov<sup>r</sup> 1882

Dear Sirs,

Under another cover, I send you by post the remainder of this week's copy of "Heart and Science" – so as to give the printers more time. Kindly let me have one line to say that it has reached you safely.

Vy truly yours | Wilkie Collins

**[2080] TO FRANCES POWER COBBE, 21 NOVEMBER 1882**

MS: Huntington (CB 122). Published: B&C, II, p. 451.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

21<sup>st</sup> November 1882

Dear Miss Cobbe

Pray forgive this scandalously late acknowledgement of your very kind letter and of the terrible book which accompanied it.<sup>2</sup> I have been leading the life of a hermit – away from my

friends and my correspondents – devoted wholly to my Story. The last chapters are only now in view – and I am beginning to feel the continued effort and excitement severely. When the day’s work and the hour of exercise that follow are over, I am [*del*] fit for nothing but my armchair and my cigar – having just life enough left in me to feel the pleasure and the encouragement which I owe to your letter.

Believe me | most truly yours | Wilkie Collins

I must not do more than allude indirectly to the detestable cruelties revealed in “Bernard’s Martyrs.”<sup>3</sup> Half of my audience, at least, – if I told them a tenth part of what you know – would close the book.

Don’t believe /in/ that delusion which declares tall men to be good natured because they are tall – it is nothing but one of the results of our inveterate insular adorations of size and strength. I did my best to attack a similar prejudice about fat people in the character of “Count Fosco.”

- 
1. Black engraved address ranged right, monogram ranged left, on sea-green paper.
  2. Presumably referring to the inflammatory pamphlet mentioned later in the letter.
  3. Frances Power Cobbe’s pamphlet, *Bernard’s Martyrs: A Comment on Claude Bernard’s Leçons de Physiologie Opératoire* (Office of the Society for Protection of Animals from Vivisection, 1879).

### [2081] TO A. P. WATT, 26 NOVEMBER 1882

MS: Pembroke. Published: BGLL, III, p. 370.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26<sup>th</sup> Nov<sup>r</sup> 1882

Dear Mr Watt,

Thank you for your kind letter. I will not fail to write to Tauchnitz, and request him to make his offer – alledging [*sic*] as the reason, that “another proposal has been received by me” (without of course mentioning the name or the sum offered).<sup>1</sup>

I shall be again a week late in writing the final weekly part of Heart and Science – 27. There is plenty of time luckily – this Part is to be published on 20<sup>th</sup> January 1883.

Vy truly yours | WC

P.S. The “Pictorial World” story is nearly finished.<sup>2</sup>

- 
1. Concerning the ‘Continental’ edition of *Heart and Science* – see [2074] to Watt of 30 October 1882.
  2. ‘Fie! Fie! Or The Fair Physician’.

### [2082] TO CHATTO & WINDUS, 27 NOVEMBER 1882

MS: Parrish (Box 4/17). Published: BGLL, III, p. 370.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Monday 27<sup>th</sup> Novr 1882

“Heart and Science”

Please send on the proofs for Press and Revise. The copy for the last weekly part is not yet ready.<sup>1</sup> I have attached a note to the revise, for the information of the printers.<sup>2</sup>

WC

To Messrs Chatto & Windus

- 
1. See [2081] to A. P. Watt of the previous day.
  2. Possibly [2083] the note to the publishers concerning the error in the chapter numbers of the penultimate monthly part of *Heart and Science*, conjecturally dated [November] 1882.

### [2083] TO [CHATTO & WINDUS], [NOVEMBER] 1882<sup>1</sup>

MS: Parrish (Box 4/17). Published: BGLL, III, p. 371.

Belgravia | Heart and Science  
Monthly Part for May 1883 | =

Error in numbering the Chapters. At page 25, for Chapter LVI | read | Chapter LVII  
And add a number to each succeeding chapter.

WC

The additional matter is sent herewith.<sup>2</sup>

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1. This note gives no formal indication of the recipient or date of composition, but must be directed to Chatto & Windus (or possibly their printers), and in all likelihood dates from late November 1882. Then WC was composing the final chapters of *Heart and Science* and correcting the proofs of the penultimate monthly instalment, eventually published in May 1883, though the same chapters had appeared in the weekly newspaper instalments in January 1883. This may be the note referred to in [2082] to Chatto & Windus of 27 November 1882.

2. Unidentified, though presumably further copy for *Heart and Science*.

**[2084] TO CHATTO & WINDUS, 1 DECEMBER 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 371.

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

1<sup>st</sup> Decr 1882

Dear Sirs,

I have the pleasure of acknowledging receipt of a cheque for £26.-.- in payment for my contribution to “Belgravia” for November last<sup>1</sup> – copyright and all other rights being reserved by the author.

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

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1. Again at the rate of one pound per page for the instalment of *Heart and Science*. Duly credited to WC’s bank account on 2 December (Coutts: WC).

**[2085] TO ANDREW CHATTO, 3 DECEMBER 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 371–372.

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

3<sup>rd</sup> Decr 1882

Dear Mr Chatto,

Can you – or can one of the clerks – tell me how and where to get the enclosed pamphlet? I want it for “Heart & Science”<sup>1</sup> – and I am so hard at work on the last chapters that I am fit for nothing but an armchair and a cigar, when I lay down my pen.

Yours helplessly | WC

P.S. If it is not as I imagine – a separate pamphlet but included in some Volume of F’s works, kindly let me know it – and I shall be able to see the book at the Athenaeum when I am released from the desk.

---

1. No response to WC’s request is found in the letter-books at Reading. Putting together the reference to ‘F’ in the postscript and WC’s comment in the Preface to *Heart and Science* (‘he has even contrived to make use of Professor Ferrier’), the reference is probably to an article by the specialist on diseases of the brain, Professor David Ferrier (1843–1928), such as his ‘Experiments on the Brain of Monkeys’ published in *Proceedings of the Royal Society*, 23 (1875), pp. 409–430. In November 1881 Ferrier had been acquitted of practising unlicensed vivisection in a case instigated by the anti-vivisection movement – see Farmer 1996, pp. 13–17.



**[2086] TO A. P. WATT, 4 DECEMBER 1882**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, III, p. 372.

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

4<sup>th</sup> Decr 1882

Dear Mr Watt

I have mislaid my memorandum of the date at which the MSS of the Christmas story is wanted at the office of The Pictorial World.<sup>2</sup> Can you kindly inform me when I ought to send it to you? Forgive my troubling you, and

believe me | Truly yours | WC

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1. Initialled and directed to 'A.P. Watt Esqre | Literary Agency | 34. Paternoster Row | E. C.', postmarked on the following day.

2. 'Fie! Fie! Or The Fair Physician'.

**[2087] TO ANDREW CHATTO, 6 DECEMBER 1882**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 372–373.

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

6<sup>th</sup> Decr 1882

Dear Mr Chatto,

I intended to have written to you when I sent off the week's copy this afternoon – but this devil of a story is softening my brain. It will not<sup>1</sup> end this week. But, by next Tuesday, either I shall have knocked it on the head – or it will have knocked me. Betting even at present.

I was very sorry to miss you when you so kindly called here – with the book. It is the very thing I wanted – and I owe another obligation to your friendly kindness. It shall be returned (if it is not wanted before) with next weeks' copy.<sup>2</sup>

Yours ever | WC

---

1. Written in larger letters and underlined three times.

2. The book remains untraced, but, putting together the hints in WC's previous letter to Chatto (3 December) and the reference to 'Localisation of Cerebral Disease' in his Preface to *Heart and Science*, it may well be David Ferrier's *The Localisation of Cerebral Disease* (London: Smith, Elder, 1878).

**[2088] TO A. P. WATT, 8 DECEMBER 1882**

MS: Pembroke. Published: BGLL, III, p. 373.

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

8<sup>th</sup> Dec<sup>r</sup> 1882

Dear Mr Watt,

I send to you by registered letter-post (under another cover) the MS of the Christmas Story.<sup>1</sup> Kindly let me have one line to say you have got it safely – for I possess no complete copy.

There was no time for me to take advantage of your friendly assistance in hastening the printers. I had to send to America last Thursday – and the story was copied in M.S. from the rough Dft.

Vy truly yours | WC

---

1. 'Fie! Fie! Or The Fair Physician' – see [2076] to A. P. Watt, 31 October 1882.

**[2089] TO A. P. WATT, 13 DECEMBER 1882**

MS: Pembroke. Published: BGLL, III, pp. 373–374.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13<sup>th</sup> Dec<sup>r</sup> 1882

Private

My dear Mr Watt,

I am much obliged to Mr Gradener for his renewed offer – but I am not at liberty to accept it.<sup>1</sup> For your own information, I may add that I have heard from Baron von Tauchnitz this morning (writing to me, it is needless to say in ignorance of the amount that has been offered, and only knowing that a proposal has been addressed to me). No terms that can be offered are to be allowed to sever our literary connection.

Pray accept my thanks for the kind part that you have taken in this matter, and believe me  
vy truly yours | Wilkie Collins

P.S. | Please keep back the next Revises (weekly part 27 – chapters LVI to LVIII) until you get the Revises of part 28 (and last) next week. We shall be obliged to add to Part 27 the first chapter of Part 28.<sup>2</sup>

---

1. See [2074] to Watt of 30 October 1882.

2. Again referring to the serial instalments of *Heart and Science*.

**[2090] TO A. P. WATT, 15 DECEMBER 1882**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 267; BGLL, III, p. 374.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

15<sup>th</sup> Decr 1882

Dear Mr Watt,

Here is the corrected proof of the Christmas story – ready for Press.<sup>1</sup> I am obliged to trouble you with it, as I don't know the address of the printers.

Vy truly yours | WC

---

1. 'Fie! Fie! Or The Fair Physician'.

**[2091] TO A. P. WATT, 18 DECEMBER 1882**

MS: Pembroke. Published: BGLL, III, pp. 374.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18<sup>th</sup> Dec<sup>r</sup> 1882

Dear Mr Watt,

Here is the last little worry which will be inflicted (for the present) by your fidgetty [*sic*] client. The note on the Revises will explain itself.<sup>1</sup> I am quite worn out – thoroughly “overworked” this time.

Yours ever | WC

---

1. The note itself has not survived, but must refer to the final serial instalments of *Heart and Science*, which concluded its newspaper run at the end of January 1883.

**[3062] TO CHATTO & WINDUS,<sup>1</sup> 18 DECEMBER 1882**

MS: Folger (Yc2885/3). Published: A&C3, p. 55.

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>

WC

- 
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.

**[2092] TO CHATTO & WINDUS, 19 DECEMBER 1882**

MS: Private. Published: BGLL, III, p. 375.

Tuesday Decr 19<sup>th</sup> 1822<sup>1</sup>

Heart and Science

Revises please as usual on any day this week which may be convenient.

While I am sending the last revised proof, let me take the opportunity of expressing my sincere sense of the care courtesy and punctuality which have made my literary connection with you more than usually pleasant.<sup>2</sup>

Wilkie Collins

- 
1. Despite WC's slip of the pen in the date line, the correct dating is secured by the calendar and the context.
  2. The last of the series of letters to the publishers of *Belgravia* about the proofs of *Heart and Science* in serial form. Although the serialization in the London monthly magazine did not end until June 1883, the proofs had to be early because the serialization in weekly newspapers (for which the printers of *Belgravia* were supplying copy) completed in mid-January 1883.

**[2093] TO A. P. WATT, 19 DECEMBER 1882**

MS: CDM (B381), envelope only.<sup>1</sup> Published: BGLL, III, p. 375.

Tuesday. 19<sup>th</sup> Decr 1882

[Revise enclosed of last instalment]<sup>2</sup>

A. P. Watt Esqr | 34. Paternoster Row | E.C.

Wilkie Collins

- 
1. Postmarked 'LOND W | D7 | DE 19 | 82'.
  2. The text is close to illegible and the reading is speculative. WC may have enclosed a duplicate set of the proofs that went to Chatto & Windus on the same day, possibly for Watt to send on to Australia or America. There is no reply available from Watt, as this is one of the periods for which the Watt letter-book is not found in the Berg Collection.

**[2094] TO ERNST VON WOLZOGEN, 20 DECEMBER 1882**

MS: Unknown. Extract (in German): Wolzogen, pp. 17–18;<sup>1</sup> Davis, p. 229. Published: BGLL, III, pp. 375–376.

Was meine Schriftstellerei anbelangt, so habe ich vier Regeln. Zunächst: die Hauptidee. Zweitens: das Ende. Drittens: der Anfang. Die Erfüllung welcher letzteren mit der schrecklichen Schwierigkeit verknüpft ist: immer beim Anfang anzufangen. Wer das kann, der kann auch die Hauptbedingung des Erfolgs erfüllen, nämlich viertens: die Geschichte immer vorwärts schreiten zu lassen. Ich werde oft nach "meinem Geheimnis" gefragt: das ist es! Als ein literarischer Handwerker betrachtet, bin ich wohl einer der langsamsten und am meisten sich mühenden

Autoren, die je eine Feder gehalten haben. Ich verbessere wieder und wieder, bis meine Manuskripte fast unleserlich sind und arbeite am Stil mit einem, je älter ich werde, immer höher geschraubten Ideal, von dem, was ich erreichen sollte – leider weit entfernt von dem, was ich erreichen kann! Manche meiner Zunftgenossen wundern sich, warum ich mir so viel Mühe mache, in dieser Zeit des eifertigen und kritiklosen Durcheinanderlesens. Meine einzige Antwort ist, daß ich nichts anders kann. Einen nachlässig gebauten Satz im Druck stehen gelassen zu haben, würde mich für mehrere Tage ganz unglücklich machen.<sup>2</sup>

1. Introduced: 'In einem Briefe von 20. Dezember 1882 sagt er nämlich' (In a letter of December 20th, 1882 he said).
2. Translation:

As far as my writing technique is concerned, I have four rules. First, the main idea. Secondly, the end. Thirdly, the beginning. The difficulty with carrying out this last rule, is that you always have to start from the beginning! Anyone who can solve that will also be able to manage the fourth rule – you must always be able to move the story forward. People often ask me about my 'secret' and that is what it is!

I see myself as a literary craftsman and may well be one of the slowest and most methodical authors who has ever held a pen. I correct my manuscripts again and again until they are almost illegible and labour over the style, striving towards an ideal of how it should be, which becomes increasingly ambitious the older I get – but unfortunately far from what I can achieve.

Several of my fellow writers wonder why I go to so much trouble with my writing, in this age when people read so rapidly and in such an uncritical and disorderly manner. My only answer is that I cannot do it in any other way. If I allowed a carelessly constructed phrase into print, it would make me completely unhappy for days.

### **[3135] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 20 DECEMBER 1882**

MS: Lewis Collection. Published: A&C5, p. 12 (as On sale: Sotheby's (14 July 2009, LO9773, lot 66)).<sup>2</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>**

London | 20th 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'.

### **[2095] TO A. P. WATT, 27 DECEMBER 1882**

MS: Pembroke. Published: Watt, p. 16; BGLL, III, pp. 376–377.

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

27<sup>th</sup> Dec<sup>r</sup> 1882

Dear Mr Watt,

I beg to thank you for a cheque for the amount received from "The Pictorial World" for the right of periodically publishing my story called "Fie! Fie!" – less your commission.

My literary labours are now ended for a while. In putting down my pen, I really feel a

grateful sense of all that I owe to your excellent business capacity, to your conscientious devotion to the interests of your clients, and – last, but most certainly not least – to your friendly feeling towards myself.

Believe me | (with hearty good wishes)

always truly yours | Wilkie Collins

A.P. Watt Esq.

**[2096] TO ADA CAVENDISH, 29 DECEMBER 1882**

MS: Parrish (Box 4/13). Published: B&C, II, pp. 451–452.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

29<sup>th</sup> Decr 1882

My dear Ada

Nobody has seen me – except Beard.<sup>2</sup> For months, I have been shut up over my work – and now it is done, I am so completely exhausted that it is an effort to me even to write these lines. I am not strong enough to travel – there is nothing for it but rest and peace.

Yours aftly | with all good wishes | WC

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1. WC uses printed paper with his monogram.

2. Frank Beard, WC's friend and doctor.

**[2097] TO CHARLES KENT, 29 DECEMBER 1882**

MS: Wolff Collection (1356a), with envelope.<sup>1</sup> Published: Wolff, p. 260; BGLL, III, p. 377.

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

29<sup>th</sup> Dec<sup>r</sup> 1882

My dear Kent,

Shall I begin by apologising?

No. You are one of the brotherhood and you are also a good friend. I will begin by sending you hearty good wishes for the year that is coming soon.

As for me, I write with a sore chest (the cold of the season), and a weak heart (the inevitable result of finishing my book). Never has any story excited me like this story.<sup>2</sup> My last day's work on it was a day of 12 hours! Add to this – no more gout so far, and there is an end of my report.

Now I want your report. When will you come, and smoke, and tell me about yourself, and about the death of our poor old actress – so soon after your kindness had brightened her last days of life.<sup>3</sup>

Ever yours | WC

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1. Directed to 'Charles Kent Esqr | 1. Campden Grove | Kensington | W.', postmarked as dated.

2. *Heart and Science*.

3. Frances Maria Kelly (1790–1882), who died on 6 December. See [2018] of 28 February and [2026] of 13 May 1882, both to Charles Kent.

**[2098] TO [KATE FIELD], [1875–82]<sup>1</sup>**

MS: Boston (KF 113).<sup>2</sup> Published: Whiting, p. 341 (attached to [1664] to Field of 9 February 1877); BGLL, III, p. 378.

... there is no opportunity left.

Very truly yours | Wilkie Collins

- 
1. Conjectural recipient, based on the fact that the MS is found with other Field letters at Boston, and conjectural dating, within the limits of their extant correspondence.
  2. Only the closing line, valediction and signature on a fragment of paper excised from the foot of a letter for the autograph.

**[3224] TO W. H. CROSS,<sup>1</sup> 1881–1882<sup>2</sup>**

MS: Lewis Collection.<sup>3</sup> Published: A&C8, p. 18.

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.

**[2099] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 1 JANUARY 1883**

MS: Private. Published: B&C, II, p. 452.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**  
London | 1<sup>st</sup> January 1883

Dear Madam,

Hardly a week passes, in my experience, without bringing me a letter which, in substance, resembles your letter. Under these circumstances, I hope you will not think me wanting in sympathy if I assure you that I have no time to look over any specimens of your work.

But I can at least be of some service to you if I can relieve your mind of the delusion (prevalent among so many writers who are beginning their career) that the influence of “powerful friends” can smooth the way which leads to literary success. No publisher is foolish enough to risk his money in publishing a work because it is recommended to him by other persons – no matter who those persons may be. The manuscript must make its way on its own merits. If it has merit, there is not a respectable publisher in London who will not be ready and glad, to open his purse and his publishing house to this author. I had no friends to introduce me – no influence of any sort to *[del]* smooth the way for me – when I sent my first manuscript to the publishers. It was the work of an obscure young man, left to plead for itself – and it was accepted, paid for, and published solely on its own merits. There is my experience – at your service. If you possess the abilities – and the capacity for taking pains in the exercise of those abilities – which make a writer of fiction, the way to success is clear before you. In the other case, no influence and no recommendation can help you.

Having spoken plainly – which, in such a case as this, is equivalent to speaking kindly – I have only to add the sincere expression of my sympathy with you, under the hardest /to endure/ of all anxieties.

Believe me, sincerely yours | Wilkie Collins

- 
1. The name of the addressee, evidently an unpublished writer of fiction, is cut the from end of the letter.
  2. WC uses printed paper with his monogram.

**[2100] TO A. P. WATT, 4 JANUARY 1883**

MS: Pembroke. Published: BGLL, III, pp. 378–379.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

4<sup>th</sup> January 1883

Dear Mr Watt,

The enclosed correspondence will explain itself. Messrs Kelly & Co had previously applied to me – too late for negotiation. Some years since, Mr Kelly himself called here, and gave me some valuable information relating to the sale of his “Directories”.<sup>1</sup>

We do not publish in book-form – before April next – so as to give “Belgravia” time to absorb a little more “Heart and Science.”<sup>2</sup> When you have seen Mr Kelly or have heard from him (as may be most convenient to yourself) – if you will kindly report personally, I shall have an opportunity of speaking to you on the subject of the French Translation of “Heart and Science”.<sup>3</sup> Your time will be my time – there is nothing to hurry us in this case.

Very truly yours | WC

A.P. Watt Esq.

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1. The correspondence with Kelly & Co. (publishers of the Post Office Directories) is not bound into the volumes at Pembroke and has not been traced, but eventually resulted in the serial publication of WC’s next novel “*I Say No*” in their monthly miscellany *London Society*.

2. The monthly serialization in *Belgravia* concluded only with the June instalment, while the volume edition from Chatto & Windus appeared in April 1883.

3. See [2082] of 3 November 1882 to his French translator and agent Robert du Pontavice de Heussey and [2201] to Watt of 16 October 1883, where the subject is revived.

### [2101] TO KATE FIELD, 13 JANUARY 1883

MS: Boston (KF 114). Published: Whiting p. 403 (dated February 1881); B&C, II, pp. 432–433 (dated January 1881).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

London | 13 January, 1883

Dear Miss Field,

If you [*del*] are in the U.S.A. – and if you ever see Frank Leslie’s Illustrated Newspaper – you will find a /serial/ story in it which may suggest indulgence to an overworked man.<sup>2</sup> If you know nothing of “Heart and Science”, I go down on both my knees and beg your pardon. I am in sober earnest, so weary after finishing my story that a sinking of the soul (and body) comes over me at the sight of a pen. As to writing letters while I am at work, – “that way madness lies”. Is there any fatigue in this weary world which is equal to the fatigue that comes of daily working of the brains for hours together? “George Sand” thought all other fatigues unimportant by comparison – and I agree with George S.<sup>3</sup>

Let me thank you for “Fechter.” The illustrations (excepting the photographed head of [*del*] him in “Hamlet”) are so utterly unlike, [*del*] and I should not have known what man they were meant for – and his old doctor here (Carr Beard) to whom I showed the book, agreed with me. This is my only objection. I think your part of the volume eminently readable – and done in an excellent spirit. Here and there, poor dear F. /– or somebody else –/ has misled you about his importance in Paris – but that is no fault of yours. And I repeat my congratulations, and my thanks.<sup>4</sup>

“Boz” rhymes (in sound) to “was”.

Oh, Good Lord! referring to your letter – I find no address. “Hotel Victoria” – that, I swear, is all. Oh, woman, lovely woman! What is a man to do, who remembers Victoria Hotels in his own country, in your country, at Naples, at Rome, and on the continent generally? Will Osgood forward? Here goes at Osgood.<sup>5</sup> Farewell.

Yours ever | Wilkie Collins

---

1. WC uses printed paper with his monogram.

2. The serialization of *Heart and Science* in *Frank Leslie's Illustrated Newspaper* had begun on 22 July 1882.
3. Though the source of George Sand's remark has not been identified, see the similar comments on the French writer in [2337] to Paul Hamilton Haynes, 16 July 1884, and [2960] to W.G. Collings, 20 May 1889.
4. Referring to Field's *Charles Albert Fechter* (1882), in the 'American Actor Series' edited by Laurence Hutton. In addition to five illustrations, the volume included 'Wilkie Collins's Recollections of Charles Fechter' on pp. 154–173 (dated 18 January 1882). Field's presentation copy was found in WC's library at his death (Baker 2002, item 196)
5. James Ripley Osgood (1836–1892), Boston publisher of *Charles Albert Fechter*.

## [2102] TO WILLIAM WINTER, 14 JANUARY 1883

MS: Parrish (Box 5/9). Extract: 'Literary Notes', *New York Daily Tribune* (14 April 1883), p. 6a.<sup>1</sup> Published: B&C, II, pp. 453–454.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

London | 14<sup>th</sup> January 1883

My dear Winter

Am I still in time to send you my hearty good wishes for 1883? In time or not, I send them. Accompanied by apologies? No: not to a brother in the art – I can count on his indulgence surely? – long as I have been in writing.

But let me stand aside and let those two charming essays that you sent to me take the front place.<sup>3</sup> "Charming" is a wretched commonplace word – but it expresses in some degree the feeling of pleasure with which I welcome true enthusiasm in writing (as well as in feeling), in days when the tone of a clown in a circus is too frequently the tone in which personal experiences and opinions are set up in printer's types. Besides you are one of the few poets (between ourselves) who can write prose. And there is another agreeable surprise – for which I have to thank you.

The gout (to answer your friendly inquiry about my health) keeps away wonderfully, so far. And this in spite of /my/ [*del*] "vital power" (as the doctor calls it) having been severely taxed by my last story. When a man is "old enough to know better", he generally commits some of his most flagrant indiscretions. This new book ("Heart and Science") [*del*] so mercilessly excited me that I went on writing week after week without a day's interval of rest. Rest was impossible. I made a desperate effort, [*del*] rushed to the sea, went sailing and [*del*] fishing, and was writing my book all the time, in my head (as the children say). The one wise course to take was to go back to my desk, and empty my head – and then rest. My nerves are too much shaken for travelling. An armchair and a cigar – and a hundred and fiftieth reading of the [*del*] glorious Walter Scott (King, Emperor, President, and God Almighty of [*del*] novelists)<sup>4</sup> – there is the regimen that is doing me good! All the other novel-writers I can read while I am at work myself. If I only look at the "Antiquary" or "Old Mortality", I am crushed by the sense of my own littleness, and there is no work possible for me on that day.

Don't forget that I am to send you the new book – when it is a book, and has got my latest corrections. # The /story/ has been published periodically in a monthly magazine here, as well as in several weekly newspapers. The magazine doesn't gobble it all up until June next. The newspapers will have swallowed the last morsel on the 27<sup>th</sup> of this month. In this dilemma, we "split the difference", and publish in book-form in April next.<sup>5</sup>

You knew Anthony Trollope of course. His immeasurable energies had a bewildering effect on my invalid constitution. To me, he was an incarnated gale of wind. He blew off my hat; he turned my umbrella inside out. Joking apart, as good and staunch a friend as ever lived – and, to my mind, a great loss to novel-readers. Call his standard as a workman what you will, he was always equal to it. Never in any marked degree either above or below his own level. In that respect alone, a remarkable writer, surely? If he had lived five years longer, he would have written fifteen more thoroughly readable works of fiction. A loss – a serious loss – I say again.<sup>6</sup>

Goodbye for the present. Ever yours Wilkie Collins

My love to Seaver. I last heard of him with a sense of blank terror, as having refused a dinner invitation!!! Don't let him sink into an invalid!<sup>7</sup>



When you see Mr Lawrence Barrett,<sup>8</sup> remember me kindly to him. I wish I had seen more of him. Let me hear (when you have nothing to do) how you “git along.”<sup>9</sup>

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1. Consisting of the third and fifth paragraphs of the MS letter body, it was prefaced: ‘Wilkie Collins, in a recent most interesting letter to a friend in New York (Mr. William Winter, who ventures to think that these excellent passages are too good to be kept to himself), refers as follows to his own recent novel and to his lately deceased literary comrade, Anthony Trollope:’. The paragraphs were also reprinted from the *Tribune* in a number of other American newspapers, including the (North Dakota) *Bismark Tribune* (8 June 1883), p. 3a, where the heading read, ‘Striking Letter from Wilkie Collins’.

2. WC uses printed paper with his monogram.

3. The two essays remain unidentified.

4. Four lots of Scott were found in Puttick and Simpson’s sale of WC’s Library on 20 January 1890: *Waverly Novels*, illustrated edition, 48 vols, 1859 (lot 86); *Prose Works*, 28 vols, 1834 (lot 87); *Poetical Works*, 12 vols, 1833 (lot 88); and Lockhart’s *Life*, 10 vols, 1848 (lot 89). See Baker 2002, pp. 146–148.

5. *Heart and Science*, serialized in *Belgravia* from August 1882 to June 1883, and in a syndicate of provincial newspapers from (most typically) 22 July 1882 to 27 January 1883 (Law, p. 238).

6. Trollope died on 6 December 1882.

7. First postscript added above the printed address.

8. Lawrence Barret (1838–1891), American actor and producer who took over Irving’s Lyceum in 1884 while Irving toured America.

9. Second postscript added down WC’s left margin on the opening leaf of the letter.

### [2103] TO JANE BIGELOW, 16 JANUARY 1883

MS: Bigelow. Published: BGLL, III, pp. 379–380.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 16<sup>th</sup> January 1883

Dear Mrs Bigelow,

Are you capable of granting a favour to a person unworthy of your indulgence, because it is in your nature to do kind things? Yes – you are. Will you favour me by exerting your imagination?

Please suppose yourself to be a wretched worn-out man, with spectacles on his nose and a grey beard on his chin, prostrate in an arm chair, looking at a pen after eight hours use of it in the process of invention called novel-writing, and saying to himself, “In half an hour more, I will plunge [*blots*] (with blots) into my ink bottle again, and write to Mrs Bigelow.” In half an hour more, the man is as weary as ever – he rolls over in his chair, and says “I will write to Mrs Bigelow tomorrow.” Tomorrow comes, and brings another eight hours of scratching and scribbling, and altering and re-altering – the man wallows again feebly in his chair – and says, “Oh, merciful Heaven, why don’t I write to Mrs Bigelow?” (with blots) Is this the way in which I express my sense of her kind remembrance of me? What a brute I am!” And the weeks pass, and the months pass – and the unfortunate creature is ashamed to write to Mrs Bigelow, and has but one hope left now – that this injured lady has cast him off – and forgotten him, and has so administered the punishment that he deserves. He retires from the world as it is, and passes the rest of his time with three good-for-nothing persons in the world as it might be, named “Dr Benjulia”, “Miss Minerva”, and “Zo”.<sup>1</sup> They are known in the United States to one honest man named “Frank Leslie”,<sup>2</sup> and to many thieves who pursue their vocation under the tacit sanction of the President and Congress. And who is this man who has imprudently asked your imagination to change places with him? Dear Mrs Bigelow, he is a sincere penitent. And his name is,

Wilkie Collins.

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1. Characters in *Heart and Science*.

2. Pseudonym of Henry Carter (1821–80), New York publisher who founded *Frank Leslie’s Illustrated Newspaper* which was continued by his widow Miriam F. Leslie (1836–1914). WC sold the paper the serial rights of *The Fallen Leaves*, *The Black Robe* and *Heart and Science*. On ‘Frank Leslie’, see William E. Huntzicker, ‘Frank Leslie (Henry Carter)’ in *American Magazine Journalists, 1850–1900*, ed. Sam G. Riley, vol. 79 of *Dictionary of Literary Biography* (Detroit: Gale Research, 1989), pp. 209–222; and Joshua Brown, *Beyond the Lines: Pictorial Reporting, Everyday Life*,

and the Crises of Gilded Age America (Berkeley: University of California Press, 2002).

**[2104] TO EDWARD PRITCHARD,<sup>1</sup> 17 JANUARY 1883**

MS: Private (tipped into John Forster *The Life of Charles Dickens* (London: Chapman & Hall, 1911), II, p. 138).  
Published: BGLL, III, pp. 381–382.

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

17 January 1883

Dear Sir,

Our friend, Mrs Edward Allen has appointed me Secretary of the Testimonial Fund.<sup>2</sup> In my official capacity, I have the pleasure of informing you that we have prepared the draft of a circular letter,<sup>3</sup> and that we thank you for allowing us to refer to you as our Treasurer.

Faithfully yours | Wilkie Collins

To | Edw Pritchard Esqr.

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1. Otherwise unidentified banker, possibly at the London and County Bank – see [2204] and [2205] to him of 18 and 20 October 1883.

2. The fund possibly concerned Edward Ellis Allen (b. 1822), civil and mechanical engineer of 111 Cheyne Walk, Chelsea, who had long worked as sub-editor in charge of illustrations for the trade journal the *Engineer*. According to his unsuccessful application to the Royal Literary Fund of 27 March 1882 (Case 2134), he was then unemployed and heavily in debt but had a wife and six children from the age of nine upwards to support. The 1882 Married Women's Property Act was by then in force, so the fund was presumably set up in the wife's name to prevent the proceeds being swallowed up in meeting the husband's debts. The 1881 Census records him as having a wife Isabella and six children, although three of them were in fact working and three at school. His older brother also lived with them (RG11 0075/113, p. 5). WC's connection to the Allen family remains obscure.

3. The circular itself has not been traced, but this must be that announcing the setting up of the Allen testimonial fund – see [2205] to Pritchard of 20 October 1883 concerning its closure.

**[2105] TO ROSA KENNEY,<sup>1</sup> 23 JANUARY 1883**

MS: Clarke Collection. Published: BGLL, III, p. 381.

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

23<sup>rd</sup> January 1883

Dear Miss Kenney,

Your kind letter finds me with a cold on the chest – and (though I am feeling better) I am afraid I shall not be well enough to go to the Theatre on Thursday.<sup>2</sup> But I have sent this morning to take places – and I will give the tickets to “a good audience”.

What I can do to help in making the benefit known among my friends shall be done. In the meantime I wish you all possible success.<sup>3</sup>

Vy truly yours, | Wilkie Collins

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1. See WC's advice to the young actress in [2027] of 17 May 1882.

2. WC writes on the Tuesday.

3. This was a special benefit matinée on 25 January at the Gaiety Theatre for Rosa's mother, the widow of the actor and dramatist C. L. Kenney (see [1949] to him of 29 March 1881), who had recently died. Sheridan's *School for Scandal* was performed, presumably with Rosa Kenney in the cast – see the announcement in the *Times*, 19 January 1883, p. 8.

**[2106] TO CHATTO & WINDUS, 31 JANUARY 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 381–382.

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

31<sup>st</sup> January 1883

Heart and Science

Dear Sirs,

Here is the first volume, thoroughly corrected.<sup>1</sup> The other two would have reached you at the same time – but my brains struck work, some days since, under a threatened attack of gout, and under the “remedies” which have I hope resisted it. I take to the book again today. In the meantime, this first Volume ends on page 97 of my MS. Vol II on page 195. Vol III on page 299. – the divisions being thus pretty nearly equal. This time, the MS is longer by about thirty pages than the MS of “The Black Robe”.

As to the book-proofs, the Tauchnitz Reprint, the French Translation, the Dutch Translation, and the proofs which I see and return for press, make four “pulls” of each proof in all. If this is too much to ask, by all means cut the calculation in half, let me have proofs for Tauchnitz, and proofs for my supervision – i.e. “pulls” in duplicate.

Vy truly yours | Wilkie Collins

Many thanks for the American view of Mudies.<sup>2</sup>

I send by registered post. One line of acknowledgment, please

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1. The copy for the first of the three volumes of the book edition of *Heart and Science*, published by Chatto & Windus in April 1883. WC’s extensive corrections to the serial version of the novel must have been entered on proofs of the *Belgravia* instalments.

2. Unidentified, there being no reference found in the Chatto & Windus letter-books to what is presumably an article published in an American periodical concerning the British circulating library system.

**[2107] TO A. P. WATT, 1 FEBRUARY 1883**

MS: Pembroke. Published: BGLL, III, p. 382.

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

1st February 1883

Dear Mr Watt,

I have the pleasure of acknowledging receipt of your cheque for £199..10.. – in payment (less your commission) of the third, and last, instalment due to me from the subscribing newspapers authorised to publish “Heart and Science.”<sup>1</sup>

Let me also thank you for the statement of accounts, and believe me

Vy truly yours | Wilkie Collins

To | A.P. Watt Esqre

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1. Concerning the first and second instalments, see [2065] of 31 August and [2072] of 26 October 1882, both to Watt. Duly credited to WC’s bank account on 1 February (Coutts: WC)

**[2108] TO CHATTO & WINDUS, 9 FEBRUARY 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 383.

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

9th February 1883

Heart and Science

Dear Sirs,

Many thanks for the proofs (Vol I Sigs B & C) – received last night in duplicate.

If this supply can be doubled – i.e. two more pulls of B. & C. – and four pulls for the future of each proof you will greatly oblige me.<sup>1</sup>

Vol II – corrected for reprint accompanies these lines.

Vy truly yours Wilkie Collins

One line please to acknowledge receipt

Messrs Chatto & Windus

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1. Compare [2106], WC's previous letter to Chatto & Windus [2106] of 31 January, where he offered, if necessary, to accept only two pulls of each proof instead of four.

**[2109] TO UNIDENTIFIED RECIPIENT, 12 FEBRUARY 1883**

MS: Private. Published: BGLL, III, p. 383.

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

12<sup>th</sup> Feb 1883

I can only return my best thanks for the ticket. An attack of gout allows me no hope of being able to attend the meeting.

WC

**[2110] TO ROMA GUILLON LE THIÈRE,<sup>1</sup> 16 FEBRUARY 1883**

MS: Fales. Published: BGLL, III, pp. 383–384.

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

16<sup>th</sup> Feby 1883

Dear Miss Le Thièrè

A line to thank you for kindly calling. The moment I can feel sure of keeping an appointment, I will ask you to choose a day. The pain in the bad eye is, I hope, leaving me. I must not write more.

Yours truly WC

To complete my woes my amanuensis is ill!<sup>2</sup>

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1. Roma Guillon Le Thièrè (d. 1903), Italian-born actress who made her debut on the London stage in 1865 and was in the Adelphi company in the early 1880s. She played Lady Roy in revivals of *The New Magdalen* at the Charing Cross Theatre in 1875 and at the Novelty Theatre in 1884. See also [1505] to Frank Archer of 24 January 1875.

2. Presumably Carrie Bartley.

**[2111] TO WILLIAM J. BOK,<sup>1</sup> 17 FEBRUARY 1883**

MS: Fales. Summary: B&C, II, p. 454. Published: BGLL, III, p. 384.

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

17<sup>th</sup> February 1883

Dear Mr Bok,

Thank you for your kind and hearty letter.

This reply takes with it three quotations signed, and one of my portraits with a little message on the back<sup>2</sup>

You will find a choice of many admirable photographic portraits of me, taken by my good friend Sarony (of Union Square N.Y.)<sup>3</sup> – true works of Art, sold at most moderate prices. The English photographs of me are not comparable to Sarony's.

Forgive me if I begin and end in these few dull lines. I have a merciless enemy who has been trying to kill me for years past, and whose name is Gout. I am still a prisoner in my room – so weakened by the terrible remedies employed that I cannot write for long together. Air and exercise are the two luxuries that I have to enjoy in a few days more.

Believe me | always truly yours | Wilkie Collins

Mr William J. Bok

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1. Elder brother of the publisher Edward W. Bok (see [2700] to the latter of 30 March 1887).

2. Not found with the letter.

3. Napoleon Sarony, New York photographer and dedicatee of *Heart and Science* – see [2132] to him of 5 April 1883.

**[3136] TO WILLIAM J. BOK,<sup>1</sup> 17 FEBRUARY 1883**

MS: Lewis Collection (L3056). Published: as to Unidentified Recipient, A&C5, p. 12. Amended: A&C14 pp.31-32.

**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. 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.

**[2112] TO CHATTO & WINDUS, 19 FEBRUARY 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 385.

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

19<sup>th</sup> Feby 1883

Dear Sirs,

I beg to acknowledge the receipt of a cheque for £32...-.- in payment for my contributions to “Belgravia” for February 1883 – copyright and all other rights being reserved by the author.<sup>1</sup>

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

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1. Again at the rate of one pound per page for the instalment of *Heart and Science*. Duly credited to WC’s bank account on 19 February (Coutts: WC).

**[2113] TO A. P. WATT, 21 FEBRUARY 1883**

MS: Pembroke. Published: BGLL, III, p. 385.

21<sup>st</sup> Feby 1883

Dear Mr Watt,

I shall be delighted to see you on either day.<sup>1</sup> Many thanks – the sight of the gouty eye is improving. If the weather will only let me get out, I hope I shall soon be “my own man again.”

Vy truly yours | WC

---

1. Probably to discuss arrangements for the serial publication of the novel that would eventually be given the title “*I Say No*”. Judging from the opening of [2114] to Watt of 23 February 1883, the meeting must have taken place on that day.

**[2114] TO A. P. WATT, 23 FEBRUARY 1883**

MS: Pembroke. Published: BGLL, III, pp. 385–386.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

23<sup>rd</sup> Feby 1883

Dear Mr Watt,

On reflection I think we had better entirely reserve the American “right” (to use a contradiction in terms) – and offer one or two more British newspapers as compensation.<sup>1</sup> It is barely possible that some way of cheating the cheats (with the time I have before me on this occasion) may suggest itself to me, or to some other of my American friends. In any case, I want to be free to take some course of my own in reference to my moral right in this next book, even if I have to write to the President himself!

Yours ever | WC

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1. Referring to the serial publication arrangements for “*I Say No*”, where the initial British and American serial rights were sold to Kelly’s for £1,000, allowing them not only to publish the novel in their own monthly magazine, but also to sell on secondary rights to both British provincial newspapers and American periodicals. As what follows makes clear, WC’s doubt about ceding the American right stems from the hope of finding a new way of countering the lack of copyright protection for foreign authors in the United States.

**[2115] TO W. M. LAFFAN,<sup>1</sup> 24 FEBRUARY 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 268; Farmer 1996, p. 372; BGLL, III, pp. 386–387.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24<sup>th</sup> Feby 1883

Dear Sir,

I have been too thoroughly disgusted with the thefts committed on “Heart and Science”, during its periodical publication in the United States to make any arrangements for its publication there in book-form. Under the sanction of the President and Congress, the honest American citizen who purchased my advance-sheets for “Frank Leslie’s” newspaper was robbed of them three days afterwards, in each week, by the publication of another New York newspaper – to say nothing of other thefts committed in other places.<sup>2</sup>

However, as an act of courtesy to Messrs Harper, I very gladly send, by today’s registered book post, the corrected revises of the 1<sup>st</sup> Volume of the contemplated book republication in civilised countries.<sup>3</sup> The remaining proofs of Volumes 2 and 3 shall follow as soon as they reach me.

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

W. M. Laffan Esq

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1. William Mackay Laffan, London representative of the New York publishing house of Harper & Brothers from August 1882.

2. *Frank Leslie’s Illustrated Newspaper* had paid £100 for the advance sheets of the serial version of *Heart and Science* – see notes to [2009] to A. P. Watt of 4 February 1882. The piracy in New York or other American papers has not been traced.

3. WC had broken off business relations with Harper & Brothers of New York around five years earlier, following a dispute over the sale of Canadian editions of his novels in the United States – see [1741] of 6 April and [1746] of 1 May 1878, both to George Maclean Rose. These plans for a single-volume edition of the novel from Harper’s seem eventually to have been abandoned – presumably because of the appearance of a pirated edition in George Munro’s Seaside Library (1883, no. 1544). The earliest newspaper serialization of the novel in Britain had ended in the middle of January, leaving plenty of time for pirates to act before the first British appearance of the novel in volume in mid-April.

**[2116] TO NINA LEHMANN, 25 FEBRUARY 1883**

MS: Texas (Ms Letters, W. Collins). Extract: Davis, p. 296. Published: Coleman, p. 269; Farmer 1996, pp. 372–373; B&C, II, p. 455.

90. Gloucester Place | 25<sup>th</sup> Feby 1883

Dearest Padrona,

The sight of your handwriting was delightful – and the sight of you will be better still. Anybody who says there is no such thing as luck – lies. Last year, I was too ill to get to you at all. This year, I am only not well enough to get out to dinner at nights. But I might come to lunch – when you have no company – if you will choose your own day and hour, and make [*del*] sweet allowances for Wilkie’s infirmities. For six months – while I was writing furiously, without cessation, one part sane and three parts mad – I had no gout. I finished my story<sup>1</sup> – discovered one day that I was half [*del*] dead with fatigue – and the next day that the gout was in my right eye.

No more of that! I am nearly well – and I pull off my black patch indoors. But I am forbidden night air – and I am so weak that I slip down in my chair towards night – like old Rogers.<sup>2</sup> But he was only eighty – I am a hundred.

With love to you particularly – and to everybody else generally  
– your always affly | WC

Weak brandy and water – and no wholesome joints.<sup>3</sup>

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1. *Heart and Science*.

2. The reference is to the poet Samuel Rogers (1763–1855: *ODNB*), who lived well into his ninety-third year, though he was confined to a chair for the last five years of his life after being hit by a carriage in the street.

3. Postscript flagged with a hand with pointing index finger.

### [2117] TO NINA LEHMANN, 1 MARCH 1883

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 270; B&C, II, pp. 455–456.

Thursday | 1<sup>st</sup> March 1883

Yes, dearest Padrona, I shall be delighted to lunch at 1:30 – on Tuesday next. How long is it since I last set ungouty eyes on you? I only remember that you looked ten years younger. How many years younger are you going to look next time? Yesterday, being out for a little walk, and wearing a paletot with a hood for travelling – I heard a woman remark as I went by to another woman, “To think of a man wearing such a coat as that – at his time of life!” The question that arises is – Shall I dye my beard?

It was very nice and kind of Ernie – and how unlike the average young Englishman of today! – to remember me in that way.<sup>1</sup>

Yours my dear | affly WC

---

1. The unidentified kindness must have been on the part of Ernest Benzon Lehmann (b. 1859), one of the three Lehmann children, who had entered Trinity College, Cambridge in 1879.

### [3187] TO FRANK ARCHER, 2 MARCH 1883

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, pp. 16–17.

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 “look-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>

1. Directed to 'Frank Archer Esqre | 21. Baker Street | W.', postmarked recto 'LONDON W | D | MR 2 | 83', with '13' in another hand in pencil 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. 100–111, 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:

Copy | Feby 28 | 1883

21 Baker Street | W.

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

### [3063] TO HENRY HERMAN, 5 MARCH 1883

MS: Chicago.<sup>1</sup> Published: A&C3, pp. 55–56.

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 has not been located.

**[2118] TO CHARLES KENT, 5 MARCH 1883**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, pp. 387–388.

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

5th March 1883

My dear Kent,

My best thanks for another proof of your friendly memory of me. I am only sorry that I went out to get my daily draught of air, before you called here. The moment I returned I read “Darnley” for the first time.<sup>2</sup> Some magnificent scenes in the piece – worthy of his best days. But the “Notes” distressed me. To trust the conclusion of such a work to such hands – seems (to adopt the Puritan point of view) nothing less than a proceeding instituted [*line erased*] under “a possession of the devil”. I see a Prologue, setting forth the case of “The Lady of the Villa” in action – and then a fifth act with two words instead of two pages of explanation. That clever and subtle analysis of the character of “Marsden” in the Notes, applies to the presentation of such a man in a novel. On the stage, when an audience sees a person of the drama deliberately trying to seduce his friend’s wife, they set him down (with perfect reason) as a scoundrel. Any attempt – after that – to “whitewash” him would simply puzzle the public. My presumptuous idea is, that the great man planned something of this kind – but felt on reflection that it would not do. Besides – with such noble men in the piece as “Darnley” and “Mainwaring”, a rascal is valuable on his own merits – as a striking contrast.

Yours ever | WC

---

1. Directed to ‘Charles Kent Esqre | 1. Campden Grove | Kensington | W.’, postmarked on the following day.

2. Bulwer-Lytton’s ‘comedy, *Darnley*, never completed, but adapted for the stage after his death and produced by ... John Hare at the Court Theatre in 1879’ (*The Life of Edward Bulwer first Lord Lytton*, by his Grandson (London, 1913), II, p. 79 n.).

**[2119] TO A. P. WATT, 5 MARCH 1883**

MS: Pembroke. Published: BGLL, III, p. 388.

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

5<sup>th</sup> March 1883

Dear Mr Watt,

I have been looking at my old “agreements” and have made several technical additions to the Dft.<sup>1</sup> Can you kindly look in at the usual time, on Wednesday next? Tomorrow and Thursday, I shall not be at home.<sup>2</sup>

If Wednesday will do, don’t trouble to write again. If not, please choose your own day, after Thursday.

Vy truly yours | WC

---

1. Presumably the draft of the agreement with Kelly’s for the serial publication of “*I Say No*”.

2. WC writes on the Monday.

**[2120] TO W. F. TILLOTSON, 8 MARCH 1883**

MS: Bolton (ZBEN/4/1/2). Published: BGLL, III, p. 388.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 8<sup>th</sup> March 1883

Dear Mr Tillotson,

I can thank you for your letter – and I can do no more.

The right of publishing my next novel periodically is already sold.<sup>1</sup>

Faithfully yours | Wilkie Collins

W.F. Tillotson Esq

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1. “*I Say No*”, of which the British serial rights had already been sold to Kelly’s, with newspaper syndication organized by A. P. Watt – see [2114] to Watt of 23 February 1883.

**[2121] TO ANDREW CHATTO, 9 MARCH 1883**

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, III, p. 389.

90. Gloucester Place | W. | 9<sup>th</sup> March 1883

Dear Mr Chatto,

I shall be delighted to see you on Monday next at three o’clock as you kindly propose.<sup>2</sup>

Vy truly yours, | Wilkie Collins

Andrew Cha[*remainder of name erased*]

---

1. WC uses paper with a curious design at the bottom of the page which seems to show the top of his head in left profile.  
2. To discuss WC’s copyrights – see Chatto’s letter to WC of the same date (Reading) and also [2124] to Chatto of 13 March 1883.

**[2122] TO HARPER & BROTHERS,<sup>1</sup> 9 MARCH 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 271; Farmer 1996, p. 373 (both as to the Editor of *Belgravia Magazine*); BGLL, III, p. 389.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 9<sup>th</sup> March 1883

Heart and Science | Note to the Editor.

The end of the Second Volume of the Book-Reprint here has been altered. In order to save time, I am obliged to send the printed copy corrected of chapters 39–41, instead of the book revises.

While I am about it, I may perhaps add that there is hardly a page of the periodical publication which has not been revised, altered, abridged in one place, or enlarged in another, for the English reprint.<sup>2</sup> The “Author’s Edition” is, in this case, really the only complete Edition. As to the exact date of publication here, I will write again next week.

Wilkie Collins

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1. The use of the phrases ‘here’ and ‘the English reprint’ indicate that the letter must be addressed to Harper & Brothers in New York (possibly via W. M. Laffan in London), and concerns their projected (though eventually abandoned) single-volume edition of *Heart and Science* – see [2115] to Laffan of 24 February 1883.  
2. See Farmer 1996, p. 28: ‘the serial version of *Heart and Science* was much revised for the three-volume edition’.

**[2123] TO ROMA LE THIÈRE, 10 MARCH 1883**

MS: Fales. Published: B&C, II, p. 456.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>  
10<sup>th</sup> March 1883

Dear Miss Le Thièrè,<sup>2</sup>

You have suffered – as I know by bitter experience – the one irreparable loss that death can inflict on us. Fifteen years have passed since my Mother died – and, when I think of her, I still know what the heartache means. Let me add my poor tribute of sympathy – as one more among the many friends who feel for you.<sup>3</sup>

Always yours most truly | Wilkie Collins

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1. WC uses printed paper with his monogram, watermarked ‘ROYAL [CROWN] | EDINBURGH | E. CHECKLEY | 60 BAKER STREET | W’.

2. The actress had called on WC a few weeks earlier; see [2110] to her of 16 February 1883.

3. The following extract from a biographical sketch of the actress explains something of Le Thièrè’s close relationship to her mother: ‘Roma Le Thièrè was brought up by her mother from whom she inherits her artistic talents ... On the death of her father, pecuniary circumstances made it necessary that the young girl should do something to provide for herself and her beloved mother. Her first step was to write to a valued friend, Mr. George Augustus Sala, and ask his advice. He replied, “Go on the stage,” ...’ (Helen C. Black, *Pen, Pencil, Baton and Mask* (London: Spottiswoode, 1896), p. 255).

### [2124] TO ANDREW CHATTO, 13 MARCH 1883

MS: Parrish (Box 4/17). Published: BGLL, III, p. 390.

90 Gloucester Place | W. | 13<sup>th</sup> March 1883

Dear Mr Chatto,

When you kindly called here yesterday I ought to have asked you one more question.

The sale of the copyright absolutely implies of course the same sort of sale of my books still to be published or still to be written. Can you kindly give me some idea of what the sale of the copyright of “Heart and Science” (instead of the “lease”) would be worth to your firm?

My only excuse for troubling you is that I am very anxious to see my way in this matter as plainly as I can.<sup>1</sup>

Ever yours | WC

I send with this corrected printed copy for Vol III, and the conclusion of Vol II in proof corrected for press.<sup>2</sup>

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1. WC is considering whether, on the expiry on 31 March 1883 of Chatto & Windus’s lease on the copyright of thirteen of WC’s previously published novels, the right should be leased for a further seven years or sold outright to the publishers. WC considers that, if he chooses to sell outright, the same form of agreement should apply to his forthcoming works in volume form such as *Heart and Science*, and wants to know how much more money he should expect to get for the sale rather than the lease of the copyright. As the archives at Reading reveal, all WC’s agreements with Chatto & Windus up to this point had involved the lease of copyright for seven years rather than outright sale.

2. Of *Heart and Science*.

### [2125] TO ANDREW CHATTO, 19 MARCH 1883

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 390–391.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19<sup>th</sup> March 1883

Dear Chatto

First (as you see) I propose that we leave off “mistering” each other.

Secondly, I have decided in favour of the seven years’ lease<sup>1</sup> – on considerations which I shall be glad to communicate, whenever you are passing this way, on any day after tomorrow (Tuesday), and at any hour which may be most convenient to you.

In the meantime will you kindly send the enclosed special correction to the printers? I assume that they have not yet begun setting up the third volume, and that there will be no “over-running”. Otherwise I will make matters right by a new correction on the proof.<sup>2</sup>

Yours ever | Wilkie Collins

As soon as the proofs of Vol III can be conveniently sent, I shall be very glad to have them – and so get “Heart and Science” out of my head, before I think of my new book.<sup>3</sup>

- 
1. See [2124] to Chatto of 13 March 1883.
  2. This correction in the third volume of *Heart and Science* has not been identified. Here ‘over-running’ refers to corrections which cause changes in the line or page breaks.
  3. “*I Say No*”.

**[3188] TO FRANK ARCHER, 21 MARCH 1883**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, pp. 18–19.

**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 “get along”, thank you, as they say in the U.S.A. This “cruel” weather is just what I like – dry.

Yours ever | WC<sup>4</sup>

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1. Directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 5 | MR 22 | 83’, with ‘WC 14’ in another hand in pencil 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 ‘some 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

**[3166] TO W. F. TILLOTSON, 22 MARCH 1883**

MS: Yale (Gimbel H1298). Published: A&C6, p. 15.

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.

**[2126] TO W. M. LAFFAN, 24 MARCH 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 272; Farmer 1996, p. 373; BGLL, III, p. 391.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
24<sup>th</sup> March 1883

Dear Sir,

Since I last wrote,<sup>1</sup> the publishers have decided to hasten the book publication here of “Heart and Science”. The new date will be the 10<sup>th</sup> or 12<sup>th</sup> of April next. The supply of proofs of Volume III will be quickened next week – and duplicates shall be sent to you as soon as they are corrected.

Faithfully yours | Wilkie Collins  
W. M. Laffan Esqre

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1. A letter from WC to Laffan from mid-March 1883 thus appears to have been lost.

**[2127] TO CHRISTIAN TAUCHNITZ, 26 MARCH 1883**

MS: Unknown. Published: Otto, p. 78, our copy text; B&C, II, pp. 456–457.

90, Gloucester Place, Portman Square, W., | London, March 26<sup>th</sup>, 1883.

My vocation in life is to find words for thoughts. *Your* kindness is, really and truly, too much for my resources – I call on my stock of words, and I find it exhausted. When you come to my age, and have in the course of nature lost some good and true friends, you will value as I do the friends who are still left. I say no more.

**[2128] TO ANDREW CHATTO, 27 MARCH 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 392.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
27<sup>th</sup> March 1883

My dear Chatto

My best thanks for your letter, and for the enclosures. I will immediately look over the agreement and return my duplicate signed.<sup>1</sup>

Yours ever | WC

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1. The agreement for the renewal of the seven-year lease of the copyright of thirteen of WC’s previously published works, dated 27 March 1883, and found at Reading. Andrew Chatto’s letter to WC of the same date reveals that also enclosed was the payment for the renewal of the lease in the form of three promissory notes, totalling £1,000.

**[2129] TO ANDREW CHATTO, 28 MARCH 1883**

MS: Reading. Published: BGLL, III, pp. 392–393.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
28<sup>th</sup> March 1883

My dear Chatto,

Here is the duplicate agreement signed by me. I suppose my signature is sufficient receipt for the Promissory Notes – especially as it occurs again at the back of the notes themselves.<sup>1</sup>

In case of your having to confer with my Executors, on the next occasion,<sup>2</sup> I may add that it is understood on my side, and on yours (as I may venture to say, after the talk we had on the subject), that our present agreement refers to publication of my works in book-form only – and leaves the right of publication, periodically, in my hands.

Believe me | always truly yours | Wilkie Collins

To | Andrew Chatto Esq<sup>3</sup>

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1. The agreement renewing of the lease of the copyright of thirteen of WC's previously published works – see the note to [2128] to Chatto of the previous day.

2. That is, should the author have died before the new lease expired at the end of March 1890.

3. On the blank third page of the letter following the signature etc. is found the following lengthy annotation in another hand:

Agreed C&W

Offered 2500£ for the entire remaining copyrights of 19 of Mr Collins' novels including the 13 contained in the agreement of this date and *The Law and the Lady*, "The Two Destinies" "The Haunted Hotel",

"The Fallen Leaves", "Jezebel's Daughter", "The Black Robe" on the assumption that our unexpired interest in the 6 last was worth 500£ and that our interest in the stereos &c was worth 1000£. Making the whole value of the stereos & copyrights 4000£.

Mr Collins said he would accept this offer should the demand for his new story "Heart and Science" in the 3 vol form not greatly exceed that of his last two or three stories.

In the event, WC did not sell his residual copyrights to Chatto & Windus until shortly before his death, by which time the offered price had shrunk to £1,800, though a further five works had been added to the list – see [2948] to Chatto of 2 April 1889.

### [2130] TO ANDREW CHATTO, 2 APRIL 1883

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 393–394.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2nd April 1883

My dear Chatto,

Shall I have duplicate copies made of "The Black Robe" agreement – applied to "Heart and Science"? And shall the date of the publication day be the 10<sup>th</sup> or 12<sup>th</sup> – or what day – of this month?<sup>1</sup> The last proofs corrected for press reached you I hope this morning.

If you have no objection I propose to occupy the fly-leaf before the title-page with an alphabetical list of my books – published by you. (See enclosed MSS). The Preface itself – which I have tried to make pleasant and readable – will be printed of course in smaller type than the text. Here, my ignorance appeals to you for directions to readers.<sup>2</sup>

Ever yours | WC

Proofs of the Preface shall be sent back for press by return of post.

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1. That is, to create a draft agreement for the lease of the copyright of *Heart and Science* to Chatto & Windus for seven years for the sum of £600. Andrew Chatto in fact responded by himself having the agreement drafted and sending it to WC on 3 April 1883. The agreement, now found at Reading, was signed on that day (Weedon, p. 80, mistakenly says 3 March 1883), while the official date of publication of the novel is given as 14 April. Further details were a bonus payment to the author of £25 per 100 if the triple-decker sold over 1,000 copies, plus the usual limitation to volumes sold at not less than 2s.

2. WC's Preface to *Heart and Science* is divided into two sections, 'To Readers in General' and 'To Readers in Particular' (i.e. the critics). The proposed listing of WC's works carried by Chatto & Windus is thus seen as a further set of 'directions to readers', about which the author requires the publisher's advice. The fly leaf to each of the three volumes of the first edition indeed carried the list WC suggests here.

**[2131] TO UNIDENTIFIED RECIPIENT, 2 APRIL 1883**

MS: Unknown.<sup>1</sup> On sale: Americas Antiquarium, Chicago, IL (November 2001). Published: BGLL, III, p. 394.

Vy truly yours | Wilkie Collins  
London | 2<sup>nd</sup> April 1883  
With Mr Wilkie Collins's compliments

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1. Probably simply an autograph.

**[2132] TO NAPOLEON SARONY,<sup>1</sup> 5 APRIL 1883**

MS: Fales. Published: BGLL, III, p. 394.

90. Gloucester Place | Portman Square | London. W.  
5<sup>th</sup> April 1883

My dear Sarony,

The glorious portrait has arrived quite safely.<sup>2</sup> How am I sufficiently to express my gratitude for such a generous and welcome present – ? Please look at the third page of the enclosed proof – and you will see the little [act] that I can do.<sup>3</sup>

The new book will be published here on the 14<sup>th</sup> – and a copy for you to whom it is inscribed – shall at once cross the ocean, containing all the corrections and improvements which do not appear in the pirated version in America. I am so weary with the hard work which this last novel has cost me that I must say goodbye for the present

Yours affectly | Wilkie Collins

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1. Napoleon Sarony (1821–96), celebrated New York photographer whose studio was at 680 Broadway, and for whom WC had sat during his American trip.
2. Portrait not found with the letter.
3. Referring to the dedication to *Heart and Science*: ‘To | Sarony | (Of New York) | Artist, Photographer, | and | Good Friend’.

**[2133] TO HERRN JUSTIZRATH SIMSON,<sup>1</sup> 5 APRIL 1883**

MS: Berlin. Published: BGLL, III, pp. 394–396.

90, Gloucester Place, London. W. | 5<sup>th</sup> April 1883

Sir. –

When I requested you to enlighten me, on the subject of the law of registration in Germany, under the International Treaty of Copyright, I did not trouble you with a narrative of the circumstances under which my application was made.

Since that time, a course of proceeding has been adopted, by the person who has treated with me for the right of translating my last work of fiction into the German language, which obliges me to ask once more that you will favour me with your advice.

The person with whom I have been in treaty is Mr Paul Jüngling – writing to me from 39. Behrenstrasse, Berlin.

The periodical publication of my last-written novel (called “Heart and Science”) began in the weekly newspaper called “England”, on the 22<sup>nd</sup> July 1882.<sup>2</sup> On the 31<sup>st</sup> August 1882, I sent to Mr Jüngling the first five published weekly numbers of the story, for registration in Germany. The other numbers were duly forwarded, in continuation, up to the 30<sup>th</sup> November 1882. In all these published numbers, there appeared, week by week, as part of the printed title of the story, this line: – “The Right of Translation is Reserved.”

On the 9<sup>th</sup> September 1882, I received Mr Jüngling’s first acknowledgement of the receipt

of the newspapers which I had sent to him.

His letter asserted that the weekly newspaper which published the story could not be lawfully registered in Germany, in protection of the right of translation – and his decision was communicated to me in these words: “I therefore refuse to have anything to do with the registration of these newspapers”. He further declared that the registration of the second publication, in book-form (not yet issued at this date!) was the only registration that would protect his rights, and mine, in Germany.

After this experience of Mr Jüngling’s interpretation of the law, I sent no more newspapers, and applied to you for advice.

On receipt of your letter, those numbers of the story, which could still be protected by registration of the newspaper publishing it, were at once registered (in accordance with your kind suggestion), in Berlin and in Leipzig, by my friend Freiherr von Tauchnitz, of Leipzig.<sup>3</sup>

All other conditions agreed on with Mr Jüngling having been performed, on my part, the certificates of registration were today offered to him by my agent, in exchange for the purchase-money due for the right of translation – with what result, Herr Bette (the agent in question) will have the honour of informing you.

The question will then remain (seeing that Mr Jüngling’s refusal to register the newspapers placed my rights in jeopardy) whether I can offer the right of translation to another person who places no vexatious obstacles in my way?<sup>4</sup>

Failing this, what other remedy against Mr Jüngling is at my disposal?

Your valuable advice will oblige,

Your faithful servant, | Wilkie Collins

Herrn Justizrath Simson | &c &c &c | Berlin.

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1. A legal firm in Berlin – ‘Justizrath’ is not a proper name but a title meaning ‘Advocate’, while ‘Herrn’ is the German equivalent of ‘Messrs’. (WC is perhaps unaware of this as he consistently addresses the firm as ‘Dear Sir’ – see also [2311] of 20 May and [2328] of 19 June 1884.) The particular lawyer in question may have been John Simson, younger brother of Martin Eduard Simson (b. 1810), President of the Appeal Court in Frankfurt from 1860–79 – see Georg Brandes, *Levned: Et Tiaar* (Copenhagen: Gyldendalske Boghandel, 1907), pp. 291–294.  
2. In addition to the monthly instalments appearing in *Belgravia* from August 1882 to June 1883, *Heart and Science* was serialized in a series of provincial newspapers, plus the new London weekly *England*, where the story ran from 22 July 1882 to 17 February 1883. The arrangements were made by A. P. Watt – see Law, pp. 103–104, 238–239.  
3. That is, Baron von Tauchnitz.  
4. The letter is written on the verso of two separate sheets. Pasted on to the back of the second is a separate note – see [2180] to Paul Jüngling of 9 July 1883. The date and content of this note suggest that Jüngling continued to act as translator of *Heart and Science*. The 1886 German edition from the Berlin house of Janke (*Herz und Wissen*) bears no translator’s name.

**[2134] TO ANDREW CHATTO, 7 APRIL 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 396–397.

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

7<sup>th</sup> April 1883

My dear Chatto,

I have, of course, signed my duplicate agreement. I only wait to send it to you – until my lawyer (also my friend) gets the copies stamped.<sup>1</sup> After you have kindly undertaken the “engrossing”, the least I can do is to help the Queen to the sixpences.<sup>2</sup> A sprained ankle and the death of Brown seem to make this tribute particularly touching and appropriate.<sup>3</sup>

I am very glad to hear that you like the preface. The Pirate who has stopped Harper’s contemplated edition of *Heart and Science* in the U.S. by printing a 20 cent edition of his own, has just sent me £40.-.-.<sup>4</sup> Add £100 received for the periodical publication from “Frank Leslie”<sup>5</sup> and how does the Britisher look by the side of Bret Harte and Mark Twain?<sup>6</sup> What devil possessed me, when I forgot to become an American Citizen twenty years since?<sup>7</sup>

Ever yours | WC



- 
1. This must be Henry Powell Bartley.
  2. In other words, ‘Since you have prepared the copies of the agreement for *Heart and Science*, I must pay for the two sixpenny stamps necessary to complete the legal formalities’. The stamp used to validate legal documents, of course, carried the sovereign’s head in profile.
  3. That is, Queen Victoria is especially deserving of aid and sympathy at the present time, since she is still suffering from a sprain in her leg caused by slipping on the stairs at Windsor Castle, and John Brown, her Highland servant, has just died (see ‘Death of Mr. John Brown’, *Times*, Thursday 29 March 1883, p. 12). There is a minor comic character in *Heart and Science*, the Highland piper Donald, who may owe something to John Brown.
  4. Probably George Munro who produced the (unauthorized) first book edition of *Heart and Science* in February 1883 as volume 1544 in his Seaside Library – see Topp, III.
  5. *Frank Leslie’s Illustrated Newspaper* – see [2009] to A. P. Watt of 4 February 1882.
  6. With bitter irony Collins contrasts his own pitifully small earnings in the United States with those of best-selling American authors like Harte and Twain – see his *Considerations on the Copyright Question* of 1880.
  7. The allusion here escapes us, though ‘twenty years since’ might suggest a reference to the Civil War.

**[2135] TO CHATTO & WINDUS, 10 APRIL 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 397.

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

10<sup>th</sup> April 1883

Dear Sirs,

I have the pleasure of acknowledging receipt of your cheque for £33.-.- in payment for my contribution to the April number of “Belgravia” (1883) – copyright and all other rights being reserved by the author.<sup>1</sup>

Faithfully yours | Wilkie Collins  
Messrs Chatto & Windus

---

1. Again at the rate of one pound per page for the instalment of *Heart and Science*. Duly credited on 11 April (Coultts: WC).

**[2136] TO CHRISTIAN TAUCHNITZ, 12 APRIL 1883**

MS: Unknown. Published: Otto, p. 78, our copy text; BGLL, III, p. 398.

90, Gloucester Place, Portman Square, W., | April 12<sup>th</sup>, 1883.

It is another bond between us – and to me, a most encouraging circumstance – to hear that your good father enters his protest too against the infernal cruelties of vivisection, and gives us the support of another illustrious name. Please say this to him, with my sincere esteem and regard. My book has been written (as we say in England) “with all my heart,” and I am indeed glad to hear that it has made such a favourable impression on you.<sup>1</sup>

---

1. *Heart and Science: A Story of the Present Time*, recorded as published by Tauchnitz, 3 May 1883, vols 2137–2138 (Todd & Bowden, p. 329).

**[2137] TO ANDREW CHATTO, 14 APRIL 1883**

MS: Parrish (Box 4/17). Published: B&C, II, p. 457.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

14<sup>th</sup> April 1883

My dear Chatto,

My best thanks for the presentation copies of “Heart and Science.” When Solomon said there was nothing new under the sun,<sup>2</sup> he was without a prophetic sense of your [*del*]

inexhaustible resources in the matter of designs for binding. Both in colour and ornament, our “new dress”, is /such/ a striking object that the binder will help us in calling special attention to the new book.<sup>3</sup> For your sake and for mine I feel an anxiety about the success of this novel, which I have not felt about any other work of mine for years past.<sup>4</sup>

Ever yours | Wilkie Collins  
Andrew Chatto Esq

---

1. WC uses printed paper with his monogram.
2. See Ecclesiastes 1:9: ‘The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.’ (AV).
3. ‘Light blue smooth cloth, the front cover blocked in brown at the top with a band of ivy, beneath a rule, and, in the centre, with an owl, ivy, and a heart, and, at the bottom, above a rule, a band of ivy; the back cover blocked in brown with a publisher’s monogram; the spine blocked in brown and lettered in gold beneath a rule and a band of ivy’, with ‘white and green floral end papers’ (Parrish, p. 116).
4. For reviews of *Heart and Science*, see Farmer 1996, pp. 329–38.

**[3225] TO A. P. WATT, 15 APRIL 1883**

MS: Unknown. On sale: eBay (May 2013). Published: A&C8, p. 18.

**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.

**[2138] TO HENRY HIGGINS,<sup>1</sup> 16 APRIL 1883**

MS: Wolff Collection (1388). Published: Wolff, p. 271 (recipient unidentified); BGLL, III, p. 398.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
16<sup>th</sup> April 1883

Dear Sir,

I enclose ~~some~~ lines, which please insert in the Second Tableau – according to the marginal instructions.

Faithfully yours | WC

---

1. Theatrical copyist (b. c. 1840) who lived in Kennington, south-east London (1881 Census RG11/593, f. 102, pp. 10–11). He was copyist for WC’s new play *Rank and Riches: A Play in Four Acts and Five Tableaux*, which opened at the Adelphi on 9 June 1883. This is merely one (and clearly not the first) of a long series of brief letters from WC concerning this matter which continues until after the play opens. Though [2149] of 29 April is the first in which the recipient’s name is clearly stated, there can be no doubt that this is to the same man.

**[2139] TO ALFRED T. WAITE, 16 APRIL 1883**

MS: Private. Published: BGLL, III, p. 399.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 16<sup>th</sup> April 1883

Dear Sir,

Pray accept my thanks for your kindness in sending me the “Herald”<sup>1</sup> – and in thus reminding me of a very pleasant interview with your contributor and his friend.<sup>2</sup>

Vy truly yours | Wilkie Collins  
Mr Alfred T. Waite

- 
1. Probably the Alfred T. Waite who attended the Massachusetts Institute of Technology in the late 1870s and was on the staff of the *Boston Herald* in the early 1880s.
  2. The microfilm run of the *Boston Herald* to which we have had access runs out in 1879 and the issue of the paper in question has not been identified. Perhaps an article there referred back to an interview conducted with WC during his visit to Boston in 1873–74.

**[2140] TO A. P. WATT, 18 APRIL 1883**

MS: Ross. Published: BGLL, III, p. 399.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
18<sup>th</sup> April 1883

Dear Mr Watt

My best thanks for your speedy kindness. The Book and the Translation have both reached me.<sup>1</sup> Do me one more favour – when you have a minute to pass let me know what I owe you for the Book – and spare me the calculation of percentages which represent “Trade Price,” and require a knowledge of “compound subtraction” associated with birch rods in early life!

Ever yours | Wilkie Collins  
The translation is excellent – as clear as crystal.  
A. P. Watt Esq

- 
1. Both book and translation remain unidentified.

**[2141] TO A. ARTHUR READE,<sup>1</sup> 19 APRIL 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 400.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
19<sup>th</sup> April 1883

Dear Sir,

A man who lives by the work of his brains, lives under artificial conditions – and must have artificial help. Natural Champagne (Vin Brut) is my help. In my experience there is no tonic for the exhausted nervous system, so effectual and so harmless.

Faithfully Yours | Wilkie Collins  
Pray forgive a hastily-written reply. I am vy busily occupied.  
A. Arthur Reade Eqr

- 
1. On 10 February 1882 WC had replied to a letter from Reade (author of *Study and Stimulants*) concerning his use of tobacco. On this occasion the enquiry seems to have concerned his use of alcohol.

**[2142] TO J. G. FOTHERINGHAM,<sup>1</sup> 19 APRIL 1883**

MS: Private. Published: BGLL, III, p. 400.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 19<sup>th</sup> April 1883

Sir,

I request you to register in Paris, under the International Copyright Treaty between England and France, the novel called “Heart and Science”, of which I am the author, and the

copyright of which belongs to me.

The First Edition of “Heart and Science” was published in London, in three volumes, on the sixteenth of this present month of April 1883. The copy sent to you for registration is a copy of this first Edition.

I remain, Sir, | faithfully yours | Wilkie Collins  
To | M. J.G. Fotheringham<sup>2</sup> | Rue Neuve des Capucines<sup>3</sup> | Paris

- 
1. Paris publisher and agent.
  2. For Monsieur J. G. Fotheringham, as the house’s imprints make clear.
  3. Now known as Rue des Capucines.

**[2143] TO A. P. WATT, 19 APRIL 1883**

MS: Private. Published: BGLL, III, p. 401.

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

19<sup>th</sup> April 1883

Dear Mr Watt,

One word more, to say that I propose to send the book to Mr Fotheringham by today’s registered book post.

The enclosed “authority” is addressed to Mr Fotheringham. If you will kindly send it with your letter, it will I hope fulfil the formalities required by the Treaty in France.<sup>1</sup>

Ever yours | WC

- 
1. See [2142] to J. G. Fotheringham of the same date.

**[2144] TO A. P. WATT, 20 APRIL 1883**

MS: Private. Published: BGLL, III, p. 401.

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

20<sup>th</sup> April 1883

Dear Mr Watt,

With renewed thanks, here is a cheque for the books.<sup>1</sup>

Mr Fotheringham’s copy left, duly registered, by yesterday’s post.<sup>2</sup>

Ever yours | WC

- 
1. Presumably paying for the ‘Book and Translation’ – see [2140] to Watt, 18 April 1883. A cheque for £4-10s to ‘A P Watt’ was debited on 24 April (Coutts: WC).
  2. See [2142] to J. G. Fotheringham of 19 April 1883

**[2145] TO ANDREW CHATTO, 20 APRIL 1883**

MS: Reading. Published: BGLL, III, pp. 401–402.

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

London | 20<sup>th</sup> April 1883

My dear Chatto,

Thank you for three drafts on the City Bank for £200.- each – sent to me in accordance with our agreement for “Heart and Science”.<sup>1</sup>

If I hear of a chance of getting a valuable notice, I will not forget your kind suggestion. Alas! Alas! two friends who would have helped me – G.H. Lewes and John Forster – have laid down their pens for ever.<sup>2</sup>

The Italian translation – in a Roman newspaper – has been so successful that the periodical right has been sold again to two other Italian newspapers – and the book publication is accordingly deferred.<sup>3</sup> I hope we may take this a good sign in its way – for you and for me.

Ever yours | WC

---

1. Chatto had enclosed the bank drafts with his letter to WC of 19 April 1883 (Reading). For details of the publishing agreement for *Heart and Science*, see the note to [2130] to Andrew Chatto of 2 April 1883. The first Bill on ‘City Bk discod’ for £200 was credited to WC’s bank account on 24 May, with a debit for the discount of £1-9s-7d. Two more for £200 each, both labelled ‘Chatto & Windus Note’, were paid on their due dates of 17 October 1883 and 17 January 1884.

2. Editors and journalists of great distinction, Lewes and Forster had died in 1878 and 1876 respectively.

3. Though no serial appearances of *Heart and Science* in Italian have been traced, see *Cuore e Scienza*, an authorized translation in one volume by Lida Cerracchini (Milan: Edoardo Sonzogno, Editor, 1884), a copy of which was found in WC’s library (Baker 2002, p. 95).

**[2146] TO FRANCES POWER COBBE,<sup>1</sup> 24 APRIL 1883**

MS: Huntington (CB 123). Published: BGLL, III, p. 402.

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

24<sup>th</sup> April 1883

Dear Miss Cobbe,

I am not getting over my last attack of gout quite so successfully as usual – and the doctor’s order says, “Leave London and be idle”. There is my appeal to your indulgence, left to plead with you for itself.

In the preface to the book-edition of “Heart and Science” – just published – I have ventured to mention your name, first among the good friends who have helped me.<sup>2</sup>

Vy truly yours | Wilkie Collins

---

1. See [2045] to her of 23 June 1882.

2. WC wrote in his Preface: ‘Thankfully accepting the assistance rendered to me by Miss Frances Power Cobbe, by Mrs H. M. Gordon, and by Surgeon-General Gordon, C.B., I have borne in mind (as they have borne in mind) the value of temperate advocacy to a good cause.’ (‘I. To Readers in General’).

**[2151] TO FRANK ARCHER, 25 APRIL 1883**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 304 (dated April 1883). Summary: BGLL, III, pp. 404–405. Published: A&C7, p. 19.

**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

---

1. Directed to ‘Frank Archer Eqr | Vaudeville Theatre | Strand | W.C.’, and initialled ‘WC’. Envelope postmarked recto ‘LONDON W | AP 26 | 83’ and verso ‘LONDON W | AP 26 | 83 | S.M.P.’, with ‘WC 15’ in another hand in pencil 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, 1814–98) 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*).

**[2147] TO HENRY HIGGINS, 25 APRIL 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 273 (recipient unidentified); BGLL, III, p. 403.

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

25<sup>th</sup> April 1883

Dear Sir,

Since I last wrote, I find there is a necessity for my having one of your copies of Act 4.<sup>1</sup> On receipt of this, will you kindly send it to me by registered book post – unless you happen to have any other appointment which brings you into this neighbourhood.

Faithfully yours | Wilkie Collins

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1. *Rank and Riches*.

**[2148] TO WILLIAM WINTER, 27 APRIL 1883**

MS: Parrish (Box 5/9), with envelope.<sup>1</sup> Extract: Davis, p. 296. Published: B&C, II, pp. 457–459.

London | **90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

Friday 27<sup>th</sup> April 1883

My dear Winter

The mail of Tuesday /last/ took to The Tribune office (in three separate packets by registered book-post /addressed to you/) the first Edition of the revised “Heart and Science”. I addressed the three volumes to the office, in case of their being stopped at ~~the~~ /your/ Custom House, as three separate works – hoping that some official person might be at the “Tribune” disposal capable of “clearing,” my unfortunate little gift. Our post office authorities here tell terrible tales of duty being insisted on – unless we write “valued at not more than one dollar” in the address. And even then – if it is more than one /volume/ [~~del~~] (say a novel in three Volumes) ~~the~~ /the official/ British Intellect doubts. If “Heart and Science” never reaches you – or if it is torn to pieces [~~del~~] /which/ Proctor – astronomer and lecturer<sup>3</sup> – declares happened to some books of his) we will try the Tauchnitz Edition next, bound in one Volume.

What you kindly say of The Dead Secret has greatly pleased and encouraged me. I cried so myself over that passage [~~del~~] in writing it, that I was obliged to make a fair copy of [~~del~~] /of the page/, when I was able to compose myself.

The slip, containing Mr Bellews’ “recollections”<sup>4</sup> reminds me of days that can never come again – and raises the ghosts of many a beloved relative and friend associated with my happy early life. Submission – there is nothing for it but dogged submission to the “all-wise and beneficent Providence” who created /all living beings/ [~~del~~] to die – and to eat each other, while they live.<sup>5</sup>

Instead of resting, I am now in all the turmoil of negotiating for the production of a [~~del~~] new play of mine – (did I mention it to you?) – which has been kept waiting for an actress. Miss Lingard has taken us all by storm here; she is just the artist I want.<sup>6</sup> I saw her the other night in the very worst adaptation of Young Dumas’ *Dame aux Camélias* that could possibly be produced. She was badly supported – and the death-act was allowed to be far too long. But, in the third act – from the time when the father comes in to expect her to break her heart by giving up his /son,/ to the end – I have seen nothing since [~~del~~] Desclée in “Frou-frou”<sup>7</sup> so true, so passionate, so various, and so finely disciplined in the matter of Art. I am resolved to keep my piece waiting till

I can give her a thoroughly good “cast”. Then, you shall hear more – and I hope you will also read the piece in MS, and give me your critical opinion.

I am obliged to break off. Here is the copyist come for “instructions”.

Ever yours my dear friend, | WC

P.S. I have taken the liberty of giving a young Frenchman a letter of introduction to you. He is on a /an official/ mission connected with “studs” [del] and horse-breeding. [del] If you will only tell him what actors to see in his evenings – you will be kind to him and to me. As to the horses, I have given him another letter to Buck.<sup>8</sup>

All those short stories have still to be collected. It will be done one day – and they shall be your’s [sic]. I dare not publish my plays – theatrical thieves would steal them – I mean in England and in remote places – with bankrupt managers for receivers of stolen goods<sup>9</sup>

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1. Directed to ‘Mr William Winter | Fort Hill | New Brighton | S. I. | U. S. America’. Signed ‘Wilkie Collins’ in lower-left corner, and postmarked ‘LONDON-W | ZX | AP27 | 83’. Endorsed in Winter’s hand, ‘Received May 9<sup>th</sup> | Wilkie Collins | Ans<sup>d</sup>’.

2. WC uses printed paper with his monogram.

3. R.A. Proctor (1837–1888: *ODNB*), astronomer and author.

4. John Bellew (1823–1874), author, preacher, and orator, who made an unsuccessful American reading tour in 1871, ‘quarreled with the theater managers, and lost his health.’ He returned ‘home sick and penniless to die’ (Davis, p. 280).

5. Compare the motto of Andrew Treverton: ‘My business in this world is to eat, drink, sleep, and die. Everything else is superfluity – and I have done with it’ (*The Dead Secret*, 1857, Bk. III ch.1).

6. Australian actress who played the leading role in the disastrous production of *Rank and Riches* at the Adelphi, 9 June 1883.

7. *Frou-Frou* (1869) was a highly successful comedy by Ludovic Halevy and Henri Meilhac, starring Aimée-Olympe Desclée.

8. Edward Buck, editor of the New York racing paper, the *Spirit of the Times*.

9. WC turns the notepaper around to landscape format, and squeezes his postscript vertically down in the space beside the printed monogram and address on the opening page.

### [2149] TO HENRY HIGGINS, 29 APRIL 1883

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 274; BGLL, III, pp. 403–404. Amended: A&C11, pp. 17–18.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Sunday, 29<sup>th</sup> April | 1883

My dear Sir,

The duplicate copies of my play which you are now making are both made for me. But the question of copying the parts – is a question for Mr Edgar Bruce.<sup>1</sup> This piece is not yet cast, and the date of representation is necessarily still unsettled. I think you had better apply directly to Mr Edgar Bruce – to know whether he wishes the parts to be copied, while you have the MSS in your care.

By tomorrow’s registered book post, I shall send you the corrected second act – to have a duplicate copy made of it.<sup>2</sup> Please keep the corrected second act, until I ask you to return it. The 1<sup>st</sup> act shall follow – when I have once more looked it over.

The 3<sup>rd</sup> act is ready at last – but it is lent to a reader. In a day or two I hope to have it returned.

Faithfully yours | Wilkie Collins

Your fair copy (duplicate) of act 2. can wait with the duplicate of act 4 – for the present.

Henry Higgins Esqre

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1. Producer of *Rank and Riches* at the Adelphi from 9 June 1883.

2. See [3333] to Higgins of the following day.

### [2150] TO ARTHUR BLUNT,<sup>1</sup> 30 APRIL 1883

MS: Parrish (Box 4/13). Published: BGLL, III, p. 404.

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

30<sup>th</sup> April 1883

My dear Arthur,

It is needless to say that I am sorry – very sorry. But I see the obstacle in the way, and (with a very bad grace) I submit. It is some consolation to hear that the piece has produced a formidable impression on you.<sup>2</sup> When you are free, do make a memorandum “To let Wilkie know”. There will always be Doctor Downward if there is nothing else.<sup>3</sup> (What do you think of killing him, in the poisoned air? It is a tough question of construction – but it may be done.)

Many thanks for the piece. I ought to have saved you the trouble of sending it back.

Ever yours | WC

---

1. Actor under the stage name Arthur Cecil – see [1641] to him of 1 August 1876.

2. This presumably refers to the script of WC’s ill-fated play *Rank and Riches*, in which Blunt must have turned down a leading role due to prior commitments.

3. Referring to the dubious physician in *Armada*, or rather in the dramatic version *Miss Gwilt*, the part played by Blunt in the production at the Globe in 1876.

**[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 footnote to [2149] to Higgins, 29 April 1883). Amended: A&C11, p. 18.

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.

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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.

**[3369] TO GEORGINA HOGARTH, 30 APRIL 1883**

MS: Private. Published: Gasson, p. 77; A&C13, p. 11.

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.

**[2152] TO FRANK ARCHER, 5 MAY 1883**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 243; BGLL, III, p. 405, amended A&C7, p. 20.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

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 “Acres”. He and Mrs. Stirling are comedians in the highest and best sense of the word.

And let me not forget “Falkland” [*sic*]. 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 "Magdalen"<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!

---

1. Initialled and directed to 'Frank Archer Eqr | Vaudeville Theatre | Strand | W.C.', postmarked recto 'LONDON W | AP 26 | 83' and verso 'LONDON W | AP 26 | 83 | S.M.P.', with 'WC 15' in another hand in pencil 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 Hehl (1813–95: *ODNB*) 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.

### [2153] TO HENRY HIGGINS, 8 MAY 1883

MS: Kansas (MS D11:11). Published: BGLL, III, p. 406.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Tuesday 8<sup>th</sup> May 1883

My dear Sir,

Will you kindly let Mr Edgar Bruce have your fair copy of the first act of the play tomorrow – if possible.<sup>1</sup> If the copying is not yet finished – please complete it at your earliest convenience.

I shall send you the third act by tomorrow's registered book-post.<sup>2</sup>

Faithfully yours | Wilkie Collins

Please keep the corrected copy of the first act, in your possession – after the fair (duplicate) copy has been sent to Mr Bruce

Henry Higgins Eqr

---

1. Again referring to the script of the play *Rank and Riches*, to open at the Adelphi on 9 June 1883, with Edgar Bruce as producer.

2. See [3137] to Higgins of the following day.

### [3137] TO HENRY HIGGINS, 9 MAY 1883

MS: Parrish (Box 4/13), envelope only.<sup>1</sup> Published: BGLL, III, p. 406 (in footnote to [2153] to Higgins, 8 May 1883); A&C5, p. 13.

By Book Post. Registered 9<sup>th</sup> May 1883 | Manuscript<sup>2</sup>

Henry Higgins Eqr | 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 [2153] to Higgins of the previous day.

3. Contained within a rectangular box at the foot of the envelope.

### [2154] TO HENRY D. PIGOTT,<sup>1</sup> 10 MAY 1883

MS: Huntington (Pigott Coll. Box 3, loose), with envelope.<sup>2</sup> Published: BGLL, III, pp. 406–407.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 10<sup>th</sup> May 1883

My dear Henry,

Here is my copy of *The Frozen Deep*. My iceberg scene is at the end of the 1<sup>st</sup> Act. Let me have the little book back – when you return the other books.

The dates are on the opposite page.

Ever yours | WC

Mrs G's cold is better – she sends kind remembrances<sup>3</sup>

The French version of “No Thoroughfare” was made by Dickens and Fechter<sup>4</sup> – and was changed in many respects from the English version. I was too busy at the time to have anything to do with it. It was not as well acted in Paris as in London. Fechter did not play in it. And I heard there was very little money made by the French piece.

#### The Frozen Deep

Written in 1856 | =

First performed at the house of Charles Dickens (Tavistock House) January 1857. by the amateur company | =

Performed before the Queen by the amateur company at the Gallery of Illustration Regent Street, 1857 | =

Performed in London and at some of the country Theatres (by the amateur men) for the benefit of the family of Douglas Jerrold (after his death) in 1857. The women's parts acted, on these occasions, by professional actresses. | =

Performed on the public stage at the Olympic Theatre 1866. Principal man's part (“Richard Wardour” – created by Dickens) performed at the Olympic by Henry Neville.<sup>5</sup> The iceberg effect at the end of the 1<sup>st</sup> Act was then introduced for the first time. | =

Turned into a story and read by me in public at Boston U.S.A. in 1874

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1. Henry Drummond Smyth Pigott (1848–1927), the eldest son of Edward Pigott's older brother Henry Thomas Coward Smyth Pigott, who had died insane in 1858 at the age of only thirty-five – see [0166] to Edward Pigott, 16 May 1854. As a young man Henry D. Pigott seems to have resided with his unmarried uncle rather than his Scottish mother, Elizabeth Drummond Pigott née Nairne (see the 1871 Census, where both Edward Pigott and his nephew are recorded as resident at 28 South Bank, Dorset Square). WC was later to provide assistance to the second son of Henry Thomas Pigott, the actor James William Nairne Smyth Pigott – see [2891] to [Jim] Pigott of 14 September 1888. There is no record of WC being in contact with either of the younger siblings, John Hugh Smyth Pigott (1852–1927: *ODNB*), who became the leader of the Agapemonite sect and declared himself Messiah in 1892, and Maude Smyth Pigott (b. 1853), of whom little is known.

2. Stout, of large size, with two penny stamps, signed and directed to ‘Henry D. Pigott Esqr | Budleigh Salterton | Devon’, postmark illegible, but franked in Exeter on the following day.

3. Caroline Graves.

4. See Peters, pp. 288–289.

5. Henry Neville (1837–1910) played the role of Richard Wardour in Horace Wigan's October 1866 production.

#### [2155] TO HENRY HIGGINS, 11 MAY 1883

MS: Wolff Collection (1389). Published: Wolff, p. 271 (recipient unidentified); BGLL, III, p. 407.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
11<sup>th</sup> May 1883

My dear Sir,

I am troubling you again – with an alteration in the beginning of the 4<sup>th</sup> Act. In the first four “Scenes” as they now stand, there is too much narrative and too little dramatic action. Will you please make two copies of the enclosed new draft – one to be inserted in your copy of the 4<sup>th</sup> Act (the duplicate) – and one to be inserted in my original copy, here?

Faithfully yours | WC

**[2156] TO HENRY HIGGINS, 13 MAY 1883**

MS: Wolff Collection (1390). Published: Wolff, p. 271 (recipient unidentified); BGLL, III, p. 408.

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

Sunday | 13<sup>th</sup> May.

My dear Sir,

When you come here tomorrow morning will you kindly bring the corrected drafts of the 2<sup>nd</sup> and 4<sup>th</sup> Acts – so that I may transfer the new corrections to them – in case of need. The 1<sup>st</sup> Act will be ready for you to take back – with all the last alterations. I told Mr Bruce it was my fault that the 1<sup>st</sup> Act parts had not been completed.<sup>1</sup>

Truly yrs | WC

---

1. Higgins was clearly performing the task of copying out the actors' parts as well as WC's manuscript – see [2149] to him of 29 April 1883

**[2157] TO ANDREW CHATTO, 15 MAY 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 408.

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

15<sup>th</sup> May 1883

My dear Chatto,

I never see Reviews – and I know nothing of our book except what I see, honourably advertised for me, in the Times book column. How are we getting on?<sup>1</sup>

I am in all the turmoil and botheration of “casting the characters” in my new play<sup>2</sup> – or I should have called on you instead of writing. For the present, my time is emphatically – not my own.

Ever yours | WC

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1. Referring to the reception of *Heart and Science* in book form – see [2159] to Chatto of 19 May 1883.

2. *Rank and Riches* at the Adelphi.

**[2158] TO HENRY HIGGINS, 17 MAY 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, pp. 408–409.

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

17<sup>th</sup> May 1883

My dear Sir,

Can you send me my corrected 1<sup>st</sup> act, by registered book post some day this week? I say “send” because I don't like your wasting valuable time in bringing the copy all the way from your house to mine.<sup>1</sup>

Faithfully yours | WC

Is the 4<sup>th</sup> act – with the copied new scenes – sent yet to Mr Bruce? This is all that presses.

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1. A distance of just over four miles.

**[2159] TO ANDREW CHATTO, 19 MAY 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 409.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19<sup>th</sup> May 1883

My dear Chatto,

Thank you for the two newspapers. The “Academy” critic has an advantage over the other one – he writes like a gentleman at any rate.<sup>1</sup>

Do you remember my predicting that Mr Murray’s title and mine would lead to confusion?<sup>2</sup> And have you noticed the “extract” in yesterday’s Times?<sup>3</sup>

I propose starting in business as a Prophet.

Ever yours | WC

---

1. Chatto sends WC two recent reviews of *Heart and Science*. The novel was favourably reviewed in the *Academy*, 573 (28 April 1883), p. 290; the other ‘ungentlemanly’ review is probably that in the *Athenæum*, 2896 (28 April 1882), pp. 538–539, which casts doubts on WC’s mastery of the scientific and legal issues raised in the book, concluding with a jibe concerning ‘the guardianship of infants, a department of the law with which Mr. Wilkie Collins seems not to be familiar’. Both reviews are reprinted in Farmer 1996, pp. 329–331.

2. Referring to David Christie Murray’s novel *Hearts*, published in three volumes by Chatto & Windus in May 1883, shortly after *Heart and Science*.

3. Here WC attaches the following cutting from the *Times* of 18 May:

CHATTO and WINDUS’S NEW BOOKS (Full Lists free by post): –  
WILKIE COLLINS’S NEW NOVEL,  
HEART and SCIENCE: a Story of the Present Time. By WILKIE COLLINS. 3 vols, crown 8vo., at every library.  
“The interest of the tale never flags; ‘Hearts’ is a bright, clever, and well-written novel, and will probably be highly popular.” – St. James’s Gazette.

WC draws two vertical lines down either side of the quoted passage from the *St James’s Gazette*, which is in fact the final sentence of a review of Murray’s novel, appearing on 16 May, pp. 6–7.

**[3138] TO ROBERT DU PONTAVICE DE HEUSSEY,<sup>1</sup> 24 MAY 1883**

MS: Morgan (MA 7606). Published: A&C5, p. 13–14.

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 arrear.

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>4</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>5</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

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1. WC 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 [2535] to Heussey, 15 March 1886. For WC’s copy of Scribe’s plays in 24 volumes, see Baker 2002, pp. 148–149.

4. The famous French actress, Sarah Bernhardt (1844–1923).

5. In 1880 Bernhardt played the title role in Scribe’s play *Adrienne Lecouvreur*, written with Ernest Legouvé, 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.

### [3226] TO ARTHUR WING PINERO,<sup>1</sup> 28 MAY 1883

MS: Unknown. Extract: Dawick, p. 113. Published: Dunkel, p. 25, our copy text; A&C8, p. 19.

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

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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.

### [2160] TO CHATTO & WINDUS, 4 JUNE 1883

MS: Parrish (Box 4/17). Published: BGLL, III, p. 410.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

4<sup>th</sup> June 1883

Dear Sirs,

I beg to thank you for a cheque for £33.-.- for my contribution to the number of “Belgravia” for May last – copyright and all other rights being reserved by the author.<sup>1</sup>

Let me also express my renewed acknowledgments for your kindness in forwarding to me the “Tauchnitz” copies of “Heart and Science”.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Chatto & Windus

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1. Again at the rate of one pound per page for the instalment of *Heart and Science*. Duly credited to WC’s bank account on 4 June (Coumts: WC).

2. The novel had recently been published in two volumes by Tauchnitz, nos 2137–2138 in the Collection of British Authors series.

**[2161] TO UNIDENTIFIED RECIPIENT, 1 5 JUNE 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 410.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5<sup>th</sup> June 1883

Madam,

When your kind letter reached me, the “cast” of the play had been completed.

The incessant demands on my time just now, have allowed me no earlier opportunity of thanking you. Pray excuse this late reply.

Faithfully yours | Wilkie Collins

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1. Clearly an actress applying for a part in *Rank and Riches*.

**[2162] TO ANDREW CHATTO, 6 JUNE 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 410–411.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6<sup>th</sup> June 1883

My dear Chatto,

Have you nothing to do on Saturday evening next the 9<sup>th</sup>, and would you like<sup>1</sup>

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I had got as far as this, when I was called away to rehearsal. I have just (2.30. P.M) returned, and received that splendid recognition in “The World” which you have so kindly sent to me.<sup>2</sup> I should be insensible indeed if I failed to be pleased and proud. Can we make it help the book? or is our case hopeless with the insensible brutes among Mudie’s customers.

To return to my “opening”. Shall I send you two Stalls for my first night, Saturday, June 9<sup>th</sup> – Adelphi 8. sharp.<sup>3</sup>

Ever yours | WC

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1. WC draws a horizontal line across the page at this point.

2. The weekly society paper owned by Edmund Yates, which, on 6 June 1883, pp. 5–6, featured ‘Letters to Eminent Persons. 72’ by ‘Kosmos’ (T. H. S. Escott). See [2165] to Yates of 9 June 1883. The article is basically a positive review of *Heart and Science*, but uses the occasion to praise WC’s virile ‘old school’ romances and attack ‘the nerveless and invertebrate dandies of the new school of fiction’, that is, of the American realists, Henry James and W. D. Howells.

3. Of *Rank and Riches*.

**[2163] TO ANDREW CHATTO, 8 JUNE 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, p. 411.

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

8<sup>th</sup> June 1883

My dear Chatto,

Here are the two stalls. Will you call for Uncle Dan at the United Hotel?<sup>1</sup> Play begins at 8. sharp.

Ever yours | WC

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1. Chatto and WC's mutual friend Dan Bixby, an American agent, whom WC first met in London just before his journey to the USA – see [1373] to John Elderkin of 9 September 1873.

**[2164] TO ADA CAVENDISH,<sup>1</sup> 9 JUNE 1883**

MS: Bodleian (MS. Eng. lett. e.90, ff. 85–86). Published: BGLL, III, p. 412.

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

9<sup>th</sup> June 1883

My dear Ada,

Thank you for a cheque for £50...- in part payment of the author's fees for the right of performing "The New Magdalen" in the provinces – during your past tours.<sup>2</sup>

If you will let me know in how many large towns you wish to perform this piece, during your coming tour, I will of course send you the necessary "authority" with pleasure. And if you see reason to add to the list afterwards, I can send you a second "authority". As a matter of business, it is necessary that the number of towns should be specified.

In regard to your other proposal, I must ask you to let me have (what I cannot get just now!) a little time for consideration.<sup>3</sup>

Pray forgive a hurried letter, written in the midst of worries and interruptions – and believe me

always affly yours | Wilkie Collins

Miss Ada Cavendish

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1. Ada Cavendish (Mrs Frank Marshall; 1839–95), actress and theatre manageress. She produced *The New Magdalen* at the Olympic in 1873, playing Mercy Merrick opposite Frank Archer and subsequently arranged a provincial tour and staged various London revivals, at the Charing Cross and National Standard theatres in 1875 and the Novelty in January 1884. She played the lead in the 1876 production of *Miss Gwilt* at the Globe and took the production to New York in 1879. See [2096] to her of 29 December 1882.

2. The £50 was duly credited to WC's bank account 12 June, though no further payment from her is recorded (Coutts: WC).

3. The proposal clearly concerns the London revival of *The New Magdalen* in January 1884.

**[2165] TO EDMUND YATES, 9 JUNE 1883**

MS: Private. Published: BGLL, III, pp. 412–413.

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

9<sup>th</sup> June 1883

My dear Edmund,

The writer of the letter addressed to me in this week's "World"<sup>1</sup> has claims on my gratitude, which I am really and truly powerless to acknowledge. Never before has any criticism – English or foreign – spoken with such generous recognition of all, and more than all, that I deserve. That true and fearless sympathy – offered at a time when sympathy is especially precious – so completely overpowered me, that I was obliged, in certain places, to wait till my eyes were

clear again before I could read on. Pray say to this true brother in our art all that your old friend cannot, and dare not, say for himself – and add to your timely kindness one kindness more.

Always yours affectionately | Wilkie Collins  
Edmund Yates Esq

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1. The weekly society paper owned by Edmund Yates, which carried T. H. S. Escott's tribute to WC on 6 June 1883.

**[2166] TO CHARLES SUGDEN,<sup>1</sup> 16 JUNE 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 413.

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

16<sup>th</sup> June 1883

My dear Sugden,

Pray let the word "Mr" never again be used by you or by me. Then I shall know that I have made a friend.<sup>2</sup>

One line to answer the inquiry which you so kindly made yesterday. We have caught the gout in time. I still feel those horrible remedies – Calomel and Colchicum – but they have saved my eyes.

Another line to say that I shall not forget our association as artists. The manner in which you studied that part did honour to me. And the manner in which you played it did honour to you. I shall watch your career with true interest.

Always sincerely yours | Wilkie Collins  
Charles Sugden Esqre

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1. Charles Sugden (1850–1921), the actor who played the part of the Duke in *Rank and Riches* – see [2178] to William Winter of 3 July 1883.

2. WC writes this paragraph vertically in the left hand margin, with to an insertion mark between 'dear' and 'Sugden' in the salutation.

**[2167] TO HENRY HIGGINS, 17 JUNE 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, pp. 413–414.

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

Sunday 17<sup>th</sup> June | 1883

Dear Mr Higgins,

I have already sent to you the 2<sup>nd</sup> Tableau of the First Act.<sup>1</sup> By tomorrow's (Monday's) registered book post, I shall send you the 2<sup>nd</sup> and 3<sup>rd</sup> acts. As soon as you have completed one copy of the First act (1<sup>st</sup> and 2<sup>nd</sup> Tableaux), please send it to me by book post. The rest of the piece can wait until there is one complete copy of acts 2, 3, and 4

Vy truly yours | WC

2 copies of Act II

1 copy of Act III

=

corrected Act IV to follow.

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1. Of *Rank and Riches*, for which Higgins was acting as copyist. The play had already closed the previous Friday after a disastrous reception on 9 June and a run of just six performances. The copy Higgins was now engaged on seems to have been intended for E. A. Buck, the New York editor – see [2176] to him, 1 July 1883.



**[2168] TO EZRA BOWER,<sup>1</sup> 19 JUNE 1883**

MS: Ross. Published: BGLL, III, p. 414.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 19<sup>th</sup> June 1883

Dear sir,

I have the materials by me for writing a sequel to “The Fallen Leaves”.

Various obstacles (with the enumeration of which it is needless for me to trouble you) have hitherto prevented me from continuing the story.

Faithfully yours | Wilkie Collins

Mr Ezra Bower

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1. Unidentified.

**[2169] TO UNIDENTIFIED RECIPIENT, 19 JUNE 1883**

MS: Private.<sup>1</sup> Published: BGLL, III, p. 414.

Vy truly yours | Wilkie Collins | 19<sup>th</sup> June 1883

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1. From the location of the date probably simply an autograph.

**[2986] TO ADA CAVENDISH, 23 JUNE 1883**

MS: Houghton (Harvard Theatre Collection), in extra-illustrated copy of Bancroft 1888, V, no. 2, p. 27.<sup>1</sup>  
Published: BGLL, IV Addenda, pp. 403–404, amended A&C1, p. 8.

**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.<sup>2</sup> 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,<sup>3</sup> 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 [*sic*]; 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.<sup>4</sup> My illness is – feeling ninety years old, and badly preserved for my age.

1. Transcribed by Susan Halpert, Reference Librarian at Houghton, to whom our grateful thanks.
2. Referring to the provincial tour of *The New Magdalen* with Ada Cavendish in the lead (see [2164] to her of 9 June 1883). In fact only one payment of £50, representing 16 or 17 performances at the stated rate, is recorded as received (Courtts: WC).
3. At the Novelty Theatre from 5 January 1884 – see [2266] to Frank Archer of 8 February 1884.
4. We have not been able to pin down the trip in question.

**[2170] TO W. M. LAFFAN, 25 JUNE 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 275; BGLL, III, p. 415.

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

London | 25<sup>th</sup> June 1883

Dear Sir,

Pray inform Messrs Harper – with my kind regards – that Mr A. P. Watt acts with full authority from me – as my literary agent, at home and abroad. His letter, containing the expression of my gratification at renewing my literary association with Messrs Harper, has I hope by this time reached New York.<sup>1</sup>

Faithfully yours | Wilkie Collins  
W. M. Laffan Esq<sup>re</sup>

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1. WC had broken off business relations with Harper & Brothers of New York in 1878, following a dispute over the sale of Canadian editions of his novels in the United States. See [1741] of 6 April and [1746] of 1 May 1878, both to George Rose. Watt's letter has not been traced.

**[2171] TO JAMES F. RODGERS,<sup>1</sup> 25 JUNE 1883**

MS: Brigham Young (Vault Mss 355, folder 46). Published: BGLL, III, pp. 415–416.

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

London | 25<sup>th</sup> June 1883

Dear Mr Rodgers,

I send you a postscript to a letter from Dickens addressed to me, and dated 24 January 1862. His letters to me are almost invariably signed in initials only.<sup>2</sup> The few full signatures that I once possessed have been devoured by ravenous collectors of autographs.

In January 1862 I was engaged in writing “No Name” – and was at a loss to find a title for my book which satisfied me. The numbers at the top of Dickens's postscript relate to a list of titles which he kindly suggested.<sup>3</sup> The title afterwards adopted was not in this list.

Vy truly yours | Wilkie Collins  
Mr James F. Rodgers

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1. Unidentified, but probably an American autograph hunter.

2. Of the 169 known letters from Dickens to Collins, 125 are signed ‘C. D.’, as was the letter of 24 January 1862, and twenty-six are signed ‘Charles Dickens’. Others have no signature, doubtless cut off for autograph hunters. See also Paul Lewis, ‘My Dear Wilkie: the Letters from Dickens to Collins’, *WCSJ*, NS 5 (2001), pp. 3–23.

3. The Dickens postscript is also held at Brigham Young. It is published in full in Pilgrim, X, p. 21, following a letter on p. 20 to WC dated 24 January 1862 and signed ‘C. D.’.

**[2172] TO HENRY HIGGINS, 27 JUNE 1883**

MS: Parrish (Box 4/11). Published: BGLL, III, p. 416.

90. Gloucester | Place. W. | Wednesday | June 27<sup>th</sup>

Dear Mr Higgins,

Please let me have one copy of the 2<sup>nd</sup> Tableau by post – on or before Friday next.

Yours truly | Wilkie Collins  
The corrected 1<sup>st</sup> Act was returned to you yesterday

**[2173] TO GEORGE MACLEAN ROSE, 30 JUNE 1883**

MS: Parrish (Box 5/3). Published: BGLL, III, pp. 416–417.

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

London | 30<sup>th</sup> June 1883

Dear Mr Rose,

I beg to acknowledge the receipt of a Bill of Exchange for £40.-.- in payment for the advance-sheets of my novel “Heart and Science” – forwarded to you in Canada.<sup>1</sup>

Vy truly yours | Wilkie Collins

G.M. Rose Esq

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1. WC’s *Heart and Science: A Story of the Present Time* was issued by Rose Publishing Company in 1883 in a single volume of 389 pages. It was the last of WC’s novels to be published by the Toronto firm. A copy is found in the National Library of Canada. A ‘Bill on Bosanquet & Co.’ for £40 is credited on 3 July (Couetts: WC).

**[2174] TO GEORGE MACLEAN ROSE, 30 JUNE 1883**

MS: Parrish (Box 5/3). Published: BGLL, III, p. 417.

June 30/83

Dear Mr Rose,

The acknowledgment is on the next leaf.<sup>1</sup> Let me add a line here to say that I am delighted to hear of the prospect of shaking hands with you again – in London. In August (so far as I now know) I shall be at home, and at work again. Or – if not in town – sufficiently near, to give you a hearty welcome here, on receiving a line from you, a day or two beforehand.

Always truly yours | WC

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1. WC writes this letter in landscape format on the integral leaf of the letter to G. M. Rose of the same date.

**[2175] TO CHARLES KENT,<sup>1</sup> [JUNE 1883]**

MS: Parrish (Box 4/13), with envelope.<sup>2</sup> Published: BGLL, III, pp. 416–417.

Don’t trouble to return this.

Mem. “Rev<sup>d</sup> John Cready” (September Cornhill).<sup>3</sup>

“Jack Tier or the Florida Reef” (Fennimore Cooper)<sup>4</sup>

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1. These notes are found on a leaf torn from the weekly society paper, the *World*, 6 June 1883, pp. 5–6, containing the article ‘Letters to Eminent Persons. No. LXXII. To Mr. Wilkie Collins’ by ‘Kosmos’ (T. H. Escott). WC’s notes, however, do not seem to relate to Escott’s article.

2. Signed and directed to ‘Charles Kent Esq | 1. Campden Grove | Kensington | W.’, with no visible postmark.

3. Referring to an unsigned story ‘The Reverend John Cready’ by Grant Allen in *Cornhill Magazine*, 48 (September 1883), pp. 225–242, afterwards collected in his *Strange Stories* (1884).

4. WC routinely mis-spelled the name with a double ‘n’. Referring to the 1848 novel in two volumes by James Fenimore Cooper. For the high regard in which WC held Cooper’s work, see, for example, [2182] to Miss R—, 12 July 1883, or [2304] to Paul Hamilton Hayne, 3 May 1884. In his library WC had a 31-vol. edition of Hayne’s works (Baker 2002, p. 96).

**[2176] TO E. A. BUCK, 1 JULY 1883**

MS: Texas (Ms Letters, W. Collins), on ruled paper. Published: Coleman, pp. 276–277; BGLL, III, pp. 417–419.

90 Gloucester Place, Portman Square | London. W 1<sup>st</sup> July 1883

Dear Buck –

The MSS copy of “Rank and Riches” was sent to you by yesterday’s mail (Saturday June 30<sup>th</sup>) – in one packet by registered book-post.<sup>1</sup> It is at the disposal of any friend of yours who may feel interested enough in the subject to look at the piece.

In the meantime, I have read with sincere pleasure the friendly words published in your number for June 16<sup>th</sup>. The writer does me justice – I venture to think – when he asserts that I should not hesitate to acknowledge a failure, if I felt that adverse judgment had been fairly pronounced.<sup>2</sup> I do not feel this. On the contrary, I declare that I, and the excellent artists associated with me, have been brutally treated by persons interested in opposing the return of an original writer to the theatre – assisted by the most ignorant and most insolent portion of the first-night audience. If I am told that this is the opinion of a (naturally) prejudiced man, I can only answer: – First, that it is also the opinion of persons present in various parts of the theatre, who saw and heard what was going on – who have voluntarily communicated their experience – and who are strangers to me. Secondly, I offer my play to speak for itself. I will submit to be judged by my own work – provided it be read by critics who have not attempted to write novels, and failed – and who have no pecuniary interest in importing their own stage-work (with or without acknowledgement) from France.

To avoid even the shadow of a misunderstanding, let me add that the trifling corrections which you will see in the MSS merely relate to matters of style. The characters and the incidents remain unaltered, since the night when the actors (the women included) were personally insulted. Adverse opinion which expresses itself by hissing on the fall of the curtain, or in the intervals between the acts, preserves some selfrespect, and therefore claims respect from its victims. But adverse opinion which expresses itself by jeering and hooting – which takes advantage of the helpless position of artists on the stage to insult them in the performance of their duty by interruption and ridicule – adopts a cowardly proceeding and commits in its results, an outrage on decency. Are no allowances to be made for an actor who refuses to submit without protest to such treatment as this?

For the rest, the withdrawal of this piece was my act. It was so admirably played – even down to the smallest parts – that I would have made my own arrangements to keep it before the public, if I could have trusted the Adelphi pit and gallery to back me. But that pit and gallery did undoubtedly help my enemies among the “first-night clique” – here and there, perhaps, out of mere mischief – but, in the vast majority of cases, out of absolute incapacity to understand a story and to sympathize with characters, which had never done duty on the stage before. The riot reached its climax in the third act – where the great situation of the piece is also a situation entirely new. With my hands tied in this way, I withdrew the play – and I now wait for a future opportunity of “applying for a new trial.”<sup>3</sup>

Always truly yours, | Wilkie Collins

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1. Presumably the copy of the play recently being made by Henry Higgins (see [2167] of 17 and [2172] of 27 June, both to him) was to send to Buck in New York. A manuscript copy of *Rank and Riches* is now found at the Phillips Exeter Academy in New Hampshire.

2. The following comment had appeared in the *Spirit of the Times*, 16 June 1883, p. 578b:

The cable reports the failure of the new play, Rank and Riches, by our esteemed contributor, the great English novelist, Wilkie Collins, at the London Adelphi, last Saturday. The reporter tells us what the pit and gallery said, and how one of the actors talked back to them; but he does not give us the story of the play, so that we can decide whether it deserved to fail, or whether it was laughed down by one of the cliques that rule the London theatres. We knew in advance that the play was a domestic drama, located in England; that it was not a dramatization of a novel; that Mrs. Lingard was to appear as the heroine; that G. W. Anson, Charles Sugden, and George Alexander were cast in it, and that it was to be produced under the experienced management of Edgar Bruce. The cable does not say whether the actors killed the play or the play killed the actors; but we are told that, in the third Act, the audience gayed the piece, and Mr. Anson made bad worse by opposing them and demanding a fair hearing for the drama. We have seen plays gayed in London, and afterwards run a couple of hundred nights. We have also

seen plays, written by the London dramatic Ring, which were immense successes on the first night, and never drew a shilling afterwards. We reserve our opinion, therefore, about Rank and Riches until we hear from our impartial London correspondent, and from Wilkie Collins himself, who will be the first to acknowledge a failure, if he has really met with one.

3. Generally on the hostile reaction to *Rank and Riches*, see Robinson 1951, pp. 304–306, Clarke, p. 177, and Peters, pp. 402–403. The reviewer in the *Times* of 11 June 1883, wrote: ‘the attitude of the audience in no way justified the heated protest made against it from the stage. They came prepared to give, and did for a time give, a respectful hearing to “the great master” who appealed to them. It was not until the outrageous improbability of the characters and the story revealed itself that a single titter was raised. The want of dramatic purpose in the play – as the result of which the characters seemed to flounder aimlessly about – combined with action bordering at times upon burlesque, and a prevalence of unlucky lines, was more than the public could be expected to endure.’ (p. 12e).

### [2177] TO CHATTO & WINDUS, 3 JULY 1883

MS: Parrish (Box 4/17). Published: BGLL, III, p. 419.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 3<sup>rd</sup> July 1883

Dear Sirs,

I beg to acknowledge the receipt of your cheque for £20.-.- for my contribution to the June number of “Belgravia” (1883) – copyright and all other rights being reserved by the author.<sup>1</sup>

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

Messrs Chatto & Windus

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1. Again at the rate of one pound per page, for the final instalment of *Heart and Science*. Credited as ‘Reed’ on 3 July (Coutts: WC).

### [2178] TO WILLIAM WINTER, 3 JULY 1883

MS: Parrish (Box 5/9). Published: B&C, II, pp. 459–460.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>  
London | 3<sup>rd</sup> July 1883

My dear Winter,

A MS copy of my Play / (“Rank and Riches”) / was sent by Saturday’s mail (30<sup>th</sup> June) to E.A. Buck “Spirit of the Times” office.

At this season you are doubtless as little /seldom/ as possible in “the metropolis”. I only tell you where the piece is – and leave it /to/ your kindness to look it over for my sake, – /and to tell me what you think of it, when you/ ~~when you~~ have an hour or two to spare. We (I mean by “we” my dear good actors as well as myself) have been brutally treated. The “clique” / (“pickers and stealers” from the French – actors out of engagements through the production of my piece – critics whom I had not invited to supper)/<sup>2</sup> was assisted by ~~the~~ a pit and gallery as incapable of understanding the piece as if it had been written in Hebrew. I was fool enough to trust an “Adelphi audience” – and I have paid the penalty. With one or two generous [*del*] exceptions, the newspapers were more brutish and more insolent than the audience.

I am mainly sorry for poor Miss Lingard. Knowing how seriously my success and her interests [*del*] were bound together, I read the piece three times, to audiences of “experts” – and not one of them had the faintest forewarning of what /really/ [*del*] happened. I said myself, “My doubt is whether the ignorant part of the audience can follow this story.” Nobody shared my doubt. And the first Act (both Tableux included) justified their confidence – on trial. So far – all went well. In the second act the jeering and hooting began – checked by the admirable acting of Sugden and Alexander in the Scene between the “Duke” and “Cecil”<sup>3</sup> – only to break out again into yells of laughter over the great situation of the 3<sup>rd</sup> Act – (Like the rest of the piece, mind most admirably played!) I leave you to look at that situation, and to say if my work is not worthy of

another trial. It is only fair to add that strangers to me, /who were/ present on the first night, have<sup>4</sup> expressed their sympathy and indignation.

For the present – good bye | WC

I hope you have received “Heart and Science”. The success of the book here has been extraordinary. “Benjulia” has matched “Fosco”. While the dramatic critics declare that I have written the vilest rubbish – the literary critics congratulate me on the production of a masterpiece!<sup>5</sup>

- 
1. WC uses printed paper with his monogram.
  2. WC adds the insertion vertically down his left-hand margin, with the place of insertion indicated by a caret linked by a longer curving line to the beginning of the inserted text.
  3. The actors in question are Charles Sugden (1850–1921) and George Alexander (1858–1918).
  4. WC concludes the letter from this point on vertically down the left-hand margin on the final sheet of the notepaper.
  5. WC’s postscript begins above the printed address and monogram on the opening sheet of the notepaper, but after “Fosco”.’ continues vertically down his left hand margin, with a curved line linking the two parts.

### [2179] TO CHARLES KENT, 9 JULY 1883

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, pp. 419–420.

90. G. P. | Monday 9<sup>th</sup> July 1883 | 10. a.m.

My dear Kent

I have just got your kind note.

Come as soon after 4 today as you can – and I shall be delighted to see you.

Ever yours WC

You were happily inspired when you wrote yesterday. I am going away later in the week.

- 
1. Directed to ‘Charles Kent Esqre | Athenaeum Club | Pall Mall | S.W.’, and postmarked as dated.

### [3167] TO CHARLES KENT, 9 JULY 1883

MS: Unknown. On sale: Bernard J. Shapero, London (2010). Published: A&C6, p. 15.

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 in the later afternoon – see [2179] to Kent, 9 July 1883.

### [2180] TO PAUL JÜNGLING,<sup>1</sup> 9 JULY 1883

MS: Berlin.<sup>2</sup> Published: BGLL, III, p. 420.

90. Gloucester Place | London. W. | 9<sup>th</sup> July 1883

I hereby confer on Herr Juengling [*sic*] (of Berlin) the sole authority to translate into the German language, and to publish – both periodically, and in book form, in Germany – the novel called “Heart and Science”, of which I am the author, and the copyright of which belongs to me.

Wilkie Collins

- 
1. German translator – see [1887] to him of 18 December 1879.
  2. This note is pasted onto the back of the second sheet of [2133] to Simson of 5 April 1883, which provides the context for this conferring of the right to translate.

### [2181] TO CARRIE BARTLEY,<sup>1</sup> 11 JULY [1883]<sup>2</sup>

MS: Parrish (Box 4/14). Extract: Clarke p. 169; Peters, p. 224. Published: B&C, II, pp. 448–449 (dated 11 July [1882]).

11<sup>th</sup> July

My dearest Carrie,

A word to thank you for your nice letter and for the list – which is the very thing I wanted – could not be better.<sup>3</sup>

Come – the sooner the better – and bring all the children. Good heavens! don't I like Dah, and the quiet little curlyhead?<sup>4</sup> I wish I was a baby again – with nothing to do but suck and sleep.

Don't tell anybody – I am quite mad over my new book. It is at the present writing half a dozen books, with four or five hundred characters – and full of immoral situations.<sup>5</sup>

Ever yours affly, | WC

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1. Elizabeth Harriet Bartley (1851–1905), daughter of Caroline Graves who had acted as WC's secretary from the late 1860s and had married WC's solicitor Henry Powell Bartley on 12 March 1878. Her birth certificate gives 'Elizabeth Harriet', but by the time of her wedding she styled herself Harriette Elizabeth Laura. On the birth certificates of her daughters and in the Census of 1881 she called herself Harriette, and Harriette E. in the 1891 Census. WC always writes to her as Carrie, so here we have adopted that form throughout.

2. The dating of this letter is somewhat problematic. From the content ('Come . . . and bring all the children'), the letter seems most likely to have been written from Ramsgate not long after the birth of the Bartley's third child Evelyn Beatrice, known as 'Bolly', on 3 June 1883. On 9 July 1883 in [2179] WC informs Charles Kent that he is 'going away later in the week', but [2182] to 'Miss R' of 12 July seems to anchor him firmly in Gloucester Place. Perhaps, when writing from his holiday residence on the Kent coast, WC tended to use his printed Gloucester Place notepaper for less familiar correspondents.

3. The list has not been identified, though it might well refer to copies of serial instalments made and dispatched.

4. 'Dah' is Doris Edith, Harriet Bartley's eldest daughter, born 9 July 1879, while 'the quiet little curlyhead' is presumably the new baby Evelyn Beatrice, born 3 June 1883; see Clarke, pp. 169 and 224.

5. This can only be "I Say No" whose newspaper serialization began from 15 December 1883, and of which WC wrote to Watt on 18 October ([2203]): 'Two Monthly Parts are ready for the Printers – and a third only wants corrections – I am only keeping them back on the chance of finding a better title.'

### [2182] TO MISS R[EMANN],<sup>1</sup> 12 JULY 1883

MS: Unknown. On sale: Michael Silverman (March 2002). Published: BGLL, III, pp. 420–421 (as to Miss R—  
→).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 12<sup>th</sup> July 1883

Dear Miss R[erased]

Your kind and welcome letter only reached me yesterday.

It is not easy to tell you which is my "favourite work" – I must own that I have three favourites. They are written by the three Kings of Fiction:

Walter Scott.

Fennimore Cooper.<sup>2</sup> Balzac.

And they are called:

The Antiquary.

The Deerslayer. Le Père Goriot.

There is my "Companion" of Literary Faith! Let me add my very good wishes for the success of the meeting, and believe me

Very truly yours. | Wilkie Collins

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1. Otherwise unidentified – all but the initial letter seems to be erased on the MS. However, BL catalogues a photocopy of this letter as to Miss Remann (RP 8740/1). The inclusion of 'London' in the return address indicates an admirer in the provinces or abroad, possibly in America, who appears to want the information for a literary meeting. No woman with this surname appears in UK records. Several of an appropriate age do in the USA.

2. WC generally mis-spelled the name with a double 'n'.

**[2183] TO CHARLES READE, 17 JULY 1883**

MS: Noel. Published: Clareson, pp. 120–121; B&C, II, p. 460.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

17<sup>th</sup> July 1883

My dear Reade,

In clearing out a drawer filled with old letters, my hair has stood on end at the discovery of a letter of mine (addressed to you) – shuffled up with the other papers. It was a reply to a kind letter of yours telling me of your illness and asking me if I could recommend any good modern novels that you might find worth reading. How I could have missed my own letter with the others the devil, who must have possessed me, only knows. But what must you have thought of your old friend? I can only remember that you are the kindest of men, and that you will excuse the frail fellow-creature who signs himself

yours always truly | Wilkie Collins

You have lost nothing by the loss of the letter. It only acknowledged my inability to read any new novels – and referred you facetiously to the old novels that you know already.<sup>2</sup>

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1. Monogram ranged left, address ranged right. Watermark: ‘ROYAL EDINBURGH [around a crown] E. Chickley’.

2. Postscript written at an angle on the otherwise blank third page of the letter.

**[2184] TO W. F. TILLOTSON,<sup>1</sup> 17 JULY 1883**

MS: Unknown. Copy (presumably by a clerk of A. P. Watt): Pembroke, our copy text. Published: BGLL, III, p. 421.

99 [*sic*] Gloucester Place | Portman Square W 17 July 1883.

Dear Mr Tillotson,

My literary arrangements are all now made for me – with my approval, of course – by my friend and representative Mr A.P. Watt. I have accordingly forwarded your letter to Mr Watt.<sup>2</sup>

In the meanwhile I gladly set your mind at ease on a matter of fact with which I am also acquainted.

Your list of the Newspapers which published “Jezebel’s Daughter” – and all copies of the newspapers themselves which I happened to possess – were destroyed on the completion of that Novel. After the interval that has elapsed, I don’t even remember the titles of any of the Newspapers which published “Jezebel’s Daughter”

At the same time I must own that I fail to understand your claim – unless the proprietors have themselves resigned their right of Independent choice in your favor – to be the only agent through whom a Novelist can offer a contribution to a public newspaper.

Faithfully yours | Wilkie Collins

To W.F. Tillotson

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1. The Bolton newspaper proprietor and fiction syndicator, who had arranged the serialization of *Jezebel’s Daughter* – see [1747] to him of 4 May 1878. In arranging the newspaper serialization of WC’s recent novels, A. P. Watt was operating in direct competition with the Bolton firm.

2. Tillotson’s original letter to WC has not been traced, but, as the following paragraphs make clear, seems to have contained a complaint about Watt’s selling WC’s recent serials to provincial newspapers that were already clients of Tillotson’s. In fact, it was common for such newspapers to acquire their fiction material from a variety of sources. See Law, pp. 93–100.

**[2185] TO A. P. WATT, 17 JULY 1883**

MS: Pembroke. Published: BGLL, III, p. 422.



90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

17<sup>th</sup> July 1883

Dear Mr Watt,

Here is Tillotson again!

I enclose my reply – because I will not send it to the post, without your approval.<sup>1</sup> If there is anything that does not quite satisfy you pray return the letter corrected. In the other case, please let it go to the post with your letters. It is needless to add that your negotiations have now – and always – my full approval.<sup>2</sup>

Vy truly yours | WC

The new story is almost entirely put together. As usual, the title is the one important thing still wanting.<sup>3</sup>

I am in town until Friday next.

T. (as you know) never had “Heart and Science” offered to him.<sup>4</sup> He asked for my next story to “Heart and Science” and was told that it had already been sold. He then applied for the next story to that – and received a positive (and polite) refusal.

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1. See [2184] to W. F. Tillotson of 17 July 1883. Watt’s letter to WC of the same date, which describes Tillotson’s approaches as ‘offensive pertinacity’, confirms that the agent in fact posted the letter on to Bolton.

2. Watt was then engaged in arranging serial publication of “*I Say No*” in a number of British provincial newspapers (see Law, pp. 104–105), thus acting as an agent for Kelly’s, who had purchased entire British serial rights.

3. The title does not seem to have been decided until much later – see [2209] to Watt of 30 October 1883.

4. See WC’s ‘Notes for Consideration’ reproduced in the note to [1995] to Watt of 5 December 1881.

### [2186] TO A. P. WATT, 20 JULY 1883

MS: Parrish (Box 4/13). Published: BGLL, III, pp. 422–423.

Yacht Phyllis | Ramsgate | 20<sup>th</sup> July 1883<sup>1</sup>

Dear Mr Watt,

I only received your letter, just as I was leaving the house – and I have now just time to thank you, and to say that the advertisement is all that it ought to be.<sup>2</sup> I hope it will be followed by the most encouraging results.

Vy truly yours | Wilkie Collins

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1. ‘Phyllis’ was the steam yacht that Collins frequently hired at Ramsgate (see Peters, pp. 389–390). The present trip was of around a week in the company of Edward Pigott (see [2188] to him of 1 August 1883).

2. The advertisement itself has not been traced, but it was probably that addressed to many newspaper proprietors offering “*I Say No*” for serial publication from late December 1883, which cited the highly favourable appreciation of *Heart and Science* in the *World* of 6 June 1883; see the Watt papers at the Berg.

### [2187] TO A. P. WATT, 27 JULY 1883

MS: Pembroke. Published: BGLL, III, p. 423.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27<sup>th</sup> July 1883

Dear Mr Watt,

I only returned last night – greatly the better for my cruise at sea.<sup>1</sup>

By all means offer the story to Messrs Leader and Son. I have every reason to congratulate myself on my literary connection with them. My one reason for suggesting that “Heart and Science” should not be offered to them was that they had purchased for their newspaper the story which immediately preceded that work – “The Black Robe”.<sup>2</sup>

Always truly yours | WC

I won’t forget the testimonial when I have reduced my present large arrears of correspondence<sup>3</sup>

---

1. See [2188] to Edward Pigott of 1 August 1883.

2. See WC's 'Notes for Consideration' reproduced in the note to his letter to Watt of 5 December 1881. Watt had asked if WC objected to an approach to Leader's, owners of the *Sheffield Independent*, in a letter of 20 July (Berg). By the time WC replied, however, Watt had already offered "*I Say No*" to the Sheffield firm and had been informed that previously made arrangements prevented them taking up the story from December – see the correspondence in the Berg Collection.

3. See [2195], WC's second letter to Watt dated 22 August 1883.

### **[2188] TO EDWARD PIGOTT, 1 AUGUST 1883**

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, II, p. 461.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | 1<sup>st</sup> Aug<sup>t</sup> 1883

My dear Ted,

Thank you most sincerely for your friendly care for my interests. The letter you propose to write cannot possibly be improved.<sup>1</sup> Well, indeed, did Pope say "the life of a writer is a warfare on earth."<sup>2</sup>

*[del]* I was indeed sorry to hear that I had missed seeing you. The thunder in the air yesterday had its usual effect on my nerves. I slept a stunned sleep in my chair – went to bed, and slept again!!!

Yours always aftly | WC

A capital little vessel – and a glorious time of it at sea, excepting the Saturday. Two reefs in the mainsail, and the top mast on deck, and such a sea off the Foreland!<sup>3</sup>

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1. Since Pigott was at this time still acting as Examiner of Plays in the Lord Chamberlain's office, his letter representing WC's interests may have concerned theatrical matters.

2. Citing Alexander Pope: 'The life of a wit is a warfare upon earth; and the present spirit of the learned world is such, that to attempt to serve it (any way) one must have the constancy of a martyr, and a resolution to suffer for its sake.' Preface, *Poetical Works* (1717) (see Baker 2002, pp. 139–140). For WC's use of Pope in *No Name* see Peter L. Caracciolo in Smith & Terry, pp. 174–176.

3. On board the Yacht Phyllis; see [2186] to A.P. Watt, 20 July 1883.

### **[2189] TO HENRY HIGGINS, 13 AUGUST 1883**

MS: Morgan (MA4500). Published: BGLL, III, p. 424.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | 13<sup>th</sup> Au. 1883

Dear Mr Higgins

Will you kindly send me the name and address of the Belgian Gentleman – who will translate my German letter (received this morning) into English?<sup>1</sup>

I would, of course, have sent the letter itself to you to forward kindly – but I don't know whether you or your friend are in town or not in this holiday-making month. So I am cautious – and will write first.

Vy truly yours | Wilkie Collins

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1. The German letter was from a Dr Herrmann, while the Belgian translator was Albéric Iserbyt – see [2190] to Iserbyt of 17 August 1883.

### **[2190] TO ALBÉRIC ISERBYT,<sup>1</sup> 17 AUGUST 1883**

MS: Parrish (Box 5/1), with envelope.<sup>2</sup> Extract: Baker 2001, p. 513. Published: BGLL, III, p. 424.

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

17<sup>th</sup> Augt 1883

My dear Sir,

I have been very busy, or I should sooner have thanked you for your letter and its enclosures.

With this you will find my answer to Dr Herrmann.<sup>3</sup> Please post the translation at once – without troubling to send it to me. In my ignorance of German, I leave it entirely to you. The address and a stamp are enclosed.

Faithfully yours | Wilkie Collins

(In haste)

Alberic Iserbyt Esqr

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1. Albéric Joseph J. Iserbyt, then aged 22, from Mons, Belgium, who was employed at Lloyd's of London. From 1883 to 1886 he translated WC's German correspondence and also occasionally acted as his copyist. He was introduced to WC by the copyist Henry Higgins, who lived not far from Iserbyt, a step away from the Elephant and Castle in south-east London (see [2189] to Higgins of 13 August 1883). WC seems to have started writing the given name as 'Alberic', but then changed to 'Albéric'; the latter occurs more frequently and is consequently preferred here.

2. Signed and directed to 'Albéric Iserbyt Esqr | 6. Holyoak [sic for Holyoake] Road | Newington Butts | S.E.', postmark illegible.

3. WC's answer has not been traced and Herrmann remains unidentified.

### [2191] TO THOMAS D. GALPIN,<sup>1</sup> 17 AUGUST 1883

MS: Private. Published: BGLL, III, p. 425.

[*line of printed address erased*] | PORTMAN SQUARE. W. London

17<sup>th</sup> Aug<sup>t</sup> 1883

My dear [*name erased*]

By today's parcel post I have the pleasure of returning the photograph, signed – with all good wishes to you and to Mrs G for the future.<sup>2</sup>

Vy truly yours | Wilkie Collins

Thomas [*name erased*] Esqr

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1. Thomas Dixon Galpin (b. 1828), managing director of Petter and Galpin (formerly Cassell, Petter, Galpin, & Co.), printers and publishers. Despite the cancellation of the recipient's name (presumably by a later hand), the attribution is clear from the similarities to [2310] of 20 May 1884.

2. Emma A. Galpin née Parr (b. 1831), wife of Thomas Dixon Galpin and mother of his eleven children. See <[www.rootsweb.com/~bccaribo/galpin.html](http://www.rootsweb.com/~bccaribo/galpin.html)>.

### [2192] TO FANNY,<sup>1</sup> 18 AUGUST 1883

MS: Morgan (MA4500). Published: BGLL, III, p. 425.

18<sup>th</sup> Aug 1883

Thank you, My dear Fanny for the delicious pears.

If I can help you better by seeing Mr Pritchard and hearing what his experience says about that little pot of money,<sup>2</sup> I will call on him in the afternoon between 3 and 4 – on any day which he and you may appoint.

Aff<sup>ly</sup> yours | WC

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1. Clearly a family member, possibly WC's first cousin Frances Mary Geddes (c. 1833–1902), daughter of HC's younger brother Alexander James Geddes.

2. The details remain unclear, but Pritchard may be the banker to whom WC wrote in [2014] of 17 January 1883.

### [3110] TO NATHANIEL MOAK,<sup>1</sup> 21 AUGUST 1883

MS: Cornell (Trials, KF223.B59), with envelope.<sup>2</sup> Published: Meyler, p. 164;<sup>3</sup> A&C4, pp. 25–26.

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 (1833–92), a New York lawyer who left his law papers to Cornell University.
2. Tipped into *Billings’ Trial 1878–1881*; envelope directed to: ‘Mr Nathaniel C. Moak | &c &c &c | Albany | N. Y. | U. S. America’.
3. Misdated ‘21 August 1882’.
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.’ (Meyler, p. 138).
6. In fact Jessie 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 addressee line is written above the printed address. There is no room for it on the last sheet which is completely full, the ending of the letter being written vertically in both margins.

[2193] TO J. BIRD,<sup>1</sup> 22 AUGUST 1883

MS: Texas (Misc C. D. Morley). Published: BGLL, III, pp. 425–426.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> Augt 1883

Dear Sir,

I have forwarded your kind letter to the gentleman who manages my literary business – Mr A. P. Watt of 34 Paternoster Row

In the meantime pray convey the expression of my thanks to Messrs Clay Sons & Taylor.

Faithfully yours | Wilkie Collins

J. Bird Esqre

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1. Unidentified, but presumably an employee of Richard Clay, Sons & Taylor, printers specializing in illustrated periodicals, then owners of the weekly *Pictorial World* – see [2194] to A. P. Watt of the same date.

**[2194] TO A. P. WATT, 22 AUGUST 1883**

MS: Pembroke. Published: Watt, p. 17; BGLL, III, p. 426.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> Augt 1883

Dear Mr Watt,

The enclosed letter naturally finds its way to you.<sup>1</sup>

The one Christmas Story that I can find time to write, during the present year, is the story which will be published by my friend Mr Buck in “The Spirit of the Times” (New York). Mr Buck’s Christmas Number has always been published a few days only before Christmas Day – and the simultaneous English publication can only take place in a New Years’ Number. Last year – if you remember – you arranged in this way for the publication of “Fie! Fie!” in The Pictorial World. All Christmas numbers here are published (so far as I know) at the beginning of December. If Messrs Clay can wait, I can write to Mr Buck – and ask if there is likely to be any change in the date of publication in the U.S. this year. Any way, the right of periodical publication in Great Britain only is to be sold for not less than £50...-.- as before.<sup>2</sup>

Vy truly yours | Wilkie Collins

While I am writing, I send the Testimonial.<sup>3</sup>

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1. The document is not bound in at Pembroke. However, the letter to J. Bird of the same date makes clear that it must have been from him on behalf of the printers Richard Clay, Sons and Taylor, then owners of the *Pictorial World*, requesting a Christmas story from WC.

2. ‘She Loves and Lies’, WC’s annual Christmas story for E. A. Buck’s *Spirit of the Times* (published in New York on 22 December 1883, pp. 607–609), in the end appeared in Britain in Andrew Chatto’s *Belgravia* for January 1884 (see [2222] to Watt of 3 December 1883), though initially arrangements seem indeed to have been made to publish it in the *Pictorial World*, this time in the Christmas Supplement (see [2216] to Watt of 25 November 1883).

3. See [2195] to Watt of 22 August.

**[2195] TO A. P. WATT, 22 AUGUST 1883**

MS: Pembroke. Published: Watt, p. 17; BGLL, III, p. 427.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> Augt 1883

Dear Mr Watt,

Testimonials are, in one respect, like prefaces – the shorter they are, the better chance they have of being read. My experience of the value of your services, since I have placed my literary affairs in your hands, may be stated in two words. When I first employed you, you were my agent. You are now my agent, and my friend.

Very truly yours | Wilkie Collins

A.P. Watt Esq.

**[3254] TO EDWARD LEAR, 25 AUGUST 1883**

MS: Lewis Collection.<sup>1</sup> Published: A&C9, p. 31.

By Book Post, Registered. 25<sup>th</sup> Aug<sup>t</sup> 1883.

M. Edward Lear<sup>2</sup> | Villa Tennyson | San Remo | Italy  
Wilkie Collins | 90. Gloucester Place | London. W.<sup>3</sup>

1. Envelope cover only, with fourpenny stamp franked, 'REGISTERED | A 3 | 25 AU 83 | B.D.O.', and 'R' within an oval.
2. A copy of Lear's *Journal of a Landscape Painter in Corsica* (1870) was in WC's Library at his death (Baker 2002, p. 127. Robinson 1951 refers to Edward Lear (1812–1888) as 'a lifelong friend of Wilkie Collins. It is however a friendship of which hardly a trace remains.' (p. 93).
3. A box has been drawn enclosing the return address.

**[2196] TO FRANK MARSHALL, 21 SEPTEMBER 1883**

MS: Rylands (Eng.MS. 340/56), envelope only.<sup>1</sup> Published: BGLL, III, p. 427.

Frank Marshall Esqr | 8. Bloomsbury Square | W.C.  
Wilkie Collins

1. Pre-paid, postmarked indistinctly: 'LONDON . W | 7 | SP 21 | 83'.

**[2197] TO ALBÉRIC ISERBYT, 1 OCTOBER 1883**

MS: Parrish (Box 5/1) Published: BGLL, III, p. 427..

90. Gloucester Place | Portman Square | W. | 1<sup>st</sup> October 1883

My dear Sir,

Here at last is another letter from Berlin.<sup>1</sup> Please send me the translation at your early convenience.

Faithfully yours | Wilkie Collins

1. As [2198] to Iserbyt of 3 October indicates, the letter must have been from Simson, the Berlin lawyer who represented WC's interests in his dispute with the translator Paul Jüngling (see [2133] to Simson of 5 April 1883).

**[2198] TO ALBÉRIC ISERBYT, 3 OCTOBER 1883**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, III, pp. 427–428.

3rd October 1883

My dear Sir,

Thank you for the translation – received this morning.<sup>2</sup>

I enclose my answer. As my signature is Mr Simson's authority for accepting the proposed compromise,<sup>3</sup> the best way will be to send my letter to him – with the German translation on the blank leaf.

Faithfully yours | WC

Alberic Iserbyt Esqr

1. Signed and directed to 'Alberic Iserbyt Esqr | 6. Holyoak [*sic* for 'Holyoake'] Road | Newington Butts | S.E.', postmarked on the following day.
2. Of the letter to Simson mentioned in [2197] to Iserbyt of 1 October 1883.
3. This must refer to Simson's efforts to resolve the dispute with the translator Paul Jüngling (see [2133] to Simson of

5 April 1883).

**[2199] TO A. P. WATT, 9 OCTOBER 1883**

MS: Pembroke. Published: BGLL, III, p. 428.

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

Tuesday, 9<sup>th</sup> Oct: 1883

Dear Mr Watt,

I shall be delighted to see you, at the usual time, tomorrow (Wednesday) or on any other day this week which may be convenient.

Let me apologise for the late arrival of this letter. The gout has been troubling me again. After a restless night, I was allowed to sleep half through the day (today) – and it was too late to reply in time, when I woke and read my letters

Ever yours | WC

**[2200] TO [A.] FULLER MAITLAND,<sup>1</sup> 10 OCTOBER 1883**

MS: Kentucky (63m24). Published: BGLL, III, p. 428.

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

10<sup>th</sup> October 1883

Mr Wilkie Collins presents his compliments to Mr Fuller Maitland, and begs to enclose a cheque for the Michaelmas Quarter's Rent

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1. Both T. Fuller Maitland (see [0806] to him of 4 January 1868) and his son Alexander Fuller Maitland (see [2824] to him of 22 March 1888) seem to have acted as agents for WC's landlord at Gloucester Place, Viscount Portman. According to the 1881 Census, the son was then twenty-nine years old while the father was already retired, making Alexander the more likely recipient of this letter.

**[2201] TO A. P. WATT, 16 OCTOBER 1883**

MS: Pembroke. Published: BGLL, III, p. 429.<sup>1</sup>

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

**October 16. 1883.**

Dear Mr Watt,

I am ordered to nurse my gouty eye, if I wish to be able to use my own pen again in a reasonably short time.

A friend of mine in Paris has suggested entering into negotiations for a French translation of "Heart and Science" with the proprietor of an Anti-Vivisection periodical recently established in Paris. I am replying that I gladly entertain the idea, but I have stipulated that the negotiations shall be conducted by you on my part. Your kind assistance, now that I cannot use my own pen, will be doubly valuable to me.

I hope to send you the title of the Christmas Story in a day or two.<sup>2</sup>

Very truly yours | Wilkie Collins

P.S. My friend's name is Monsieur le Vicomte | du Pontavice de Heussey –  
And the gentleman who heads the Anti-Vivisection movement is

Monsieur Cherville | of "Le Temps" Newspaper. –

You will probably hear from one or both of these gentlemen.<sup>3</sup>

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1. In Carrie Bartley's hand, except for the signature. A pencil annotation beneath the signature reads: 'This letter – except the signature – is in the handwriting of Mr Collins' adopted daughter Mrs H.P. Bartley. | A.P.W.'

2. WC eventually sent the title, 'She Loves and Lies', in [2213] of 11 November.

3. WC had first contacted Heussey with regard to the French translation of *Heart and Science* in [2078] of 3 November 1882.

**[2202] TO ANDREW CHATTO, 17 OCTOBER 1883**

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, III, pp. 429–430.

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

17<sup>th</sup> October 1883

My dear Chatto,

The gout is in one of my eyes, and I am forbidden to use the other. In this wretched condition will you kindly instruct your Reader to do what I cannot do – namely to pronounce judgement on a manuscript Novel. The Name of the novel is “The Cross of Mabel”. The author (accustomed to write in periodicals) is Mr Henry Turner.<sup>2</sup>

Pray don’t trouble to consider this. The MS. shall be sent to you by the author with my card enclosed as a voucher. Whatever the sentence may be I thank you before hand.<sup>3</sup>

Very truly yours | Wilkie Collins

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1. Apart from the signature, written in the hand of Caroline Graves.

2. The BL Catalogue has a Henry Turner who published a novel entitled *Grace* with Tinsley’s in the late 1870s, and a number of stories appear under that signature in *Chambers’s Journal* around this time. But Chatto & Windus seems never to have published his work, and the title given here does not appear on the BL Catalogue.

3. In the same file in the Parrish Collection is found an interesting letter from Caroline Graves to Andrew Chatto, dating from earlier the same year, which concerns the submission, without WC’s knowledge, of a literary manuscript which it seems possible she may even have composed herself:

9<sup>th</sup> January 1883 | 90 Gloucester Place | Portman Sq W

My dear Sir,

I hope you will not feel annoyed at my leaving with your clerk those poor verses. The writer is ambitious to appear in print and, like hundreds of others who think they have only to ask Wilkie Collins, and the affair will be at once arranged. She – of course neither asks or expects any money, only to appear in print! and that is why I took such a liberty. Kindly send them back to me or let me call for them if you do not see your way to publish (shall I say such everyday nonsense). Wilkie Collins would very properly scold me well did he know what I have done.

Believe me | dear sir | Respectfully yours | Caroline Graves

**[2203] TO A. P. WATT, 18 OCTOBER 1883**

MS: Pembroke.<sup>1</sup> Published: BGLL, III, pp. 430–431.

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

18<sup>th</sup> Oct: 1883

Dear Mr Watt,

Two Monthly Parts are ready for the Printers – and a third only wants corrections – I am only keeping them back on the chance of finding a better title. If you can kindly call any day next week, at the usual time, I shall be glad to see you, and to settle the title of Messrs Kelly’s story, definitely.<sup>2</sup> The M.S.S. can then be sent in.

With many thanks for your letters | Yours truly | Wilkie Collins

P.S. | I am going out for a dose of fresh air today about 2 o’Clock.

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1. Except for the signature and postscript, in an unknown hand.

2. The title of the serial story, “*I Say No*”, is confirmed in [2209] to Watt of 30 October.

**[2204] TO EDWARD PRITCHARD, 18 OCTOBER 1883**

MS: Parrish (Box 4/13). Published: BGLL, III, p. 431.



90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Thursday 18<sup>th</sup> Oct: 1883

Dear Sir,

I hoped to have had the pleasure of calling on you at the bank this afternoon at the request of Mrs Edward Allen.<sup>1</sup>

May I defer the appointment until tomorrow (Friday) at 3.30 punctually? If this will be convenient pray don't trouble to write. Silence shall say Yes.

Faithfully yours | Wilkie Collins

P.S. | Any other afternoon at 3. or 3.30 will do for me – if tomorrow finds you engaged  
Edward Pritchard Esq

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1. Concerning the disposition of the funds collected through the Allen Testimonial – see to Pritchard [2205] of 20 October 1883.

**[2205] TO EDWARD PRITCHARD, 20 OCTOBER 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 278; BGLL, III, pp. 431–432.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

20<sup>th</sup> Oct: 1883

My dear Sir,

Many thanks for the proof of our little circular. Except that I have inserted a comma, all needful corrections are already made. If your proof has gone to press, when you get my note, pray consider my proof as not received – it is too unimportant to be allowed to cause the smallest trouble.<sup>1</sup>

Vy truly yours | Wilkie Collins

Edward Pritchard Esq

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1. The circular must be that declaring the closure of the Mrs Edward Allen Testimonial Fund of which WC was appointed secretary and Pritchard treasurer – see [2104] to Pritchard of 17 January 1883. An undated draft of this in WC's hand is found in the Wolff Collection:

The Allen Testimonial

The Subscription List being now closed, we beg to inform the Ladies and Gentlemen who have kindly contributed to this Testimonial, that the total amount received for Mrs Edward Allen is ~~£121-17-~~ £123-3-00  
In returning thanks to Mrs Allen we have further to add that, at her request, the subscription money has been placed to the credit of that lady's account with The London and County Bank; the whole amount being thus applied without deduction of any sort.

Edw. Pritchard / Treasurer | Wilkie Collins / Secretary

**[2206] TO FREDERICK LEHMANN, 21 OCTOBER 1883<sup>1</sup>**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 279; B&C, II, p. 461.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

Sunday 21<sup>st</sup> Oct:

My dear Fred,

Thank you heartily for your friendly letter and for the partridges. I am so much better now that I get out (in the character of Robert Macaire)<sup>3</sup> with a patch over my eye. Give my love of loves to the ~~Pardona~~ Padrona, and ask her to let me have one line to say on what afternoon this week (at 4 o'Clock or thereabouts) she is disengaged, and will let me call and see her. I am allowed to use the sound eye – and, of course, I am at work again all the morning – living in a new world of my own.<sup>4</sup>

Yours affectly | WC

- 
1. Dating from the calendar
  2. WC uses printed paper with his monogram.
  3. Piratical character in the series of caricatures by Honoré Daumier (1808–1879).
  4. The fictional world of “*I Say No*”.

**[2207] TO J. F. HAMILTON,<sup>1</sup> 22 OCTOBER 1883**

MS: Fales. Published: BGLL, III, pp. 432–433.

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

22<sup>nd</sup> Oct: 1883

Dear Mr Hamilton,

Here I am again – with another little contribution (from Melbourne this time) in the shape of “First of Exchange” for £35..4..3 – at 60 days’ sight.<sup>2</sup> It will arrive at maturity in time to be considered as an Australian Christmas box.<sup>3</sup>

Yes – you are quite right about the little Dutch payment. After our fierce correspondence, we have become excellent friends – and I get presentation copies of my books, not one word of which I can understand.<sup>4</sup> Not long since, I asserted the principle of recognising the author, in the case of the Swedish translations. Here, a lady was the responsible person. I wrote in a tone of tender remonstrance. Principle was recognised, and eloquence was rewarded, by a registered letter containing a £5..-.. Bank of England note<sup>5</sup>

With thanks for your kindness,

Vy truly yours Wilkie Collins

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1. J. F. Hamilton of Coutts & Co., WC’s bank.
  2. A ‘First of Exchange’ is the first or principal copy of a bill of exchange. Several copies might be sent in case of loss in the post. Once the first is presented and honoured, the other copies are then automatically cancelled.
  3. The full amount was credited to WC’s bank account slightly more than 60 days later on 24 December, just in time for Christmas, while two Foreign Bill Stamps totalling 1s-7d were debited from his account on 29 December, perhaps as a charge for the service (Coutts: WC).
  4. Belinfante Brothers of The Hague – see [0925] of 10 November and [0928] of 18 November 1869, both to them, and [0936] to the Editor of the *Echo* of 30 November 1869.
  5. This incident does not seem to be recorded elsewhere and the Swedish translator in question remains unknown.

**[2208] TO NINA LEHMANN, 25 OCTOBER 1883<sup>1</sup>**

MS: Parrish (Box 5/5). Published: B&C, II, p. 462.

Thursday 25<sup>th</sup> Oct:

Dearest Padrona,

Whatever you ask me to do, is done as a matter of course. I will lunch with you all – tomorrow at 1:30 – with the greatest pleasure.

N.B. Please order up a handy stick out of the hall, for your own use at lunch – (in this way) – namely, to rap me over the knuckles if you find me raising to my guilty and gouty lips any other liquor than weak brandy and water.

Always your affly | WC

- 
1. Dating from the calendar

**[2209] TO A. P. WATT, 30 OCTOBER 1883**

MS: Pembroke. Published: BGLL, III, p. 433.

90. Gloucester Place. W. | 30<sup>th</sup> October 1883

Dear Mr Watt,

Immediately on receiving your very welcome message, I telegraphed the title – writing it very plainly. In case of mistakes (which some times occur where careless telegraphic copyists are concerned) I send the full title again in writing – to follow my telegram if necessary.

Vy truly yours | WC

“I Say No;” | or | The Love-Letter Answered: | A Story By |  
Wilkie Collins

**[2210] TO J. A. ROSIER,<sup>1</sup> 3 NOVEMBER 1883**

MS: Parrish (Box 4/13), formerly laid in a copy of *The Woman in White. A Drama* (1871). Published: Parrish & Miller, p. 44; BGLL, III, pp. 433–434.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
3<sup>rd</sup> Nov<sup>r</sup> 1883

Dear Sir,

Your kind proposal finds me once more with obstacles in my way.

I am waiting for an opportunity of making certain much-needed improvements in the story of “The Woman in White” – as arranged for the stage – before it is again presented to the public. With this purpose in view, I have declined to avail myself of proposals to revive the piece which have already been made to me – and, for consistency’s sake, I must regretfully say No, once more.

I may add that I believe this decision to be in your interests as well as in mine. There are complications in the story, as it now stands, which the general public find it hard to follow [*sic*]. And to present the play successfully many more rehearsals are required (as former experience tells me) than could be conveniently arranged with only a one days performance in view.

Faithfully yours | Wilkie Collins J. A. Rosier Esqre

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1. Jack A. Rosier, actor, in the Adelphi company from 1881, who approaches WC with a proposal to revive the stage version of *The Woman in White*.

**[2211] TO A. P. WATT, 5 NOVEMBER 1883**

MS: Pembroke. Published: BGLL, III, p. 434.

90. Gloucester Place. W. | 5<sup>th</sup> Nov<sup>r</sup> 1883

Dear Mr Watt

I shall be glad to see you tomorrow or whenever you can find it convenient to call at the usual time.

The title was sent to Messrs Kelly on Monday last, when I promised to decide. The MS (5 weekly parts) you kindly sent to them. So far, no proofs have arrived. But I have had a letter from Mr Skerry, telling me that he was out of town when I wrote – and that he had given orders to have the copy set up. Two more weekly parts are ready (in MS) – so it is not my fault if the newspapers are kept waiting. I suppose the dreadful Christmas literature is absorbing Mr Kelly’s printers.<sup>1</sup>

Yours ever | WC

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1. Referring to the serial publication of “*I Say No*”, which ran in at least seven provincial newspapers including the *Glasgow Weekly Herald*, 15 December 1883–12 July 1884; in the metropolitan Sunday paper the *People*, 16 December 1883–13 July 1884; in *London Society*, January–December 1884; and in *Harper’s Weekly*, 22 December 1883–12 July 1884. Skerry is an employee of Kelly & Co., who are to carry the novel in their own monthly magazine and provide copy for the weekly newspapers carrying the story.

**[2212] TO JOHN F. PHAYRE,<sup>1</sup> 9 NOVEMBER 1883**

MS: Texas (Ms Letters, W. Collins).<sup>2</sup> Published: Coleman, pp. 276–277; BGLL, III, pp. 434–435.

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

9<sup>th</sup> November 1883

Dear Sir,

I send to you herewith, for transmission to Messrs Harper, corrected proofs of the first five weekly parts of my new Story (“I Say No”) – the weekly publication of which begins in the English newspapers on the 15<sup>th</sup> of December, next, and the monthly publication on the 1<sup>st</sup> January 1884 in the Magazine called “Time”. The duplicates will follow as soon as the Revises are ready.<sup>3</sup>

If the first weekly part appears to be long, Messrs Harper will perhaps remember that I always begin at some length, in order to reach an interesting point in the story at starting.

Faithfully yours | Wilkie Collins

Mr Phayre

---

1. London representative of Harper & Brothers, on the return to New York of W. M. Laffan – see Eugene Exman, *The House of Harper* (New York: Harper & Row, 1967), p. 131.

2. Above the monogram and printed address are written, perhaps in Phayre’s hand: ‘Copy | send original | to N.Y.’ and ‘ackldg<sup>d</sup> Nov. 10’.

3. The weekly newspaper syndication did indeed commence on 15 December (see Law, pp. 238–239), though the monthly serialization was shifted at the last minute to *London Society* – see [2219] to A. P. Watt of 29 November 1883.

**[2213] TO A. P. WATT, 11 NOVEMBER 1883**

MS: Pembroke. Summary: B&C, II, p. 462. Published: BGLL, III, pp. 435–436.

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

11<sup>th</sup> Nov<sup>r</sup> 1883

Dear Mr Watt,

You will find the title of the Christmas Story on the next leaf.

The proofs for Harper were posted to Mr Phayre on Friday night last.<sup>1</sup> I informed him that the newspaper publication of the story would begin on the 15<sup>th</sup> of December next.

Having mislaid my note of the date, I have trusted to my memory. If the 15<sup>th</sup> Dec<sup>r</sup> is the right date, don’t trouble to answer this.<sup>2</sup>

Many thanks for Trollope’s story of his life.<sup>3</sup> The early part of it is very interesting – but when he comes to his own opinions on his own books ———

Let that dash express my sentiments:

Yours truly | WC

She Loves and Lies.

You see I am taking to queer titles in my old age. (Title as originally written, accidentally blotted).

P.S. | The corrected proofs will be posted this Evening to Mr Skerry so as to reach him the first thing on Monday morning.<sup>4</sup> I will see that the corrections are all properly made before the Revises are sent to you.

Your kind letter and enclosure just received. Yes – I knew of the English translation, but not that it would appear in the Pictorial World. They had probably not made the bargain when they applied to me. I took into consideration the shortness of this story, in accepting the £50 for the English and French periodical rights. It is really an anecdote and not a story.<sup>5</sup> Many thanks. I believe I have got an entirely new idea for our Christmas story.<sup>6</sup>

More blots!!<sup>7</sup>

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1. John F. Phayre was at the time Harper’s representative in Britain (see [2212] to him of 9 November 1883). This was

- the first of WC's new works to be published by Harper's since 1878 (see Gasson, pp. 74–75).
2. WC's memory was in fact correct – see the note to [2211] to Watt of 5 November 1883.
  3. Anthony Trollope, *An Autobiography*, 2 vols, published in October 1883 by Blackwood.
  4. The proofs of instalments of “*I Say No*”.
  5. Watt had written to WC on 10 November informing him that his ‘Love’s Random Shot’, the English version of a short story appearing in French in the special Christmas issue of *Le Figaro Illustré* for 1883, was announced for publication in London in the Christmas number of the *Pictorial World* (Berg), and suggesting that WC might be able to claim an additional £50 for granting the right. In fact in 1883 the special Christmas number of the *Pictorial World* consisted entirely of English translations from the *Le Figaro Illustré*, and ‘Love’s Random Shot’ duly appeared (pp. 15– 16, 18), alongside pieces by Daudet and Dumas *filis*.
  6. ‘She Loves and Lies’.
  7. WC draws a curving line to encircle large blots at the foot of the page.

**[2214] TO ANDREW CHATTO, 12 NOVEMBER 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 436–437.

90. Gloucester Place. W. | 12<sup>th</sup> Nov 1883

My dear Chatto,

Let me thank you for forwarding the parcel – sent to you from Sampson Low & Co – to my address.

I know you will be interested in hearing that the parcel contained a letter, asking my authority to publish a translation of my works into the Hindustanee language, for circulation among Indian readers. The translator (himself an Indian novelist) lives in Calcutta – and he is beginning his work with “The Woman in White”.<sup>1</sup> I think we may congratulate each other on our books winning such a distinction as this.

Ever yours | WC

1. In [2216] to A. P. Watt of 25 November WC writes that the translation is into the Bengali language. It has not been traced.

**[2215] TO A. P. WATT, 12 NOVEMBER 1883**

MS: Pembroke. Published: BGLL, III, p. 437.

90. Gloucester Place. | W. | 12<sup>th</sup> Nov 1883

Dear Mr Watt,

On the next leaf is a document which may be useful to your clerk, before the Revises are sent to the newspapers.<sup>1</sup>

The corrected proof of the monthly parts has been sent to Mr Skerry this morning.

Ever yours | WC

“I Say No”

Division of the Monthly Parts into | Weekly Parts.

|                                                  |    |                                                                                |
|--------------------------------------------------|----|--------------------------------------------------------------------------------|
| Monthly Part<br>containing chapters I to V       | I. | Weekly Part I<br>Containing chapters I to III                                  |
|                                                  |    | Weekl Part II<br>Chapters IV and V                                             |
| Monthly Part II.<br>Containing chapters VI to XI |    | Weekly Part III<br>Chapters VI and VII                                         |
|                                                  |    | Weekly Part IV<br>Chapters VIII and IX                                         |
|                                                  |    | Weekly Part V<br>Chapters X and XI                                             |
|                                                  |    | Note The First Weekly Part is longer than usual in the interests of the story. |

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1. Referring again to the serial publication of “*I Say No*”.

**[2216] TO A. P. WATT, 25 NOVEMBER 1883**

MS: Pembroke. Published: BGLL, III, p. 438.

90. Gloucester Place. | W. | Sunday Nov<sup>r</sup> 25<sup>th</sup> 1883

Dear Mr Watt,

Will the proprietors of the “Pictorial World” be willing to set up my “Christmas Story” at once, and in the shortest time possible, if I send the MS to you on Wednesday or Thursday next? I shall send on MS copy to the United States by next Thursday’s mail – and a duplicate in proof ought to follow in case of accidents by sea.<sup>1</sup>

Ever yours | WC

P.S. If you happen to be in communication with the Indian newspapers, it may not be amiss to tell them that my works are about to be translated into the Bengali language! The translator is at work on the *Woman in White* at Calcutta.<sup>2</sup>

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1. Referring to ‘She Loves and Lies’, originally intended for publication in London in the Pictorial World. Watt wrote to WC on 26 November stating that the London illustrated paper would not now have space for the story, as their Christmas number was to consist of a translation of *Le Figaro Illustré* which already included WC’s anecdote ‘Love’s Random Shot’ (see [2213] to Watt of 11 November 1883).

2. Though no Bengali translation of *The Woman in White* has been traced, Watt’s correspondence at the Berg shows that he was attempting to arrange serialization of “*I Say No*” in Anglo-Indian periodicals such as the *Calcutta Englishman* or *Overland Mail* around this period.

**[2217] TO NINA LEHMANN, 29 NOVEMBER 1883**

MS: Parrish (Box 5/5). Typed transcript: Texas. Extract: Coleman, p. 281. Published: B&C, II, p. 463.

29<sup>th</sup> Novr 1883

Dearest Padrona,

When did I ever say No – to you? I am hard, hard, hard at work – and I shall /enjoy/ the Saturday half holiday that you offer to me as I enjoy few pleasures now-a-days!

Your ever affly | WC

A boasting postscript – which you will understand. Only think! My novels are to be translated into the Bengali language and read by the native inhabitants of India!!!!<sup>1</sup>

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1. Generally on the reception of Victorian fiction in India, see Priya Joshi, *In Another Country: Colonialism, Culture, and the English Novel in India* (Oxford: OUP, 2000). It is unclear whether WC understood that Bengali was only one of many local languages spoken in British India.

**[2218] TO A. P. WATT, 29 NOVEMBER 1883**

MS: Pembroke. Published: BGLL, III, pp. 438–439.

90. Gloucester Place. | W. | 29<sup>th</sup> Nov<sup>r</sup> 1883

Dear Mr Watt,

I willingly give my consent to the transfer of the publication of my new serial story from “Time” to “London Society”.<sup>1</sup>

With regard to the suggestion that I should so lengthen or alter the story as to make it extend over a nine months’, in place of a six months’, weekly publication in the subscribing newspapers, there are reasons which do not permit me (with every wish to consult the convenience of Messrs Kelly) to make the proposed alteration.<sup>2</sup>

Vy truly yours | Wilkie Collins  
A.P. Watt Esq.

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1. *Time: A Monthly Miscellany of Interesting and Amusing Literature* (1879–91) had been sold by Edmund Yates, the founding editor, to Kelly & Co. in August 1881. Thereafter it then tended to carry romantic fiction by the likes of Mrs Hungerford and R. E. Francillon, and the plan to feature WC's "*I Say No*" in 1884 was obviously intended to revive the flagging circulation. But the failure of the move to reduce the price of the magazine to sixpence in the second half of 1883 led Kelly's abruptly to sell the magazine to Boyd Montgomery Ranking at the end of that year (see *VFRG*, 4, pp. 2–8). Instead, they purchased the rather more successful title, *London Society: An Illustrated Magazine of Light and Amusing Literature for the Hours of Relaxation* (1862–98), to which they requested WC's permission to transfer the serial publication of his latest novel. (*London Society* was a rather pale imitation of *Cornhill Magazine* and also prone to romantic fiction, though famous for its lavish Christmas numbers. It had formerly been edited by Florence Marryat – see [1241] to her of 15 June 1872, etc.) However, Kelly & Co. had obviously not considered that their contract with WC also obliged them to provide copy regularly to the newspapers to which Watt had also sold on serial rights, whereas the purchase of *London Society* included an encumbrance in the form of a long-term commitment to employ as printers Robsons, a small firm who were not able to keep the type standing for such a lengthy period. ([2228] to Chatto of December 1883 provides a detailed explanation.) This was to provide both WC and Watt with considerable trouble and annoyance over the period of the serial publication, as the following letters demonstrate.

2. Kelly's presumably felt that the value of carrying "*I Say No*" in *London Society* would be diminished if the newspaper serialization was completed (and the volume edition appeared) while the monthly serial was still only half way through. The letter from Kelly's to Watt in which these requests must have been made has not been traced.

### [2219] TO A. P. WATT, 29 NOVEMBER 1883

MS: Pembroke. Published: BGLL, III, pp. 439–440.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Thursday, Nov<sup>r</sup> 29<sup>th</sup> 1883

Dear Mr Watt,

I am sending advance-proofs of my new story (entitled "I Say No") to Melbourne, by tomorrow's mail, under circumstances of some uncertainty.

My old friend, Mr H. Biers, of the Office of Crown Lands and Survey, Melbourne, has been entrusted for years past with the management of my literary interests in Australia.<sup>1</sup> He has not written to me, on this occasion as usual – and the weekly publication of my story in English newspapers begins on the 15<sup>th</sup> of December next.

Can you kindly help me – in this state of doubt, and to save time – by obtaining the services of an agent at Melbourne, who can be communicated with by tomorrow's mail?

I would request the agent to call on Mr Biers (producing this letter as his authority), and to ascertain if Mr Biers has made the necessary customary arrangements for the serial publication in the Colony of my new story.

If, through illness, or through any other cause, Mr Biers has not made the arrangements, I can give no distinct instructions in my present state of uncertainty. I can only say that I will give a responsible person authority to receive the advance-proofs, and to negotiate for the newspaper publication of my story in Australia and New Zealand, on the customary terms of ten per cent commission.

In any case it is needless to add that I will be responsible for the expenses incurred in making the inquiry at the office of Mr Biers.

Vy truly yours | Wilkie Collins  
A.P. Watt Esq.

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1. See [3177], the first extant letter to Hugh Biers of August 1873.

### [2220] TO A. P. WATT, 30 NOVEMBER 1883

MS: Pembroke. Published: BGLL, III, p. 440.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30<sup>th</sup> November 1883

Dear Mr Watt,

In the event of my friend, Mr Biers (of Melbourne) not having been able to make arrangements for the serial publication of my new serial story (entitled "I Say No") in the newspapers of Australia and New Zealand, I shall be much obliged if you will undertake to dispose of the advance-sheets to the best advantage as my representative.<sup>1</sup>

Vy truly yours | Wilkie Collins

A.P. Watt Esq.

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1. See [2219] to Watt of the previous day, 29 November 1883.

### [2221] TO CHARLES KENT, 3 DECEMBER 1883

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Summary: B&C, II, p. 463. Published: BGLL, III, p. 441.

90. Gloucester Place | W. | 3<sup>rd</sup> Decr 1883

My dear Kent,

When I see your handwriting I shall be almost afraid to open your letters. When is the Wheel of Fortune going to turn the right way for you?<sup>2</sup> Shall we trust to "the law of chances" – and go to Monte Carlo? You to go inside (with my money in your pocket as well as yours) and break the bank – while I wait round the corner? The evening's capital, risked by the proprietor, is £4000 before the game begins. Come here, and talk of it. I am at work till 3. P.M. Then I eat and drink. Can you eat and drink at that hour? If Yes, pray choose your own day. Any day this week – except Thursday next when I must sit for a Photo – will do for me. One line to say which day it shall be, I have promised to lunch with some friends – and will not write to them till I hear from you.

Every yours affly | WC

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1. Directed to 'Charles Kent Esq | 1. Campden Grove | Kensington | W.', postmarked as dated.

2. It is not clear what misfortune Kent had suffered – though see [2224] to him of 7 December 1883.

### [2222] TO A. P. WATT, 3 DECEMBER 1883

MS: Pembroke. Published: BGLL, III, pp. 441-442.

3<sup>rd</sup> Dec 1883

Dear Mr Watt,

Many thanks for your kind letter. I can only say, with perfect sincerity, that I mainly regret the trouble that I have inadvertently given to you.<sup>1</sup>

As to the matter of the Christmas Story (more worry – alas!) is it possible to get a definite reply in two days' time? I ask the question because I have thought of writing to Charles Dickens (Junr) to ask him if he can save my copyright by making room for me in All The Year Round – or in Household Words. In one word, it doesn't matter where the story appears – so long as the copyright is saved.<sup>2</sup>

Forgive me for this new worry, and believe me,

Ever yours | WC

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1. Watt had written to WC on the same day apologizing for his failure to find an agent in Australia to deal with the question of the serial rights there of "I Say No". No Australian serialization of the novel has in fact been traced.

2. Since the *Pictorial World* would no longer be carrying WC's 'She Loves and Lies' in its Christmas Supplement for 1883, this would make the December appearance in New York in the *Spirit of the Times* the first, thus endangering copyright throughout the British Empire. Watt had written back to WC on the same day suggesting that, after a failed attempt with *Longman's*, it was now very late to arrange publication in January (Berg), but Andrew Chatto obviously



agreed at very short notice to squeeze the story into the January issue of *Belgravia* (published in late December), where it appeared on pp. 285–302 – see [2223] to Chatto of 4 December 1883.

**[2223] TO ANDREW CHATTO, 4 DECEMBER 1883**

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, III, p. 442.

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

4<sup>th</sup> Decr 1883

My dear Chatto,

Your kindness has so generously relieved me of anxiety – without considering the inconvenience which it is my misfortune to have caused – that I should be insensible indeed if I did not feel sincerely grateful. Our friend, Mr Watt, has taken the copy with him this evening (after calling here) so that you may have it the first thing in the morning.<sup>2</sup> It is needless to add that whatever I can do to make the story fit the space which you so kindly offer, is heartily at your service,

Ever yours | WC

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1. Attached to the MS on a separate sheet in what may be Chatto's hand is this note:

I say No!

Arranged with Mr Wilkie Collins that we should publish his Story when complete on the same terms as Heart & Science MS reducing the purchase money from £600 to £500 and paying an additional royalty after any copies of the vol are sold beyond the first 750.

2. 'She Loves and Lies' – see [2222] to A. P. Watt of the previous day.

**[3064] TO CHARLES KENT, 6 DECEMBER 1883**

MS: Parrish (5/4), envelope only.<sup>1</sup> Published: A&C3, p. 56.

Charles Kent Esq | 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'.

**[2224] TO CHARLES KENT, 7 DECEMBER 1883**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, III, p. 443.

7<sup>th</sup> Decr 1883

My dear Kent

I sympathised with the feeling which dictated the prefatory note, and I understood and admired the language in which that feeling was expressed. But such calamity as has fallen on you leaves the most sensitive and sacred feelings in a man's nature at the mercy of mean enmities which – in his happier moments – he would have despised. In that condition, I suggested the doubt which you have taken into consideration. I too thought of your best interests in this matter seriously, after you had left here, with this result – that I believe the decision at which you have arrived to be entirely right, and the sacrifice which you have imposed on yourself to be in every way justified.<sup>2</sup>

Always affly yours | Wilkie Collins

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1. Initialed and directed to 'Charles Kent Esq | 1. Campden Grove | Kensington | W.', postmarked as dated.

2. The nature of Kent's 'calamity' and 'sacrifice' remains unclear, though WC's remarks may relate to Kent's *The Humour and Pathos of Charles Dickens*, published in 1884 without a prefatory note. WC writes on a Friday, and it

seems likely that Kent had called on him either that day or earlier in the week – see [2221] to Kent of 3 December 1883.

**[3139] TO JANE BIGELOW, 8 DECEMBER 1883**

MS: Bigelow. Published: A&C5, p. 14.

**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’.

2. WC writes this postscript diagonally on the blank facing page, enclosed by two oversize parentheses.

**[2225] TO A. P. WATT, 14 DECEMBER 1883**

MS: Pembroke. Published: BGLL, III, pp. 443–444.

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

14<sup>th</sup> Dec. 1883

Dear Mr Watt,

I think the Kellys have obtained my consent to transfer the story to London Society under something which is very like false pretences. They transfer me to incapable printers – and then coolly appeal to you and me to help them. I beg that you will decline undertaking that responsibility. Their agreement pledges them to set up the proofs as I may require them – and they violate their agreement in making such a proposal as they have addressed to you. I refuse to go on, on that ground.<sup>1</sup>

Pray don’t ask Mr Chatto to help these people out of their difficulty. After what he has just done for me, I could not think of making the proposal to him.<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. See notes to [2218], the first of two letters to Watt dated 29 November 1883.

2. Watt had written to WC on that day to suggest that either the *People* (the metropolitan Sunday paper carrying “*I Say No*”) or, preferably, Chatto & Windus (who would publish the novel in volume form), could be asked to take over the provision of printed copy of the story for the provincial and overseas newspapers. Chatto had just agreed to save the copyright of ‘She Loves and Lies’ by publishing it in *Belgravia* – see [2222] to Watt of 3 December 1883. Not long before, Chatto’s *Belgravia* had also taken over the role of providing proofs for the newspapers serializing *Heart and Science*, after WC complained about the poor quality of the proofs provided by the *Liverpool Post* – see [2031] and [2032], to Watt of 1 and 2 June 1882.

**[2226] TO KELLY & CO., 15 DECEMBER 1883**

MS: Unknown. Copy (in WC’s own hand): Pembroke, our copy text. Published: BGLL, III, p. 444.

90 Gloucester Place | 15<sup>th</sup> December 1883

Dear sirs,

Late yesterday evening, I received a letter from Mr Watt, informing me (on your authority) that the Printers of “London Society” were not able to set up the proofs of my new story in time for the requirements of the weekly newspapers, which have purchased from you the right of periodically publishing the work.

When I consented to your proposal that the Story should be published, in monthly parts, in “London Society” instead of in “Time” (as we originally agreed), I was not informed that the printing of my M.S. was to be transferred from your office to other persons, and I was accordingly not aware that a breach of contract was involved in that transfer – which has no doubt escaped your attention, and which I now therefore point out to you by quoting from our agreement.

“As many copies, or ‘pulls’ of the proofs – not exceeding six – of each periodical part set up in type as Mr Wilkie Collins may require in making use of the rights reserved to him in this agreement shall be furnished to him, on his application, by Messrs Kelly & Co”

I now apply for proofs of the third monthly part of the story – the MS of which was sent to you on the 6<sup>th</sup> of December last.

Believe me | &c &c | (signed) WC

**[2227] TO A. P. WATT, 15 DECEMBER 1883**

MS: Pembroke. Published: BGLL, III, p. 445.

90. Gloucester Place. | W. | 15<sup>th</sup> December 1883

Private

Dear Mr Watt,

I enclose a copy of a letter which I have this day sent to Messrs Kelly & Co<sup>1</sup>

The manner in which these people have behaved obliges me to communicate with them directly, and leaves you perfectly free to also take your own course in the matter – so far as you and they are concerned. In my opinion, we have equal reason to complain of them – for they must have kept you in the dark as to the circumstances under which the story was transferred to “London Society”, as well as me.<sup>2</sup>

It is needless to add that I should have preferred asking you to represent me as usual. But, when I don’t know that Messrs Kelly may not oblige me to write to them next by means of my lawyers, I have no alternative but to act for myself.

Vy truly yours | Wilkie Collins

A.P. Watt Esq.

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1. See [2226] to Kelly & Co. of 15 December 1883.

2. See the notes to [2218] to Watt of 29 November 1883.

**[2228] TO ANDREW CHATTO, 18 DECEMBER 1883**

MS: Parrish (Box 4/17). Published: BGLL, III, pp. 445–446.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
18<sup>th</sup> Decr 1883

Private

My dear Chatto,

Mr Kelly has consulted me, this evening, on a matter in which you and I are concerned.

Briefly, the magazine called “London Society” is now in Mr Kelly’s hands – with an encumbrance in the shape of an agreement with Messrs Robson (the printers) which gives them the sole right of printing the Magazine for a term of years still unexpired.

My new Story<sup>1</sup> is to be published monthly in “London Society” – and Mr Kelly has just discovered that Messrs Robson have not got the necessary font of type which is wanted to set up

my proofs some months in advance of publication – not only for my convenience, but for the convenience of the weekly newspapers which have purchased the right of periodically publishing the story. In this difficulty he asks me if the story on which I am now at work will be published in book-form by you. I answer Yes, of course (on our customary terms) – and Mr Kelly proposed to ask you tomorrow if you will let him be your printers on this occasion.<sup>2</sup>

If you consent, he will set up the story in slips (of the type required for the republication) and will of course bear the expense of keeping the type standing, until you want it for the novel. The regular supply of my proofs in advance (now stopped for the time) will then be resumed.

I have only to add that I am not really interested in his affairs, as Messrs Kelly are bound by agreement to supply me with my proofs, and must find some other way of doing it, if it is not convenient for you to employ them as printers. You will understand, I know, that I only mention this, because I remember gratefully what you have lately sacrificed,<sup>3</sup> like a good friend, to my convenience – and I should be really ashamed to be even indirectly associated with another appeal to your kindness.

Always truly yours | Wilkie Collins  
Andrew Chatto Esqre

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1. “*I Say No*”.

2. For the background to this problem with the printing of “*I Say No*”, see [2225] and [2227] to Watt of 14 and 15 December 1883.

3. By agreeing to save the copyright of ‘*She Loves and Lies*’ by publishing it at short notice in *Belgravia* – see [2223] to Chatto of 4 December 1883.

### [2229] TO JANE BIGELOW, 19 DECEMBER 1883

MS: Bigelow. Published: BGLL, III, pp. 446–447.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 19<sup>th</sup> December 1883

Dear Mrs Bigelow,

This is to follow you home, after you have recovered from the alarms and fatigues of a winter voyage across the Atlantic – and is to tell you how really and truly sorry I am not to have had the happiness of seeing you on your last visit to the old country. Pray let me hear a little sooner that there is the hope of seeing you in England the next time you embark, and then this misfortune (for me) will not, and shall not, happen again.

Partly for my health, and partly to escape the many unwelcome interruptions from many unwelcome people, to which I am exposed in London, I have been more or less in hiding (absorbed over a new story) this autumn. Little thinking that I should hear from you, I have taken the desperate step of sometimes issuing a domestic “ukase”<sup>1</sup> to forbid the forwarding of letters and cards. If you were to see the letters I receive from strangers, asking for loans of money, appealing to me to settle domestic embarrassments, suggesting subjects for me to write about, and asking for letters of introduction, presentation copies of my books, and so on, you would not wonder that I look on letters (not addressed in handwriting I know) with an evil eye.

I have got a very odd title for the novel which I am now writing:

“I Say No”; | or | The Love-Letter Answered.

=

Harper publishes, in one of his newspapers, on “your side”.<sup>2</sup>

=

Pray let me hear about the voyage, and how you endured it – and tell me that you are in perfect health and spirits and that you are at home again. In the meantime I have your flower to console me (which is more than I deserve).

Always most truly yours | WC

1. In Imperial Russia, a published proclamation or order, having the force of law. The assassination on 13 March 1881 of Tsar Alexander II had excited renewed interest in domestic Russian politics.
2. “*I Say No*” was serialized in *Harper’s Weekly*, 22 December 1883–12 July 1884. However, in an attempt to defeat the piracy that had occurred with *Heart and Science*, it was published by Harper in one volume three months ahead of the Chatto & Windus three-volume London edition of October 1884. The early completion of the newspaper serialization in Britain made this essential.

### [2230] TO FRANK ARCHER, 20 DECEMBER 1883

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 284. Published: Archer, p. 251; BGLL, III, pp. 447–448, amended A&C7, p. 21.

90. Gloucester Place | W. | 20<sup>th</sup> Decr 1883.

My dear Archer,

When I consented to the “revival”, the “cast” 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. Directed to ‘Frank Archer Eqr | 12 Baker Street | W.’, postmarked recto ‘LONDON W | DE 21 | 83’, with ‘WC 17’ in another hand in pencil on the recto. WC mistakes the house number which was in fact 21.

2. *The New Magdalen* was revived from Saturday, 5 January 1884 to Saturday, 8 March 1884 (61 performances including some Saturday matinées but with no performance on Ash Wednesday). Archer played 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’. In fact it ran for nine weeks and Archer was paid £183, a rate of £3 per performance. (‘Theatre Salaries and Parts Played’, Archer Archive, Bk. 2, pp. 117–121; Bk. 3, p. 3). In the case of the original production at the Olympic, by contrast, Archer was paid £10 per week of six performances (‘Theatre Salaries and Parts Played’, Archer Archive, Bk. 1, pp. 78–85).

3. The production was at the new Novelty Theatre at 3 Great Queen Street, slightly away from the normal theatre area. The theatre had opened on 9 December 1882, closed after two weeks, re-opened as The Folies Dramatiques and then as The Novelty in 1883.

### [2231] TO A. P. WATT, 20 DECEMBER 1883

MS: Pembroke. Published: BGLL, III, p. 448.

20<sup>th</sup> Decr 1883

Dear Mr Watt,

The difficulty is set right in the future by Messrs Kelly becoming the printers of the publication in book form.<sup>1</sup>

But, as to the present – thanks to their annoying delay – Messrs Harper have only got their advance proofs up to the 12<sup>th</sup> of January – and here is Christmas coming. I could get no positive promise out of Mr Kelly when he called here on Tuesday evening – and I have written today to say that if I cannot have some of the MS in type on Saturday next, they must send it back to me – and I must go to the expense and trouble of having a copy made for Harper.<sup>2</sup>

Damn Mr Kelly!

Ever yours | WC

---

1. As requested in [2228] to Andrew Chatto of 18 December 1883, Chatto & Windus agreed to use Kelly’s as the printers of the three-volume edition of “*I Say No*” (published in October 1884), rather than their usual firm of Spottiswoode & Co., in order to solve the problem of providing copy of “*I Say No*” to the subscribing newspapers – see notes to [2218] to Watt of 29 November 1883.

2. Watt wrote back to WC on the same day to assure him that Kelly’s had promised to dispatch the required proofs by special messenger at 11 AM. on Saturday 22 December. He also sent a further letter that morning to confirm that the proofs had in fact been dispatched (Berg).

**[2232] TO A. P. WATT, 23 DECEMBER 1883**

MS: Pembroke. Published: BGLL, III, pp. 448–449.

90. Gloucester Place. | W. | Sunday 23<sup>rd</sup> Dec<sup>r</sup> 1883

Dear Mr Watt,

We are running along smoothly again – thanks to your kind help. The proofs corrected for Revise will be posted to Messrs Kelly tonight. They were sent to New York by yesterdays mail.

Ever yours | WC

The division into weekly parts on the next page.

“I Say No”

Weekly Parts continued: —

|                | Chapters   |
|----------------|------------|
| Weekly Part 6. | XII. XIII. |
| “ “ 7.         | XIV. XV.   |
| “ “ 8.         | XVI. XVII  |

December 22<sup>nd</sup> 1883

**[2233] TO ANDREW CHATTO, 24 DECEMBER 1883**

MS: Melbourne (MS 6162/4). Published: BGLL, III, p. 449.

23 24<sup>th</sup> Dec 1883 | 90. Gloucester Place | W.

My dear Chatto,

A happy Christmas and New Year to you – and my best thanks for the presentation copies of the new editions of “The Black Robe” and “Heart and Science.”<sup>1</sup>

The Kellys have asked me about the length of “I Say No” – I have marked (on the copy) the end of the first volume. As the other two volumes are still to be written, I can only say “about the usual length.”<sup>2</sup>

Always truly yours | Wilkie Collins

Andrew Chatto Esqre

1. Presumably the two-shilling ‘yellowback’ edition of *The Black Robe* and the Library Edition of *Heart and Science* at 3s-6d.

2. Monthly serial publication of “*I Say No*” began in *London Society* in January 1884.

**[2234] TO HARPER & BROTHERS, 24 DECEMBER 1883**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 282; BGLL, III, pp. 449–450.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 24<sup>th</sup> December 1883

Dear Sirs,

Delays in the setting up of the proofs<sup>1</sup> (for which I am in no way responsible) have made it necessary for me to send you the new supply of proofs directly from myself, instead of through Mr Phayre.<sup>2</sup> I only received the 6<sup>th</sup> 7<sup>th</sup> and 8<sup>th</sup> weekly parts on Saturday last, just in time to correct

them for that day's mail. They have been despatched by registered letter-post.

The duplicates will be forwarded (after Christmas) by Mr Phayre, as usual – and, for the future, I am assured that the “copy” will be set up at the proper time.

With all good wishes in the New Year,  
Believe me, Dear Sirs, | Very truly yours | Wilkie Collins Messrs Harper Brothers

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1. Of “*I Say No*”, serialized in the United States in *Harper's Weekly*, 22 December 1883–12 July 1884. On the cause of the delay in setting up the novel in proof for the British serialization, see [2228] to Andrew Chatto of 18 December 1883.

2. Harper's representative in London.

**[2235] TO BEECHENO, YAXLEY & Co.,<sup>1</sup> 27 DECEMBER 1883**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>2</sup> Published: Coleman, p. 283; BGLL, III, p. 450.

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

27<sup>th</sup> December 1883

Dear Sirs,

I am very glad to hear that your observation of the habits of Englishmen in the matter of Wine-talk agrees so thoroughly with mine – and I hope that the Prospectus (or shall I venture to say our Prospectus) will find sympathising readers of my little “Social” contribution.<sup>3</sup>

I need hardly add that the gift which you are so good as to offer to me will be received with the cordial welcome which it merits – and that the compliment which you pay to me is sincerely appreciated. My “gouty constitution” obliges me (very much against my will) to be on my guard against too close an intimacy with our old mythological friend Bacchus. But I may still have the pleasure of wishing Messrs Beecheno, Yaxley & Co a Happy New Year over a glass of the Ribera Sherry.<sup>4</sup>

Believe me, dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Beecheno, Yaxley & Co

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1. WC's wine-merchants in the City of London.

2. Signed and directed to ‘Messrs Beecheno Yaxley & Co | 135. Minorities | E. C.’, postmarked as dated.

3. Presumably one of WC's letters to the firm was to be cited in the firm's advertising.

4. Presumably this was the gift WC was to receive from his wine merchants. Perhaps the label refers to the Spanish painter José Ribera (1591–1652) rather than the wine region, since Ribera del Duero is in northern Spain, far from where sherry is produced in the Jerez area.

**[2236] TO DORIS EDITH BARTLEY,<sup>1</sup> 28 DECEMBER 1883**

MS: Parrish (Box 4/14).<sup>2</sup> Published: BGLL, III, p. 451.

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

28<sup>th</sup> December 1883

To Doris

from | her affectionate Godpapa | Wilkie Collins

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1. Eldest daughter of Harry and Carrie Bartley, born 9 July 1879 and now four years old.

2. WC's note accompanies a greetings card.

**[2237] TO DOUGLAS,<sup>1</sup> 28 DECEMBER 1883**

MS: Fales. Published: BGLL, III, p. 451.

90. Gloucester Place. W | London | 28<sup>th</sup> December 1883

My dear Douglas,

Thank you heartily for a token of friendly remembrance – which I value for your sake, and which I also admire for its own merits as a work of Art.

Always truly yours | Wilkie Collins

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1. Unidentified – but probably a family name rather than a family member.

### [2238] TO WYBERT REEVE, 28 DECEMBER 1883

MS: Private, pictorial card with scrap of paper. Extract: Reeve 1889, p. 4g; Reeve 1891, p. 119; Reeve 1906, p. 461. Published: BGLL, III, p. 451.

To | Wybert Reeve with kindest remembrances  
Wilkie Collins | London | 28<sup>th</sup> December 1883<sup>1</sup>

A little bit of English Landscape, My Dear Reeve, to remind you of the old country and this old friend.

WC<sup>2</sup>

- 
1. Written on the verso of a pictorial card in colour showing a group of trees in a wood with the printed message: ‘A Happy New Year | Raphael Tuck & Sons, London’.  
2. This note is written on a scrap of paper accompanying the card.

### [2239] TO SEBASTIAN SCHLESINGER, 29 DECEMBER 1883

MS: Houghton (fMS Am 1363(46)). Published: B&C, II, pp. 463–465.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

London | 29<sup>th</sup> December 1883

Here is another year coming to an end, dear Sebastian – and here is your infirm old friend still keeping alive, in deference to the interests of his Insurers in the United States. There is every temptation to die. We have not seen the sun for three weeks, in London – the plague of Christmas Cards is on the increase – my dear old four-legged friend and companion (“Tommy”) has refused to eat his breakfast this morning<sup>2</sup> – and Mr Bradlaugh has issued his one hundred and fiftieth assertion of his right to ignore God and to take his seat in Parliament.<sup>3</sup> Oh, what a miserable world to live in!

But there are moments of compensation. There is the moment in which I beg you to give my love to Mrs Sebastian – and there is the other moment in which I wish for your happiness and hers, in the year to come, with all my heart and soul and strength.

On this side of the Atlantic there is such an utter and unendurable dearth of news that we all screamed with delight when we heard (from your side) that General Grant had fallen on the “side-walk” and hurt his leg.<sup>4</sup> Not in the least from any want of sympathy and admiration for the General – but merely because we found something to read about in the English newspapers, which had actually happened. We don’t know what the German Prince-Imperial talked about with the Pope<sup>5</sup> – or what Gladstone is going to do, in February next, with the British Constitution<sup>6</sup> – or whether Henry Irving has or has not fascinated the American public.<sup>7</sup> Until last night, we were not certainly informed that Tennyson was to be made a Lord.<sup>8</sup> Now (Heaven be praised) the rise of T. is a fact which we cherish side by side with the other fact of the fall of G. I am one of the literary men who think T. is right in accepting a peerage – not as a distinction conferred on himself, but as a recognition of Literature which has its use and its value in such a country as England. Since the baronetcy conferred on Walter Scott – who ought to have been created a Prince if he had only written “The Antiquary” and “Ivanhoe” – no purely literary man has been ennobled in this country. Bulwer Lytton and Macaulay were politicians as well as writers. For these reasons,



I take off my old felt hat, and salute Lord Tennyson.

By-the-bye, I have gained my little distinction, since you last heard of me. My novels are so popular among the native races of India (who can read English) that they are to be translated into the Bengali language for the native inhabitants who want to read me. The Series is to begin with “The Woman in White.” There seems to be some promise, in this, of the stories being still alive when the story-teller is dead.

Here is the end of the paper – and there is my novel now in progress (with the queer title of “I Say No”) waiting to be continued.

I have just room left to ask for a nice long letter telling me about you and yours – and to subscribe myself your affectionate friend

Wilkie Collins

Note: Looking at the address of this letter, it has just occurred to me to ask whether I am right in ennobling you (like myself) by the title of “Esq<sup>re</sup>”. If you are an American Citizen, I have made a dreadful mistake. You are “Mr”. Or are you – “Herr German-Consul? – Oh, do tell me!”<sup>9</sup>

- 
1. WC uses printed paper with his monogram.
  2. Tommy, WC’s Scotch terrier, features in his short story ‘My Lady’s Money’ of 1878, in which he acts as detective, and helps to unravel the mystery (Clarke, pp. 178–179).
  3. The freethinker Charles Bradlaugh (1833–1891: *ODNB*): ‘In 1880 Bradlaugh was elected junior Liberal MP for Northampton. He applied to substitute an affirmation for the oath on grounds of unbelief. A select committee ruled against this, so Bradlaugh asked to take the oath, which was also refused. He became a symbol of people against parliament. ... He successfully recontested Northampton in 1881, 1882, 1884, and 1885, and on four occasions pleaded his case at the bar of the house. A government bill to change the law was defeated by three votes in 1883 and not until after the general election of 1886 did the speaker overrule opposition and allow Bradlaugh to take the oath. In 1888 he secured an act to permit parliamentary affirmations.’
  4. See ‘General Grant’, *Times*, 28 December 1883, p. 3e.
  5. See ‘The German Crown Prince in Rome’, *Times*, 20 December 1883, p. 5f.
  6. See the comments on Gladstone’s position regarding hereditary peerages in ‘Lord R. Churchill in Edinburgh’, *Times*, 20 December 1883, p. 3c-d.
  7. See ‘Mr. Irving in Philadelphia’, *Times*, 6 December 1883, p. 5e-f.
  8. See ‘The Tennyson Peerage’, *Times*, 14 December 1883, p. 5c.
  9. WC writes his postscript up the left hand margin of the page of his final page, associating it by a pair of dotted saltires with his phrase ‘Tennyson was to be made a Lord’ in the third paragraph of the letter. According to Sue Lonoff, Schlesinger was “a German resident in Boston. . . . a diplomat (seventeen years as German consul)” (Smith and Terry, p. 46).

## **[2240] TO GEORGE ALEXANDER,<sup>1</sup> 31 DECEMBER 1883**

MS: Private, on the verso of a pictorial card.<sup>2</sup> Published: BGLL, III, p. 452.

To | Mr George Alexander | with kind remembrances  
Wilkie Collins | 31<sup>st</sup> Decr 1883

- 
1. Sir George Alexander (1858–1918), distinguished actor-manager who played the part of the lawyer’s clerk, Cecil Cassilis, in WC’s unsuccessful play *Rank and Riches* on 9 June 1883.
  2. Showing a horizontal curved branch with blue flowers, beneath which is the printed greeting in facsimile handwriting ‘A happy New Year’. The whole is surrounded by a dark brown border within a wider blue border. See also [2238], WC’s similar note to Wybert Reeve of 28 December 1883.

## **[2241] TO NINA LEHMANN, 31 DECEMBER 1883**

MS: Parrish (Box 5/5).<sup>1</sup> Published: BGLL, III, p. 452.

31<sup>st</sup> December 1883

With Wilkie’s Love – and Kindest wishes for the year that is coming  
To my Padrona

1. On a plain card of visiting-card size.

**[2242] TO UNIDENTIFIED RECIPIENT, 31 DECEMBER 1883**

MS: Unknown.<sup>1</sup> On sale: eBay (12 May 2002), item 2100740034. Published: BGLL, III, p. 452.

Vy truly Yours | Wilkie Collins  
London | 31 December 1883  
With Mr Wilkie Collins's compliments

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1. Probably a greeting for the New Year.

**[2243] TO ISIDORE G. ASCHER,<sup>1</sup> [1883]**

MS: Unknown. Extract: *Author* 5 (November 1894), p. 161;<sup>2</sup> BGLL, III, pp. 452–453.

Your views on the question of publication have been my views for years past. I have tried thus far in vain to induce publishers to see the advantages (to themselves as well as to literature) of effecting a reform already established in all other civilised countries. I can do nothing by myself ... I should be powerless for this plain reason, that my time and energies are wholly absorbed in writing my books. I can only wait and hope for the coming man who will give me my opportunity. The vicious circulating library system is unquestionably beginning to fail, and the recent issue of sixpenny magazines shows an advance in the right direction.<sup>3</sup>

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1. Isidore Gordon Ascher (1835–1914), American poet and author.

2. Ascher quotes this passage in a long letter to the *Author* headed: 'Novels at popular prices – Wilkie Collins' opinion'. Ascher claims that in 1883 he had 'a long correspondence with the late Wilkie Collins' about the price and circulation of novels. No other letters to Ascher are known.

3. Griest, p. 249 n. 60, states: 'Wilkie Collins had no doubts whatever; he flatly accused the "vicious circulating library system" of compelling the novelist to garnish his story with "interminable descriptions, dull moralisings, or tedious conversations"', which conflates WC's text with Ascher's comments.

**[2244] TO UNIDENTIFIED RECIPIENT, [1861–83]<sup>1</sup>**

MS: Parrish (Box 4/11).<sup>2</sup> Published: BGLL, III, p. 453 and IV, p. 383 (as two letters), amended A&C3, p. 69.

at 7 o'Clock] I shall be delighted to see you at dinner here – and you will meet Reade. No [formal costume] mind!

...and believe me

Always truly yours | Wilkie Collins

---

1. Conjectural dating, between WC's first extant letter to Charles Reade and the latter's final illness in the Spring of 1884.

2. The top and bottom of the page have been cut neatly off, leaving only this fragment in WC's hand on the recto beginning in the middle of a sentence. The sections in square brackets are partially excised and remain to some extent conjectural. The valediction and the signature are on the verso.

**[2245] TO G.H. PUTNAM,<sup>1</sup> 1883**

MS: Unknown. Extract: (New York) *Critic*, 19:571 (28 January 1893), p. 52;<sup>2</sup> Sherbo 1992, pp. 196–197. Published: BGLL, III, pp. 453–455.

Have I read "The Leavenworth Case"?<sup>3</sup> I have read it through at one sitting. Need I say after that what I think of it? Yes – because I have a word to add about Miss Green's future work.

Her powers of invention are so remarkable – she has so much imagination and so much belief (a most important qualification for our art) in what she writes, that I have nothing to report of myself, so far, but most sincere admiration. ...<sup>4</sup>

Now, I get out of the pulpit and take my leave in the character of a reader. Dozens of times in reading the story I have stopped to admire the fertility of invention, the delicate treatment of incidents – and the fine perception of the influence of events on the personages of the story.<sup>5</sup>

The treatment, in Book III., of Mrs. Belden’s character shows such difficulties mastered and such truth and subtlety – it produced, in one word, such a strong impression upon me, that I looked at the chapter for the second time, and the result was renewed appreciation.<sup>6</sup> There, I found my reason for believing that Miss Green has capacities for presenting “character” which she has not yet sufficiently cultivated. In the meantime, she has my hearty congratulations on what she has already accomplished, and my earnest good wishes for the future. Very truly yours,

WILKIE COLLINS.

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1. George Haven Putnam (1844–1930: *DAB*), American civil war hero and New York publisher, son of George Palmer Putnam to whom WC had written on 10 August 1869 ([0901]).

2. Cited in a letter dated ‘New York, 18 Jan., 1893’ from G. H. Putnam to the Editors of the *Critic* (a fortnightly literary review published in New York from 1881 and later owned by Putnam himself), where the writer states:

In *The Critic* for January 14th, quotation is made from a recent article in the London *Spectator*, the writer of which has apparently proved, to his own satisfaction at least, “the marked inferiority” of women as writers. The *Spectator* says: – “Speaking tentatively and with no pretence to assurance (for the problem is difficult and obscure), we are disposed to think that the faculties in which women, otherwise intellectual and cultivated, are notably deficient, are imagination and construction.”

It may be of interest to the readers of *The Critic* to have placed before them, for consideration in connection with the above rather sweeping conclusion, the following extract from a letter written to myself in 1883 by Wilkie Collins. The author of “The Woman in White” had certainly secured for himself full recognition on the part of the reading public on both sides of the Atlantic as a writer by no means deficient in constructive power or in imagination, and it is, I suppose, fair to assume he possessed also the capacity for judging such qualities in other writers. Mr. Collins writes: –

Following the extracts from WC’s letter Putnam adds:

Mr Collins evidently took the ground that literary and artistic productions should be judged for themselves, and without any distinction to the “age, sex or previous condition of servitude” of the producers. As a publisher, I am myself inclined to contend that this is the only legitimate method of securing an impartial and adequate judgement concerning such productions.

3. *The Leavenworth Case: A Lawyer’s Story*, the best-selling detective story by Anna Katherine Green (1846–1935), whose father was a New York lawyer and whose plots are noted for their logical construction and dependence on a knowledge of criminal law. Her first published work, *The Leavenworth Case* appeared in New York in 1878 from Putnam, but seems to have been reprinted in London only in 1884. The first of a series featuring Inspector Ebenezer Gryce as detective, the novel opens with the murder of the wealthy New York merchant Horatio Leavenworth, with all the circumstantial evidence pointing directly towards the heir, his favourite niece Mary.

4. At this point Putnam adds the following parenthetical comment: ‘Here followed certain counsels and suggestions for the author’s future work.’

5. Here Putnam inserts three asterisks, presumably indicating an ellipsis.

6. The middle-aged widow Amy Belden, whose straitened circumstances force her to earn her bread as a needlewoman and whose romantic yearnings lead her to act as go-between in Mary Leavenworth’s illicit love affair, is introduced at the beginning of the third of the four books into which the novel is divided (in chapter 26 out of 39). Though the role of narrator in the novel as a whole is undertaken by the young lawyer Everett Raymond, who falls in love with Mary Leavenworth’s cousin Eleanore, *The Leavenworth Case* makes some use of the style of multiple-narration WC had pioneered in *The Woman in White*, and Amy Belden is allowed to tell her own story towards the end of Book 3, from chapter 32, ‘Mrs Belden’s Narrative’.

## [2246] TO ALBÉRIC ISERBYT, 4 JANUARY 1884

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 3.

90. Gloucester Place | Portman Square | W. | 4<sup>th</sup> January 1884

My dear Sir,

After a long interval, here is another letter from Berlin – (on the next page) – which I shall be obliged if you will transform into an English letter, at your convenience.<sup>2</sup>

Vy truly yours, | Wilkie Collins

M. Alberic Iserbyt

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1. Directed to ‘M. Alberic Iserbyt | 6. Holyoak [*sic* for ‘Holyoake’] Road | Newington Butts | S.E.’, postmarked as dated.

2. As [2249] to Iserbyt of 7 January indicates, the letter was again from Justizrath Simson.

### [2247] TO A. P. WATT, 5 JANUARY 1884

MS: Pembroke. Published: BGLL, IV, p. 3.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 5<sup>th</sup> January 1884

Dear Mr Watt,

Thank you for your good wishes for the New Year – which I heartily return.<sup>1</sup>

By this morning’s registered letter post, I send you the “copy”, containing more than the first third of the story. Please let me have one line to say that it has reached you safely.<sup>2</sup>

Oblige me also by tearing off the next page and giving it to Messrs Kelly – with the copy.<sup>3</sup> You will see why I ask this.

Ever yours | WC

P.S. – | Your MS. is in the binder’s hands.<sup>4</sup>

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1. Watt’s greetings were expressed in a letter to WC dated 1 January 1884, which also contained the information that the *Calcutta Englishman* would not after all be able to carry “*I Say No*” as a serial, due to prior commitments (Berg).

2. “*I Say No*”. The clerk J. J. Baxter acknowledged receipt of the packet on behalf of Watt in a note dated 5 January (Berg).

3. The page has indeed been torn off, and no copy survives with the letters bound in at Pembroke.

4. Presumably that of ‘She Loves and Lies’, presented to A. P. Watt on 22 January 1884 (see Gasson, p. 139).

### [2248] TO FRANCES POWER COBBE, 6 JANUARY 1884

MS: Private. Published: BGLL, IV, p. 4.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6th January 1884

Dear Miss Cobbe

Let me very sincerely thank you for your kind letter. There will be probably a republication in book form of the German translation. The Tauchnitz reprint in English is already widely circulated – and a new Edition in one volume (at a cheap price) has just been issued by Chatto & Windus.<sup>1</sup> What little I have been able to do towards helping this good cause is in a fair way, I hope, of appealing to a large audience.

I am really sorry to hear that my opinion, in the matter of the tall man,<sup>2</sup> has been corroborated, under circumstances in which you are so nearly concerned. Judging by what I hear, I ask myself which is the more difficult achievement – the discovery of the Northwest Passage<sup>3</sup> or the discovery of an honest capable and sober man?

Always truly yours | Wilkie Collins

---

1. The library edition of *Heart and Science* at 3s-6d – see [2233] to Andrew Chatto, 24 December 1883.

2. See [2080] to Cobbe of 21 November 1882. WC refers to the fictional Dr Benjulia, the sadistic vivisectionist in *Heart and Science*, who towers ‘to a stature of six feet six inches, English measure’ (ch. 10), while the real tall individual about whom Cobbe must have complained remains unidentified.

3. A potential shipping route to the north of North America to link the Atlantic and Pacific Oceans, a voyage originally attempted by explorers such as Sebastian Cabot at the end of the fifteenth century but accomplished only at the

beginning of the twentieth by the Norwegian explorer Roald Amundsen during the years 1903–1906.

**[2249] TO ALBÉRIC ISERBYT, 7 JANUARY 1884**

Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 4–5.

90. Gloucester Place | Portman Square | W. | 7<sup>th</sup> January 1884

My dear Sir,

Thank you for the translation, and for your letter.

I enclose my answer to Herr Simson for translation.<sup>2</sup>

As this is the period of the year at which accounts are usually settled, I venture to ask whether you will allow me to pay your fee for the services which you have rendered to me, up to the present date – or whether you would prefer to wait until the correspondence comes to an end.

Faithfully yours | Wilkie Collins

Alberic Iserbyt Esqr

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1. Signed and directed to ‘Alberic Iserbyt Esqr | 6. Holyoak [*sic* for ‘Holyoake’] Road | Newington Butts | S.E.’, postmarked as dated.

2. See [2246] to Iserbyt of 4 January 1884. The letter to Simson has not been traced. One leaf of the folding notepaper is torn away; WC presumably writes on the third page of Simson’s original letter, folding it so as to leave his own message to the front.

**[2250] TO FRANK ARCHER, 8 JANUARY 1884**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Archer, p. 251; BGLL, IV, p. 5. Published: A&C7, pp. 21–22.

**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

---

1. Directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 2 | JA 8 | 84 | 9’, with ‘18’ in another hand in pencil 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, where note 3 describes 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*’ (‘Personal criticisms, Bills, etc’, vol. 2, Archer Archive).

**[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). Envelope: Lewis Collection (L1627).<sup>2</sup>  
Published: A&C4, p. 26–27. Amended: A&C14, p.31.

**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>3</sup> due 12<sup>th</sup> February next, to my agents Messrs Naylor & Co, 6. Oliver Street, as before, and believe me,<sup>4</sup>

Faithfully yrs | Wilkie Collins

To | The Manager, New England Life Insurance Company | Boston

- 
1. Presumably the same company that he writes to as the ‘New England Mutual Insurance Company’ on 5 January 1885 and 6 January 1887.
  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.
  3. For details of the insurance policy that WC took out with the Boston firm before leaving the United States in 1874, see [1426] to William Tindell, 3 March 1874.
  4. In the two known subsequent letters Naylor & Co is located in New York City rather than Boston. See [2262] to Sebastian Schlesinger, 28 January 1884.

**[2251] TO A. P. WATT, 10 JANUARY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 5–6.

10<sup>th</sup> January 1884

Dear Mr Watt,

The enclosed letter has just reached me.<sup>1</sup> You will see, by comparison of dates, that the piracy is printed and published only one day after the publication by Messrs Harper. It seems impossible to accomplish the theft with this rapidity – unless proofs are privately supplied from England. I accuse nobody – but I suggest (if you agree with me) that Messrs Kelly should be put on their guard, and that the English newspaper proprietors who have purchased the story should be discreetly informed of what has happened. There is a rogue somewhere among the printers. How to discover him when so many presses are engaged is, I fear, no easy question to answer.<sup>2</sup>

Ever yours | WC

- 
1. The letter, probably from John F. Phayre, Harper’s London representative (see [2254] to him of 15 January 1884), pointing out the piracy of the early instalments of “*I Say No*” in a Philadelphia newspaper, is not bound in at Pembroke.
  2. In addition to the *London Society* printers, at least half a dozen provincial newspapers were engaged in printing the story.

**[2252] TO A. P. WATT, 12 JANUARY 1884**

MS: Pembroke. Published: BGLL, IV, p. 6.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
12<sup>th</sup> January 1884

My dear Mr Watt,

Thank you most sincerely – for another act of friendly service. I dismiss my view at once and forever – and gladly take the advice which you and Chatto kindly offer to me.<sup>1</sup>

Ever yours | WC

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1. The reference is presumably to the piracy of the serial instalments of “*I Say No*” in the United States. Watt and Chatto seem to have argued that British printers could not have been involved – see [2251] to Watt of 10 January and [2254] to J. F. Phayre of 15 January 1884. No letter from Watt on this matter is found in the letter-books in the Berg Collection.

**[2253] TO MABEL E. WOTTON,<sup>1</sup> 14 JANUARY 1884**

MS: Fales. Summary: B&C, II, p. 465. Published: BGLL, IV, p. 6.

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

14<sup>th</sup> January 1884

Dear Miss Wotton,

This time I am well enough to thank you with my own hand for your kind and welcome letter. I am working hard at “*I Say No*” – making up for the time lost during my illness – and I am indeed pleased and encouraged when I hear that the new story is interesting you. It is all so real and so true to me (I may confess this to you, without being thought vain) that I believe the characters are living people. The other day, having to speak to one of my servants, whose name is Grace, I called her “Emily”.<sup>2</sup> I believe she thinks me a little mad and pities me with all her heart.

Will you give my kind regards to the members of your family? I am glad to think that I am, in some sort, a member of the household.

Believe me | always truly yours | Wilkie Collins

Miss Mabel E. Wotton

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1. Mabel Wotton became well known in the 1890s as a writer of ‘New Woman’ fiction such as *A Pretty Radical, and Other Stories* (1890).

2. Emily Brown, the orphaned heroine of “*I Say No*”.

**[2254] TO JOHN F. PHAYRE, 15 JANUARY 1884**

MS: Texas (Ms Letters, W. Collins).<sup>1</sup> Published: Coleman, p. 284; BGLL, IV, p. 7.

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

15<sup>th</sup> January 1884

Dear Sir,

I have done what I undertook to do in my last letter to you.<sup>2</sup>

The result of the inquiries which I have been able to institute does not justify suspicion of a dishonest use of the proof sheets of my new story in this country.<sup>3</sup>

I sincerely regret – but I cannot say that I am surprised by – the act of audacious literary robbery committed on Messrs Harper.<sup>4</sup> The wicked indifference of the government of the United States of America to obligations which have been recognised by every other civilised ~~count~~ nation was not forgotten by me, when my agent proposed the terms (afterwards accepted) for the republication of “*I Say No*.” in New York. Piracy was to be expected, and to be allowed for, by Messrs Harper and by myself – and piracy has taken place.

I remain, Dear sir, | Faithfully yours | Wilkie Collins

To | Mr J. F. Phayre

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1. Above the monogram and printed address are written, perhaps in Phayre’s hand: ‘Copy | Send original | to N.Y.’ and ‘Ackldg<sup>d</sup> Jan. 16’.

2. We have not been able to trace this letter, probably dating from 10 January (see [2251] to A. P. Watt of that date).

3. Referring to the serial version of “*I Say No*”. On the question of whether English printers might have supplied copy to American pirates, see [2251] and [2252] to A. P. Watt of 10 and 12 January 1884.

4. The piracy in question was in a Philadelphia newspaper – see [2260] to Harper & Brothers of 22 January 1884.

**[2255] TO A. P. WATT, 16 JANUARY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 7–8.

90. Gloucester Place | W. | 16<sup>th</sup> January 1884

Dear Mr Watt,

Here is the “order”. Perhaps they will offer a bill at six months next? or make a mistake and pay less than £333..6..8?<sup>1</sup> If this matter is not settled at once, and settled properly – You shall have no more trouble. My lawyers shall make these brutes behave, for once in their lives, like gentlemen. No sign of the proofs yet. Shall I write them a letter insisting on having my proofs with oaths and foul language? I believe it would have the right effect. I have been hitherto fool enough to treat them like gentlemen.

Ever yours | WC

I enclose a copy of the letter sent by last night’s post to Mr Phayre<sup>2</sup>

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1. As Watt’s letters to WC of 7 and 15 January 1884 make clear (Berg), Kelly & Co. were not only slow in making payment to Watt as WC’s agent, but also insisted on having written authorization from WC before doing so. The sum represents the first third of the sum of £1,000 Kelly’s contracted to pay for the right of serial publication of “*I Say No*” (see also [2290] to Watt of 3 April 1884; Peters, p. 404, and Law, p. 260 n. 20, both give the figure incorrectly as £900). Although Watt conducted the negotiations with the British newspapers also carrying the serial, their payments must have been made to Kelly’s, who purchased entire serial rights (see [2226] to Kelly & Co. of 15 December 1883). In other words, Watt was here acting as agent for both WC and Kelly’s.

2. Bound into the volume at Pembroke preceding this letter is a copy of the letter to Harper’s London agent J. F. Phayre, dated 15 January 1884.

**[2256] TO A. P. WATT, 17 JANUARY 1884**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, pp. 8–9.

17<sup>th</sup> Jan<sup>y</sup> 1884

Dear Mr Watt,

It is barely possible – but not likely that your clerk may have made some mistake in forwarding the imperfect morsel of a proof. If no mistake has been made in your office please post the enclosed letter after you have read it – and you will understand that I am not angry with the Kellys without good reason.<sup>2</sup>

I return the Dft at 10 days – payable to the order of Kelly & Co. Why should you have the trouble of passing this money through your bank which these brutes have not earned?<sup>3</sup>

Ever yours | Wilkie Collins

I suppose you will acknowledge receipt to Harper’s agent?

I beg you will not hesitate to send the letter to the Kellys – if, as I assume, your clerk is not to blame. When you can spare ten minutes let us consult as to asking one of the newspapers to print for me – on payment for the extra trouble. I really cannot go on with the Kellys.<sup>4</sup>

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1. The letter seems to have been scribbled in extreme haste and perhaps anger.

2. In Watt’s letter to WC of 17 January 1884, in acknowledgment of receipt of the cheque for his commission, Watt mentions the incompleteness of the proofs provided and criticizes the general incompetence of Kelly & Co. WC’s enclosed letter to Kelly’s is not bound in at Pembroke, and has not been traced – it seems likely that it was never sent.

3. Watt’s letter to WC also enclosed a bank draft from J. F. Phayre, the London agent of Harper’s, in payment of the first third of the £200 paid for the right to publish “*I Say No*” in America. Since Kelly’s had purchased entire serial rights to the story, this payment was in fact due to them. Watt asked WC to endorse the draft so that he could process it through his own bank account, but WC endorses it to Kelly’s themselves. He intends to save his agent trouble, and seems unaware that Watt is also receiving commission from Kelly’s for his work on their behalf.

4. In annoyance WC now contemplates taking the printing of the sets of proofs of “*I Say No*” out of the hands of Kelly’s printers and requesting one of the provincial newspapers to perform the task. As subsequent letters show, this did not in fact occur. On 19 January Watt wrote again to WC to placate him, assuring him that Kelly’s would be sending him two more sets of proofs.



**[2257] TO A. P. WATT, 17 JANUARY 1884**

MS: Pembroke. Published: BGLL, IV, p. 9.

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

17<sup>th</sup> January 1884

Dear Mr Watt,

I was sorry to miss you when you kindly called this afternoon – the messenger of good news as usual.

“Enclosed please find” (as they say in the commercial circles) my cheque for the commission,<sup>1</sup> and believe me, Ever yours

Wilkie Collins

A. P. Watt Esq.

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1. Watt had presumably brought round the cheque from Kelly & Co. for £333-6s-8d, of which 10%, or £33-6s-8d, was due to Watt as commission. On the same day, the sum was credited to WC’s bank account and the commission duly debited. The second payment of £300 net was credited on 3 April (see [2290] to Watt of that date) and the third on 28 June (Coutts: WC).

**[2258] TO FRED CHARLES,<sup>1</sup> 18 JANUARY 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 9–10.

**90. Gloucester Place, | Portman | Square. W. | 18<sup>th</sup> January 1884**

Dear Mr Charles,

Can you send me a ticket for a Private Box, for Tuesday evening next (the 22<sup>nd</sup>) – for Miss Hogarth (the late Charles Dickens’s sister-in-law)?

I am glad to see that a matinée is going to be tried. I suppose there is good reason for suddenly abridging the advertisements over the clock, at such an early period of the revival, and with a theatre only now beginning to be known to the public?

Vy truly yours | Wilkie Collins

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1. Described in the programme as ‘Acting Manager (for Miss Cavendish)’ at the Novelty Theatre, Great Queen Street, where *The New Magdalen* was revived from 5 January 1884.

**[2259] TO FRED CHARLES, 20 JANUARY 1884**

MS: Parrish (Box 4/11). Published: BGLL, IV, p. 10.

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

20<sup>th</sup> Janry

Dear Mr Charles

Many thanks for the box tickets.<sup>1</sup> I shall be glad to see you either Monday or Tuesday morning – whichever may be most convenient.

Vy truly yours | WC

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1. For the Novelty Theatre – see [2258] to Charles of 18 January 1884.

**[2260] TO HARPER & BROTHERS, 22 JANUARY 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 285–286; BGLL, IV, pp. 10–11.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 22<sup>nd</sup> January 1884

Dear Sirs,

Before you receive these lines, Mr Watt's acknowledgment of the receipt of the remittance which you have kindly sent will no doubt have reached you. I follow with thanks, on my own behalf.

Mr Phayre has perhaps mentioned the letter that I wrote to him – after receiving a specimen of the bare-faced robbery committed by the Philadelphia newspaper. After due inquiry I cannot find that there has been any fraudulent use made of our proofs here. While the United States Congress tacitly encourages literary theft, what hope is there for honest men? Why is the average newspaper-proprietor to be honest, when his own government does'nt set him the example by establishing international copyright? Your authors are not interested in the question. By publishing first in England, they secure their copyright. I see no hope of a change for the better – unless another man as honourable and as high-minded as Garfield is elected President. That chance will not happen, I fear, in my time.<sup>1</sup> In the meanwhile, I have an idea of “circumventing” the thieves, when you are ready to republish “I Say No” in book-form. I have just finished the 12<sup>th</sup> weekly part (out of 26 parts). If my health allows me to continue this advance, why should I not send you the concluding chapters of the story, in MS, as fast as they are written – and so give you something like a fair start?<sup>2</sup>

Believe me, dear Sirs, | Truly yours | Wilkie Collins  
Messrs Harper & Brothers

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1. James Garfield's brief presidency in 1881 was ended by an assassin's bullet. The Chace Act, granting some copyright protection in the United States to foreign authors, was eventually passed in 1891 during the presidency of Benjamin Harrison, two years after WC's death.

2. Running up the right-hand margin alongside this paragraph is a pencil annotation in an unidentified hand: 'Bully! W. Conant acknowledge'. “*I Say No*” was in fact published by Harper's in a single volume on 4 July 1884, three months before its appearance in Britain in October in three volumes from Chatto & Windus.

**[2261] TO A. P. WATT, 22 JANUARY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 11–12.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
22<sup>nd</sup> January 1884

My dear Mr Watt,

Let me thank you for the cheque<sup>1</sup> – which arrived yesterday evening – and let me ask you to accept the disreputable-looking MS, to which your kindness attaches some value.<sup>2</sup>

Mingling business with pleasure, I enclose the List of Weekly parts of “I Say No” – for your next batch of Revises.<sup>3</sup> The corrected proof was sent to Kelly & Co by last night's post. There are so many changes this time, that I have directed the printers to send me duplicate Revises, and to wait until they receive a corrected revise from me, before they send you the nine “pulls” for the newspapers. In this way we shall, I hope, avoid press errors – or errors of my committing.

Ever yours | WC

---

1. As Watt's letter to WC of 21 January 1884 makes clear (Berg), this was a cheque from Chatto & Windus for £20 as payment for ‘She Loves and Lies’, published in *Belgravia*. No credit for this amount is recorded at this time, though there is a payment for £200 on ‘Chatto & Windus Note’ (see [2145] to Chatto, 20 April 1883). It is possible WC cashed the cheque or it was included with other credits, such as in the one for £23-17s-9d recorded on this date (Coutts: WC).

2. Of ‘She Loves and Lies’, a short story originally published in New York in the *Spirit of the Times*, 22 December 1883, and reprinted in *Little Novels* (1887) as ‘Mr Lismore and the Widow’ (see Gasson, p. 139). The note accompanying the MS survives in private hands and reads:

To my friend, | A. P. Watt:  
This manuscript of one of my short stories | is presented, in

Sincere acknowledgement of his faithful devotion | To my literary interests  
Wilkie Collins | 22<sup>nd</sup> January 1884

3. The following memorandum on a sheet of lined paper is bound in following the letter at Pembroke:

For Mr Watt)

21<sup>st</sup> January 1884

“I Say No”

List of Weekly Parts: contained in the Fourth Monthly part.

|                                                                                                                                                       |             |                                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|---------------------------------------------------------------------------------|
| Chapter XVIII and XIX also part of Chapter XX –<br>ending, on Slip 48, with this paragraph: “What do<br>you think of the Reverend Miles Mirabel now?” | }<br>}<br>} | 9 <sup>th</sup> Weekly Part<br>(Published 9 <sup>th</sup> Feb <sup>y</sup> )    |
| Chapter XX ( <u>continued</u> ) and<br>Chapters XXI and XXII                                                                                          | }<br>}      | 10 <sup>th</sup> Weekly Part<br>(published 16 <sup>th</sup> Feb <sup>y</sup> )  |
| Chapter XXIII.                                                                                                                                        |             | 11 <sup>th</sup> Weekly Part.<br>(published 23 <sup>rd</sup> Feb <sup>y</sup> ) |

**[2262] TO SEBASTIAN SCHLESINGER, 28 JANUARY 1884**

MS: Houghton (fMS Am 1363 v.1/47). Published: BGLL, IV, pp. 12–13.

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

London | 28 January 1884

Here I am again, dear Sebastian. No “Minstrel Boy” has appeared – up to this date. Either the Songs have been lost or stolen on their way here – or you have trusted to some person to despatch them by book post – who has forgotten to do so. The only way is to try again.<sup>1</sup>

I suppose you know the original Irish melody to which Moore adapted his words. Excepting “God Save the Queen” it is the most widely known “tune” in Great Britain. Anybody who can hum anything – knows the “Minstrel Boy.” Here is serious established competition against you. All the more need for me to “do my damndest” – on which you know you can depend.

Ever yours WC

This morning comes a letter from Boston – acknowledging receipt of my insurance notification (requesting the usual payment of my premiums) – and telling me that the Policies will be sent to “Messrs Naylor & Co New York”. So now my restless mind is at ease.<sup>2</sup>

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1. Sebastian Schlesinger was to become an accomplished composer of song melodies – thirty of his collections published between 1885 and 1905 appear in the BL Catalogue. The specific collection referred to here has not been identified, though Schlesinger published song collections in 1882, 1883 and 1884.

2. See [1660] to Schlesinger, 30 December 1876.

**[2263] TO A. P. WATT, 30 JANUARY 1884**

MS: Pembroke. Summary: B&C, II, pp. 465–466. Published: BGLL, IV, p. 13.

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

30 Jan'y 1884.

Dear Mr Watt,

Many thanks for your note. I hope to send the next instalment of copy in a week's time.<sup>1</sup>

I returned the Trollope autobiography – thinking you might wish perhaps to lend it to other friends.<sup>2</sup> I am not worthy of the book – for I could not read it through. The first part I thought very interesting – but when he sits in judgment on his own novels and on other peoples' novels he tells me what I don't want to know, and I bid him goodbye half way through the journey.

Ever yours | WC

- 
1. Watt had written to WC on 28 January to say that he had received and sent out to Kelly's instalments 9–11 of the serial version of "*I Say No*" (Berg).
  2. In Watt's letter to WC of 28 January he had suggested that Trollope's autobiography, of which receipt was acknowledged in [2263] of 11 November 1883, had been intended as a gift rather than a loan (Berg).

**[2264] TO A. P. WATT, 7 FEBRUARY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 13–14.

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

7th Feby 1884

"I Say No"

Dear Mr Watt,

I send to you by this post – registered – a supply of copy containing the larger half of the Fifth Monthly Part. If it can be set up at once, it will be a great convenience to me – and while the printers are at work, I will finish the "Part" and send it to you after this first instalment. The present part of the story has cost me some trouble – and I am "dying" to see it in print!

Ever yours | WC

One line please to say you have received the MSS safely.

**[2265] TO A. P. WATT, 7 FEBRUARY 1884**

MS: Pembroke. Published: BGLL, IV, p. 14.

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

7th Feby 1884

Dear Mr Watt,

I send, under another cover, the conclusion of copy for the 5<sup>th</sup> Monthly Part. The chapter which I had thought of adding must begin the 6<sup>th</sup> monthly part.<sup>1</sup>

Many thanks for your letter. One line more to acknowledge safe receipt of slips 125 to 129 – and I shall be happy!

Ever yours | WC

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1. Of the serial version of "*I Say No*".

**[2266] TO FRANK ARCHER, 8 FEBRUARY 1884**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 252; BGLL, IV, pp. 14–15, amended A&C7, pp. 22–23.

**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 Egre<sup>4</sup>

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1. Directed to 'Frank Archer Egr | 21. Baker Street | Portman Square W.', postmarked recto 'LONDON W | 2 | FE 8 | 84', with '19' in another hand in pencil on the recto. WC again initially writes the house number as '12' but corrects 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 run of nine weeks and a day (55 performances) would have brought WC £229. No identifiable sums from this play are found in WC's bank account at Coutts.

**[2267] TO ALBÉRIC ISERBYT, 9 FEBRUARY 1884**

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 15.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
9<sup>th</sup> Feby 1884

My dear Sir,

Kindly send me a translation of the enclosed letter, just received from Berlin.

Faithfully yours | WC

**[2268] TO BEECHENO, YAXLEY & CO., 12 FEBRUARY 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 287; BGLL, IV, p. 15.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
12<sup>th</sup> Feby 1884

Dear Sirs,

Publish my letter in your circular by all means.<sup>1</sup> It expressed my sincere opinion, and I hope it may help you to make your excellent sherry more widely known even than it is now.

Faithfully yours | Wilkie Collins

Messrs Beecheno & Co

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1. The letter in which WC praises the firm's Ribera Sherry may have been lost – unless the reference is to the final sentence of [2235] to Beecheno, Yaxley & Co. of 27 December 1883.

**[2269] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 12 FEBRUARY 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 15–16.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 12<sup>th</sup> February 1884

Dear Sir,

I well remember the occasion on which I had the pleasure of meeting you – now saddened in remembrance by the death of my dear old friend.<sup>2</sup>

It is needless to add that I contribute to your collection of autographs with great pleasure.

Vy truly yours | Wilkie Collins

To | *[erased]* Eqre

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1. The name of the addressee has been carefully removed with some form of eraser, leaving virtually no trace.

2. Unidentified.

**[2270] TO A. P. WATT, 12 FEBRUARY 1884**

MS: Pembroke. Published: BGLL, IV, p. 16.

90. G. P. | 12<sup>th</sup> Feby 1884

Dear Mr Watt,

The corrected proof goes to the Printers tomorrow morning – and you will have your Revises I hope in a day or two. For the future, I shall adopt your kind suggestion – and ask to have the weekly parts set up in proof as fast as they are written. It will save time in sending them to Mr Phayre.<sup>1</sup>

Always truly yours | WC

“I Say No”

division into Weekly Parts of the Fifth Monthly part.

==

12<sup>th</sup> Weekly Part: Chapters XXIV | and | XXV

13<sup>th</sup> Weekly Part: Chapters XXVI | and | XXVII

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1. J. F. Phayre, Harper’s London agent.

**[2271] TO A. P. WATT, 18 FEBRUARY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 16–17.

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

18<sup>th</sup> Feby 1884

“I Say No”

Dear Mr Watt,

By this morning’s registered book post, I send to you, copy for another weekly part. If the Kellys will begin setting this up, I hope to have another weekly part ready in two days more – so that the two parts can be sent in triplicate proof. Excuse my troubling you again with mss so soon. I have arrived at a critical part of the story – and I am anxious to get into print as fast as I can.

Ever yours | WC

**[2272] TO BELINFANTE BROTHERS,<sup>1</sup> 18 FEBRUARY 1884**

MS: BNF (Nouv. Acq. Fr. 15552, ff. 112–113). Published: BGLL, IV, p. 17.

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

London | 18<sup>th</sup> February 1884

“I Say No”

Dear Sirs,

The whole novel will be of about the same length as my last work “Heart and Science”, and the other works which have preceded it.

The periodical publication here is in two forms – viz: – in a monthly Magazine, and in several weekly newspapers.<sup>2</sup> The Magazine publication will continue until the end of the present year. The newspaper publication, being at intervals of only a week, will be at an end in June or July next. The republication in book form will take place six weeks before the appearance of the last monthly part in the Magazine.

All this depends on my life! I have, at the present time of writing, barely finished one half of the work. If the Utrecht publishers do not like to run this risk (like the other publishers at home and abroad) they may have to wait another three months before they can begin.<sup>3</sup> It may take me as long as that to finish the work.

In the meanwhile, I send to you – by today’s registered book post – another revised proof, in continuation, containing chapters XXIV, XXV, XXVI, and XXVII.

Believe me dear Sirs | faithfully yours | Wilkie Collins  
Messrs | Belinfante Brothers

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1. Publishers of The Hague, who had tried to serialize a Dutch translation of *Man and Wife* without authorization or payment back in 1869 (see [0925] and [0928] to them of 10, 18 November 1869), but had been forced to capitulate. They then became WC’s authorized publishers in the Netherlands, a position which they retained virtually to the end of the author’s life. See Payn & Collins 2004, pp. 1–8.

2. See Law, pp. 238–239.

3. Unidentified, but possibly the publishers of the nine novels by WC in Dutch translation in fourteen volumes (Gravenhage, 1877–86), found in WC’s library at his death (Baker 2002, p. 94).

**[2273] TO FREDERICK KERR,<sup>1</sup> 21 FEBRUARY 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 18.

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

21<sup>st</sup> February 1884

My dear Sir,

If any opportunity of forwarding your interests offers itself, you may depend on my taking advantage of it.

Your performance of “Wetzel” in “The New Magdalen” is in every respect excellent – true to Nature – subtle in “by-play” – and thoroughly artist-like in its freedom from mere stage-artifice, and its delicate sense of the value of restraint in the right place. I shall watch your progress in the future with sincere interest.

Vy truly yours | Wilkie Collins  
Frederick Kerr Esqre

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1. Frederick Kerr (1858–1933), up-and-coming actor then appearing as Ignatius Wetzel, the German doctor, in *The New Magdalen* at the Novelty Theatre.

**[2274] TO GEORGE F. ROWE,<sup>1</sup> 21 FEBRUARY 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 288; BGLL, IV, pp. 18–19.

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

21<sup>st</sup> February 1884

Dear Mr Rowe,

I am sorry to hear of the reason which has prevented me from having the pleasure of seeing you. A walk – a perspiration – five minutes in a warm bath – fierce rubbing on coming out – are the preventive remedies which succeed best, in my case.<sup>2</sup> My health has certainly improved of late – and I was sixty years old on the 8<sup>th</sup> of last January! Here is encouragement for you,

surely? Let me hope to hear a better report next time.

The newspaper slips are returned with many thanks. Just as I had done reading them a letter arrived from Winter himself – interesting and delightful like all his letters.<sup>3</sup> He tells me that he begged you to send the slips. I sincerely rejoice in Irving’s success.<sup>4</sup> Personally as well as professionally he has a special place in my estimation

Believe me | always truly yours | Wilkie Collins  
George F. Rowe Esqre

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1. Actor, manager and playwright, who had appeared alongside WC in *Used Up* in 1852 – see [1019], WC’s first surviving letter to him, of 22 August 1870.

2. Presumably Rowe also suffered from gout.

3. William Winter, drama critic of the *New York Tribune*. No reply of around this period from WC to Winter has survived. The newspaper articles in question might include ‘Henry Irving in Brooklyn’, *New York Daily Tribune* (1 January 1884), pp. 4–5, concerning the actor’s performance in *Louis XI* at Haverly’s Theatre.

4. Henry Irving and his Lyceum Company, including Ellen Terry, were then in the middle of a triumphant six-month tour of North America – see the report on their return in the *Times* of 9 May 1884, p. 9f.

### [2275] TO A. P. WATT, 21 FEBRUARY 1884

MS: Pembroke. Published: BGLL, IV, p. 19.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21<sup>st</sup> Feby 1884

“I Say No”

Dear Mr Watt,

Will you kindly ask the Kellys to let me have me have the copy now in their hands to be set up, in triplicate proof, as soon as they can.

I cannot be sure of the end of the weekly part on which I am now at work, until I have written the weekly part which is to follow it – so to save time I will send to America as much as may be now set up – Viz: one weekly part.

Ever yours | WC

### [2276] TO A. P. WATT, 25 FEBRUARY 1884

MS: Pembroke. Published: BGLL, IV, p. 19.

90. Gloucester Place | W. | 25<sup>th</sup> Feby 1884 | Monday.

Dear Mr Watt,

Under another cover, I send to you copy for the 15<sup>th</sup> weekly part (Chapters XXX and XXXI).<sup>1</sup> The proofs will easily reach me, I hope, not later than Friday next.

This morning also, I send to Mr Skerry the proofs of chapters 28 and 29 (which reached me last week) corrected for Press – with instructions to send to you the usual Press-Revises.

Ever yours | WC

Chapters XXVIII and XXIX comprise the 14<sup>th</sup> Weekly Part<sup>2</sup>

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1. Of the serial version of “*I Say No*”.

2. On the back of the sheet there are scribbled annotations in Watt’s hand which probably read ‘Weekly 12 + 13 | (Chap 27) | ~~Check~~ | 9 sets to follow | Kelly’.

### [3011] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 26 FEBRUARY 1884

MS: Lewis Collection. Published: Lewis Website; A&C2, p. 66.

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).

**[2277] TO ALBÉRIC ISERBYT, 26 FEBRUARY 1884**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 20.

90. Gloucester Place | Portman Square | W. | 26<sup>th</sup> Feby 1884

My dear Sir,

I have to thank you for the last translation, and to beg you to help me again, by making a German letter of the enclosed.<sup>2</sup>

Believe me | vy truly yours | WC  
Alberic Iserbyt Esqr

- 
1. Initialled and directed to 'Alberic Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.', postmarked as dated.  
2. Enclosure not found with WC's letter.

**[2278] TO CARRIE BARTLEY,<sup>1</sup> 29 FEBRUARY 1884**

MS: Northumberland (SANT/BEQ/4/pp162c). Published: BGLL, IV, p. 20.

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

Friday 29 Feb

(In great haste)

My dearest Carrie

Here is a card for you to present tomorrow.<sup>2</sup> There is no time for me to get an answer from Mr Charles,<sup>3</sup> to whom I have written. But if Box D is engaged he will do his next best for you.

Ever affly | WC

- 
1. See [2181] to her of 11 July [1883].  
2. For the revival of *The New Magdalen* at the Novelty Theatre from 5 January 1884. See also Parrish & Miller, p. 159.  
3. Fred Charles, 'Acting Manager (for Miss Cavendish)' – see [2258] and [2259] to him of 18 and 20 January 1884.

**[2279] TO A. P. WATT, 3 MARCH 1884**

MS: Pembroke. Published: BGLL, IV, p. 21.

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

3<sup>rd</sup> March 1884

"I Say No"

Dear Mr Watt,

Under another cover I send to you copy for the 16<sup>th</sup> Weekly Part (chapters XXXII and XXXIII). I have forgotten to attach a note to the MS, asking for proofs in Triplicate not later than Friday next. Will you kindly add a line to that effect on the envelope?

Always truly yours | WC

**[2987] TO UNIDENTIFIED RECIPIENT, 4 MARCH 1884**

MS: Houghton (MS Am 1603.3: Album IV).<sup>1</sup> Published: BGLL, IV Addenda, p. 404.

Wilkie Collins | 4<sup>th</sup> March 1884

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1. On a rectangular piece of card in the autograph collection of B. A. G. Fuller.

**[2280] TO FRANK ARCHER, 6 MARCH 1884**

MS: Lewis Collection (Archer Archive).<sup>1</sup> Published: Archer, p. 253;<sup>2</sup> BGLL, IV, p. 21, amended A&C7, p. 23.

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 hand-written pencil number ‘20’ on the verso.
2. Archer introduces the letter: ‘I had never seen the dramatised version of “The Woman in White”, and I asked Collins to let me read it.’
3. ‘Published by the author’ in 1871 (Gasson, pp. 161–162), the play itself is not found in the Archer Archive.

**[3349] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 7 MARCH 1884**

MS: Lewis Collection. Published: A&C12 p. 9.

Vy truly yours | Wilkie Collins | 7<sup>th</sup> March 1884

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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’.

**[2281] TO A. P. WATT, 10 MARCH 1884<sup>1</sup>**

MS: Pembroke. Published: BGLL, IV, pp. 21–22.

90. G.P. | 10<sup>th</sup> March

Dear Mr Watt,

I send under another cover some more copy – wanting two or three pages for the conclusion, which will be sent tomorrow.<sup>2</sup> I have mentioned this in a note attached to the MS. – so that you may only have the trouble of sending to Kelly the envelope containing the copy – which will I hope reach you safely.

You have I trust completely recovered from your cold. I have nothing to complain of but being a little fagged with my work.

Always truly yours | WC

---

1. Dating from the reference to Kelly.
2. Of the seventeenth weekly instalment of “*I Say No*”.

**[3255] TO MARY ANDERSON,<sup>1</sup> 13 MARCH 1884**

MS: Navarro. Published: A&C9, p. 17.

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.<sup>3</sup>

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 made her debut in Kentucky in 1875, and appeared at the London 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 in 1890 to Antonio de Navarro (1860–1932), a wealthy American of Basque extraction and graduate in law at Columbia College. She later became 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.

3. Referring to Anderson’s residence in the Cromwell Road, South Kensington, which WC later refers to as ‘Cromwell House’ – see [2803] to her of 20 January 1888.

**[2282] TO J. F. HAMILTON,<sup>1</sup> 13 MARCH 1884**

MS: Private. Published: BGLL, IV, p. 22.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13<sup>th</sup> March 1884

Dear Mr Hamilton,

I trouble you with a little German document called “Check”, which is to pay to my order £28..14..1, by means of an Anglo-foreign banking company. When “Check” is honoured kindly pay the money to my account, and believe me,<sup>2</sup>

Very truly yours | Wilkie Collins

J.F. Hamilton Esq

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1. Employee of Coutts’s bank – see [2207] to him of 22 October 1883.

2. The sum was credited that day to WC’s bank account as ‘By recd’ (Coutts: WC).

**[2283] TO ALBÉRIC ISERBYT, 13 MARCH 1884**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 22.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13<sup>th</sup> March 1884

My dear Sir,

Another German letter is enclosed – to be translated into English, please, as usual.

I am glad to hear that you enjoyed your night at the play.<sup>2</sup>

Faithfully yours | Wilkie Collins

Albéric Iserbyt Esqr

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1. Directed to ‘Albéric Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.’, postmarked as dated.

2. Presumably WC had sent Iserbyt complimentary tickets to the revival of *The New Magdalen*, then playing at the Novelty Theatre.

**[2284] TO TRÜBNER & CO., 13 MARCH 1884**

MS: Stanford. Published: BGLL, IV, p. 23.

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

13<sup>th</sup> March 1884

Dear Sir,

Among your literary importations from the United States are you likely to have,

“The Voyage of the Jeannette. Ship and Ice Journals of George de Long.”?

(Published by Houghton Mifflin & Co of Boston).<sup>1</sup>

I want to buy the book – and I don’t know where to get it in England.

Faithfully yours | Wilkie Collins

Messrs Trubner & Co

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1. Diary of the fatal 1879 expedition of the American arctic explorer, George Washington de Long (1844–81), edited by his widow and published in two volumes in 1883. Not listed as in WC’s library at his death (Baker).

**[3256] TO MARY ANDERSON, 15 MARCH 1884**

MS: Navarro. Published: A&C9, p. 18.

**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—I’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.

**[2285] TO ALBÉRIC ISERBYT, 15 MARCH 1884**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 23.

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

15<sup>th</sup> March 1884

My dear Sir,

Many thanks for the translation. My answer to the letter is enclosed. Please dispatch the translation at your early convenience and believe me

Faithfully yours | WC

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1. Initialled and directed to 'Albéric Iserby Esqr | 6. Holyoake Road | Newington Butts | S.E.', postmarked as dated.

**[2286] TO A. P. WATT, 17 MARCH 1884**

MS: Pembroke. Published: BGLL, IV, pp. 23–24.

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

17<sup>th</sup> March 1884

Dear Mr Watt,

I send you the first 8 slips (172–179) of the 18<sup>th</sup> Weekly part.<sup>1</sup> The conclusion (in 2 or 3 slips more) shall follow tomorrow morning. The relaxing weather has made me slow over my work. Saturday completely beat me. I drove out, and made calls like an independent gentleman!

Any day this week (except tomorrow) I shall be here, and delighted to see you – but only on condition that you really have time to spare. If not, next week.

Ever yours | WC

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1. Of the serial version of "*I Say No*".

**[2292] TO MARY ANDERSON, 20 MARCH 1884**

MS: Navarro. Published: Anderson, pp. 151–152 (undated); BGLL, IV, pp. 27–28 (dated 6 April 1884), amended A&C9, pp. 18–19 (with MS located).

**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>

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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.

**[2287] TO CHARLES KENT, 26 MARCH 1884**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 24.

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

26<sup>th</sup> March 1884

My dear Kent,

I am indeed sorry not to have been able to see you this afternoon. You will understand why – when I tell you that I was engaged in trying to “arbitrate” between a husband and wife – and to prevent “the case” from being taken into Court.<sup>2</sup>

Can you come tomorrow afternoon (Thursday) at 3? I have an appointment at 4. Or failing Thursday, can you come on Friday at the same hour? I am again obliged to go out on Friday – and my morning's are claimed by my work. Don't trouble to write if Thursday will do. But one line to me if Friday is preferred.

Ever yours | WC

---

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

2. It is not clear whose marital difficulties WC refers to.

**[2288] TO A. P. WATT, 28 MARCH 1884**

MS: Pembroke. Published: BGLL, IV, pp. 24–25.

Friday 28<sup>th</sup> March | 10.P.M.

Dear Mr Watt,

Here is the “authority”. I ought to have remembered it – but I have now “made a memorandum”, and kept a Dft of the document for next time.<sup>1</sup>

I will, with the greatest pleasure, answer any inquiries that my good friends the Tauchnitzes – father and son – may address to me.<sup>2</sup>

The triplicate proofs of chapters XXXVIII and XXXIX have not been sent to me.<sup>3</sup> I am ashamed to give you the trouble – but can you send to these wretches on receipt of my letter and say that I must have the proofs, tomorrow (Saturday) morning, to correct for that day's American mail. If we live to get rid of the Kellys and Skerrys, we will celebrate that happy day, here, with a bottle of champagne!

Ever yours | WC

---

1. As Watt's letter to WC of 28 March 1884 makes clear (Berg), this was the authorization for Kelly & Co. to pay the second instalment of the payment for the serial rights to “*I Say No*” to Watt as WC's agent.

2. Watt's letter had asked permission to give WC's name as a reference in his application to Baron Tauchnitz to act as agent in London for the Leipzig publishers.

3. Of “*I Say No*”.

**[2289] TO A. P. WATT, 1 APRIL 1884**

MS: Pembroke. Published: BGLL, IV, p. 25.

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

1<sup>st</sup> April 1884

Dear Mr Watt,

A word to thank you for your kind letter. The proofs arrived on Saturday – only in time for me to send one pull corrected, direct to Harper instead of through Mr Phayre. The delay in the

delivery of my letter must be due to the Post Office. My servants “letter-book” shows that the letter was posted at the right time.<sup>1</sup>

I won’t forget to give the artist his subject in good time – but I leave the choice of him to Mr Longman – with many thanks.<sup>2</sup>

Ever yours | WC

---

1. On Monday 31 March, Watt had written that WC’s letter of Friday evening, 28 March, had only arrived that morning. He also stated that Kelly’s had sent the required proofs of “*I Say No*” on the previous Saturday morning (Berg).

2. Referring to the illustration to WC’s story, eventually entitled ‘Royal Love’, scheduled for publication in *Longman’s Magazine* at Christmas 1884. In his letter of 31 March Watt had requested a subject and inquired whether WC had a ‘favourite’ artist whom he would like to undertake the work.

### **[3257] TO MARY ANDERSON, 3 APRIL 1884**

MS: Navarro. Published: A&C9, p. 19.

**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

### **[2290] TO A. P. WATT, 3 APRIL 1884**

MS: Pembroke. Published: BGLL, IV, pp. 25–26.

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

3<sup>rd</sup> April 1884

Dear Mr Watt,

I have the pleasure of acknowledging the receipt of your cheque for £300.- ..- being the second instalment of the purchase-money paid by Messrs Kelly & Co for the right of publishing serially “I Say No” – less your commission of ten per cent.<sup>1</sup>

I opened the Times this morning at the report of the fire. It was a relief to see no sort of reference made to “34”, among the neighbouring buildings which had suffered.<sup>2</sup> When they rebuild let them follow the example of the wise man who had his doors made of iron.<sup>3</sup>

Always truly yours | Wilkie Collins

A. P. Watt Esq.

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1. The sum was £333-6s-8d before the deduction of commission. Watt had sent the cheque with his letter of 2 April (Berg) and it was credited to WC’s bank account on 3 April, while the third instalment of £300 net was credited on 28 June (Coutts: WC). See also [2257] to Watt, 17 January 1884, concerning the first instalment.

2. Watt’s offices were then located at 34 Paternoster Row. According to the newspaper report mentioned by WC (‘Fire in the City’, *Times*, 3 April 1884, p. 9), the fire began at 7.30 the previous evening in the ‘basement of Messrs Pardon and Sons’ printing office, Lowell-court, Paternoster-row’, but did not spread widely owing to the absence of wind and the prompt action of, among others, the staff in the Religious Tract Society’s warehouse across the road.

3. Allusion untraced; perhaps the ‘wise man’ is simply Watt himself.

### **[2291] TO EDMUND YATES, 3 APRIL 1884**

MS: Kentucky (63m14 no.147). Published: BGLL, IV, pp. 26–27.

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

3<sup>rd</sup> April 1884

My dear Edmund,

At such a time as this, I am not sure that it is a very considerate proceeding to trouble you with letters. Let me only say that your old friend remembers old times just now with more than customary tenderness. I have read the law report in this morning's newspaper with sincere sympathy and sorrow.<sup>1</sup>

Affectionately yours | Wilkie Collins

Edmund Yates Esqr

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1. As reported in, for example, the *Times* (3 April 1884, p. 3a–d), the previous day at the Court of the Queen's Bench saw the judgement in the criminal libel suit of the Earl of Lonsdale against Yates, on account of the following statement appearing in his weekly Society paper the *World* on 17 January 1883:

A strange story is in circulation in certain sporting circles concerning the elopement of a young lady of very high rank and noble birth with a young peer, whose marriage was one of affection, but whose wife has unfortunately fallen into a delicate state of health. The elopement is said to have taken place from the hunting field. The young lady, who is only one or two and twenty, is a very fair rider and the gentleman is a master of hounds.

Yates stated that he was not the author of the statement, had not seen it until it appeared in proof, and had no idea that it might be taken to refer to the Earl of Lonsdale. The prosecution, on the other hand, made much of the fact that Yates had published the statement though he could not say to whom it did apply or indeed whether it applied to anyone. Thus Yates was convicted and sentenced to imprisonment for four months, though there was a stay of execution for technical reasons. In the event Yates was incarcerated in Holloway Jail for seven weeks from January 1885. See [2406] of 10 March 1885 to Yates on his release.

#### [2293] TO A. P. WATT, 7 APRIL 1884<sup>1</sup>

MS: Pembroke. Summary: B&C, II, p. 466. Published: BGLL, IV, p. 28.

7<sup>th</sup> April

Dear Mr Watt,

Here is the copy for this week's number complete. I have attached a note /to the MS/ asking for my proofs not later than Friday next. The last week's proofs came in excellent time. I write in wretchedly bad spirits. My dear old friend Charles Reade was dying when I heard of him yesterday. We had known each other for thirty years.<sup>2</sup>

Ever yours | WC

---

1. Dating from the reference to Reade.

2. Reade died on 11 April 1884 – WC implies they first met around 1854 but his first extant letter to Reade is [0421] of 4 June 1861.

#### [3258] TO MRS ROBINSON,<sup>1</sup> 8 APRIL 1884

MS: Private. Published: A&C9, p. 31.

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*".

**[2294] TO EDWARD PIGOTT, 8 APRIL 1884**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, pp. 28–29.

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

8th April 1884

My dear Ted,

Thank you most sincerely for one more proof of your friendly care for my interests. I understand the "situation" perfectly. The disgraceful state of the law leaves you no alternative.<sup>1</sup> I have the prospect of double work before me to save "I Say No" from these authors. I must adapt my own novel somehow – and Mr Douglas Cox will have it performed at a matinée before the thieves find out which way the story is going to end. My last Christmas Story "She Loves and Lies" is also in danger<sup>2</sup> – I am obliged to write to some of the managers, before the thieves offer their adaptation – and all this when I am fagged under the strain of the serial story. What a life!

Caroline wrote to thank Harry for the cream<sup>3</sup> – supposing that he had sent it. She transfers her thanks – and so do the children who enjoyed it thoroughly.

Poor dear Reade – today's news seems to suggest a chance of recovery – a very poor one, I am afraid. I have known him for thirty years.<sup>4</sup> Good bye for the present.

Yours ever afftly | WC

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1. At this time Pigott was Examiner of Plays in the Lord Chamberlain's Office, where all plays for public performance had to be licensed. It seems that he was warning WC that he had approved a play based on his work. On 12 April 1884 *The New Magdalen* in three acts and a prologue by H. Bedford was given a licence for performance at New Cross Public Hall.

2. Published in the *Spirit of the Times* (New York) on 22 December 1883. No trace of a theatrical adaptation has been found. However, *A Mad Marriage* by F. Harvey was licensed on 5 January for performance at the Royal Theatre, Northampton. According to Allardyce it opened there on 16 January 1884 and later at the Grand Theatre, Islington on 21 August 1885. The author is listed as Frank Harvey who is credited with thirty-eight plays opening from 1873–1898 (Allardyce, II, pp. 408–409). The play was based on WC's tale first published as 'A Fatal Fortune' in *All The Year Round*, 17–24 October 1874, and then retitled 'A Mad Marriage' when republished in 1875 in the second edition of *Miss or Mrs?*.

3. Possibly referring to Pigott's nephew Henry.

4. Charles Reade died three days later, on Good Friday 11 April 1884, at 3 Bloomfield Villas.

**[3259] TO MARY ANDERSON, 9 APRIL 1884**

MS: Navarro. Published: A&C9, p. 20.

**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.

**[2295] TO A. P. WATT, 11 APRIL 1884**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, p. 29.

Good Friday 1884

Dear Mr Watt

Do you take a long Easter holiday? Or shall you be back at your place of business on Tuesday morning next? I put this “intrusive question” in the interests of my “copy”.<sup>2</sup> If you are at the desk again on Tuesday, it will go to your care (of course) as usual. If not, I will send direct to Kelly, this time.

Ever yours | WC

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1. Bound out of order in the Pembroke volumes, before [2293] to Watt of 7 April 1884.  
2. Of “*I Say No*”.

**[2296] TO UNIDENTIFIED RECIPIENT, 12 APRIL 1884**

MS: Wolff Collection.<sup>1</sup> Published: BGLL, IV, p. 30.

Vy truly yours | Wilkie Collins | 12<sup>th</sup> April | 1884

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1. Written on an oblong card, this may be a dated autograph, rather than a fragment of a letter.

**[2297] TO CHARLES SANTLEY,<sup>1</sup> 15 APRIL 1884**

MS: Columbia (Spec. MS Coll. Adelman). Published: BGLL, IV, p. 30.

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

15<sup>th</sup> April 1884

Dear Mr Santley,

Only one word more to thank you most sincerely for your kind and ready compliance with my request.<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. Charles Santley (1834–1922), baritone, friend of CD, who had helped with settling Charles Fechter’s debts. See *Pilgrim*, XII, pp. 198–199.  
2. WC’s request remains unidentified.

**[2298] TO A. P. WATT, 15 APRIL 1884**

MS: Pembroke. Published: BGLL, IV, p. 30.

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

15<sup>th</sup> April 1884

Dear Mr Watt,

The Kellys have sent my Revises of Chapters XL and XLI today – without the final slip, numbered 126. I have written to Mr Skerry to set it right – and I only trouble you on the matter, in case the same mistake has been made in your case.<sup>1</sup>

Ever yours | WC

The copy for the new part was posted to you on Monday night last. Many thanks for your note

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1. Of the serial version of “*I Say No*”. Watt wrote back to WC on 16 April confirming that he also had not received slip 126 (Berg).

**[2299] TO FRED CHARLES, 18 APRIL 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 31.

90 Gloucester Place. W.<sup>1</sup>

18<sup>th</sup> April 1884

Dear Mr Charles,

The Magdalen picture thanks you sincerely for your kind interest in its welfare. It hangs in its old place again – returned in safety from the theatre.<sup>2</sup>

Excepting some venomous [*sic*] stings of neuralgia from this damnable East wind I keep out of the doctor’s way successfully so far.

Always truly yours | Wilkie Collins

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1. Unusually for this period, WC writes the date at the top of the blank paper and his own address at the foot of the page on which the letter concludes.

2. Though the picture in question has not been identified, the reference is to the end of the run of the revival of *The New Magdalen* at the Novelty Theatre.

**[2300] TO JOHN F. PHAYRE, 19 APRIL 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 289; BGLL, IV, p. 31.

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

19<sup>th</sup> April 1884

Dear Sir,

I have been already asked to write obituary notices of my dear friend Charles Reade in London periodicals<sup>1</sup> – and I regret to say I can only repeat the answer which I have already given. All my working hours are ~~give~~ devoted to “I Say No” – and, if I encroach on my hours of rest, I run the risk of breaking down (in my present state of health) before my story is completed. I have no choice but to “say No” – in this case very unwillingly.

Faithfully yours | Wilkie Collins

Mr J. F. Phayre

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1. Reade had died just over a week earlier – Harper’s must have asked WC to contribute an obituary article to one of their New York periodicals.

**[2301] TO A. P. WATT, 21 APRIL 1884**

MS: Pembroke. Published: BGLL, IV, p. 32.

Monday night | 11.45 | 21<sup>st</sup> April 1884

Dear Mr Watt

By tonight’s post, I send you the copy for the new weekly part – chapters XLVI and XLVII.<sup>1</sup> I am a day late – owing to neuralgic troubles on Saturday and Sunday. Today is a day free from pain.

Ever yours WC

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1. Of the serial version of “*I Say No*”.

**[2302] TO A. P. WATT, 27 APRIL 1884**

MS: Pembroke. Published: BGLL, IV, p. 32.

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

Sunday. 27<sup>th</sup> April 1884

Dear Mr Watt,

This week, I am in good time. The copy for the new weekly part has been posted to you tonight,<sup>1</sup>

Ever yours | WC

---

1. Of the serial version of “*I Say No*”.

**[2303] TO GEORGE BENTLEY, 3 MAY 1884**

MS: Berg. Published: BGLL, IV, pp. 32–33.

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

London | 3 May 1884

My dear Mr Bentley,

Thank you heartily for your kind letter. I wish I could add that I can profit by the suggestion which you pay me the compliment of making. But I am writing a Serial Story,<sup>1</sup> and recent illness has thrown me back in my work. The weekly demand of the newspapers is inexorable – and my hours of rest (the doctor says) must be strictly observed. In this case, my own feeling of fatigue at the end of the day, sides with the doctor. I am most sincerely reluctant to fail in complying with any request of yours – but I have no other alternative.<sup>2</sup>

It is a pleasure to see your handwriting again – and it will be a greater pleasure still to see you.

Always truly yours | Wilkie Collins

George Bentley, Esqre.

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1. “*I Say No*”.

2. Perhaps Bentley had asked for a short story for *Temple Bar*.

**[2304] TO PAUL HAMILTON HAYNE,<sup>1</sup> 3 MAY 1884**

MS: Syracuse. Typed transcript: Texas (Ms Letters, W. Collins). Extract: Davis, p. 298. Published: Hayne, p. 66; Coleman, pp. 290–291; B&C, II, pp. 467–468; A&C6, pp. 20–21 (with newly located MS as source text).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

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<sup>3</sup> 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>4</sup> – and when I find myself yawning over the last new work of (let us say) Mr Blank, 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.

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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 2002, item 250, p. 116); see [2337] to Hayne, 16 July 1884 for WC's acknowledgment of the receipt of this volume.

2. WC uses printed paper with his monogram.

3. WC refers to the realist school associated with writers such as William Dean Howells.

4. 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).

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 [2182] to Miss R—, 12 July 1883, where he also named his favourite book by each. A year earlier he had admitted reading *The Deerslayer* ‘for the fifth time’ – [2017] to William Winter, 10 February 1882.

### [2305] TO JOHN F. PHAYRE, 5 MAY 1884

MS: Wolff Collection (1358d). Published: Wolff, p. 261; BGLL, IV, p. 33.

90. Gloucester Place | W. | 5<sup>th</sup> May 1884

My dear Sir,

When I sent you the proof and duplicate on Saturday last, I forgot to add a request.

When Messrs Harper reprint “I Say No” for book publication, it will be for the advantage of the story if they use the duplicates. These often contain my last corrections.<sup>1</sup>

Please communicate this suggestion when you next write, and believe me

Faithfully yrs | WC

Mr Phayre

---

1. There are annotations in several hands: ‘Copy | send original | to N.Y.’ (presumably Phayre's); and ‘Mr Conant, | I suppose the Wkly was set from the (duplicate) corrected proofs? D.A.H. | May 20/84.’ followed by ‘Yes.’ (presumably S. S. Conant's).

### [2306] TO A. P. WATT, 5 MAY 1884

MS: Pembroke. Published: BGLL, IV, p. 33.

Monday. | 5<sup>th</sup> May 1884

“I Say No”

Dear Mr Watt

New copy – pages 242–251 – was posted to you last night.  
(In great haste) | Ever yours | WC

**[2307] TO A. P. WATT, 11 MAY 1884<sup>1</sup>**

MS: Pembroke. Published: BGLL, IV, p. 34.

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

Sunday 11<sup>th</sup> May

My dear Mr Watt

I am only able to send one chapter of copy by tonight's post.<sup>2</sup> Violent fache [*sic*] ache and tooth ache – have stopped my pen. Please ask the Kelly's to set up at once what is sent – and I will do my best to finish the number in time.

Yours ever | WC

Copy sent of course under another cover.

- 
1. Dating from the calendar and the reference to Kelly.
  2. Of "*I Say No*".

**[2308] TO A. P. WATT, 14 MAY 1884**

MS: Pembroke. Summary: B&C, II, p. 468. Published: BGLL, IV, pp. 34–35.

90. Gloucester Place. W. | 14<sup>th</sup> May 1884

Dear Mr Watt

I was well enough again yesterday to write Chapter LIII – and to have it posted to you last night.<sup>1</sup> So the lost time is made up again – after a fashion.

Ten days since I was startled by the enclosed paragraph. Does it really refer to my old friend, Tauchnitz – who introduced the Continental reprint to travelling readers? His son was with me about a month since (on a brief visit to England), and assured me of his father's good health. If it is the Tauchnitz I have missed the obituary notices of him which must have appeared in the papers. Can you tell me when and where and how he died – or can you refer me to the dates of any weekly paper which contains a biographical notice? I must write to his son – and I am ashamed of my ignorance, and of the trouble that I am giving you.<sup>2</sup>

Ever yours | WC

The arrangement which gives you the Tauchnitz agency here – will of course remain in force?<sup>3</sup> Let me take this opportunity of thanking you for the *Contemporary Review*. Poor dear Reade! What a wretched bumptious ill-considered tribute to his memory. If I had been Editor how that article would have been "cut"!<sup>4</sup>

- 
1. Of the serial version of "*I Say No*".
  2. The enclosed paragraph is not bound in at Pembroke and has not been traced, but Watt's reply of the same date reassured WC that the death in question was not that of Bernhard Tauchnitz, first Baron (who did not die until 1895), enclosing a cutting from the *Athenæum* of 3 May 1884 (no. 2949, p. 569) to prove the point (Berg). The paragraph reads:

The name of Tauchnitz will recall to most Englishmen the publisher of the collection of English authors for the Continent; it may, therefore, not be unnecessary to mention that the M. Karl Tauchnitz whose death at eighty-six is just announced was not connected with the publishing house of Baron Tauchnitz, but was the publisher of the little pocket editions of Greek and Latin classics which were popular even in England twenty or thirty years ago. He was a cousin of Baron Tauchnitz, but retired from business twenty years ago.

3. Watt's reply noted that he had also met Tauchnitz junior on his recent visit to London, but that the Leipzig firm seemed to prefer to deal directly with its English authors rather than through Watt's agency. Watt also took the opportunity to ask WC again to use his influence to persuade the Tauchnitzes to employ his services (Berg).
4. Compton Reade, 'Charles Reade', *Contemporary Review*, 45 (May 1884), pp. 707–713.

**[2309] TO A. P. WATT, 19 MAY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 35–36.

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

Monday 19<sup>th</sup> May 1884

Dear Mr Watt,

Last night, (Sunday) the first part of the week's copy was posted to you, and tonight the second (and concluding part) follows by post – to reach you I hope the first thing tomorrow morning.<sup>1</sup>

I am doubly indebted to your kindness – for relieving my mind about Tauchnitz, together with the welcome enclosures<sup>2</sup> – and for sending to me this evening the interesting early numbers of Chambers.<sup>3</sup> I will take the greatest care of them. Thank your aunt sincerely.

Ever yours | WC

---

1. The serial instalment "*I Say No*".

2. Though the enclosures are not bound in at Pembroke, Watt's letter to WC of 14 May (Berg) makes clear that this refers to the cutting from the *Athenæum* of 3 May (see note to [2308] to Watt of 14 May) and also to an untraced piece entitled 'The Tauchnitz Library'.

3. In his letter of 14 May (Berg), Watt had also promised to send the opening issues of *Chambers Edinburgh Journal*, an unillustrated weekly miscellany selling at only a penny halfpenny, commencing in 1832.

**[2310] TO THOMAS D. GALPIN,<sup>1</sup> 20 MAY 1884**

MS: Private. Published: BGLL, IV, p. 36.

20<sup>th</sup> May 1884

My dear G[rest of name erased],

The sea voyage and the change of air and scene will I hope complete your recovery. I am sure I need not add that you have my hearty good wishes for the future.<sup>2</sup>

I am very hard at work just now – and I am feeling the strain a little. In a month more, I shall be able to get some rest, if all goes well. In the meantime, I am sure you will excuse a brief acknowledgment of your vy kind letter.

At present my relations with America are all managed by the agent who sends my proof-sheets in advance to the publishers in New York. But I will not (you may depend on it) forget your friendly offer of service. Your "postal address" is registered in my book. When you are established in your new sphere of action – and when you have some spare moments – I shall always be glad of your [prosperity].

Vy truly yours | Wilkie Collins

Thomas G[rest of name erased]

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1. WC uses printed paper with his monogram, but both the engraved address and the name of the recipient have been completely erased. There can be little doubt, however, concerning the recipient – see also [2191] to him of 17 August 1883, with the name similarly cancelled. On the last, otherwise blank, page is written diagonally across the top right hand corner 'Ans. | May 25.84.'.

2. By this time Thomas Galpin, formerly of Cassell, Petter & Galpin, seems to have retired from the publishing business and bought a controlling interest in the Western Canadian Ranching Company; in the summer of 1884 he seems to have emigrated with his family to Canada (Victoria). See <[www.rootsweb.com/~bccaribo/galpin.html](http://www.rootsweb.com/~bccaribo/galpin.html)>.

**[2311] TO HERRN JUSTIZRATH SIMSON,<sup>1</sup> 20 MAY 1884**

MS: Unknown. Copy in WC's hand: Morgan (Autogr. Misc. Engl. COLLINS/20, indexed as to 'Simpson'), our copy text. Published: BGLL, IV, p. 37.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 20 May 1884

(copy)<sup>2</sup>

Dear sir,

You will, I am sure, excuse a little delay in acknowledging the receipt of your kind letter, and its enclosure, when I tell you that I am much pressed just now by my literary work.

I am indeed grateful for the friendly consideration on your part which has induced you to attend yourself to the registration of “I Say No”. But I am also ashamed that your valuable time should have been given to a matter so trifling in itself, though so seriously important to me. I have already written to Baron Tauchnitz to ask for the address of the agent whom he recommended, and you shall have his reply the moment I receive it. So far as I can now tell, the weekly publication of “I Say No” will be concluded in “The People” newspaper, either in No 143 (pub-lished here, Sunday July 6<sup>th</sup>) or in No 144 (July 13<sup>th</sup>).<sup>3</sup>

I will wait to send you any more numbers of “The People”, in the hope of sparing you further trouble by transmitting them to Baron Tauchnitz’s agent.<sup>4</sup>

Let me also thank you for the copy of Mr Jüngling’s last letter. I entirely agree that our only course is to wait – and hope.

Believe me, Dear Sir, | Yours obliged, and faithfully | Wilkie Collins  
Herrn Justizrath Simson

- 
1. The firm of Berlin lawyers who had assisted WC in his dispute with his German translator of *Heart and Science* – see [2133] to them of 5 April 1883.
  2. The original presumably went to Berlin with Iserbyt’s translation (see [2312] to Iserbyt of the same date).
  3. The serialization of “*I Say No*” in fact ended in the *People* on 13 July – see Law, pp. 238–239.
  4. “*I Say No*” was published in two volumes (vols 2298–2299) by Tauchnitz in November 1884 (Todd & Bowden, p. 298).

#### [2312] TO ALBÉRIC ISERBYT, 20 MAY 1884

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 38.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
20<sup>th</sup> May 1884

My dear Sir,

Thank you for your prompt communication of the translation. I enclose my reply for translation, if you please.<sup>2</sup> As you will see, in the letter, pressure of work makes a bad correspondent of me this time.

Vy truly yours | WC

- 
1. Initialled and directed to ‘Albéric Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.’, postmarked as dated.
  2. See the letter to his German lawyers of the same date.

#### [2313] TO HARPER & BROTHERS, 21 MAY 1884

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 292; BGLL, IV, p. 38.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 21<sup>st</sup> May 1884

“I Say No”

Dear Sirs,

A line to “report progress”.

I hope to finish “I Say No” with the 30<sup>th</sup> Weekly Part, at the utmost. By the mail of Saturday last, Mr Phayre sent to you the 26<sup>th</sup> weekly part in corrected proof. The 27<sup>th</sup> weekly part is now at press. The remaining weekly parts, I hope to send to you in MSS – so as to save the time



occupied by the printers, and to give you as good a start on the pirates as I can.<sup>1</sup>

Believe me, Dear Sirs | Vy truly yours | Wilkie Collins

Messrs Harper, Brothers

P.S. – Mr Phayre has, I believe, suggested to you (at my request) to reprint in book form from the Duplicate proofs of “I Say No” – which contain my last corrections.<sup>2</sup>

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1. “*I Say No*” was published as a single volume by Harper’s in early July, three months ahead of the British first volume edition, and a week before the serialization ended in *Harper’s Weekly* – see [2337] to Paul H. Hayne, 16 July 1884.

2. See [2305] to Phayre, 5 May 1884.

### [2314] TO W. V. PAULET,<sup>1</sup> 21 MAY 1884

MS: Harkness. Published: BGLL, IV, p. 39.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 21<sup>st</sup> May 1884

My dear Sir,

I am afraid I shall write a very unsatisfactory reply to your letter. But the old excuse will I hope justify me – I cannot help it.

I am not the author of “The Tale He Told to the Marines.” I don’t know who is the author. I have not got a copy of “Colonel Quagg.” And I am not able to say in what numbers of “All The Year Round” and “Household Words” those stories are to be found.<sup>2</sup>

There is a series of Negatives! The sooner I retire from your notice the better it will be for me.

The one suggestion I can offer relates to the Tauchnitz Edition of the works of English writers. A Selection of Stories from “Household Words”, and (I think) from “All The Year Round” is published in the Tauchnitz Collection<sup>3</sup> – but (here I return to my negatives) I don’t know whether the two stories of which you are in search have been included in the collection.

I am really sorry not to be able to help you.

Believe me, Faithfully yours | Wilkie Collins

W. V. Paulet, Esquire

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1. Unidentified correspondent with queries about stories in CD’s family weeklies.

2. George A. Sala’s story ‘Colonel Quagg’s Conversion’ appeared in *Household Words* (30 December 1854), pp. 459–465. We have not been able to identify ‘The Tale He told to the Marines’ in either Lohrli or Ella Ann Oppenlander’s *Dickens’ All The Year Round: Descriptive Index and Contributor List* (Troy, NY: Whiston Pub. Co., 1984).

3. Between 1856 and 1859 Tauchnitz published a sub-series, separately numbered as vols 1–11, entitled ‘Novels and Tales reprinted from *Household Words* conducted by Charles Dickens’. WC’s name is not mentioned but several of his stories are reprinted, including *A Rogue’s Life* in vol. 1 (Tauchnitz number 376) and *The Dead Secret* (vols 4 and 5, 1857, Tauchnitz vols 386 and 409). For further details see Andrew Gasson, ‘Wilkie Collins’, *Cambridge Bibliography of English Literature*, 3 (1999), pp. 1171–1172.

### [2315] TO A. P. WATT, 21 MAY 1884

MS: Pembroke. Published: BGLL, IV, p. 40.

21<sup>st</sup> May 1884

“I Say No”

Dear Mr Watt,

I hope to finish (as well as I can calculate now) with the weekly part to be published on Saturday 5<sup>th</sup> July next. You shall hear from me again when I can positively fix the date.<sup>1</sup>

Ever yours | WC

---

1. Watt had written to WC on 20 May asking, on behalf of the proprietors of the newspapers carrying “*I Say No*”, for an estimate of when the serialization would be completed (Berg).

**[2316] TO ALBÉRIC ISERBYT, 22 MAY 1884**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 40.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> May 1884

My dear Sir,

Here is another letter to Herr Simson – which please translate and send to Berlin.<sup>2</sup>

Vy truly yours | WC

- 
1. Initialled and directed to ‘Albéric Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.’, postmarked as dated.
  2. The letter to Simson has not been traced.

**[2317] TO HARPER & BROTHERS, 27 MAY 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 293; BGLL, IV, pp. 40–41.

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

Tuesday, 27<sup>th</sup> May 1884.

“I Say No”

Dear Sirs,

By today’s registered book post, I send to you a first instalment of the MSS concluding the story. The instalment contains Chapters LVII and LVIII. (Weekly Part – 28).

The corrected proof of Weekly Part 27, containing Chapters LIV and LV, was sent to you by the mail of Saturday last. After the proof had been despatched, Chapter LV was divided into two chapters – making Part 27 consist of Chapters LIV, LV, and LVI. The MSS copy of Part 28 thus follows exactly on Part 27.

The remaining instalments shall be posted as soon as they are written. Weekly Parts 29 and 30 will conclude the story.<sup>1</sup>

Believe me, Dear Sirs | Faithfully yours | Wilkie Collins

Messrs Harper Brothers

“I Say No” | Memorandum.

Weekly part 28. (In Mss). | The heading of chapter LVIII has been forgotten.

It is: | The Accident At Belford.

W. C. | 27<sup>th</sup> May 1884

- 
1. The serialization of “*I Say No*” in *Harper’s Weekly* did indeed conclude in the manner described here by WC, with instalments 27–30 appearing on 21 June to 12 July 1884.

**[2318] TO A. P. WATT, 27 MAY 1884**

MS: Pembroke. Published: BGLL, IV, p. 41.

Tuesday 27<sup>th</sup> May | 1884

Dear Mr Watt,

I am so busy with the end of the story that I forgot to write to you, to say that the copy for the new weekly part of “I Say No” was posted to you complete, on Sunday night last.

Ever yours | WC

(In great haste)

**[2319] TO A. P. WATT, 28 MAY 1884**

MS: Pembroke. Published: BGLL, IV, pp. 41–42.

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

28<sup>th</sup> May 1884

Dear Mr Watt,

I like the idea of trying the halfpenny public – so please accept the proposal.<sup>1</sup>  
Many thanks for the magazine.<sup>2</sup> I mean to try if I can find the Christmas Story this evening.<sup>3</sup>  
Ever yours | WC

- 
1. There is nothing in the Berg letter-books around this time from Watt to WC, but the proposal might be related to the belated appearance of “*I Say No*” as a newspaper serial from 12 July 1884 in the Yorkshire evening paper, the *Bradford Citizen* (see Law, p. 238). This represents what WC later calls a ‘second serial issue’ (with reference to *The Legacy of Cain* from Tillotson, in [2882] to Andrew Chatto of 7 August 1888).
  2. Perhaps a recent issue of *Longman’s Magazine*.
  3. That is, the idea for what would become ‘Royal Love’, to be published in *Longman’s Magazine*, so that a subject could be provided for the illustrator.

**[2320] TO A. P. WATT, 30 MAY 1884**

MS: Pembroke. Published: BGLL, IV, p. 42.

90 Gloucester Place | W. | 30<sup>th</sup> May 1884

My dear Mr Watt

My mind is so completely absorbed in the closing chapters of “*I Say No*”, that I must trust to Mr Longman’s indulgence to grant me a day or two of “grace”. I shall have finished the present weekly part on Sunday next – and I will set apart Monday as a day of consideration, and rummaging among my “hints” and “ideas”, in the interests of the Christmas Story – and send in a subject for the artist on Tuesday morning next.<sup>1</sup> I want to do my best – and a clear day is the one thing needful.

Ever yours | Wilkie Collins

- 
1. Referring to ‘Royal Love’, to be published in *Longman’s Magazine* at Christmas 1884, with a single illustration. See the enclosure in [2321] to Watt of 2 June 1884.

**[2321] TO A. P. WATT, 2 JUNE 1884**

MS: Pembroke. Published: BGLL, IV, pp. 42–43.

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

Monday June 2 | 1884

My dear Mr Watt,

On the next leaf is the subject for the artist.<sup>1</sup>

By this night’s post, I also send the last weekly part but one of “*I Say No*” – rather longer than usual, and a day lost through the Bank Holiday!<sup>2</sup> I have appended to the MS a request to have the proofs sent not later than Friday next, as usual.

Ever yours | WC

Subject for Illustration.

Scene: – a dressing room in a London Theatre.

Persons: – A pretty young French woman, putting the last touches to her face before she goes on the stage to sing in an opera. Opera not mentioned in the story. The artist can dress the prima donna in any costume which he considers to be most picturesque and becoming.

Near the lady, a young gentleman making love to her. Not a commonplace “swell”. A

man possessed of abilities, and connected with a family holding a position of importance socially and politically.

Third figure, in the background: – The prima donna’s dresser, waiting to continue her services, if they are required.

- 
1. The illustration for WC’s story ‘Royal Love’ to appear in *Longman’s Magazine*. The memo on the second leaf has been detached, but is found at Pembroke, following [2323] to Watt of 8 June 1884.
  2. WC writes on Whit Monday, a Bank Holiday in England since 1871.

**[2322] TO ALBÉRIC ISERBYT, 3 JUNE 1884**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 43.

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

3<sup>rd</sup> June 1884

My dear Sir,

Another letter from Berlin, which please translate and return to me.

Vy truly yours | WC

Albéric Iserbyt Esq

- 
1. Directed to ‘Albéric Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.’, postmarked as dated.

**[2323] TO A. P. WATT, 8 JUNE 1884**

MS: Pembroke. Published: BGLL, IV, pp. 43–44.

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

8<sup>th</sup> June

“I Say No”

Dear Mr Watt

By tonight’s post I send you a first portion of what will (I hope) be the last weekly part. It is possible, this time, that I may trouble you with two more portions arriving one after the other. If you are busy, pray let me know – and I will send direct to Mr Skerry.<sup>1</sup>

Ever yours | WC

- 
1. Of Kelly & Co.

**[2324] TO HARPER & BROTHERS, 9 JUNE 1884**

MS: Wolff Collection (1358e). Published: Wolff, p. 261; BGLL, IV, p. 44.

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

London | Monday. June 9<sup>th</sup> 1884

“I Say No”

=

I am not quite sure – owing to the loss of a memorandum – whether Pages 28, 29, 30, and 31, of the present supply of copy, may not have been already sent to you. If this should be the case, please correct the press from the pages now sent, which have had the benefit of my latest revision.

Chapter LXII begins the last monthly part. It may be a long one – but it must be the last.<sup>1</sup>

WC

Messrs Harper & Brothers

- 
1. The serialization in *Harper’s Weekly* ended on 12 July.

**[2325] TO A. P. WATT, 10 JUNE 1884**

MS: Pembroke. Published: BGLL, IV, p. 44.

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

10<sup>th</sup> June 1884

Dear Mr Watt,

Many thanks for your note.

Tonight's post takes you another batch of copy. More yet to follow!<sup>1</sup>

Ever yours | WC

One line to say you have got it safely.<sup>2</sup>

---

1. Of the serial instalment of "*I Say No*".

2. Watt acknowledged receipt in a note dated 11 June (Berg).

**[2326] TO A. P. WATT, 11 JUNE 1884<sup>1</sup>**

MS: Pembroke. Summary: B&C, II, p. 468. Published: BGLL, IV, p. 45.

11<sup>th</sup> June

Dear Mr Watt

The last batch of copy for this week goes to you by tonight's post. Your kind acknowledgment received.

Ever yours WC

I am beginning to wonder whether "I Say No" will ever end!

---

1. Dating from the novel.

**[2327] TO HARPER & BROTHERS, 17 JUNE 1884**

MS: Wolff Collection (1358f). Extract: Wolff, p. 261. Published: BGLL, IV, p. 45.

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

London | Tuesday 17<sup>th</sup> June 1884

Dear Sirs,

By the mail of Saturday last I sent to you (by registered letter post) the MS copy of the conclusion of "I Say No."

By today's mail, I send a corrected proof of the last Weekly Part, as far as the end of Chapter LXV. Also a duplicate revise of the 29<sup>th</sup> weekly Part (chapters LIX to LXI).

The remainder of the last weekly part shall follow, as soon as I can get the proofs from the printers. You will probably not have room enough to publish this long last Part in one number of your newspaper. In that case, the first half published should end with the end of Chapter LXIV.

If it reaches you in time, it will be advisable (in the case of the book) to reprint – or to correct what may be already set up – from the corrected proof of Chapters LXII to LXV, sent by today's mail, which has had the benefit of my final revision. But as hours may be of importance to the interests of the book-publication in New York, there is no necessity for delay if last Saturday's steamer makes (as I hope it may) a quick passage.

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins

P.S. – I send to you direct, instead of sending through Mr Phayre,<sup>1</sup> in those cases only in which the proofs reach me so late that there is only time to catch the mail by posting in my immediate neighbourhood.

Messrs Harper, Brothers.

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1. J. F. Phayre, still Harper's London representative.

**[2328] TO HERRN JUSTIZRATH SIMSON, 19 JUNE 1884**

MS: Texas (PN 2594 S4 1899 v.4 HRC-TA), bound into extra-illustrated copy of Clement Scott, *The Drama of Yesterday and Today* (London: Macmillan, 1899), opp. p. 465. Published: BGLL, IV, p. 46.

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

London | 19<sup>th</sup> June 1884

Dear Sir,

I beg to thank you for your kind letter, consenting to my proposal that you should destroy the numbers of "The People" which were in your possession at the time when I wrote.<sup>1</sup> Let me add my apologies for this late reply – caused by pressure of literary work which has allowed me no leisure time before this.

I have also to acknowledge the little account of expenses with which you have favoured me. If I remember correctly, 50 Marks were set aside, at our last settlement of expenses, for any small after-charges which might occur. Shall this sum be considered as a partial settlement of the present account, leaving the extra 2 Marks 80 to be added to any future expenses that may be incurred in communications with Herr Jüngling still possibly to come?<sup>2</sup> If you approve of this proposal, pray do not trouble to write again.

If you would prefer that the 52 M. 80. should be paid, and the 50 M. deposit reserved for future expenses, one line to say so shall be followed by a remittance by return of post.

Believe me, dear Sir, | Faithfully yours | Wilkie Collins  
Herrn Justizrath Simson | &c &c &c

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1. See [2311] to Simson of 20 May 1884 concerning his role in WC's efforts to register in Germany the British serial edition of "*I Say No*" (as published in the *People*) so as to protect the novel from unauthorized translation in that country.

2. See [2133] to Simson of 5 April 1883 concerning his role in the conflict between WC and the translator Paul Jüngling over the German translation and registration of *Heart and Science*.

**[2329] TO A. P. WATT, 23 JUNE 1884**

MS: Pembroke. Published: BGLL, IV, pp. 46–47.

23<sup>rd</sup> June 1884

My dear Mr Watt,

I am glad to see, from the date of your letter, that the rheumatism has only paid a flying visit this time.<sup>1</sup>

The "authority" is on the next leaf.<sup>2</sup>

The last weekly part of "I Say No" has run to such a length that I requested the printers to attach a "note to the Editor" to your revises, stating that the part might be cut in two – the first half to end with the end of Chapter LXIV. I hope they have complied with my request.<sup>3</sup>

Ever yours | WC

---

1. In acknowledging receipt of copy of "*I Say No*" on 16 June, Watt's clerk James Baxter had mentioned that his employer was away from the office due to illness (Berg).

2. The leaf has been torn off and is not found in the volumes at Pembroke, but this must refer to the authorization of the third instalment of the payment to Watt as WC's agent by Kelly & Co. for the serial rights to "*I Say No*", which Watt had requested in his letter to WC of 21 June 1884 (Berg). Concerning the written authority for the first and second instalments, see [2255] of 16 January and [2288] of 28 March 1884, both to Watt.

3. The British newspapers carrying the serial did in fact follow the author's suggestion, so that the final chapter and the epilogue appeared as a separate instalment.

**[2330] TO A. P. WATT, 25 JUNE 1884**

MS: Pembroke. Summary: B&C, II, p. 468. Published: BGLL, IV, p. 47.

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

25<sup>th</sup> June 1884

My dear Mr Watt,

There are a few more slips still to be sent to you before the End is reached.<sup>1</sup> I corrected them, and sent them to Mr Skerry on Tuesday (yesterday). There were just three corrections – so the last Revises ought to be ready, and you have only to ask for them, when you want to send the complete Part out. But I hope they will reach you tomorrow.

I am sincerely glad to hear that you and the rheumatism have parted company. For my part, I am feeling thoroughly worn out. I must get away.

Ever yours | WC

I return the proof – in case you may want it.

---

1. Watt had written to WC that day asking if the most recently received proofs represented the final portion of “*I Say No*”, and thus whether the printers should add the words ‘The End’ (Berg).

**[2331] TO A. P. WATT, 1 JULY 1884**

MS: Pembroke. Published: BGLL, IV, p. 48.

90 Gloucester Place | W. | 1<sup>st</sup> July 1884

My dear Mr Watt,

Thank you for your kind note.

Thursday at 2.15 will suit me perfectly. If the messenger will wait, he can take the picture back – when I have engraved it on my memory.<sup>1</sup>

Ever yours | WC

---

1. Watt had written the same day to make arrangements for WC to see the picture to be used as illustration for the story ‘Royal Love’ to appear in *Longman’s Magazine*. Concerning the artist, see [2367] to Watt of 14 November 1884.

**[2332] TO A. P. WATT, 3 JULY 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 48.

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

3<sup>rd</sup> July 1884

My dear Mr Watt,

The picture is really a little work of art – character, composition, and colour all equally good. This artist thinks for himself.<sup>1</sup> There is a promise for the future in him which, in these days of dreary conventionality, is to me delightful to see.

Always truly yours | Wilkie Collins

A. P. Watt Esqr

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1. Referring to the illustration for ‘Royal Love’; see [2331] to Watt of 1 July 1884.

**[2333] TO ALBÉRIC ISERBYT, 4 JULY 1884**

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 48.

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

4<sup>th</sup> July 1884

My dear Sir,

I have received some more letters from Berlin – but I am not sure whether you are still in town (having unluckily mislaid your note relating to your departure.) One line please to say if I am still in time to obtain your kind services.

Vy truly yours | Wilkie Collins

**[2334] TO W. F. TILLOTSON, 8 JULY 1884**

MS: Bolton (ZBEN/4/1/3). Published: BGLL, IV, p. 49.

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

London | 8<sup>th</sup> July 1884

Dear Mr Tillotson,

Many thanks for your letter. It reaches me too late.

The two short stories which I propose to write, during the present year, have both been already purchased.<sup>1</sup>

Faithfully yours | Wilkie Collins

W. F. Tillotson Esq

---

1. 'Royal Love' in *Longman's Magazine* (Christmas 1884) and 'The Girl at the Gate' in the *English Illustrated Magazine* (January 1885).

**[2335] TO GEORGE COPPIN,<sup>1</sup> 11 JULY 1884**

MS: Morgan (Autogrs. Misc. Engl. COLLINS/16). Published: BGLL, IV, p. 49.

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

London | 11<sup>th</sup> July 1884

Mr George Coppin having requested that an agent may be appointed to collect the fees due for performance of my play called *The New Magdalen* at the Theatre Royal Melbourne which began Saturday May 31<sup>st</sup> last, I hereby appoint and authorise my representative in Australia, Mr H Biers, to receive the fees due for the said performances, in accordance with the arrangement made with Mr Dampier.<sup>2</sup>

Wilkie Collins

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1. George Selth Coppin (1819–1906), English comic actor who became a theatrical entrepreneur in Australia from 1843; at this point he was clearly at the Theatre Royal, Melbourne. The authorization is probably addressed to Coppin as manager rather than to Hugh Biers as agent.

2. Alfred Dampier (1847–1908), English-born dramatist and Shakespearian actor, popular on the Australian stage from 1872.

**[2336] TO ANDREW CHATTO, 15 JULY 1884<sup>1</sup>**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 49–50.

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

Tuesday 15<sup>th</sup> July

Dear Chatto,

I have heard today from Uncle Dan (Bixby) that he is coming here tomorrow (Wednesday) to lunch with me at 2. If there are no obstacles in the way, do come and take your lunch with us.<sup>2</sup> I am afraid to think how long it is since I have seen you.

Ever yours | Wilkie Collins



- 
1. Dating from the calendar and the monogrammed notepaper.
  2. Around a year earlier Bixby and Chatto had together attended the first night of *Rank and Riches* – see [2163] to Chatto of 8 June 1883.

### [2337] TO PAUL HAMILTON HAYNE, 16 JULY 1884

MS: Berg. Typed transcript: Duke. Extract: Davis, pp. 63, 298 (dated 6 July 1884). Published: Hayne, pp. 67–68; B&C, II, pp. 469–471.

90 Gloucester Place | Portman Square | London. W. | 16 July 1884

Dear Mr Hayne,

In one of her letters, or her prefaces, George Sand declares that of all the wretchedest forms of mortal weariness the fatigue produced by hard work of the brain is the most complete. My otherwise unpardonable silence offers to you its only excuse under the protection of George Sand.<sup>1</sup> The last ten or twelve chapters of “I Say No” were written without rest – or intermission (except when I was eating or sleeping). And when the effort was over a more prostrate wretch could hardly have been found in all this great city than your friend. But why work at this headlong rate? you will ask. Because, at sixty years old, I have not yet learnt to control the rage that possesses me under a strong sense of injustice – or, in plain English, under a sense of the robberies committed on me, and on my American publishers, by the *[del]* pirates. Each weekly part of my story was stolen the day after it appeared in Harper’s newspaper – and this in a great country which recognises the rights of literary property, in the case of its own citizens! The one way of “circumventing” these wretches – and of “helping my publishers round to their money” (in our *[del]* commercial English phrase) was to get in advance of the printed sheets, and to send the conclusion of the story ~~in~~ to *[del]* Messrs Harper in manuscript, so that the republication in book-form might appear in the United States before the last weekly parts were published. By this time, no doubt, the book is stolen also. But, at any rate the Harpers have had the first of the market!

I should not have troubled you with this little grievance of mine but for one consideration. It explains the delay that has occurred on my part as one of your readers. I could look at your beautiful volume – I could feel sincerely grateful for the kindness which had made this welcome addition to my library – but I was utterly unworthy of your poems, until my mind had rested a little.<sup>2</sup> Only at the beginning of this week have I begun to read you – confining myself at first to the shorter poems. May I pick out my favourites thus far? They are, “By the Autumn Sea”, “The Dryad of the Pine”, and “Love’s Autumn”. These three represent many others in which I find true poetical feeling, expressed delightfully in truly poetical language. To my mind, this is a very rare quality in the present time. Affectation of language, and obscurity of meaning – no matter what popular names may be attached to them – always produce the same result, in my case. I close the book, and deny that the writer is a poet. He must please me, he must excite some feeling in me, at a first reading, or I will have nothing to do with him. All good poetry, I know, improves on acquaintance – but what I insist on is, a favourable impression at starting. Excepting Tennyson (in his shorter poems) I read hardly any modern poetry with pleasure. What I like in your poetry (so far as I yet know it) is – that it makes me feel, and that it has not stopped me *[del]* with detestable doubts whether I do, or do not, understand what you are saying to me. Shall I astonish you if I confess that I read Walter Scott’s poetry with admiration and delight – and shall I add that I believe Byron to be beyond comparison the greatest poet that has sung since Milton?<sup>3</sup> Now you know what my criticism is worth!

While I am thanking you for your Poems, let me add my thanks for your last letter, and for the enclosure. Absence from London *[del]* until this afternoon – and the near approach of the post hour – have not allowed me to read the “In Memoriam” today.<sup>4</sup> I shall take it with me when I return to the country, and I will with the greatest pleasure offer */it/* to one of the best of our periodicals here, as soon as you write again and give me leave to do you this little service. Let me add that *[del]* the sooner the permission reaches me the better it may be.<sup>5</sup>

I have never read the story by Reade which you mention.<sup>6</sup> To my knowledge, it has not been published yet in England. It will no doubt appear in the forthcoming volume of Reade's short stories. When he made use, in other cases, of French literature, he always obtained the author's permission, and paid for the right of using his ideas. In my opinion, he would have done better to trust in his own invention. He knew that I disliked the idea of his borrowing from anybody – and we never spoke of his literary relations with [*del*] French writers.

Looking at the pretty little engraving of your home, I wish I could see the home itself.<sup>7</sup> But I don't like to read of those sufferings and losses which you allude to with such admirable patience – and I will not trust myself even to think of your War.<sup>8</sup> There are people who still write (and even talk[]) of “the God of Battles”. What a gross injustice done to the Devil!

In what you so kindly say of my books, the reference to “Poor Miss Finch” especially pleases me. English readers in /general/ have never done me justice in the case of this story. In Germany, I hear that they go to the other extreme, and rank “Poor Miss Finch as the best of all my works, with the one exception of “The Woman in White!”

This unmercifully long letter must come to an end somewhere – and my paper suggests that it may be in this place. In saying goodbye for the present, let me beg to be kindly remembered to Mrs Hayne, and believe me,

Always truly yours | Wilkie Collins

Excuse these wretched slips of paper. My desk is left in the country. I take what I can find, and will appear in a more respectable form next time.<sup>9</sup>

It has just occurred to me to send you a really beautiful photograph portrait taken of me by Sarony of New York – ten years since. The more recent portraits, taken in England, are nothing like so good as works of art.

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1. See the similar comments on George Sand in [2101] to Kate Field, 13 January 1883.

2. Paul Hamilton Hayne, *Poems* (Boston: D. Lothrop, 1882), containing several hundred lyrics divided into Youthful Poems, Sonnets, Dramatic Sketches, Poems of the War, Legends and Lyrics, Later Poems, Humorous Poems, and Poems for Children. A digital edition is available at <docsouth.unc.edu/southlit/hayne/hayne.html>. WC looked forward to the receipt of this volume in [2304] to Hayne, 3 May 1884.

3. An eight-volume John Murray edition of Byron's *Works* (1857) was found in WC's library at his death (Baker 2002, item 87, p. 65).

4. As [2351] to Hayne of 18 August 1884 makes clear, the reference is to Hayne's poem 'Charles Reade: In Memoriam'.

5. Hayne clearly accepted; for the unsuccessful results see [2354] to him of 15 September 1884.

6. Reference uncertain.

7. Hayne's current home was at Copse Hill, sixteen miles west of Augusta, Georgia.

8. When Charleston, South Carolina (Hayne's birthplace) was bombarded during the Civil War, he had lost all his possessions, including his home and his books.

9. WC uses plain writing paper longer and coarser than his usual printed stationery.

## [2338] TO ELLIOTT & FRY,<sup>1</sup> 21 JULY 1884

MS: Private. Published: BGLL, IV, p. 50.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21<sup>st</sup> July 1884

Dear Sirs,

For reasons with which it is needless to trouble you, I have not lately availed myself of proposals similar to the proposal addressed to me in your kind letter. I trust therefore to your kindness to accept my thanks and my excuses.

Faithfully yours | Wilkie Collins

Messrs Elliott & Fry

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1. The photographers – see [0687] to them of 25 June 1866.

**[2339] TO CHARLES KENT, 21 JULY 1884**

MS: Private. Published: BGLL, IV, pp. 50–51.

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

21<sup>st</sup> July 1884

My dear Kent,

How are you? Where are you? When will you come here and smoke another cigar?

My book is finished<sup>1</sup> – and I have now leisure time enough to remember what a terribly long time has passed, since I have seen you – and to be anxious to hear that your silence is not caused by any addition to the afflictions which had so sorely tried you when we last met.

Ever yours | Wilkie Collins

---

1. “*I Say No*”.

**[2340] TO JANE WARD, 22 JULY 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 51, amended A&C3, p. 69.

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

London | 22<sup>nd</sup> July 1884

My dear Jane,

I have received your letter, relating to Mrs Walters’ “share of the trust-money”.<sup>1</sup>

In such matter’s as Lucy’s disposal of her reversion, I don’t think the Trustees (or their executors) can receive as sufficient notice an informal letter, like the letter which you have written to me.

I suggest that Mr Bampton’s lawyer should address to your brother William and to myself a formal notice of the transaction by which Lucy has assigned her share of the trust-money – which can be attached to the marriage settlement for our own guidance and for the guidance of our executors.

Affectionately yours | Wilkie Collins

Mrs Charles Ward

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.<sup>2</sup>

---

1. The details are not entirely clear, but the letter relates generally to the marriage settlement of Lucy Sarah, the fifth child of Charles and Jane Ward, who was born in 1852 and on 23 January 1883 at St Martin-in-the-Fields married William Walters of Ilfracombe in Devon. Later that year, shortly after retiring from his post as senior clerk at Coutts’ Bank, Charles Ward died on 1 July 1883 at his home at 11 John Street, off the Strand, by the Adelphi of septicaemia and phlebitis (death certificate). He was aged 69. There is no record in WC’s surviving letters of the passing of one of his most intimate friends. The trustees of the 1845 marriage settlement of Charles and Jane Ward were WC and Jane’s eldest brother, William Carpenter (1818–99). Mr Bampton and his lawyer have not been identified.

2. Postscript written diagonally on the otherwise blank third page.

**[2341] TO CHARLES KENT, 23 JULY 1884**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 51–52.

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

Wednesday 23<sup>rd</sup> July | 1884

My dear Kent,

The only part of your kind letter which disappoints me is that part of it which tells me that you have been ill. Surely, you have had your fair share (and more) of suffering of body?<sup>2</sup> (I will say nothing of suffering of mind, let us think of that as little as possible.)<sup>3</sup>

I am not sure of being at home tomorrow (Thursday). So let us say Friday afternoon at

4.30 – when I shall be indeed glad to shake hands with you again

Affecly yours | WC

I am delighted to hear that “I Say No” is a favourite at home. To confess the truth it has been a favourite of mine too.

- 
1. Directed to ‘Charles Kent Esq | 1. Campden Grove | Kensington W.’, postmarked as dated.
  2. WC’s subsequent letters to Kent ([2348] and [2350] of 8 and 17 August 1884, plus [2375] and [2381] of 6 and 21 December 1884), all suggest that Kent was suffering acutely from sleeplessness. [2409] of 5 April 1885 speaks of Kent being ‘saved from the horror of another operation’, while in [2530] of 9 March 1886 we learn that Kent has just had an operation.
  3. See [2221] and [2224] to Kent of 3 and 7 December 1883.

### **[2342] TO ALBÉRIC ISERBYT, 23 JULY 1884**

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 52.

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

Wednesday | 23<sup>rd</sup> | July | 1884

My dear Sir,

Your last kind letter tells me that you will send me your address in Belgium before you go.

Has your departure from London been – by any chance – delayed? If yes, I have received another letter from Berlin, and I will send it to you – provided of course that you have time enough to translate it.

Faithfully yrs | Wilkie Collins

### **[2343] TO ALBÉRIC ISERBYT, 24 JULY 1884**

MS: Parrish? (found there previously but apparently mislaid). Published: BGLL, IV, p. 52.

Summary: *Thanks Iserbyt for his prompt response to the translation request.*

### **[2344] TO A. P. WATT, 27 JULY 1884**

MS: Pembroke. Published: BGLL, IV, p. 53.

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

Sunday 27<sup>th</sup> July 1884

My dear Mr Watt,

Here I am back again in London after a short absence – and just beginning the Longman Story at last.<sup>1</sup> In a week’s time, I hope to finish it, and to get it copied in a day or two more. Next Sunday falls on 3<sup>rd</sup> of August – then follows the Bank Holiday. Suppose I am ready on the next available day, the 5<sup>th</sup>, what shall I do with the MS, in your absence from London?

I heartily wish you a pleasant holiday.<sup>2</sup> All my plans are uncertain – except that I look forward to a cruise in a friend’s yacht a little later in the autumn.<sup>3</sup>

Ever yours | WC

- 
1. ‘Royal Love’; Watt had written on 25 July to ask when copy of the story would be ready (Berg).
  2. In the letter to WC of 25 July the agent stated that he would be ‘going off next week for some time’, while his reply of 28 July instructed WC to send the manuscript of ‘Royal Love’ directly to Longman’s office (Berg).
  3. WC seems in fact to have been based in Ramsgate and sailing with Edward Pigott ‘mostly on the German Ocean’ from around the end of August until the beginning of October – see [2355] to William Winter of 5 October 1884 which is still addressed from Ramsgate.

**[2345] TO WILLIAM WINTER,<sup>1</sup> 29 JULY 1884**

MS: Parrish (Box 5/9). Published: BGLL, IV, pp. 53–54.

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

Tuesday | 29 July 1884

My dear Winter,

Are you by any lucky chance, not engaged on Thursday evening next? And, in that case, will you take “pot-luck” here at 7 o’clock?

No evening dress – and nobody coming but my old friend Edward Pigott, “Examiner of Plays.” I answer before hand for your being pleased to meet him – and he is anxious to know you.

With kindest remembrances to our good friend

Ever yours | Wilkie Collins

---

1. Winter, whom WC had first met in London (see [1684] to him of 18 June 1877), was clearly visiting the city once more.

**[3140] TO ADA CAVENDISH, 2 AUGUST 1884**

MS: Lewis Collection. Published: Lewis website; A&C5, p. 15.

**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

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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.

**[2346] TO ANDREW CHATTO, 3 AUGUST 1884**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 54.

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

3<sup>rd</sup> Aug<sup>t</sup> 1884

My dear Chatto

Writing a little while since to Mr Skerry (Kelly & Co) to know when I could have a set of proofs of “I Say No” in the book-form, to send to Tauchnitz, I am informed that “Messrs Chatto & Windus have not yet decided whether they will have it worked in “Quod” or “Double”. (Good God! What do these words mean!!!)<sup>1</sup>

Kindly let me have one line to say when the decision will take place – and then I can write to Tauchnitz to tell him when he may expect my last corrections.<sup>2</sup>

Ever yours | WC

---

1. As Chatto explained in his reply of 5 August (Reading), ‘Quad’ (not ‘Quod’) and ‘Double’ are technical terms (in combination with formats like ‘crown’ or ‘demy’) in printing, indicating sheet size, the latter being half that of the former. The agreement for the seven-year lease of the copyright of “*I Say No*” was only signed on 20 October 1884 (Reading). Also found in the Parrish Collection is the following undated memorandum, which agrees with the

completed agreement:

I Say No!

Arranged with Mr Wilkie Collins that we should publish his Story when complete on the same terms as Heart & Science MS reducing the purchase money from £600 to £500 and paying an additional royalty after any copies of the vol are sold beyond the first 750.

2. “*I Say No*” was published by Tauchnitz in two volumes, vols 2298–2299, in late 1884 (Todd and Bowden, p. 349).

**[2347] TO COUTTS & CO., 5 AUGUST 1884**

MS: Coutts.<sup>1</sup> Published: BGLL, IV, pp. 54–55.

Messrs. Coutts & Co.

**Be so good as to pay The Imperial Bank, Limited, Westminster Branch, Victoria Street, S.W., my Subscription of One Guinea, to the Incorporated Society of Authors, due on the 1<sup>st</sup> of January, 1884. – and the same amount on the 1<sup>st</sup> of January, in every succeeding year, till further Notice.**

Wilkie Collins | 90. Gloucester Place | London. W.  
5<sup>th</sup> August 1884

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1. On the pre-printed form of the Incorporated Society of Authors (lettering in bold), with the additions in WC’s hand. The Society was founded in February 1884 by Walter Besant (see [2951] to him of 12 April 1889), with WC as one of the many honorary Vice-Presidents. The fullest account is found in Bonham-Carter, ch. 6.

**[2348] TO CHARLES KENT, 8 AUGUST 1884**

MS: Fales. Published: B&C, II, p. 471.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

Friday Augt 8<sup>th</sup> 1884

My dear Kent,

If you can, by any lucky chance, come here tomorrow (Saturday) at any time before 5. P.M. – I will give you some of my specially-prepared laudanum – a measuring glass – and “fit you out complete.[”] If not, go to Corbyn’s 86. New Bond Street (corner of Oxford Street) and present the next page.<sup>2</sup>

As to the dose – nothing but experience will decide that. Begin [*del*] cautiously with only twenty (20) minims i.e. drops – taken in a tablespoonful of water, just before you get into bed. Keep your night-light well out of sight – and – go to sleep – !

Yours affly | W.C

But come if you can.

You ought to have a minims measuring glass – to make sure of the number of drops.

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1. WC uses printed paper with his monogram, watermarked ‘CROWN | EDINBURGH’.

2. See [2349] to Corbyn & Co., 8 August 1884.

**[2349] TO CORBYN & CO.,<sup>1</sup> 8 AUGUST 1884**

MS: Fales.<sup>2</sup> Published: B&C, II, pp. 471–472.

90. Gloucester Place. W. | 8<sup>th</sup> August 1884<sup>3</sup>

Dear Sirs,

I have advised my friend Mr Charles Kent, who is troubled with sleeplessness, to try small doses of laudanum – beginning with 20 minims. Will you kindly supply Mr Kent with a

small quantity of the same laudanum which you prepare for me – enough to try the experiment for a week or ten days – when he will be able to report the result.

Faithfully yours | Wilkie Collins  
To | Messr Corbyn & Co | 86. New Bond Street<sup>4</sup>

- 
1. Pharmacists of New Bond Street, afterwards trading as ‘Corbyn, Stacy, & Co.’.
  2. Second leaf note, still attached to [2348] to Charles Kent of the same date.
  3. WC’s address and date at the foot of the letter.
  4. Addressee lines at the head of the letter.

### [2350] TO CHARLES KENT, 17 AUGUST 1884

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: B&C, II, p. 472.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

17<sup>th</sup> August 1884

My dear Kent,

Your Report is a severe disappointment to your amateur medical adviser.<sup>3</sup> I shall see our old friend Frank Beard in a day or two, and shall consult him on your case. In the meantime, here is my opinion (right or wrong)

Laudanum has a two fold action on the brain and nervous system – a stimulating and sedative action. It seems but too plain to me – that your nerves are so strongly affected by the stimulating action that they are incapable of feeling the sedative action which ought to follow. Whether a considerably larger dose than any you have taken would have the right effect I dare not ask. Such a risk is not to be run except under competent medical advice.

The other alternative is – to try a smaller dose than any you have yet taken, on the assumption that your nerves are too sensitive to bear the ordinary number of drops. But defer even this /safe experiment/ till I have seen Beard. You are entirely right in dropping the laudanum after such an experience as yours. I am more sorry than I can well say at this utter destruction of all my hopes for you. But I won’t despair yet. There are other sedative persuaders to sleep besides opium. I will write you again the moment after I have seen B.

Yours affly | WC

- 
1. Directed to ‘Charles Kent | Egre | 1. Campden Square | Kensington | W.’ Signed ‘WC’ in the bottom left-hand corner, and postmarked, ‘LONDON W | C 7 | AU18 | 84’.
  2. WC uses printed paper with his monogram.
  3. See [2348] to Kent of 8 August 1884.

### [2351] TO PAUL HAMILTON HAYNE, 18 AUGUST 1884

MS: Philadelphia. Typed transcript: Duke (dated 1886). Published: Hayne, p. 68; BGLL, IV, pp. 55–56.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London 18<sup>th</sup> Aug<sup>t</sup> 1884

Dear Mr Hayne –

No! Let us consent, on either side, to drop formal “Mr” – and begin again.

Dear Hayne,

I have been idling on the banks of the Thames – and I have only time enough (before I go away again this afternoon) to thank you for your friendly and interesting letter – and to add that I have sent your “In Memoriam” poem to Mr Chatto (of the firm of “Chatto and Windus”) Reade’s publishers and friend.<sup>1</sup> I hope to send you a favourable report in a few days – if Mr Chatto is in London (in August!).<sup>2</sup> If he is away, I may, very unwillingly, be obliged to trust to your indulgence to excuse a little delay in the arrival of my next letter. We have an African temperature here – and everybody who can get away from London has escaped.

Piles of unanswered letters are on my desk. I have just time enough to beg you to give my kindest remembrances to Mrs Hayne and to your son, and to say goodbye for the present.

Always most truly yours, | Wilkie Collins

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1. Referring to 'In Memoriam', Hayne's elegy on the death of Charles Reade, which had appeared in the *New York Independent* on 17 July 1884. Hayne wrote to Margaret J. Preston on 26 September 1884, '*Wilkie Collins ... delighted with this piece, has actually sent it to Messrs Chatto & Windus, (Reade's publishers), for reproduction in some form.*' (R.S. Moore, ed., *A Man of Letters in the Nineteenth-Century South* (1982), p. 220).

2. Chatto declined the opportunity to publish the poem – see [2354] to Hayne, 15 September 1884.

### [2352] TO GEORGE EVANS,<sup>1</sup> 26 AUGUST 1884

MS: Houghton (bMS Eng 1028). Published: BGLL, IV, pp. 56–57.

Ramsgate | 26 August 1884

Dear Sir,

I must beg you to excuse a reply to your letter which has been long delayed.

I have been cruising at sea, for some weeks past, and I have only today found my correspondence waiting for me at this place.

I knew John Leech for many years. I valued him as a friend – and, it is needless to add, that I most sincerely admired him as one of the really great artists of our time.<sup>2</sup> The few short letters which I received from him have been long since given to collectors of autographs. They were quite unimportant – or I should not have parted with them.

Sincerely regretting that I am not able to offer any little assistance to the work which you contemplate.<sup>3</sup>

I remain, Dear Sir, | Faithfully yours | Wilkie Collins

George Evans Esq

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1. One of the sons of Frederick Evans of the publishing house of Bradbury & Evans.

2. John Leech (1817–64: *ODNB*), illustrator and caricaturist, a regular contributor to *Punch* and other periodicals. On his death see [0600] to HC, 3 November 1864.

3. Untraced. Perhaps something for the twentieth anniversary of Leech's death.

### [2353] TO MISS MAIRS,<sup>1</sup> 30 AUGUST 1884

MS: Private, with envelope.<sup>2</sup> Published: BGLL, IV, pp. 57–58.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 30 August 1884

Dear Miss Mairs,

Readers like you are my friends. For this reason, I cannot prevail upon myself to address you formally as "Dear Madam". Will you forgive me? I venture to believe that you will – and I thank you most sincerely for your kind and welcome letter.

The passage in "I Say No" to which you allude has been possibly misprinted.<sup>3</sup> In any case, I refer to more than one great landscape painter of the English school of fifty years since. Here are the names I had in mind while I was writing:

Turner, Collins, Constable, Callcott, Danby, Linnell. I did not include Landseer, because – admirably as he painted landscape – he was greater still as a painter of animals. In this latter branch of the art, he is (in my opinion) not only without a rival in modern times, but without an equal in the centuries that are past.

Let me add, if I may speak again of myself, that I am the son of William Collins – the painter of English cottage life and coast scenery. One of his pictures – representing a woodland scene with children swinging on a gate – has been so often engraved, and the prints have been so widely circulated, that you may have met with it already.<sup>4</sup> In another way, I have the honour of



being associated with English art – having been named after my father’s dearest friend, the famous painter, Wilkie.

Believe me | Dear Miss Mairs | Vy truly yours | Wilkie Collins

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1. Unidentified American admirer.
2. Directed to ‘Miss Mairs | Irvington-on-Hudson | New York | U.S.A.’, postmarked ‘London-W | G 7 | SP 1 | 84’.
3. “*I Say No*” was published by Harper in New York in July 1884, some three months before publication in England, but there were also unauthorized editions like that in George Munro’s Seaside Library (no. 1856). The passage in question must be that in ch. XXXIV, ‘In the Dark’: ““Does the man live who could paint that?” he [Alban] asked himself. His memory recalled the works of the greatest of all landscape painters – the English artists of fifty years since.’ (p. 126 in the Harper edition). This paragraph remained unchanged in all the British editions.
4. WmC’s ‘Happy as a King’ was shown at the Royal Academy in 1836 and sold to Messrs W. and E. Finden for 275 guineas. WC’s father painted two further versions, one now in Tate Britain, London. The picture was widely reproduced in both the UK and USA under its own title and as *The Old Farm Gate* or *The Woodland Gate*, engraved by Cousen and by A. L. Dick. A coloured chromolithograph appeared in Francis Turner Palgrave’s *Gems of English Art* (London: George Routledge & Sons, 1869), p. 43.

### [2354] TO PAUL HAMILTON HAYNE, 15 SEPTEMBER 1884

MS: Duke. Published: Hayne, p. 69; BGLL, IV, p. 58.

Ramsgate | England | 15<sup>th</sup> September 1884

I have been for some time past, still out of the reach of letters and telegrams, cruising at sea. This, my dear Hayne, is my only excuse for not having written to you at an earlier date. Even now, I don’t write very willingly – for I am sorry to announce that I have failed to induce Chatto and Windus to publish your “In Memoriam” verses. The obstacle in the way is “a rule” which forbids them to receive any poetical contribution to their magazines which has been already published elsewhere.<sup>1</sup>

On my return to London, it is needless to say that I shall “try again” – and I sincerely hope with better success. The one difficulty in our way is that English periodicals which are worthy of you – (and I shall take care that you do not appear in any others) – seldom publish poetry for its own sake. Short verses, which fit into half pages, are I am ashamed to say, the verses most generally published. I heard one Editor – maddened by a deluge of volunteer rhymes – declare that everything that had ever been said in poetry might have been better said in prose!!! We thought it was a joke and laughed at him. The unhappy man stared indignantly, and appeared to think us an audience quite unworthy of him.<sup>2</sup>

We sail away again in a few hours – and, oh, I have so many letters to write!

With kindest remembrances. | Ever yours, | WC

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1. Verses on the death of Charles Reade – see [2351] to Hayne of 18 August 1884. According to R.S. Moore, ‘Wilkie Collins and Richard D. Blackmore were interested in seeing the poem published in England, but the journals approached refused to print a poem already published’ (*A Man of Letters in the Nineteenth-Century South*, p. 218 n. 2).

2. The editor in question has not been identified.

### [2355] TO WILLIAM WINTER, 5 OCTOBER 1884

MS: Clarke Collection. Published: B&C, II, pp. 473–474.

Ramsgate England | 5<sup>th</sup> Oct: 1884

Among the “things in Heaven and Earth which are not dreamed of in our philosophy[”],<sup>1</sup> there is one thing, my dear Winter, which goes by the name of “luck”. If you had only happened to be in London a little earlier in the latter half of August, your letter would have found me in town – and you would have found yourself in Gloucester Place again the next day. As it was, both your letters [*del*] /have been/ waiting for me here, while I was travelling at sea, wherever the winds and the tides chose to take me – and a fortnight had passed before I opened your /first/

letter telling me that you were about to leave us in “a few days”. To say that I was disappointed is not to say enough – I was really distressed, for I had set my heart on spending a happy day with you somewhere – no matter where, so long as you and I were together. Come back again for God's sake as soon as you can – and I will do my best to live long enough to shake hands with you once more. That cruel institution of “the all merciful Creator” which has said Live (in one breath) and Die (in another) has left me very few friends – and I cling to those few with a desperation which you will understand more and more thoroughly with every new year of your life until you are as old (and let us hope) older than I am.

On Tuesday next I go back to London, and to work – infinitely the better for the thorough salting that I have received, mostly on the German Ocean<sup>2</sup> – and provided with a new idea for a story and a play, which occurred to me on board the yacht.<sup>3</sup> The central notion is (between ourselves) – a divorced husband and wife, who [*del*] (after a lapse of a few years) regret their separation. He finds that the woman who has seduced him is in no sense worth the sacrifice – and becomes a miserable man. She (passing in the world as a widow) has an offer from a sincerely religious man – hesitates (being a good woman) to marry him under false pretences – decides on telling him the truth – and is rejected with horror by her lover, who remembers his New Testament, and dare not marry a divorced woman. But these same religious principles urge him to bring the separated pair together, in the interests of their eternal welfare. He is innocently assisted by the child of the marriage (a little girl in the mother's [*del*] charge, who has been told that her father has been drowned at sea, by way of accounting harmlessly for her mother's position). The good friend finds out the husband – brings about a meeting – and then discovers that the woman whom he has restored to her husband, and to happiness, is the very woman whom he loved.

This a miserably bald outline – and hardly even suggests the dramatic and pathetic situations which are to be found in the story. So far as I know, the idea is new. The U.S.A is the land of divorces – and I trouble you with my small Scenario, on the bare chance that you may know, or have heard of something of the same kind which might have happened, and which might help me. Or – if I am wrong here – you might be able to discover what American clergymen would be likely to do in such a case. Would they consent to /re-/ marry the divorced man and wife? Or would they say as the Roman Catholics would say – “they never were really unmarried. That sacred connection is not to be broken by any human laws”?

Goodbye my dear friend. I will write a [*del*] letter better worth reading next time. In the meanwhile, Mrs Graves sends you her kindest regards – and regrets<sup>4</sup> that she has lost the opportunity of saying Goodbye.

always truly yours Wilkie Collins

P.S. – Our good and dear Mary Anderson will be the first person whom I shall call on when I get back. I am eager to hear how the Romeo and Juliet rehearsals promise for the future. It is my earnest hope that there is another triumph in store for her – if she can only be sure of really competent help from her company.<sup>5</sup>

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1. WC misquotes Hamlet: ‘There are more things in heaven and earth, Horatio, | Than are dreamt of in your philosophy.’ (Act I Scene v).

2. The sea between the east coast of Britain and the continent of Europe, now known as the North Sea.

3. *The Evil Genius*.

4. From this point to the valediction written up WC's left margin

5. As part of a season directed by Henry E. Abbey, *Romeo and Juliet* was performed at the Lyceum Theatre during November 1884, with Mary Anderson as Juliet and William Terriss as Romeo. WC's postscript written in the left hand margin of the first page.

**[2997] TO JAMES PAYN, 6 OCTOBER 1884**

MS: Lewis Collection. Published: Lewis Website; A&C1, p. 53.

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. 242–243, while a couple of anecdotes concerning CAC are found on pp. 255–228.

### [2356] TO A. P. WATT, 13 OCTOBER 1884

MS: Pembroke. Published: BGLL, IV, p. 59.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13<sup>th</sup> Oct: 1884

Dear Mr Watt,

Here I am again – after a good salting on board a friend’s yacht!<sup>1</sup> Is your holiday at an end, like mine? If yes, when may I hope to see you? A line to choose your own day and hour (the sooner the better) will be welcome to<sup>2</sup>

Ever yours WC

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1. See [2355] to William Winter of 5 October 1884.

2. As there appears to be no response to this letter in the Berg letter-books, the date of the appointment remains unknown.

### [2357] TO ALBÉRIC ISERBYT, 15 OCTOBER 1884

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 59.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

15<sup>th</sup> Oct: 1884

My dear Sir,

Many thanks for the translation. It is quite needless to trouble you to send a reply. My only answer is that I know nothing about it – and this may go in English.<sup>2</sup> No recent work of mine can be published by any persons, but the persons who possess, and have purchased, my authorisation. My early novels may have been pirated – but no information on the subject has reached me.

Vy truly yours | WC

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1. Directed to 'Albéric Iserbyt Esqr | 6. Holyoake Road | Newington Butts | S.E.', postmarked as dated.
2. Neither WC's reply nor his German correspondent has been identified.

**[2358] TO A. P. WATT, 17 OCTOBER 1884**

MS: Pembroke. Published: BGLL, IV, p. 60.

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

17<sup>th</sup> Oct: 1884

Dear Mr Watt,

A line to thank you<sup>1</sup> – and to announce bad news. The gout has got me in the left eye – and the old pain has returned.

When you see Chatto – at your own entire convenience – please say that the contemplated story may be shorter than usual. I have been thinking over the “Spirit of the Times” story (for Buck) and the idea seems to be too new and too strong for a mere tale. If I can I must find a new subject. You shall hear from me again the moment I have got it. In any case, my eye must be better before I can set to work. But, well or ill, it shall be done in time.

Ever yours | WC

---

1. The letter from Watt to which this must be a reply is not found in the Berg letter-books, but, as the following paragraph suggests, WC's thanks presumably concern an approach to Andrew Chatto concerning English publication of 'the “*Spirit of the Times*” story' ('The Girl at the Gate'). In the event publication in Britain was not in Chatto's *Belgravia* but in the *English Illustrated Magazine* owned by Macmillan. Watt's reply of 21 October informed WC that the story had been sold to Macmillan for £50 and that copy was due by 12 November at the latest (Berg).

**[2359] TO A. P. WATT, 22 OCTOBER 1884**

MS: Pembroke, in pencil. Summary: B&C, II, pp. 474–475. Published: BGLL, IV, pp. 60–61.

90, Gloucester Place | W. | 22<sup>nd</sup> Oct. 1884

(In bed)

My dear Mr Watt,

I must thank you with my own hand for the friendly exertions which have been attended with such speedy and such successful results.<sup>1</sup> The kindness which takes charge of my anxieties to such good purpose is one of the remedies which is helping me to recover my health, and which thus takes care of me as well as of my interests.

The doctor's reports, yesterday, assured me that the inflammation is steadily subsiding and that I may hope to have “got over the worst of it.” The pain is becoming intermittent and is less severe, when it does make itself felt. So I may contemplate setting to work again before the end of this month – and sending in my MS (if all goes well) by the 12<sup>th</sup> of November next. I shall “report progress” next week. Meanwhile,

Believe me | always most truly yours | WC

The new Christmas story will be of about the same length as “Royal Love”<sup>2</sup>

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1. Referring to the arrangement to publish WC's second Christmas story in the January issue of the *English Illustrated Magazine*, with copy due on 12 November, as outlined in Watt's letter to WC of 21 October (Berg).
2. 'The Girl at the Gate'.

**[2360] TO [A. FULLER MAITLAND],<sup>1</sup> 30 OCTOBER 1884**

MS: Preston (DDX 1906 acc 7047 box 2). Published: BGLL, IV, p. 61.

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

30 October 1884

Dear Sir,

I beg to thank you for your letter dated the 25<sup>th</sup> of this month, and to inform you in reply that it is not my intention to continue my tenancy of the above premises and to renew the lease<sup>2</sup>

I remain, Dear Sir, | Faithfully yours | Wilkie Collins

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1. See [2200] to him of 10 October 1883. Although there is no indication of the recipient, the mode of address suggests that this must be to the agent of the Portman Estate, which included Gloucester Place, rather than to its owner Edward Berkeley, first Viscount Portman (1799–1888: *ODNB*).

2. The terms demanded for the renewal were apparently exorbitant. It seems then to have been common practice to negotiate the renewal of a property lease around four years in advance. WC had taken the lease on 26 August 1867 (see [0762] to HC, 24 August 1867), which apparently ended twenty years and seven months later, on Lady Day Sunday 25 March 1888 (see [2824] to A. Fuller Maitland, 22 March 1888). WC left Gloucester Place for 82 Wimpole Street in the week beginning Saturday 17 March 1888. On the move in general, see Clarke, p. 181.

**[2361] TO JOHN R. WHITLEY,<sup>1</sup> 30 OCTOBER 1884**

MS: Holborn. Published: BGLL, IV, pp. 61–62.

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

30 October 1884

Sir

Pray accept my thanks for your letter and its enclosure. I accede with pleasure to your kind proposal to place my name on the list of members of The Council of Welcome.

I remain, Sir, | Faithfully yours | Wilkie Collins

John R. Whitley Esq.

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1. Clearly on the organizing committee of ‘The American Exhibition London, 1886’, as the stamp of receipt on the letter attests, dated ‘31 Oct 84’. In the event, the Exhibition opened in West Brompton in 1887, prominently featuring ‘Buffalo Bill’s Wild West Show’, which was attended by the Queen.

**[2362] TO A. P. WATT, 30 OCTOBER 1884<sup>1</sup>**

MS: Pembroke.<sup>2</sup> Published: BGLL, IV, p. 62.

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

October 30<sup>th</sup>

Dear Mr Watt

Since I last wrote I have had a relapse – and have suffered considerably. Just at this time Mr Tillotson has appeared again, I was in bed when he called the first time, and he now asks by letter if he can see me again when he is in Town next from Monday till Thursday. Will you kindly see him for me? I will in that case send him a note to say so, requesting him to write to you and propose a day.<sup>3</sup>

Ever yours, | WC

PS | I have the Christmas story in my head and will dictate it if I am not better tomorrow.

---

1. Dating from Watt’s reply.

2. Apart from the signature, in the hand of Caroline Graves.

3. Watt replied on 30 October that he would be happy to meet Tillotson on WC’s behalf (Berg).

**[2363] TO A. P. WATT, 31 OCTOBER 1884**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, pp. 62–63.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

31<sup>st</sup> October 1884.

Private

Dear Mr Watt,

When I dictated my yesterday's letter,<sup>2</sup> I was in pain, and not very well able to consider the Tillotson matter in all its bearings. Today there is an intermission. I have dictated the enclosed letter, which I think will answer the purpose thus far. If you think so too, kindly close the envelope, and send the letter with your letters to the post. Between ourselves I do not wish to have anything more to do with Mr T – and this will be my view if it should become necessary to grant him a personal interview.<sup>3</sup>

With many thanks for your friendly letter,

Ever yours, | WC

---

1. Apart from the signature, written in Carrie Bartley's hand.

2. See [2362] to Watt of the previous day.

3. The enclosed letter to Tillotson remains untraced and was presumably never sent. Tillotson visited Watt's office on the morning of 6 November, and negotiations began for the Bolton firm to handle WC's next serial story – see Tillotson's letters to Watt of 4 and 6 November 1884, and Watt's letter to Tillotson of 6 November (Berg).

#### [2364] TO SQUIRE BANCROFT, 31 OCTOBER 1884

MS: De Coursey Fales.<sup>1</sup> Extract: Bancroft 1888, II, pp. 385–386. Published: BGLL, IV, p. 63.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

31<sup>st</sup> October 1884

My dear Bancroft,

Under any circumstances I should have read your letter with true interest and pleasure. But I am just now struck down by another severe attack of gout in both my eyes. At a time of suffering and depression, your remembrance of our old friendship is doubly precious and doubly dear to me. With all my heart, I congratulate you and Mrs Bancroft on retirement from the toils and cares of a career of management, which will be remembered among the noblest traditions of the English Stage.<sup>2</sup>

Always truly yours | Wilkie Collins

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1. This is the only letter to either of the Bancrofts which is known in MS.

2. The Bancrofts announced their departure in autumn 1884: 'Mr and Mrs Bancroft beg to announce that this will be their Farewell Season. Soon after the twentieth anniversary of the opening of the Prince of Wales's Theatre on April 15<sup>th</sup>, 1865, they will retire from management' (Bancroft 1888, II, p. 392). Marie Wilton had taken over the Prince of Wales's well before her marriage to Bancroft in December 1867, when the couple became joint-managers. They had moved to the much larger Haymarket Theatre in July 1880.

#### [2365] TO E. A. BUCK, 3 NOVEMBER 1884

MS: Collamer, with envelope.<sup>1</sup> Published: BGLL, IV, p. 64.

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

~~31 October~~ Monday | 3<sup>rd</sup> November 1884

The name of the new Story was posted to you, my dear friend, on Friday last. Here it is again.

The Girl At The Gate<sup>2</sup>

=

You see I am able to use one eye again. The other is getting steadily better – but I dare not say more, in superstitious dread of another relapse!

1. Directed to ‘Mr E. A. Buck | *Spirit of the Times* | 101. Chambers Street | New York | City | U.S.A.’, postmarked as dated.

2. ‘The Girl at the Gate’ was published in E. A. Buck’s *Spirit of the Times*, 27 December 1884, pp. 658–662. The tale also appeared in the *English Illustrated Magazine*, January 1885 and was reprinted in Munro’s *Seaside Library* (no. 2030), 17 August 1885 (Gasson, p. 69). It was republished under the title ‘Mr. Lepel and the Housekeeper’ in *Little Novels* (1887).

**[2366] TO A. P. WATT, 12 NOVEMBER 1884**

MS: Pembroke. Summary: B&C, II, p. 475. Published: BGLL, IV, pp. 64–65.

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

12<sup>th</sup> November 1884

My dear Mr Watt,

Here is the greater part of the story. Will you kindly tell Mr Comyns Carr that I am obliged to ask for three days more to send in the conclusion<sup>1</sup> – in consideration of difficulties in writing produced by gout in one of my eyes. I am damaging the bad eye, it seems, by using the sound eye to write – my amanuensis is ill<sup>2</sup> – and I cannot dictate to a stranger. An excellent reason for finishing by the 15<sup>th</sup>.

Ever yours | WC

By-the-bye, how has the negociation ended? Does Tillotson secure the new story?<sup>3</sup>

---

1. J. W. Comyns Carr, editor of the *English Illustrated Magazine*, which was to carry ‘The Girl at the Gate’.

2. Presumably Carrie Bartley.

3. Though a detailed agreement remained to be drawn up, Watt and Tillotson had indeed by then arrived at an arrangement by which Tillotson’s would pay £1,300 for British and overseas serial rights for a period of two years for WC’s new story (*The Evil Genius*) – see Law, pp. 238–239.

**[2367] TO A. P. WATT, 14 NOVEMBER 1884**

MS: Pembroke. Published: BGLL, IV, p. 65.

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

14<sup>th</sup> Nov<sup>r</sup> 1884

Dear Mr Watt

Here is some more of “The Girl at the Gate”, sent under another cover. I shall finish (I hope and trust) tomorrow afternoon. But Saturday is a half holiday. If there is any great hurry at the magazine office, I will have the copy ready here at 5 tomorrow, for any messenger who may be sent. But, if not – it is better to send the last leaves on Monday morning, than on Saturday afternoon after the office is shut.

Ever yours | WC

My eye will not be well till I have done work. I am contented that it doesn’t go back

Oh! what vile illustrations to Longman’s magazine. Mr Graham’s charming picture seems to me to be infamously used in the printing. I feel for him!<sup>1</sup>

---

1. ‘Royal Love’ in *Longman’s Magazine*, Christmas 1884 with an illustration – see [2331] and [2332] to Watt of 1 and 3 July 1884. The illustrator was Thomas Alexander Ferguson Graham (1840–1906) – see Simon Houfe, *A Dictionary of Nineteenth-Century British Book Illustrators* (Woodbridge: Antique Collectors’ Club, 1978).

**[2368] TO A. P. WATT, 15 NOVEMBER 1884**

MS: Pembroke. Published: BGLL, IV, pp. 65–66.

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

Saturday 15<sup>th</sup> | Nov

Private | In haste

Dear Mr Watt

Your letter received. Shall I send the conclusion to your office to be forwarded by your clerk? Or straight to the magazine? What is the address in the latter case?<sup>1</sup>

Yes – Mrs Elliot is an old friend of mine – and has published books. The one thing I cannot answer for is – whether you may or may not succeed in making a bargain for her MSS. If not I assume that you have your terms for giving your time and trouble in making the attempt? She may be relied on “to pay”.<sup>2</sup>

Ever yours | WC

---

1. Referring to ‘The Girl at the Gate’. Watt had written on 14 November to say that he would be out of town from the Sunday to the Tuesday of the following week (Berg).

2. Mrs Gilbert Elliot (Frances Dickinson) – see Catherine Peters, ‘Frances Dickinson’, *WCSJ* NS 1 (1998), pp. 20–28. There is no mention in Watt’s letter to WC of 14 November of her manuscript; perhaps the inquiry was made on the envelope or an enclosure which has not been preserved.

### [2369] TO A. P. WATT, 17 NOVEMBER 1884

MS: Pembroke. Published: BGLL, IV, p. 66.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

17<sup>th</sup> Nov<sup>r</sup> 1884

My dear Mr Watt,

I beg to thank you for your cheque for £45...-.- – being the payment received (less your commission) for the right of publishing my story called “Royal Love” in this years Christmas Number of Longman’s Magazine – copyright being, as usual, reserved by the author.<sup>1</sup>

Believe me vy truly yours | Wilkie Collins

A. P. Watt Esq.

The concluding copy of “The Girl at the Gate” was posted to Mr Comyns Carr last night.

I am glad to hear that the question of the serial publication of my next long story has been so favourably settled. Mr Tillotson’s proposal deserved to succeed.<sup>2</sup>

---

1. Watt had sent the cheque with his letter of 15 November (Berg). The stated amount is not credited to WC’s bank account but may have been included in ‘Recd’ for £54 on 18 November (Coutts: WC).

2. Watt’s letter to WC of 14 November reveals that the failure of an approach to *Macmillan’s Magazine* for the serial rights of the story that would eventually be entitled *The Evil Genius* led Watt finally to accept Tillotson’s offer (Berg).

### [2370] TO WILLIAMS & NORGATE, 17 NOVEMBER 1884

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 67.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

17<sup>th</sup> Nov<sup>r</sup> 1884

Dear Sirs,

I beg to enclose the necessary “authority” for receiving six copies of my novel, called “I Say No,” presented to me by Baron von Tauchnitz, and sent to my address (as I hear this morning) from Leipzig.<sup>1</sup>

I remain, Dear Sirs, | Faithfully yours | Wilkie Collins

Messrs | Williams & Norgate

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1. The Tauchnitz edition appeared in November 1884 (Todd & Bowden). The authority is not found at Princeton. For an example and for the extant letters, see [0321] to them of 24 December 1859, note 1.



**[2371] TO EMILY CLUNES,<sup>1</sup> 26 NOVEMBER 1884**

MS: Texas (Ms Letters, W. Collins).<sup>2</sup> Published: Coleman, p. 294; BGLL, IV, pp. 67–68.

90, Gloucester Place | Portman Square | W.  
London 26, November 1884

My dear Aunt.

Let me thank you for your kind letter – and let me send to you (as you kindly value my likeness) the last photographic portrait taken of me in London. The gout has been driven out of my eye at last by the Doctor – and I am able to get a little air & exercise when the November weather will let me.

I am indeed sorry to hear M<sup>r</sup> Clunes is a great sufferer. Pray give him my kindest remembrances and say that he has the sympathy of another invalid. But I must remember that I was sixty years old at my last birthday (Can you believe it!) – and I must not complain if the state of my health leaves something to be desired. M<sup>rs</sup> Graves begs that I will add her compliments.

Believe me | Affectionately yours | Wilkie Collins  
Marion<sup>3</sup> has only to bring the birthday book with her when she pays her next visit and my autograph shall be added to Miss Edith's collection.<sup>4</sup>

- 
1. WC's maternal aunt, at this time living in Millbrook, Hampshire (Census of 1881); see [0849] to her of 28 July 1868.
  2. In the hand of Caroline Graves, including the signature.
  3. Marion is possibly Marion Gray (1825–1900), daughter of Emily's sister Catherine Esther who married John Westcott Gray. Marion never married and lived with her mother in Richmond Road, Middlesex (Census of 1881).
  4. Miss Edith remains unidentified.

**[2372] TO PERRY MASON & Co.,<sup>1</sup> 27 NOVEMBER 1884**

MS: Yale. Published: BGLL, IV, p. 68.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 27<sup>th</sup> November 1884

Dear Sirs,

I beg to acknowledge the receipt of your kind letter, and to add that I am sincerely sensible of the confidence which you are willing to place in me.

All literary negotiations are managed for me by my friend and representative Mr A. P. Watt of 34 Paternoster Row, London. I have sent your letter to him – and you will no doubt hear from him immediately.

Let me also thank you for the specimens of the “Youth's Companion” which you have kindly forwarded to me. I am reading your pages with the interest which I must naturally feel in a literary undertaking that has achieved an extraordinary success.

Faithfully yours | Wilkie Collins

P.S. | Adverting to the literary aspect of the subject proposed to me, I may remind you that the main condition of success, in relating cases of circumstantial evidence, rests on the skilful presentation of details. For this reason, where narrow limits are assigned to the writer, the difficulty of interesting the reader is very seriously increased.

Messrs Perry Mason & Co

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1. Perry Mason & Co., of Washington Street, Boston, publishers of *Youth's Companion*, an American weekly paper for ‘Young People and the Family’. WC was to write three stories for the paper under the general title ‘The Victims of Circumstances: Derived from Records of Old Trials’: ‘A Sad Death and Brave Life’, 19 August 1886; ‘Farmer Fairweather’, 16 December 1886; ‘The Hidden Cash’, 21 April 1887. See *The Victims of Circumstances*, ed. Graham Law (London: Wilkie Collins Society, 2002).

**[2373] TO A. P. WATT, 27 NOVEMBER 1884**

MS: Pembroke. Published: BGLL, IV, p. 69.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27<sup>th</sup> Nov 1884

My dear Mr Watt,

Here are Messrs Perry's letter to me, and my reply, for you to send – before you kindly negotiate for me. I can do the work – but with a certain difficulty which is stated in my postscript.<sup>1</sup>

Ever yours | WC

Either this evening or tomorrow I shall send my life of my father to your private address.<sup>2</sup>

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1. See [2372] to Perry Mason & Co. of the same date.

2. The postscript refers to WC's *Memoirs of the Life of Wiliam Collins*. The copy sent to Watt is now held in private hands. Book plates inside the rebound front boards read: 'EX. LIBRIS | A. P. WATT'. The title-page of the first volume is annotated in black ink: 'To A. P. Watt from | Wilkie Collins | April 21<sup>st</sup> | 1885'. Sewn into the first volume between pages 68 and 69, there is a note on ruled paper in black ink which reads:

Vol I. Page 69. | "The Reluctant Departure." (1815). The Descriptions of pictures Exhibited before 1823, are taken from my mother's recollections of them on the Royal Academy walls. In this case, I have evidently mistaken what she told me – and perhaps her memory may also have been a little at fault. On, and after 1823, my mother spoke (and I wrote) of what she had seen in progress in my father's studio. Her memory – in these cases (tested by old friends of my father who lived to read my life of him ) was declared to be wonderful.

27<sup>th</sup> Nov<sup>r</sup> 1884 WC

The picture was exhibited at the Royal Academy in 1815. The painting shows a young man departing for the Napoleonic Wars leaving behind his wife and baby. WC's description on p. 69 of vol. I begins: 'In "The Reluctant Departure," the incident of a mother taking leave of her child as it lies in the nurse's arms, ere she descends to a boat in the foreground, which a fisherman and his boy are preparing to push off from the shore, is treated with singular boldness and simplicity of effect'. The painting is currently owned by Birmingham Museums and Art Gallery.

### [2374] TO J. M. RUSSELL,<sup>1</sup> 2 DECEMBER 1884

MS: Stanford. Facsimile: Bender. Published: BGLL, IV, p. 70.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 2<sup>nd</sup> December 1884

Dear sir,

My literary engagements are numerous, and my health has suffered from reiterated attacks of gout. For these reasons I am obliged to abstain from availing myself of such proposals as your kind letter contains – and I can only trust to your indulgence to accept my thanks and my excuses.

Believe me faithfully yrs | Wilkie Collins

J. M. Russell Esq

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1. Unidentified, but possibly John Montague Russell (b. 1849/50) – see the List of Contributors in the *Wellesley Index*.

### [2375] TO CHARLES KENT, 6 DECEMBER 1884

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 70.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6<sup>th</sup> Decr 1884

My dear Kent,

The less I say of myself the better. I am just getting over another attack of gout in the eye. This was my welcome back to London, when the cruise at sea was over.

But how are you? and do you sleep better? and when will you come and tell me about it?

Yours affly | WC

---

1. Signed and directed ‘Charles Kent Eq | 1. Campden Grove | Kensington | W’, postmarked as dated.

**[3065] TO UNIDENTIFIED RECIPIENT, 8 DECEMBER 1884**

MS: Unknown. On sale: eBay (December 2006), by Signature House, Bridgeport, West Virginia, item 230052489359.<sup>1</sup> Published: A&C3, p. 56.

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.

**[2376] TO BEECHENO, YAXLEY & CO., 11 DECEMBER 1884**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 295; BGLL, IV, pp. 70–71.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
11<sup>th</sup> Decr 1884

Dear Sirs,

A line to thank you for the cheque for 18 shillings – in settlement of the returns. On the next occasion, I will make arrangements to save you this trouble by immediately sending back the returns. In the meanwhile, I am glad to hear (for, at my age, a man’s memory does not improve) that my remembrance of your excellent wine is still to be trusted even to the colour of the corks.

Believe me faithfully yours | Wilkie Collins  
Messrs Beecheno Yaxley & Co

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1. Directed to ‘Messrs Beecheno Yaxley & Co | 135. Minorities | E. C.’, postmarked as dated.

**[2377] TO A. P. WATT, 12 DECEMBER 1884**

MS: Pembroke. Published: BGLL, IV, p. 71.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 12<sup>th</sup> Decr 1884**

My dear Mr Watt,

I am indeed glad to hear that our preliminaries are complete – and I must again thank you for the manner in which you have conducted a negociation of some importance to myself.<sup>1</sup> It was a lucky day – for me – when you first thought of sending me your prospectus.<sup>2</sup>

Ever yours | WC

I enclose the letter which puts our business relations on the proper footing – “in case of accidents”.<sup>3</sup>

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1. Referring to the negotiations for the serial publication of *The Evil Genius* – the details are found in correspondence in the Berg Collection. Watt had sent the agreement to WC for signature with a letter of 27 November. In a letter to Watt of 9 December 1884, Tillotson had acknowledged receipt of the agreement duly signed by WC. Watt wrote again to WC on 11 December to say that the formalities were now completed.

2. Watt replied to this sentiment in a letter of the same date, describing the day he sent his prospectus to WC as ‘the most fortunate day in my career’. WC must have in turn replied warmly in a letter of 13 December which has not been traced, but which is referred to unmistakably in Watt’s letter of 15 December (Berg).

3. This ‘business’ letter, also referred to briefly in Watt’s reply to WC of 12 December, remains unidentified, though it sounds as if it may have been an earlier version of WC’s letter appointing Watt as his literary executor – see [2665] to Watt of 1 January 1887.

**[2378] TO ANDREW CHATTO, 15 DECEMBER 1884**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 72.

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

15<sup>th</sup> Decr 1884

My dear Chatto,

When you kindly called here last – I think I asked you to tell me of a book-binder – and I find a memorandum mentioning “Mr Wright, Noel Street, Berwick Street”. Was this the man you recommended? and – if yes – when I employ him, may I mention your name?

Many of my books are in desperate need of binding. Alas! I don’t possess among them a Bible worth £3900. And these are “hard times” when “nobody has any money”!<sup>1</sup>

Ever yours | WC

---

1. Referring to the auction of the contents of Sir John Thorold’s library at Syston Park, Grantham, Lincolnshire, which took place from Friday 12 December 1884, where a two-volume Mazarin Bible (among the first books printed from movable type by Gutenberg, also known as the Gutenberg Bible or the 42-line Bible) was sold to the rare-book dealer Bernard Quaritch for £3,900. As noted in the detailed report in the *Times* (‘The Syston Library Sale’, 15 December 1884, p. 7), which is probably the source of WC’s information, this then marked ‘the largest sum ever paid for any book’.

**[2379] TO CHARLES KENT, 15 DECEMBER 1884**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: B&C, II, p. 475.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

15<sup>th</sup> Decr 1884

My dear Kent,

I am indeed sorry to have missed you. Yesterday I was complaining to Beard of being obliged to go out in the middle of the day, and leave my work. He said, “Your eye is right enough now to go out when you like.” Today for the first time I used my liberty, and had left the house (only a few minutes as I gather) before you arrived. There’s your luck and mine! Don’t trust to luck again. One line to propose any day and any hour that may suit you best. I am only in “the fool’s paradise” of planning a story.<sup>3</sup> All the hard work is to come.

Yours afftly | WC

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1. Direct to: ‘Charles Kent Esqre | 1. Campden Grove | Kensington | W.’ Postmarked : ‘LONDON W | F 7 | DE1 6 | 84’.

2. WC uses printed paper with his monogram.

3. Referring to *The Evil Genius*.

**[2380] TO A. P. WATT, 17 DECEMBER 1884**

MS: Pembroke. Published: BGLL, IV, pp. 72–73.

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

17<sup>th</sup> Dec 1884

My dear Mr Watt,

Hear I am once more! The enclosed letter will tell you why.<sup>1</sup> I have written to say that I am not able to receive Mr Dennis – and referring him to you as my “alter ego”. Will you kindly send him a line to say when you can see him? The Tillotson engagement, in any case, will refer this matter to the future. But it may be worthwhile to hear what the proposal is. In haste to catch the next collection

Ever yours | WC

Perhaps we ought to give Tillotson an opportunity of conferring with Mr Dennis – as a matter of courtesy. But of this you will be the best judge<sup>2</sup>

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1. The following is bound into the volumes at Pembroke preceding WC's letter:

325, Strand, W.C. | London, Dec 15 1884

Dear Sir

I am making arrangements, in conjunction with the proprietors of the Detroit Free Press, on behalf of a Syndicate of newspapers in England, America, Canada and Australia for a series of novels by leading writers, and would be glad to see you with a view to your forming one of the number. Can you oblige me by making an appointment in London in the course of the next few days?

Yours faithfully | Robt Dennis  
Wilkie Collins Esq

A very similar letter was sent by Dennis to John Maxwell, agent and husband of the novelist M. E. Braddon, also on 15 December 1884, and a copy was forwarded to W. F. Tillotson at Bolton (see Law, p. 259 n. 9).

2. Watt replied on the same day to say that he had already called on Dennis, and had given the figure of £1,500 as the sum required for the serial rights to WC's next novel, which would not be available for quite some time, but had decided against mentioning the current agreement with Tillotson (Berg). Nothing seems to have come of this negotiation.

### **[2381] TO CHARLES KENT, 21 DECEMBER 1884**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 73–74.

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

21<sup>st</sup> Decr 1884

My dear Kent,

Beard wants to try if he cannot restore your capacity for sleep – and tells me to remind you that he is an old friend, and is therefore the right person to give you medical advice. If you will call on him, on any day before Christmas Day, between 11 and 1.30 he will be delighted to see you. If that is not convenient – then any day (between the same hours) after the Christmas holidays: i.e. any day from Monday (29<sup>th</sup>) (tomorrow week).

Yours affly | WC

As doctors are sometimes called away, during their “consulting hours”, by accidents – if you can write and make an appointment it might be all the better.

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1. Directed to ‘Charles Kent Esq | 1. Campden Grove | Kensington | W.’, postmarked on the following day.

### **[2382] TO WILLIAM ERNEST MARSH,<sup>1</sup> 24 DECEMBER 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 296; BGLL, IV, p. 74.

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

24<sup>th</sup> December 1884

Dear Sir,

The work to which you allude is written by me – and the title of it is Man and Wife.

Faithfully yours | Wilkie Collins

Wm Ernest Marsh Esqre

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1. Unidentified.

### **[2383] TO PERRY MASON & CO., 26 DECEMBER 1884**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 317–18 (dated 1886 and with recipient unidentified); BGLL, IV, pp. 74–75.

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

London | 26<sup>th</sup> December 1884

Dear Sirs,

Your kind and liberal letter reaches me, at the season devoted to prodigious eating and drinking, universal congratulating and holidaymaking, and voluminous appearance of tradesmen's Christmas bills. "Business" is at a standstill, this year, until Monday next<sup>1</sup> – and I don't know (until that date arrives) whether my literary representative is in London, or out of London.

In the meanwhile, let me thank you for your letter – and let me say at once, for myself, that I should be unworthy indeed of the frank and friendly spirit in which you have written to me, if I did not feel that a favourable reception of your conditions requires no consideration on my part. They recommend themselves as perfectly just and perfectly liberal. I may possibly have a suggestion to make, when I have consulted with Mr Watt, which will be a suggestion in your interests – and, in any case, I will leave it to him (as my literary agent) to formally complete our negotiations. Let me only add, now, that I look forward to our literary association with sincere pleasure.<sup>2</sup>

Believe me, dear Sirs, | Very truly yours, | Wilkie Collins

P.S. I must also thank you for your "Holiday Number." Thus far, I have only had time enough to read the really humorous little story of the two pug-dogs – and to congratulate you on the artists who contribute your illustrations.<sup>3</sup>

To | [Messrs Perry Mason & Co]<sup>4</sup>

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1. WC writes on Boxing Day, Friday 26 December.

2. The result was the three stories entitled 'The Victims of Circumstances'. The firm had first written to WC in November – see [2373], his reply of 27 November 1884.

3. This presumably refers to the special 1884 Christmas issue of *Youth's Companion* – though the story of the two dogs has not been traced.

4. Name of recipient erased, but still legible.

### [2384] TO JANE BIGELOW, 29 DECEMBER 1884

MS: Bigelow. Published: BGLL, IV, pp. 75–76.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 29<sup>th</sup> December 1884

Dear Mrs Bigelow,

My apology comes this time, in the shape of a small sea piece, which wishes you all happiness in the New Year, and presents an imaginary view of your yacht's white sails in the distance.<sup>1</sup>

There is sympathy between us in our pleasures – but not (heaven forbid!) in our pains. While you were kindly writing to me, I was also on board a yacht – cruising with friends, as idle and as happy as myself, wherever the wind chose to take us. We "touched" at the port of Ramsgate – and there found your letter. Soon afterwards, I returned to London. One morning I was awakened by a little uneasiness in one of my eyes. I looked in the glass and saw the xxxxxxxx gout (I am writing to a lady, and put crosses to represent the forcible expression of my feelings) – I say I saw the (blank) Gout in possession of my eye – in such obstinate possession, so often returning, that I am afraid to say positively that I am cured yet.

But, ill or well, I go on writing. Do take the trouble to order "The Christmas Spirit of the Times" (New York) – and to read a story of mine called "The Girl at the Gate". I cannot help hoping that it may interest you.<sup>2</sup>

Is it wrong to send my love to my-once-little-dear – who is now a charming young lady?<sup>3</sup> Yes it is – and therefore I send my love. I wish I was young too: but God help me, I shall be 61 years old if I live till the 8<sup>th</sup> of January next.

Goodbye, dear Mrs Bigelow. I wonder whether you will write to me again. Perhaps you have "given me up." I am nevertheless always most truly yours

Wilkie Collins

What a bad autograph! I will write a lovely signature next time.

- 
1. Perhaps a pictorial card no longer found with the letter.
  2. In the story 'The Girl at the Gate', two men are in love with the same woman, one of whom agrees to marry her so that she can become a rich widow.
  3. WC's reference is to the sixteen-year-old Flora Bigelow.

**[2385] TO E. A. BUCK, 30 DECEMBER 1884**

MS: Parrish (Box 4/13). Published: B&C, II, pp. 476–477.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**  
London | 30<sup>th</sup> December 1884

Dear Buck,

If you call me "Mr" Collins again, I will commit suicide – and there will be an end of my series of "Spirit" Stories.

But this is not business. I ought to have begun by thanking you for the Dft for £50...- which reached me safely yesterday.<sup>2</sup>

Have I mentioned in my recent letters that I shall be sixty one years old, if I live until the 8<sup>th</sup> of January next? Never were praises more welcome than the praises of The Girl at the Gate,<sup>3</sup> for this reason:– they tell me that my brains are not affected by the infirmities of three score and one – /and/ ~~not~~ that, I can tell you (seeing that I have just signed agreements for a new serial novel next year),<sup>4</sup> is an unutterable relief.

But Harry – our burnt Harry – I send him my love, but I cannot approve of those scars. My fixed principles have always forbidden me to become a Freemason, on the grounds that I really could not consent to take down my trousers and sit on a red hot gridiron, while the Perpetual Grand Master harangued me, sitting /himself/ on a cool bottom? What right under these circumstances, has the P.G.M. to a cool bottom? No Masonic fraternity has ever yet been able to answer that question. Let Harry try. I am partial to him – and I will listen.<sup>5</sup>

Ever yours Wilkie Collins

Corrected – in the interest of The Commentators, reading back-numbers of The Spirit five hundred years hence.<sup>6</sup>



**It is generally agreed that Mr. Wilkie Collins stands quite at the head of novelists of the present day. His works are read wherever the English language is spoken, and several of them /all of them/<sup>7</sup> have been translated into German. /Also, most of them into French, Italian, Russian, Swedish, Dutch, and Danish. Cock-a-doodle doo!/<sup>8</sup> At the time of his death, the late Charles Dickens left an unfinished work entitled "The Mystery of Edwin Drood." It was Wilkie Collins who was selected to finish the novel /No! no! no! I declined to do it./<sup>9</sup> – no small tribute, by the way, to the ability of Mr. Collins. For several years past this distinguished writer has furnished us a Christmas story, and we believe we can claim the distinction of being the only American journal thus favored. "The Girl at the Gate" is the title of Mr. Collins' contribution to THE CHRISTMAS SPIRIT, and, after a careful perusal, we have no hesitation in pronouncing it by far the best story with which he has ever favored us, a conclusion which we feel satisfied our readers will share. /Ah, here the writer is correctly informed!/<sup>10</sup>**



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1. WC uses printed paper with his monogram.
  2. Duly credited on 31 December as 'Recd' (Coutts: WC).
  3. The short story 'The Girl at the Gate', published in New York in the *Spirit of the Times*, 27 December 1884, pp. 658–662.
  4. *The Evil Genius*.

5. Harry, who has just become a Freemason, is Edward Buck's son (see [2630] to Buck of 22 October 1886); WC perhaps met both during his visits to New York in 1873–74.
6. WC adds his postscript in landscape format on the verso leaf of the letter, following which he affixes a printed paragraph (appearing in the *Spirit of the Times*, 20 December 1884, p. 644), which he annotates in the margins. The printed text is shown in bold face while the annotations are indicated as insertions in plain type.
7. In the left margin, with the place of insertion flagged by a caret and a curving line.
8. In the right margin, with the place of insertion flagged by a caret and a curving line.
9. In the left margin, with the place of insertion flagged by two short vertical lines next to the author's name.
10. In the right margin, with the place of insertion flagged by a curved bracket against the final sentence.

**[2386] TO MR AND MRS G.W. CHILDS,<sup>1</sup> 30 DECEMBER 1884**

MS: Parrish (Box 4/13), formerly laid in "*I Say No*" (1884), I. Summary: Parrish & Miller, p. 117. Published: BGLL, IV, p. 76.

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

London | 30<sup>th</sup> December 1884

To | Mr and Mrs G.W. Childs, with sincere good wishes for the New Year.

Wilkie Collins

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1. See WC's letters from [1382] of 21 October 1873 onwards to the Philadelphia publisher and his wife, whom he had met on his visit to the United States.

**[2387] TO MRS PAINE,<sup>1</sup> 30 DECEMBER 1884**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 76–77.

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

30<sup>th</sup> December 1884

Dear Mrs Paine,

It is indeed kind of you to think of my gouty troubles and to tell me of a means of alleviating them. Your letter will go with me abroad (at a more favourable period of the year) – and will be with me at home. For I firmly believe in the simple remedies. At present, the only complaint left in the gouty eye is weakness. I not only feel it – but I see a mysterious object – like this: –<sup>2</sup>

When the eye recovers its strength the doctor tells me that the vision will disappear.

You see into what details of infirmity your kindness has tempted me to wander! Let me withdraw myself from further observations – only waiting to wish you heartily all happiness in the new year that is now close at hand.

Believe me, dear Mrs Paine, | always truly yours | Wilkie Collins

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1. Unidentified.

2. Here WC draws the outline of the 'mysterious object' – rather like a cloud or a sheep without head, legs or tail.

**[2388] TO MRS WILLIAMS,<sup>1</sup> 30 DECEMBER 1884**

MS: Private. Published: BGLL, IV, p. 77.

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

30<sup>th</sup> December 1884

To Mrs Williams | With sincere good wishes for The New Year.

Wilkie Collins

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1. Unidentified.



**[2389] TO A. P. WATT, 3 JANUARY 1885**

MS: Pembroke. Published: BGLL, IV, pp. 77–78.

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

3<sup>rd</sup> January 1884<sup>1</sup>

My dear Mr Watt,

Thank you for your cheque in payment of the American purchase money for the right of publishing “Royal Love” – less commission and telegram-expenses.<sup>2</sup> And thank you also for the trouble you have taken in making the arrangements.

I heartily return your good wishes for the New Year. By way of starting auspiciously, I began the new serial story for Tillotson on New Year’s day!<sup>3</sup>

Ever yours | Wilkie Collins

A. P. Watt Esq.

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1. The following references to ‘Royal Love’ and *The Evil Genius* show clearly that the letter must belong to January 1885. Watt’s letter to WC, twice referred to here, is not, however, found in the letter-books at the Berg.

2. In the United States ‘Royal Love’ appeared in a syndicate of newspapers arranged by Charles Taylor of the *Boston Globe* (Johanningsmeier, p. 61).

3. *The Evil Genius*.

**[2390] TO THE MANAGER OF THE NEW ENGLAND MUTUAL INSURANCE COMPANY,<sup>1</sup> 5 JANUARY 1885**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 78.

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

London | 5<sup>th</sup> January 1885

Dear Sir,

Be so good as to send the customary notification, relating to the payment of my Premium of Insurance, due 12<sup>th</sup> February next, to my agents, Messrs Naylor & Co (of 99 John Street, New York City) – as before.

I remain, Dear Sir, | Faithfully yours | Wilkie Collins

The Manager of | the New England Mutual | Insurance Company

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1. For details of the insurance policy that WC took out with the Boston firm before leaving the United States in 1874, see [1426] to William Tindell of 3 March 1874.

**[2391] TO GEORGE BENTLEY, 6 JANUARY 1885**

MS: Berg. Published: BGLL, IV, pp. 78–79.

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

London | 6<sup>th</sup> January 1885

My dear Mr Bentley,

Let me first heartily reciprocate your friendly good wishes for the New Year – and let me next confess that your letter has (in the vigorous [*sic*] form of words adopted by old women) “struck me all of a heap”. There seems, so far as I can understand to be little doubt that the foreign parcels’ post may be made the means of hastening the end of the dying system of the Circulating Libraries. I see (as you see) no defence possible here in England. If anything can be done, the right course of action rests with my good old friends the Tauchnitzes, father and son.<sup>1</sup> I shall have occasion shortly to write to Leipzig on business to the son (now the active spirit in the firm) and the case shall be put to him – with your “cutting” as a text.<sup>2</sup> It is needless to add that the result

shall be made known to you at once.

In the mean time, the writers of rubbish in three volumes, which Mr Mudie buys cheap, and forces on his customers, will be the writers who will not suffer – for this excellent reason that Tauchnitz will not (popular phrase again!) “touch them with a pair of tongs.”

Ever yours | Wilkie Collins

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1. Christian Carl Bernhard von Tauchnitz (1844–1912), eldest son of Bernhard von Tauchnitz became second Baron and took over the firm in 1895 on the death of his father, whose partner he had been for thirty years (Todd & Bowden, p. 451).

2. The newspaper cutting is not found with the letter, but presumably discusses the ease of circumventing customs restrictions by importing the cheap Tauchnitz editions of the works of British authors through the parcel post. It is difficult to see, however, how this could be done on a scale large enough to threaten the monopoly of the circulating libraries, which still insisted on expensive multi-volume first editions of new fiction. The causes of the eventual demise of the triple-decker lay elsewhere. See the various discussions in Gettmann, pp. 256–263; Griest, pp. 209–211; and N. N. Feltes, *Modes of Production of Victorian Fiction* (Chicago: University of Chicago Press, 1986), pp. 76–98.

### [2392] TO CHARLES KENT, 9 JANUARY 1885

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 79.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9<sup>th</sup> Jany 1885

“Just recovering slightly from fearful attack – am prostrate.”

There, my dear Kent, is Beard’s reply to my inquiries. While I was out yesterday, I caught a cold on my chest – nothing serious, but I stay at home today, in the hope of stopping it at once. Tomorrow, I shall, I trust, see our dear old friend, and be able to send you a more detailed report.

I hope you have not suffered for your kindness in coming here yesterday in the rain and mist.

Yours affly | WC

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

### [2393] TO ALBÉRIC ISERBYT, 10 JANUARY 1885

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 80.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> January 1885

My dear Sir,

After a long interval, here are two more letters from Berlin. Kindly translate them for me and believe me

Faithfully yours | WC

Albéric Iserbyt Esqr

### [2394] TO HENRY POWELL BARTLEY, 14 JANUARY 1885

MS: Parrish (Box 4/14). Published: BGLL, IV, p. 80.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

14<sup>th</sup> January 1885

My dear Harry,

My calling in life is to express myself in words – but I am really and truly so dazzled and bewildered by the beauty of the birthday present which you and wife have sent to me, and so gratefully sensible of the motives which have animated you both, that I am quite at a loss how to

make a sufficient acknowledgement – and I can only avail myself of the old threadbare excuse which begs that the will may be taken for the deed. When I have said that I thank you both with all my heart – my pen stops, and my best resources will afford no more.<sup>1</sup>

Affectionately yours (and her's) | Wilkie Collins  
Henry Powell Bartley Esq

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1. The nature of the dazzling birthday present escapes us.

**[2395] TO HARRY D. WALLER,<sup>1</sup> 15 JANUARY 1885**

MS: Parrish (Box 4/13), formerly laid in *No Thoroughfare*, the 1867 Christmas number of *All The Year Round*.  
Facsimile: Parrish & Miller, opposite p. 68. Published: Parrish & Miller, p. 67; BGLL, IV, pp. 80–81.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
15<sup>th</sup> January 1885

My dear Sir,

I enclose with pleasure a letter to me from Charles Dickens,<sup>2</sup> relating to the Christmas story called “No Thoroughfare”, which he and I wrote together.

With kindest remembrances to Mrs Waller,

Faithfully yours | Wilkie Collins

Harry D. Waller Esqre

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1. Possibly Henry D. Waller, author of *History of the Town of Flushing, Long Island* (New York, 1899), whom WC might have met on his US tour.

2. See CD to WC of 28 August 1867, Pilgrim, XI, p. 414.

**[2396] TO J. A. ROSIER, 18 JANUARY 1885**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 81.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
18<sup>th</sup> January 1885

Dear Sir,

I shall be glad to see you if you can call here on Tuesday next at half past three.<sup>1</sup>

Faithfully yours | Wilkie Collins

J.A. Rosier Esq

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1. The actor may have wished to request permission for a production of one of WC's stage plays – see [2210] to him of 3 November 1883.

**[2397] TO CHARLES KENT, 19 JANUARY 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 81–82.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
19<sup>th</sup> January 1885

My dear Kent,

I saw Frank on Saturday. He was in his consulting room – better, but not looking at all “like himself,” and complaining of pain in his head. He was to see Dr Fenwick yesterday or today<sup>2</sup> – and I shall keep this open till I have heard the last report. In the meantime, I repeated my already countless protests against his fatal intention to starve himself – with some little effect, I hope, at the time. But his professional view of his own stomach is – poor dear fellow – a terrible obstacle in the way. “You are cursed with a sulky stomach. Bully it. Don't let it bully you.” There, when

I see him, is my cry – but you remember the “voice” that cried in “the wilderness.”<sup>3</sup>

5.15.P.M.

I have just called in Welbeck Street. There was somebody with him – so I send the servant’s report: – “Much better.”

Yours affly | WC

- 
1. Directed to ‘Charles Kent Eqr | 1. Campden Grove | Kensington | W.’, postmarked on the following day.
  2. Frank Beard’s medical appointment was probably with Samuel Fenwick (1821–1902), author of ‘Clinical Lectures on cases of difficult diagnosis: Perforation of the appendix vermiformis’, *Lancet*, 2 (1884), pp. 987–990, 1039–1042.
  3. WC refers facetiously to the biblical role of John the Baptist – see Matthew 3:3.

### **[3396] TO UNIDENTIFIED RECIPIENT, 19 JANUARY 1885**

MS: Unknown. On sale: Brought to Book, London NW2 1JG (April 2023, #007229). Published: A&C14, p. 21.

**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> Published: A&C14, p. 22.

**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, Eqr | 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).

### **[2398] TO SEBASTIAN SCHLESINGER, 27 JANUARY 1885**

MS: Houghton (fMS Am 1363 v.1/75), with envelope.<sup>1</sup> Published: B&C, II, p. 477.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 27<sup>th</sup> January 1885

My dear Sebastian,

I wish you could have heard the shouts of welcome with which those heavenly ducks were received – I wish you could have seen the silent, I had almost said the sacred, sense of enjoyment with which those /ducks/ were eaten. Come with the ducks, next time – receive my thanks in person – and let us drink one more bottle of Old Champagne, with “gout staring us in the face”, and you and I staring back again at the gout with defiant eyes and resolute stomachs.

Yes – of course, I am glad to hear of your growing fame as [*del*] a composer, and of course all that I can do to obtain notices shall be most gladly done. But (a word in your ear) some of the musical critics are the most infernal blackguards that ever held a pen. The one amusing point in their characters is the inordinate hatred they bear to one another. A friend of mine /being/ at the theatre the other night, sat next to one critic, and behind another. Critic Number One went out between the Acts. Critic number Two at once cautioned my friend, “For God’s sake take care what you say to that man! He is the most abominable &c & &”. On the next occasion Number Two went out. And Number one said to my friend, “I was sorry to see you talking to that man. Beware of him. Of all the damned &c &c &c.”

Goodbye for the present, dear Sebastian | WC<sup>3</sup>

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1. Directed to ‘Sebastian B. Schlesinger Esq | 99. John Street | New York (City) | U.S.A.’. Postmarked ‘LONDON | 6 | JA 27 | 85 | 7’, and signed ‘WC’.

2. WC uses printed paper with his monogram.

3. Valediction and signature inserted down the left margin.

### **[2399] TO PAUL HAMILTON HAYNE, 28 JANUARY 1885**

MS: Private. Published: Hayne, pp. 69–70; B&C, II, pp. 478–479.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

London | 28<sup>th</sup> January 1885

The bodily part of you, my dear friend, lives at Copse Hill. That I don’t deny. But the spiritual part of you, I firmly believe, crossed the Atlantic not long since – discovered that I was sorely in want of some encouragement – and sent me, not only the kindest of letters, but a tribute of poetry which I receive as one of the memorable events in my literary life – which I read with admiration – and which I shall remember gratefully to the end of my days.<sup>2</sup>

That middle-age oracle had his reasons for not speaking plain. He is one of the men whom I hate most – a discreet man. If he had been bold enough to tell the truth, he would have answered you in these words:

“Look here, Paul Hamilton Hayne! The less you say about your friend Wilkie Collins the better. His stars, for the past three months, have given him up as a bad job. He went to sea with the ridiculous idea (at his age!) of restoring his youth. He left his ship with the animal spirits of five and twenty, and the splendid complexion of the days when he was a truly beautiful baby – he returned to London – and the next morning, when he approached the looking-glass to [*del*] brush his hair and his beard, he perceived a red streak in his left eye. In three days more, his eye was the colour of a (cooked) lobster. The Gout-Fiend had got him. The Gout-Fiend bored holes in his eye with a red-hot needle. Calomel and Colchicum knocked him down, and said (through the medium of the doctor) ‘Wilkie, it’s all for your good’. Laudanum – divine Laudanum – was his only friend. He got better – then worse again – then better – then worse once more. If you could see him now, writing to you on a foggy London evening, you would find his eye restored at last to its right colour and to its sight, but left so weak that he is obliged to protect it from artificial light (only candlelight) with a patch. There is the sad story of W.C. – and that is why he has not written to you long ago.”

The Oracle having spoken, I may end my letter in my own proper person. Let us make believe, as the children say, that it is only the 1<sup>st</sup> of January – and let me, with all my heart, wish

the happiest of new years to you, and to everyone dear to you at home. I could write much more – but I must spare the sound eye (especially after a long day’s work on the first chapter of a new novel)<sup>3</sup> and ask you to consider my letters as periodical publications, “to be continued”.

Always most truly yours, | Wilkie Collins.

I have just seen your postscript – and have just drunk a whole wine-glass full of weak brandy and water (!) to your health and to a long succession of birthdays.<sup>4</sup> Oh dear! I remember the happy time when it would have been a bottle of dry Champagne.

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1. WC uses printed paper with his monogram.
  2. See *Harper’s Weekly* XXIX (11 April 1885), p. 234a:

SONNET.

To Wilkie Collins.

(Written on a stormy day of January, 1885.)

Now, by my faith, it seems a grewsome day  
Whereon to wish for thee all fortunate things,  
O genius of such weird imaginings!  
Nay, ’tis not so. This dismal winter’s gray  
Is lightened by thy mind’s enchanted sway,  
Brightly victorious, like a fairy king’s:  
The charmed Hours fly, for thou hast given them wings,  
To bear our spell-bound fancies far away.  
O master of lithe labyrinths of art,  
Of plots’ and counterplots’ far-wandering maze,  
For this our wonder greets thee, and our praise;  
But since through all thine art-work and above  
We feel the throbbing of thy great warm heart,  
Wonder and praise are blent with reverent love.

Paul Hamilton Hayne.

“Copse Hill,” near Augusta, Georgia.

- WC reports receiving a printed copy in [2418] to the poet of 28 April 1885.
3. *The Evil Genius*.
  4. Hayne’s date of birth was 1 January 1830.

**[2400] TO WILLIAM HOLMAN HUNT, 30 JANUARY 1885**

MS: Huntington (HH 95). Published: BGLL, IV, p. 82.

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

30<sup>th</sup> January 1885 | Friday evening

My dear Holman,

There is some occult sympathy between us. This very day I was thinking of you – not very long before your letter arrived.

And I too have had my troubles. A severe attack of gout in the eye, from which I am only now recovering. But more of this when we meet. Need I say how glad I was to hear from my dear old friend again? And need I add that I will be at the Studio on Sunday afternoon as nearly as possible at 2.30 (while the light is still good.)<sup>1</sup>

Yours always affectionately | Wilkie Collins

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1. To see Hunt’s latest painting, ‘The Triumph of the Innocents’ – see [2401] and [2403] to him of 16 and 20 February 1885.

**[3398] TO E. J. JOHNSON,<sup>1</sup> 30 JANUARY 1885**

MS: Lewis Collection (L2946), with envelope front.<sup>2</sup> Published: A&C14, pp. 22-23.

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.

#### [2663] TO WYBERT REEVE, LATE JANUARY/EARLY FEBRUARY 1885<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 to Reeve on WC’s health problems, compositely dated 1871–86). Amended: A&C11, pp. 17–18.

I am only just recovering from a severe attack of gout in the eyes.

- 
1. Conjectural dating within the range of dated letters to Reeve, based on the remarkably similar phrase in [2400] to Holman Hunt of 30 January 1885: ‘A severe attack of gout in the eye, from which I am only now recovering.’
  2. Reeve introduces three short extracts reflecting WC’s medical problems with: ‘His health was continually bad; his letters always refer to it.’

#### [2401] TO WILLIAM HOLMAN HUNT, 16 FEBRUARY 1885

MS: Huntington (HH 96).<sup>1</sup> Published: BGLL, IV, p. 83.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

16<sup>th</sup> Feby 1885

My dear Holman,

A word to tell you that your letter and the MS. have just reached me.

I will carefully read and consider what you have written, from two necessary points of view. 1<sup>st</sup> you shall hear what I think of it judged on its own merits. 2<sup>ndly</sup> – what I think of it as a method of introducing your noble picture worthily to the public by whom it will be (and must be) judged.<sup>2</sup>

This shall be done immediately – and when you have received my report – we will hold our consultation and help each other. In the mean time, let your mind be at ease. We shall solve this problem together.

Always aftly yours | WC

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1. The typed transcript found in the Holman Hunt notebooks, at Kansas, contains this postscript: ‘Your Virgin’s face haunts me I see [it] this very moment as plainly as I saw it in your picture. Nothing in modern art has ever been done

that can be put on a level with it.’ This does not appear on the MS but echoes sentiments found in the final paragraph of [2476] to Hunt of 8 October 1885.

2. Referring to the MS of Hunt’s thirteen-page pamphlet from ‘Draycote Lodge Fulham’, explaining his picture ‘The Triumph of the Innocents’.

**[2402] TO ANDREW CHATTO, 19 FEBRUARY 1885**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 83–84.

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

19<sup>th</sup> Feby 1885

Dear Chatto,

I have waited to thank you for the novel which you have so kindly sent to me until I had read it. The faults of the book – want of variety and want of compression – are redeemed by many good qualities, and especially by power and freshness. The old dalesman’s funeral is admirably imagined and thoroughly well wrought out – and the talk at the table, before the procession starts, is full of humour of the right kind, the humour that is true to Nature. I wish the scene in which the horse and the coffin are found had been worthier of the scene in which they are lost. Here, the author seems to me to evade the difficulties of his art.<sup>1</sup>

Ever yours | Wilkie Collins

Let me also thank you for your recommendation to the book binder.<sup>2</sup> I call him a master in his art – excellent workmanship in every respect, and (thanks again to you) most moderate charges.

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1. The reference to the horse (the old mare Betsy) and coffin (containing the body of Angus Ray) identifies the work as Hall Caine’s first novel, *The Shadow of a Crime: A Cumbrian Romance*, set during the English Civil War. It was published in three volumes by Chatto & Windus in early 1885, following serialization in the *Liverpool Mercury*. WC later became acquainted with Caine – see the reference to the novel in [2822] to him of 15 March 1888.

2. See [2378] to Chatto of 15 December 1884.

**[3260] TO MARY ANDERSON, 20 FEBRUARY 1885**

MS: Navarro. Extract: Anderson, p. 146; BGLL, IV, pp. 86 (both incorporated in letter to Anderson of 11 March 1885). Published: A&C9, pp. 20–21.

**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 [2407] 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).

**[2403] TO WILLIAM HOLMAN HUNT, 20 FEBRUARY 1885**



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

20<sup>th</sup> Feby 1885

My dear Holman,

After reading your MS., there must, as I think, be two aids to the public mind circulated in the gallery when your picture is exhibited.<sup>1</sup>

One, in pamphlet form (I suppose), and at pamphlet price, may address the cultivated persons who can appreciate those learned digressions in the direction of Scripture History and Tradition which fill so many pages in your MS – and which it is, as I believe, impossible to associate with any description of “The Triumph of the Innocents” that ordinary brains can understand. These brains represent the majority – and to them I propose offering (as a free gift included in the admission) printed page or two [*sic*], describing the picture, and your intentions in painting it, as clearly, as eloquently, and as briefly as possible.

A sketch of what I propose is sent with this. Steadily following your point of view, I have altered your arrangement of sentences, and, avoiding certain repetitions, have here and there (as I hope) so improved on the language as to produce an impression worthy of your work on the public mind. By all means cut out, or add, or reject altogether as the spirit moves you – and come here, and criticise me as freely as I have criticised you. If time is of importance, choose any earlier day and hour than Friday 27<sup>th</sup>. If not, I will expect you on Friday afternoon (this day week) at any time after 3 o’Clock.

Always affectionately yours | Wilkie Collins

I certainly think it will be best to write whatever you may address to visitors to the exhibition in your own name and person.

Not knowing whether you have a copy of your MS, I hesitate to trust it to the post. But if you wish to have it returned, before we meet, only let me know, and it shall be posted at once, and registered.

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1. On the MS, see [2401] to Hunt of 16 February 1885. ‘The Triumph of the Innocents’ was exhibited in Bond Street – see Hunt, II, p. 343.

**[2404] TO WILLIAM HOLMAN HUNT, 20 FEBRUARY 1885**

MS: Huntington (HH 97). Published: BGLL, IV, p. 85.

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

Friday 20<sup>th</sup> Feby 1885 | 6.30. p.m.

My dear Holman,

I have just got home, and just heard that I have been so unlucky as to miss you. You will receive my letter (posted at 12.30 today) this evening, I hope. Tomorrow, Sunday, and Monday, I shall be at home till 3 – if on either of those days you are passing this way.

Ever yours affly | WC

**[2405] TO THE REV. JOHN A. JENNINGS,<sup>1</sup> 7 MARCH 1885**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 85

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

London | 7<sup>th</sup> March 1885

Dear Sir,

I regret that I am not able to return a favourable answer to your letter. I have already given permission to include “Major Namby”<sup>2</sup> in “Part 4 of Selected Readings” – published by Sweeting & Co, Dyer’s Buildings, Holborn, London (1881).<sup>3</sup>

Faithfully yours | Wilkie Collins  
To Revd | John A. Jennings

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1. Irish clergyman, Rector of St Patrick's Church, Donaghpatrick, editor of a number of collections of reprinted readings for the Dublin publishers Carson. These included *The Modern Elocutionist* (1882) and *Readings from American Authors, Humorous and Pathetic* (1884). With WC's letter at Princeton is found a letter (with no address and dated only 'Wednesday') from Jennings to his publisher which reads: 'My dear Mr Carson | Kindly send to me the set of Readings mentioned in this note, as there might be something new in them. I am getting permissions, & refusals. I send you two of latter. | Yrs sincerely | J.A.J. | Please keep the letters for me, till I see you, as I may as well have the autographs'.

2. 'Pray Employ Major Namby!', first published in *All The Year Round* (4 June 1859), and reprinted in *My Miscellanies* (1863).

3. This collection of reprinted pieces is not found on the BL Catalogue and has not been traced.

### [2406] TO EDMUND YATES, 10 MARCH 1885

MS: Queensland (Yates Papers, 314, Box 1/2 Cat. 88).<sup>1</sup> Published: BGLL, IV, p. 86.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
10<sup>th</sup> March 1885

My dear Edmund

Hooray!

Ever yours | WC

P.S.: | <sup>2</sup>You will be overwhelmed with letters. Mine shall not bore you.<sup>3</sup>

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1. The MS has apparently absorbed ink from another letter against which it has been stored. The text of this other letter is still partly legible in mirror image, but is in another hand and does not appear to relate to WC.

2. Here, for emphasis, WC draws a pointing finger.

3. Written on the occasion of Yates's release from Holloway Jail in March 1885; see [2291] to Yates, 3 April 1884. The Edmund Yates papers held at Queensland include a host of similar letters of congratulation.

### [2407] TO MARY ANDERSON, 11 MARCH 1885

MS: Navarro. Published: Anderson, p. 146; BGLL, IV, p. 86 (both incorporating a passage from [3260] to Anderson, 20 February 1885); A&C9, p. 21.

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.

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.

**[2408] TO WALTER W. JONES,<sup>1</sup> 12 MARCH 1885**

MS: Wolff Collection. Published: BGLL, IV, p. 87.

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

12<sup>th</sup> March 1885

Dear Mr Jones,

I penitently enclose the price of my dinner ticket. (P.O.O. for £1..1..-).<sup>2</sup> Why am I a day too late? Why did I not attend at the Dinner? Two questions which can be answered by one word: | Bronchitis.

Add that I am getting better, and vy truly yours,

Wilkie Collins

Walter W. Jones Esqre

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1. Walter William Jones, Secretary of the Newsvendors' Benevolent and Provident Institution – see [0964] to him of 4 April 1870.

2. That is, a Post Office Order for one guinea; the modern postal order system was introduced by the GPO in 1881, replacing the previous Money Order scheme which had been taken over from private owners in 1838. Perhaps Caroline bought the order with part of the £10-10s she withdrew from WC's account on 11 March (Coutts: WC).

**[3261] TO MARY ANDERSON, 14 MARCH 1885**

MS: Navarro. Published: A&C9, p. 22.

**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: Navarro. Published: A&C9, p. 22.

**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

**[2409] TO CHARLES KENT, 5 APRIL 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 87–88.

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

Easter Sunday 1885

My dear Kent,

Forgive this late reply to your warm hearted letter. I have been ill and we have been keeping it a secret – a nervous complication this time, which you shall hear of when we meet. I have only been waiting till our good Frank Beard has patched me up, and made me fit to shake hands with you. Can you look in here on Tuesday afternoon next, at 4 o’Clock – or later, if it will suit you better? Don’t trouble to write if this will do. If not, choose your own afternoon at about the same hour if possible, and let me hear (in two words) what the choice is. The old brandy is longing for you and there are some bundles of the 1881 crop of cigars, which demand your attention – a recent discovery.

Always yours affly, | WC

I had heard from B.<sup>2</sup> (it is needless to say) that you were improving in the matter of sleep – and were saved from the horror of another operation. I have some other news for you when you come. I have discovered that Hazlitt was (saving your presence) one of the damndest blackguards, as a literary man, that ever lived.<sup>3</sup>

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1. Signed and directed ‘Charles Kent Esq | 1. Campden Grove | Kensington | W’, postmarked April 6, the Easter Monday.

2. Frank Beard.

3. WC’s discovery, presumably relating to the controversial personal life of William Hazlitt (1778–1830: *ODNB*), has not been identified. This seems to be the only reference to the Romantic critic and painter throughout WC’s writings.

**[3263] TO MARY ANDERSON, 7 APRIL 1885**

MS: Navarro. Published: A&C9, p. 23.

**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.

**[3168] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 7 APRIL 1885**

MS: Yale (Gimbel D75). Published: A&C6, p. 15.

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.

**[2410] TO SEBASTIAN SCHLESINGER, 9 APRIL 1885**

MS: Houghton (fMS Am 1363 v.1/69), misdated 9 April 1888, with envelope.<sup>1</sup> Published: B&C, II, pp. 479–480.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 9th April 1885

My dear Sebastian,

Only the old story to tell over again. Ill, once more! Gratefully sensible of your hearty invitation – but without the strength and the resolution to take the pen and say so. We are keeping this illness a secret, so as to prevent reports from flying abroad which might make the case out worse than it is. There is some nervous mischief, in the region of my heart, (the medical name of the region is “cardial plexus”) which every now and then produces the most terrific pain – beginning in the under parts of both arms, and then extending across the chest. After one of these attacks, “a washed-out rag” is a feeble emblem of me for the rest of the day. They have yielded to nothing but a last desperate remedy which acts by inhalation. Five drops of this tremendous elixir, on a morsel of cotton wool, put under my nose, produces a furious throbbing at the temples and a burning heat in the face – but kills the pain, literally, in an instant. Those other unpleasant effects vanish in a few minutes. The attacks are diminishing in number – and the doctor has no fear for the future. But I am obliged, for the first time in my life, to “take care of myself” – to submit to strict dieting – to abstain from fatiguing myself in [~~any way, and so on, and so on~~]. Whether – abstractedly-speaking – it is worth while to take all this trouble to keep living, when a man has turned sixty, is doubtful in the last degree. But, relatively, I have books still to write, and children to take care of – and I must go on paying those [~~inscrutable~~] American Life Insurance offices as long as I can.

There is my dreary little story – the one reply I dare send, so far, to your invitation.

Let me (before I close this egotistical letter) acknowledge receipt of your Song.<sup>3</sup> Shall I try if I can find a competent (and honest) man to review it – in a newspaper?

With love to Mrs Sebastian, and all good wishes,

Affly yours | Wilkie Collins

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1. Directed to ‘Sebastian Schlesinger Esq | 99. John Street | New York (City) | U.S.A.’, signed ‘WC’ with postage stamp removed.

2. WC uses printed paper with his monogram.

3. Identification uncertain, though possibly *The Broken Flower* (London: S. Lucas, Weber & Co., 1885), with words by F. Hemans, the original German version being by H. D. Tretbar.

**[2411] TO WILLIAM LANIER WASHINGTON,<sup>1</sup> 9 APRIL 1885**

MS: Parrish (Box 4/13). Summary: B&C, II, p. 480. Published: BGLL, IV, p. 88.

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

London | 9<sup>th</sup> April 1885

Dear Mr Washington,

I should be insensible indeed – after the compliment which your good mother has paid to me – if I did not contribute with sincere pleasure to your collection of autographs.

You ask me for “a rule of life”. One of the wisest rules that I know of was laid down by a philosopher many centuries since. He was asked by a personage of exalted rank for an axiom which should be equally useful in restraining his pride, if he remained at the height of prosperity – and in sustaining his courage if he was destined to suffer the worst that adversity could inflict. The [~~philosopher~~] wrote on the palace wall:

“This also shall pass away.”<sup>2</sup> | =

Believe me, very truly yours | Wilkie Collins  
Mr W.L. Washington

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1. An autograph hunter from Pittsburgh – see [2466], an envelope addressed to him, dated 15 September 1885. Possibly William Lanier Washington (1865–1933), whose mother’s maiden name was Jane Bretney Cabell (1842–1901), and whose father (1839–1900) died in Pittsburgh.
2. Well-known motto, often cited with reference to Solomon, and quoted most famously by Abraham Lincoln in an address to the Wisconsin State Agricultural Society on 30 September 1859: ‘It is said an Eastern monarch once charged his wise men to invent him a sentence to be ever in view, and which should be true and appropriate in all time and situations. They presented him the words: “And this, too, shall pass away.” How much it expresses! How chastening in the hour of pride! – how consoling in the depth of affliction!’ See *The Collected Works of Abraham Lincoln*, ed. Roy P. Basler (New Brunswick, NJ: Rutgers University Press, 1953), III, pp. 481–482.

**[2412] TO A. P. WATT, 9 APRIL 1885**

MS: Pembroke. Published: BGLL, IV, p. 89.

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

9<sup>th</sup> April 1885

My dear Watt,

I hope you have not been ill. My unhappy lot has been Neuralgia – savage attacks of pain, which are only now beginning to be subdued. If you have a few minutes to spare, on any day next week at your usual time, I shall be delighted to see you again – after too long a period of separation.<sup>1</sup>

The Tillotson Story (the shorter one) is finished in spite of neuralgia – and I have only to give the fair copy the necessary revision,<sup>2</sup>

Ever yours | WC

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1. A pencil annotation above the monogram and printed address in the hand of Watt’s clerk James Baxter reads: ‘Acknowledged saying that you will be in town on Tuesday | JJB’. A letter dated 10 April from Baxter on behalf of Watt informing WC that the agent would be in Scotland until the following Tuesday is also found in the Berg letter-books.

2. Not the serial novel *The Evil Genius*, but the supernatural short story ‘The Ghost’s Touch’. Negotiations were conducted alongside those for *The Evil Genius*, and terms for the short tale were accepted by W. F. Tillotson in a letter to Watt of 5 December 1884 (Berg). It was syndicated by Tillotson’s in the *Bolton Weekly Journal* (26 September–10 October 1885) and other newspapers, including the *Irish Fireside*. It was reprinted in *Little Novels* (1887) as ‘Mrs Zant and the Ghost’. In the United States the story appeared in the New York *Sunday Mercury* on Sunday, 4 October 1885 and from Harper’s in *The Ghost’s Touch and Other Tales* (1885). The story was perhaps written with Anne (Nannie) Wynne in mind (see [2432] to her of 12 June 1885).

**[2413] TO MARY ANDERSON, 14 APRIL 1885**

MS: Navarro. Published: Anderson, pp. 144–145; BGLL, IV, pp. 89–90 (with location of MS unknown), amended A&C9, pp. 23–24.

**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.

### **[2414] To CHARLES KENT, 18 APRIL 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 90–91.

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

Saturday. 18<sup>th</sup> April 1885

Here I am late again, my dear C.K. in thanking you for your letter. An engagement to write two or three sketches for some American publishers has been put off on account of my illness<sup>2</sup> – and if I am to keep my promise (which I always mean to do) the MSS must be sent away next week – one part by next Tuesday’s and one part by next Thursday’s U.S. mail. In this mess, I am obliged to propose a distant meeting. On Friday in next week (if all goes well with me) I shall be free and idle again, and at 5 in the afternoon, I shall have got back from that airing of myself in the sunshine which F.B. recommends.<sup>3</sup> Will this suit you? F.B.’s remedies are doing their work. Threatenings of the torture in the chest have made themselves felt – and have sneaked away again, without requiring the terrific treatment of the “Amyl.”<sup>4</sup>

Yours ever affly, | WC

Do you know of a good case, not discovered by modern book-makers, of a victim to circumstantial evidence in the records of any civilised country? I am to write accounts for “young people”, in the U.S. of such cases as these (touched with my dramatic colouring).<sup>5</sup> Two cases I have got already to work on. And one more I am looking for. (N.B. I like the subject – and the mercenary consideration of so much a page, after some unexpected out-goings, has its influence. Poor humanity!)

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

2. ‘The Victims of Circumstances’ sketches – see below.

3. Frank Beard.

4. Amyl nitrite, first produced in 1857, is a volatile liquid which was used from 1867 as a treatment for angina. It causes relaxation of the muscles and a feeling of dizziness and well-being. On WC’s use of the drug, see [2512] to Paul Hamilton Hayne of 27 December 1885.

5. Perry Mason & Co., publishers of Washington Street, Boston, issued the weekly *Youth’s Companion*, a paper for ‘Young People and the Family’. WC’s ‘The Victims of Circumstances’ appeared there in three widely separated instalments, beginning on 19 August 1886.

### **[2415] To BEECHENO, YAXLEY & Co., 23 APRIL 1885**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 298; BGLL, IV, p. 91.

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

23<sup>rd</sup> April 1885

Dear Sirs,

Many thanks for your letter. I shall be glad to try a dozen (sample) case of the Port. And, if I can only drink some of it myself – without gouty results – I shall be happier still.

I take this opportunity of writing to enclose my cheque for the last supply of your excellent Sherry<sup>2</sup> – and remain

Vy truly yours | Wilkie Collins  
Messrs Beecheno Yaxley & Co

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1. Directed to ‘Messrs Beecheno Yaxley & Co | 135. Minorities | E. C.’, postmarked as dated.

2. A payment of £7-4s is recorded in WC’s bank account as to ‘Beechams & Co’ on 28 April.

### [3399] TO MAXIMILIANE VON WEISSENTHURN,<sup>1</sup> 23 APRIL 1885

MS: Lewis Collection (L2901). Published: A&C14, pp. 23-24.

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 Weisenthurn  
&c &c &c

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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.

### [2416] TO A. P. WATT, 24 APRIL 1885

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 299; BGLL, IV, p. 92.



90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Friday. 24<sup>th</sup> April 1885

My dear Mr Watt,

Just a word to thank you for your kind letter – and to say that the Mss shall be sent to you – early in next week – with the final corrections.<sup>1</sup>

Ever yours | WC

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1. This must refer not to the serial novel *The Evil Genius*, as Coleman suggests, since this was still far from complete, but to ‘The Ghost’s Touch’, the short story also written for Tillotson’s (see [2412] of 9 April, [2419] of 28 April, and [2433] of 14 June 1885, all to Watt). Watt had written a detailed letter to WC on 23 April concerning the agreement with Tillotson for the story (Berg).

**[2417] TO MRS L.G. DICKINSON,<sup>1</sup> 27 APRIL 1885**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 92.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 27<sup>th</sup> April 1885

My dear Madam,

I thank you for your friendly letter – and I contribute with great pleasure to both your collections.<sup>2</sup>

Vy truly yours | Wilkie Collins

To | Mrs L.G. Dickinson

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1. Unidentified correspondent requesting WC’s autograph.

2. The letter may also have enclosed a photograph of WC.

**[3264] TO MARY ANDERSON, 28 APRIL 1885**

MS: Navarro. Published: A&C9, p. 24.

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.

**[2418] TO PAUL HAMILTON HAYNE, 28 APRIL 1885**

MS: Duke. Published: Hayne, p. 70; BGLL, IV, pp. 92–93.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 28<sup>th</sup> April 1885

Let me thank you sincerely, my dear friend, for the printed copies of the sonnet which honours and encourages me – and which (far as we are apart in the body) has drawn us yet nearer to each other in the spirit.<sup>1</sup>

We have all been ailing in England during the last two months, suffering under a pestilent East wind – and we are all getting better in the milder weather that has come now. I have been

following the general example – and suffering (what is new to me) excruciating neuralgic pains. The warm sun and the remedies have helped me too to get better – and I now confront my unanswered letters and my unfulfilled literary engagements.

You now know why I have been such an ungrateful correspondent – and you will understand why I am obliged to wait a little, before I can write to better purpose and at greater length. With my kindest remembrance to all “at home,” believe me most truly yours,

Wilkie Collins

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1. ‘Sonnet to Wilkie Collins’, *Harper’s Weekly* XXIX (11 April 1885) p. 234; WC reports receiving a MS copy of the poem in [2399] to the poet of 28 January 1885.

### [2419] TO A. P. WATT, 28 APRIL 1885

MS: Pembroke. Published: BGLL, IV, p. 93.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> April 1885

My dear Mr Watt,

I send the Mss of the short (Tillotson) Story with this note – to be forwarded as you kindly suggested.<sup>1</sup>

Perry Mason & Co shall have their second instalment as soon as I can get it done.<sup>2</sup> It may be the heat, or it may be sheer laziness – but I have not been in “fit trim” for work, for the last few days

Ever yours | WC

A line please to say that you have got the Mss safely.<sup>3</sup>

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1. ‘The Ghost’s Touch’.

2. The second anecdote for the Boston firm’s *Youth’s Companion* illustrating the miscarriage of justice due to the misreading of circumstantial evidence. Watt’s letter to WC of 20 April reveals that WC had written to him the previous day (the letter appears not to have survived) with the information that the manuscript of the first tale (‘A Sad Death and Brave Life’) had been sent off to Boston that day (Berg) – the requested deadline for submission being 1 May 1885, although publication in *Youth’s Companion* eventually took place as late as 19 August 1886.

3. Watt acknowledged receipt of the manuscript for Tillotson’s in a note of the same date (Berg).

### [2420] TO A. P. WATT, 2 MAY 1885

MS: Pembroke. Published: BGLL, IV, p. 94.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2<sup>nd</sup> May 1885

My dear Mr Watt,

Saving your presence, I have got the damnest fool of a servant that ever man possessed. He has been, over and over again, told that you are an exception to all rules, and are (like the doctor) to be always “shown in”.<sup>1</sup> Today he was told that I could not see strangers and he let you go! He is honest and sober – and I try to endure him. But I am so sorry – I wanted to see you about the Perry Mason business which is hanging on hand a little so far as my writing is concerned.<sup>2</sup> Let me beg you to take no notice next time of what any of the servants say. Tell them that you are always to come in, and walk up stairs then and there!

Ever yours | WC

---

1. Watt had presumably called at Gloucester Place with the payment from Tillotson’s for ‘The Ghost’s Touch’, since a letter from Watt with the same date encloses the cheque for £135 (£150 less Watt’s commission) and the receipt requiring WC’s signature (Berg). The payment of £135 is credited to WC’s bank account on 5 May simply as ‘Recd’ (Coutts: WC).

2. The remaining tales, under the heading ‘The Victims of Circumstances’, for the Boston firm’s *Youth’s Companion*.

**[3265] TO MARY ANDERSON, 4 MAY 1885**

MS: Navarro. Published: A&C9, p. 25.

**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.

**[2421] TO T. H. S. ESCOTT,<sup>1</sup> 7 MAY 1885**

MS: BL (Add. 58778, f. 62). Published: BGLL, IV, pp. 94–95.

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

7<sup>th</sup> May 1885

My dear Mr Escott,

My best thanks for your letter and for the enclosure. Of course I comply gladly with your request – only asking for a little time. I don't get on, in this matter of health – and the doctor orders me to leave London. If sea air will help me, I shall soon be able to offer my contribution to "The Fortnightly Review."

Always truly yours | Wilkie Collins

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1. Thomas Hay Sweet Escott (1844–1924: *ODNB*), who had praised WC in the *World* (see [2162] to Andrew Chatto of 6 June 1883). Escott served as editor of the *Fortnightly Review* from 1882–86, when he was forced to retire through illness (see [2564] to Edmund Yates of 14 May 1886). WC seems not to have written for the *Fortnightly* during that period, but his contribution appears to have been published in September 1887, as part of 'Fine Passages in Verse and Prose: Selected by Living Men of Letters'. See [2748] to the Editor of the *Fortnightly Review*, May 1885–August 1887.

**[2422] TO A. P. WATT, 10 MAY 1885**

MS: Pembroke. Published: BGLL, IV, p. 95.

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

10<sup>th</sup> May 1885

My dear Mr Watt,

My landlady at Ramsgate has let her house for a month to come – and I am still considering what I had better do next. There are also reasons why I must stay in London until the 14<sup>th</sup>, if I possibly can. Whenever you can find time to come here therefore, in the course of the next few days, I shall be delighted to see you.<sup>1</sup> I am getting better – the cold weather, of which everybody complains, is just the thing for

Yours ever | WC

I have added a new scene to Tillotson's short story. The idea struck me – after I had corrected the proofs.<sup>2</sup>

---

1. Watt had written on 10 May asking if WC had already gone to the seaside, and if not, whether it would be convenient for him (Watt) to call the following week (Berg). The fourteenth birthday of WC's second daughter by Martha Rudd, Harriet Constance Dawson or 'Hetty', fell on 14 May 1885 (see Peters, p. 415)

2. Of 'The Ghost's Touch'.

**[2423] TO A. P. WATT, 13 MAY 1885**

MS: Pembroke. Published: BGLL, IV, p. 95.

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

Wednesday evening | 13<sup>th</sup> May

My dear Mr Watt,

I am obliged to go out tomorrow (Thursday) at 2.30.<sup>1</sup> But I shall be here on Friday – and again on Monday – and equally happy to see you on either day at the usual time, just as it may suit your convenience.

I am better – and the seaside is put off for a few days more.

Ever yours WC

---

1. Presumably for the birthday party of WC's daughter Hetty. Watt's communication to WC seeking the appointment seems not to have survived.

**[3350] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 19 MAY 1885**

MS: Lewis Collection. Published: A&C12 p. 9.

Vy truly yours | Wilkie Collins | London | 19<sup>th</sup> May 1885

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1. An autograph for a collector.

**[2424] TO ADA CAVENDISH, 20 MAY 1885**

MS: Private. Published: BGLL, IV, p. 96.

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

20<sup>th</sup> May 1885

My dear Ada,

The enclosed note speaks for itself. Will you give Miss Mellon<sup>1</sup> her order for two (on Friday next),

Ever yours affy | WC

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1. Probably a daughter of Mrs Alfred Mellon (b. 1824), who appeared in the opening production of *No Thoroughfare*, which ran for 200 performances at the Theatre Royal Adelphi from 26 December 1867. The daughter's first appearance on the stage was as a schoolgirl in a revival of Robertson's *School* at the Haymarket on Saturday 1 May 1880. See also Bancroft 1888, II, p. 218.

**[2425] TO A. P. WATT, 20 MAY 1885**

MS: Pembroke. Published: BGLL, IV, p. 96.

Wednesday 20<sup>th</sup> May

One line of postscript to my yesterday's letter.<sup>1</sup> The six Proof-Revises of "The Ghost's Touch" have reached me this morning.

WC

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1. No letter from WC to Watt of 19 May 1885 has been traced, but the reference to 'The Ghost's Touch' makes it certain that the letter indeed belongs to that year. Watt had written to WC on 16 May to say that the proofs were being sent separately by book post (Berg).

**[2426] TO A. P. WATT, 21 MAY 1885**

MS: Pembroke. Published: BGLL, IV, pp. 96–97.

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

21<sup>st</sup> May 1885

My dear Mr Watt,

My best thanks for your ready compliance with my request – in the matter of my questions to T.<sup>1</sup> It is a great relief to me to hear that the publication of the story in a magazine is in your hands.<sup>2</sup>

Perry Mason & Co's letter is enclosed.<sup>3</sup> We have plenty of time – but I thought (or did I dream it?) that they wrote to you, altering their first plans, and hastening their day of publication. I am reckoned a good hand at mysteries – but if they did not write to this effect, why they should want the MS by the 1<sup>st</sup> of May last is a mystery which is too much for me.<sup>4</sup>

Ever yours WC

---

1. Watt had written to WC on 20 May to say that he had sent a letter to Tillotson that day with questions concerning the arrangements for 'The Ghost's Touch', and expected an answer by the following Friday (Berg). (WC in fact received Tillotson's answers enclosed in a note from Watt dated 22 May.)

2. On 5 May 1885, long after the agreement had been signed, Tillotson had written to Watt requesting permission to publish *The Evil Genius* in a metropolitan monthly magazine (in addition to the various weekly newspapers agreed on), with a consequent deferral of the publication of the novel in volume form (Berg). On 20 May, Watt wrote to explain that, permission having been granted by WC, the arrangements would, at Tillotson's request, be arranged by Watt himself. It seems likely, however, that such a serial appearance never took place.

3. Watt's letter of 20 May also mentions an enclosed letter from Perry Mason in Boston, which WC is requested to read and return (Berg). Though this is not bound into the volumes at Pembroke and remains untraced, it must concern the further stories WC had promised to write for the *Youth's Companion*.

4. Watt's letters to WC of 20 April and 22 May 1885 make clear that, though the Boston firm did not intend to publish the stories until 1886, for some unstated reason they did indeed want the manuscripts by 1 May 1885 (Berg).

**[2427] TO WILLIAM WINTER, 21 MAY 1885**

MS: Clarke Collection. Published: BGLL, IV, p. 97.

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

21<sup>st</sup> May 1885

My dear Winter,

Now I have got your letter, I begin to think I shall recover my health again. Come and help me on the earliest possible day at 2 o'Clock – when you will find me and my luncheon both ready for you. There shall be no party. So only let me have two words to tell me which day you choose at your own best convenience.

Ever yours | WC

Mrs Graves sends her kindest remembrances and welcomes you back.

**[3112] TO WILKIE COLLINS BARR,<sup>1</sup> 27 MAY 1885**

MS: Unknown. Extract: 'Literary Notes', *New York Times* (29 June 1885) p. 3; A&C4, p. 27.

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* 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.

**[2428] TO MARION EDITH HUNT,<sup>1</sup> 7 JUNE 1885**

MS: Huntington (HH 79). Published: BGLL, IV, p. 98.

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

7<sup>th</sup> June 1885

Dear Mrs Holman Hunt,

Your kind letter finds me ailing like Holman, and about to try what sea air will do for me tomorrow. In any other case, I should have been glad to have had the opportunity of personally thanking you for your invitation. As it is, I can only ask leave to report myself (if I get better in the new air) when I return to London.

With love to Holman, and in the hope of hearing better accounts of him soon.

Believe me | Vy truly yours | Wilkie Collins

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1. Marion Edith Hunt née Waugh, second wife of the painter Holman Hunt. His first wife Fanny had died in the year following their marriage in 1865, and he married her sister in 1875.

**[2429] TO CHARLES J. DAVIES,<sup>1</sup> 11 JUNE 1885**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 98, amended A&C3, p. 69.

14 Nelson Crescent | Ramsgate | 11<sup>th</sup> June 1885

Dear Sir,

Your letter, informing me of the proposal which the Directors of the General Theatrical Fund have honoured me by making, has been forwarded to this place. I will, with pleasure, be one of the Honorary Stewards under the Chairmanship of Mr Bancroft.<sup>2</sup> But, in the present state of my health, I fear there is but little prospect of my being able to attend the Dinner.

Faithfully yours | Wilkie Collins

To | Charles J. Davies Esq (Secretary)

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1. Then Secretary of the General Theatrical Fund, founded in 1845. WC had taken the chair at the Twentieth Anniversary Festival back in 1865 – see [0635] to HC of 13 April 1865.

2. Squire Bancroft had recently retired from the stage – see [2364] to him of 31 October 1884.

**[2430] TO CHARLES KENT, 12 JUNE 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 99.

14 Nelson Crescent | Ramsgate | 12<sup>th</sup> June 1885

My dear Kent,

I have run away to the sea air – as our friend Beard says, to “oxygenise my blood”. The process is, as I imagine, beginning – and the length of my stay here depends entirely on how the process goes on. The one thing I know definitely now is, that you shall hear from me again.

In the meantime, I am doubly sorry – sorry to hear such a dreary account of your health, and sorry to know that you have not applied to our good old friend for the help which he is always ready and glad to give you. Set this right – unless Nature and Summer help you to set yourself right, which would be the best result of all.

My best thanks for the trouble you have so kindly taken about my Trials. One only has gone to the U.S.A.<sup>2</sup> The other two are waiting for the present (one of them is not yet found) while I endeavour to get on with the long serial story which is to start in the autumn (October next).<sup>3</sup> If “Finlayson”<sup>4</sup> can suggest any references to Trials (that are not too well known) without trouble to you or to him, I shall be really grateful. But if I am to occupy your time or cause any sort of worry – then I entreat you to “put it off like Doctor Drowsy’s Sermons”<sup>5</sup> to a future opportunity.

Always yours aftly | WC

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1. Directed to ‘Charles Kent Esq | 1. Campden Grove | Kensington | London. W.’ and postmarked ‘RAMSGATE | D | JU12 | 85’.

2. Referring to the first of ‘The Victims of Circumstances’ sketches, ‘A Sad Death and Brave Life’.

3. *The Evil Genius*.

4. Thus for W. F. Finlason, author of *Reeves’ History of the English Law* (3 vols, London: Reeves & Turner, 1869) among other works, legal specialist and near neighbour of Kent’s – see the notes to [2437] to Charles Kent, 26 June 1885.

5. A reference to Mrs Hardcastle in Act IV of Goldsmith’s *She Stoops to Conquer*: ‘You shall be married to-morrow, and we’ll put off the rest of his education, like Dr. Drowsy’s sermons, to a fitter opportunity’.

### [2431] TO EMILY WYNNE,<sup>1</sup> 12 JUNE 1885

MS: Private, with envelope.<sup>2</sup> Published: B&C, II, p. 495 (as to Emily and Anne Wynne).

14. Nelson Crescent | Ramsgate | 12<sup>th</sup> June 1885

Dear Mrs Wynne,

I am ashamed of myself – I ought to have got well long since, having such kind interest as yours to encourage me.

In this air I really think I am beginning to recover my lost strength – and here I must remain for a little while, in training for the Banquet, and in reliance on your unwearied and most friendly hospitality. The moment I know on what date I return to London, the first letter which mentions that return shall be a letter to you.

Believe me | always truly yours | Wilkie Collins

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1. Emily Sarah le Poer Wynne née Goold, the widow of Henry le Poer Wynne (1836–74), ‘a promising member of the Indian Civil Service who died of cholera at the age of thirty-five’ (Peters, p. 411). She probably met WC through Frank Beard, though she was also a friend of Edward Pigott. She lived in Delamere Street, near Maida Vale, with her daughter Anne (Nannie), then twelve years old. All of the extant letters to Nannie, the last being [2835] of 27 April 1888, plus a handful of those to her mother, are published in chronological sequence with an introduction in B&C, II, pp. 491–513.

2. Directed to ‘Mrs Wynne | 4. Delamere | London W.’. Postmarked ‘RAMSGATE | JU12 | 85’.

### [2432] TO ANNE WYNNE,<sup>1</sup> 12 JUNE 1885

MS: Private.<sup>2</sup> Published: Smith & Terry, pp. 34–35; B&C, II, pp. 495–496.

12<sup>th</sup> June 1885

To Miss Nannie Wynne<sup>3</sup>

In return for your flowers, dear Nannie, I have written a ghost story for you. It wants – what you never want – correction, and then it will be ready for you.<sup>4</sup>

When I have the pleasure of meeting you, at your Mama’s luncheon table, I wish to ask your advice on a matter of serious importance. Everbody tells me I ought to “take care of myself” if I wish to get well. My misfortune is that I don’t know how to take care of myself. I should like to hear what you ideas are on this subject, and whether you have ever been in the habit of taking care of yourself and (if yes) how you did it, and whether after all you found it worth your while? I am – as I take it – not more than fifty two (or three) years older than you are – and your example would therefore be of the utmost value to your faithful

Old Man.

P.S. | No – I have not written about a murder in a cab.<sup>5</sup> But if one of your young men (of whom I am jealous) should get murdered in a cab, I shall be interested in hearing of it

- 
1. Anne (Nannie) Elizabeth le Poer Wynne (1873–1950), then twelve years old, who eventually married Sir Alexander Waldemar, fourth Viscount Lawrence, in 1904.
  2. Enclosed with [2431] to Nannie’s mother.
  3. Written across the top of the letter.
  4. ‘The Ghost’s Touch’, syndicated by Tilloton.
  5. It should be noted that *The Mystery of a Hansom Cab*, Fergus Hume’s bestselling detective story ‘about a murder in a cab’, did not appear until the following year.

**[2433] TO A. P. WATT, 14 JUNE 1885**

MS: Pembroke. Published: BGLL, IV, pp. 100–101.

14 Nelson Crescent | Ramsgate | 14<sup>th</sup> June 1885

My dear Mr Watt,

Here I am, endeavouring (to use my doctor’s expression) to “oxygenise my blood” – and beginning, as I hope, to succeed. At any rate, I am beginning to feel stronger, which will do equally well for me.

Your kind letter came this morning.<sup>1</sup> And here are my replies to Mr Tillotson’s inquiries:

Some time in next month (July) I hope to send in – through you – the first third of the MS of my serial story. The sooner it can be set up after that, the better I shall be pleased. My corrections will give very little trouble this time, and will be rapidly sent to press.

As for the title, I am in my customary condition of bewilderment. It is not found yet. The moment it comes to me, Mr Tillotson shall have it.<sup>2</sup> But he knows the danger (in the present disgraceful state of our law of copyright) of publicly announcing the title before the story – or rather the first part of the story – is published. Poor Fergus copyrighted his title of “Dark Days” by writing half a dozen pages of “bogus” fiction, published on the day when the title was announced, and sold to somebody at a price named on the title-page – as a means of completing formal publication.<sup>3</sup> What does Mr Tillotson think of taking this precaution in my case? If I remember correctly, I think you were in favour of trying the experiment when we once talked of it.<sup>4</sup>

The length of my stay here will depend entirely on my health. For the present, my address is at the head of my letter.<sup>5</sup> You are, I hope, not suffering under the heat in London as I suffered before I came here. This is our hottest day in Ramsgate, so far.

Ever yours | Wilkie Collins

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1. Watt had written to WC on 12 June conveying Tillotson’s inquiries concerning the title of the new serial story and the time when he could expect the first third of the manuscript in Bolton. The letter also contained the information that serialization was scheduled to begin in the newspapers in October (Berg).

2. The choice was eventually *The Evil Genius*.

3. Frederick John Fergus, pseud. ‘Hugh Conway’ (1847–85: *ODNB*), author of the thrillers *Called Back* (1883) and *Dark Days* (1884), first published as Arrowsmith’s *Christmas Annuals*, who died suddenly of typhoid fever in Monte Carlo on 15 May 1885 (see Graham Law, “‘Poor Fergus’: On Wilkie Collins and “‘Hugh Conway’”, *WCSJ*, NS 3 (2001), pp. 67–72). Watt’s letter to WC of 16 May had also referred briefly to the death of ‘poor Fergus’ (Berg).

4. Watt replied to WC on the same date to say that he would contact Tillotson concerning this idea. A similar ‘bogus’ edition of *The Evil Genius*, a pamphlet in twenty-four pages consisting simply of the Prologue to the story, was in fact published in late 1885 to protect the title – see [2471] to Watt of 21 September 1885 and the copy held at the BL.

5. WC remained in Ramsgate until 29 June – see [2436] to Watt of 24 June 1885.

**[2434] TO ANDREW CHATTO, 19 JUNE 1885**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 101.

14. Nelson Crescent | Ramsgate | 19<sup>th</sup> June 1885



My dear Chatto,

I have only this morning heard (from the servants at Gloucester Place) of your visit.<sup>1</sup>

My business here is the re-creation of a battered constitution – and I am getting on fairly well with that object in view. My present idea is to return to London at the end of this month. In the mean time, my address is at the top of my letter. If you too want a little sea air – this is a delicate hint; I say no more.

I am so completely out of “the literary world” that I have only the other day (to my shame) seen your announcement of “Marino Faliero: a tragedy by ~~Lord Byron~~ – I beg your pardon – by Mr Swinburne”<sup>2</sup> When do you publish “Marmion”, “Prometheus Unbound,” and “The Ancient Mariner” by the same author?

Ever yours | Wilkie Collins

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1. Andrew Chatto must have called at WC’s home after the author left for Ramsgate over a week earlier.

2. The cancellation is facetious. WC refers to Algernon Charles Swinburne’s tragedy (with the same title and theme as Byron’s of 1821) which was published by Chatto & Windus in 1885. The firm had taken over the publication of Swinburne’s verse from their predecessor in the business, John Camden Hotten.

### [2435] TO ANDREW CHATTO, 20 JUNE 1885

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 102.

14. Nelson Crescent. | Ramsgate | 20<sup>th</sup> June 1885

My dear Chatto,

Your letter and mine have crossed each other.

Let me thank you for the promissory note for £38..5.- on account of the sale of the library edition of “I Say No.”<sup>1</sup> I am very glad to hear of the improved sale – but my respect for Circulating Library readers is not increased by their preferring “I Say No” to “Heart and Science.”<sup>2</sup>

With kindest regards | Ever yours | Wilkie Collins

Andrew Chatto Esq

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1. Credited as ‘Chatto & Windus Note’ on 19 October, so presumably a Bill at four months (Coumts: WC).

2. Andrew Chatto had written to WC at Gloucester Place on 18 June, enclosing the bank draft covering the royalties due on sales above 750 of the three-volume edition of the novel, according to the publishing agreement of 20 October 1884 (Reading).

### [2436] TO A. P. WATT, 24 JUNE 1885<sup>1</sup>

MS: Pembroke. Summary: B&C, II, p. 480. Published: BGLL, IV, p. 102.

Ramsgate 24<sup>th</sup> June

My dear Mr Watt,

Many thanks for your letter.<sup>2</sup> I am getting on so well that I have arranged to return on Monday next (the 29<sup>th</sup>) – and I shall hope to shake hands with you later in the week, at your own time and convenience.

My departure is hastened by the infernal noises which make this otherwise delightful place a hell upon earth. Organs – brass bands – howling costermongers selling fish, make day hideous – and night too, up to 10 o’clock. Nobody complains but me.<sup>3</sup>

Ever yours | WC

---

1. Dating from the calendar and the stay in Ramsgate.

2. Watt had written to WC on 23 June to say that Tillotson had agreed to produce a ‘bogus’ edition of the new serial story to protect the title (Berg).

3. Nearly thirty years earlier WC had written, in the person of a middle-aged man at the seaside with his wife, of the smells and noises which made a seaside visit no better than staying in London (‘Sea-breezes and the London Smack’, *Household Words*, 18 (4 September 1858), pp. 274–277).

**[2437] TO CHARLES KENT, 26 JUNE 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 103.

Ramsgate | 26<sup>th</sup> June 1885

My dear Kent,

You are the best of good friends – and I am really grateful when I read Mr Finlason’s kind letter.<sup>2</sup>

On Monday next, I have arranged to return – after three weeks of steady improvement – and (thus far) no returns of the infernal torture which is called in popular English “breast-pang”.<sup>3</sup>

The destination of that precious bundle (which I am dying to open) will therefore be 90, Gloucester Place. Do come and see me as soon as you can after Monday. Choose your own day and hour – and let me have a scratch of your pen to say what day and hour it shall be.

Needless to add that the trials shall be carefully preserved and faithfully returned<sup>4</sup>

Yours always affly | Wilkie Collins

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1. Directed to ‘Charles Kent Esq | 1. Campden Grove | Kensington | London. W.’ and postmarked ‘RAMSGATE | D | JU 26 | 85’.

2. Also in the Parrish Collection is a letter to Kent from W. F. Finlason of ‘12 Campden Hill Road | Kensington’ dated ‘June 24’. Finlason has ‘collected a number of cases containing very interesting stories’ from which ‘Wilkie Collins can, I fancy, extract plots for many novels’. He sends ‘for the most part cases which contain curious histories of human woes – turning generally upon secret, doubtful, or double marriages. It is remarkable how much of the interest of human life turns upon marriages.’ William F. Finlason (b. 1820/1) was a lawyer (Census 1891).

3. That is, angina.

4. Referring to Finlason’s notes, which he had requested be eventually returned.

**[2438] TO A. P. WATT, 2 JULY 1885**

MS: Texas (Ms Letters, W. Collins), on a postcard.<sup>1</sup> Published: Coleman, p. 300; BGLL, IV, pp. 103–104.

2<sup>nd</sup> July 1885

Delighted to see you tomorrow as you propose.<sup>2</sup>

WC

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1. Directed to ‘A. P. Watt Esqre | 34. Paternoster Row | E. C.’ and postmarked ‘LONDON-W | 8A | JY 2 | B5’.

2. Watt had written to WC the same day to propose a meeting now that the author had returned to London (Berg). As [2440] to Watt of 4 July makes clear, the consultation must have concerned Tillotson’s claim that the author had sent in the first third of the manuscript of the new serial story (and claimed payment for it) too early.

**[2439] TO BEECHENO, YAXLEY & Co., 3 JULY 1885**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 301; BGLL, IV, p. 104.

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

3<sup>rd</sup> July 1885

Dear Sirs,

I am much obliged to you for the list of Champagnes. My stock of bottles is already a large one – but I have not many half bottles. If you will kindly send to me, at your convenience, two half bottle samples of the 1874 Vin Brut, I will write again and report the result.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Beecheno Yaxley & Co

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1. Directed to ‘Messrs Beecheno Yaxley & Co | 135. Minorities | E.’, postmarked as dated.

2. A note in pencil in an unknown hand on the otherwise blank third page of the folding notepaper reads: ‘We have no

half bottles 1874 Brut Champagne – the only old wine is 2 11/12 dry pints 1878 dry Riesling, for which, our price to private people is 84/- p 24 pints. Have you written to him about Champ 8?'

**[2440] TO A. P. WATT, 4 JULY 1885**

MS: Pembroke. Published: BGLL, IV, pp. 104–105.

London | 4<sup>th</sup> July 1885

My dear Mr Watt,

My lawyer has just left me. He pronounces Tillotson to be entirely in the wrong – and he advises me not to claim the return of the MS – for this reason, that I might appear to be throwing a doubt on my own absolute right to send it to him when it was ready, without any reference to the date at which it may be convenient to him to begin publishing the story.<sup>1</sup>

My lawyer will write to me stating his opinion plainly – after reading the agreement and the correspondence. And I am to send a copy of the letter to Tillotson (without comments or remarks of any kind) simply as a reply to his last submissive letter to you. How this ends you shall hear without fail.

Ever yours | WC

---

1. For the background to this dispute over the early submission to Tillotson's of the first third of the manuscript of *The Evil Genius* (which WC won – see [2452] to Watt of 7 August 1885), see the correspondence between A. P. Watt and W. F. Tillotson held in the Watt papers in the Berg Collection, and discussed in Law, pp. 100–114.

**[2441] TO BEECHENO, YAXLEY & CO., 13 JULY 1885**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 302; BGLL, IV, p. 105.

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

13<sup>th</sup> July 1885

Dear Sirs,

I am much obliged to you for sending me the two half bottle samples – but I regret to say that the wine is not dry enough for me. Old Vin Brut is the only Champagne that I can venture to drink.<sup>1</sup>

Believe me | Faithfully yours | Wilkie Collins Messrs Beecheno Yaxley & Co

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1. A note in pencil in an unknown hand on the otherwise blank third page reads: 'We have 30dz ½ bot Brut | 1880 Vintage Carte d'Or | 89/ p 24 less 5% Dis | which we might send. Mr C need not know that it is 1880 Vintage but judge the wine on its merits'.

**[2442] TO ANNE WYNNE, 15 JULY 1885**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 496.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

15<sup>th</sup> July 1885

My lovely funny Lady,

Don't be angry with me. I only got your nice letter /on my return to London/ last night. It had followed me back from Ramsgate – and I had been idling at Margate and Westgate on Sea on my way ~~back~~ home. Ask your Mama, with my kindest remembrances, at what hour I may call tomorrow (Thursday) if I have a chance of seeing you before you go away next. This afternoon I am engaged to go to Harrow – or I should have taken my chance instead of writing.

Let me have one word to tell me the hour – and may you never have such a number of letters to answer as I now see on my writing desk!

Yours affly | WC

- 
1. Directed to 'Miss Nannie Wynne | 4. Delamere Street | W.', postmarked 'LONDON.W. | JY 15 | 85'.
  2. WC uses printed paper with his monogram watermarked 'Sight Preserving Paper'.

**[2443] TO EMILY WYNNE, 16 JULY 1885**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, pp. 105–106.

10.30. a.m. | **90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
Thursday July 16

Dear Mrs Wynne,  
At 5.30 today – with the greatest pleasure.  
Vy truly yours | WC

- 
1. Directed to 'Mrs Wynne | 4. Delamere Street | W', postmarked as dated.

**[2444] TO CHARLES KENT, 17 JULY 1885**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 303; B&C, II, p. 481.

Friday July 17<sup>th</sup>

My dear Kent,  
My rooms [*del*] are uninhabitable – new carpets – staining of floors – stinks – workmen I fly the house as soon as my work is done (in a bedroom) – and return to sleep. You shall hear from me again the moment this revolution is over – and we will fumigate the newly-carpeted premises together.<sup>1</sup>  
Ever affly | WC

I address to your private residence – not knowing when you may be at the Club.<sup>2</sup>

- 
1. That is, smoke a cigar together in WC's newly refurbished rooms at Gloucester Place.
  2. The Athenæum – see [2179] to Kent of 9 July 1883. WC's postscript starts beneath his signature before curling up his right margin.

**[2445] TO EMILY WYNNE, 21 JULY 1885**

MS: Private. Published: BGLL, IV, p. 106.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
21<sup>st</sup> July 1885

Dear Mrs Wynne,  
These two portraits ought to have been sent to you yesterday. The printers are keeping me in trim – hard at work.  
“Sarony” speaks for himself.<sup>1</sup> The other portrait was taken by the electric light. It represents a gentleman who privately preferred the light of day – and who never looks pleasant, except at your luncheon table.  
My love to Nannie. I wish I were at Broadstairs too – with nothing to do.  
Vy truly yours | Wilkie Collins

- 
1. A picture of WC by the New York photographer; the second photograph has not been identified.

**[2446] TO A. P. WATT, 22 JULY 1885<sup>1</sup>**

MS: Pembroke. Published: BGLL, IV, pp. 106–107.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> July

My dear Mr Watt,

Can you look in, at any convenient time to yourself, tomorrow Thursday? I shall have the corrected first third of the Mss ready by that time, I hope.<sup>2</sup>

If tomorrow will do, don't trouble to write. If not, you have only to choose your own day and hour.

Ever yours | WC

- 
1. Dating from the calendar and context.
  2. Of *The Evil Genius*.

### [3141] TO CHARLES KENT, 24 JULY 1885

MS: Unknown. On sale: Sotheby's (17 December 2008, LO8411, Lot 40).<sup>1</sup> Published: A&C5, p. 15.

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 | W.C.

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*, New York: Harper, 1874, and London: Chatto & Windus, 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.

### [2447] TO WILLIAM WINTER, 24 JULY 1885

MS: Parrish (Box 5/9), with associated envelope at Texas (Ms (Collins, W.) Misc TA).<sup>1</sup> Published: B&C, II, p. 481.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | 24 July 1885

In London again<sup>2</sup>

My dear Winter,

In what part of the British Islands, I wonder, will these words find you? Not near Ramsgate or we should have heard from you, and have seen you. And not in London, of course. Soon, I shall be the only person left in Gloucester Place. But London empty, means London perfectly adapted to such work as ours. So I stay at my desk. At 8.30.p.m. there is [*del*] blessed idleness – and something to eat and drink – in this house. You may be passing through London. I say no more.

Mrs Graves joins with me in sending you ~~her~~ love.

Always afftly Yours | Wilkie Collins

- 
1. Directed to ‘William Winter Esqre | New Adelphi Chambers | 12. John Street | W.C.’. Signed ‘Wilkie Collins’ in lower-left corner, with ‘To be forwarded’ added in WC’s hand at the top, and postmarked ‘LONDON-W | 4 | JY24 | 85 | 9’.
  2. Written above the monogram and printed address.

**[2448] TO A. P. WATT, 24 JULY 1885**

MS: Pembroke. Published: BGLL, IV, pp. 107–108.

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

24<sup>th</sup> July 1885 | 10.P.M

My dear Mr Watt

Your kind letter will no doubt be followed tomorrow morning by the book. Let me very sincerely thank you for an addition to my library which I shall really value – and which I shall read with renewed pleasure before it takes its place on my shelves.<sup>1</sup>

Having already d—d Jarrold of Norwich I am in the right state of mind to make a “sensible suggestion.” Will you kindly write by tomorrow’s post to Tillotson, telling him of the discovery which you have made – and requesting that he will not advertise the title of my new story until he hears from you again? In the mean time, when my lawyer returns to town on Monday morning I will consult him as to the propriety of setting Jarrold at defiance, on the ground (1) that the title is a quotation from a famous old song, and as a quotation is public property. (2) That any property in the quotation used as a title, which may exist, belongs to the man who first used it – the author of the play performed, (and therefore, by English law, published) in 1829.<sup>2</sup> As soon as I get the lawyer’s opinion, I will ask you (if it is quite convenient) to let me have the pleasure of seeing you here for a final decision, before you go to Melrose.<sup>3</sup>

Ever yours | WC

---

1. Watt’s letter of 24 July, to which WC’s is a reply, refers to the enclosed ‘little volume of which I spoke to you yesterday’ but the title itself remains untraced (Berg).

2. Watt’s letter to WC of 24 July (Berg) establishes that WC’s original title for *The Evil Genius* was *Home! Sweet Home!*, the title of the popular song written in 1823 for the comic opera *Clari; or, the Maid of Milan*, the words by the American dramatist John Howard Payne (1791–1852) and the melody by Henry Rowley Bishop (1786–1855). Which play WC refers to is not clear, though it might be *Home, Sweet Home! or, the Ranz des Vaches* (1829), an operatic entertainment in two acts by Isaac Pocock, which appears in the BL Catalogue, though the song itself had been published many times before that date. Among many other usages, the title had also been employed for a series of temperance tracts published by Jarrold & Sons of Norwich in their ‘Books for the Household’ series. As [2449] to Watt of the following day indicates, the title was in fact abandoned.

3. Referring to Watt’s annual summer holiday at Melrose on the river Tweed in south-east Scotland.

**[2449] TO A. P. WATT, 25 JULY 1885**

MS: Pembroke. Published: BGLL, IV, p. 108.

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

25<sup>th</sup> July 1885

My dear Mr Watt,

My lawyer has “consulted counsel” – and the result is, that my poor unfortunate title must be abandoned.<sup>1</sup> You shall hear why – when I have the pleasure of seeing you.

In the meantime, I am afraid I must ask you to write again to Tillotson to say that the existing title must not be used – and that I will as soon as possible find another title, and communicate it without delay.

Let me have one line to say when I may expect to see you (and to hear what Chatto says), either tomorrow (Wednesday) or on any day after which may suit you better.<sup>2</sup>

Ever yours | WC

---

1. See the note to [2448] to Watt of 24 July 1885.

2. It is not clear on what subject Andrew Chatto’s opinion was sought, though it was perhaps again concerning the title of what would become *The Evil Genius*, to be published in volume form by Chatto & Windus. Watt had in fact written on 24 July to say that he had called on Chatto only to find that he was out of town, but would do so again on the following day when Chatto was expected to be back (Berg).

**[2450] TO A. P. WATT, 4 AUGUST 1885**

MS: Pembroke. Summary: B&C, II, p. 482. Published: BGLL, IV, p. 109.

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

London | 4<sup>th</sup> August 1885

My dear Mr Watt,

A word to thank you for your kind letter, and for the enclosure.<sup>1</sup> This last suggests to me that T. has been consulting his lawyer on the subject of the agreement – and has been informed that he was bound to pay that “cash” immediately on receipt of the MS.

My lawyer doesn’t return until tomorrow (Wednesday) – when he will call here at eleven o’clock. By that day’s post, you shall hear how it ends.

I envy you your visit to Abbotsford. Last night, in my wakeful hours I was reading “A Legend of Montrose” again for the 100<sup>th</sup> time.<sup>2</sup>

Ever yours | WC

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1. Presumably a letter from W. F. Tillotson to A. P. Watt, though it is not bound into the volumes at Pembroke or found among the Watt papers at the Berg. On the dispute concerning when the first payment for *The Evil Genius* was due, see [2440] to Watt of 4 July 1885.

2. Watt was to spend his summer holiday at Melrose, not far from Abbotsford, the home from 1811 of Sir Walter Scott, whose *A Legend of Montrose* appeared in 1819. On WC’s admiration for ‘the glorious Walter Scott’, see [2102] to William Winter of 14 January 1883 and Baker 2002, pp. 146–148.

**[2451] TO W. F. TILLOTSON, 7 AUGUST 1885**

MS: Bolton (ZBEN/4/1/4). Published: BGLL, IV, p. 109.

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

London | 7<sup>th</sup> August 1885

Dear Mr Tillotson,

I beg to enclose the receipt for your cheque, duly signed – with my thanks.<sup>1</sup>

Faithfully yours | Wilkie Collins

W. F. Tillotson Esq

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1. A cheque for £300, being the first instalment of the payment for serial rights to *The Evil Genius* – see [2452] to A. P. Watt of the same date. This sum was credited to WC’s bank account on 7 August, marked simply ‘Recd’ (Coultts: WC).

**[2452] TO A. P. WATT, 7 AUGUST 1885**

MS: Pembroke. Published: BGLL, IV, p. 110.

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

London | 7<sup>th</sup> Aug<sup>t</sup> 1885

My dear Mr Watt,

My lawyer’s letter has won the victory. Yesterday evening came a letter from Tillotson, enclosing a cheque for £300.

T’s letter has gone to the lawyer in an envelope addressed to you. When he has read it, I have asked him to close the envelope and send it to the post. I know how glad you will be to hear that this worry is at an end.

Will you let me know where I shall send my cheque for the commission? To the clerk at your office? or straight to your bankers to be paid to your account? Name of the clerk – or name of the bankers – all that will be wanted.

I hope you are enjoying wonderful weather and wonderful toddy, and sleeping (though it is a Hydropathic establishment) in dry sheets.<sup>1</sup>

Ever yours | WC

---

1. Concerning Watt's holiday at Melrose, Scotland. Here, 'toddy' refers to the drink composed of Scotch whisky with sugar and hot water: 'The lads an' lasses, blithely bent, | To mind baith saul an' body, | Sit round the table, weel content, | An' steer about the toddy' (Robert Burns, 'Holy Fair', 1786, ll. 172–175).

**[2453] TO JAMES J. BAXTER,<sup>1</sup> 10 AUGUST 1885**

MS: Pembroke. Published: BGLL, IV, p. 110.

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

10<sup>th</sup> August 1885

Dear Sir,

Will you be so good as to pay the enclosed cheque for £30...- to the credit of Mr Watt's account, and to let me hear that you have received it safely?<sup>2</sup>

Faithfully yours | Wilkie Collins

Mr James J. Baxter

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1. Clerk to A. P. Watt.

2. Baxter acknowledged receipt of the cheque (Watt's 10% commission on Tillotson's first payment of £300) in a note of 11 August (Berg). The sum was debited from WC's account to 'A P Watt' on 12 August (Coutts: WC).

**[2454] TO BEECHENO, YAXLEY & CO., 11 AUGUST 1885**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 304; BGLL, IV, p. 111.

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

11<sup>th</sup> Augt 1885

Dear Sirs,

I must beg you to excuse this late acknowledgement of the last samples which you have kindly sent. Circumstances have hitherto prevented me from tasting the wine. It is undoubtedly dry, delicate, delicious champagne, with but one defect (so far as I am concerned) – it is, I fear, not old enough for my gouty constitution. But I am unwilling to give it up without a further trial. If you will send me two dozen pints, I shall be able to discover how it agrees with me, and to let you know the result.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Beecheno Yaxley & Co

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1. Directed to 'Messrs Beecheno Yaxley & Co | 135. Minorities | E.', postmarked as dated.

2. Pencil note in unknown hand between the signature and the addressee line: '2790 | 2 ½ bots Carte d'Or Brut 95 37 @ 72/- p 24 | charge 44/6 p 24 to Collins'.

**[2455] TO ANNE WYNNE, 12 AUGUST 1885**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 496–497.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

12<sup>th</sup> Aug<sup>t</sup> 1885

Oh my admirable Nannie, why, why did you submit to have those teeth torn out of your nice little mouth? I protest against that cruel and furious system of curing the toothache – and, what is more, I have heard of a dentist – no! not a dentist, an Angel- – who refuses to take out teeth and who cures his patients without tearing their bones out of their jaws.



The next time you have the toothache, let me know – and I will find his address, or get it from the friend who first revealed to me the existence of this glorious creature.<sup>3</sup>

Yes – I received with pride and pleasure the delicious flowers, and I kept them alive as long as they would live, and lamented their untimely death. I am going away for a day or two to rest – and then coming back again to work, work, work, harder than ever. Let me know where you are on the 22<sup>nd</sup> of this month so that I may send you the newspaper with the Ghost Story in it – and remember me most kindly to your Mama. You are both of course away from London. Gloucester Place is a ghastly solitude, and your devoted old man leads the life of a hermit.

WC

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | SP 15 | 85’.

2. WC uses printed paper with his monogram, watermarked ‘*Sight Preserving Paper*’.

3. Perhaps Dr Frank Beard.

### [2456] TO ROBERT DU PONTAVICE DE HEUSSEY, 14 AUGUST 1885

MS: Clarke Collection. Published: B&C, II, p. 482.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

14<sup>th</sup> August, 1885

There are some atrocious persons, my dear collaborateur, whose conduct is too bad to admit of excuses and expressions of penitence. I am one of those persons. When I remember that I have not even written to congratulate your brother on his marriage, and that I have allowed all this time to pass without thanking you for your most friendly and most welcome letter, I become an object of well-merited detestation to myself. I even begin to think that I must have deserved to suffer the merciless neuralgic pains in my chest and my arms which have tormented me in this spring and summer. Slowly, slowly I am getting the better of this new enemy, and, in that circumstance, I find the courage to trust to your friendly indulgence, and to write again – on the chance of recommending myself to your mercy. Whether you will confirm me in my conclusions, by sending me your essay on Balzac, remains to be seen. I own at once that I don’t deserve it – a circumstance which, with such a nature as yours, may actually give me a claim on you.<sup>2</sup>

If you still think of writing on Charles Dickens, only tell me what sort of information you want – and it shall be yours with the greatest pleasure.<sup>3</sup> Of course (like you) I have been working. Ill or well, I must use my brains and my pen. Later on this month, I hope to send you a short story which is to appear in many newspapers, here and in America.<sup>4</sup> Later in the year a new long story will begin to appear in the same form of publication.<sup>5</sup>

Enough, and too much, about myself. Let me “make my exit” as we say on the English stage. The stage reminds me of Dickens’s impatience of the long melodramas which I used to take him to see when we were both in Paris. The second act generally exhausted his powers of endurance. I implored him to respect the Development of Art. He generally answered “You shall tell me the story of the piece, when you get back to the hotel. I’m off for a walk in the streets”. I firmly believe he never read one of Balzac’s novels. There again the developments were too much for him! With kindest remembrances to Count de Heussey<sup>6</sup> – always most truly yours.

Wilkie Collins

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1. WC uses printed paper with his monogram.

2. WC records receiving and reading the article in his next letter to de Heussey, [2470] of 19 September.

3. With assistance from WC, de Heussey’s research on Dickens eventually appeared as *L’Inimitable Boz: Etude historique et anecdotique sur la vie et l’oeuvre de Charles Dickens* (Paris: Maison Quantin, 1889).

4. ‘The Ghost’s Touch’ was published in Tillotson’s *Bolton Weekly Journal*, 26 September to 10 October 1885, among other British journals, and, in the United States, in the New York *Sunday Mercury* on Sunday, 4 October 1885.

5. *The Evil Genius*, which began serialisation in Tillotson’s syndicate of newspapers in December 1885.

6. WC’s correspondent’s brother.

**[2457] TO PAUL HAMILTON HAYNE, 17 AUGUST 1885**

MS: Duke, damaged.<sup>1</sup> Published: Hayne, p. 70; BGLL, IV, pp. 111–112.

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

London | 17<sup>th</sup> August 1885

No 1, my dear Hayne, thanks you most sincerely for your last letter, and sends my affectionate remembrances to you and yours.

No 2. encloses an excuse for not having sent an earlier reply, in the shape of a mad short-story – due to a wild idea of a new supernatural being who should neither be seen nor heard by mortals, but only felt – and whose return to earth occurs in the broad sunlight of noon. (N.B. The newspapers here and in the U.S.A. publish periodically on this present August 22<sup>nd</sup>, and on August 29<sup>th</sup>, and on September 5<sup>th</sup>. Please keep the proofs at home till these three dates have expired – or the newspapers may complain, and the copyright may be in peril).<sup>2</sup>

No. 3. Reports me, better again, and hard at work on a long serial story – and at my wits' end to find a title.<sup>3</sup>

No. 4. asks for more news from Copse Hill,<sup>4</sup> when you have really [nothing] to do, on some convenient ha[lf hour.]

And No 5 subscribes me (is [“subscribes] me” bad grammar? I only learnt Greek a[nd Latin] Grammar at school).

Your affectionate frie[nd, | WC]

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1. A square has been cut from the lower right corner of the paper, presumably for the signature. The lost text (in square brackets) has been recovered from the published version.

2. Referring to ‘The Ghost’s Touch’, which was in fact delayed in its publication by Tillotson. It appeared in the *Bolton Weekly Journal* on 26 September, 3 October and 10 October 1885. For WC’s annoyance at this delay, see [2463] to A. P. Watt, 13 September 1885.

3. Referring to *The Evil Genius*. The original title (*Home! Sweet Home!*) had been abandoned due to a legal problem (see [2448] to Watt, 24 July 1885). WC suggested two options to Watt in [2462] of 7 September 1885 and the matter was clearly settled shortly after.

4. Near Augusta, Georgia, where Hayne had lived since 1866. See [2399] to Hayne of 28 January 1885.

**[2458] TO EMILY WYNNE, 22 AUGUST 1885**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, pp. 112–113.

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

London | 22<sup>nd</sup> August 1885

Dear Mrs Wynne,

My story has been divided into three weekly “parts” – in the interests of the newspapers.<sup>2</sup> But you must not be kept waiting for three weeks – so I venture to send a proof. “Venture” you will find to be no mere figure of speech when you see the vile paper, and the small type – for which pray accept my excuses. Penny newspapers (printed in the English language) all over the world, form my medium of publication this time /– and we are (and look) cheap./

I have not yet received my orders from my dear and admirable Nannie. But I understand her silence. Even her courage must have been shaken by such a photographic failure as you describe. When she recovers her energies she will write.

In the meantime, here I am at my desk – living in a “family circle” of my own creating and enjoying London in August. Visitors are out of town, street-music is out of town and Mr Mart (of Oxford Street)<sup>3</sup> sells me Nectarines cheap, because his customers have left him for the autumn.

Believe me | Always truly yours | Wilkie Collins

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1. Directed to ‘Mrs Wynne | Little Saxham Rectory | Bury St Edmunds’. From April 1885 to 1921, the incumbent of the Church of St Nicholas, Little Saxham, to the west of Bury St Edmunds, was the Rev. Henry Ingate Kilner, M.A. (1850–1935), though the connexion to the Wynne family remains unclear. Emily Wynne and her daughter seem to have

stayed in Little Saxham the following summer also; see [2595] to Anne Wynne of 27 July 1886.

2. ‘The Ghost’s Touch’, published in three parts in Tillotson’s *Bolton Weekly Journal* and other papers from 26 September; republished as ‘Mrs Zant and the Ghost’ in *Little Novels*, 1887. Perhaps written for Nannie Wynne and certainly ‘presented’ to her in [2432] to her of 12 June 1885.

3. Unidentified, but presumably a greengrocer.

### [2459] TO ALBÉRIC ISERBYT, 25 AUGUST 1885

MS: Parrish (Box 5/1), a pre-stamped postcard.<sup>1</sup> Published: BGLL, IV, p. 113.

90. Gloucester Place | W. | 25<sup>th</sup> August 1885

My dear Sir,

I have received another letter from Germany – quite incomprehensible to me. But I hesitate to send it to you as usual for translation, at this time of year, until I know whether you are (by any lucky chance) still in London, like me, when everybody is taking a holiday.

Faithfully yours | Wilkie Collins

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1. Directed to ‘Albéric Iserbyt Esqre | 6. Holyoake Road | Newington Butts | S.E.’, postmarked the following day.

### [2460] TO THE REV. RICHARD KAINES,<sup>1</sup> 26 AUGUST 1885

MS: Le Kohns. Published: BGLL, IV, pp. 113–114.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 26<sup>th</sup> August 1885

My dear Sir,

I reply to your kind letter with pleasure.

Nearly one half of “No Thoroughfare” was written by me. And when the Christmas Number was published in England, my name appeared on the title page “side by side” with the name of Dickens.

Believe me | Vy truly yours | Wilkie Collins

The Rev<sup>d</sup> Richard Kaines

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1. Unidentified, but perhaps the contemporary clergyman of that name from Elkton, Virginia. The address line certainly suggests a correspondent from outside London.

### [2461] TO F. C. BEARD, 31 AUGUST 1885

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Published: B&C, II, p. 483.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

London | 31<sup>st</sup> Aug<sup>t</sup> 1885

My dear Frank

Your letter this morning was a relief and a pleasure, both in one. Only refrain now from walking too far – and I shall expect to see you again a younger man than ever.

I am getting on fairly well – and finding the refuge from myself which I /had/ hoped to find, in my work. How closely that poor little dog had associated himself with every act of my life at home, [*del*] I only know now. I can go nowhere and do nothing – without missing Tommy.<sup>3</sup>

So far, there has been no return of that familiar fiend who is so good at sharpening his claws on my breast. The cooler temperature is helping me, I suppose. Here we have a drab-coloured sky and a small rain today. May you have sun and cool breezes for tomorrow! Let me hear how the shooting prospers, and how you prosper with it – and give my love to my friends at Southover.

always yours affectionately | Wilkie Collins

- 
1. Directed to 'F. Carr Beard Esq | care of William Beard Esq | Southover | Lewes'. Signed 'WC', and postmarked: 'LONDON. W | X | AU 31 | 85 | 8'.
  2. WC uses printed paper with his monogram.
  3. WC's beloved Scotch terrier Tommy died on 28 August 1885 (Clarke, pp. 178–179, 182).

**[2462] TO A. P. WATT, 7 SEPTEMBER 1885**

MS: Pembroke. Published: B&C, II, p. 484 (incomplete); BGLL, IV, pp. 114–115.

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

7<sup>th</sup> Sept 1885

My dear Mr Watt

Welcome back again!<sup>1</sup>

My account of myself is a little gloomy this time. I have lost the dear old friend and companion of many years – my dog.<sup>2</sup> I should not acknowledge to many people what I have suffered during his last illness and death. But I think you will understand me. No more of it now! I think of Walter Scott, when his dog died – asking the friends with whom he was to have dined that day to excuse him because “he had lost a dear old friend” – and love and admire him more than ever.<sup>3</sup>

That matter of the title too still worries me – and Tillotson wants his title this week.<sup>4</sup> Out of a dozen at least, I can only (at present) choose two as specimens

1. Forbidden Kisses.
2. The Evil Genius.

Which do you like best? Or don't you like either of them?<sup>5</sup> I was so desperate yesterday that I actually thought of calling the book:

Blank  
A Novel Without a Title.

!!!!

I must wait till my doctor returns from his holiday, before I settle whether to go away from London or not. Are you very busy? The question is selfish. It only means – when can you quite conveniently come and see me?

Ever yours | Wilkie Collins

P.S. I. The prodigious catalogues are returned today by Parcels' delivery with many thanks.<sup>6</sup>

P.S. II. Your circular was not in your letter. Put it in your pocket when you come.<sup>7</sup>

- 
1. Watt had written on 4 September on his return from his Scottish holiday (Berg).
  2. WC's Scotch terrier Tommy died at an advanced age on 28 August – see Peters, p. 286.
  3. Referring to Scott's colossal deerhound Maida, shown in the 1817 portrait of Scott by WC's godfather Sir David Wilkie, which died in October 1824; see J. G. Lockhart, *Memoirs of the Life of Sir Walter Scott, Bart.* (7 vols, Edinburgh: Cadell, 1837–38), VII, ch. 60.
  4. WC's original title for the novel had been abandoned on legal grounds – see [2448], [2449] to Watt of 24 and 25 July 1885.
  5. When Watt replied on 8 September commiserating with WC on the loss of his pet, he expressed a preference for the second title (Berg).
  6. Watt's letter to WC of 4 September requests the return of 'that ponderous volume I sent you' (Berg), but gives no title.
  7. Watt's letter of 4 September refers to the enclosure of the circular, presumably that advertising literary services to prospective authors, along the lines of that to which WC had himself responded back in late 1881 (Berg).

**[2463] TO A. P. WATT, 13 SEPTEMBER 1885**

MS: Pembroke. Published: BGLL, IV, pp. 115–116.

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

13<sup>th</sup> Sept 1885

My dear Mr Watt,

That wretched creature Tillotson has forced a new annoyance on me.

The enclosed writing will remind you that he distinctly told you – in answer to enquiries which you kindly made on my behalf – that the first weekly part of the story would be published on Aug<sup>t</sup> 22.<sup>1</sup> I have arranged with my German and Dutch translators accordingly – and now I find (from your letter) that Tillotson has delayed the publication, without a word of warning to me (or to you). If the translations have been serially published my copyright is gone – entirely through this man's brutal indifference to the common claims of courtesy – or rather of his insolence in altering the date of publication without informing me of what he had done. I shall hold him responsible for any loss which I may suffer – and shall consult my lawyer when he returns to town.

I dare not trust myself to write to him. Will you kindly write – and insist on his fixing a date for the publication which I can mention to the translators – if they have not already published their translations.

I don't know how that arrangement for publishing the long story in a magazine – to which I consented as a friendly concession to Tillotson – has ended. After his conduct, I cannot think of doing such a man a kindness, and deferring my publication in book form to suit his convenience. Will you (if necessary) say to the magazine proprietor that recent arrangements compel me to make my excuses, and to withdraw from the transaction?<sup>2</sup>

Ever yours | Wilkie Collins

You will no doubt find the correspondence with Tillotson among your letters. The paper which I enclose please keep with your letters. It is important.

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1. Referring to 'The Ghost's Touch'. The enclosure is not bound into the volumes at Pembroke and remains untraced, but is presumably the response WC received from Tillotson to his questions concerning the tale, which was enclosed with Watt's note to WC of 22 May. Watt had written to WC on 12 September informing him that the story had not yet appeared in the *Bolton Weekly Journal* (Berg); the first of the three parts in fact appeared on 26 September.

2. Referring to *The Evil Genius* – see [2426] to Watt of 21 May 1885. In fact the agent who was acting for Tillotson in trying to place the serial in a London magazine was again Watt. However, he had reported to Tillotson on 11 July 1885 that he had approached both Chatto & Windus (concerning *Belgravia* and the *Gentleman's Magazine*) and Charles Dickens Jr (concerning *All The Year Round*), and on 27 July that he had approached George Bentley (concerning *Temple Bar*), but that the novel had been declined on each occasion (Berg). For the originally planned publication dates, see [2457] to Paul Hamilton Hayne, 17 August 1885.

#### [2464] TO A. P. WATT, 14 SEPTEMBER 1885

MS: Pembroke, in pencil. Published: BGLL, IV, pp. 116–117.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Monday. Sept 14

This morning copies of the Bolton Journal have arrived – announcing the appearance of the first part of the story on Sept 26<sup>th</sup> next – Augt 22<sup>nd</sup> having been the date arranged!<sup>1</sup>

WC

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1. 'The Ghost's Touch' was indeed published in the Tillotson's *Bolton Weekly Journal* in three parts beginning on 26 September 1885.

#### [2465] TO ANNE WYNNE, 15 SEPTEMBER 1885

MS: Private. Published: B&C, II, p. 497.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

15<sup>th</sup> Sept 1885

Dear, and much injured, Nannie,

I have not been well – and the wretched publisher (without telling me of it) has delayed the publication of ~~the~~ your Story in the newspaper until the 26<sup>th</sup> of this month. As soon as it does appear, you shall have it – but it is cut into three weekly parts, so it will not be complete till the 10<sup>th</sup> of October.<sup>2</sup> By that time you will perhaps be in Delamere Street again – and I shall be able to bring it with me.

In the meanwhile, forgive your old man like a dear good young sweetheart – and give my kindest remembrances to your Mamma.

Ever affly yours, | WC

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1. WC uses printed paper with his monogram, watermarked '*Sight Preserving Paper*'.

2. For the originally scheduled publication dates of 'The Ghost's Touch', see [2457] to Paul Hamilton Hayne, 17 August 1885.

### [2466] TO WILLIAM LANIER WASHINGTON,<sup>1</sup> 15 SEPTEMBER 1885

MS: Parrish (Box 4/13), envelope only.<sup>2</sup>

Mr Wm Lanier Washington | P.O. Box 1501 | Pittsburgh | Pa | U.S.A.

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1. See [2411] to him of 9 April 1885.

2. Postmarked: 'LONDON W | 6 | SP 15 | 85 | 12'.

### [2467] TO A. P. WATT, 16 SEPTEMBER 1885

MS: Pembroke. Published: BGLL, IV, p. 117.

Wednesday Sept 16<sup>th</sup> | 1885

My dear Mr Watt,

My best thanks for your letter, and the enclosures. I am glad to find that there is a grace in Tillotson which had escaped my notice.<sup>1</sup> This morning, I hear from my Dutch publishers that the translation has not yet been published.<sup>2</sup> So far, so good. When I hear from Germany you shall know – and there will then be time enough to write again to T.

You are never to come here except when business allows it. And you are always to come here when business does.

Ever yours | WC

---

1. Watt had written to WC earlier on the same day to say that he had received a letter from Tillotson admitting honestly that the delay in publication of 'The Ghost's Touch' was his own fault (Berg). That letter makes clear that the enclosures WC refers to are a copy of Watt's response to Tillotson and an article by Andrew Lang from the London evening newspaper the *St. James's Gazette* (1880–1905). This was almost certainly 'To Sir Walter Scott, Bart.', no. 6 in Lang's 'Letters to Eminent Authors' series, which appeared on 15 September, p. 6. The series was published in volume form by Longman's in 1886 as *Letters to Dead Authors*.

2. Of 'The Ghost's Touch'.

### [2468] TO BEECHENO, YAXLEY & CO., 17 SEPTEMBER 1885

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 305; BGLL, IV, p. 118.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

17<sup>th</sup> Sept 1885

Dear Sirs,

Assisted by friends, I have got through my little supply of your Champagne – with good results, due no doubt to the genuine dryness of the wine, which also possesses the great merit of

delicacy. Thus encouraged, I shall be obliged if you will send me Six dozen half bottles of the same “Vin Brut” – and the sooner they arrive (in the present state of the weather) the more welcome they will be.<sup>2</sup>

Vy truly yours | Wilkie Collins

P.S. – | I take the opportunity of enclosing my cheque for the wine already sent.<sup>3</sup>

Messrs Beecheno, Yaxley & Co.

- 
1. Directed to ‘Mesrs Beecheno Yaxley & Co | Wine Merchants | 135. Minorities | E.’, postmarked as dated.
  2. Here WC echoes Mr Gallilee in ch. 5 of *Heart and Science*: ‘isn’t a pint of Champagne nice drinking, this hot weather? Just cooled with ice ... and poured, fizzing, into a silver mug, Lord, how delicious!’.
  3. On the back of the envelope in pencil in an unknown hand: ‘Receipt sent by J. L. [indecipherable name] | 17/9/85’, followed by a series of calculations.

### [2469] TO EMILY WYNNE, 18 SEPTEMBER 1885

MS: Private. Published: B&C, II, pp. 497–498.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

18<sup>th</sup> Sept 1885

Dear Mrs Wynne,

I have marked 1, 2, 3, the likenesses which seem to me to be best. No 1. especially is so near to being successful in the matter of expression that it rather exasperates me. But, my little sweetheart [*del*] is not nicely treated by the photograph. If they try again, suggest powdering her hair (especially over the forehead). It will then “print” lighter, and not look [*del*] like a wig. My first exclamation (when I saw one of the portraits/) was, “Oh Damn!” But I am now patient – and I shall be glad to place No 1. among my treasures, if you “reprint”.

My neuralgia is plaguing me again – and I am afraid I shall have to go away again. You are – I hope, supporting this essentially heavy weather with better success.

My love to Nannie – and my everlasting gratitude must be added, in remembrance of what she has gone through for my sake. Having a tooth out, having your hair cut, and having your photograph taken are the three great trials of this mortal life.

always truly yours | WC

- 
1. WC uses printed paper with his monogram, watermarked ‘*Sight Preserving Paper*’.

### [2470] TO ROBERT DU PONTAVICE DE HEUSSEY, 19 SEPTEMBER 1885

MS: Parrish (Box 4/19). Published: B&C, II, pp. 484–485.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

London | 19<sup>th</sup> September 1885

My dear Collaborateur,

Neuralgic troubles in my chest and my arms have been serious obstacles in the way of my correspondence lately. I can only now thank you for Le Livre, and for having given me something to read, [*del*] while I am [*del*] recovering, which has interested me in no ordinary degree. You possess a share in that rare gift – the gift of narrating – which has made the reputations of [*del*] so many admirable writers in your country and in mine. I have read nothing about Balzac which has interested me as your article has interested me – and that wonderful old lady’s description of him places the man before my eyes for the first time. May you find more materials – and show us Balzac in other places and among other good friends.<sup>2</sup>

I have made notes for a few pages about Dickens<sup>3</sup> – but the doctor forbids me to write anything (after my working hours are over) – he protests [*del*] even against work, but the new story is getting into proof, and the first weekly part is to appear late in next month<sup>4</sup> – and I tell

him that I shall be writing [*del*] the novel “in my head” if I don’t write it on paper. Before long, I hope to send you my contribution – alas, my small contribution – and I know you will [*del*] forgive me in the meantime.

There is much more that I should like to say – but that too must wait till I am stronger.  
Always your afftely | WC

- 
1. WC uses printed paper with his monogram.
  2. De Heussey’s article ‘Balzac en Bretagne: cinq lettres inédites de l’auteur des Chouans’ appeared in the September 1885 issue of the Parisian bibliographical monthly *Le Livre* from the house of Quantin. It was reissued as *Balzac en Bretagne: Cinq Lettres Inédites* (Rennes: Caillière), a booklet of just over fifty pages printed on 15 October 1885.
  3. See [2470] to de Heussey of 19 September 1885.
  4. The first instalment of *The Evil Genius* appeared on 31 October 1885 in half-a-dozen weekly newspapers (Law, p. 239).

### [2471] TO A. P. WATT, 21 SEPTEMBER 1885

MS: Pembroke. Published: BGLL, IV, pp. 119–120.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21<sup>st</sup> Sept 1885

My dear Mr Watt,

I have not yet heard from the German translator<sup>1</sup> – and I think we shall do well to remind Tillotson of the necessity of at once securing the title.<sup>2</sup> I have made notes, for his instruction, on the next page – subject to your approval. If they will do, will you kindly write by the earliest convenient post?

I posted to Bolton the proof of the first weekly part, on the 17<sup>th</sup> of this month. No revise yet received. This looks late for Australia – unless T. has put off the publication on the 31<sup>st</sup> Oct: – or has not waited to receive the Revise marked for Press, or has made some other arrangement with Australia unknown to me.<sup>3</sup> If you mention this to T. it will be only necessary to ask “when I may expect to receive my revises.”

Ever yours | WC

Notes, relating to the method of securing the title of Wilkie Collins’s new story

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1. The opening chapter of the story – headed “1. The Trial” – to be reprinted in pamphlet form, with the title:

The Evil Genius | By Wilkie Collins. | Tillotson & Son. Bolton.

2. The heading “1. The Trial” not to be reprinted. No other heading required – unless the opening chapter should not be considered long enough for the purpose. In that case, the headings to be Chapter I, II, and so on.

3. The title not to be advertised, until this “pamphlet-story” is published and purchased.

4. The price, I suppose, to be one shilling.

5. Duplicate proofs of the “pamphlet story” to be sent to me – so that I may add a line or two to justify the title. The proof thus corrected to be sent back by return of post.

=

Query: – Is a paper cover required? Fargus’s “pamphlet-story” has a paper cover<sup>4</sup>

- 
1. Of ‘The Ghost’s Touch’ – see [2463] to Watt of 13 September 1885.
  2. Of *The Evil Genius* by issuing a ‘bogus’ edition, as what follows makes clear. Watt replied to WC on 22 September to say that he would be writing to Tillotson that day in this regard (Berg).
  3. Tillotson had also purchased American and colonial serial rights.
  4. Referring to *Dark Days* by ‘Hugh Conway’, pseudonym of Frederick John Fargus – see [2433] to Watt of 14 June 1885.



**[2472] TO A. P. WATT, 29 SEPTEMBER 1885**

MS: Pembroke. Published: BGLL, IV, p. 120.

29<sup>th</sup> Sept 1885

My dear Mr Watt,

Thank you most sincerely for your kind and prompt defence of my title. I shall gladly receive the copies that you have to spare.<sup>1</sup> They will be not only curiosities, but memorials of our literary association.

Ever yours | WC

---

1. Of the ‘bogus’ edition of *The Evil Genius*. Watt had written to WC on 26 September to say that he had received twelve copies of the edition from Tillotson. To fulfil the requirements of the copyright legislation, after registering the edition at Stationers’ Hall, he had sent copies to the copyright libraries and sold one to Simpkin, Marshall & Co. The remaining copies he offered to WC. Watt’s letter to WC of 29 September confirms that six copies were duly sent by book post (Berg).

**[3142] TO CHARLES KENT, 6 OCTOBER 1885**

MS: Unknown. On sale: Sotheby’s (17 December 2008, LO8411, Lot 40).<sup>1</sup> Published: A&C5, p. 16.

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, currently physician to both WC and Kent. 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.

**[2473] TO A. P. WATT, 7 OCTOBER 1885**

MS: Pembroke. Published: BGLL, IV, pp. 120–121.

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

7<sup>th</sup> Oct: 1885

My dear Mr Watt,

I have been drifting a little bit to leeward in the matter of health – and I am proposing to get another dose of sea air on Monday next, if all goes well.

A question struck me this morning: Ought we to secure a place already in some January

(1886) magazine for the story which I shall no doubt be asked to write (as usual) for my American friend's Christmas Number?<sup>1</sup> Until I hear from him I can only assume that he will publish at his customary time – two or three days before Christmas day.

Ever yours | WC

By-the-bye, a lady told me an extraordinary story of having seen another lady reading “Royal Love” (the “novelette” I wrote for Longman's Christmas Number last year) in a separately-published form, like the “Called Back” form.<sup>2</sup> She must surely be mistaken – and yet she declares that it was not the magazine that this fair creature was reading. Is it worth while to inquire? or is an imported reprint the republication in question?<sup>3</sup>

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1. E. A. Buck's *Spirit of the Times* of New York, which published WC's ‘The Poetry Did It: An Event in the Life of Major Evergreen’ on 26 December 1885, pp. 636–638; the story was also carried in Britain in the January 1886 issue of the *English Illustrated Magazine*. Watt mentions his negotiations with the editor J. W. Comyns Carr in a letter to WC of 21 October 1885 (Berg)

2. See note to [2433] to A. P. Watt of 14 June 1885.

3. Reprint untraced, but, as Watt suggested in his reply of 8 October (Berg), it seems likely to have been American.

### [2474] TO EMILY WYNNE, 7 OCTOBER 1885

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, p. 121.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Wednesday. 7<sup>th</sup> Oct: 1885

Dear Mrs Wynne,

My neuralgic troubles have returned, and I am ordered away again to the seaside. How disappointed I am – I won't attempt to say. But may I hope that the “Bouillabaisse” may be revived – I dare not say deferred – until I can get patched up – and return in a state not altogether unworthy of your kindness?

Nannie will tell you that I cannot get away so soon as tomorrow – and that I have proposed any time convenient to you tomorrow (Thursday afternoon) between 3 and 5 for the visit which I shall be charmed to receive.

Always truly yours | WC

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1. Directed to ‘Mrs Le Poer Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | OC 7 | 85’.

### [2475] TO ANNE WYNNE, 7 OCTOBER 1885

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 498.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

Wednesday. 7<sup>th</sup> Oct: 1885

Alas, my Nannie, the old man is told that he must go again to the seaside, and reform the present state of his health if he can. But he has tomorrow (Thursday) still at his disposal – and at any time between 3 o'Clock and 5 o'Clock which will be convenient, he will be proud and happy to receive his young lady, and to have her photograph to comfort him in his Exile.

Signed S.O.M. | (sickly old man)

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | OC 7 | 85’.

2. WC uses printed paper with his monogram, watermarked ‘*Sight Preserving Paper*’.

### [2476] TO WILLIAM HOLMAN HUNT, 8 OCTOBER 1885

MS: Huntington (HH 98). Published: B&C, II, pp. 485–486.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

8<sup>th</sup> October 1885

My dear Hunt,

There is but one [*del*] /reason/ why I don't answer your letter in person – I am /rowing/ [*del*] in the same boat with you, and my doctor's orders send me away to Ramsgate to be patched up. My nerves make sketches with red-hot needles under the skin of my chest – and some kind friends are reporting that my death from Angina Pectoris may be shortly expected! I too have been stethoscoped [*sic*] and reported weak in the heart – but no organic disease.

It is really and truly a grief to me to hear such melancholy news of you – I had hoped that you were happy healthy and idle. We have both worked too hard – And I should like to know who does'nt work too hard, excepting always the contemptible impostors in your Art and mine.

The three rules /of life/ that I find the right ones, by experience, in the matter of health, are:

1. As much fresh air as possible. (I don't get as much as I ought).
2. Live well – eat light and nourishing food, eggs, birds, fish, sweet breads – no heavy chops or joints. And find out the wine that agrees with you, and don't be afraid of it. (Here, I set an excellent example!).
3. Empty your mind of your work, before you go to bed – and don't let /the/ work get in again until after breakfast the next morning. (This is a serious struggle – many defeats must be encountered – but the victory may be won at last, as I can personally certify.)

=

One last word – and I have done preaching. If you don't find that you make better progress, under your present medical guidance, try my old friend, F. Carr [*del*] Beard, 44. Welbeck Street, Cavendish Square. He kept Dickens alive, he kept Fechter alive, and he is keeping me alive. The most capable, and the most honest, doctor I have ever known.

My best thanks (and the best thanks of my girls) for your kindness in sending the cards. They will go either today – or tomorrow, if the light gets worse today – and will see the finest work of sacred Art that modern times have produced. I shut my eyes – and see that wonderful face of the Virgin as plainly as I saw it in your studio.<sup>2</sup>

Always affectionately yours | Wilkie Collins

I am going to Ramsgate – to what address, I am not yet [*del*] sure – but all letters will be forwarded.

---

1. Black engraved address ranged right, monogram ranged left, watermarked, 'Light Preserving Paper | E & J'.

2. *The Triumph of the Innocents* was exhibited in Bond Street (Hunt, II, p. 343).

### [3143] TO A.P. WATT, 9/10 OCTOBER 1885<sup>1</sup>

MS: Lewis Collection, envelope only.<sup>2</sup> Published: Lewis website; A&C5, p. 16.

A.P. Watt Esqre | 117. Alexandra Road | St. John's Wood | N.W.<sup>3</sup>

Wilkie Collins

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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 the 9<sup>th</sup> or early on the 10<sup>th</sup>.

2. The content of the letter is not known, but on 8 October (Berg), Watt replied thus to [2473] 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 was 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 WC's 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).

**[2477] TO HENRY D. PIGOTT,<sup>1</sup> 13 OCTOBER 1885**

MS: Huntington (Pigott Coll. Box 3, loose), on lined paper. Published: BGLL, IV, p. 122.

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

Tuesday 13<sup>th</sup> Oct: 1885

My dear Henry,

I hope to start for Ramsgate tomorrow. How long I shall stay will depend entirely on how I find my favourite sea air treating me this time. If I return before the 31<sup>st</sup> – needless to say, I shall be delighted to see you, and will let you know.<sup>2</sup>

Alack-a-day the barbarous copyright laws of England, and no laws of America, force me to write a play as well as a novel this time – and have this play acted first otherwise (the story I am now writing being essentially dramatic in subject) I shall be robbed here and in the U. S. and lose (literally) thousands of pounds.<sup>3</sup> The loss I can suffer with some patience – but when I think of the pockets into which the ill-earned money goes, I am not far from going distracted – as the saying is! The double work will be soon over I hope. Three acts are done.

Ever yours | WC

N. B. When twelve different companies were all acting a stolen “New Magdalen” in the U.S. at the same time, one manager only paid me a fee. “French” (dramatic agent in New York) calculated that I lost eight thousand pounds by having published the novel, before the play.<sup>4</sup>

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1. Nephew of Edward Pigott – see [2154] to Henry of 10 May 1883.

2. In fact he left on Thursday 15 October and returned on 12 November.

3. WC was writing *The Evil Genius* both for serialization in weekly newspapers and in dramatic form. The theatrical version was licensed on 28 October 1885 and ‘performed’ at the Vaudeville Theatre on 30 October to secure copyright.

4. Referring to T. H. French, of the firm of Samuel French – see [1633] to him of 24 June 1876.

**[2478] TO A. P. WATT, 16 OCTOBER 1885**

MS: Pembroke. Published: BGLL, IV, pp. 122–123.

16<sup>th</sup> October 1885 | 14 Nelson Crescent | Ramsgate

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

My dear Mr Watt

After one “false start”, I succeeded at last in getting here yesterday evening. Four and twenty hours have passed – and the glorious air of Ramsgate is beginning its good work already. Nearly all day I have been breathing a delicious west wind, under a cloudless sky – and the infernal neuralgic torment, renewed three times, on the day before I left London, has (so far) vanished. When you too are troubled with nervous derangements, let me recommend a Saturday to Monday at Ramsgate – and if that interval can be so managed as to take place while I am here, so much the better. I hope to be able to stay for a fortnight at least – or say three weeks, unless the weather turns against me.<sup>2</sup>

Ever yours | WC

I have written to tell Tillotson of my change of address – so that the remaining proofs may come here, direct.

---

1. WC uses his headed notepaper, drawing three lines through the printed address and writing the Ramsgate address above and to the left.

2. On this occasion WC seems in fact to have stayed in Ramsgate until the morning of 12 November – see [2490] and

[2492] to Watt of 8 and 12 November 1885.

**[2479] TO A. P. WATT, 23 OCTOBER 1885**

MS: Pembroke. Published: B&C, II, pp. 486–487 (incomplete); BGLL, IV, pp. 123–124.

14 Nelson Crescent | Ramsgate | 23<sup>rd</sup> October 1885

My dear Watt,

In the first place, it is high time we left off “Mistering” each other. I can only account for our having continued that formal practice so long by attributing it to the “force of habit” – a stupid force in nine cases out of ten. Therefore you and I drop “Mr” – and leave him to be picked up by newer friends than we are.

The stick has arrived in perfect safety. I am indeed most heartily obliged to you for this singularly interesting gift. A stick is a familiar friend – and when that friend associates me with Walter Scott’s own plantation, I am (in some degree at least) associated with the writer of all others whom I love and admire – the greatest of novelists and the kindest and truest of men. My new stick will be my treasured possession as long as I live.<sup>1</sup>

Let me thank you also for having so successfully concluded the negotiations for the American story. The publication day in New York is, this time, Decr 26<sup>th</sup>.<sup>2</sup> So we shall be all right here. I will not forget that the MS is wanted by Nov 10<sup>th</sup>.

The strain of writing the play as well as the novel<sup>3</sup> was taken off me two days ago – and I have been in better health ever since.

Always truly yours | Wilkie Collins

Forgive the horrid blot on the 4<sup>th</sup> page. The Ramsgate ink sometimes flows a little too freely.<sup>4</sup>

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1. Watt had visited Walter Scott’s house in Abbotsford and wrote to WC on 22 October concerning the stick, which he had sent by parcel post as a present (Berg).

2. Of ‘The Poetry Did It’ for the *Spirit of the Times* in New York. Watt had written a second letter on 22 October confirming that the editor of the *English Illustrated Magazine* had also accepted the story for the sum of £50 (Berg).

3. The two versions of *The Evil Genius*.

4. There are several blots at the top of the otherwise blank verso of the second leaf.

**[2480] TO EDWARD PIGOTT, 23 OCTOBER 1885**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, pp. 124–125.

14. Nelson Crescent | Ramsgate | 23<sup>rd</sup> Oct: 1885

My dear Ted,

Carrie has sent me your kind letter. I wrote the same day to Mr Douglas Cox to send you the necessary information.<sup>1</sup> My most sincere thanks for what you have done to help me through my difficulties. The necessity of writing a play for America – and a play for “bogus” performance at one and the same time,<sup>2</sup> with the novel on my back as well, was rather more than I could endure – and the damnable “breast-pang” came back again as a matter of course. For the last two days I have been free – and there has been but one return, and that very trifling. The three acts in your possession are finished for performance in the U.S.A. The 4<sup>th</sup> is in a state of abridgement and the 5<sup>th</sup> act in scenario. They have been sent for “performance” (if I may use such a word in this connection) – and I shall only return to them at my leisure.

If the weather improves, (it looks bad enough today) I wonder whether you will be able to run down here for a day or two – or for longer if possible? The length of my stay depends a great deal upon my health – but I mean to stay here for another fortnight if I possibly can.

Let me hear what your plans are – and how your cough is. My last news of you came from Mrs Wynne<sup>3</sup> – and reported you to have distinguished yourself in the matter of “Bouillabaisse”.

Caroline sends her kindest love – nobody else with us but little Charley who “joins us”.<sup>4</sup>

Ever affly yours WC

---

1. Douglas Cox, actor-manager.
2. The dramatic version of *The Evil Genius*. This title (as by 'W. W. Collins') was licensed on 28 October 1885 (BL Add. 53706 f. 60) for performance at The Vaudeville Theatre, London. The date of the London 'bogus performance' to establish copyright is recorded as Friday, 30 October by Allardyce (II, p. 318); see also [3227] to E. A. Buck of early November 1885.
3. Emily Wynne – see [2474] to her of 7 October 1885.
4. WC's eleven-year-old son William Charles Collins Dawson.

**[2481] TO MARY ANDERSON, 24 OCTOBER 1885**

MS: Texas. Published: Coleman, p. 306; BGLL, IV, pp. 125–126.

Ramsgate<sup>1</sup> | England | 24<sup>th</sup> Oct: 1885

Dear Mary Anderson,

I was prepared for the very great disappointment of not seeing you, before you left us, by "Uncle Dan" (Bixby).<sup>2</sup> Having heard the bad news, I wandered away (under the doctor's orders) to this part of the English coast in search of health, any where between this place and Yarmouth. My letters found it hard to follow my zig-zag course – and, as an inevitable consequence, some little time passed before you made me happy by your kind words of farewell. And now I am writing to thank you just at this time, when my "Spirit of the Times" tells me you are going to renew your triumphs in your own United States. I don't wish you success – for I know beforehand what a loving welcome you will receive and how entirely you will deserve it. I present myself in the character of "a selfish old man" – and I wish (how sincerely no words can say!) that I may be alive to bid you welcome when you return to England.

In the meantime, I have not forgotten what you honoured me by saying on the subject of the play. My hands (and my head) are full of work – but I have got Bancroft's "History of The United States", and I mean to try if I can find a hint in that long book which may suggest something appropriate as a subject<sup>3</sup> – always excluding the "Puritans", who have been, in a literary sense, (as you say on the other side of our ocean) "played out."

Pray remember me most kindly to D<sup>r</sup> and Mrs Griffin,<sup>4</sup> and thank "Brother Joe" (if he will forgive this familiarity) for his friendly telegram.<sup>5</sup> My grateful recollection of the happy hours I have passed in your house runs away with my pen, and signs me yours affectionately,

Wilkie Collins

When you have ten minutes to spare don't forget that my address is 90 Gloucester Place. London.  
W

- 
1. WC was staying at 14 Nelson Crescent.
  2. Dan Bixby was a New York agent with whom WC remained friends for many years and who frequently visited London.
  3. WC never finished his proposed drama on American history (see the note to [2413] to Mary Anderson of 14 April 1885).
  4. Mary Anderson's mother and stepfather, Dr Hamilton Griffin of Louisville, a surgeon and major in the Southern army (Anderson, p. 13).
  5. Mary Anderson's brother, 'That best of friends, my brother Joe' (Anderson, pp. 17, 185).

**[2482] TO E. A. BUCK, 24 OCTOBER 1885**

MS: Ross, with water damage.<sup>1</sup> Published: BGLL, IV, p. 126.

Ramsgate | England | 24<sup>th</sup> Oct: 1885

My dear Buck,

I am wandering about the coast, to pick up health if I can – and I have literally only a minute [in which] to thank you f[or your] letter, and to say that it shall be carefully attended to –

and the dates remembered.<sup>2</sup> I have something more to say concerning my writings and myself, which must be reserved for another letter. My love to Harry – I often think of him.<sup>3</sup>

Always truly yours | Wilkie Collins

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1. The passages in square brackets are conjectural as the text appears to have been washed away in places.
2. Presumably concerning the arrangements for the 1885 Christmas story for the *Spirit of the Times*, 'The Poetry Did It', which also appeared in the *English Illustrated Magazine* for January 1886.
3. Buck's son, whom WC had probably met while in New York – see the references to him in [2385] to Buck of 30 December 1884.

### [2483] TO CHARLES KENT, 25 OCTOBER 1885

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 126.

14. Nelson Crescent | Ramsgate | 25 Oct: 1885

My dear Kent,

Observe the address! Health and work ails keep me here for a little while longer – and our meeting is only postponed till I can write and say once more, with all my heart, welcome to Gloucester Place.

My first week here was wasted through the devilish necessity of working at the novel and the play both together.<sup>2</sup> Now that I am free from the double strain, I am beginning to get better. You – I hope and trust – are following my example.

Yours affctly | WC

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1. Directed to 'Charles Kent Esq | 1. Campden Grove | Kensington | London. W.', postmarked from Ramsgate as dated.
2. Referring to *The Evil Genius*.

### [2484] TO CARRIE BARTLEY, 27 OCTOBER 1885

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 344 (no year given); BGLL, IV, p. 127.

27<sup>th</sup> Oct: 1885<sup>1</sup>

My dearest Carrie

My best thanks for the American copy and the copy of Part 10 – both safely received. I shall soon send to you part 11. In the meantime, I have lost count of the number of copies that you have made.<sup>2</sup> Help me, like a good dear, by keeping an account of what you have done. We all wish you were coming here – and we all send love to you and the children. I am getting better, every day.

Yours ever affly | WC

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1. Though there is no address, the letter must in fact have been directed from Ramsgate – see [2483] to Charles Kent of 25 October and [2485] to A. P. Watt of 29 October 1885, plus the reference to 'coming here' in the body of the letter.
2. Of the serial instalments of *The Evil Genius*.

### [2485] TO A. P. WATT, 29 OCTOBER 1885

MS: Pembroke. Summary: B&C, II, pp. 487–488. Published: BGLL, IV, pp. 127–128.

14. Nelson Crescent | Ramsgate | 29<sup>th</sup> Oct: 1885

My dear Watt,

My only excuse for not having thanked you for your letter before this is – that I am a hunted man. Tillotson hunts me with demands for weekly parts. America hunts me with warnings to send the play (and protect my property) without delay. The doctor hunts me with unlimited directions relating to exercise and fresh air – and volunteer translators and autograph collectors

fill up the intervals, and wait for answers.<sup>1</sup> I look at the boatmen here, eternally idling with their hands in their pockets, with feelings of ferocious envy.

I can only “confirm” my telegram – and add that I shall be too glad to find myself in dramatic relations with Mr Carl Rosa.<sup>2</sup> At present all I can do is to reserve the first offer of the country right of the play for this gentleman. Three acts out of five are finished.<sup>3</sup> The other two acts are, thus far, only sufficiently completed for the formal (a “bogus”) performance in London which secures my rights. Moreover, it will be necessary to consult Tillotson’s views as to the influence which the performance of the story, in dramatic form, may have on the weekly publication of the story in narrative (or novel) form. My idea is that the play might help the novel. His idea may be that the play will forestall the interest of the novel – published in weekly parts – by telling the whole story at once. Perhaps you will kindly consult T. – and so enable us to say something definite to Mr Carl Rosa, on the question of time.

Ever yours | Wilkie Collins

I enclose T’s last two letters to me.<sup>4</sup> His “Instalment” left by this morning’s early post. Let us hope he is satisfied.

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1. For examples, see [2486] to Pappritz of 30 October 1885 and [2488] to Katscher of 5 November 1885.

2. Carl August Nicholas Rosa (1842–89: *ODNB*), impresario, manager of the Carl Rosa Opera Company. Watt had written to WC on 26 October informing him of Rosa’s approach concerning the acting rights to *The Evil Genius*.

3. The stage version of *The Evil Genius: A Drama in Four Acts* was ‘never produced except for a single afternoon performance at the Vaudeville Theatre, 30 October 1885, purely to establish dramatic copyright’ (Gasson, p. 58). The BL holds the MS at Add. 53345E.

4. Not bound in with the letters at Pembroke and untraced.

### [2486] TO A. PAPPRITZ,<sup>1</sup> 30 OCTOBER 1885

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 128.

Ramsgate | England | 30<sup>th</sup> October 1885

Dear Sir,

Your kind letter has followed me to this place.

I regret to be obliged to disappoint a gentleman introduced to me by my excellent friend Baron von Tauchnitz – but there is no other alternative. My last novel has been translated into German, and the right of translating the new work of fiction, on which I am now engaged, is already purchased.<sup>2</sup>

Pray accept the expression of my regret, and believe me,

Faithfully yours | Wilkie Collins

Herr A. Pappritz

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1. Otherwise unidentified German translator introduced by the Leipzig publisher Tauchnitz.

2. The German edition of “*I Say No*” was published as *Ich Sage Nein* by the Central Literary Bureau (M. Warschauer) of Berlin in 1886, while *The Evil Genius* appeared as *Der Böse Genius* from the Berlin house of Janke in 1887. In neither case was the translator named – see *GV*.

### [3227] TO E. A. BUCK,<sup>1</sup> EARLY NOVEMBER 1885<sup>2</sup>

MS: Unknown. Cited: MS letter from Buck to Augustin Daly, 8 November 1885 (Folger Y.c.2777(1), Augustin Daly Collection).<sup>3</sup> Published: A&C8, p. 20.

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.

### [2487] TO A. P. WATT, 4 NOVEMBER 1885

MS: Pembroke. Published: BGLL, IV, p. 129.

14. Nelson Crescent | Ramsgate | 4<sup>th</sup> Nov<sup>r</sup> 1885

My dear Watt,

Thank you for your letter, and the enclosures. Your letter to T. is exactly the letter that ought to have been addressed to him.

He had already sent to me the same newspaper cutting.<sup>1</sup> I simply replied that “a formal performance of the play had taken place in London to secure my dramatic copyright” – and said no more. The performance took place on Friday, 30<sup>th</sup> October.

It will be well, I think, to refer him to what I have said – as a sufficient answer to his question – and to ask him, in plain terms, if he objects to the play being regularly performed in the future, during the period of the first appearance of the story in newspapers, beginning with the first number published on Saturday last. That is to say, during a period of six months, dating from October 31<sup>st</sup> last.<sup>2</sup>

After this time, I am free to publish in book form – and to have the play performed. It is only during the first period of serial publication (alluded to above) that we apply to him, as a matter of courtesy, to know which way his opinion inclines.

If he says (as I suspect he will say) that he objects to any performance during the next six months, as forestalling the interest of the story, we must, as it appears to me, respect his objections. But this is a future consideration.

Ever yours | WC

The weather is a little against me – but I am still getting on well.

My “views” are presented subject to your approval. If you differ on any point don’t follow my advice. I leave it entirely to your discretion.

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1. Tillotson wrote to Watt on 2 November 1885 asking if the announcement of a dramatization of *The Evil Genius* was correct; the letter, containing an unidentified newspaper cutting announcing the play version, is bound into the volumes at Pembroke. Watt’s reply to Tillotson was sent on 5 November (Berg).

2. The serial publication of *The Evil Genius* began in a number of British newspapers, including the *Yorkshire Weekly Post*, on 31 October 1885 (see Law, pp. 238–239), though Tillotson’s own weekly papers, the ‘Lancashire Journals’ series including the *Bolton Weekly Journal*, did not begin to carry the story until 12 December. This was probably because of the shortness of the instalments submitted by Collins, since the papers doubled up the opening parts to create a serial of twenty rather than twenty-six instalments.

### [2488] TO LEOPOLD KATSCHER,<sup>1</sup> 5 NOVEMBER 1885

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 130.

Ramsgate | England | 5<sup>th</sup> November 1885

Dear Sir,

I regret to disappoint the lady whom you represent<sup>2</sup> – but there is no other alternative. Some months since, the right of translating the novel on which I am now engaged into the German language was purchased from me.<sup>3</sup>

With kind regards – and with my excuses for the delay that has occurred in answering your letter while I am travelling about this coast,

I remain, Dear Sir, | Faithfully yours | Wilkie Collins  
Herr Leopold Katscher

---

1. Probably the German radical, translator of H. T. Buckle and Edward Alexander Westermarck.

2. Unidentified.

3. See [2486] to A. Pappritz of 30 October 1885.

### [2489] TO ANNE WYNNE, 5 NOVEMBER 1885

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 498–499.

14. Nelson Crescent | Ramsgate | 5<sup>th</sup> November 1885

Dear and admirable Mrs Collins, I hope to get back to London in a week more. To know that I burnt beautifully without popping is a great consolation to me. I am better – but still so terribly hard at work that I feel an older old man than ever. You will revive me when I see you – with your present. As yet – tell your Mama, with my kindest remembrances, – that we are keeping the Nitro-Glycerine in reserve. When I am blown up, rely on my bursting in your direction – just at lesson-time.<sup>2</sup>

I send you another newspaper, with the beginning of another story in it – and a portrait which accurately represents me crying over my separation from my young wife.<sup>3</sup>

Goodnight – it is 11 o’Clock – and bed is waiting for *[del]* your affectionate | WC

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | London | W.’, postmarked ‘RAMSGATE | NO 6 | 85’.

2. We are unable to elucidate the incendiary jokes in this paragraph, which clearly respond to the content of a letter received from Nannie .

3. The letter is accompanied by a newspaper clipping featuring a picture of a rather mournful-looking WC, headed ‘MR. WILKIE COLLINS’, with ‘The Popular Candidate: among all sections and parties of South London’ printed beneath the image, to which WC adds the handwritten note, ‘Weeping over separation from his young wife’. The clipping must come from the weekly *South London Press* which carried the opening installment of *The Evil Genius* on 31 October 1885 (Law, p. 239).

### [2490] TO A. P. WATT, 8 NOVEMBER 1885

MS: Pembroke. Published: B&C, II, pp. 488.

14. Nelson Crescent | Ramsgate | 8<sup>th</sup> Nov 1885

My dear Watt

I am hard at work *[del]* on the /short/ story.<sup>1</sup> But the time is terribly short – and that blessed institution the British Sunday makes ~~Saturday~~ /Saturday/ evening here an evening without post – and so loses me a day in sending to my copyist.

Said *[del]* /copyist/ is my adopted daughter, Mrs H. P. Bartley 61. Finchley Road. She is so near ~~my~~ /your/ private residence that I have suggested to her sending what she has done to 117 Alexandra Road on Monday evening, so that you can take it with you (if you kindly will) – and send it to Messrs Macmillan, if they must have something on Tuesday. I hope to finish tomorrow (Monday) so that my copyist will finish on Tuesday when she receives *[del]* /my MSS/ by post. This will make me a day late. I can’t help it – being away from town.

I hope to return on Thursday next. As I have no time to correct the MS copy, I ought to

see proofs. If they will not be ready before Thursday, they had better go to 90 Gloucester Place. I shall try to get away by the 10.a.m. train (to *[del]* save time) which reaches London at 12.

Oh, I am so tired!

Ever yours | WC

---

1. Referring to 'The Poetry Did It', the manuscript of which was due at the offices of the *English Illustrated Magazine*, owned by Macmillan, on 10 November, as Watt had reminded WC in a letter of 6 November (Berg).

**[2491] TO A. P. WATT, 9 NOVEMBER 1885<sup>1</sup>**

MS: Pembroke. Published: BGLL, IV, p. 130.

Monday Nov<sup>r</sup> 9

My dear Watt,

The end of the short story<sup>2</sup> goes to Mrs Bartley to be copied by tonight's post.

Ever yours | WC

---

1. Dating from the calendar. The note must still be addressed from Ramsgate.

2. 'The Poetry Did It'.

**[2492] TO A. P. WATT, 12 NOVEMBER 1885**

MS: Pembroke. Published: BGLL, IV, p. 131.

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

Thursday 12<sup>th</sup> Nov 1885

My dear Watt,

Here I am at the old work shop again<sup>1</sup> – and, if you can conveniently get here tomorrow, delighted to see you at the usual time.

Ever yours | WC

---

1. WC had probably returned to London from Ramsgate that morning – see [2490] to Watt of 8 November.

**[2493] TO DORIS EDITH BARTLEY,<sup>1</sup> 13 NOVEMBER 1885**

MS: Parrish (Box 4/14).<sup>2</sup> Published: B&C, II, p. 489.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup> | 13<sup>th</sup> November 1885**

My dear Doris,

I was very glad to receive your letter at Ramsgate, and to see how nicely it was written. We had some very fine weather, and the sea air has done me a great deal of good. Charley was with us.<sup>4</sup> He rowed in a boat in the harbour – and he went to a place called Sandwich *[sic]* on a tricycle – and he eat *[sic]* good dinners – and he enjoyed himself very much. We came home yesterday – and a man ran after our omnibus all the way from the railway station to this house. He was poor, and he wanted to get a little money by carrying our luggage upstairs, and he did it very well, being a strong young man. He was pleased when I paid him, and I think he went away and got some beer. We hope you will come and see us soon. We send our love to you, and to Sissy, and to Bolly,<sup>5</sup> and to your Mamma.

Your affectionate godpapa | Wilkie Collins

To | Miss Doris Bartley

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1. Doris Edith Bartley (b. 1879), eldest child of Harry and Carrie Bartley (Clarke, pp. 196–198).

2. Though Peters (p. 476 n. 22), suggests that the letter is in the hand of Caroline Graves and merely signed and dated

- by WC, it seems rather that the letter is in WC's careful hand, so as to be legible to the young Doris.
3. On WC's printed paper with his monogram.
  4. WC's son William Charles Collins Dawson.
  5. 'Sissy' is Cecile Marguerite, while 'Bolly' is Evelyn Beatrice: Doris's younger sisters (Clarke, pp. 194–199).

**[2494] TO CHARLES KENT, 16 NOVEMBER 1885**

MS: Parrish (Box 5/4), with envelope.<sup>1</sup> Published: BGLL, IV, p. 131.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
Monday 16<sup>th</sup> Novr 1885

My dear Kent,

Observe the address! Thank you for your kind letter – and let me have a word more to tell me when you can look in at 5 o'Clock as usual, to hear my report from Ramsgate, and to see for yourself what my favourite air has done for me. After tomorrow, any afternoon that will do for you will do for me.

Always yours afftly | WC  
Frank Beard has been ill again – I am sorry to say.

---

1. Directed to 'Charles Kent Esq | 1. Campden Grove | Kensington | W.', post-marked on the following day.

**[2495] TO EDWARD PIGOTT, 16 NOVEMBER 1885**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 132.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
Monday 16<sup>th</sup> Nov | 1885

My dear Ted,

Here we are again – and wanting to see you. Are you successfully resisting the November weather? and when will you come here and take pot-luck? Choose your own evening – the hour to be 8 o'Clock sharp – and let me have a line. Ramsgate has done me a world of good.<sup>1</sup> Whether I shall not lose ground again in London remains to be seen.

Caroline sends her love.  
Yours always affly | WC

---

1. WC was there from 15 October, probably returning on 12 November 1885.

**[2496] TO ELEANOR SELFE,<sup>1</sup> 16 NOVEMBER 1885**

MS: Lewis Collection. Published: BGLL, IV, p. 132.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 16<sup>th</sup> November 1885

Dear Madam,

I am sincerely sensible of the good opinion which you have formed of "The Fallen Leaves" – and I only regret that I cannot acknowledge the receipt of your kind letter by a satisfactory reply. Obstacles of various kinds, which I will not trouble you by mentioning in detail, have thus far prevented me from writing the contemplated sequel to my story.

Believe me faithfully yours | Wilkie Collins  
Mrs Eleanor Selfe

---

1. Unidentified, but presumably writing from America or the provinces.

**[2497] TO A. P. WATT, 19 NOVEMBER 1885**

MS: Pembroke, with the monogram excised. Published: BGLL, IV, pp. 132–133.

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

19<sup>th</sup> Nov 1885

My dear Watt,

Thank you for your letter relating to Mr Carl Rosa. Quite satisfactory, I need hardly say.<sup>1</sup>

I enclose another specimen of T.<sup>2</sup> If I have not slapped his face quite sharply enough, I will ask you to take a turn at him if he writes again.

Ever yours | WC

---

1. Watt had written to WC on 9 November noting that Tillotson had refused to give his permission for the play of *The Evil Genius* to be performed during the novel's serial run, and promising to inform Carl Rosa, the theatre impresario, of the situation. Watt wrote again on 16 November to say that Rosa was in Edinburgh and would see WC on his return to London in a fortnight (Berg).

2. The enclosed letter is not bound into the volumes at Pembroke, and remains untraced, but it presumably represents an early example of Tillotson's repeated complaints concerning the shortness of the serial instalments of *The Evil Genius* – see the notes to [2499] to Watt of 22 November 1885. Watt wrote to WC on the same day to say that WC's reply to Tillotson was sufficient, but regretting that Tillotson was continuing to bother WC in this way, though he had been specifically requested not to do so (Berg).

**[2498] TO EDWARD PIGOTT, 20 NOVEMBER 1885**

MS: Huntington (Pigott Coll. Box 3, loose). Published: B&C, II, p. 544 (misdated 20 November 1887).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

Friday | 20<sup>th</sup> November 1885<sup>2</sup>

My dear Ted,

Just a word to say that I am indeed sorry to hear that the cough has returned. You are quite /right/ to keep at home while this wind lasts. So far, Ramsgate air still keeps me in a state of preservation.<sup>3</sup> How long it will last is another matter. Beard seems to think that my destiny is to live at Ramsgate. With two houses to keep going [*del*] in London,<sup>4</sup> I don't quite see how I am to accommodate myself to this picture.

Let me hear (by a line) how you go on, and what you are doing to get rid of the cough. If you could only take opium! – I say no more

Caroline's love. | Ever yours afftly | WC

---

1. Black engraved type ranged right, monogram ranged left.

2. The year could easily be mistaken for 1888, though the calendar, the printed address, and the reference to Ramsgate all confirm 1885 as the correct reading.

3. WC had spent around a month in Ramsgate, from 15 October to 12 November.

4. WC's own house at Gloucester Place, and that at 10 Taunton Place, where his lover Martha Dawson resided with his three children.

**[2499] TO A. P. WATT, 22 NOVEMBER 1885**

MS: Pembroke. Published: BGLL, IV, pp. 133–134.

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

Sunday. Nov<sup>r</sup> 22

My dear Watt,

Here he is again! I cannot spare time to go to Bolton and kick his —. Will you therefore kindly write to him, on the plan of the sketch that follows?<sup>1</sup>

Ever yours | WC

Mr W.C. has referred your letter of the 20<sup>th</sup> Nov to me as the person who arranged terms with other proprietors of periodicals for his latest works. In each case, the minimum limit of ten of the author's MS pages, for each weekly part, was the limit agreed on and observed, without a word of objection from proprietors or clients. The stories were afterwards republished in three volume form by Messrs Chatto & Windus – without a word of objection on their parts.

I have only to add that you cannot know to what length "The Evil Genius" will extend, until Mr Wilkie Collins has sent the last weekly part to your printers.

I remain | etc

---

1. Watt replied to WC on 23 November to say that he had written to Tillotson along the lines of WC's sketch (Berg). Tillotson had written as follows to WC on 20 November 1885, in a letter bound into the volumes at Pembroke:

I am not captious. To give satisfaction to the Clientèle is your interest and mine. If the Condition of Clause 8 is fulfilled, no blame can be attached to you; but if the average length of your former three volume Novels is represented by 26 Instalments of such length as you are supplying, then I am grievously at fault in having stipulated for the usual number of instalments into which Fiction in Newspapers is divided

Of the quality of the Story I must express myself highly satisfied; but the interest created by the admirable – shall I say hysterical divisions will only heighten the readers' aggravation of what he will justly term the scant supply.

I hasten to say, in conclusion that I shall feel very greatly relieved if you will point out to me any previous Story of yours published in such short instalments, and it will be of much service if I can refer to a 3 Vol Novel of yours which does not exceed the length in number of words to which "*The Evil Genius*" will attain.

The approximate word counts of WC's syndicated novels (when they appeared in volume form) is as follows: *Jezebel's Daughter*, 100,000 words (for Tillotson's); *The Black Robe*, 110,000 words (for Leader's); *Heart and Science*, 130,000 and "*I Say No*", 120,000 words (both syndicated by Watt); *The Evil Genius*, 110,000 and *The Legacy of Cain*, 120,000 words (both for Tillotson's). It is not, however, clear whether these figures support WC's contention or show that he responded to Tillotson's complaints by increasing the length of later instalments. The fundamental problem is probably related to the fact that *The Evil Genius*, written simultaneously as a novel and a play, relies much more heavily on dialogue than the other novels listed.

### [2500] TO A. P. WATT, 24 NOVEMBER 1885

MS: Pembroke, with envelope.<sup>1</sup> Published: BGLL, IV, pp. 134–135.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

24<sup>th</sup> Nov 1885

My dear Watt,

More of T. He is evidently trying what a system of small annoyance will do.<sup>2</sup> By way of self-defence, in this case, I propose to put myself under your friendly guard. In plainer words, I will forward every future letter from Bolton – unopened – to you. And you are never to be troubled by letting me know what is in the letters, excepting a case of positive necessity.

Don't answer this – you have letters enough to write already. Silence shall say Yes.<sup>3</sup>

Ever yours | WC

If he writes again, and asks you to mention the titles of the novels alluded to, refer him to your previous letter – and say that the correspondence is closed on our parts<sup>4</sup>

---

1. Directed to Watt's office, postmarked as dated.

2. Tillotson wrote again to WC on 23 November 1885, enclosing a copy of a letter from New York objecting to short measure in the instalments of *The Evil Genius*: 'There is not enough each week to satisfy the reader'. Both Tillotson's letter and its enclosure are bound into the volumes at Pembroke.

3. Watt in fact replied on 25 November to confirm his agreement (Berg).

4. Postscript written on the inside flap of the envelope.

### [2501] TO ANNE WYNNE, 27 NOVEMBER 1885

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 499.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

27<sup>th</sup> Nov 1885

Mrs Wilkie Collins, if this weather goes on you will change your present position in life – you will be a widow. I don't object to your marrying again, but when you order your mourning cap I have to request that you will shorten those long floating streamers which I see in the young widow who is represented in the advertisements of mourning houses.<sup>3</sup> I don't like a widow who expresses grief by long streamers and by tight-lacing.

This is Friday. On Sunday (unless there is a sun and a blue sky) I have arranged to pass the day in bed – the agravation [*sic*] of the church bells being unendurable to me in any other than a horizontal position. After Sunday, choose your own day and hour (otherwise your Mama's day and hour) for coming here – after our long separation. If it must be as far [*del*] off as Thursday your sinking husband submits.

I am steeped in Devilish drugs – arsenic among them. Never, in all your experience of me, has my temper been so vile as it is now.

Je reste, Madame, votre atroce espoux,<sup>4</sup> | Vilkie<sup>5</sup>

P.S. How are the children?

- 
1. Directed to 'Miss Nannie Wynne | 4. Delamere Street | W.', postmarked 'LONDON. W. | NO27 | 85'.
  2. WC uses printed paper with his monogram, watermarked 'Sight Preserving Paper'.
  3. The advertisement in question has not been traced.
  4. Valediction in schoolboy French: 'I remain, Madam, your atrocious husband.'
  5. The second half of the comic signature is in fact quadrupally underlined with a flourish.

### **[2502] TO A. P. WATT, 1 DECEMBER 1885**

MS: Pembroke. Published: BGLL, IV, p. 135.

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

1<sup>st</sup> December 1885

My dear Watt

Thank you for a cheque for £45.-.-.- – being the amount received from Messrs Macmillan for my short-story ("The Poetry Did It") – less your commission.<sup>1</sup>

I have been drifting back again in health during the last dreadful month. But here is December beginning with sunshine – and I begin to hope already for better things to come.

If "The Evil Genius" will only produce the same effect on the public which seems to have been "realised" (as they say in the U.S.A) among my translators, there is a success to come. French, German, and Italian readers of the proofs all write with an enthusiasm which has taken me by surprise.

Ever yours | WC

- 
1. That is, a payment of £50, less 10% comission of £5, leaving £45. Watt had sent the cheque with a letter dated 30 November (Berg). No payment of this amount appears singly in WC's bank account around this time (Coutts: WC).

### **[2503] TO A. P. WATT, 2 DECEMBER 1885**

MS: Pembroke. Published: BGLL, IV, p. 136.

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

2<sup>nd</sup> Dec<sup>r</sup> 1885

My dear Watt,

T. obliges me to trouble you again.

The enclosed Memorandum will explain the mistakes made, and is enclosed for your

information only.<sup>1</sup> In writing to T. will you kindly put the case in the form of questions, as suggested on the next leaf? If I write T. will seize the opportunity of beginning a “correspondence.”<sup>2</sup>

Ever yours | WC

The Evil Genius

Decr 2<sup>nd</sup> 1885

Mr W.C. has today received first proofs of the 13<sup>th</sup> instalment.

Up to this date, he has not, so far as he knows, received Revises of the 12<sup>th</sup> instalment – which was corrected for Revise, and posted to Bolton, Nov 26. He has also not received more than five pulls of the revised 11<sup>th</sup> instalment, instead of the six pulls usually sent, and urgently wanted.

Will you be so good as to cause inquiry to be made in these two cases? and to direct that the missing Revises be sent to Mr Collins?

1. The Memorandum is bound into the volumes at Pembroke and reads:

|                                      |                                                                                                                                                                                                                                                                                                      |
|--------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1885<br>11 <sup>th</sup> instalment. | <u>The Evil Genius</u> . Proof account with Messrs Tillotson & Son<br>Revises received 25 <sup>th</sup> November, and one returned for Press same day.<br>Only five pulls of the Revise sent, instead of six as usual. The missing<br>Revise asked for, but not yet received (Decr 2 <sup>nd</sup> ) |
| 12 <sup>th</sup> instalment          | Proof Corrected for Revise and posted to Bolton, November 26.<br><u>No revises received. Decr 2<sup>nd</sup>.</u>                                                                                                                                                                                    |
| 13 <sup>th</sup> instalment.         | Proof received Decr 2 <sup>nd</sup> .<br>In order to avoid confusion, the author will wait to return the 13 <sup>th</sup><br>instalment corrected for Revise, until he has first until he has received<br>the 12 <sup>th</sup> instalment, <u>revised</u> .                                          |

2. Watt wrote to Tillotson to this effect on 2 December (Berg).

**[2504] TO A. P. WATT, 2 DECEMBER 1885**

MS: Pembroke. Published: BGLL, IV, p. 137.

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

2<sup>nd</sup> Decr 1885

My dear Watt,

The evening post has brought more proofs from Bolton – and there is another mistake. Look at what I have written on the proof – and please enclose it to T. merely saying that you draw his attention to a new mistake!<sup>1</sup> Are they all drunk in honour of the election?<sup>2</sup>

1. The annotated proof was sent on to Bolton with Watt’s letter to Tillotson of 3 December (Berg), and is thus not bound into the volumes at Pembroke.

2. Since the Tillotsons were staunch Liberal Nonconformists, it in fact seems unlikely that there was prolonged celebration in Bolton over the results of the General Election held on 23 November. Although Gladstone’s party gained more seats than the Conservatives, Salisbury eventually held on to power with the support of the Irish nationalists.

**[2505] TO J. SAUNDERS,<sup>1</sup> 3 DECEMBER 1885**

MS: Clarke Collection. Published: BGLL, IV, pp. 137–138.

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

London | 3<sup>rd</sup> December 1885

Dear sir,

It has given me great pleasure to receive the kind expression of your interest in “The Fallen Leaves”.<sup>2</sup>



I sincerely wish I could add that the Sequel is written. Severe illness, after the first story was published, prevented me from continuing it at the time. And the obstacles have followed which have, thus far, put difficulties in the way of my tracing the course of “Amelius” during his married life.

Regretting that I cannot acknowledge your letter by a more acceptable reply,  
I remain, Dear sir, | faithfully yours, | Wilkie Collins  
J. Saunders Esqr

---

1. Unidentified, though this might be the J. Maynard Saunders to whom WC writes on 7 September 1886 ([2609]). It is probably not the novelist and dramatist John Saunders (1811–95: *ODNB*), whom WC is likely to have known since 1857, when ‘Uncle George or the Family Mystery’ appeared in the *National Magazine*, then coedited by Saunders. See [0322] to John Westland Marston of [later 1850s].

2. *The Fallen Leaves*, published in 1879, had the phrase ‘First Series’ on the title page and WC had indicated the possibility of a second series at the end of the novel and subsequently. Though he had made rough notes for the promised sequel, this was never in fact produced. Whether this was because of the disappointing reaction to *The Fallen Leaves* or illness, as he indicates here, remains unclear. See [2559] to S. Weeks, 7 May 1886.

### [2506] TO A. P. WATT, 5 DECEMBER 1885

MS: Pembroke. Published: BGLL, IV, p. 138.

5<sup>th</sup> Decr 1885

My dear Watt,

Pray don’t trouble to write about the enclosed<sup>1</sup> – excepting the case of absolute necessity. Was it Solomon who said there was an end to all things?<sup>2</sup> He was wrong. There is no end to T.

Ever yours | WC

---

1. The enclosure, obviously another letter from Tillotson, is not bound into the volumes at Pembroke and remains untraced. Tillotson had also written to Watt on 3 December – see Watt’s reply of 4 December (Berg).

2. WC is perhaps thinking of the well-known passage in Ecclesiastes 3:1–8 (AV), beginning ‘To every thing there is a season, and a time to every purpose under the heaven’.

### [2507] TO ANDREW CHATTO, 7 DECEMBER 1885

MS: Bodleian (MS. Autogr. d.21, f. 161). Published: BGLL, IV, p. 138.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

7<sup>th</sup> December 1885

Dear Mr Chatto,

Miss Hogarth is thinking of publishing a cheap edition, in one volume, of “The Letters of Charles Dickens”. I have suggested a visit to you, before she consults any other publisher. In any case, your advice will be invaluable – and I shall indeed be glad if the interview leads to something more, and associates the first cheap edition of the Letters with your firm.<sup>1</sup>

Ever yours | Wilkie Collins

Andrew Chatto Esqr

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1. In fact the first single-volume edition of CD’s letters did not appear until 1893, published by Macmillan & Co.

### [2508] TO ANNE WYNNE, 9 DECEMBER 1885

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 500 (as to Anne and Emily Wynne).

9 Decr 1885

The Violets, dearest Mrs, still keep their delicious scent. They are by my desk while I

write – and I have been trying to get to Delamere Street, and thank you in a better way than this. But my Evil Genius has got in my way, so I write to my Good Genius. I am getting better as fast as I can – in the hope of being yet worthy of the Bullybase (that’s the way to spell it, my dear).<sup>2</sup>

But now I want to know how your Mamma is. Do write me one of your nice little letters and satisfy me about her [*del*] health, and tell me how she bears the cold. I delight in it – except at night when (if I go out) I find it lays its hands on my chest, and scratches me as if it was a “female”, and jealous of your devoted husband.

WC

---

1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’ postmarked ‘LONDON. W. | DE 9 | 85’.

2. See the reference to bouillabaisse in [2474] to Emily Wynne of 7 October 1885.

### [2509] TO A. P. WATT, 13 DECEMBER 1885

MS: Pembroke. Published: BGLL, IV, p. 139.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

13<sup>th</sup> Dec<sup>r</sup> 1885

My dear Watt,

When I have finished “The Evil Genius” it is plain to me that I shall write a Sequel called “The Good Genius”, and that I shall request permission to put you in the foremost place in the character of my “Hero”. For the first time, for years past, I can write with a pencil which doesn’t try my temper, and I can smell the true cedar perfume when I open the box which doubles my present and my pleasure. Between what I owe to you, and to the delicious cold weather (oh, may it last!) I am beginning to feel so young again that I don’t believe I was born in the year 1824.

Ever yours | Wilkie Collins

### [2510] TO EMILY WYNNE, 19 DECEMBER 1885

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, pp. 139–140.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

19<sup>th</sup> December 1885

Dear Mrs Wynne,

Pray forgive me for not having thanked you before this for your kind letter. The cruel change in the weather has knocked me down most effectually. I get up to write the “weekly part” of The Evil Genius which must be written – and then tumble down again, a heap of helpless mortality that sleeps badly, eats badly, and behaves badly as a correspondent. But there is surely a chance of a change for the better, after the horrors of Christmas are over – and I should be the most ungrateful of husbands if I failed to present myself to my dear little Mrs Wilkie while she has her holidays. Let me ask leave to write again in a week’s time, and propose an afternoon, subject to your approval. In the meantime I have the “pleasure of proticipation” when I think of the card that is coming.<sup>2</sup>

Ever yours | Wilkie Collins

---

1. Directed to ‘Mrs Le Poer Wynne | 4. Delamere Street | W.’, postmarked as dated.

2. Here ‘proticipation’ may be a neologism of Anne’s.

### [3012] TO D.W. HOWLAND,<sup>1</sup> 24 DECEMBER 1885

MS: Private.<sup>2</sup> Published: A&C2, p. 66.

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. 319–320.

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 [0635] to HC of the following day, 13 April 1865.

### [2511] TO ANNE WYNNE, 25 DECEMBER 1885

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 500.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

25<sup>th</sup> Decr 1885

The prettiest and simplest Christmas Card that I have received is your’s, my Nannie. The only card I could send back yesterday was the English Illustrated Magazine containing a little story of mine.<sup>3</sup> When you will receive it – when you will get this letter that thanks you – I am afraid to think. The Post Office is overwhelmed. Two postmen and a boy this morning, in my street, for one delivery of letters. I must come and deliver myself and thank my “Mrs” in that way – on any day at which her Mama will let me come to Delamere Street, after this week. Then I can wish you both a happy New Year. Happy Christmas is impossible on such a day as this. The fog chokes your loving husband,

WC

---

1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | DE25 | 85’.

2. WC uses printed paper with his monogram.

3. ‘The Poetry Did It: An Event in the Life of Major Evergreen,’ *English Illustrated Magazine*, January 1886, pp. 259–267.

### [2512] TO PAUL HAMILTON HAYNE, 27 DECEMBER 1885

MS: Unknown. Published: Hayne, pp. 70–71, our copy text; B&C, II, pp. 489–490.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | LONDON,  
Sunday 27<sup>th</sup> Dec., 1885.

“At last the cloud-battalions through long rifts  
Of luminous mists retire ... the strife is done;  
And earth once more her wounded beauty lifts,  
To meet the healing Kisses of the sun.”<sup>1</sup>

Exert your imagination, my dear friend, and please see W.C. in his bed, reading your fine poem on the storm among the Georgian Hills, reaching the last verse, admiring the charming

image in the last two lines – and then seeing through his window a dense dirty dripping London fog, extinguishing all hope of sunlight, and showing nothing but the dim dingy brick-fronts of the opposite houses. Add the dismal tinkling of church bells in a distant street, and the hoarse screeching of a boy selling Sunday newspapers – and you will be prepared to hear that I heartily wished myself in Georgia with my poet and friend. The next best thing was at least to see him in his photograph, and to feel (as I did) by instinct that it must be a good likeness – a more living likeness, to my mind, than the portrait in the Poems. I have to thank you for consolation as well as poetry, this time – and of myself I have little or nothing more to say. Good days and bad days (in the matter of health) – every week a number of “The Evil Genius” (my new serial story) to be written, whether I am well or ill – with publishers and translators waiting for it, in England and the English colonies, in the United States, in France, Italy, Germany and Holland.<sup>2</sup> “What must be done, sir, will be done,” old Doctor Johnson said, and said truly, in the last century. I hope you like Doctor Johnson. He is one of my heroes – Boswell’s Life of him is my favourite book – and (to the astonishment of some of the shallow literary men of the present time in England) I persist in thinking his “Vanity of Human Wishes,” and his “lines on the death of Robert Levett” two of the grandest poems ever written.

My best love to all at Copse Hill – and my heartiest good wishes for a happy New Year.

Affectionately yours, | WILKIE COLLINS

In the forefront, the Gout has given up trying to kill me – and fierce neuralgic pains (really “angina,” but we keep *that* a secret in fear of newspaper reports of my death) have succeeded the Gout. My doctor and I, and “Arsenic,”<sup>3</sup> and “Amyl,”<sup>4</sup> make a good fight of it – and, in spite of the weather, I get better.

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1. The final stanza of Hayne’s poem ‘A Storm in the Distance [Among the Georgian Hills]’. See Paul Hamilton Hayne, *Poems* (1882), pp. 239–240, the volume which WC acknowledges receiving in [2337] to Hayne of 16 July 1884. The book was in WC’s library at his death (Baker 2002, p. 116). The upper-case ‘K’ in ‘Kisses’ is not found in the published version, and WC’s idiosyncratic rendering of the lower-case letter may have been misinterpreted.

2. *The Evil Genius* was serialised in the *Sydney Mail* in New South Wales from 3 January to 26 June 1886; other colonial and continental appearances remain untraced.

3. White Arsenic (As<sub>2</sub>O<sub>3</sub>) was used in the treatment of gout.

4. Amyl nitrite, first produced in 1857, is a volatile liquid and was used from 1867 as a treatment for angina. See also [2414] to Charles Kent, 18 April 1885, [2661] to Anne Wynne, 23 December 1886, and [2679] to Mary Besant, 23 February 1887.

### [2513] TO A. P. WATT, 28 DECEMBER 1885

MS: Pembroke. Published: BGLL, IV, pp. 140–141.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> Decr 1885

My dear Watt

The horrid Christmas Day is over –. Let me forget it – and heartily wish you a happy New Year.

By the post of Wednesday last, I sent copy of the 17<sup>th</sup> Weekly part of “The Evil Genius” to Tillotson. This completes the second third of the whole story, and claims the second payment of £300.–.– Will you kindly write to T. and ask him for that cheque which he announced as “ready” sometime since?<sup>1</sup>

Shall I see you with the coming of the New Year? And will you drink with me to our luck in ’86? and eat too if you have a better appetite than mine, and will set me an example. I live principally on dry Champagne, and on that stomach prescription of which you have a copy. Oh, for a frost!

Ever yours | WC

Oh, dear, the worthy Perry Mason & Co. They send me their publications – and I am afraid they wonder at not receiving more copy. Will your friendship help me again, and – when you have a

spare ten minutes – will you tell them? 1<sup>st</sup>: that I have been ill. 2<sup>nd</sup>ly: that I am not satisfied with my materials – that I have borrowed, and am borrowing Trials from friends, in the hope of finding better subjects for “young readers” than I have discovered yet. Both these statements are strictly true – and I hope they will excuse me.<sup>2</sup> While this weather lasts, it is an effort to me to write anything.

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1. Watt wrote to Tillotson to this effect on the same day, and Tillotson sent the cheque on 29 December (Berg). The sum was credited to WC’s account on 31 December (Coutts: WC).

2. WC was late in sending further stories in the ‘Victims of Circumstances’ series to be published in *Youth’s Companion* – see his letters to Watt during the previous May. Watt replied to WC on 29 December to say that he had written that day to Boston to apologize for the delay (Berg).

### **[2514] TO EMILY WYNNE, 28 DECEMBER 1885**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, p. 141.

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

Monday. 28<sup>th</sup> Dec<sup>r</sup> 1885

Dear Mrs Wynne,

In the last three days I have not stirred out of the house. I live principally on the driest Champagne, and the doctors [*sic*] prescriptions – and I can only express my gratitude for your kind invitation to lunch by begging to be excused.

But if I can get out tomorrow afternoon, and see the poor dear little wife before she goes away, I will most assuredly do so. My work (all in arrear of course) will keep me at my desk till three, and then I will get into the driest cab that can be found. But one thing will stop me – fog. It inflicts a choking sensation on those weak nerves in my chest. It is a relief to hear that you have got over Christmas Day, and that you have energy enough to confront (I don’t say to eat) that dreadful composition called plum pudding. My love to Nannie – and my “deep curse” on that juvenile party.

Ever yours | WC

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1. Directed to ‘Mrs Le Poer Wynne | 4. Delamere Street | W.’, postmarked as dated.

### **[3144] TO ANNE WYNNE, 31 DECEMBER 1885**

MS: Private, envelope only.<sup>1</sup> Published: A&C5, p. 17.

Miss Nannie Wynne | 4. Delamere Street | W.

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1. Postmarked ‘LONDON . W | R | DE 31 | 85’. This envelope does not match any of the known letters to Anne Wynne or her mother.

### **[3066] TO THE REV. CHARLES TOWNSEND,<sup>1</sup> 5 JANUARY 1886**

MS: Indiana (English Literature Mss), with envelope.<sup>2</sup> Published: A&C3, pp. 56–57.

**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>3</sup>

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

1. Autograph-hunting pastor (from 1883) of the First Presbyterian Church, Lansingburgh, then a small town on the east bank of the Hudson River, north of Troy, now a district of Troy itself.
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.

**[2515] TO BEECHENO, YAXLEY & CO., 12 JANUARY 1886**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 308; BGLL, IV, pp. 141–142.

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

12<sup>th</sup> January 1886

Dear Sirs,

The Pints of Champagne have disappeared. Will you send me six dozen more of the same “Vin Brut,” in half bottles? The Sherry also is reported to be on its last legs. Please let me have a three-dozen case (as before) – and send another three-dozen case, addressed to

Mrs Dawson | 10. Taunton Place | Park Road, Regent’s Park.<sup>2</sup> – and charge the same to my account.

I am not too late I hope to send you my best wishes for the New Year.

Faithfully yours, | Wilkie Collins

While I am writing, I take the opportunity of enclosing my cheque for the last invoice (£14 .. 18 .. 6)<sup>3</sup>

Messrs Beecheno Yaxley & Co

1. Signed and directed to ‘Messrs Beecheno Yaxley & Co | 135, Minories | E.’, postmarked as dated.
2. The address of Martha Rudd, who lived there as Mrs Dawson with WC’s three children.
3. Debited to WC’s account as ‘To pd Beechens & Co’ on 16 January (Coutts: WC).

**[2516] TO WILLIAM HOLMAN HUNT, 15 JANUARY 1886**

MS: Huntington (HH 99). Published: B&C, II, pp. 518–519.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

15 January 1886

My dear Holman

Your handwriting is always a welcome sight to me – especially when it brings better news of your health. Having relieved me so far, you startle me next by the suggestion of another journey to the East.<sup>2</sup> I believe firmly in the vigour of your constitution – but my doubt is whether the capacity for taking long journeys and encountering severe changes of climate, successfully, is not dependent on a healthier state of *[del]* nerves than either you or I can claim to possess just yet. That is all I have to say on this subject (which interests your old friends almost as strongly as it interests you). It is quite likely that I am wrong – and you know best. Wait a little, and let us see. I say no more.

The post which brought me your letter, brought also one of the many odd letters written to me by strangers/. The writer/ ~~complaining~~ complains of my books, in this case, for not being “sufficiently transcendental.”! She ~~informed~~ informs me that the dead are perfectly well aware of everything that goes on in the world which they have left. When I think of our old friends’

magnificence and prosperity – after receiving this expression of opinion – I think of old Mrs Millais in Gower Street, and I say to myself, How that excellent woman must be bragging about “Johnny”, in the empty air above her son’s palace at Kensington!<sup>3</sup>

As for me, I have no reason to complain, and every reason, so far, to feel hopefully. For years past, I have only been able to write, with the printers close behind me as the spur that drives me on. Every week, publishers of newspapers at home and abroad, and translators here /there/ and everywhere, wait for (and swallow up) a weekly part of my new story. I can only be equal to this strain by putting myself, [*del*] as poor Dickens used to say, “in training.” I lead (quite willingly) the life of a hermit – and, so far, I am equal to the work – although I feel it more now, and no wonder, considering that I reached sixty two years of age on the 8<sup>th</sup> of this month. But I dont [*sic*] feel any drop in the spirits which I inherit from my mother (excepting times of downright pain) – and my invention comes to my call as easily as it ever did. Now and then the “angina” (or in old English “breast-pang”) tries to come back, but does’nt succeed of late. There is my report!

You know how glad I shall be to see you and Cyril.<sup>4</sup> There is always something on the table here between 2 and 3 – if you will drop me a line first to choose your day and so ensure my not being out on a constitutional walk. I hope to finish my work towards the end of next month – and I shall come to you, if you dont [*sic*] get to me before that date.

Affectionately Yours | Wilkie Collins

- 
1. Black engraved address ranged right, monogram ranged left, paper watermarked ‘Light Preserving Paper | E & J’.
  2. The artist made a total of four expeditions to Jerusalem – see Hunt. The three previous journeys were made in 1854–1856, 1869–1872, and 1875–1878, while his fourth and final visit did not in fact take place until 1892–93, after WC’s death. However, [2529] to Hunt of 7 March 1886 shows that WC believed that the artist was then about to set off on another expedition to the Holy Land.
  3. According to the *ODNB*: ‘In 1873 Millais bought a site on Palace Gate in Kensington and engaged the architect Philip Hardwick to build him a new house. No. 2 Palace Gate was finished in 1876 and the Millais family moved in during the early months of 1877. Designed in a truly palatial, Italianate style, the house reflected the artist’s growing wealth and social standing.’
  4. His son Cyril Benoni Holman Hunt (1866–1934), whose portrait Hunt painted in 1880.

### [2517] TO ANNE WYNNE, 15 JANUARY 1886

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 501.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

15 Janry 1886

Dear Mrs Wilkie

Your pretty violets are still alive, and looking at me while I write. If the Evil Genius doesn’t finish me first – I shall finish *The Evil Genius* by the end of next month – and then we will celebrate the conclusion (if your Mamma permits it) at 4. Delamere Street, and at luncheon time. I am so tired when evening comes that I am only fit to sink in my chair – and smoke – and wish I was you (with a lovely velvet dress, and a broad sash, and a charming governess to teach me!). My only comfort now is that you have gone to Mr Beard – if he doesn’t cure your [*del*] neuralgia I shall be disappointed indeed. For this next twenty years, my angel, ought not to know what neuralgia means.

“The Evil Genius” is waiting. Goodbye sweetheart. Remember me to Mamma. | WC

- 
1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘London. W. | JA15 | 86’.
  2. WC uses printed paper with his monogram.

### [2518] TO CARRIE BARTLEY, 18 JANUARY 1886

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 309; BGLL, IV, p. 142.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Monday evening | 18<sup>th</sup> Jan<sup>y</sup> 1886

My dearest Carrie,

I am afraid you may have caught cold in the gum by walking back today, after having had that tooth out, and that a bad night may be the disastrous result. For this reason I don't send the copying by tonight's post<sup>1</sup> – because I want to be sure that you are well enough to do it tomorrow. Your mother will take the pages to you tomorrow morning after breakfast – and so we shall hear how you are – and there will be plenty of time for the copying if I turn out to be – as I hope I may be – wrong.

Always affly yours | WC

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1. Of *The Evil Genius*.

**[2519] TO A. P. WATT, 27 JANUARY 1886**

MS: Pembroke. Published: BGLL, IV, p. 143.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27<sup>th</sup> January 1886

My dear Watt

Your letter is most welcome. I have been too long without news of you. Perry Mason & Co are not publishers but angels. Exactly what I wanted them to say is what they have said – viz. – “we don't want you till late in the year.” I will keep their letter – with the valuable memorandum in your pencil note. And, if all goes well with me, I will do my very best for Perry Mason & Co.<sup>1</sup>

It has been no slight strain on my endurance to get through my weekly task in spite of the weather. Those infernal pains in the nerves of my chest have tried more than once to take the pen out of my hand – but they have not succeeded so far. And yesterday was such a luxurious day for me, that I deserted “*The Evil Genius*”, and got a good walk in the sun. I am now finishing the 22<sup>nd</sup> Weekly part, and am beginning to see my way to the end. Whether I shall finish with number 26, I don't quite know yet. The moment I do know, you shall hear of it. In the meantime, whenever you can conveniently come here, you know how welcome you will be.

Ever yours | WC

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1. Watt had written to WC on 26 January enclosing a letter from Perry Mason & Co. to say that there was no urgency for the copy.

**[2520] TO WILLIAM YAXLEY,<sup>1</sup> 29 JANUARY 1886**

MS: Parrish (Box 4/13), with envelope.<sup>2</sup> Published: BGLL, IV, p. 143.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

29<sup>th</sup> Jan<sup>y</sup> 1886

Dear Sir,

Just a word to thank you for your letter, and to say that I shall certainly get the book.<sup>3</sup>

Faithfully yours | Wilkie Collins

William Yaxley Esq

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1. Partner in the firm of Beecheno, Yaxley and Co., WC's wine merchants.  
2. Directed to 'William Yaxley Esq | 135. Minorities | E.', postmarked as dated.  
3. The book in question has not been identified.



**[2521] TO ANNE WYNNE, 1 FEBRUARY 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 501–502.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

1<sup>st</sup> Feby 1886

Si carissima sposa mia, noi pranzeramo nell' Workhouse.<sup>3</sup> What am I about? I am so weary of writing English all day, that I fall into Italian. I mean we have a very nice Workhouse in this neighbourhood and we will dine there. The gruel is said to be strong, and the master won't be hard on us when we are set to breaking stones if we do it badly.

Mark my words! that round tower will tumble down. In these modern days people have lost the art of building round towers. The builder will cheat – he will make it of rubbish and cover it with stucco. But I subscribe – 12 postage stamps enclosed. Oh, you sly little hussy with your persuasive postscript, trying to wheedle me into subscribing five shillings! I regard five shillings for a round tower as ostentation – and even shocking ostentation, considering that it is a sacred question of a church. A pious person subscribes a shilling.<sup>4</sup>

With these sentiments I think it is only right now to go to bed. Having written myself into a state of headache, and finished one of the most interesting chapters in my book, let me say good night and waft you a kiss in this way<sup>5</sup> till we meet again.

My kindest remembrances to your Mamma. I am dying to see what was bought at the sale.

Always your loving | WC

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1. Directed to 'Miss Nannie Wynne | 4. Delamere Street | W.', postmarked 'LONDON. W. | FE 2 | 86'.

2. WC uses printed paper with his monogram.

3. Italian: 'My dearest wife, we will have dinner in the Workhouse'.

4. In other words, WC sent one shilling's worth of postage stamps towards the building or restoration of a round church tower, though Nannie had encouraged him to contribute five shillings. The specific church is unidentified, though St Nicholas, Little Saxham, in the rectory of which Nannie stayed in the summers of both 1885 and 1886, is one of many Suffolk churches with a round tower.

5. Here WC draws a large circle to indicate a kiss.

**[2522] TO A. P. WATT, 2 FEBRUARY 1886**

MS: Pembroke. Published: BGLL, IV, p. 144.

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

2<sup>nd</sup> Feby 1886

My dear Watt,

I am obliged to trouble you again in the matter of my Evil Genius, at Bolton. Please read the enclosed, and forward it.<sup>1</sup>

Ever yours | WC

In haste.

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1. The following memorandum complaining of Tillotson's inefficiency is bound into the volumes at Pembroke following WC's letter:

1886 The Evil Genius | Weekly Part 21:

First Proof received: January 26 | =

First Proof returned, corrected for Revise: January 27<sup>th</sup> | =

No Revises received up to this date: 2<sup>nd</sup> February | =

Mr Wilkie Collins has already received complaints from the Translators of irregularity in the receipt of proofs, caused by irregularity in forwarding Revises from Bolton.

However, Watt's letter to WC of the same date makes clear that the missing revises had arrived shortly after WC posted his letter. WC had then telegraphed Watt to that effect, so that Watt had no need to write to Tillotson to complain (Berg).

**[2523] TO ALFRED KING,<sup>1</sup> 8 FEBRUARY 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 144–145.

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

London | 8<sup>th</sup> February 1886

Mr Wilkie Collins will be obliged if Mr Alfred King will send to him, at the above address, a copy of, “Fotheringhay and Mary Queen of Scots”<sup>2</sup>

A post office order is enclosed for 5/-

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1. London bookseller and publisher.

2. Edward Bradley (pseud. Cuthbert Bede), *Fotheringhay and Mary, Queen of Scots* (London: Simpkin, Marshall, 1886). The book was in WC’s library at his death (Baker 2002, p. 78).

**[2524] TO WILLIAM WINTER, 11 FEBRUARY 1886**

MS: Parrish (5/9/AM79-25), with envelope.<sup>1</sup> Published: B&C, II, p. 519, amended A&C3, p. 69.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 11 February 1886

My dear Winter,

I have just received “the Tribune” – and I know of the death of your son.<sup>3</sup>

In the face of the dreadful misfortune that has fallen on you, I am one of the unfortunate people who have nothing to say. The state of mind which finds relief in the “consolation of religion” is, I am sorry to own it, a state of mind unintelligible to me – and I read with wonder the neatly-arranged figures of speech by means of which Mr Curtis offers consolation, in perfect sincerity of friendship I don’t doubt.<sup>4</sup> In my experience, there is no true consolation to be found, except in the lapse of time, and the one “palliative” in the meanwhile is work. But the sore heart does feel some little relief in the sympathy of true friends. I can, in some degree, understand what you are suffering – for I have children of my own – and I feel for you with my whole heart. There is no more to say.

Always affectionately yours | Wilkie Collins

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1. Directed to ‘Mr William Winter | ~~New Brighton~~ | S.I. | New York | U.S.A.’, and initialled ‘WC’. Postmarks obscured.

2. WC uses printed paper with his monogram.

3. ‘William Winter’s son Arthur Elliott, age fourteen, his second child, was fatally injured while coasting down one of the hills of New Brighton, S. I., on Friday, January 15. He was alone on his sled and ran into a rock. The lad was injured internally and after suffering intense agony died yesterday morning at 11 o’clock at his home, No. 17 Third-ave, New-Brighton. The physicians had hope of saving his life up to 8 o’clock on Saturday night, but after that hour they gave him up. He was unconscious from this time until his death, which was painless and as if he had dropped into sleep. The funeral will take place on Wednesday at 2 p. m.’ (‘Death of William Winter’s Son Arthur’, *New York Tribune*, Monday, 25 January 1886, p. 5b).

4. See ‘Funeral of Arthur E. Winter’, *New York Tribune*, Thursday, 28 January 1886, p. 5e, which includes an ‘Address by George William Curtis’, the distinguished American journalist to whom a chapter is devoted in Winter’s *Old Friends* (1909), pp. 223–274. The address begins: ‘In this hour no spoken word avails, nor is there any present consolation for the hearts that are bowed under this sore bereavement. We are here not to try to comfort, or to argue, or to exhort, but only to take the hands of our friends in tender love and sympathy, and to say to them God bless you.’ Perhaps WC’s lack of sympathy with Curtis’s sentiments might also have been influenced by his recalling the American writer’s role in the accusations of plagiarism aimed at him in the American press six years earlier; see [3298] to the Editor of the *Spirit of the Times*, 29 January 1880.

**[2525] TO WILLIAM CAULDWELL,<sup>1</sup> 14 FEBRUARY 1886**

MS: NYPL. Published: BGLL, IV, p. 145.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 14 February 1886

Dear Sir,

Let me beg you to accept my best acknowledgements for “The Sunday Mercury.” I can well understand the long and successful career of your Journal. It is a newspaper in the best and the most welcome sense of the word – addressing, and interesting, readers of all ranks and orders at home and abroad, say, from a New York “Cavalier” in a clawhammer<sup>2</sup> to an old English author in a dressing-gown, who signs himself

Vy truly yours | Wilkie Collins  
Mr William Cauldwell

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1. William Cauldwell (1824–1907), editor and proprietor of the New York *Sunday Mercury*. He serialized three of WC’s novels in the paper: *Jezebel’s Daughter* (from 5 October 1879); *The Evil Genius* (from 8 November 1885); and *The Legacy of Cain* (from 26 February 1888).

2. That is, a claw-hammer coat, or jacket with split tails for evening wear,

**[2526] TO HENRY D. PIGOTT, 21 FEBRUARY 1886**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, pp. 145–146.

London | 90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
21<sup>st</sup> Feby 1886

My dear Henry

Thank you for the asparagus – the only asparagus worth eating, to my mind, is the small green kind which you have kindly sent. Cold, with salad oil, is my way of doing justice to that delicate vegetable.

I am very glad that you like my little article in the Pall Mall.<sup>1</sup> Hard as I am at work on the end of my story,<sup>2</sup> I was so disgusted by the intellectual cant and conceit of some of those “literary gentlemen” that I really could not resist entering a small protest in a good humoured way

Let me hear when you come to London again, on what day you will swallow pot-luck. Uncle Ted dined here not long since in fine health and spirits<sup>3</sup>

With kind regards from Caroline  
Ever yours | WC

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1. In ‘Books Necessary for a Liberal Education’, *Pall Mall Gazette*, 11 February 1886, WC attacks reading recommendations by Sir John Lubbock and others.

2. *The Evil Genius*.

3. Referring to Edward Pigott.

**[2527] TO ‘ALLY SLOPER’,<sup>1</sup> 23 FEBRUARY 1886**

MS: Stanford. Facsimile: Bender. Published: BGLL, IV, pp. 146–147.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 23<sup>rd</sup> Feby 1886

Illustrious Sir,

After more than thirty years experience in the use of his pen, the Undersigned finds himself incapable of expressing the emotions of pride pleasure and gratitude with which he has received the Award of Merit, and the permission to add to his name F.O.S. In this difficulty, he submits his heart to Sloper, and confidently leaves that true philanthropist to draw his own conclusions. At the same time, the undersigned begs to remark that the Award of Merit (with the autograph that accompanies it) is superior to all other awards in this respect – that it is useful as well as ornamental. When the Social Revolution<sup>2</sup> passes his way, W.C. will appear in his balcony – will exhibit his diploma – and will save his windows.<sup>3</sup> In the meantime visitors will be invited

to view the autograph. Young people (provided with their copy books) will learn what a truly free and noble handwriting really is. And correspondents, guilty of that last and lowest form of human conceit which consists in writing illegible signatures, will be referred to the Sloper-signature, and will be instructed to follow the Sloper-example.

Illustrious Sir | your grateful servant to | command,  
Wilkie Collins | F.O.S.<sup>4</sup>

To | Ally Sloper, Friend of Man | &c &c &c

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1. Ally Sloper, ‘the first comic strip character in English’ (Sutherland, p. 543), was invented by Charles Henry Ross (c. 1842–97), writer of penny dreadfuls, and editor from 1869 of *Judy*, the rival to *Punch*. In 1875 he had published ‘The Sequel to Mr. Wilkie Collins’s Moonstone’, a rather ponderous and (to modern eyes) not very funny six-frame cartoon about Bham Jahm Poo Poo and his attempts to steal the Moonstone (*Judy, or the London Serio-Comic Journal*, 15 December 1875, vol. 18, p. 88). It is not known if WC had seen this, or recalled it more than ten years later when he wrote to Sloper. The character was first introduced in *Judy*, but achieved real fame after 1884 when Ross had sold the character to Gilbert Dalziel, son of one of the famous Dalziel brothers, who published *Aly Sloper’s Half Holiday* for around forty years:

Sloper was an amiable con-man, always starting get-rich-quick schemes, mingling with the quality at race meetings and evading creditors. His full name was ‘Alexander Sloper F. O. M. (Friend of Man)’, and he established a reciprocal order for distinguished readers, known as The Friends of Sloper, sending out rather gorgeous certificates entitling the holder to style himself or herself F. O. S.

(Maggs Catalogue 1309, July 2001)

2. These two words written in a larger hand.

3. A reference to placing candles in windows to deter the mob from breaking them during the passage of the Reform Bill (see [2742] to Winter, 30 July 1887).

4. There follows a pencil annotation, in a hand similar to WC’s: ‘F.O.S. Friend of Sloper!’.

### [2528] TO ANNE WYNNE, 1 MARCH 1886

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 502.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

1<sup>st</sup> March 1886

1st Excuse:

Please refer, very much-injured missus, to the Marriage [*del*] Service. You will find you took me “for better, for worse”. My long silence and my want of punctuality in thanking you for your [*del*] List of 100 books – exhibit “worse”.

I deserve to be divorced – I can only leave it to your mercy.

2nd Excuse | P. and W.

Is it possible that you want to know what this means? Let me hasten to explain:

P. and W. | mean | Pain and Work<sup>3</sup> | =

or | shall we say | I. and E.G. | Illness and Evil Genius?<sup>4</sup> | =

I begin the last weekly part today. If I live to finish it, you shall see the “better” side of me. If not, my love and goodbye, and kindest remembrances to Mamma from [*del*]your unfortunate

WC

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, signed ‘WC’ in bottom left corner, and postmarked ‘LONDON. W. | MR 1 | 86’.

2. WC uses printed paper with his monogram.

3. ‘Pain’ and ‘Work’ written in large, bold letters.

4. ‘Illness’ and ‘Evil Genius’ written in not quite so large, bold letters.

### [2529] TO WILLIAM HOLMAN HUNT, 7 MARCH 1886

MS: Huntington (HH 101). Published: BGLL, IV, pp. 147–148.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Sunday 7<sup>th</sup> March 1886

My dear Holman,

It is not easy to say how sorry I am to have missed the opportunity of wishing you goodbye yesterday before you start on your journey to the East.<sup>1</sup> I have been suffering from neuralgia in the chest – but I had got better, and had made all my arrangements to drive to your house when another attack came on towards three o’Clock – and there was an end of my hopes.

With all my heart I wish you, and those dear to you, a prosperous journey – a happy sojourn in the East – and a safe return to the friends who love you here. That you will come back bringing with you new and noble work, is not a matter of the smallest doubt. One has only to hope that change means health and strength – and to wait for a great result.

When the journey is achieved – and when the pen may be in your hand – tell me that you are safe and satisfied, and give me some idea (if you can) of the length of your stay in the East. Goodbye my dear old friend – and may we meet again!

Always affectionately Yours | Wilkie Collins

Holman Hunt Eqr

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1. Ironically after this fond farewell, as subsequent letters to Hunt suggest, the artist did not in fact travel to the Holy Land in 1886, his final journey there taking place in 1892–93.

**[2530] TO CHARLES KENT, 9 MARCH 1886**

MS: Parrish (Box 5/4). Published: BGLL, IV, p. 148.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Tuesday 9<sup>th</sup> March 1886

My dear Kent,

I got your kind letter, in the agony of finishing my story.<sup>1</sup> Too weary even to write to you till today, when the book is finished – and the author (as we say in the U.S.A.) pretty considerably played out.

That I have heard of you from B.<sup>2</sup> and rejoiced in your recovery it is quite needless to say. My flesh crept when I heard of the operation. There is no greater coward in the presence of a surgical knife (or a black-beetle) than I am.

Come on Thursday next the 11<sup>th</sup> at the usual time – and I shall be delighted to see you. Don’t write again, if the 11<sup>th</sup> will do.

Yours affctly | WC

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1. *The Evil Genius*.

2. Frank Beard.

**[2531] TO A. P. WATT, 9 MARCH 1886**

MS: Private. Published: BGLL, IV, pp. 148–149.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9<sup>th</sup> March 1886

My dear Watt,

The last chapter of The Evil Genius has gone to T. by today’s post. But for the weather which everybody complains of but me, I don’t think I should have got through it – without a stoppage and a rest. When can you give me a look in at the usual time – the sooner the better?

Ever yours | WC

I have got the agreement in safe keeping.<sup>1</sup> Also another American letter that I want to show you

– from a new man.<sup>2</sup>

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1. Presumably the agreement with Tillotson concerning *The Evil Genius*, judging by [2538], WC's next letter to Watt of 16 March.

2. Unidentified. There is no reply to WC from Watt in the Berg letter-books around this date.

**[2532] TO THE PROPRIETORS OF THE *PALL MALL GAZETTE*, 11 MARCH 1886**

MS: Holborn. Published: BGLL, IV, p. 149.

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

11<sup>th</sup> March 1886

Mr Wilkie Collins presents his compliments to the Proprietors of the Pall Mall Gazette, and begs to thank them for a cheque dated February 27, safely received today.<sup>1</sup>

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1. The payment for 'Books Necessary for a Liberal Education', published in the *Pall Mall Gazette*, 11 February 1886. No payment which seems appropriate was credited at this time to WC's bank account (Coutts: WC).

**[2533] TO W. STANLEY WITHERS,<sup>1</sup> 12 MARCH 1886**

MS: Manchester (Withers, I. W 823.89). Published: BGLL, IV, pp. 149–150.

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

London | 12<sup>th</sup> March 1886

Dear Sir,

Pray excuse an unavoidably late reply to your kind letter.

My literary engagements so fully occupy my time, and all the rest that I can get is so necessary to the preservation of my health, that I cannot hope to be able to take advantage of the proposal which you are so good as to address to me.

"Major Namby"<sup>2</sup> will be found among a collection of my Sketches, Essays, and so on, published under the title of "My Miscellanies" by Messrs Chatto and Windus of Piccadilly, London, as one of the volumes in a cheap edition of my works.<sup>3</sup>

"Major Namby" has also been published (by my permission) in a collection intended for the use of "Public Readers".

I am sorry to say the title and the publishers name have both escaped my memory.<sup>4</sup>

Faithfully yours | Wilkie Collins

W. Stanley Withers Esqre

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1. W. Stanley Withers (c. 1862–1927), future Registrar at the Royal Manchester College of Music, founded in 1892. See his obituary, 'Mr. Stanley Withers: Foundation Official of the "College of Music"', *Manchester Guardian* (31 December 1927), p. 4.

2. First published as 'Pray Employ Major Namby!' in *All The Year Round* (4 June 1859), pp. 136–141, and reprinted as 'Sketches of Character: V. Pray employ Major Namby!' in *My Miscellanies* (2 vols, London: Sampson, Low, 1863), II, pp. 95–113.

3. The first single-volume reprint appeared from Chatto & Windus in 1875.

4. See [2405] to the Rev. John A. Jennings of 7 March 1885, where WC cites the publication as: "'Part 4 of Selected Readings'" – published by Sweeting & Co, Dyer's Buildings, Holborn, London (1881)'. The sketch also appeared in at least one (presumably unauthorized) American selection of readings: *Dick's Recitations and Readings, No. 7* (New York: Dick & Fitzgerald, 1878), pp. 39–51.

**[2534] TO LILLIE LANGTRY,<sup>1</sup> 14 MARCH 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 150–151.

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

14<sup>th</sup> March 1886

Dear Madam,

I very sincerely thank you for the kindness to which I owe some pleasant hours in this dismal month.

“Enemies” has interested me by its striking situations, and its dramatic dialogue – and the play is acted with a harmony and completeness by the artists engaged, too rarely seen, in my experience, on the English Stage.<sup>2</sup>

Permit me to add a word of congratulations on your performance of “Margaret”. The scene of the “apology” in the second act, and the scenes in the third and fifth acts, were played with a truth to Nature, and a delicacy of treatment, which I heartily admired. It also struck me that the admirable acting of Mr Fernandez<sup>3</sup> had its encouraging effect on your charming performance in the fifth act, from the time of the old man’s unexpected appearance to the close of the play. In one last word, my only disappointment yesterday was caused by the coldness of the audience.

Believe me my dear Madam, | Faithfully yours | Wilkie Collins  
To | Mrs Langtry

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1. Mrs Emily Charlotte Langtry, *née* Le Breton, usually known as ‘Lillie’ Langtry (1853–1929: *ODNB*), actress, whose portrait was painted by Millais under the title ‘A Jersey Lily’ (1877–78). In 1881 Pigott asked WC ‘to advise Lillie Langtry on her career and Wilkie responded with enthusiasm’ (Peters, p. 409). See also [2547] to Edward Pigott of 3 April 1886.

2. *Enemies*, adapted by Charles Coghlan from the French of Georges Ohnet, which opened at the Prince of Wales’s Theatre in January 1886.

3. James Fernandez (1835–1915), who acted with Lillie Langtry in *Enemies*.

### [2535] TO ROBERT DU PONTAVICE DE HEUSSEY, 15 MARCH 1886

MS: Parrish (Box 4/19). Summary: B&C, II, p. 520. Published: BGLL, IV, p. 151.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 15<sup>th</sup> March 1886

My dear Collaborateur,

I have at last finished my story – and I am “parfaitement éreinté” – or as we say in England “dead beat”.<sup>1</sup>

Here is the only photograph of myself that I can find, which is near the date that you want. There is a portrait of Dickens in the second volume of Forster’s Life (which you no doubt know) engraved from a picture by Frith, painted in 1859. I will write and ask Miss Hogarth how a photograph of that period may be found. If we can borrow one, we shall be lucky. I have asked if one is to be bought – and the answer is “After twenty seven years” ! ! ! ! If it can be got it shall be got.<sup>2</sup>

Ever yours | WC

I ought to add that I had not even thought of the “Woman In White” in 1855. The book was not published – even in its first serial form – until 1859–60. Some few of my earlier stories had been translated into French at that time – and some of the illustrious French authors had read them – notably Scribe who charmed me by his kind encouragement.<sup>3</sup> But the wide celebrity of the “Woman In White” had not shone on me when I was with Dickens at Paris in 1855. We saw each other every day, and were as fond of each other as men could be. Nobody (my poor dear mother excepted, of course) felt so positively sure of the future before me in Literature, as Dickens did.

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1. More literally, ‘completely exhausted’: referring to *The Evil Genius*, completed on 9 March.

2. WC helps du Pontavice de Heussey with materials for his *L’Inimitable Boz*, eventually published in 1889.

3. The dramatist Eugène Scribe (1791–1861) – see [0232] to HC of 11 March 1856.

### [3189] TO CHARLES KENT, 15 MARCH 1886

**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

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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’.

### **[2536] TO HENRY D. PIGOTT, 15 MARCH 1886**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 152.

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

Monday 15<sup>th</sup> March

My dear Henry

Your letter received this morning. – This afternoon Caroline called on Uncle Ted,<sup>1</sup> found him better, hoping to be well enough to start for Budleigh S. on Saturday next,<sup>2</sup> and wisely writing at the moment, to Caroline to ask for some of that strong meat jelly which we make with a French machine. He will have it tomorrow – and there is, I hope and trust no cause for anxiety now.

On the day when that number of the Spirit reaches me, it shall be sent on to you. It ought to get here – barring hurricanes and collisions – in two days more.<sup>3</sup>

The burden of my work is off my shoulders at last – and has left me desperately weary and old, and depressed. At the earliest, I cannot publish in book form before the 1<sup>st</sup> of May.<sup>4</sup> But whenever the story does appear, I want you to read it. For years past, I have written nothing that comes near it.

Ever yours | WC

Let hear [*sic*] beforehand when you come to London – and what day will do for dinner.

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1. Edward Pigott.

2. Henry’s home at Budleigh Salterton, Devon – see the address on the envelope directed to him with [2154] of 10 May 1883.

3. The New York sporting paper the *Spirit of the Times*, which carried a Christmas story from WC each year from 1876–87. The number in question remains uncertain. The date seems much too late for the arrival of the issue of 26



December 1885, carrying WC's 'The Poetry Did It: An Event in the Life of Major Evergreen' on pp. 636–638, and it seems more likely that the article in question concerned the staging in New York of the first play by Henry's younger brother, J. W. (Jim) Pigott. The play was *She Loved Him* at the Lyceum Theatre, with E. H. Sothorn in the cast. The performance was announced in the 'Spirit of the Stage' columns of the *Spirit of the Times* on 6 March 1886, p. 178, and a review appeared in the same paper on 20 March 1886, p. 242. See also the notes to [2547] to Edward Pigott of 3 April 1886.

4. *The Evil Genius* was finishing its serial run in the newspapers, but in the event was not published in book form until September.

**[2537] TO JAMES F. GLUCK,<sup>1</sup> 16 MARCH 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 152–153.

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

London | 16<sup>th</sup> March 1886

Dear Sir,

I remember with so much pleasure the friendly kindness of my reception at Buffalo, on the occasion of my visit (in 1873–74) to the United States, that I gladly comply with the suggestion offered to me in your letter.

As soon as possible, I will make a choice of one of my manuscripts, to be presented to the Buffalo Library – will send it properly bound to your correspondent in London<sup>2</sup> – and will write again to inform you of what I have done.

Before I close these lines, I must beg you to accept my apologies for the delay which has so long deferred my reply. When your kind letter reached me, I was suffering from illness. Arrears of literary work and of correspondence left me but little leisure when I recovered – and my first opportunity of writing to you has been the opportunity of today.

Believe me, Vy truly yours | Wilkie Collins

James F. Gluck Esqre

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1. James Fraser Gluck (1852–97), lawyer and book collector, then curator of the Buffalo and Erie County Public Library in upstate New York. See [2579] to Gluck of 24 June 1886.

2. Presumably the 'Mr Stevens' mentioned in [2579] to Gluck, 24 June 1886.

**[2538] TO A. P. WATT, 16 MARCH 1886**

MS: Pembroke. Published: BGLL, IV, pp. 153–154.

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

16<sup>th</sup> March 1886

My dear Watt,

Many thanks for "The Chronicles of Carlingford"<sup>1</sup> – safely received yesterday evening.

The MS of "the remaining third" of the Story was in Tillotson's hands on the 10<sup>th</sup> of this month. Thus far, he has not paid the third instalment. What do you say to reminding him of his obligations?<sup>2</sup> You will find an extract from the agreement on the next page. His perfect readiness to pay the second instalment – when he was depending on me for the continuation of the story – offers a contrast to his present backwardness in paying the third instalment – when he has got the story complete – which I only remark(!) without saying anything more(!)

Ever yours | WC

Extracted from the agreement | Clause 10 | =

..... "payments to be made as follows – Three hundred pounds in cash, on receipt by Tillotson and Son of the first third of the manuscript – Three hundred pounds in cash on receipt by them of the second third – Three hundred pounds in cash on receipt by them of the remaining third – and four hundred pounds by Tillotson and Sons' promissory note payable six months after date and

dated on the day on which the last consecutive weekly instalment of the story shall be published in Great Britain, the said story beginning as already provided.”

Note The first serial weekly part of “The Evil Genius” was published on the 31<sup>st</sup> October 1885. The last serial weekly part will be published on the 1<sup>st</sup> May 1886. Promissory note therefore to be dated May 1/86

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1. As [2672] to Watt of 25 January 1887 indicates, a two-volume edition of a part or the whole of Margaret Oliphant’s seven-novel sequence from *Salem Chapel* (1863) to *Phoebe Junior* (1876).
  2. Watt wrote to Tillotson in Bolton the same day to this effect (Berg).

### [2539] TO EDWARD PIGOTT, 19 MARCH 1886

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 154.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
19<sup>th</sup> March 1886

My dear Ted,

I am delighted to hear such a much better account of you today. Be very careful about draughts on the railway tomorrow. I need not remind you to sit with your “back to the horses”. And don’t forget that the “joiners work” is more carefully done in the first class carriages than in the second – and that the small unheeded currents of air, sneaking through window frames are capable of finding their way to weak bronchial tubes.

I return the enclosures with many thanks. So far as I am concerned Jim has allowed himself to be capsized by a storm in a tea-cup. My being “incensed” at his being late at lunch in the U.S.A. is one of the funniest things I have read for some time past. My love to him, and best wishes for the success of his play.<sup>1</sup>

Ever yours affty | WC

Let me have two words on the day after you get to B.S.<sup>2</sup> to tell me how you feel then.

- 
1. Here, Jim is the recipient’s nephew J.W. Pigott, now aged around 36 and working as actor and playwright in the United States, with the play in question being the romantic comedy *She Loved Him*, which had been performed at the Lyceum Theatre, New York on the afternoon of 11 March 1886. See note 3 to [2536] to Henry Pigott of 15 March 1886, and [2891] to Jim [Pigott] of 14 September 1888. We are unable to trace the enclosures – apparently concerning an unidentified incident involving Jim Pigott’s late arrival to lunch with WC in New York, when the young man would have been in his early twenties – though they might well be personal letters from Jim to his uncle.
  2. Budleigh Salterton, the seaside resort in Devon where Pigott’s nephew Henry had a house.

### [2540] TO DAVID STOTT,<sup>1</sup> 19 MARCH 1886

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 155.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
19<sup>th</sup> March 1886

Dear Sir,

Will you get for me the volume of Cassell’s Series of “The World’s Workes” which contains the “Life of Charles Dickens for Children”<sup>2</sup> – and, as time is of importance in this case, will you oblige me by sending the volume, by book post, to the address which I add on the next leaf?<sup>3</sup>

Vy truly yours | Wilkie Collins

David Stott Esq

- 
1. London bookseller and publisher.
  2. The volume WC refers to has not been traced.
  3. Sadly, the leaf has been torn off and the address lost. This may well have been a present for one of WC’s own children.

**[2541] TO A. P. WATT, 19 MARCH 1886**

MS: Pembroke. Published: BGLL, IV, pp. 155–156.

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

19<sup>th</sup> March 1886

My dear Watt,

Many thanks for your letter, containing Tillotson & Son's cheque for £300, payable to myself or order<sup>1</sup>

I enclose:

1. A signed receipt for the cheque.
2. My cheque for £30.-.- being your commission on the £300 cheque from Tillotson & Son
3. A memorandum, in reply to Tillotson & Son's letter addressed to yourself.<sup>2</sup> It will not (evidently) make the least difference in Tillotson's opinion. But forward it please, for all that.

I am very glad to hear that you have sufficiently recovered from your cold to be able to get to your business again tomorrow – and I address you accordingly at the office. Now that the “muggy” weather has returned, my turn for a cold will come. My dear Arctic weather has deserted me. If you hear of another expedition to the North Pole, please say that a volunteer is ready, whose name is, yours ever

Wilkie Collins

In a few days more, I hope to tackle the 4<sup>th</sup> act.<sup>3</sup> You shall hear from me again if I succeed.

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1. Representing the third instalment of Tillotson's payment for the serial rights to *The Evil Genius*, and sent to Watt by Tillotson with a letter dated 17 March (Berg). Credited to WC's bank account on 20 March as 'By Recd', with the corresponding debit for the £30 commission recorded on 22 March (Coutts: WC).

2. Watt's letter to Tillotson on 20 March makes clear that WC's memorandum was indeed sent to Bolton. When Tillotson had written to Watt on 17 March enclosing the cheque for £300, he was still complaining about the shortness of the length of the manuscript of *The Evil Genius* (Berg).

3. Of the dramatic version of *The Evil Genius*.

**[2542] TO ANNE WYNNE, 19 MARCH 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 503.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

Friday 19<sup>th</sup> March 1886

Here I am, my darling, – and here I shall be delighted to receive that conjugal embrace at 3 o'clock tomorrow if that hour will be convenient to you. I thought you had long since left me – and was wondering why Mrs Wilkie did not write and tell me how she liked Bath. Now I shall see her! and I am more than satisfied.

Yours always afftly, | WC

---

1. Directed to 'Miss Nannie Wynne | 4. Delamere Street | W.', postmarked 'LONDON. W. | MR20 | 86'.

2. WC uses printed paper with his monogram.

**[2543] TO MADAME JULES HETZEL,<sup>1</sup> 27 MARCH 1886**

MS: BNF (Nouv. Acq. Fr. 16941, f. 559 bis). Published: BGLL, IV, p. 156.

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

London | 27<sup>th</sup> March 1886

Mr Wilkie Collins begs that Madame Jules Hetzel, and the members of the family, will honour him by accepting the expression of his sympathy, under the loss that they have suffered, and the

loss that literature has suffered, by the death of Monsieur Pierre Jules Hetzel.

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1. Wife of Pierre-Jules Hetzel (1814–86), author, editor and publisher, who had died on 17 March in Monte Carlo. Hetzel had published four of WC's works in French translation: *La Femme en Blanc* (1861), *Sans Nom* (1863), *Une Poignée de Romans* (*Queen of Hearts*, [1864]) and *Armada* (1867).

**[2544] TO LILLIE LANGTRY,<sup>1</sup> 30 MARCH 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 156–157.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
30<sup>th</sup> March 1886

Dear Madam,

The only address on your kind letter of Saturday last was the printed address of the Theatre – and the only regret I feel is that you should have been kept waiting at the hotel. It is quite needless to add that I will most gladly avail myself of the second opportunity of having the honour of calling on you, which you are so good as to offer to me on Wednesday next at four o'Clock.

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

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1. Though the addressee is not specified in the body of the letter, [2534] to Langtry of 14 March and [2547] to Edward Pigott of 3 April leave little doubt that the recipient was the famous actress.

**[2545] TO DAVID STOTT,<sup>1</sup> 31 MARCH 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 157.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
31<sup>st</sup> March 1886

Dear Sir,

Will you kindly procure for me the books on the enclosed list?<sup>2</sup>

Faithfully yours | Wilkie Collins

David Stott Esq

---

1. London bookseller – see [2539] to him of 19 March 1886.  
2. The list has not been located.

**[2546] TO A. P. WATT, 2 APRIL 1886**

MS: Pembroke. Published: BGLL, IV, pp. 157–158.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
2<sup>nd</sup> April 1886

My dear Watt,

A line to thank you for your kind note. I was indeed glad to see what a recognition my poor father's genius commands even in these bad times.<sup>1</sup> I remember seeing that charming picture at the Manchester Exhibition I think. You smelt the sea air, and you saw the cloudy morning – and as Constable used to say “You were never reminded of the palette.”<sup>2</sup>

Do read T's last.<sup>3</sup> I told you he would stick to his own opinion. My reply, so far as it relates to you, tells him that “the services of my friend and agent, Mr Watt, are indispensable to me in making my literary arrangements.” As to “The Ghosts' Touch” here the answer I have given is that “my arrangements are already made.”<sup>4</sup>

Ever yours | WC

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1. Referring to WmC's painting 'The Morning Bath': there is a pencil note in Watt's hand above the monogram giving the title of the picture. Painted in 1831, the picture was exhibited at the Royal Academy and sold to Henry McConnell of Manchester for £200. On his death, McConnell's collection was sold on 27 March 1887 by Christie's, 'The Morning Bath' being bought by the dealer Agnew for £892-10s. The picture was typical of WmC's sentimental depiction of family life and shows a baby who has just been 'dipped' in the sea. WC described it as a 'most attractive and inspiring picture' (*Memoirs*, I, p. 344).

2. WmC was closely acquainted with John Constable (1776–1837), who had been a near neighbour when the Collins family lived in Hampstead in the later 1820s. See Peters, p. 26.

3. That is, Tillotson's response to WC's memorandum – see [2541] to Watt of 19 March 1886.

4. Presumably referring to the appearance of the short story in volume form, as periodical publication in both Britain and the USA took place in autumn 1885.

### [2547] TO EDWARD PIGOTT, 3 APRIL 1886

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, pp. 158–159.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

3<sup>rd</sup> April 1886

My dear Ted,

I am indeed glad to hear such a cheering account of you – and to know that you are going into your new rooms, a new man in the matter of health.

By this time you have I hope received the "Spirits" (two in number). The best news of Jim's play seems to be that he is re-engaged at a higher salary.<sup>1</sup> The piece itself, according to Fiske's report (and he is a friend),<sup>2</sup> has, I fear, been moderately successful, and no more.

I have called on Mrs Langtry,<sup>3</sup> and have had an interesting talk with her and a very kind reception. She spoke warmly of you. The one obstacle in her way – with such intelligence and such resolution as she possesses – is (as I think, and as I ventured to tell her) the want of a master in the art to act with. Coghlan does his best<sup>4</sup> – but he can teach her nothing – and who can, in the present state of the stage? I took Caroline and Carrie to my box. – They had never seen or read "The Lady of Lyons" – were breathlessly interested in the piece, it is needless to say – but did not know that "Claude Melnotte" was speaking blank verse, in the great love-scene of the 2<sup>nd</sup> Act!!! Nobody could have made that discovery, without previous knowledge of the play.

Love to Harry | Ever yours affty | WC

If "Jim the Penman" succeeds,<sup>5</sup> and there is a morning performance, I will go and see it. Could we not go together?

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1. The two articles in question, in the New York *Spirit of the Times* which WC received regularly from the proprietor, E. A. Buck, are probably the announcement and review of Jim Pigott's Lyceum play *She Loved Him* identified in note 3 to [2536] to Henry Pigott of 15 March 1886. The review concluded: 'We are glad to add that Mr. Pigott was also called on, and, after the performance, was reengaged by Miss Dauvray [Helen Dauvray, the Lyceum manager] for next season at an advanced salary. His play was not the overwhelming success which his friends had hoped, but it proved him to be a handy playwright to have in a theatre, and his manager rewarded him accordingly.' ('Spirit of the Stage', *Spirit of the Times*, 20 March 1886, p. 242).

2. Unidentified, but possibly Harrison Grey Fiske (1861–1942: *ANB*), theatrical editor and manager-producer based in New York.

3. See [2534] to Lillie Langtry, 14 March 1886.

4. Charles F. Coghlan, who 'acted chiefly in romantic comedy, [and] had played Claude Melnotte in a revival of *The Lady of Lyons* with Ellen Terry in 1875' (Peters, p. 410). Bulwer's play was frequently revived. Coghlan had also played Geoffrey Delamayn in the 1873 production of *Man and Wife* at the Prince of Wales's Theatre.

5. Referring to the play by Sir Charles L. Young based on the career of the forger James Townsend Saward. This opened at the Haymarket on Saturday 3 April 1886, and enjoyed a remarkable success in both Britain and America.

### [2548] TO FRANK MARSHALL, 8 APRIL 1886

MS: Parrish (Box 4/13), formerly laid in *The New Magdalen: A Dramatic Story* (1873). Extract: Robinson 1951, p. 315. Published: Parrish & Miller, p. 92; BGLL, IV, pp. 159–160.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> April 1886

My dear Frank,

I will not ask Ada to pay me any fee for the performances at Portsmouth – and I wish her a brilliant success.<sup>1</sup>

Mr Douglas Cox is managing the negotiations which are to prevent piracy of *New Magdalen* from being performed (if possible)<sup>2</sup> – and I have written to him on the subject of the music (which appears to have been essential to completing the arrangement) to say that “Miss Cavendish” wants it. I requested him to have a copy made for me, and I hope it has been done.

If I go down on both my knees to Ada – with the tears rolling over my cheeks – will she send me a post-card the next time she thinks of kindly coming to see me? How am I – working at the back of the house – to know who it is who honours me with a visit? And if I say “at home to everybody who calls” reckon up (if you understand Algebra) the number of ladies and gentleman with manuscripts, the number who want introductions to publishers, the number who want advice on their affairs in general, and the number who are anxious to borrow a little money – whom I should have the pleasure of receiving,

Ever yours | WC

Another “*Magdalen*” piracy is threatened in another direction.<sup>3</sup> Well might Pope say, “The life of a writer is warfare on earth.”<sup>4</sup>

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1. Ada Cavendish, actress and Marshall’s wife. The play in question may again have been *The New Magdalen* – see [2164] to Ada Cavendish of 9 June 1883.

2. The piracy in question here has not been traced, but Cox was an actor-manager who frequently assisted WC – see [2294] of 8 April 1884 and [2480] of 23 October 1885, both to Edward Pigott.

3. See [2549] to Edward Pigott of the same date.

4. Misquoting the line ‘The life of a wit is warfare on earth’, from Alexander Pope’s Preface to the collection of his poems published in 1717. A copy of Pope’s collected works in nine volumes (1797), was found in WC’s library at his death (Baker 2002, p. 139).

#### [2549] TO EDWARD PIGOTT, 8 APRIL 1886

MS: Huntington (Pigott Coll. Box 3, loose), in pencil. Published: BGLL, IV, p. 160.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> April 1886

My dear Ted,

Have you been asked to license a pirated version of “*The New Magdalen*”? by a Mr Charles Charrington? Or is no license now required for a new “adaptation” of the piece?<sup>1</sup>

It is proposed to produce this robbery at a Vaudeville matinée<sup>2</sup> – and I propose to stop it.

One line to tell me if the License has been applied for.

Ever affy yours | WC

P.S. | I enclose the “programme”. Please let me have it back again.

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1. No such licence had been issued.

2. The Vaudeville Theatre, Strand – see [2550] to Carrie Bartley of the following day.

#### [2550] TO CARRIE BARTLEY, 9 APRIL 1886

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 310–311; BGLL, IV, pp. 160–161.

90 Gloucester Place | Portman Square | W. | 9<sup>th</sup> April 1886

My dearest Carrie,

Here are the first two acts<sup>1</sup> – and here is a book nearly as thick as the Bible. May it be equally popular! Write on one side of the page only as usual – and we shall see how much room this first half takes.

My hoary blessing on you for the newspaper. “Mercy Merrick” and “Julian Gray” have just left me. I addressed a lively allocution on the subject of authors’ rights to the chief culprit and positively forbade him to play his piracy at the Vaudeville. He admitted his fault, as soon as he understood it. They looked wretched, and the lady had something in her manner which suggested to me that she had not always been an actress in small country theatres. I gave them my New Magdalen, and sent them away happy.<sup>2</sup> They are to put “by permission of Mr W.C.” on their bills. And when they find pirated versions played in their country experiences, they are to say that I mean to stop it. Whether they will, is another matter.

Yours ever affly | WC

Read this to Harry, with my love,<sup>3</sup> and say he was right. They have been playing the spurious New Magdalen at Chatham.<sup>4</sup> It is played all over the country – and none of them have the faintest notion that they are doing me any injury. Ask Canon Duckworth what God could have been thinking of when he made actors?<sup>5</sup>

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1. WC is referring to a revision of the dramatic version of *The Evil Genius* (see [2556] to Carrie of 23 April 1886). The dramatic version was originally completed at the end of October 1885. The play was licensed by the Lord Chancellor on 28 October 1885 (BL Add. 53345E) and was performed formally once only at the Vaudeville Theatre in the Strand to protect copyright. But as soon as the novel was finally finished ([2531] to A. P. Watt, 9 March 1886), WC embarked on a revised version of the play, which was never in fact performed. The final version was copied by Alberic Iserbyt (see [2571] to him of 6 June 1886) and finished a couple of weeks later (see [2574] to Watt, 18 June 1886).

2. The newspaper announcement in question has not been traced, but this must be how WC learned of the new pirated production of *The New Magdalen* that he mentions in [2549] to Edward Pigott of the previous day. The actress playing Mercy remains unidentified, but, as the letter to Pigott makes clear, ‘Julian Gray’ is Charles Carrington. As [2810] to William Moy Thomas of 6 February 1888 shows, Carrington was a provincial actor (‘the chief culprit’) who had arranged a matinée performance of the play at the Vaudeville Theatre.

3. Henry Bartley, Carrie’s husband.

4. There were then at least four theatres in existence in the Medway port and garrison town of Chatham.

5. Robinson Duckworth (1834–1911), sub-Dean of Westminster Abbey and a close friend of Lewis Carroll – see his *Occasional Sermons*, ed. G. E. Troutbeck (London, 1913).

### [2551] TO EDWARD PIGOTT, 9 APRIL 1886

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 162.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
9<sup>th</sup> April 1886

My dear Ted,

The authors rights have been asserted – and my New Magdalen is to be played on the 15<sup>th</sup>. Mr Thorne has backed me in the best spirit – positively forbidding the matinée to take place – except with my permission.<sup>1</sup>

On Saturday 17 we meet here – at 7 – if we dont meet before. I am very glad to hear that the “new pitch” turns out to be comfortable: cheerful – it must be.<sup>2</sup>

Ever yours affly | WC

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1. Thomas Thorne was the lessee and manager of the Vaudeville Theatre. (According to the *Times* notice, *Sophia*, from Fielding’s *Tom Jones*, was playing at the Vaudeville in the evenings and there is no mention of a matinée on 15 April.)

2. Pigott had moved into new rooms in London (see [2547] to him of 3 April 1886), probably those at 150 Oxford Street, next door to the Princess’s Theatre, where he lived in 1891 (Census).

### [2552] TO A. P. WATT, 9 APRIL 1886

MS: Private. Published: BGLL, IV, p. 162.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Friday 9<sup>th</sup> April 1886

My dear Watt

I shall be delighted to see you tomorrow (Saturday) between 2 and 3. Now I am not chained to my desk,<sup>1</sup> I am away at unaccustomed hours – and so unhappily missed you.

Ever yours | WC

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1. Watt had written to WC on the same day to say that had called the previous day when he was out, and wanted particularly to see him (Berg). WC was at liberty because *The Evil Genius* was now finished.

**[2553] TO MARY FRENCH SHELDON,<sup>1</sup> 11 APRIL 1886**

MS: Congress. Published: B&C, II, pp. 520–521.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup> | 11<sup>th</sup> April 1886

Dear Sir,<sup>3</sup>

My letter must begin with excuses for a long-deferred reply, as well as with thanks. The addition which you have so kindly made to my library reached me at a time when I was very busily occupied, and not very prosperously situated in the matter of health.

When “*Salammbô*” was first published, I read it – and (I hope it is needless to add) I was deeply impressed by the power and beauty of the work.<sup>4</sup> The one drawback to my enjoyment (as I now remember) was the sense of effort, here and there, which I have found in the writings of all the disciples (English and Foreign) of the unapproachably-great master who wrote “*Old Mortality*” and “*Quentin Durward*”. Even the admirably easy “narrative” of the elder Dumas does not, to my mind, wholly conceal this defect. It is felt, instinctively, by the average reader – and it will be, as I think, the only obstacle in the way of the success of the English “*Salammbô*”.

Whether I am right or wrong in taking this view, of one thing I feel sure. Your translation has honestly met, and has triumphantly conquered, the innumerable difficulties of transforming the language of France into the language of England. From the beginning of the book to the end, I admire without reserve the profound knowledge of the two languages, the delicacy of handling, and the inflexible integrity of interpretation, which you have brought to your task. Your translation of “*Salammbô*” has given an English book to English readers. I say this honestly, and I need say no more.

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

M. French Sheldon Esq

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1. Mary French Sheldon, (1847–1936: *DAB*), translated Flaubert and other French authors into English. A presentation copy of her translation of Gustave Flaubert’s *Salammbô* (1886), originally issued in French in 1862, was in WC’s library at his death (Baker p. 106, item 201).

2. WC uses printed paper with his monogram.

3. WC mistakenly assumes that his correspondent is a man.

4. No earlier comments are found in the letters on Flaubert in general or his *Salammbô* in particular.

**[2554] TO PERCY [CARPENTER],<sup>1</sup> 12 APRIL 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 163.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

12<sup>th</sup> April 1886

My dear Percy,

Here I am again – after a long interval – some of it occupied by attacks of neuralgia, and some of it (not anticipated when I last replied to you) of writing.

Are you and William disengaged on Saturday next,<sup>2</sup> the 17<sup>th</sup>? – and will you come and dine here at 7 o’Clock? (Evening dress strictly prohibited).



Yours affectionately | Wilkie Collins  
Mr Pigott you have met here, I think. He is coming, with his nephew<sup>3</sup> – and perhaps Mrs Graves’s married daughter, and her husband.<sup>4</sup> Nobody else.

- 
1. From the tone and mode of address, the letter is clearly one of a series of letters to a family member or an intimate friend. By far the most likely possibility is WC’s cousin Percy Carpenter (1820–95), elder brother of Jane, widow of Charles Ward. There are no other known letters to Percy.
  2. This is likely to be Percy’s elder brother William Carpenter (1818–99), the oldest of WC’s cousins.
  3. Edward Pigott and his nephew Henry.
  4. Carrie and Henry Bartley.

**[2555] TO ALBÉRIC ISERBYT, 22 APRIL 1886**

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 163.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
22<sup>nd</sup> April 1886

Dear Sir,

I have the pleasure of enclosing a postal order for the little account.

The Berlin correspondence has come to an end – and my only communications with Germany now refer to translations of my novels. My ‘literary’ correspondents write to me in English. I shall not forget (when the occasion presents itself) to avail myself of your kind services.

Faithfully yours | Wilkie Collins  
Albéric Iserbyt Esqr

**[2556] TO CARRIE BARTLEY, 23 APRIL 1886**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 297 (misdated 1885); BGLL, IV, p. 164.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
23<sup>rd</sup> April 1886

My dearest Carrie,

When you come here next, bring with you the last six pages of the 3<sup>rd</sup> Act. A new idea this morning. I want to revise the two last scenes – I mean from the entrance of Catherine, in search of her book, to the end.<sup>1</sup> As I guess, six pages will include this.

How is Bolly?

Ever yours affly | WC

P.S. | I have just seen the children, and heard about Bolly. I have given Doris and Sissy a pencil each. They are writing books – as good as gold.<sup>2</sup>

- 
1. Referring to the stage version of *The Evil Genius*, Catherine Linley being one of the principal characters. The equivalent scene in the novel – where the divorced wife Catherine returns to the hotel sitting room in search of her book and stumbles on her former husband and his lover – is found in ch. 37, ‘Mrs Norman’.
  2. Carrie’s daughters were known as ‘Dah’ (Doris), ‘Bolly’ (Evelyn Beatrice) and ‘Sissy’ (Cecile Marguerite), then aged six, four and two – see Clarke, pp. 169, 172–173. Presumably Bolly was ill at this time.

**[2557] TO A. P. WATT, 28 APRIL 1886**

MS: Pembroke. Summary: B&C, II, p. 521. Published: BGLL, IV, pp. 164–165.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
28<sup>th</sup> April 1886

My dear Watt,

I am ashamed to say I forget some particulars of the arrangements which you have kindly

made with T. in relation to the promissory note at the end of this month. My impression is that I have only to sign – and that your friendly help does the rest. But I am not quite sure.<sup>1</sup>

As to the republication of “The Evil Genius” in book form, I am in some doubt. This infernal Irish trouble and the possibility of a general election, suggest delay.<sup>2</sup> And there was some “understanding” with T. I think, about deferring the publication.<sup>3</sup> Have you half an hour to spare, at the usual time, before the end of the week? This is a helpless letter. I am (as the Doctor says) “smothered in bile,” and strictly reduced to weak brandy and water, in fear of the gout.

Ever yours | WC

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1. Watt wrote to WC on 28 April, and to Tillotson on both 28 and 30 April, confirming the arrangements for this final payment for serial rights to *The Evil Genius* (Berg).

2. A reference to the 1886 Irish tenant-farmers’ uprising following the defeat of the first Home Rule Bill. See also [2563] to Charles Kent, 11 May 1886.

3. See the notes to [2463] to Watt of 13 September 1885. The three-volume edition only appeared from Chatto & Windus in September 1886, although the newspaper serializations generally concluded at the beginning of May.

### [2558] TO A. P. WATT, 5 MAY 1886

MS: Pembroke. Published: BGLL, IV, p. 165.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5<sup>th</sup> May 1886

My dear Watt,

T’s Dft at six months has become ready money paid to my account (by the magic of discount) – and I have the pleasure of enclosing my cheque for your commission – £40...-<sup>1</sup>

I wonder whether you have got a fog in the City this morning – trying to choke you? If yes – you have my sympathy.

Ever yours | Wilkie Collins

A. P. Watt Esq.

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1. Concerning the fourth of Tillotson’s payments as arranged in the contract regarding *The Evil Genius*, this time a promissory note for £400. Watt wrote to WC on the same day to acknowledge receipt of commission, which he had not expected until the promissory note became due in early November (Berg). WC’s account was credited with the £400 on 4 May as ‘Bill on Bank of Bolton’, at the same time being debited with £10-4s-11d as the bank’s charge for immediate payment, a fee of 2.56%. Watt’s £40 commission was debited on 6 May (Coutts: WC).

### [2559] TO S. WEEKS,<sup>1</sup> 7 MAY 1886

MS: Private, with envelope.<sup>2</sup> Published: BGLL, IV, pp. 165–166.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 7<sup>th</sup> May 1886

Dear Sir,

Circumstances (with a statement of which it is needless to trouble you) have hitherto prevented me, I regret to say, from writing a sequel to “The Fallen Leaves”.

Let me very sincerely thank you for a letter which tells me, in the best of all ways, that my novel has interested you. Such recognition as yours does more than give me pleasure – it encourages me in the exercise of my Art.

Vy truly yours | Wilkie Collins

Mr S. Weeks Esq

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1. Presumably secretary or president of a Lancashire literary club.

2. Directed to ‘Mr S. Weeks Esq | Literary Club | Blackburn’, postmarked as dated.

**[2560] TO UNIDENTIFIED RECIPIENT, 7 MAY 1886**

MS: Unknown.<sup>1</sup> On sale: History for Sale Catalogue (2003), doc. 27787. Published: BGLL, IV, p. 166.

Vy truly yours | Wilkie Collins  
London | 7<sup>th</sup> May 1886

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1. On card. Probably an autograph only.

**[2561] TO ANNE WYNNE, 10 MAY 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 503–504.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 10<sup>th</sup> May 1886

Your pretty flowers, my angel, have not found me an ungrateful husband – they only find me dying under the dreadful English Sirocco – not knowing where to write to you on the first occasion, and doubtful of your figures on the second occasion, when I know that you /are/ at “Circus, Bath”, but when I am not quite sure whether “[lg]” (accurately copied from your writing)<sup>3</sup> means:

[lg]. Circus Bath ø | or | 39. Circus Bath.

I adopt 39, – but, oh Heavens, what will happen if I am wrong and if it ought to be “[lg]” Will the postman (not finding you at 39) tear up my letter? Or will he show it to his wife, and will she say “what a shame to disappoint the bride and bridegroom!” Do write (there’s a dear!) and tell me if it is 39, and let me hear when you are coming back again – and [~~] where Mamma is, and how she is. My languid love – I can write no more in the exhausted [reserves] in which I am now living – I cannot sign my name – but I [~~]can write 39<sup>4</sup>~~~~

your grateful | WC

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1. Directed to ‘Miss Nannie Wynne | 39. Circus | Bath’, postmarked ‘LONDON. W. | XC | MY 10 | 86’.

2. WC uses printed paper with his monogram.

3. WC’s imitation of Nannie’s figures is difficult to reproduce typographically.

4. The number is written extremely large.

**[2562] TO EMILY CLUNES,<sup>1</sup> 11 MAY 1886**

MS: Private. Published: BGLL, IV, p. 166.

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

London | 11<sup>th</sup> May 1886

My dear Aunt,

I have read your letter with sincerely felt sorrow. The impression made on me – when I last saw him – by the good and gentle nature of your husband is still in my memory, after a lapse of years that I will not attempt to reckon up. In some degree, at least, I can understand what a terrible blank is now left in your life, and what a hard demand is made on your courage and resignation. I can only speak the truth when I say that I feel for you with my whole heart.

Mrs Graves thanks you for a message which is doubly kind at such a time as this, and begs that you will accept the respectful expression of her sympathy.

Always affectionately yours | Wilkie Collins

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1. WC’s maternal aunt – see [0849] to her of 28 July 1868. Her husband Deane William Clunes died on 10 May 1886 aged 83.

**[2563] TO CHARLES KENT, 11 MAY 1886**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 312; BGLL, IV, p. 167.

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

11<sup>th</sup> May 1886

My dear Kent,

Two minutes before your friendly letter arrived, I was contemplating two samples of cigars – and the thought in me was: “Why isn’t Kent here? And why hav’nt I written to him before this?” Have we been mesmerising each other? Evidently – Yes.

Shall we say Thursday next (the 13<sup>th</sup>) at about 5 o’Clock as usual? If you don’t write again, I will gladly take it for granted that Thursday will do. If the appointment is not convenient, then pray choose your own afternoon, on any later day.

Always yours affly | WC

The book-publication of “The Evil Genius” is put off till the autumn, in the hope that this most accursed Irish business will by that time be settled in one way or the other. Nobody seems to know whether there is to be another general election – or a Civil War – and your old Literature hides her diminished head.<sup>2</sup>

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

2. Referring to the vexed parliamentary debate on Gladstone’s first Irish Home Rule Bill. After defeating the Salisbury Government in January 1886 with the support of the Irish Nationalists, Gladstone introduced the Bill on 8 April but it was finally voted down on 16 June. Gladstone then asked the Queen to dissolve Parliament and call a General Election, held on 1 July, in which the Liberals were heavily defeated, leading to Gladstone’s resignation on 20 July. The defeat of the Bill also led to an uprising among Irish tenant-farmers. *The Evil Genius* eventually appeared in volume form only in the first half of September, although the newspaper serialization had ended by the beginning of May.

**[2564] TO EDMUND YATES, 14 MAY 1886**

MS: Kentucky (63m14/130). Published: BGLL, IV, pp. 167–168.

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

14 May 1886

My dear Edmund,

I have heard, with most sincere sympathy for Mr Escott,<sup>1</sup> of the deplorable interruption to his active and distinguished literary career, caused by long illness.

I will gladly sign the memorial, and help this good cause by whatever means may be within my power.

Ever yours | Wilkie Collins

Edmund Yates Eqr

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1. The distinguished journalist, Thomas Hay Sweet Escott (1850–1924) – see [2421] to him of 7 May 1885 and [2165] to Yates of 9 June 1883. Escott’s health had broken down in October 1885 and he had travelled abroad to convalesce in March 1886.

**[2565] TO THOMAS WOOLNER, 17 MAY 1886**

MS: Bodleian (MS. Eng. lett. d.292, ff. 75–76). Published: BGLL, IV, p. 168.

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

17<sup>th</sup> May 1886

Dear Woolner,

I have read your justly and subtly written estimate of my father’s genius with sincere pleasure – and without finding anything in it which could (to my mind) be altered for the better.

Let me only add that I am very sensible of the kind allusion to my father's son.<sup>1</sup>  
Ever yours | Wilkie Collins

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1. We have not been able to locate the article on WmC by Thomas Woolner, the poet and sculptor – see [1519] to him of 4 March 1875. In the 'List of Writings' at the end of *Thomas Woolner: R.A., Sculptor and Poet; His Life in Letters* (Dutton, 1917), p. 346, Amy Woolner includes "'William Collins": an Essay. 1886.', without offering further details.

**[2566] TO ANNE WYNNE, 19 MAY 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 504.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

19 May

Dearest Dear, do you ever swear? (you know you may confess anything to your husband). If you wish to enchant me, please swear at the Irish. My poor dear story cannot be published before the autumn, because the public eye is fixed on Home Rule – General Election – and Civil War – and won't look, for the present, at any Evil Genius but Mr Gladstone.

It is not easy to say how much embracing I want. Your Mamma will tell you why it is my hard lot to be obliged to wait till next week – and why I must offer my love, and retire for this week.

WC  
For Mrs Wilkie<sup>3</sup>

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1. Directed to 'Mrs Le Poer Wynne | 4. Delamore Street | W.', and postmarked 'LONDON – W | 1 | MY 19 | 86'. The second paragraph of the letter ('Your Mamma will tell you ...') suggests that the envelope may also have contained a letter to Emily Wynne which has not been preserved.

2. WC uses printed paper with his monogram, watermarked 'HIERATICA'.

3. Written prominently on the otherwise blank final page of the notepaper, a further suggestion that this note accompanied a letter to Nannie's mother.

**[2567] TO EMILY WYNNE, 28 MAY 1886**

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, p. 168.

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

Friday 28 May | 1886

Dear Mrs Wynne,

Your faithful novelist accepts your kind invitation, for Sunday next at 2 o'Clock, with the greatest pleasure, and begs in the mean time to send his love to his wife and to remain  
ever yours | WC

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1. Directed to 'Mrs Le Poer Wynne | 4. Delamere Street | W.', postmarked as dated.

**[2568] TO DANIEL S. FORD,<sup>1</sup> 1 JUNE 1886**

MS: Lewis Collection. Published: BGLL, IV, p. 169.

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

London | 1<sup>st</sup> June 1886

Dear sir,

I have only waited to thank you for your letter, and for the very kind manner in which you have excused delays on my part which I regret, until I could report that I have at last begun the second of the three stories called "Victims of Circumstances."<sup>2</sup> In a few days more the Mss will I hope be on its way to Boston. I am only now well enough to get back to my desk – after

some suffering from neuralgic troubles.

It is needless to add that I shall be delighted to make Mr Rideing's acquaintance on his arrival in London<sup>3</sup>

Faithfully yours | Wilkie Collins

I shall go straight on to the third and last of the stories, before I attend to any other literary engagement. In the meantime will you kindly let my agent Mr Watt (of 34 Paternoster Row London) know on what dates you propose to publish the stories, so that he may preserve my English copyright by simultaneous publication here.<sup>4</sup>

---

1. Daniel S. Ford, editor of the *Youth's Companion* from 1866 to 1899.

2. Wilkie eventually wrote three tales under that heading for the *Youth's Companion* – see [2372] to Perry Mason & Co., 27 November 1884.

3. William H. Rideing (b. c. 1853), an Englishman who worked on the staff of the *Youth's Companion* from around 1881–1918 – see [2658] to him of 22 December 1886.

4. The first two tales only were eventually published in the *Boy's Own Paper* on 23 October 1886 and 26 February 1887.

### [2569] TO A. P. WATT, 3 JUNE 1886

MS: Pembroke. Published: BGLL, IV, pp. 169–170.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Thursday evening June 3 / 86

My dear Watt,

Here is the second story for Perry Mason & Co of Boston. Will you kindly send it to them by Saturday's mail?<sup>1</sup>

I wrote to them (in answer to a letter of theirs very kindly expressed) begging that they would let you know at what dates they preferred to publish the stories – so that we might publish simultaneously here.<sup>2</sup> If you will repeat this request when you write, it may not be amiss.

But now I am going to bother.

My copyist is nursing a child of hers, suffering from Scarlettina<sup>3</sup> – and I cannot at a moment's notice supply her place, in time for Saturday's mail. Can you get a copy made of this short Mss tomorrow (at my expense of course) – and send the copy to me, forwarding the original Mss to Perry Mason & Co? and perhaps telling them that I have no time to get a copy made, and to correct it? This – if you can manage it – will be another kindness done to yours ever

Wilkie Collins

A line to say that the story has reached you.<sup>4</sup>

---

1. 'Farmer Fairweather', the second of the stories entitled 'The Victims of Circumstances', eventually published in the Boston *Youth's Companion* on 16 December 1886, p. 512.

2. See [2568] to Daniel S. Ford of 1 June.

3. One of Carrie Bartley's daughters.

4. Watt replied on 4 June, acknowledging receipt and enclosing a copy of the story which he had had made on a typewriter. He wrote to the Boston firm enclosing the original manuscript of the story on 5 June (Berg).

### [2570] TO A. P. WATT, 6 JUNE 1886

MS: Pembroke. Published: BGLL, IV, p. 170.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6<sup>th</sup> June 1886

My dear Watt

My best thanks for your kind letters and for the copy. Everything that I can wish.<sup>1</sup>

I hope to send you the third (and last) story in time for next Saturday's mail.<sup>2</sup>

Today I write to a new copyist to present a legible version of the play – which is finished

at last.<sup>3</sup> The moment I get the fair copy, I will let you have it.  
You know how glad I am to see you when you have time to spare.  
Ever yours | WC

- 
1. Referring to the typed copy Watt had had made of 'Farmer Fairweather' – see [2569] to Watt of 3 June.
  2. Again referring to 'The Victims of Circumstances' for Perry Mason & Co.
  3. See [2571] to Albéric Iserbyt of the same date.

### [2571] TO ALBÉRIC ISERBYT, 6 JUNE 1886

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 171.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6<sup>th</sup> June 1886

My dear Sir,

My regular copyist is unable to work for me, just at present, in consequence of illness in the house.<sup>2</sup> I have three acts of a play, to be copied as speedily as possible.<sup>3</sup> Can you undertake this little task? and (if yes) will you let me know when you can call here after business hours? Any day, and any time 'in the evening' up to 7 o'Clock will do for me – the earlier day that you can fix the better.

If you have never hitherto been engaged in copying plays, I ought perhaps to add that the customary remuneration for copying plays is from 7/6 to 10/- for each act.

Faithfully yours | Wilkie Collins

M. Albéric Iserbyt

- 
1. Directed to 'Albéric Iserbyt Esqr | Accountant's Department | Lloyd's | E.C.', postmarked on the following day.
  2. Referring to Carrie Bartley, whose daughter was suffering from scarlet fever – see [2569] to A. P. Watt of 3 June 1886.
  3. The dramatic version of *The Evil Genius*.

### [2572] TO A. P. WATT, 10 JUNE 1886

MS: Pembroke. Published: BGLL, IV, pp. 171–172.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Thursday evening | June 10<sup>th</sup> 1886

My dear Watt,

Here is the last of the three stories for Perry Mason<sup>1</sup> – and here I am with the same petition addressed to your friendly ear. The original MS to go the U.S. – and a copy to be made please for me – like the copy which you kindly sent to me last week.

Did you wish you had never been born this morning? I did.<sup>2</sup>

Ever yours | WC

Let me hear what I owe you for the two copies – marvels of cheapness<sup>3</sup>

- 
1. The third in the series 'The Victims of Circumstances' for *Youth's Companion* in Boston. Watt's letter to Perry Mason & Co. of 12 June 1886 (Berg) establishes that the story was entitled 'The Hidden Cash'. Although, unlike the first two stories in the series, 'The Hidden Cash' is not found in Richard Cutts's *Index to The Youth's Companion 1871–1929*, it was in fact published in the paper on 21 April 1887, p. 178.
  2. WC's mock despair seems to have been due to the temperature. Watt responded: 'I did wish this morning that I had somehow or other not to go on with the struggle for existence ... I hope you are not feeling quite used up with this weather' (11 June 1886, Berg).
  3. Watt's letter to WC of 11 June reveals that the two copies, both typed, cost a total of only 5s. 11d. (Berg).

### [2573] TO GEORGINA HOGARTH, 11 JUNE 1886

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

11<sup>th</sup> June 1886

My dear Georgina,

I only heard yesterday evening from Charles Kent that you have been ill and that you are leaving (or have already left?) London for change of air. To say that I am indeed sorry, and that I most sincerely hope to hear a more cheering report from the regions of purer air, is only to tell you what you know already. While it is an effort to you to write, pray don't think of answering me. I will wait till you can tell me that you feel like yourself again.

Always affctly yours | Wilkie Collins

---

1. Initialled and directed to 'Miss Hogarth | 70. Wynnsley Gardens | Kensington | W', postmarked as dated.

**[2574] TO A. P. WATT, 16 JUNE 1886**

MS: Pembroke. Published: BGLL, IV, pp. 172–173.

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

16<sup>th</sup> June 1886

My dear Watt,

The enclosed letter will explain itself. I have written to Mr Tarver to say that you manage my literary affairs.<sup>1</sup>

It has just struck me that the Perry Mason stories might do for Mr Tarver – if the dates suit, and if the terms are sufficient. What do you think? I write of course under the impression that you have not yet decided in what periodical we are to publish “on this side”.

The play is copied – excepting the 4<sup>th</sup> act which goes to the copyist tomorrow. So I hope to send you the complete work, before Mr Rosa leaves London.<sup>2</sup>

Ever yours | WC

I enclose (with many thanks) the money for the type-writing copyist – in postal orders.<sup>3</sup> (N.B. I know nothing of the pecuniary position of “The Christian Million”).

---

1. Bound into the volume at Pembroke is the letter dated 10 June 1886 from W. Tarver, on the headed notepaper of the *Christian Million*, requesting ‘a good, highclass short serial story ... to commence about October next’.

2. Carl Rosa, the theatre impresario, relating to the stage version of *The Evil Genius*.

3. See [2570] to Watt of 10 June 1886.

**[2575] TO ALBÉRIC ISERBYT, 17 JUNE 1886**

MS: Parrish (Box 5/1). Published: BGLL, IV, p. 173.

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

17<sup>th</sup> June 1886

My dear Sir,

I am sorry I was out when you kindly called with the fair copy of the three acts.<sup>1</sup>

With this you will receive the 4<sup>th</sup> Act. Please let me have the copy as soon as you conveniently can.

Faithfully yours | Wilkie Collins

I return the 3<sup>rd</sup> act – so that you may add the 4<sup>th</sup>. I am afraid I have misled you by writing “Act 3”. Please change it to Third Act – so as to conform with First Act, Second Act – and Fourth Act. On the cover the Roman numerals are of course to stand.

---

1. Of *The Evil Genius*.



**[2576] TO JOHN R. SCARLETT,<sup>1</sup> 17 JUNE 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 173–174.

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

London | 17<sup>th</sup> June 1886

Dear Sir,

Let me very sincerely thank you for your welcome letter. I value such frank expressions of approval as I have received from you among the most highly-prized rewards of my literary life.

The enclosed cutting from my publishers' catalogue will show you that there are no less than three cheap editions of "The Woman in White" – and will also reveal me as the father of a large literary family. The novels that I have marked may possibly be in the Free Library.<sup>2</sup>

Believe me faithfully yours | Wilkie Collins

John R. Scarlett Esq

---

1. Unidentified.

2. Pasted on the otherwise blank third leaf of the notepaper is a cutting from the current listing of WC's novels available from Chatto & Windus at 3s-6d, 2s-6d, and 2s, from *Antonina* through to "*I Say No*". WC checks *The Moonstone*, *Man and Wife*, and *The New Magdalen*, adding the word 'London' to the running header 'CHATTO & WINDUS, PICCADILLY'. The Free Library in question has not been identified, though it is presumably an American institution.

**[2577] TO A. P. WATT, 18 JUNE 1886**

MS: Pembroke. Published: BGLL, IV, p. 174.

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

18<sup>th</sup> June 1886

My dear Watt,

A word to thank you for your prompt action in the matter of "The Christian Million", and also to say that you are right (as you always are in the matter of business) to have asked that price. Whether we get it or not I am equally obliged to you.<sup>1</sup>

The copyist writes me word that he hopes to bring the 4<sup>th</sup> act here tomorrow evening. In this case, you shall have it ~~on Sunday~~ Monday morning next. Come here by all means when it is convenient to you – and when you have "named a day" with Mr Carl Rosa for hearing what he says about the play. My only fear is that he may be too busy to read it just now – but you know best. It is a good play "though I say it that should'nt"<sup>2</sup>

Ever yours | WC

---

1. As Watt's letter to WC of 16 June makes clear (Berg), he asked £350 for British serial rights or £450 for serial rights in Britain, America and Australia for a story of 40,000 words. Watt feared that this was more than the paper wanted to pay, and it seems that no agreement was reached.

2. The dramatic version of *The Evil Genius*, the performance rights of which WC was free to negotiate, now that the novel had finished its serial run in the newspapers.

**[2578] TO A. P. WATT, 21 JUNE 1886**

MS: Pembroke. Published: BGLL, IV, p. 175.

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

21<sup>st</sup> June 1886

My dear Watt,

Here is the play at last, finally copied and corrected.<sup>1</sup> And here am I – "used up" as they say in the U.S – but

Ever yours | WC  
Towards the end of this month, I hope to get to Ramsgate<sup>2</sup>

- 
1. Watt acknowledged receipt of the copy of the play version of *The Evil Genius* in a letter of the same date, and promised that he would send it on to Carl Rosa.
  2. WC was not in fact able to do so until the third week of July, staying until the middle of August.

**[2579] TO JAMES F. GLUCK,<sup>1</sup> 24 JUNE 1886**

MS: Yale. Published: BGLL, IV, p. 175.

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

London | 24<sup>th</sup> June 1886

Dear Sir,

At last, my novel in manuscript (“The Two Destinies”) has been sent today to Mr Stevens<sup>2</sup> for transmission to the Buffalo Library.<sup>3</sup>

In asking you to kindly accept my excuses for the delay that has occurred, I can only plead illness as one obstacle – and the necessity of making the MSS fit for The Library, as another. The thin paper on which I write my novels has been “mounted” on strong paper so as to preserve each page – and the whole has been strongly bound. I want to make my little offering to the Library as acceptable as I can. The few happy days that I spent at Buffalo are gratefully remembered among the bright days of my life.

Very truly yours | Wilkie Collins

- 
1. See [2537] to the same recipient of 16 March 1886.
  2. Possibly the agent Benjamin Franklin Stevens – see [2923] to him of 1 February 1889.
  3. Today the manuscript of *The Two Destinies* is still held in the Gluck Collection at the Buffalo and Erie County Public Library.

**[2580] TO ANNE WYNNE, 24 JUNE 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 504.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

24 June 1886

I write this, my love of loves, in an interval of pain. If I had been well, you would have seen me before ~~this~~ today. I am slowly getting better – and I am to go away yachting as soon as I can. But I am not quite well enough yet to be able to welcome you tomorrow. If next week will be convenient for your Mamma and you – and Mr Thomas (whom I shall be very glad to see again)<sup>3</sup> I will write once more, and report myself in good time. For this time, goodbye my angel!

WC

The shilling story is only trying to come to me<sup>4</sup> – but the cruel neuralgia gets in the way, and says “I have got him, be off!”

- 
1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON – W. | JU24 | 88’.
  2. WC uses printed paper with his monogram, watermarked ‘HIERATICA’.
  3. Mr Thomas (mentioned also in [2581] to Nannie, 1 July 1885), remains unidentified, though the reference may be to a domestic pet such as a dog or a bird. [2595] to Nannie of 27 July 1886 mentions what appears to be her pet cat named ‘Lady Snagge’.
  4. *The Guilty River*, published in late 1886 as *Arrowsmith’s Christmas Annual* at a shilling.

**[2581] TO ANNE WYNNE, 1 JULY 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 505.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

1<sup>st</sup> July 1886

No, dearest little wife, Beard says – “Go with another air; I can do nothing while you are in London”. I am only waiting to hear from the seaside – and to put off certain engagements with printers and publishers – and then /away/ I go, in search of health, and on the look-out for a friend’s yacht. I hope to get away by the end of this week – and I must not venture to make any appointments in the meantime – for I had a bad attack yesterday – and the pain has left me shaken today. Make my excuses to your Mamma, and to Mr Thomas<sup>3</sup> – like a good dear. I am sure they will forgive /me/ – until I come back [*del*] in better health and can plead for myself. You will still love me – in Suffolk – won’t you? And I shall write, from some sea port (the wind will decide which), and report my progress towards recovery. Goodbye darling for the present.

WC

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | JY1 | 86’.

2. WC uses printed paper with his monogram, watermarked ‘HIERATICA’.

3. See [2580] to Nannie of 24 June 1886.

### [2582] TO A. P. WATT, 6 JULY 1886

MS: Pembroke. Published: BGLL, IV, p. 176.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

6<sup>th</sup> July 1886

My dear Watt,

Many thanks for your letter, enclosing the Dft for £80.<sup>1</sup> Let me take the opportunity of sending my cheque for the commission – with these lines. My kind remembrance to Perry Mason & Co, when you write. They are pleasant people to have literary relations with – and they remind at once, by the rule of contraries, of that impudent little cad, T. I am really not only sorry but ashamed, to have troubled you to write to him. Does he “drink”? or is he a little mad?<sup>2</sup>

I shall be curious to hear about Rosa.<sup>3</sup> When you have news of him, remember that you come here to lunch (pot-luck) next time. The week after this week I hope to get to Ramsgate. Here in London – with the thermometer at 80 in my room – work is out of the question for me.

Ever yours | WC

---

1. As Watt’s letter to WC of 5 July makes clear (Berg), this was the payment from Perry Mason for the three tales in the ‘Victims of Circumstances’ series. Duly credited the next day to WC’s bank account as ‘Bill on City Bank’, with Watt’s commission of £8 debited on 8 July (Coutt: WC).

2. Watt had written to Tillotson on WC’s behalf on 1 July 1886, requesting the names of all the newspapers in which *The Evil Genius* had appeared, both in Britain and elsewhere, information apparently required by the French authorities in connection with the translation of the novel into French. In his letter to WC of 5 July, Watt conveyed Tillotson’s reply that WC had already been supplied with the relevant copies of the *South London Press*, where the serialization had been first completed (Berg).

3. Watt’s letter to WC of 5 July shows that no response had yet arrived from Rosa, although he had received the copy of the play version of *The Evil Genius* a couple of weeks earlier (Berg).

### [2583] TO A. P. WATT, 8 JULY 1886

MS: Pembroke. Published: BGLL, IV, p. 177.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> July 1886

My dear Watt,

If I followed my inclinations I should take a return ticket to Bolton – kick an unmentionable part of T’s person – and feel that I had done my duty. As things are, I enclose a

polite attempt to screw a plain statement of facts into his obstinate little head. Please read it – and, if you approve, let it go to the post with your letters.<sup>1</sup>

To turn to a pleasanter subject, let me assure you that I am gratefully sensible of the trouble that you have taken in the matter of the play – which reached me safely yesterday evening. Mr Rosa’s decision does not surprise me.<sup>2</sup> It has already been the decision of three managers in the United States – and it will probably be the decision of other managers here, if I give them the opportunity. For the present, I think of “waiting for events”, or of consulting my old friend Mr Pigott – the Examiner of plays. When I arrive at a decision you shall hear from me without fail. In the present state of the thermometer, my decision is to thank you sincerely.

Ever yours | WC

I hope to get away early in next week<sup>3</sup>

---

1. In his letter to WC of 7 July, Watt had asked whether Tillotson’s reluctance to provide the names of all the papers carrying *The Evil Genius* would create problems in securing the copyright of the French translation of the novel. WC’s letter to Tillotson once again requesting the information has apparently not survived, though Watt confirms that it was sent to Bolton, in his letter to WC of 9 July 1886 (Berg).

2. Watt’s letter to WC of 7 July revealed that Rosa had declined to take up the stage version of *The Evil Genius*.

3. To Ramsgate – in his letter of 7 July, Watt had expressed the hope that WC would soon be able to escape from town (Berg).

#### [2584] TO WILLIAM HOLMAN HUNT, 11 JULY 1886

MS: Huntington (HH 102). Published: BGLL, IV, pp. 177–178.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Sunday | 11<sup>th</sup> July 1886

My dear Holman,

Your letter – received yesterday evening – was a joyful surprise.<sup>1</sup> Living my hermit’s life, seeing (God be praised) no “Society”, hearing nothing of you, I had no idea that you were in London as well as your Exhibition.<sup>2</sup> After this confession you will understand how delighted I shall be to see you tomorrow (Monday) at 2 o’Clock to pot-luck-lunch. Later in the week I go to Ramsgate for my doses of sea-air and the work that is to follow them if all goes well with me.

Affectionately yours | Wilkie Collins

Your letter came too late to be answered by Saturday’s post. If my reply does not reach you tomorrow morning in good time – then let us say Tuesday at 2.

---

1. WC seems to have believed that Hunt had set off on an expedition to Jeruslaem (see [2529] to the artist of 7 March 1886).

2. Thirty-two of Hunt’s works were then on show at the Fine Art Society.

#### [2585] TO A. P. WATT, 13 JULY 1886

MS: Pembroke. Published: BGLL, IV, p. 178.

90. Gloucester Place | Portman Square. W.

13<sup>th</sup> July 1886

My dear Watt,

Read the enclosed – and I think you will agree with me that T. has this time excelled himself.<sup>1</sup> It is useless to answer him.

Ever yours | WC

I hope to start for Ramsgate on Saturday next.<sup>2</sup>

---

1. Tillotson’s letter has not been traced, though Watt confirms its receipt in his reply to WC of the same day, in which he comments: ‘What a curiously suspicious nature he has. I wonder if he thinks the Frenchman wishes to sell novels to English newspapers!’ (Berg). A more likely explanation is that Tillotson did not want to give away a lengthy list of his

major clients to Watt, who was still a competitor in the same market. On 9 April 1886, Watt had replied to an offer from Tillotson to pay him a retainer of £25 per quarter for his ‘services’, on condition that he offer his author clients’ stories to the Bolton firm rather than directly to British and foreign newspapers. Watt had refused the offer, stating that, though he had no wish to enter into conflict with Tillotson’s, his primary responsibilities were to his authors, and the market was in any case large enough for both parties.

2. On 17 July.

**[2586] TO ANDREW CHATTO, 13 JULY 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 179.

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

13<sup>th</sup> July 1886

My dear Chatto,

I want to say two words to you about the publication of my new novel.<sup>1</sup> If I call in Piccadilly between 4 and 5 o’Clock on Thursday afternoon next, shall I find you disengaged? If that appointment should not be convenient will you kindly choose your own time on Friday next? On Saturday I go away to the sea.<sup>2</sup>

Ever yours | WC

---

1. *The Evil Genius*. Also found in the Parrish Collection is the following Memo in WC’s hand:

Corrected | =

For the Reprint in book form (3 vols) to be published in September 1886, by Chatto and Windus (same terms as usual)

Printed Copy | = | *The Evil Genius* | = | First Volume

WC | June 29<sup>th</sup> | 1886

2. To Ramsgate, according to [2587], WC’s next letter to Chatto of 16 July.

**[2587] TO ANDREW CHATTO, 16 JULY 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 179.

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

16<sup>th</sup> July 1886

My dear Chatto

Here is “The Evil Genius” in printed copy.<sup>1</sup> I will write again from Ramsgate.

Ever yours | WC

---

1. Presumably the serial run in the *South London Press*, 31 October 1885–1 May 1886. The syndicator W. F. Tillotson had recently supplied WC with a copy of this – see the notes to [2582] to A. P. Watt of 6 July 1886.

**[2588] TO A. P. WATT, 16 JULY 1886**

MS: Pembroke. Published: BGLL, IV, p. 180.

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

Friday July 16<sup>th</sup> 1886

My dear Watt,

Your kind letter has just reached me. Copyright, and all rights outside Great Britain and Ireland, are mine. After this, it is needless to say that I leave the American negotiations with the greatest pleasure in your friendly hands.<sup>1</sup>

I am dying for a sight and a smell of the sea. My address at Ramsgate will be 14. Nelson Crescent as before.<sup>2</sup>

Ever yours | WC

The Christmas Story will be of about the same length as “Called Back”<sup>3</sup>

I have written a “bogus” story of a dozen pages or so to be “published” so as to make sure of preserving our title – in the matter of the Christmas story.<sup>4</sup>

---

1. Watt’s letter to WC of the same day requested permission to offer to Harper’s in New York advance sheets of the Christmas story referred to below, eventually entitled *The Guilty River* and published on 15 November as *Arrowsmith’s Christmas Annual* for 1886 (Berg).

2. WC leaves for Ramsgate the following day.

3. The thriller published as *Arrowsmith’s Christmas Annual* for 1883 which brought a brief period of international fame to its author ‘Hugh Conway’ (pseudonym of Frederick J. Fargus).

4. As with *The Evil Genius*, the purpose of the ‘bogus’ edition was to protect the title – see [2433] and [2436] to Watt of 14 and 24 June 1885. A copy is held in the Parrish collection – see Robert Ashley, ‘The Wilkie Collins Collection’, *Princeton University Library Chronicle*, 17:2 (Winter 1956), pp. 81–82; and Graham Law, “‘Poor Fargus’”, *WCSJ*, NS 3 (2000), pp. 67–72.

### [2589] TO ANDREW CHATTO, 18 JULY 1886

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 180–181.

14. Nelson Crescent | Ramsgate | 18<sup>th</sup> July 1886

My dear Chatto,

Here is my address “until further notice.”

As to the proofs – the German and Italian translations have been made from the serial proofs. There remain,

The French, The Dutch, Tauchnitz, and the proof to be returned for press – four pulls of each proof in all, I am afraid.<sup>1</sup>

Such exquisite weather here, so far! I wish you could come and smell the sea. It fairly intoxicated me, when I got here yesterday.

Ever yours | WC

---

1. Of *The Evil Genius*, to be published in three volumes by Chatto & Windus in September. The French and Dutch translations have not been traced.

### [2590] TO FRANK ARCHER, 20 JULY 1886

MS: Unknown (formerly with Frank H. Arnold).<sup>1</sup> Extract: Robinson 1951, pp. 300–301. Published: Archer, p. 279, our copy text; BGLL, IV, p. 181, amended A&C7, p. 24.

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.

---

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 in 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.’

**[2591] TO MR COLEMAN,<sup>1</sup> 21 JULY 1886**

MS: Private. Published: BGLL, IV, pp. 181–182. Amended: A&C14, p. 31..

14, Nelson Crescent | Ramsgate | 21<sup>st</sup> July 1886

My dear Mr Coleman,

Alas! Look at the address. Since Saturday last I have been here – driven from London (in a state of nervous exhaustion) by my doctor – and with Mrs Graves to nurse me. I get on but slowly as yet having been welcomed by two thunderstorms, and finding even the delicious sea-air too hot to be easily breathed. There is no hope of my being patched up in time to join that pleasant little party. Accept my thanks and my excuses – and let me hope that you will give me another chance. I must have something to look forward to when I lose my “Bollinger” and my Schoolmistress both together and when I know it is “all my fault”.<sup>2</sup>

Very truly yours | Wilkie Collins

Your kind invitation to our excellent uncle Dan goes to him by today’s post.<sup>3</sup> Mrs Graves will follow with her excuses tomorrow, and sends you kindest remembrances in the meanwhile.

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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.

2. The allusion to champagne is clear enough, but the ‘Schoolmistress’ escapes us.

3. ‘Uncle Dan’ Bixby – see [2481] to Mary Anderson of 24 October 1885 and [2336] to Andrew Chatto of 15 July 1884.

**[2592] TO FRANK ARCHER, 23 JULY 1886**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: Archer, pp. 279–81; BGLL, IV, pp. 182–183, amended A&C7, pp. 24–26.

14, Nelson Crescent | Ramsgate | 23<sup>rd</sup> July 1886

My dear Archer,

I have read the story.<sup>2</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 “skipped.” 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 “skipping”. 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 “Nap’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 “Nap” 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 “the 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, “The 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. Initialled and directed to ‘Frank Archer Eqr | 21. Baker Street | London | W.’, postmarked recto ‘RAMSGATE F | JY 23 | 86’ and verso ‘LONDON W. | 7 | JY 24 | 86 | J’, with ‘22’ in another hand in pencil 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 this letter to his friend F.W. Robinson, who in 1884 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 living person.

4. Archer was paid £3-4s for the 16 pages (4s a page) on 4 October 1886 (Archer Archive).

### [2593] TO WILLIAM HOLMAN HUNT, 24 JULY 1886

MS: Huntington (HH 103).<sup>1</sup> Published: B&C, II, pp. 521–522.

14. Nelson Crescent | Ramsgate | 24 July 1886

My dear Holman,

A day or two before I came here, I presented your card, and saw your exhibition.<sup>2</sup>

My first impression, on entering the room, was of such a feast of magnificent colour as I had not seen since I was last at Venice. My next pleasure was to study the pictures in detail. You know so well how incapable I am of flattering anybody – least of all, a dear old friend – that I shall say freely what is in my mind. As a painter of human expression, the most difficult of all achievements in your Art, there is no man among your living English Colleagues (and not more than two or three among the dead) who is fit to be mentioned in the same breath with you. To my mind, you are a great teacher as well as a great painter. With obstacles and discouragements which I lament, you are nevertheless steadily doing good in teaching the people to see for themselves the difference between true art and false. Such a reform as this in the popular Taste works, as we both know, insensibly on the popular mind, and clears its way slowly through the thousand modern obstructions of conventionality and claptrap. But the reform does go on. I saw some people silently wondering before the picture of the Christian priest, saved from the Druids.<sup>3</sup> They consulted in whispers, and went on to the next picture. But the Priest had got them. They came back – and had another long look – and consulted again. Slowly and surely that fine work was pleading the good cause with people ignorant of the subtle beauty of it, but insensibly discovering its appeal to their sense of nature and truth. I am absolutely certain that the next Royal Academy



Exhibition will not succeed as well as usual in imposing on those innocent strangers.

I must wait till we meet again to speak of the pictures individually. If I attempt to write about them, I shall produce a book instead of a letter. Goodbye then for the present – and let me only add Mrs Graves’s thanks to mine. The exhibition was a revelation to her.

Ever yours affectionately | Wilkie Collins

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1. A pencil note on the otherwise blank final page of the letter, probably in Hunt’s hand, reads: ‘I think this may interest you to read, and you will let me have it back?’

2. Hunt’s first retrospective exhibition held in 1886 at the Fine Art Society in London, which was accompanied by the publication of a series of articles by the artist on ‘The Pre-Raphaelite Brotherhood: A Fight for Art’ in the *Contemporary Review*, April-June 1886.

3. ‘A Converted British Family Sheltering a Christian Missionary from the Druids’ was first shown at the Royal Academy in 1850 and is now held at the Ashmolean Museum, Oxford. It was the fifth of thirty-two works in the 1886 retrospective.

### [2594] TO F. C. BEARD, 26 JULY 1886

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 183–184.

14. Nelson Crescent, Ramsgate | 26<sup>th</sup> July 1886

My dear Frank,

I have kept my report waiting for a change in the weather for the better. It came last night in the most furious deluge of rain I ever heard. Today the horrid oppression in the air has gone – and I breathe again freely. Even before this relief, I have been steadily getting better – with one or two slight returns of that pain in the chest, only worth mentioning because I must “make a clean breast of it” to my (medical) confessor. If you could only get here, by the steamer for a holiday of your own (the boats are not crowded) what a pleasure it would be! But no railway! – the road is so badly laid and the carriages are so badly hung, that if I was dying here, I would not let you know it.

The Bartley’s are within two doors of us,<sup>2</sup> and the children are in and out a dozen times a day. Ramsgate is by no means full – and a quieter set of people than usual are taking their sea air this year. (N.B. I have discovered a greengrocer who supplies me with unutterably delicious nectarines. Will that tempt you?)<sup>3</sup>

Poor old Mrs Townsend is dead, and buried, I suppose, by this time.<sup>4</sup> How does the old husband take it? Will he submit philosophically – like my Aunt Clunes (aged 80) whose husband died lately at 82. I think I told you she came to see me, and so reminded me of my poor dear mother that I was within a hairs’ breadth of bursting out crying when I kissed her.<sup>5</sup>

Goodbye for the present. My new story is knocking at my head, and saying, “Why don’t you let me out?”<sup>6</sup>

Always affly yours WC

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1. Signed and directed to ‘F. Carr Beard Esq | 44. Welbeck Street | London | W.’, postmarked in Ramsgate as dated.

2. Carrie, WC’s goddaughter, and her husband Henry Powell Bartley.

3. WC seems to have liked the fruit – see [2458] to Emily Wynne of 22 August 1885.

4. Unidentified.

5. For another account of this visit by WC’s aunt Emily Clunes, see [2890] to Anne Linsell, 14 September 1888.

6. *The Guilty River*.

### [2595] TO ANNE WYNNE, 27 JULY 1886

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 505.

27 July 1886 | Ramsgate

I am only now, dearest and best of wives, beginning to get better – and I am ashamed of myself for not having written to my Nannie before this. So far, I am certain of what I say. Everything

else is doubtful. I don't know how long I shall stay here – I don't feel sure that I may not accept an invitation to stay with a friend at Santa Barbara, on the coast of California (N. B. He would be glad to see my wife if she would come with me) – I don't know when I shall begin the 1<sup>s</sup> novel – and I am miserably uncertain about putting in Lady Snagge. My fear is that she might scratch my face if she found it out. Would it be well if I slightly altered the name, and called her Lady Snugge or Lady Snogge?<sup>2</sup> Doubt! nothing but doubt in my present state of mind and body! I love and adore my Nannie – that alone is certain. Tear up this letter, and I will write another when I know something more about myself. Perhaps my mind will be steadier when I begin to work again. My love to my mother-in-law. And don't show her these lines or she will regret our marriage. Tear up! tear up!

Your loving | W.<sup>3</sup>

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1. Directed to 'Miss Nannie Wynne | Little Saxham Rectory | Bury St Edmunds', postmarked 'RAMSGATE | JY2[7]'. Nannie and her mother seem to have stayed in Little Saxham the previous summer also; see [2458] to Emily Wynne, 22 August 1885.

2. Lady Snagge appears to be Nannie's pet cat, though in the event she did not make any appearance in WC's shilling novel *The Guilty River* either under her own or an assumed name.

3. WC signs with a large florid 'W'.

### [2596] TO WYBERT REEVE, 29 JULY 1886

MS: Private. Extract: Reeve 1889, p. 4g; Reeve 1891, p. 119; Reeve 1906, p. 461; Robinson 1951, p. 310. Published: B&C, II, pp. 522–523.

Ramsgate | 29 July 1886

My dear Reeve,

I have been sailing, and have come here for my letters.

The news of my poor dear old friend's death has shocked and distressed me. Another of the very few friends of my younger days now left to me has been torn away. No words of mine can sufficiently acknowledge the unremitting devotion of Biers to my literary interests in Australia, for twenty years past and more.<sup>1</sup> Always eager to make the very best possible pecuniary arrangements for me, and always successful in doing so, his labour was throughout – at his own express stipulation – a labour of love. Not very long since, I acknowledged this, most inadequately, by sending him a little present – and I had the happiness of hearing from him that this keepsake was very welcome. When you see his daughters pray tell them that I really share in their sorrow, and feel the sincerest sympathy with them.<sup>2</sup>

Let me thank you heartily for your friendly offers of help. My new novel – now shortly to be published in book-form – has appeared previously in various newspapers, and the speculator, purchasing all serial rights in England and the Colonies /(for the largest sum that I have ever received)/ managed the Australian publication himself.<sup>3</sup> So [*del*] I have no present interest (of the literary sort) in the book market of our antipodes.<sup>4</sup> If I have any hopeful dramatic work that promises well, it shall be sent to you. In the meantime, let me congratulate you on your success. It has been well merited, I am quite sure – and it will I hope be the predecessor of more triumphs to come.<sup>5</sup>

As for my health, considering that I was 62 years old last birthday – that I have worked hard as a writer – and that gout has tried to blind me first and kill me afterwards, on more than one occasion – I must not complain. Neuralgia, and nervous exhaustion generally, have sent me to the sea to be patched up – and the sea is justifying my confidence in it. I must try and live long enough to welcome you when you return to us.<sup>6</sup>

Pardon a stupid letter, written in a hurry. I will do better next time.

Always truly yours | Wilkie Collins<sup>7</sup>

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1. Hugh Biers, WC's old friend and agent in the Australian colonies (see [3177] to him of August 1873): 'It will be learnt with regret that Mr. H. Biers, the chief draughtsman in the Lands Office died somewhat suddenly yesterday. Mr.

Biers who was 57 years of age, had been 25 years in the public service, and was well known and highly esteemed. For some time his health had not been good, and recently he had had leave of absence in consequence, but he had returned to duty, and was in his office as late as Monday last.' (Melbourne *Argus*, Wednesday, 16 June 1886, p. 5).

2. According to Births Deaths and Marriages Victoria, Biers married Annette Roberts in 1855 and the couple had two daughters, Annette Frances (b. 1857) and Blanche Ellen (b. 1860).

3. By way of illustrating the liberties that the actor took in transcribing WC's letters for his 'Personal Recollections', we might note that this sentence cited in Reeve 1889 reads: 'My new novel, now shortly to be published in book form, has appeared previously in various newspapers, and the speculator purchasing all serial rights in England and the colonies has given me the largest sum that I have ever received for any of my books before.'

4. For £1300 Tillotson's of Bolton had purchased both British and colonial serial rights to *The Evil Genius*, which appeared in Australia in the *Sydney Mail* (Johnson-Woods, *Index*, pp. 95–96). Reeve, who was resident in Australia from late 1878, had presumably offered to look after WC's literary interests there.

5. Perhaps referring to the recent success of Reeve's new comedy, *Only Dust*, opening at the Bijou Theatre, Melbourne, on 26 May 1886.

6. This is the last recorded letter to Reeve, who did not in fact return to Britain until December 1900, long after WC's death.

7. When the two are compared, although the substance is the same, it is clear from the form that the facsimile has not in fact been taken from the MS of this particular letter. The specific MS employed remains untraced; there is no other extant letter to Reeve with this particular valediction.

### [2597] TO ERIC S. ROBERTSON,<sup>1</sup> 1 AUGUST 1886

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 185.

14. Nelson Crescent | Ramsgate | 1<sup>st</sup> August 1886

Dear Sir,

I regret that I was not at home to receive you when you were so good as to call in Gloucester Place. Your card has just reached me – with my letters.

It is not as yet possible for me to say when I shall return to London. I have been suffering from illness – and my plans, at present, depend entirely on the progress that I make in the recovery of my health. If I happen to be away from Ramsgate for awhile, letters will be forwarded in the first instance to this place.

Believe me | Faithfully yours | Wilkie Collins

Eric S. Robertson Esqre

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1. Presumably Eric Sutherland Robinson, Professor of English, Lahore (*Wellesley Index*), author of *English Poetesses: A Series of Critical Biographies* (London: Cassell, 1883) and a friend of the novelist Hall Caine.

### [2598] TO FREDERICK G. KITTON,<sup>1</sup> 2 AUGUST 1886

MS: Parrish (Box 4/13). Published: B&C, II, p. 524.

14. Nelson Crescent | Ramsgate | 2<sup>nd</sup> August 1886

Dear Sir,

Your letter has followed me to this place.

Your kindness will I hope excuse me from contributing to the work on which you are engaged. I abstain from adopting your suggestion, out of consideration for the wishes of Dickens himself. He more than once expressed to me his dislike of being presented to public curiosity by means of "pen-portraits", and his desire to be only known to the great world of readers after his death by his books.

I remain, dear Sir, | Faithfully yours | Wilkie Collins

Frederick G. Kitton Esqre

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1. Frederick George Kitton (1856–1904; *ODNB*), illustrator and writer, author of *Dickensiana: A Bibliography of the Literature Relating to Charles Dickens and his Writings* (1886) and the copiously illustrated *Charles Dickens by Pen and Pencil* (1890). Since the former was reviewed from spring 1886, it must be the latter to which WC here refuses to contribute.

**[2599] TO ALBÉRIC ISERBYT, 4 AUGUST 1886**

MS: Parrish (Box 5/1), with envelope.<sup>1</sup> Published: BGLL, IV, p. 185.

14. Nelson Crescent | Ramsgate | 4<sup>th</sup> August 1886

Dear Sir,

Your kind note has followed me to this place. Your present holiday, as I hear, has a special interest attached to it. Let me offer you my congratulations, and my best wishes for your happiness.<sup>2</sup>

Faithfully yours, | Wilkie Collins  
Albéric Iserbyt Esqr

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1. Directed to 'Albéric Iserbyt Esqr | 23. Raeburn Street | The Avenue | Acre Lane | Brixton | London S.W.', postmarked in Ramsgate as dated.

2. Iserbyt writes just before his marriage to Frances Beeching on 7 August in Kennington. This appears to be WC's last letter to him. In [2807] of 3 February 1888, WC asked Frederick Lehmann to assist him with a letter in German from Berlin.

**[2600] TO F. C. BEARD, 10 AUGUST 1886**

MS: Parrish (Box 4/15), with envelope.<sup>1</sup> Published: B&C, II, pp. 524–525.

14. Nelson Crescent | Ramsgate | 10<sup>th</sup> Aug 1886

My dear Frank

I had hoped that your letter would tell me you were able to get away from London – if not as far as this, at least to some nearer place. It is sad news indeed to hear that you are “feeling prostrate.”

As for me I have a contradicting state of things to report. All day long, I feel infinitely better – I sleep far more soundly at night – I have a better appetite – but,<sup>2</sup> in the early morning, say from 5 to 7, that damnable pain in the chest returns regularly. I have tried to circumvent it by an early breakfast in bed, without success – and what I have done to provoke it, I don't know. Take yesterday as a sample. I did no work – I went out for a little *[del]* walk between one and two – I went out again at three for a sail, and was on the water *[del]* more than three hours – I drank no champagne at dinner – I slept (only waking /once/ *[del]* for a few minutes) till 5 this morning. At 5:30 ~~that~~ the vile gnawing *[del]* began again – and, required three of those capsules before I could get rid of it. And here I am writing to you now – at 12:30 without an ache or pain to complain of, and this on the muggiest of muggy days, with the thermometer at 70 close by an open window!!!! What does your art say to this? And what sort *[del]* of prescription is “indicated”? /To complete this queer “case,” let me remind you that while I was in London – half dead for want of fresher air – I was entirely without the chest pain.<sup>3</sup> (N.B. Bowels kept steadily to their duty – and no medicine taken except your pick-me-up to keep my digestion in good order).

Enough of myself for the present! I wish you had been with us yesterday in the boat. We “dodged” the rain, pouring over Ramsgate, by steering in ~~all~~ every direction which showed a morsel of blue sky. It was the funniest chase – the great clouds trying to catch our little boat, and, at one time, a sea fog helping them. But we got back with dry skins nevertheless.

Let me have a line by return of post – and tell me you are feeling better.

Yours ever affly, WC<sup>4</sup>

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1. Directed to 'F. Carr Beard Esq | 44 Welbeck Street | London. W.', initialled 'WC', and postmarked 'RAMSGATE | D | AU 10 | 86'.

2. In fact underlined three times.

3. The insertion, which is indicated by a dotted saltire, is written vertically down the left margin, with the place of insertion flagged by a similar symbol, the two being linked by a wavy line.

4. Having run out of space on the final page of the four-leaf notepaper, WC writes the valediction and signature vertically down his left margin.

**[2601] TO A. P. WATT, 16 AUGUST 1886**

MS: Pembroke. Published: BGLL, IV, p. 186.

14 Nelson Crescent | Ramsgate | 16<sup>th</sup> Aug<sup>t</sup> 1886

My dear Watt,

Harper's offer of £15 when we have asked £50 may not be intentionally impudent – but impudent it is. No, without hesitation, exactly expresses my view.<sup>1</sup>

What do you say to applying straight to the only powerful publisher in New York, the pirate Munro. He has already sent me money of his own free will for some of my books.<sup>2</sup> We might remind him of this fact and tell him that we have received an offer from Harper which we have refused – and ask if he will offer for the early sheets (remembering the size and purpose of the story of course).<sup>3</sup> We will wait, if you like, to discuss this together. I return not later than Friday next. Perhaps earlier – for I am threatened with gout, (in the eye) and am writing to you with five grams of calomel in my unhappy stomach, and in what we used to call at school “a blue funk.”

Ever yours | WC

You shall have a line immediately on my return.<sup>4</sup>

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1. Referring to Watt's attempts to sell *The Guilty River* in the United States. In fact Watt had originally asked £100 (to WC, 19 July 1886, Berg). In the event, the novella was published in Harper's Handy Series (no. 105) on 3 December 1886.

2. George Munro, proprietor of the Seaside Library, which had featured unauthorized editions of most of WC's fiction (see Gasson, pp. 137–138). On the unexpected payments from Munro, see [2019] to Watt of 10 March 1882 and [2134] to Andrew Chatto of 7 April 1883.

3. *The Guilty River* also appeared as no. 896 in Munro's series of Seaside Library Pocket Editions (Gasson, p. 138). It is not clear if this edition was authorized.

4. In fact WC returned to London on Wednesday 18 August – see his next letter to Watt.

**[2602] TO A. P. WATT, 18 AUGUST 1886**

MS: Pembroke. Published: BGLL, IV, p. 187.

9.30 P.M. | 90. Gloucester Place W. | 18<sup>th</sup> Aug<sup>t</sup> 1886

My dear Watt,

Here I am at home again – with my eye under the doctor's care. He hopes to set me right again soon. We shall see.

When the story for Arrowsmith will be done I can't say. It must be done in time for publication at, or before Christmas. And when proofs reach me – corrected duplicates shall be at once sent, seriatim, to the American publisher who purchases the right – I mean without waiting until they are all collected, so as to save time. The length will equal “Called Back”.<sup>1</sup> The title is “The Guilty River” – and it represents a new idea. As yet, only the first three chapters are written – and nobody has seen them. This is all I can now think of. If there ought to be more, come here and tell me – you know how glad I shall be to see you.

The railway is in my head – and bed is the only fit place for me.<sup>2</sup>

Ever yours | WC<sup>3</sup>

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1. See [2588] to Watt of 16 July 1886.

2. WC had presumably travelled back from Ramsgate that day by train.

3. Written in pencil in Watt's hand beneath the signature are the words ‘Cable me. | Simultaneously’.

**[2603] TO A. P. WATT, 19 AUGUST 1886**

MS: Pembroke. Published: BGLL, IV, p. 187.

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

19<sup>th</sup> Augt 1886

My dear Watt,

Here – with my sincere thanks – is the document signed and witnessed.<sup>1</sup> I return it by this evening's post – instead of waiting to give it back when I have the pleasure of seeing you tomorrow – so that you may have the whole day for registering at your own most convenient time.

Ever yours | WC

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1. Probably referring to the document registering the three-volume edition of *The Evil Genius* at Stationers' Hall for copyright purposes.

**[2604] TO CHATTO & WINDUS, 29 AUGUST 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 188.

29<sup>th</sup> August 1886

Dear Sirs,

Please send the enclosed "Dedication" of "The Evil Genius" to the printers with the corrected proofs of the novel which will reach you under another cover.<sup>1</sup>

Vy truly yours | Wilkie Collins

To Messrs Chatto & Windus

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1. The printed dedication reads 'Affectionately Dedicated | To | Holman Hunt'.

**[3190] TO FRANK ARCHER, 30 AUGUST 1886**

MS: Unknown. Cited: 'Diary', 31 August 1886; 'Journal', p. 132 (both in Lewis Collection (Archer Archive)).  
Published: A&C7, p. 26.

Summary: *Enclosing a letter of introduction and recommendation to Andrew Chatto.*<sup>1</sup>

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1. The letter itself is not found in the Archer Archive, though 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'. WC's covering letter to Chatto, [2605] of 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). The firm, rather than Andrew Chatto, replied to Archer on 6 September 1886 (also in 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' 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

**[2605] TO ANDREW CHATTO, 30 AUGUST 1886**

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, IV, p. 188.

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

30<sup>th</sup> August | 1886

My dear Chatto,

Mr Frank Archer, an old friend of mine, has written a short work of fiction which he had planned to submit to my judgement. In the mean time the gout is torturing me in the right eye and I must only use the sound eye in cases of absolute necessity. I am sure I have only to add that you will do me a kindness by looking at the M.S.S and by reporting the result at your convenience.<sup>2</sup>

Ever yours | Wilkie Collins

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1. Apart from the signature, the letter is written in the hand of Caroline Graves.

2. Chatto's response to this request is not found in the letter-books at Reading. No work signed by Archer appeared in *Belgravia*, Chatto's house magazine (see *VFRG*, 14).

### **[2606] TO A. P. WATT, 30 AUGUST 1886**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, pp. 188–189.

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

30<sup>th</sup> Aug 1886

My dear Watt

I have suffered the old tortures in my eye, since I last wrote. Today there is an intermission of pain – but I am warned to give my sound eye as little to do as possible. So here I am with a petition. Will you kindly answer the two letters enclosed?<sup>2</sup> I am writing a Christmas annual in one volume – entitled “The Guilty River” – and the American right is sold.<sup>3</sup> I am suffering from illness – and cannot give particulars – and my friend and representative writes for me. Those are the points.

In spite of pain and heat, four chapters of the story are set up – you shall have them when they are corrected.

Ever yours | WC

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1. Bound out of order at Pembroke, after [2558] to Watt of 5 May 1886.

2. The two letters in question have not been traced, though one may have been an approach from the publishers J. & R. Maxwell – see [2620] to Watt of 2 October 1886.

3. To Harper's – see [2621] to James R. Osgood of 3 October 1886.

### **[2607] TO GEORGE BENTLEY, 2 SEPTEMBER 1886**

MS: Berg.<sup>1</sup> Published: BGLL, IV, p. 189.

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

London | 2<sup>nd</sup> Sept 1886

Dear Mr Bentley,

One word, by help of another pen, to thank you for your friendly letter, and for the interest which, you so kindly take in my recovery. There has been an improvement today and an intermission of pain, and if there is no relapse, I may hope to be on the way to recovery. I most sincerely trust that the sudden change in the temperature today has made you breathe more easily, in every sense of the word.

Always truly yours | Wilkie Collins

George Bentley Esqre

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1. Signature only in WC's hand, the rest apparently in that of Carrie Bartley.

### **[2608] TO JANE BIGELOW, 2 SEPTEMBER 1886**

MS: Bigelow.<sup>1</sup> Published: BGLL, IV, pp. 189–190.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 2<sup>nd</sup> September 1886

Dear Mrs Bigelow,

I cannot tell you how sorry I was not to be able to receive you when you so kindly called here, and when the delightful odours of your flowers were a consolation to me in my darkened room. The blinded eye is beginning (rather dimly) to see again – and if no relapse takes place, the doctor seems to think that I may be making a start, at least, on the way that leads to recovery. I shall be indeed delighted to see you (I have one sound eye still left) on any day, and at any hour, which may be most convenient to yourself. I can then tell you much how much I prize the second opportunity which your kindness has offered to me.

Believe me most truly yours | Wilkie Collins

If you can favour me with one line to say when I may hope for your visit, there will be no fear of my being driven out on that occasion, by my doctor's favourite prescription – fresh air.<sup>2</sup>

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1. In Carrie's hand, though signed by WC.

2. See [2613] to Jane Bigelow, 15 September 1886, for the date of the visit..

### **[3191] TO FRANK ARCHER, 7 SEPTEMBER 1886**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, p. 27.

**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 “missed 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. Initialled and directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 3| SP 8 | 86’, with ‘24’ in another hand in pencil 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, note 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””, *WCSJ*, NS 3, pp. 67–72.

5. *The Guilty River*.

### **[2609] TO J. MAYNARD SAUNDERS,<sup>1</sup> 7 SEPTEMBER 1886**

MS: Lewis Collection, with envelope.<sup>2</sup> Published: BGLL, IV, p. 190 (incomplete and as to ‘J. Marquand Saunders’), amended A&C10, pp. 24–25.

**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, Esq.

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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 ‘WC’ in the bottom left corner, and postmarked recto ‘London’ and verso ‘Birmingham | 8 September 1886’.
3. Ranged right with monogram on left, watermarked ‘Hieratica | J. S & Co.’

**[3192] TO FRANK ARCHER, 9 SEPTEMBER 1886**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, pp. 27–28.

**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!

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1. Directed to ‘Frank Archer Esq | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 1 | SP 10 | 86’, with ‘25’ in another hand in pencil 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.

**[2610] TO ANDREW CHATTO, 9 SEPTEMBER 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 190–191.

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

London | 9<sup>th</sup> September 1886

My dear Chatto,

I beg to acknowledge the receipt of Drafts from your firm at 3, 6, and 9 months for £500.- ..- for the right of publishing “The Evil Genius”, as the conditions set forth in our agreement. I also have the pleasure of enclosing a duplicate of the agreement with my signature attached.<sup>1</sup>

Business having been now attended to, my best thanks for the presentation copies of “The Evil Genius” come next – and let me add my hearty admiration of the binding. The colour is delightful, and the design is worthy of the colour. To people with any taste the book is specially recommended by my good friend and publisher before the reader opens it.<sup>2</sup>

Ever yours | Wilkie Collins

Andrew Chatto Esq

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1. The agreement, dated 8 September 1886 and leasing the copyright of the novel in all editions above 2s for seven years in return for a payment of £500, is found at Reading. Chatto had written to WC the day before enclosing the three City Bank drafts and a duplicate of the agreement. The three Bills for £100, £200, and £200 were credited to WC’s bank account on 21 September, 25 September and 28 December, all recorded as ‘Bill on City Bk discod’. The related debits were: ‘discot on £100’ of £1-2s-2d on 21 September; ‘Do. £200 (24<sup>th</sup> inst.)’ for £4-12s-1d on 25 September; and ‘Discot on £200’ for £4-10s-5d on 28 December (Coutts: WC). See [2616] to Chatto, 22 September 1886, regarding problems with these payments, perhaps accounting for slight delay with the second.
2. Chatto’s letter to WC of 8 September mentions that six early author copies of the novel in three volumes were to be

sent the following day. For a description of the binding, see Gasson, p. 58.

**[2611] TO WILLIAM HOLMAN HUNT, 11 SEPTEMBER 1886**

MS: Huntington (HH 104). Published: BGLL, IV, p. 191.

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

Saturday 11<sup>th</sup> September 1886

My dear Holman,

Either today or Monday, my latest novel (“The Evil Genius”) will I hope reach you safely by Parcel Post. If you will open the first volume, and look at the page which follows the title page, you will see that I have associated my new story with my old friend by dedicating the book to Holman Hunt.<sup>1</sup>

The gout has been in one of my eyes again – and instead of cruising at sea, I have been suffering tortures on land. The pain has gone – and the eye is getting well, I hope.

Ever yours affectionately | Wilkie Collins

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1. The novel was ‘Affectionately Dedicated | To | Holman Hunt’.

**[2612] TO A. P. WATT, 14 SEPTEMBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 191–192

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

14<sup>th</sup> Sept 1886

My dear Watt,

I am only sorry that you should have had so much trouble about those unfortunate sketches. Let us by all means accept the £10 offer – and bring the business to an end.<sup>1</sup>

The letter of explanation (which I now return) seems to me to be a letter of prevarication – pervaded by a fine flavour of humbug.<sup>2</sup> Is it possible to beat into his stupid head that we want a little more than one day’s notice to publish simultaneously on this side?

I am getting slowly better – but the medical treatment makes me feel weak and depressed. Nevertheless I am working again.

Ever yours | WC

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1. This must be an offer from *Boys Own Paper*, owned by the Religious Tract Society, for British serial rights to the three ‘Victims of Circumstances’ stories; the first two of the stories eventually appeared in that paper on 23 October 1886 and 26 February 1887 respectively. As Watt’s letter to WC of 9 May 1888 explains (Berg), *Youth’s Companion*, the American paper carrying the stories, published the third one at such short notice that the story was pirated in Britain by a ‘penny Journal’ (untraced) before *Boys Own Paper* had chance to print the story. Thus £6-14s only was eventually paid – see [2839] to Watt of 9 May 1888.

2. Bound into the volume at Pembroke is the letter from Perry Mason & Co of Boston to Watt of 2 September 1886, on notepaper headed ‘Youth’s Companion’, which, in response to a complaint from Watt, explains that the date of publication of WC’s first story in a supplement to *Youth’s Companion* (19 August 1886) was sent as soon as known, and that the publishers intended to fulfil their agreement ‘in its spirit as well as in the letter’.

**[2613] TO JANE BIGELOW, 15 SEPTEMBER 1886**

MS: Bigelow. Published: BGLL, IV, p. 192.

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

London | 15<sup>th</sup> September 1886

Dear Mrs Bigelow,

Only one word more, to say that I shall be delighted to see you on Friday next,<sup>1</sup> at the

hour which you kindly propose.  
Always truly yours | Wilkie Collins

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1. WC writes on the Wednesday.

**[2614] TO A. P. WATT, 16 SEPTEMBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 192–193.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
16<sup>th</sup> Sept 1886

My dear Watt,

You have exactly interpreted what I meant to say – and ought to have said. It would be the merest waste of time to take any notice of the Yankee’s precious explanation. The gout must have been muddling my brains when I wrote.<sup>1</sup> At any rate this delicious cold weather is helping me. The doctor said today: “Your eye is getting well.” I tried the eye today – in his presence – and found that it could read – in a book. It must still be nursed, and protected by a shade – but the pain is gone.

Ever yours | WC

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1. Referring to Watt’s reply to the letter from Perry Mason & Co. of 2 September – see [2612] to Watt of 14 September.

**[3113] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 SEPTEMBER 1886**

MS: Lewis Collection. Published: Lewis website; A&C4, p. 27.

Very truly yours | Wilkie Collins | 18<sup>th</sup> September 1886

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1. Presumably an autograph hunter.

**[2615] TO ANNE WYNNE, 20 SEPTEMBER 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 506.

Monday 20<sup>th</sup> Sept 1886

This,<sup>2</sup> dearest missus is Me. You have heard of “the torture of the D—d” I am just able to announce that the gout attacked my eye in the midst of my sailings and enjoyments of wind and sea.

After weeks of the ~~afere~~/above/-mentioned tortures the eye is recovering its colour and its sight – but oh Nannie, I am so<sup>3</sup> weak after the pain and (what the Doctor calls) “the treatment”. My nerves are in such a state of ridiculous irritability that I cannot endure the passing of vehicles in the street – and I am going away for a little quiet, to return in a week or so [~~del~~] – and then to write and tell you the result and to be fit to see my wife and my mother-in-law at last. My love, no more. Yes, one bit more of news – I have got to write a Christmas book!!!<sup>4</sup> Pleasant – my Nannie – isn’t it?

Your love, WC

---

1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W | SP20 | 86’.

2. WC draws a bearded face with an eye patch above, linking it with his first word by a vertical line.

3. In fact triply underlined.

4. The reference must be to *The Guilty River*, though WC had already mentioned this to Nannie in previous letters, beginning with [2580] of 24 June 1886.

**[2616] TO ANDREW CHATTO, 22 SEPTEMBER 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 193.

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

22<sup>nd</sup> September 1886

My dear Mr Chatto,

Are you sufficiently orthodox to believe in The Devil? I am. And you can hardly hesitate when you see two of those ill-fated bills, returning with a third informality in the date.<sup>1</sup> The date on the Stamps of the two £200 bills is the 9<sup>th</sup> Day of the month (“9”), and the written date is the 8<sup>th</sup> day of September. This, I hear (from Couatts & Co) is an informality because a bill must not be dated before the date of the Stamp which makes it a legal document. In plain English, will you kindly seize the corrective pen once more – and write 9<sup>th</sup> opposite September (I suppose with more initials – but you know best about that) – and then let me have the bills back, and we will see what happens next. In the meantime

believe me yours ever truly | Wilkie Collins

The £100 Bill has circumvented the Devil – how I have not heard. In this case, Couatts says “All right.”

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1. Concerning the three promissory notes totalling £500 in payment for the lease of the copyright of *The Evil Genius*. Chatto wrote to apologize for the errors on 23 September, enclosing fresh bills without the informalities (Reading). See [2610] to Chatto, 9 September 1886, for the original receipt of these payments.

**[2617] TO PAUL HAMILTON HAYNE, 23 SEPTEMBER 1886**

MS: Duke. Published: BGLL, IV, p. 194.

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

London | 23<sup>rd</sup> Sepr / 1886

My dear Hayne,

Whether I owe you a letter, or you owe me a letter, I am not strong enough to be able to decide. The cruel gout has been trying, and again I am glad to say unsuccessfully, to blind one of my eyes. Today, I am free from pains – and I take up my pen in a state of anxiety about you, and all dear to you, which has hungered for news, and good news, ever since I have had the terrible story of the Earthquakes read to me from the newspaper.<sup>1</sup> That they were near you – and I am afraid near enough to be felt – I am unable to doubt. Do write, and tell me that the shock to the nerves (I had some experience of it myself, many years since, at Naples) is the beginning and the end of what you and your family have suffered.

A longer letter, better worth reading shall be written, when I am better able to do it. In the meantime, believe me,

always affectionately yours | Wilkie Collins

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1. In fact Hayne had died of a stroke on 6 July 1886. The earthquake, one of the strongest in American history, was on 31 August 1886, centring on Charleston, South Carolina, about 150 miles south-east of Hayne’s home at Copse Hill, near Augusta, Georgia. Damage there was slight. Hayne’s wife Mary replied telling WC of his death and WC’s reply, eulogizing Hayne, is [2643] to Mary Hayne of 13 November 1886.

**[2618] TO MRS HEPWORTH,<sup>1</sup> 24 SEPTEMBER 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 194–195.

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

24<sup>th</sup> September 1886

Dear Madam,

Pray accept my thanks for your kind letter, and for the opportunity of reading your story.<sup>2</sup> You write with a judgement, a taste, and a knowledge of human nature which have been most welcome to me in these days of slipshod style and claptrap sentiment. As a question of Art “Roland” seems to me to be open to objection on this ground, that his character is an exception to ordinary human rules. Not one man in ten thousand would revenge himself by marrying his divorced wife again. He would consider it too high a price to pay – even for revenge. If I venture to make this objection, it is because I see such delicacy and subtlety of handling in the character of the mother, and of the lawyer who tells the story, that it is only due to you to judge you by a high standard.

The idea of my story<sup>3</sup> (which is your idea) occurred to me while I was yachting with some friends. After having distinguished myself as the laziest man on board, I was suddenly discovered to be writing with great assiduity. Everybody wanted to know what this meant – everybody was told – and everybody said, “There is a new idea if ever there was such a thing in this world.” I alone quoted Solomon’s famous assertion that there is nothing new under the sun – and Solomon and I have proved to be right.<sup>4</sup>

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

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1. Authoress who published three unsigned stories in *Chambers’s Journal* in 1878–79 – see *VFRG*, 14, p. 31. WC writes to her again on 5 April 1887 ([2704]), addressing her as ‘Dear Mrs Hepworth’.

2. ‘Twice Wooded, Twice Won’, which appeared in three parts in *Chambers’s Journal* (16–30 November 1878). In it the villain Roland Mornington is divorced by the ‘divinely beautiful’ heroine Claudia, but deviously marries her again as an act of revenge. The hero of the story is the barrister-narrator, Gerald Burgogne, who, with the assistance of the heroine’s mother Madame Francini, finally succeeds in winning Claudia on Roland’s death.

3. *The Evil Genius*, recently published in three volumes by Chatto & Windus, which also features a divorced woman marrying her former husband for a second time, though with rather happier results.

4. See Ecclesiastes 1:8 (AV): ‘The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun’. In its opening verse, the book of Ecclesiastes is ascribed to ‘the Preacher, the son of David, king in Jerusalem’, that is, Solomon.

### [3193] TO FRANK ARCHER, 29 SEPTEMBER 1886

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, p. 28.

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 “Home Chimes”.<sup>4</sup> They shall ring in my leisure, when it comes.

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1. Initialled and directed to ‘Frank Archer Esq | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 10 | SP 30 | 86 | 4’, with ‘26’ in another hand in pencil on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Of ‘The Monogram’. WC’s letter to Arrowsmith has not been traced, while that 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, note 2.

### [2619] TO JANE BIGELOW, 30 SEPTEMBER 1886

MS: Bigelow. Published: BGLL, IV, pp. 195–196.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Thursday | Sept 30 1886

My dear Mrs Bigelow,

I was indeed sorry when I heard that you had kindly called to say goodbye – and that I had missed seeing you. This is another of the many disappointments that I owe to my wretched health. All the night when I ought to have been asleep, I was awake – and in the morning when I ought to have been awake and happy to receive you, I was asleep. No more of my infirm self!

Will this letter find you “on board”, establishing yourself in your cabin – putting many little things in the neatest order, only to find them thrown at your head and scattered at your feet, by the first rising of wind of sea, and the first pitching of that noble steamer called by the name of that noble wine?<sup>1</sup> With all my heart, I wish you the calmest of voyages, the most agreeable of Captains, the most attentive of Stewardesses, and the most accomplished of cooks. Blessed with these advantages, the crossing of the ocean will be a luxury – and when you see “Sandy Hook” you will wonder how the time can have passed so quickly.<sup>2</sup>

In the meanwhile, let me petition for a little letter to tell me of your safe arrival, and perhaps to send me the photograph of the young lady who was once my jolly little friend – who gave me perfumes and helped me to pack my portmanteau.<sup>3</sup>

Believe me | always truly yours | Wilkie Collins

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1. Jane Bigelow sailed from Le Havre on ‘La Champagne’, arriving in New York on 11 October. See also [2758] to her of 5 October 1887.

2. Sandy Hook, New Jersey, at the mouth of the Hudson, perhaps the first sight of land on the voyage back.

3. Her daughter Flora Bigelow, who would turn eighteen on 8 October 1886.

#### [2620] TO A. P. WATT, 2 OCTOBER 1886

MS: Pembroke. Published: BGLL, IV, p. 196.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2<sup>nd</sup> Oct: 1886

My dear Watt,

Nothing can be better than your management of the Maxwell proposal.<sup>1</sup> Let us see how “The Guilty River” gets on, before we renew negotiations. Never have I had such a fight with Time as this is. I write at 11.p.m. with proofs still to correct, after having been at work since 10.a.m. The last chapters will have to go to New York in MS. Even the printers are not quick enough! I have not broken down yet.<sup>2</sup>

Ever yours | WC

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1. The nature of the proposal is unclear, though it was presumably made by the publishers J. & R. Maxwell, who made an offer in a letter to WC of 27 October 1886 – see the note to [2632] to Watt of 30 October.

2. On WC’s struggle against time with *The Guilty River*, see Law, “Poor Fergus”, *WCSJ*, NS 3, pp. 67–72.

#### [2621] TO JAMES R. OSGOOD,<sup>1</sup> 3 OCTOBER 1886

MS: Ross. Published: BGLL, IV, p. 197.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

3<sup>rd</sup> Oct: 1886

Dear Mr Osgood

Many thanks for your kind note. The duplicates shall be sent as you suggest. Illness alone is answerable for this dreadful hurry. I am working twelve hours a day – and I hardly know whether I am on my head or my heels.<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. Osgood’s Boston publishing house had gone under in 1885, and he was by now acting as London agent of Harper &

Brothers, in place of J. F. Phayre.

2. Concerning *The Guilty River*, published in Harper's Handy Series (no. 105) at Christmas 1886, simultaneously with Arrowsmith's Christmas Annual. See [2620] to A. P. Watt of the previous day concerning WC's 'fight with Time' to finish his novella.

**[2622] TO A. P. WATT, 6 OCTOBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 197–198.

90. Gloucester Place. W | 6<sup>th</sup> Oct: 1886

My dear Watt,

I am, I hear, first to congratulate you on the birth of a son – not followed I hope by any other than the ordinary anxieties.<sup>1</sup>

In a few days I hope to send you the first half of the Christmas Book in proof (revised) for Harper. How hard I am working, no words can say. The patch is off my eye – and I hope to “pull through.”

In the meantime, Mr J.M. Farrar, representing the proprietors of a weekly journal called “Men and Women,” wishes me “to arrange with him for a story to appear in that paper.” It is needless to say that I refer him to you by this post. He interviewed me some time since for ‘The Evening News’ – and was very agreeable – and that is all I know on the subject. A specimen sent to me of “Men and Women” is not suggestive of enormous wealth possessed by the proprietors.<sup>2</sup>

Ever yours | WC

---

1. A. P. Watt was already over fifty when his third son, William P. Watt, was born. All three sons were to work full time in the literary agency their father had established.

2. *Men and Women: A Weekly Biographical and Social Journal* appeared only between June 1886 and July 1887. Farrar was the author in 1884 of a brief biography of the American actress Mary Anderson. No agreement seems to have been reached with Farrar's impoverished periodical.

**[2623] TO ANNE WYNNE, 7 OCTOBER 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 506.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

7<sup>th</sup> Oct 1886

Yes – my angel – I thank you with all my heart for the photograph. But I wish the lights had not been so very light – and the shadows so very dark. It will be an excellent likeness of you when you are twenty five years old

You won't like this opinion – so let me retire and consider my ears boxed (which I richly deserve).

I am half way through my Christmas book – and they are going to print fifty thousand copies of that half to *[del]* save time. If I break down or die, *[del]* you will have to finish the story. I must say goodbye – the printers are waiting for me – I have no leisure time till the evening, and then I go to sleep.

Ever miserably, | WC

The *[del]* gout has gone. I hope you hate weak brandy and water. I do.

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1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON | OC 7 | 86’.

2. WC uses printed paper with his monogram, watermarked ‘HIERATICA’.

**[2624] TO HARPER & BROTHERS, 10 OCTOBER 1886**

MS: Wolff Collection (1391). Published: Wolff, p. 271; BGLL, IV, pp. 198–199.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
London | 10<sup>th</sup> October 1886

Dear Sirs,

I received a cheque for the sum which you kindly instructed Mr Osgood to pay me – and acknowledged the receipt to him, by request of his representative at his London address.<sup>1</sup>

You inform me that our arrangement for a royalty on the sales of certain novels of mine reached its limit in January 1880, and that the account has been so furnished as to include all copies sold up to the end of 1880.

But, looking at the statement of sales which you have been so good as to send to me, I observe that there are copies of each novel still on hand, dating from the year 1881. If you approve of it, I am perfectly willing to consider the former arrangements still in force, or to enter into a new arrangement. As your letter does not allude to this matter, I may be possibly making a mistake in referring to it on my side. If I have been led into error, I can only excuse it in one way. I supposed that what you considered right six years ago, you would consider right now.<sup>2</sup> While I am in the confessional I ought to add that I too forgot our old arrangement, until Mr Osgood asked me if something of the sort did not exist.

Believe me, | Vy truly yours | Wilkie Collins  
Messrs Harper & Brothers

---

1. Presumably the payment related to the account mentioned in the next paragraph. James R. Osgood was now acting as London agent of Harper's – see [2621] to him of 3 October 1886. The letter is endorsed by a member of staff at Harper's, 'Wilkie Collins | Oct. 10/86', with 'Answered per J. R. Osgood | Nov. 5/86. See his L-B [i.e. Letter-Book]' written above the printed address.

2. WC had fallen out with Harper's in 1878 over Canadian editions of his novels, and seems to have received no payment from the New York firm for the sales of their existing editions during much of the intervening period. WC reverts to the question of royalty payments from Harper's in [2647] to Osgood of 28 November 1886.

**[2625] TO A. P. WATT, 10 OCTOBER 1886<sup>1</sup>**

MS: Private. Published: BGLL, IV, p. 199.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
Sunday Oct. 10

My dear Watt,

I post today (in a big cover) the first portion of proofs of "The Guilty River" for the Harpers. I call it "portion" – not half – because the second half will be longer than the first, how much longer it is not yet easy to say.

I shall be delighted to see you, when you have time enough to look in here.

Ever yours WC

---

1. Dating from the calendar and the reference to *The Guilty River*.

**[2626] TO A. P. WATT, 11 OCTOBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 199–200.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
11<sup>th</sup> Oct 1886

My dear Watt,

Let us say the beginning of April.<sup>1</sup> The three thirds of the money, due on the production of three thirds of the Mss to be paid on the dates when the thirds are sent in by me – without reference to the date at which the story is published – i.e. if I send in the first third (say) in February, the first third of the money is to be paid in February – and so on.

Two volumes of the customary circulating library size will require 200 of my Mss pages.



The three volumes of “The Evil Genius” occupy 292 of my Mss pages. So this is a fair calculation

|                                          |                 |
|------------------------------------------|-----------------|
| First third of my mss will contain (say) | 67 mss pages    |
| Second third                             | 67 ” ”          |
| Third third                              | <u>66</u> ” ”   |
|                                          | 200             |
| 67 mss pages will contain                | 6: weekly parts |
| 67 ” ”                                   | 6 ” ”           |
| 66 ” ”                                   | <u>5</u> ” ”    |
|                                          | 17              |

The customary number of weekly parts occupied by a three volume novel amounts to 26. In all these cases the number here stated represent the least that I should supply.

Copyright – and every other right reserved as usual, except the serial right in Great Britain and Ireland which is sold for the £700.-.-.- There is no more that I can think of at present.

Ever yours WC

P.S. I ought to have told you today that my old friend who managed my literary business for me in Australia is dead.<sup>2</sup> So my interests are now as unreservedly as they ought to be in your hands. Considering the obstacles of distance and time, we might try the Australian market as soon as may be convenient to you. – Whether we come to an understanding with ‘Man and Woman’ or not – I shall (if all goes well with me) write the novel for serial publication somewhere, beginning with the first week in April 1887. It might perhaps be wise to wait until the Christmas book gets out to Australia and advertises me.<sup>3</sup> We shall publish (if all goes well again) in November. The question whether this would delay the negotiations too long, I leave to your discretion to decide. I don’t feel sure about it myself.

---

1. This and most of what follows is in reference to the plans for the serial publication of WC’s next novel of triple-decker length, eventually entitled *The Legacy of Cain*. The detail concerning the number and length of the instalments is on account of the complaints from Tillotson and his clients concerning short supply in the case of *The Evil Genius*. *The Legacy of Cain* was also eventually to be syndicated by Tillotson, rather than serialised in *Man and Woman* as contemplated in the postscript here.

2. Hugh Biers – see also [2596] to Wybert Reeve, 29 July 1886.

3. Referring to *The Guilty River*.

#### [2627] TO FRANK ARCHER, 12 OCTOBER 1886

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 311; BGLL, IV, pp. 200–201, amended A&C7, pp. 2 0.

**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. Directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 7| OC 13 | 86 | 66’, with ‘28’ in another hand in pencil 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 dramatise 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 – all he published – as follows: ‘It was a rushed job from the start. He did not begin writing until September, and on October 12th he told Archer ...’.

## [2628] TO ANNE WYNNE, 14 OCTOBER 1886

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 507.

Savage Gardens<sup>2</sup> | 14 Oct 1886

Hush! My angel. Don’t mention it. I am in hiding at the above address. Your last photograph has been the cause of my dipping my hands in human gore. I have felt much pleasure in murdering two persons – 1<sup>st</sup> the miscreant who made that frightful dint (or notch) on the top of your head, exactly in the middle (see photograph). 2<sup>ndly</sup>, the still more merciless enemy who has deprived you of your waist, and has so [*del*] hunched your clothes up about your back that it looks like a bundle instead of a back (see photograph again). And I was the more angered, and the readier to murder, because the face in this last portrait is, beyond all comparison, the best that has been [*del*] done – soft, and young, and pretty, and possessing the right light and shade. And then to go and dent your head, and make your figure look like a bundle of old clothes. Look at it! Swear at it! God bless you. I remain,

The Modern Cain

– and go back to “The Guilty River”. There’s a title! And such a story, if I am not hanged before I finish it.<sup>3</sup>

- 
1. Directed to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, postmarked ‘LONDON. W. | OC14 | 86’.
  2. A fictitious address, in keeping with the homicidal theme of the letter.
  3. The story was not in fact completed until around 4 November; see [2638] to A.P. Watt, 8 November 1886.

## [2629] TO A. P. WATT, 17 OCTOBER 1886<sup>1</sup>

MS: Pembroke. Published: BGLL, IV, p. 201.

Sunday eve. | Oct: 17

My dear Watt

Let me snatch a moment, and the first bit of paper I can find, to thank you for kindly sending me the “Good Words” and “Health”<sup>2</sup>

“Good Words” staggered me the moment I opened it. A frontispiece illustration represents two gentleman in top boots, talking – and under it is this extract from the book illustrated: “I want her, and I mean to have her.” And this is a virtuous publication! What can I write that will be vicious enough for “Good Words”?

The illustrations are good in many cases – but not equal to the fine art of “The English Illustrated Magazine”. But a wonderful sixpenceworth. I have tried to read the opening story – oh, dear! dear!

“Health” is full of information – and full of variety. Very well done indeed – a credit to the publishers(!)

I am going to confer with Arrowsmith about our publication day.<sup>3</sup> We must give them ten days’ notice in the U.S.A. – and send shorter instalments of proofs to help them in the printing. You shall hear of the date – so as to write as soon as possible.

Good night. I am going to bed early – in the hope of a long spell of work tomorrow.

Ever yours WC

---

1. Dating from the reference to Arrowsmith.

2. Watt sends WC copies of the evangelical monthly miscellany *Good Words* (1860– 1906) and *Health: A Weekly Journal of Sanitary Science* (1883–1917).

3. J. W. Arrowsmith (d. 1913), the Bristol publisher of Arrowsmith’s Christmas Annual, which carried *The Guilty River*.

### [2630] TO E. A. BUCK, 22 OCTOBER 1886

MS: Parrish (Box 4/13). Published: B&C, II, pp. 525–526.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 22<sup>nd</sup> Oct: 1886

In a tearing hurry<sup>1</sup>

My dear Buck,

Your kind letter received with joy, and the dates duly noted. Three weeks since I should have /asked/ leave to contribute my epitaph, in place of the customary story – and should have sent for the cremation society to consider the form of my Urn. Now I may hope to send you my story as usual.<sup>2</sup> Here is a chapter in my autobiography:

1886 | August: cruising at sea, and wishing we had Buck and Son on board.

September: In a darkened room. The gout in my right eye. The tortures of the damned. An engagement to write a /new/ Christmas Book, to be ready by October 30<sup>th</sup>.

October: Not dead – not blind – fastened to my desk to make up for [*del*] lost time. With an extra week’s allowance I hope to do it, and to be ready for you. If I break down, the best of friends and doctors (F. Carr Beard) shall telegraph. No news is [*del*] good news. Love to you and Harry – printers waiting – pen ink (beastly ink as you see) and paper waiting. Goodbye.

Yours affly | Wilkie Collins

You invent everything in the U.S. Have you /invented ink/ ~~ink~~ that will bear the immediate application of blotting paper – and not look like this ink?<sup>3</sup>

---

1. Written above the address on WC’s printed paper.

2. ‘An Old Maid’s Husband’, WC’s 1886 Christmas story for Edward Buck’s *Spirit of the Times* (published 25 December, pp. 651–654); also appearing in *Belgravia*, January 1887; reprinted as ‘Miss Dulane and My Lord’ in *Little Novels* (1887).

3. WC adds the postscript vertically down the left margin on the opening page of the letter. The ink is rather blotched.

### [2631] TO BEECHENO, YAXLEY & CO., 27 OCTOBER 1886

MS: Texas (Ms Letters, W. Collins), with envelope,<sup>1</sup> and newspaper cutting.<sup>2</sup> Published: Coleman, p. 313; BGLL, IV, p. 202.

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

Oct: 27<sup>th</sup> | 1886

Dear Sirs,

I am ashamed to have forgotten the invoice – for which I enclose my cheque (£8.9.-).<sup>3</sup>

In the earlier autumn I was sailing. My cruise was followed by another attack of gout in the eye from which I have just recovered. As for Champagne, to mention it is a misdemeanor.

My forgetfulness is now, I hope, excused.

Vy truly Yours | Wilkie Collins

Messrs Beecheno Yaxley & Co

---

1. Directed ‘Messrs Beecheno, Yaxley & Co | 135. Minories | E.’, postmarked on the following day.

2. Affixed to the otherwise blank third page of the folding notepaper is a newspaper cutting announcing WC’s ‘NEW NOVEL | THE EVIL GENIUS ... 3 vols. At every library ...’, followed by a second press cutting: ‘Recent illness, from which he has now recovered, has obliged Mr. Wilkie Collins to defer for a short time the publication of his new story for Arrowsmith’s Christmas Annual (1886) called “The Guilty River.” Early in November it is hoped that the Annual will be in the hands of the public’, with the hand-written addition in ink: ‘Daily News | Oct. 29<sup>th</sup> 1886’.

3. Beneath the newspaper cutting is a pencil note in an unknown hand: ‘Receipt only sent by JLP.C 28/ 10/86 | This note not answered by JLP.C’.

**[2632] TO A. P. WATT, 27 OCTOBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 202–203.

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

Wednesday 27<sup>th</sup> Oct: 1886

My dear Watt,

Your kind letter brings another packet of proofs on you<sup>1</sup> – duplicate (complete so far) to go by tomorrow’s mail, now despatched under another cover. Instead of troubling you again, I would have sent them straight to Harpers’ London office – but my domestic establishment is passing through a “crisis.” The faithful George, and one old woman (who would frighten away you and other friends if she answered the door) alone remain to me.<sup>2</sup> That is my sad excuse.

Ever yours | WC

Don’t think of answering this yourself – only tell the clerk to send a Mem: saying, “Duplicates received.”

---

1. Of *The Guilty River*.

2. Probably WC’s elderly manservant George Wells, who, according to the unreliable witness of Hall Caine, died after drinking a glass of WC’s laudanum (see Caine, p. 339). The elderly female servant remains unidentified.

**[2633] TO HARPER & BROTHERS, 30 OCTOBER 1886**

MS: Wolff Collection (1354b). Published: Wolff, p. 259; BGLL, IV, p. 203.

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

London | Saturday. 30<sup>th</sup> October 1886

Dear Sirs,

Our British Saturday half holiday shuts up the offices, my agent’s office included, at two or three o’clock. But the mail to New York waits for me until 6 this evening when our post-letters are collected. This is one reason why I send some more revises direct.

Another reason is that I can now announce our publication day. We publish “The Guilty River” on Monday, 15<sup>th</sup> November next. As fast as the remaining chapters of the story are written, they shall be sent in proof.<sup>1</sup> If you will set up proofs as fast as they come, the simultaneous

publication will be assured. Illness has thrown me back, or there would have been no hurry.

Faithfully yours | Wilkie Collins  
Messrs Harper & Brothers

---

1. See [2637] to Harper's of 6 November 1886. The letter has been annotated (presumably in New York) on the otherwise blank third page, opposite the reference to *The Guilty River*, which is flagged with a double line: 'With this enclosed pp. 115 – to long slip 113. | Nov. 9'.

### [2634] TO A. P. WATT, 30 OCTOBER 1886

MS: Pembroke. Published: BGLL, IV, p. 204

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30<sup>th</sup> Oct 1886

My dear Watt,

Here is a letter which speaks for itself.<sup>1</sup> I have written to Messrs Maxwell to say that I "request you to give it your early attention". Enclosed is a memorandum of conditions which may I hope be of some little use.<sup>2</sup>

My new revises were not ready today to reach you before your Saturday closing – so I have sent them direct to Harpers in New York, and have also told them that we publish on Monday 15<sup>th</sup> November next. It will be a "tight fit" so far as I am concerned – but I must pull through if I can. When I send you the duplicates kindly repeat the announcement of the day of publication, in case of accidents<sup>3</sup>

Ever yours WC

---

1. Bound in at the end of the second Pembroke volume, is the letter from J. & R. Maxwell, sent to WC, care of Chatto & Windus, and dated 27 October 1886. It requests a story of around 160 pages 'for a new series of 1/- novels we propose issuing', mentioning M. E. Braddon's 'Cut by the County' as the first in the series. Braddon was married to John Maxwell, the father by an earlier marriage of John and Robert Maxwell, who took over his publishing business in the mid 1880s.

2. A memorandum is also to be found in the Pembroke volume, following [2641] from WC to Watt of 10 November 1886. It reads:

Questions: –

1. At what price is it proposed to sell novels published in this series?
2. What terms do they offer to W.C.?
3. When do they want the MSS?

==

W.C. as usual reserves copyright, and sells a lease of the book for a term agreed on

Are translation and reprints to be purchased as well as the lease of the book? Or are they to be left to W.C.?

N.B. If this is a new shilling or two shilling series, I present my thanks and excuses. If five shillings is to be the price, then I am ready to be tempted

3. Referring to *The Guilty River*.

### [2635] TO A. P. WATT, 2 NOVEMBER 1886

MS: Pembroke, telegram.<sup>1</sup> Published: BGLL, IV, p. 205.

Watt 34 Paternoster Row | By mail of Thursday next<sup>2</sup> | Collins

---

1. Handed in at the Blandford St West office at 12/1 PM, date stamped '2 NO | 86'.

2. Presumably referring to the sending of the last of the copy of *The Guilty River*. WC writes on a Tuesday.

### [2636] TO SIR HENRY THOMPSON,<sup>1</sup> 3 NOVEMBER 1886

MS: Private. Published: BGLL, IV, p. 205.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

3<sup>rd</sup> Novr 1886

Dear Sir Henry Thompson,

I am indeed sorry not to be one of the guests at the Octave. My health has obliged me to give up dining out entirely. For some years, I have seen nothing of “Society” and have lived the life of a hermit.

Pray accept my thanks and my excuses and believe me

Very truly yours | Wilkie Collins

Sir Henry Thompson | &c &c &c

---

1. Sir Henry Thompson (1820–1904: *ODNB*), surgeon and painter who exhibited at the Royal Academy 1865–85. From 1872 he gave ‘Octaves’ – ‘dinner of 8 courses for 8 guests at 8 o’clock’ (see Haight, VII, p. 32 n.3).

### [2637] TO HARPER & BROTHERS, 6 NOVEMBER 1886

MS: Parrish (Box 5/2), formerly laid in *The Guilty River* (New York: Harper, 1886). Published: Parrish & Miller, p. 122; BGLL, IV, pp. 205–206.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Saturday 6<sup>th</sup> November 1886

Dear Sirs,

My English publisher (Mr Arrowsmith of Bristol) will send to you the duplicates of “The Guilty River,” to the end, by today’s mail. I hope they will reach you safely, and that you may be able to reprint (as I have ventured to suggest in telegraphing to you) from the duplicates.<sup>1</sup>

I must repeat the expression of my regret that illness has been the cause of hurry – as unwelcome to you as to me. The penalty I have paid is working twelve hours a day for the last week.

Faithfully yours | Wilkie Collins

Messrs Harper Brothers [*sic*]

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1. Above the printed address is added in what is presumably the hand of an employee of Harper’s: ‘Duplicates rec<sup>d</sup>. Nov. 15, at the same time as ms’.

### [2638] TO A. P. WATT, 8 NOVEMBER 1886

MS: Pembroke. Published: BGLL, IV, p. 206.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> Nov<sup>r</sup> 1886

My dear Watt,

It has been so close a shave that there was no time for me to receive the duplicate proofs, to the end of the story, from Bristol, on Saturday last. Mr Arrowsmith sent them to Messrs Harper, complete to the end of the story<sup>1</sup> – through the Bristol post office – by Saturday’s mail (6<sup>th</sup> Novr) to New York. The preceding proofs, sent by mail of Nov 4, were only got away in time, by sending George<sup>2</sup> to Vere Street, and paying the late postage, at 7.p.m. This will give you some idea of the work. I am horribly tired – and now here is the other short story for “The Spirit of the Times” waiting for me.<sup>3</sup> But I have got two or three days rest before me, and I shall be delighted to see you. If you can drop me a line to say what day – do – and I shall be sure of not going out at our usual time. Come! and the sooner the better.

Ever yours WC

Better say – as to the enclosed letter<sup>4</sup> – that I cannot as yet pledge myself, in justice to my other engagements. Don’t you think so?

---

1. *The Guilty River*.

2. On 'George', see the notes to [2632] to Watt [2632] of 27 October 1886.

3. The first mention of the story that became 'An Old Maid's Husband', WC's 1886 Christmas story for Edward Buck's *New York* paper.

4. Unidentified, but presumably an offer of work.

### [2639] TO FRANK ARCHER, 10 NOVEMBER 1886

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, pp. 311–12. Published: Archer, pp. 282–3; BGLL, IV, pp. 206–207, amended A&C7, pp. 30–31.

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 "Jim 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 "Mad 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>5</sup>

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1. Initialled and directed to 'Frank Archer Eqr | 21. Baker Street | W.', postmarked recto 'LONDON W | 3 | NO 10 | 86 | 3', with 'WC 29' in another hand in pencil 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 clearly writes 'ideotic 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. 274–275, 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.

### [2640] TO FREDERICK G. KITTON, 10 NOVEMBER 1886

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 207–208.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> November 1886

Dear Sir,

Pray accept my thanks for the addition which you have been so kind as to make to my collection of interesting portraits and prints.<sup>1</sup>

I must also beg you to accept my excuses for this late acknowledgment of your gift. A heavy increase in my customary occupation has hindered me in keeping up with the demands of a large correspondence.<sup>2</sup>

Faithfully yours | Wilkie Collins

Frederick G. Kitton Egre

---

1. The picture sent by Kitton has not been traced, though it may relate to his work on *Dickens by Pen and Pencil* (1890)

– see [[2598] to him of 2 August 1886.

2. The rush to complete *The Guilty River* – see [2638] to A. P. Watt of 8 November 1886.

### **[2641] TO A. P. WATT, 10 NOVEMBER 1886<sup>1</sup>**

MS: Pembroke. Published: BGLL, IV, p. 208.

10<sup>th</sup> Nov<sup>o</sup>

Here is a specimen of the muddled state of my head! I found the enclosed, put into a drawer, with heaps of letters received – and I have lost Messrs Maxwell's address.<sup>2</sup> Will you kindly supply it? and post me with your letters?

Delighted to see you tomorrow – if you can get here conveniently

---

1. The letter has no address, salutation, valediction or signature, but is bound in with the other letters to Watt at Pembroke, and the reference to the negotiations with J. & R. Maxwell clearly assigns it to 1886.

2. Presumably a brief reply to the letter from J. & R. Maxwell of 27 October 1886 (see [2634] to Watt of 30 October 1886).

### **[2642] TO A. P. WATT, 12 NOVEMBER 1886**

MS: Pembroke. Published: BGLL, IV, p. 208.

12<sup>th</sup> Nov<sup>r</sup> 1886

My dear Watt,

I hope your absence from the office is only occasioned by the sort of feverish cold which everybody seems to be feeling in this more than November weather. Don't trouble to write if my conjecture is the right one. No news shall be good news until I see you again as well as ever.

Ever yours WC

Did I – or did I not – tell you that I am going to begin this other Christmas story for New York? I hope to send the title by tomorrow's mail.<sup>1</sup>

---

1. No letter has been traced from WC to Watt on the following day. The story was to be called 'An Old Maid's Husband' – see [2638] to Watt of 8 November 1886.

### **[2643] TO MARY HAYNE, 13 NOVEMBER 1886**

MS: Duke. Extract: Moore, p. 27. Published: BGLL, IV, p. 209.

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

London | 13<sup>th</sup> November 1886

My dear Mrs Hayne,

It is not possible for me to tell you how shocked and how grieved I was, when I opened your letter, and read the first lines which told me that your husband's silence – as my dear and welcome correspondent – was the silence of death.<sup>1</sup>

The first letter that I received from him assured me that I had to thank my books for a newly-found friend<sup>2</sup> – in every highest sense of the word, a man who had not only delighted me, but had honoured me by the expression of his sympathy. As our correspondence advanced – as I read his poems, as I saw him in his portrait<sup>3</sup> – a time came when I knew him more intimately, and valued him more truly (although thousands of miles separated us) than I have known and valued some other men, personally familiar to me in the customary intercourse of life. In some degree at least, dear Mrs Hayne, I may claim to feel for you and for your son with the heartfelt sorrow of a faithful friend. How little this seems to say! And yet, that little is all!

Let me thank you for the enclosures – read with an interest which you and your son will well understand. With love to you and to him.



Believe me, dear Mrs Hayne, | most truly yours | Wilkie Collins

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1. Wife of the South Carolina poet, Paul Hamilton Hayne. When WC had written to him on 23 September 1886 ([2617]), Hayne had already died of a stroke, on 6 July 1886.
2. See [2304] to Hayne of 3 May 1884.
3. Probably the photograph in *Poems, Complete Edition* (Boston: D. Lothrop & Co., 1882), which Hayne had sent to WC in July 1884 and which was in his library on his death (Baker 2002, p. 116). WC reciprocated with a portrait by Sarony. See [2337] to Hayne, 16 July 1884.

**[2644] TO A. P. WATT, 21 NOVEMBER 1886**

MS: Pembroke. Published: BGLL, IV, pp. 209–210.

21<sup>st</sup> Novr 1886

My dear Watt,

I ought to have shown you the enclosed letter when you were here<sup>1</sup> – but my brains were (and are still) so addled with work that I don't "know which end of me is uppermost." You will see that we have time before us in the matter of Messrs Maxwell, before we need decide.

Mr Osgood is coming to me on Tuesday to say something on behalf of the Harpers – about the "royalties" on my books in U.S.A. I suppose.<sup>2</sup>

Ever yours | WC

I hope to send the Buck-story to New York in a week's time<sup>3</sup>

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1. Not bound in the volumes at Pembroke, but presumably a further communication from J. & R. Maxwell.
2. James R. Osgood, Harper's London agent after J. F. Phayre.
3. 'An Old Maid's Husband'.

**[2645] TO FRANK ARCHER, 21 NOVEMBER 1886**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 312; BGLL IV, p. 210 (dated [22] November 1886). Published: A&C7, pp. 31–32.

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 "git along" 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. Directed to 'Frank Archer Eqr | 21. Baker Street | W.', postmarked recto 'LONDON W | 7 | NO 22 | 86 | 72', with 'WC 30' in another hand in pencil 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. 634–635. 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 *Kalees' 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.

**[3145] TO CHARLES KENT, 24 NOVEMBER 1886**

MS: Unknown. On sale: Sotheby's (17 December 2008, LO8411, Lot 40).<sup>1</sup> Published: A&C5, pp. 17–18 (misdated 24 December 1886).

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> Vy glad you like *The Guilty River*.<sup>4</sup>

Ever yrs affly WC<sup>5</sup>

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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 the following week – 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.

**[2646] TO F. C. BEARD, 26 NOVEMBER 1886**

MS: Parrish (Box 4/15). Published: B&C, II, p. 526.

Friday evng 26<sup>th</sup> Novr 1886

My dear Frank,

I am obliged again to send to hear about you, instead of coming myself. Between the weather and the work, I am so utterly worn out that I can hardly cross the room. On Sunday I hope to have done at last.<sup>1</sup> In the meantime, I am so eager for better news that I send George with a this. A verbal message of course – one word – “Better.”

Always affly yours | WC

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1. Referring to the composition of 'An Old Maid's Husband' for the New York *Spirit of the Times*.

**[2647] TO JAMES R. OSGOOD, 28 NOVEMBER 1886**

MS: Wolff Collection (1392). Published: Wolff, pp. 271–272; BGLL, IV, pp. 210–211.

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

Sunday ~~Oct~~: Nov | 28<sup>th</sup> 1886

Dear Mr Osgood,

I must begin by asking you to excuse a blunder of mine. On looking at Mr Watt's note, I find that Mr Tillotson has bought the serial right of publishing my next novel, not only in Great Britain and the British Colonies, but in the United States as well. If Messrs Harper feel disposed to publish the story in book-form, simultaneously with its publication in book form here, I shall be happy to send them the necessary information, and to wait their offer in the first place.<sup>1</sup>

The “account” of the sales by Messrs Harper is enclosed. You will see that it extends from October 1878 to the New Year of 1881.<sup>2</sup>

If no more copies have been sold since January 1<sup>st</sup> 1881, I have no more to say, in that case.

But if more copies have been sold during the last five years and if under those circumstances, more are likely to be sold in the future, am I to understand that my share in the

profits ceases with the cessation of the royalty agreement, and with the possible transfer of the books and stock to some other publishing house? I have, it is needless to say, no complaint to make – for I am indebted to Messrs Harper’s liberal feeling in the matter of having received any profit at all. But, if the answer to my question is Yes – then, again, I have nothing to ~~pre~~ more to say.<sup>3</sup>

In any case, the transaction is, in a pecuniary sense, such a very small one that I ought to apologise for troubling you and Messrs Harper with any further correspondence on the matter.

Believe me | Vy truly yours | Wilkie Collins

Many thanks for the copy of Messrs Harper’s letter. The “competing editions” to which they allude have been published without my knowledge – and without my leave.<sup>4</sup>

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1. *The Legacy of Cain* was syndicated by Tillotson’s in the *Leigh Journal and Times*, 17 February–29 June 1888, and other British provincial newspapers; it also seems to have appeared in a number of American newspapers – see Law, pp. 238–239. Harper’s issued a single-volume edition in early July 1888, well before the English three-volume edition from Chatto & Windus.

2. See [2624] to Harper & Brothers of 10 October 1886.

3. Harper & Brothers seem in fact to have paid no further royalties – see [2666] to A. P. Watt of 5 January 1887.

4. Referring to the many American pirated versions of WC’s fiction in the United States, which were serious rivals to Harper’s authorized editions. *The Legacy of Cain*, for example, also appeared in New York in Lovell’s Library (no. 1176), probably just before the Harper edition – see Gasson, p. 93.

#### **[2648] TO ANDREW CHATTO, 4 DECEMBER 1886**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 211–212.

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

Saturday Decr 4<sup>th</sup> | 1886

My dear Chatto,

Here is the new (short) story.<sup>1</sup>

I am ashamed to send you such an original MS as this. But I have been writing in such a hell of hurry that my copyist has only had time to get ready for the American market – and I am so dead tired that I can hardly sign myself

Ever yours | WC

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1. ‘An Old Maid’s Husband’, published in Britain in *Belgravia* in January 1887, as well as in New York at Christmas 1886 in the *Spirit of the Times*; reprinted as ‘Miss Dulane and My Lord’ in *Little Novels* (1887).

#### **[3169] TO JAMES F. GLUCK,<sup>1</sup> 7 DECEMBER 1886**

MS: Private. Published: A&C6, pp. 15–16.

**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] of 16 March 1886 and [2579] of 24 June 1886.

**[2649] TO FREDERICK LEHMANN, 7 DECEMBER 1886**

MS: Parrish (Box 5/5), envelope in Wolff Collection.<sup>1</sup> Typed transcript: Texas. Published: Coleman, pp. 314–315; BGLL, IV, pp. 212–213.

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

7<sup>th</sup> December 1886

My dear Fred,

I have received a notice from the Athenaeum Club that you are likely to be brought forward at next year's Ballot – an interval of 15 years having elapsed since you were proposed!

I ought also to add that your proposer K.D. Hodgson is now “the late” Mr Hodgson.<sup>2</sup>

If you decide to stand for election, you must find another proposer, one month before the day of Ballot. Ballots begin in February next – and go on through each succeeding month to July. You will put the new proposer's name (as I suppose) on the official extract from the Candidates' Book – and send it (with correction of the wrong address) to the secretary with your signature attached. I enclose the extract by an afterthought. The effort of interpreting the Rules, having ended in imbecility – temporary, let me hope.<sup>3</sup>

If you decide to withdraw your name from the Candidates' book, before the election, you have only to write to me to that effect, and I will send your letter to the Secretary.

This is all I can make out from the rules of the Club (sent to me). For years past I have not entered the doors of the Athenaeum. The ghosts of my dead friends haunt every room – and I have not the courage to face them.

Ever yours | WC

I ought to have written to you a week since – But need I say it? Of course, I have been ill. Come here and consult, if I can help you in any way.

- 
1. Signed and directed to ‘Frederick Lehmann Esqre | 15. Berkeley Square | W.’, postmarked as dated.
  2. Referring to Kirkman Daniel Hodgson (1814–79), former governor of the Bank of England. See [2678] to Lehmann of 21 February 1887.
  3. The last two sentences of the paragraph are a later marginal insertion.

**[2650] TO A. P. WATT, 7 DECEMBER 1886**

MS: Pembroke. Published: BGLL, IV, p. 213.

Tuesday Dec<sup>er</sup> 7<sup>th</sup> /86

My dear Watt,

Why did you not get a medical certificate to say that you were an invalid immersed in the Bath waters? I am indignant when I hear of that cruel interruption to a pleasant holiday. Never mind! In time you will be a miserable old creature like me – exempted from jury service when you have become perfectly imbecile on turning the corner of 60 years old.

I am paying the penalty of my hard work – wretchedly weak – sleeping badly – and so on. But always glad to see you when you can come.

Ever yours WC

The copy went to Chatto on Saturday last<sup>1</sup>

- 
1. See [2648] to Andrew Chatto of 4 December.

**[2651] TO EDWARD PIGOTT, 10 DECEMBER 1886**

MS: Huntington (Pigott Coll. Box 3, loose). Summary: B&C, II, p. 526. Published: BGLL, IV, pp. 213–214.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> Decr 1886

My dear Ted,

Of course, Wednesday, 22<sup>nd</sup> of this month – if Henry is not engaged.<sup>1</sup> Caroline has written to tell him of the change – and has asked him to answer. If Yes is the reply, you will hear no more – and silence means 22<sup>nd</sup> at 7. If he cannot come on the 22<sup>nd</sup> he is then asked to name the first convenient day afterwards, and then you shall hear from me again. Try and keep yourself free until we hear from Henry – for I should be sorry indeed if we lost you through the change

I am getting better thank you – but certain symptoms in the neighbourhood of the heart, warn me to remember for the future that I am too old for writing against time at the rate of twelve hours a day. There is some damnable perversity in me that wont feel old, after years of ill health. I have not even learnt to be discreet. “God help us all, God help me too, I am – God knows as helpless as the devil can wish.” So says Byron.<sup>2</sup> So says,

Yours ever afftly | WC

I was truly glad to hear that you liked “The Guilty River”.

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1. Henry Pigott, Edward’s nephew.

2. ‘God help us all! God help me too! I am, | God knows, as helpless as the devil can wish’, *The Vision of Judgement* (1822), stanza XV.

#### [2652] TO FREDERICK LEHMANN, [11] DECEMBER 1886<sup>1</sup>

MS: Unknown. Photocopy: Princeton University Library (Lehmann Family Papers, CO746, Box 121), our copy text. Typed transcript: Texas. Published: Coleman, p. 316 (dated 12 December 1886); BGLL, IV, p. 214.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Sunday evening – which is it? 12<sup>th</sup>? or 19<sup>th</sup>? In either case, my dear Fred, how unlucky! On every fairly fine day I am obliged to get what air and exercise I can before sundown. As to the night, no rules would stop me. But, at this time of year, I have twice tried my luck after dark – and twice the night air has driven me back with the devil’s red-hot teeth gnawing at some little bundle of nerves, between my heart and my chest, which have been all out of gear for months past.

What are you going to do next Sunday? If you are in town, let me come to you – as early as twelve o’clock, if you have engagements in the afternoon. Let me have an hour with you in the library. One line to tell me what hour will do – and I am, as they say among the old-fashioned people, “yours to command”.

WC

My best love when you write to Cannes. Tell me their address, and I will send them a little Christmas book that I have been writing<sup>2</sup> – just to show that the old wreck has not foundered yet.

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1. The dating is a best guess, based in part on the limitations of the Sunday postal service. WC has clearly just received a note from Lehmann inviting him to dine ‘on Sunday’, the date unspecified. [2653] to Lehmann of 14 December 1886 is clearly a response to a renewed invitation to lunch on Saturday 18 December.

2. *The Guilty River*, the Arrowsmith Christmas annual for 1886 – to be sent to Nina Lehmann and the children on holiday in Cannes.

#### [2653] TO FREDERICK LEHMANN, 14 DECEMBER 1886

MS: Parrish (Box 5/5). Published: BGLL, IV, p. 215.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

14<sup>th</sup> Decr 1886

My dear Fred,

Thank you for your letter. Saturday next at 1.30 – with the greatest pleasure.

When my Fred mentions oysters – he never was more happily inspired in his life. And when I add that I am allowed to drink two glasses of dry Champagne – “now, and then” – I offer a statement which does equal honour to my doctor and myself.

Ever yours | WC

**[2654] TO A. P. WATT, 15 DECEMBER 1886**

MS: Pembroke. Summary: B&C, II, p. 527. Published: BGLL, IV, pp. 215–216.

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

15<sup>th</sup> Decr 1886

My dear Watt,

A word to thank you for “King Solomon’s Mines” – which reached me this morning, before I had got out of bed. When I saw the “bloody” map (oh I am not swearing!) which decorates the beginning of the book – I foresaw a day’s delight, in spite of the weather.<sup>1</sup> More, when I have read the story.<sup>2</sup>

My congratulations on your “flitting” to Paternoster Square. I shall certainly, I hope, see the new offices – and make my bow, at the same time, to your neighbour, the finest church in the world (externally speaking).<sup>3</sup>

Ever yours | WC

Oh, I forgot something yesterday – like you. Will you let me know the date on which you received the last letter from those “Youth’s Companion” people?<sup>4</sup> They have asked me to write for them again – and in saying No, I want to say Why. Do they treat other Englishmen as they have treated us? They are not Watt’s “Companion” or Collins’s “Companion”. To which they might answer: Neither Watt nor Collins are “Youths.”

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1. Watt sends WC a copy of H. Rider Haggard’s best-selling adventure novel, first published in one volume from Cassell in 1885 (found in WC’s library, Baker 2002, p. 114). Opposite the title page there was a folded paper map, intended to reflect that in the story written in blood on a scrap of linen.

2. See [2665] to Watt of 4 January 1887.

3. A. P. Watt’s Literary Agency had just moved up the road from 34 Paternoster Row to 2 Paternoster Square, both addresses being adjacent to St Paul’s Cathedral.

4. Perry Mason & Co. of Boston – see [2612] to Watt of 14 September 1886 for the cause of his annoyance.

**[2655] TO A. P. WATT, 19 DECEMBER 1886<sup>1</sup>**

MS: Pembroke.<sup>2</sup> Published: BGLL, IV, p. 216.

Sunday 19 Dec

My dear Watt,

Just a word to say that I shall be delighted to see you tomorrow (Monday). Yesterday – when I unluckily missed you – I was lunching with an old friend whom I had not seen for years.<sup>3</sup>

Ever yours | WC

In great haste

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1. Dating from the calendar.

2. Bound out of order in the volumes at Pembroke after [2380] to Watt of 17 December 1884.

3. Frederick Lehmann – see [2652] and [2653] to him of 11 and 14 December 1886.

**[2656] TO MARIE DICKENS,<sup>1</sup> 21 DECEMBER 1886**

MS: Canterbury (with MS of *No Name*). Published: BGLL, IV, p. 216.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21<sup>st</sup> December 1886

Dear Mrs Henry Dickens,

Let me trust to the kindness which has invited me to dinner to accept the miserable excuse of ill health if I am absent from your pleasant table. For months past, neuralgic troubles have forbidden me to encounter the night air. I must submit to my disappointment as patiently as I can – and I must hope that Sunday’s weather will let me pay my visit in the afternoon.

With many thanks, believe me, | Very truly yours | Wilkie Collins

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1. Marie Thérèse Louise Roche (1851–1940), granddaughter of the pianist Ignaz Moscheles and niece of the painter Felix Moscheles. She married CD’s son, Henry Fielding Dickens (1849–1933), on 25 September 1876.

**[2657] TO A. P. WATT, 21 DECEMBER 1886**

MS: Pembroke. Published: BGLL, IV, p. 217.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

21<sup>st</sup> Dec 1886

My dear Watt,

Under another cover, I send back the two agreements:<sup>1</sup>

In the new agreement:

1<sup>st</sup> Clause. “Weekly newspapers” added – see the old agreement.

3<sup>rd</sup> Clause: “Not later than January 1888”, added, so as to secure first publication in that month, at the latest.

9<sup>th</sup> Clause cut out.

10<sup>th</sup> Clause [*del*] cash payments, on the plan of the old agreement. But the three deliveries of the Mss are so timed as to occur on the dates at which the proposed bills would fall due. The fourth payment at 4 months date – as in the old agreement.

I should like to be free to publish in book form in September 1888 – if I saw a good opening – but I don’t insist on this of course.

Ever yours | WC

I have been interrupted by visitors.

Tomorrow, I will write about “King Solomon”.<sup>2</sup> Arrears of correspondence are in my way today.

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1. As the correspondence from W. F. Tillotson in the Berg Collection makes clear, this refers to different drafts of the agreement with Tillotson’s for the serial publication of *The Legacy of Cain*, which appeared in the newspapers from February 1888 and in volume form in November of the same year.

2. WC in fact only returns to Haggard’s novel in [2665] to Watt of 4 January 1887.

**[2658] TO WILLIAM H. RIDEING,<sup>1</sup> 22 DECEMBER 1886**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 217–218.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> December 1886

Dear Mr Rideing,

This otherwise inexcusably late acknowledgment of your kind letter has one claim on your indulgence. I have been suffering from illness – precious time has been lost in consequence – literary engagements in arrear have claimed all my time as soon as I could attend to them – and my correspondence has been inevitably neglected. There is my plea for pardon.

Messrs Perry Mason & Co have made it – no doubt unintentionally – not at all easy for me to write for them again.<sup>2</sup> They exercise the right of deciding on the date at which they publish

my contributions in the United States – and my representative, Mr Watt, has stipulated that they shall give me sufficient notice of that date to enable me to publish simultaneously in an English periodical, so as to preserve my copyright here under the English law. In the case of my first story, and again in the case of my second story, this notice only reached Mr Watt a few days before the date of your publications in the U.S. It is quite needless to remind you that simultaneous publication in an English periodical is simply impossible, under these circumstances. We can only save my copyright by treating my short “circumstantial” stories as if they were books, and registering them at Stationers’ Hall. In all my experience of American publishers, I have never before been placed in such a difficulty as this – and I cannot consent to encounter that difficulty in the future. If Messrs Perry Mason & Co will follow the example of other American publishers, and arrange beforehand with me what the date of publication shall be on both sides of the Atlantic, I shall be happy to write for them again. In any other case, I can only thank you, and refrain from availing myself of your proposal.<sup>3</sup>

Believe me, very truly yours | Wilkie Collins  
William H. Rideing Esqre

- 
1. An Englishman on the staff of Daniel S. Ford’s Boston weekly family paper, the *Youth’s Companion*.
  2. On the conflict with Perry Mason & Co. over the dates of publication of WC’s three tales entitled ‘The Victims of Circumstances’, see Graham Law’s edition of the stories, Wilkie Collins Society, June 2002.
  3. In the event, WC wrote nothing further for the *Youth’s Companion*.

**[2659] TO SEBASTIAN SCHLESINGER, 22 DECEMBER 1886**

MS: Houghton (fMS Am 1363 v.1/51). Published: B&C, II, pp. 527–528.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

London | 22<sup>nd</sup> December 1886

My dear Sebastian,

Besides being a thorough good friend, are you by any chance also a Wizard?

I have just written a little book.<sup>2</sup> Yesterday, I was making out a list – a small list of special friends to whom I proposed to send copies, and had put down your name. This led to an unspoken soliloquy. “Does [*del*] S. owe me a letter? or do I owe S. a letter? If it is my fault (and it well may be) that I have /heard/ nothing of him for some time – then I shall be ashamed to write – the book shall go first as a peace-offering, and my long-due letter shall follow at an auspicious moment.[”] Having arrived at this mean resolution, the servant interrupted me, bearing birds – the birds were canvas-back ducks – and the card was Sebastian’s card! Is this a coincidence? or a supernatural proceeding? I rather hope it is the latter, and that I shall see you at table today sitting opposite to me carving the duck – in the spirit – and drinking [*del*] not my champagne, but yours – the only good dry champagne I tasted when I was in Boston, Mass: In any case, you know that I am not unworthy of your delicious gift – and you know that I thank you in more than the ordinary sense of those much-abused words.

Here is an end of all that I have to say about myself. Will you write and tell me something about yourself? Are you still true to the Muse of Music? (I forget her Pagan name).<sup>3</sup> And do you still preserve your rosy complexion? And do you feel any older since we last met, twelve years ago? If I live until the 8<sup>th</sup> of January next I shall be 63 years of age. After that announcement, the sooner I take my leave the better.

Yours aftly | Wilkie Collins

I take this opportunity of writing to the firm about my insurances in U.S.A.

By the way, I assume that 20 West 26<sup>th</sup> Street means New York. Personally, as well as commercially you have done with Boston Mass – have you not?<sup>4</sup>

- 
1. WC uses printed paper with his monogram.
  2. *The Guilty River*, published as Arrowsmith’s Christmas Annual.
  3. The Nine Muses were Greek goddesses, the daughters of Zeus and Mnemosyne; Euterpe was the muse of music.



4. WC's 1885 letters to Schlesinger also seem to have been direct to a New York address, 99, John Street.

**[2660] TO KING, BAILLIE & CO.,<sup>1</sup> 23 DECEMBER 1886**

MS: Private, with envelope.<sup>2</sup> Published: BGLL, IV, p. 219.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 23<sup>rd</sup> December 1886

Dear Sirs,

I was writing to you this evening – when your letter (postcard) arrived just as I had finished the date. The birds reached me, in excellent condition, yesterday – and I have written to Mr Schlesinger by today's mail.

Faithfully yours | Wilkie Collins  
Messrs King, Baillie & Co

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1. Liverpool shipping agents.

2. Directed to 'King, Baillie & Co. | Batavia Buildings | Hackins Hey | Liverpool', postmarked on the following day.

**[2661] TO ANNE WYNNE, 23 DECEMBER 1886**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 507–508.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**  
23<sup>rd</sup> Decr 1886

Yes, dearest, I am glad to hear you are going to do me honour in the character of a Dresden Shepherdess.<sup>3</sup> Bring me back a tender lamb – and I will receive him with gratitude and garlic (stuffing).

I am so glad to hear from you (I also hear from the excellent B.)<sup>4</sup> that Mother-in-law is setting me such a good example of recovery. I try to imitate ~~Emi~~ her with some little success – but that infernal pain comes back again every now and then. I don't want to be obliged to go away suddenly – so I still wait before I show myself in Delamere Street, until I and my familiar devil have parted company. Yesterday I was free. This morning I had some red hot scratches again, and had to sniff at my "Amyl" (N.B. This is not the Christian name of another wife). It is only a glass capsule).<sup>5</sup>

My best thanks for the drawing. When it gets cooler, I shall jump off that bridge and swim in the lovely water and dry myself among those noble ruins. My love to you both.

Ever affly yours | WC

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1. Directed to 'Miss Nannie Wynne | 4. Delamere Street | W.', postmarked 'LONDON. W | DE23'.

2. WC uses printed paper with his monogram.

3. Presumably Nannie was to attend a Christmas fancy dress party.

4. This must be Frank Beard, medical adviser to the Wynnes as well as WC.

5. Amyl nitrite, used in the treatment of angina.

**[3194] TO FRANK ARCHER, 27 DECEMBER 1886**

MS: Lewis Collection (Archer Archive).<sup>1</sup> Published: A&C7, p. 32.

**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 “Magdalen”<sup>5</sup>

Ever yours | WC

I am not even thinking yet of another book. What virtue on my part!!!

- 
1. Initialled and directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | X| DE 27 | 86 | 6’, with ‘WC 31’ in another hand in pencil 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 40°F (4.5°C) and humidity of 97% (*Times*, 27 December 1886, p. 5b). 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’, Bk. 3, pp. 37–44, Archer Archive).

### [2662] TO ROMA LE THIÈRE, 29 DECEMBER 1886

MS: Parrish (Box 4/13), with envelope.<sup>1</sup> Published: BGLL, IV, p. 219.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
29<sup>th</sup> Decr 1886

Dear Miss Le Thièrè,

I must ask you to excuse me if I plead for a little delay. Illness has tried me severely – and now that I am beginning to recover, I am under medical orders to try change of air, and to be as completely idle as possible in mercy to my “nerves.”

Reciprocating your good wishes for the new year,  
vy truly yours | Wilkie Collins

- 
1. Directed to ‘Miss Le Thièrè | 39. Mount Street | Grosvenor Square | W.’, postmarked as dated.

### [2664] TO A. P. WATT, 1 JANUARY 1887

MS: Unknown. Facsimile: Compton-Rickett, p. 118, our copy text.<sup>1</sup> Published: *Pall Mall Gazette*, 5 October 1889, p. 7;<sup>2</sup> Watt, p. 18;<sup>3</sup> B&C, II, p. 528.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>  
1<sup>st</sup> January 1887

I desire that my friend and literary representative, Mr A.P. Watt, of 2 Paternoster Square, may act as my literary Executor, and that his advice may be accepted as representing my literary interests and wishes, in regard to the copyrights of my books which may remain to be sold after my death, by my other executors.

Wilkie Collins

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1. The caption to the image reads, ‘Facsimile of letter attached to the will of Wilkie Collins’.
  2. The *Pall Mall Gazette* introduces the letter thus:

#### MR. WILKIE COLLINS'S LITERARY EXECUTOR.

A statement having appeared that Mr. Hall Caine was to act as the literary representative of Mr. Collins, we are enabled to say that there is no foundation whatever for such a rumour. The following memorandum, in Mr. Collins's own writing, forms a kind of informal codicil to his will:—

3. The published letter is headed, ‘To the intense regret of all lovers of fiction, Mr. Wilkie Collins died on the 23<sup>rd</sup> of September 1889. Attached to his Will was the following memorandum in his own handwriting:—’.

4. Monogram ranged left, black engraved type ranged right.

**[2665] TO A. P. WATT, 4 JANUARY 1887**

MS: Pembroke. Summary: B&C, II, pp. 529–530. Published: BGLL, IV, pp. 220–222.

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

4<sup>th</sup> January 1887

My dear Watt

Here I am again, reiterating my thanks for “King Solomon’s Mines” – after having read the book.<sup>1</sup>

If you ever read the “notices of the press” attached to advertisements of new novels, you will find that the crop of great geniuses now engaged in writing fiction amounts at a fair average to seven or eight in a week. Of the great work thus produced (owing I suppose to some perversity in me which I am at a loss how to cure) I am a thoroughly unworthy reader. I don’t care two straws for the characters to which the great geniuses introduce me – and I see through and through the “breathless interest” of their stories (when there is any story) before I am at the end of the first volume. Let me honestly confess it, my frame of mind was not hopeful when I opened “King Solomon’s Mines.”

To my wonder and delight the book seized me at once, and held me fast straight through to the end. I found myself reading the work of a man, possessing imagination, invention, sense of dramatic effect, respect for truth to nature, and – in an inferior degree as yet – an eye for character. Here I find room for improvement in Mr Haggard, and I will try to explain myself.

To my mind, our author is strong in the conception, and weak in the development, of character. “Allan Quatermain” is, as the lawyers say, a case in point. He is supposed to be the writer of the story, and he begins in his own character. But as he goes on, he is set aside and replaced by Mr Haggard himself.

If you look again at the earlier pages of the book, you will find Q. writing in harmony with his own character, as described by himself – a sensible man whose native good sense has made use of his opportunities, within his limits. Quaint humour and capacity for observation are in him (again within limits) – but, by his own confession, he is without literary cultivation. On that side of him an ignorant man.

Now look on to page 72 and you will find this uncultivated elephant hunter exhibiting a highly trained admiration of the beauties of nature – and actually expressing that admiration in a skilled and eloquent English style. I will copy one sentence, and you will see what I mean. “... we lay down and waited for the moon to rise. At last about nine o’clock up she came in all her chastened glory, flooding the wild country with silver light, and throwing a weird sheen on the vast expanse of rolling desert before us, which looked as solemn and quiet and as alien to man as the star-studded firmament above”.

Here – and in dozens of other places to which I might refer if I had no respect for your time – is surely Mr Haggard’s poetical feeling, and Mr Haggard’s skilled handling of English, pouring miraculously from Mr Quatermain’s pen. I fancy I hear Q., intent on improving himself, asking for explanations: “Excuse me sir, but when you say ‘chastened glory’, do I understand you to mean it was a fine bright moon? And would you mind telling me whether ‘weird sheen’, is a thing or a person or a place? I am with you, sir, heart and soul, when you say ‘alien to man’. That’s a cut at the Hottentots and they richly deserve it.”

The defect which I have tried to indicate is the only obstacle that I can now see in Mr Haggard’s way. If he will be on his guard against this – and if he will not let publishers tempt him to lead his readers too often over the same ground – I believe he has the ball at his foot, and I shall be rejoiced to see him kicking it to good purpose.

I am still idling, as the doctor bids me. Last night, an idea knocked at my head. Answer: Not at home.

Ever yours | Wilkie Collins

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1. See [2654] to Watt of 15 December 1886.

**[2666] TO A. P. WATT, 5 JANUARY 1887**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, pp. 222–223.

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

January 5 1887

My dear Watt

I have just discovered a letter of mine dated the 1<sup>st</sup> of this month – and thanking you for your kind new year’s gifts – huddled away, God knows how, among a mass of Christmas and New Years’ cards in my “Answered Letters” basket. What must you have thought of me, when you found the receipt of the book not even acknowledged!

Looking into “She”<sup>2</sup> I am sorry to see that Mr H. is trying a South African mystery again – and, worse still, that he is falling back again on the character in “Solomon’s Mines” in Longman’s Magazine.<sup>3</sup> This is of course between ourselves. If you have received my yesterday’s letter about “Solomon’s Mines” you will see that I have ventured on a little hint. Too late I am afraid, now, to prevent him from undermining his own reputation.

The enclosed letter explains itself.<sup>4</sup>

The meanness of the Harpers doesn’t promise us much for the book publication. They won’t repeat their generosity (?) in giving me royalties on the sales of my earlier writings – said Royalties amounting for five years to eleven pounds and some shillings!!! Will you see Osgood nevertheless? – he is a good fellow, and before I heard from him this morning of Harpers’ decision, I had told him that the book-publication of Tillotson’s story was all I had to sell in the U.S.A.<sup>5</sup>

If I don’t hear from you to the contrary, I will write to Osgood tomorrow or next day to say Yes.

Ever yours | WC

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1. Bound out of order in the Pembroke volumes, preceding [2801] to Watt of 10 January 1888.

2. H. Rider Haggard’s *She: A History of Adventure* was serialized in the *Graphic* from 2 October 1886 to 8 January 1887, before appearing in a single volume from Longman at the beginning of 1887. A copy of this was found in WC’s library (Baker 2002, p. 115).

3. The narrator-hero of *King Solomon’s Mines*, Allan Quatermain, returns in a novel of that name serialized in *Longman’s Magazine* from January 1887.

4. The letter itself is not bound into the Pembroke volumes and has not been traced, but must be from J. R. Osgood, as agent of Harper’s.

5. *The Legacy of Cain* – see [2607] to Osgood of 28 November 1886.

**[2667] TO THE MANAGER OF THE NEW ENGLAND MUTUAL INSURANCE CO.,<sup>1</sup> 6 JANUARY 1887**

MS: Private. Published: BGLL, IV, p. 223.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 6<sup>th</sup> January 1887

Dear Sir,

I beg that you will kindly send the customary notice, relating to the payment of my premium due on February 12<sup>th</sup> next, to my representatives, Messrs Naylor & Co, 99 John Street, New York City.

Believe me, faithfully yours | Wilkie Collins

The Manager of | the New England Mutual Insurance Cy

1. See [2390] to the company of 5 January 1885.
2. Above the address is a date stamp in red ink: 'JAN 17 1887'.

**[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> Published: A&C4, pp. 27–28, amended A&C5, pp. 20–21.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 6 January 1887

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.<sup>4</sup> Dana has now (as you will not be surprised to hear) become a precious fragment of antiquity to me. I shall not be surprised to hear of “baffling calms” experienced by sailing vessels off Cape Horn.<sup>5</sup> 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.<sup>6</sup>

The last photographic portrait of me accompanies these lines.<sup>7</sup> Better portraits were taken by the admirable Sarony when I was in New York city – but that was twelve years since,<sup>8</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>9</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

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1. This must be the Boston businessman George Stewart Johnnot Oliver (1831–1904), a graduate of Harvard College in 1851, reported in the 1902 edition of *Names and Addresses of Living Bachelors and Masters of Arts, and of the Holders of Honorary Degrees of Harvard University* to be a resident of Santa Barbara, California. After retiring in 1880, Oliver and his wife, Frances Alsop née Dabney, seem to have lived in the Mission Canyon on a nine-acre homestead called ‘Rocky Nook’.

2. Presumably the copy mentioned towards the end of the letter.

3. The *Times* reported sleet, snow, mist and darkness in London on that day (Friday, 7 January 1887, p. 6e).

4. Presumably Oliver had sent photographs of the striking scenery, dotted with sandstone boulders and oak trees, surrounding his home in the Mission Canyon.

5. Presumably Oliver’s letter to WC made reference to Richard Henry Dana Jr, also a native of Massachusetts, whose *Two Years Before the Mast: A Personal Narrative* (New York: Harper, 1840) describes ‘the sailing of the brig Pilgrim, on her voyage from Boston, round Cape Horn, to the Western coast of North America’ (opening of ch. 1), with destination at the port of Santa Barbara. Nearly forty years earlier WC had corresponded with R.H. Dana Sr concerning WmC’s *Memoirs*. In [0073], WC’s last letter to Dana Sr of 17 June 1850, he had written: ‘I have read “Two Years before the Mast”, and read it with great delight – it is a most entertaining and most original book; and is deservedly popular in England, among all classes of readers.’

6. Perhaps the ‘interesting old lady’ is a fanciful reference to the Pacific Ocean.

7. Not found with the MS. Photographs by Lock & Whitfield and Bassano are known from the 1880s.

8. In fact it was 13 years since WC was in New York.

9. WC was to become 63 in two days time on 8 January.

**[2668] TO A. P. WATT, 6 JANUARY 1887**

MS: Pembroke. Summary: B&C, II, p. 530. Published: BGLL, IV, p. 223.

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

6<sup>th</sup> Jan<sup>y</sup> 1887

My dear Watt

Here are a few more of the quill pens – please accept them. I tell the Stationer to also enclose his card.

By this time you have got Osgood's forgotten letter – and my excuses.<sup>1</sup> The worst ills of life – after rheumatic gout or poverty – are letters.

Ever yours | WC

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1. WC has belatedly forwarded Watt a letter from J. R. Osgood, Harper's agent, presumably in reply to [2467] of 28 November 1886.

### **[3013] 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; A&C2, p. 67.

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

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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 [2262] 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 [1426] to William Tindell, 3 March 1874.

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).

### **[2669] TO ANNE WYNNE, 15 JANUARY 1887**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 508.

Saturday Jan<sup>y</sup> 15 | 1887

My Lamb,

Shall I find you and Mama at home if I call at 3 on Monday next?

If Monday presents a snow storm and a hurricane – then Tuesday at 3, when it is sure to thaw.

Your loving | WC

If the answer is Yes, don't trouble to write.

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1. Directed to 'Miss Nannie Wynne | 4. Delamere Street W.', postmarked 'LONDON | JA15 | 87'. Letter on plain paper watermarked 'KENT'.

### **[2670] TO FREDERICK LEHMANN, 18 JANUARY 1887**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 319; BGLL, IV, p. 224.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18<sup>th</sup> January 1887

My dear Fred,

Yesterday's delicious dry frost has set me on my legs again – and therefore I want to

lunch with you again. May I come next Saturday at 1:30? Or the Saturday after next, if that date is more convenient? One line to say. No preparations please in either case. Your grub is my grub – and I am yours affly

WC

I have had the kindest of kind letters from the Padrona – and a photograph of the boy. Jolly boy.<sup>1</sup>

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1. Guy Colin Campbell, Lehmann's first grandson – see [2674] to Nina Lehmann of 2 February 1887.

### **[2671] TO FREDERICK LEHMANN, 19 JANUARY 1887**

MS: Parrish (Box 5/5), on a plain card. Typed transcript: Texas. Published: Coleman, p. 320; BGLL, IV, p. 224.

90. Gloucester Place. W. | 19 Jany 1887

Sunday next at 2 will do just as well for me, my dear Fred. Many thanks.

I was out, trying to oxygenise my blood, and rebuild my constitution, when Martin called.<sup>1</sup>

Yours affly | WC

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1. The Lehmanns' servant Martin (Lehmann, pp. 173, 223, 233). See also [2970] to Fred Lehmann of 3 September 1889.

### **[3228] TO ARTHUR LOCKER,<sup>1</sup> 18 JANUARY 1887**

MS: Lewis Collection. Published: A&C8, pp. 20–21.

**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 Esq

P.S. Height | 5 feet 6 inches<sup>3</sup>

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1. Arthur Locker (1828–1893), editor of *The Graphic* 1870–1891 (ODNB). WC had not corresponded with him since their disagreement 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.

### **[2672] TO A. P. WATT, 25 JANUARY 1887**

MS: Pembroke. Summary: B&C, II, pp. 530–531. Published: BGLL, IV, pp. 224–225.

90. G. P. | 25<sup>th</sup> Jan<sup>y</sup> 1887

My dear Watt

If you ever feel inclined to lend me a book again, check the benevolent impulse, and say to yourself, “I can't trust that man.” The Parcel Post takes back to you – after a most inexcusable delay – those two books of Mrs Oliphant's which you so kindly trusted to me.<sup>1</sup> I found them this morning buried under heaps of other books. *Mea culpa – mea maxima culpa.*<sup>2</sup>

I must talk to you about “She” the next time you give me a look-in (nearly time now – is

it not?) In the meanwhile “She” is better written than the “Mines” – but it has not got the movement in the story and the variety of situations in “King Solomon”. And I doubt the effect on the stupid reader (a most important person, unhappily, to please) of the lady who is 2000 years old.<sup>3</sup>

I have been thriving in my idleness – until I am tired of it. My pen is consequently in my hand again, revising no less than 15 short stories of mine for republication! Some of them I had actually forgotten myself.<sup>4</sup>

Ever yours | WC

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1. Margaret Oliphant’s *The Chronicles of Carlingford* – see [2358] to Watt of 16 March 1886 thanking him for sending the books.

2. ‘My fault, my most grievous fault’ (Latin); citing the General Confession in use in the Roman Catholic Church.

3. Concerning H. Rider Haggard’s recent novel. At the time of his death WC possessed four of Rider Haggard’s novels (*Allan Quatermain*, *Jess*, *King Solomon’s Mines*, and *She*), though no works by Oliphant are recorded (Baker 2002, pp. 113–115).

4. *Little Novels*, published in three volumes by Chatto & Windus in May 1887, is a collection of WC’s short stories first appearing in periodicals over the decade from 1875 to 1884, including the series of Christmas stories for the *Spirit of the Times*. In the end the collection featured only fourteen tales (for details, see Gasson, pp. 97–98).

### [2673] TO HARRY QUILTER,<sup>1</sup> 28 JANUARY 1887

MS: Huntington (HM 32310). Published: BGLL, IV, pp. 225–226.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> January 1887

Dear Mr Quilter,

Such a letter as yours cannot be compared with the letters which I receive from readers in general – it is, in the plainest of plain truth, an event in my literary life. I may venture to say for myself that your generous sympathy has not found its way to an ungrateful man. In the intervals of discouragement which are within the experience of every one – perhaps especially within the experience of those among us who live habitually in worlds of their own imagining – your letter will be at once a refuge and a remedy. It will have a place of its own among the possessions which I most value – and will be strictly reserved for my own reading. No more, until we meet.

Will you choose your own most convenient day next week, or any afternoon at three o’clock? And will you let me have – literally – one line to say which day it shall be. I will only add, the sooner the better.

Always most truly yours | Wilkie Collins

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1. Harry Quilter (1851–1907: *ODNB*), literary editor, journalist, artist and art critic, who founded the *Universal Review* in May 1888. Quilter tried unsuccessfully to organize a memorial in St Paul’s Cathedral to WC after his death.

### [2674] TO NINA LEHMANN, 2 FEBRUARY 1887

MS: Parrish (Box 5/5). Extract: Ellis, p. 51; Robinson p. 312; Davis, p. 300. Published: B&C, II, pp. 531–532.

90. Gloucester Place | London. W. | 2<sup>nd</sup> Feby 1887

Oh what a wretch I am, dearest Padrona, to be only thanking you now for your delightful letter – and for that adorable photograph of the boy. I may tell you what I told his father – when I had the pleasure of meeting him at Berkeley Square – that I must be introduced to your grandson at the earliest possible moment after his arrival in England. I brought away with me after our luncheon such an agreeable impression of Sir Guy Campbell that I must repeat my congratulations to Nina on her marriage.<sup>1</sup> There was but one drawback to my enjoyment when I found myself in those familiar rooms again – the dreadful word “Dead” when I asked after dear little “Buffles.”<sup>2</sup>



If you were only at the north of Scotland – say Thurso – I would rush to you by steamer, and become young again in the fine cold air. But when I think of that fearful French railway journey, and of the /southern/ [del] climate of Cannes, I see madness on my /way/ to the Mediterranean, and death in lingering torments on the shores of that celebrated sea. We have had here – after a brief Paradise of frost – the British Sirrocco. Fidgets, aching legs, gloom, vile temper, neuralgic troubles in the chest – such are the Conditions under which I am living, and such the obstacles which have prevented my writing to you long since. “The Guilty River” (I am so glad you like it) has I am afraid had something to do with the sort of constitutional collapse which I have endeavoured to describe. You know well what a fool I am – or [del] shall [del] I put it mildly and say ‘how indiscreet’? For the last week, while I was finishing the story, I worked for twelve hours a day – and galloped along without feeling /it/, like the old post horses, while I was hot. Do you remember how the /fore/ legs of those post-horses quivered, and how their heads drooped, when they came to the journey’s end? That’s me, Padrona – that’s me.

Good God! is “me” grammar? Ought it to be “I”? My poor father paid ninety pounds a year for my education – and I give you my sacred word of honour I am not sure whether it is “me” or “I”[.]

After this, the commonest sense of propriety warns me to remove [del] myself from your observation. I have just assurance enough left to send my love to you and Nina and Guy Colin, and to remind you that I am always affectionately yours

Wilkie Collins

- 
1. On 30 April 1884 Nina and Frederick Lehmann’s only daughter Nina (b. 1861) had married the soldier Sir Guy Theophilus Campbell, 3rd Baronet Campbell (1854–1931), and their son Guy Colin was born on 31 January 1885.
  2. ‘Buffles’ was the Lehmanns’ ‘favourite Skye terrier’ (Lehmann, p. 74).

### [2675] TO ROBERT DU PONTAVICE DE HEUSSEY, 4 FEBRUARY 1887

MS: Parrish (Box 4/19). Extract: Baker 2001, p. 511. Published: B&C, II, pp. 532–533.

90. Gloucester Place | London. W. | 4<sup>th</sup> Feby 1887

My dear Collaborateur,

I have been away from London, trying to find air that I can breathe. A few days of frost here, at the beginning of January, were succeeded by our damp relaxing British Sirocco. To me, the unnatural mildness of this winter season, ~~means~~ /all over England, means/ nervous relaxation of the most intolerable kind – and if I was ten years younger I would go away again, to Greenland this time – and thrive in the Arctic frosts.

So for this bad reason I have been long in thanking you for [del] “Le Livre,” and long in reading your article on Goldsmith.<sup>1</sup> I am delighted with it. It is even better than your article on Dickens<sup>2</sup> – more animated, more various, more subtle in treatment. You are the only French Man of Letters – mind, I say this seriously – who understands England and the English. And, because I mean this, you will find on the next ~~slip~~ /morsel/ of paper, some corrections of trifling slips – to /be noted/ before you republish your contributions to “Le Livre”.

The dramatic end to the article is so good that I don’t like to suggest doubts about it. But Forster told me that “Northcote” was not to be depended on – and Forster’s account of “She Stoops to Conquer” takes Goldsmith to the Theatre – makes him alarmed by hearing a solitary hiss, and [del] repeats Coleman’s [sic] abominable insult to Goldsmith: “Don’t be afraid of a squib, Doctor, when we have been sitting these two hours on a barrel of gunpowder!”<sup>3</sup>

Yours affectionately | Wilkie Collins

- 
1. ‘Les tribulations d’un chef-d’oeuvre’, de Heussey’s article on Goldsmith, appeared in *Le Livre* for January 1887.
  2. ‘Charles Dickens à Paris d’après sa correspondance et des documents inédits’, de Heussey’s two-part article on Dickens’s visits to Paris, appeared in the seventh volume of *Le Livre* for 1886.
  3. The anecdotes concerning Goldsmith by James Northcote (1746–1831) are scattered throughout *Memoirs of Sir Joshua Reynolds* (2 vols., 1813–15), while John Forster’s *The Life and Times of Oliver Goldsmith* was published in

two volumes in 1848, with the anecdote reported by WC concerning George Colman Sr (1732–94) found in Book IV Chapter 15. Three of Goldsmith’s works were found in WC’s library when he died (Baker 2002, pp. 112–113).

**[2676] TO ROBERT DU PONTAVICE DE HEUSSEY, 14 FEBRUARY 1887**

MS: Parrish (Box 4/19). Published: B&C, II, p. 533.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

14<sup>th</sup> Feby 1887

My dear Collaborateur,

I have got just five minutes before post time – and I employ /them/ to thank you for your kind letter. I leave the proof of “Magdalen” in perfect confidence to you – and I look forward with true interest to receiving a copy of the play when it has received your [*del*] last correction and has become a published work.<sup>2</sup>

I most sincerely envy you a first reading of Boswell’s wonderful book – the greatest biographical work that has ever been written.<sup>3</sup> I am constantly dipping into it, to this day. As for the great “Taine” [*del*] /we/ take the liberty of laughing at him in England.<sup>4</sup> I have even heard him called – it is almost too terrible to mention – called: | “An Ass”

Affectionately yours | Wilkie Collins

Have you /read an English/ novel called “King Solomon’s Mines”? (Tauchnitz Edition 1. Volume).<sup>5</sup> In its way, a very clever book.

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1. WC uses printed paper with his monogram.

2. *Madeleine, par R. du P. de Heussey, piece en quatre actes, dont un prologue, d’apres Wilkie Collins* (Paris: Paul Ollendorf, 1887) was reviewed in *Le Livre*, vol. 8 (July, 1887), p. 357. A copy of de Heussey’s translation was found in WC’s library at his death (Baker 2002, item 254).

3. A copy of the five-volume seventh edition of Boswell’s *Life of Johnson* (1811) was found in WC’s library at his death (Baker 2002, item 46, p. 81).

4. Hippolyte Adolphe Taine (1828–1892), celebrated French author.

5. Published February 1886; see Todd and Bowden, 2386, p. 358.

**[2677] TO WILLIAM HOLMAN HUNT, 14 FEBRUARY 1887**

MS: Huntington (HH 105). Published: B&C, II, p. 534.

90. Gloucester Place | W. | 14<sup>th</sup> February 1887

My dear Holman,

Come on Wednesday next,<sup>1</sup> as you propose, and you will find us delighted to see you. We have got the surest of all good things – a good ham in the house. So keep an appetite for any hour in the evening that you like best. I should be quite happy in the prospect of seeing you – but for that visit to the doctor. Bring me word that he has dismissed you (professionally speaking), and I shall be quite satisfied. My state of body has come to “a pretty pass” – I rejoice in the easterly winds!!!!

Ever aftl<sup>y</sup> yours | Wilkie Collins

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1. The letter is written on the Monday.

**[2678] TO FREDERICK LEHMANN, 21 FEBRUARY 1887**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 323 (dated 21 July 1887); BGLL, IV, pp. 226–227.

90. Gloucester Place. W. | 21<sup>st</sup> Feby 1887

My dear Fred,

The gout has been threatening me in the eye again – and the remedies which we hope will succeed this time in keeping it down have so weakened me that I have hardly breath enough to get upstairs to bed. Help me to get over the disappointment of being here waiting for the doctor’s afternoon visit instead of voting at the Club,<sup>1</sup> and let me have a word by early post to tell me (I hope and trust) that you have been elected.

Yours affly, | WC

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1. Club records show Lehmann was indeed elected to the Athenæum in 1887, proposed by Daniel Hodgson Kirkman and seconded by WC – see [2649] to Lehmann of 7 December 1886.

**[2679] TO MARY GARETT BESANT,<sup>1</sup> 23 FEBRUARY 1887**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 321; BGLL, IV, p. 227.

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

23<sup>rd</sup> February 1887

My dear Mrs Besant,

It is really a hard trial to my resolution not to comply at once with the suggestion contained in your most kind and friendly letter. I have been so weakened by the terrible remedies which will alone deliver me from gout (in the eyes) that a new trouble has come upon me – neuralgia in the chest. I can only write this letter by inhaling “Amyl” which gets straight to my brains before the pain<sup>2</sup> – but does nothing to cure me. By the end of this month (if not earlier) I am ordered away to the sea-side – when to return it is impossible for me to say.

Pray forgive this letter, all about myself. But I have it at heart not to say no to You – without showing that I have no other alternative.

Believe me | most truly yours | Wilkie Collins

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1. Née Barham (d. 1904), wife of Walter Besant (1836–1901: *ODNB*), novelist and founder of the Society of Authors.  
2. On WC’s use of amyl nitrite, see [2414] to Charles Kent of 18 April 1885.

**[2680] TO A. P. WATT, 25 FEBRUARY 1887**

MS: Pembroke. Published: BGLL, IV, pp. 227–228.

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

25<sup>th</sup> Feb<sup>y</sup> 1887

My dear Watt

Let me first thank you for your friendly letter.

Yesterday – after having tried it the day before and failed – I found myself strong enough to get half an hour’s walk. Wholesome fatigue, and a better night’s rest followed. – If this only goes on, my heart will get stronger, and I shall be able to try the sea air. Three days since my legs trembled under me when I walked across the room!

Can you get here next week – in the early part of the week, if possible? – without any neglect of business that claims attention? If there is any obstacle of this sort, tell me when I can (conveniently to you) call at the new office, and I will gladly do so. I want to see you again – and I want to consult you about a proposal which I have received.<sup>1</sup>

I have also to report that I have succeeded in bringing Perry Mason & Co to their bearings (as we say at sea). A letter from their manager informs me that they propose to publish my third little story in their “issue of April 21<sup>st</sup>” and promises a similar notice for any new contributions.<sup>2</sup>

Ever yours | WC

Will you kindly look at the Tillotson agreement, and tell me when the first third of the MS – and the first third of the payment – falls due? Some time in Sept: I think.<sup>3</sup>

1. Probably a request for a serial novel from the radical Sunday newspaper the *Weekly Dispatch*, which began to carry serial fiction the previous year – see [2690] to Watt of 15 March 1887.
2. ‘The Hidden Cash’, the third tale in the series ‘The Victims of Circumstances’, did indeed appear in the issue of *Youth’s Companion* for Thursday 21 April 1887, though WC made no further contributions to the paper.
3. In line with the contract with Tillotson’s for *The Legacy of Cain* (Bodleian MS Eng. Misc., f. 395/1), WC sent the first portion of copy on 30 September and received the first payment the following day – see [2756] and [2757] to Watt of 30 September and 2 October 1887.

### [3195] TO FRANK ARCHER, 28 FEBRUARY 1887

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, p. 33.

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. Directed to ‘Frank Archer Eqr | 21. Baker Street | W.’, postmarked recto ‘LONDON W | 7 | MR 1 | 87 | 62’, with ‘Wilkie Collins W.C. 32’ in another hand in pencil 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’, Bk. 3, pp. 44–52, Archer Archive).

### [2681] TO A. P. WATT, 1 MARCH 1887

MS: Pembroke. Published: BGLL, IV, pp. 228–229.

90. Gloucester Place. W. | 1<sup>st</sup> March 1887

My Dear Watt,

I return “The Security of Literary Property” – with thanks. Admirably done, with a power which is all the stronger because it is power moderately exercised. I, for one, am grateful to the writer.<sup>1</sup>

More neuralgia on this damp morning! Who was the born idiot, in ancient times (calling himself a philosopher), who said that “Pain was no evil”?<sup>2</sup> I wish I had lived in that country, and had been able to change nerves with him,

Ever yours | WC

On reflection, I am sure I was hasty in suggesting May as the date for beginning that story.<sup>3</sup> Three months later, ought to have been the limit.

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1. Three public meetings of the Society of Authors were held on 2, 9 and 16 March 1887 at Willis’s Rooms. At the first meeting, Walter Besant gave a paper called ‘The Security of Literary Property’, of which Watt must have had an advance copy (see the report headed ‘Society of Authors’, *Times*, 3 March 1887, p. 6c-d). The entire proceedings were published later that year by Field & Tuer as *The Grievances Between Authors and Publishers* (see Bonham-Carter, p. 134).

2. Reputedly the Stoic, Posidonius of Rhodes (135–151 BC), to Pompey the Great.

3. Presumably referring to the negotiations with the *Weekly Dispatch* – see [2686] and [2690] to Watt of 11 and 15 March 1887.

**[2682] TO A. P. WATT, 2 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, p. 229.

90. Gloucester Place. W. | 2<sup>nd</sup> March 1887

My dear Watt

With many thanks I return the Quarterly Review and the three Athenaeums by this afternoon's Parcel Post. At breakfast time, I was lazy – and read the Grand Literary Row in the intervals of buttered eggs and Quince jam.<sup>1</sup> My private opinion is that these wretched creatures are completely saturated with self-conceit. Among many other reasons for being grateful to you, I am now grateful for a good laugh. Here is the mortal “triangular Duel” in “Midshipman Easy” over again. Mr Collins, Mr Gosse, and Mr Swinburne all shoot at each other in turn. “Shot for shot,” as the gunman says in the original duel, “and damn all favours.” The one serious part of it, is the sickening manner in which they talk of their private friendships, and reproach each other with their obligations to each other's “hospitality.” Thank you again.

Ever yours | WC

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1. Watt sends copies of the prestigious review magazines, Murray's *Quarterly Review* (1809–1967) and the weekly *Athenaeum* (1828–1921). For an account of ‘the Grand Literary Row’ provoked by John Churton Collins's attack on Edmund Gosse in ‘English Literature at the Universities’, *Quarterly Review* (October 1886), see Ann Thwaite, *Edmund Gosse* (London: Secker & Warburg, 1984), pp. 277–297.

**[2683] TO A. P. WATT, 3 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, pp. 229–230.

90. Gloucester Place. W. | 3<sup>rd</sup> March 1887

My dear Watt

Let me thank you for a cheque for £21...- drawn by Messrs Chatto and Windus, in payment for a short story of my writing which appeared in the “Belgravia” Magazine for January last.<sup>1</sup>

Your letter reached me yesterday, shortly after I had written to you,

Ever yours | Wilkie Collins

P.S. | Let me also thank you for kindly searching the catalogue – and for the good news of the title being still unappropriated.<sup>2</sup>

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1. ‘An Old Maid's Husband’.

2. Presumably concerning the search for a title for the forthcoming collection of short tales – see [2694] to Andrew Chatto of 22 March 1887, in which the possibility of ‘Little Novels’ seems to be first mentioned.

**[3370] TO UNIDENTIFIED RECIPIENT, 7 MARCH 1887**

MS: Lewis Collection.<sup>1</sup> Published: A&C13, pp. 11-12.

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.

**[2684] TO ANDREW CHATTO, 9 MARCH 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 230.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9<sup>th</sup> March 1887

My dear Chatto,

Do you feel inclined to return to the question of re-publishing my shorter stories in book-form?<sup>1</sup>

I had made up my mind (as I think I said when you kindly called here) to try the experiment of cheap serial publication – and to be “the responsible person” in the matter of money if the venture failed. But I have since that time become (like the Great Dogberry) “a fellow who hath had losses”<sup>2</sup> – and the chance of possibly increasing them causes in me that form of pecuniary terror which shrinks from “selling out.” So I resign myself once more to 3 Vols crown 8<sup>vo</sup> and the damnable despot Mudie – and you are of course the first person who hears of my change of front.

I have been suffering from neuralgia – and a foggy day brings the pain back again. Do you mind giving me a look-in here – when it is really quite convenient? And will you let me have a line to say which day and which hour you choose? It will be sure to suit me.

Ever yours | Wilkie Collins

---

1. A project that had been postponed five years earlier – see [2023] to Chatto of 24 April 1882.

2. The constable in *Much Ado About Nothing* – see IV.ii.85. It is not, however, clear what pecuniary losses WC himself is referring to.

### [2685] TO ANNE WYNNE, 10 MARCH 1887

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 508–509.

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

I am proud of my wife. Her account of the earthquake is the best that I have read yet.<sup>2</sup> She is also a little angel who thinks of her husband and sends him a nice [~~del~~] box of flowers – when other women might have been prostrate under the shock, and have thought of nothing but the state of their nerves. *Mia sposa adorata, brava! brava!*<sup>3</sup>

But I had heard of you and your mother through Knox.<sup>4</sup> He sent a copy of the earthquake part of Mama’s letter to Pigott, and Pigott sent it to me and I sent it back to Pigott with a prophecy – Viz: – that the excitement of being earthquaked would shake you both up and do you good – and that the Riviera air would [~~del~~] /also do/ you good if you rushed into the street in the costume of a late Queen of the Sandwich Islands – a hat and feathers and nothing else.

Am I to encourage my wife and my mother-in-law in the vice of gambling? In the name of Hypocrisy I protest – and refer you to the next page. Of many gambling superstitions which I once knew, it is the only one that I now remember.

My love (and congratulations on her improved health) to mother-in-law. I adore you. I have no more to say.

WC

#### The Numbers-Dodge<sup>5</sup>

Take the three last and highest numbers on the board: (I mean the Roulette table):

|                   |           |     |    |
|-------------------|-----------|-----|----|
|                   | 34,       | 35, | 36 |
| Add them together | 34        |     |    |
|                   | 35        |     |    |
|                   | <u>36</u> |     |    |
|                   | 105       |     |    |

Divide the product by your age:

|               |
|---------------|
| 13/105/ 8 and |
| <u>/104/</u>  |
| 1 over        |

1st Moral: | Try your luck by dividing your stake and placing it on the two numbers 8 and 1.

2nd Moral: | The chances against [*del*] the ball stopping on either of those two (or of any two numbers) are, in the case of each number, 37 to 1 against you!

- 
1. Directed to ‘Miss Nannie Wynne | Hotel Beau Sejour | La Condamine | Monaco’, with initials ‘WC’ in lower left corner. Postmarked ‘LONDON | MR10 | 87’.
  2. Bussana Vecchia, a small village in northern Italy near Genoa, was destroyed by an earthquake on 23 February 1887.
  3. Italian: ‘My adored wife, well done, well done!’.
  4. Alexander A. Knox, author of *The New Playground, or Wanderings in Algebra* (1881); see [1947] to him of 11 March 1881.
  5. This postscript is found separately on the third page of WC’s notepaper.

### [2686] TO A. P. WATT, 11 MARCH 1887

MS: Pembroke. Published: BGLL, IV, p. 231.

11 March 1887

My dear Watt

I too have heard nothing whatever. They seem to be slow in making up their minds.<sup>1</sup> Or – did we give them the chance of selling to other newspapers, like Tillotson? If they make objections – query, whether it would be wise to do this? I am not very sure. We ought to consult about it perhaps. If there is any bargaining tried, you could easily claim time to consult with me. In the meanwhile, we may as well wait a little longer, I think. Many thanks to you for your letter. My mind has been away from the matter, absorbed in making new books. The foggy mornings bring back my neuralgia – but I get over it as the day advances.

Ever yours | WC

You will be amused to hear that a famous trotting stallion in the U.S. has been called “Wilkie Collins”. A printed pamphlet sent to me, records his virtues, and says “Wilkie Collins covers mares at \$75 dollars each”!!!<sup>2</sup>

- 
1. As [2690] and [2720] to Watt of 15 March and 16 May make clear, this and what follows refers to the (eventually fruitless) negotiations with the radical Sunday paper the *Weekly Dispatch* over a planned serial story by WC.
  2. The career of the trotting stallion was also widely covered in the sporting paper received weekly by WC, the *New York Spirit of the Times*, which on 12 June 1886 had reported: ‘Gen. R L. Howard writes us from Howard Stock Farm: “Wilkie Collins is in splendid health, and is doing all the stud business he can attend to.”’ (p. 633).

### [2687] TO ANDREW CHATTO, 12 MARCH 1887

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 231–232.

90. Gloucester Place. W. | 12<sup>th</sup> March 1887

My dear Chatto,

Your kind letter, and the copy of the other letter reached me last night. It then struck me that the date (1882) of the last letter – must be advanced, in some postscript, to 1887 in justice to your seven years’ lease of the book.<sup>1</sup> You and I of course understand what we both mean. But suppose my “Exors” reckoned the lease of the short stories from 1882???<sup>2</sup>

I shall have to see my lawyer on Monday or Tuesday about an agreement for one of my plays which is to be shortly revived at the Haymarket Theatre<sup>3</sup> – and I will ask him to suggest the terms of a postscript to my copied letter, which will in few word set things right in a legal as well as a friendly point of view.

Ever yours | Wilkie Collins

- 
1. The collection of WC’s more recent short stories, for which an agreement was reached with Chatto & Windus on 1 February 1882 – see [2007] to the firm of that date.
  2. The executors under WC’s will; the three question marks are WC’s.
  3. *Man and Wife* revived at the Haymarket from 29 March 1887.

**[2688] TO ANDREW CHATTO, 15 MARCH 1887**

MS: Reading.<sup>1</sup> Published: BGLL, IV, p. 232.

90. Gloucester Place. W. | 15<sup>th</sup> March 1887

My dear Chatto

If you will instruct one of your clerks to copy the “Postscript” on the next leaf, on the back of my original letter – leaving the day of the month to be filled in when you know what the publication day will be – and if you will then send the document to me, I will sign it – and set matters right in the proverbial “twinkling of an eye.”<sup>2</sup>

Ever yours | WC

I ought to have said that the lawyer confirms my view – as set forth in my last letter,<sup>3</sup> and sanctions my postscript (inspired by Colchicum and Potash)<sup>4</sup>

Postscript

Circumstances, for which I am responsible, having delayed the publication of my short stories in book-form, as contemplated in the second paragraph of my letter to Messrs Chatto and Windus dated 1<sup>st</sup> February 1882, I hereby confirm in every respect what I have therein written, and I further desire that the seven years’ lease of the right of publication, ceded to Messrs Chatto and Windus, shall be newly dated from the [space] day of April 1887.

Wilkie Collins

- 
1. Since this letter constitutes the extension of a legal agreement, it bears an embossed sixpenny stamp, dated 23 March 1887. There is an annotation in another hand in pen diagonally in the top left-hand corner which reads ‘6<sup>d</sup>’, plus an illegible pencil annotation beneath the date.
  2. The postscript, with slight variations in the accidentals and with the space for the date still blank, was indeed copied on to the back page of [2005] to Chatto of 1 February 1882.
  3. See [2687] to Chatto of 12 March 1887.
  4. Like quinine and laudanum, colchicum and potassium iodide were medications WC was taking to check the symptoms of gout.

**[2689] TO HARRY QUILTER, 15 MARCH 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 233.

90. Gloucester Place. W. | Tuesday 15<sup>th</sup> March 1887

Dear Mr Quilter,

I shall be delighted to see you at 4 on next Thursday afternoon, and to help and advise to the best of my ability. The gout, and the doctor, and I, have been fighting “a triangular duel”<sup>1</sup> – and as I hope and believe my eyes have escaped this time. The remedies have ravaged me until I answer to the description of herself sent to me by a lady the other day – “I am all soul” – and therefore in a fine condition to help a brother-writer who is aground.<sup>2</sup> In the meantime I congratulate you on having established relations with Arrowsmith – the best and truest man I have met with in these later years.<sup>3</sup>

Always truly yours | Wilkie Collins

Harry Quilter Esq

- 
1. WC employs the same phrase in [2682] to Watt of 2 March 1887.
  2. The nature of the problem faced by Quilter (to whom WC first wrote on 28 January 1887 – see [2673]) has not been clarified.
  3. This must be J. W. Arrowsmith, publisher of *The Guilty River*, though there is no trace of Quilter’s work being issued by the Bristol firm.



**[2690] TO A. P. WATT, 15 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, pp. 233–234.

15<sup>th</sup> March 1887

My dear Watt

On Thursday next (as I calculate) the Editor of the Dispatch will have kept us waiting a fortnight for an answer. Will you write to Henry Dickens mentioning what has happened – saying that you have communicated with me – and that I entirely agree with you in interpreting this otherwise unaccountable silence as meaning refusal of our terms. You therefore beg that your letter may be received as intimating our withdrawal from the negotiations.

This will be sent to the Editor and may teach him a lesson in politeness<sup>1</sup>

In great haste | yours ever | WC

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1. This signals the end of the negotiations with the *Weekly Dispatch* over a projected serial story by WC. The editor in question was the Aberdonian William Alexander Hunter (1844–98: *ODNB*), formerly Professor of Roman Law at University College London and now MP for Aberdeen. On the recommendation of John Morley, Hunter replaced H. R. Fox Bourne as editor of the *Dispatch* in early 1887. Shortly before, CD's sixth son, the barrister Henry Fielding Dickens (1849–1933), had taken over the running of the paper as trustee under the will of the late Ashton Dilke – see *The Recollections of Sir Henry Dickens*, K. C. (London: Heinemann, 1934), pp. 24–25.

**[2691] TO NAPOLEON SARONY, 19 MARCH 1887**

MS: Folger (1758 Yc588/1a–b). Published: B&C, II, pp. 534–536.

90. Gloucester Place | London. W | 19<sup>th</sup> March 1887

My dear, my wonderful Sarony!

The photographs came here yesterday. If they had arrived a week earlier they would have found me too completely weakened and depressed (by gout and its remedies) to even open the box. As it is, they have arrived exactly at the right time – when I am enjoying another of my intervals (they are never more) of something which is a near approach to health. No more of my infirmities – the subject /now is/ [~~] Sarony's triumph.~~

Other men's hands at sixty six years /~~] old/~~ are beginning to fail them in the matter of drawing. Your hand is improved. In your artistic handling of the Nude there is now more firmness, more knowledge, more power. And this development takes place when you are within four years of seventy, /and/ when you have passed the day in the labours, the wearisome worrying [~~] labours sometimes, of the photographic Studio. Wonderful, and I add, sympathetic man!~~ For I too think the back view of a finely-formed woman the loveliest view – and her hips ~~and her bottom~~<sup>1</sup> the ~~bes~~ most precious parts of that view. The line of beauty in those quarters enchants me, when it is not overladen by fat. Some of the best examples of your capacity as a draughtsman are too strongly developed for my taste. My beau ideal is the “Venus Callipyge”<sup>2</sup> – holding up her robe, and looking over her shoulder at her own divine back view. From the small of her back to the end of her thighs, she has escaped the detestable restorers – and my life has been passed in trying to find a living woman who is like her – and in never succeeding. After this, you will understand that my three favourites, of the Nude Series, are the girl with closed eyes floating past the moon – the girl reclining with transparent lace over part of her body, and more lace on her head – and last (and most charming to me) the girl entering her bath-room. She has the fineness of line which approaches my Venus – and the pose of the figure and the drawing of the figure are really admirable. No man but a born artist could have done it. Bravo! bravo! [~~] carissimo Sarony!~~ And I repeat my cry, in turning to the other drawings – which I call the Series of charmers accommodated with /clothes./ [~~] The action of the girl who is pouring water out of a bucket./ ~~en~~ The graceful lady with the /nosegay/ ~~flowers~~ in ~~her~~ /one/ hands, and the fingers of the other occupied in the divination by flowers. And the sweet young creature holding a [~~] tazza<sup>3</sup> and~~~~

looking at it seriously and thoughtfully. ~~It is~~ This last /is/ as graceful as a figure by Stothard<sup>4</sup> – and far better drawn. I must stop somewhere in my catalogue, or you will begin to regret ~~me~~ having ~~been~~ sent me this delightful present. But there has been one omission. The ferocious *[del]* profile, with the broad hat and the enormous ruff, meditating schemes of vengeance which make me rejoice in remembering that 3000 miles divide me from the U.S.A. *[del]* also reminds me that I am without Sarony in the character of Hungarian Count. I ought to be *[del]* satisfied, I know, with the delightful photos of Mrs Sarony. But do remember that I have never seen you *[del]* with decorations, and with a sword by your side.<sup>5</sup>

As for your portraits of me, I dare not ask any more. The glorious photo which I send with this shall be registered – I am in such terror of it's *[sic]* being lost. One more copy is all I possess. When ladies find their way in here, and want my photograph, I open my repository, and try to put them off with some of the later photographs done of me in England. They all discover other photos hidden underneath – all say, “What have you got there?” – all *[del]* snatch out Sarony, and flatly refuse to take any other portrait. I tried to save one copy of the other day from /a/ *[del]* comic actress who was here. She had got the /photo/ ~~face~~ face downwards – I seized her hand – and said, “For God's sake don't look at that; it's something indecent!” She instantly answered: “Then, I must certainly look at it!” – and so got the portrait.

I think I must send to you – ~~by book~~ book post – the three last portraits done of me in England. If you can see any resemblance between them – and, excepting the profile, any /vague/ sort of likeness to me – it is more than I can do. If they prove nothing else, these odd productions do plainly show that photography is not a mechanical art – but does depend like other arts on the man who exercises it.

I make my exit – with a hundred things more to say. My recent illness has left heaps of unanswered letters, and arrears of literary work – and Time flies faster than ever. When you receive the photos by book post, you will discover how damnably ~~sly~~ sly I am in sending them. “Poor Wilkie! I can not leave him with such wretched portraits as these. Though he is 13 years older since I ‘took him’, he must have a few more of “my likenesses.” That is the idea – and the commentary is, “Fie, for shame!”

ever yours (in the Blessed Bonds of Bohemia) Wilkie Collins

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1. The phrase is firmly deleted, though it remains unclear whether by WC himself or by a later censor.

2. The Venus Kallipygos or Callipygian Venus – literally Venus with beautiful buttocks – is a renowned Greek statue in the Museo Nazionale di Capodimonte in Naples showing a young woman pulling up her robes to turn and admire her own bottom. Grinstein (2003) suggests the young WC saw it there during the family holiday in 1837, but there is no evidence for this and it is unlikely given that in the 19<sup>th</sup> century it was held in a restricted room.

3. A shallow, ornamental bowl with handles (Italian).

4. Thomas Stothard, R.A. (1755–1834: *ODNB*), illustrator, historical and portrait painter, noted for his female figures.

5. See WC's description of the photograph which he calls ‘Portrait of Field Marshall Sarony in Uniform’ in the ‘Catalogue Raisonné’ accompanying [2727] to Sarony of 4 June 1887.

### [3014] TO B. E. JOSEPH,<sup>1</sup> 21 MARCH 1887

MS: Yale (Tinker 717). Published: A&C2, p. 67, amended A&C6, p. 19

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

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1. Unidentified.
2. The letter in question also remains unidentified.
3. Compare the similar phrasing in [2800] to J. A. Stewart of 8 January 1888.

**[2692] TO BRAM STOKER,<sup>1</sup> 21 MARCH 1887**

MS: Leeds. Published: BGLL, IV, p. 234.

90. Gloucester Place. W. | 21<sup>st</sup> March 1887

Dear Sir,

I accede with pleasure to your kind suggestion that I should add my name to the Honorary Committee of the Westland Marston Testimonial Fund.<sup>2</sup>

Believe me, faithfully yours | Wilkie Collins

The Secretary | Provisional Committee

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1. Sir Henry Irving's secretary and touring manager from 1878.
2. John Westland Marston (1819–90), LLD, dramatist and poet – see the fragment [0322] to him of [later 1850s]. On 1 June 1887 Henry Irving and his company gave a Testimonial Matinée at the Lyceum Theatre with a revival of Byron's *Werner*. There had previously been unsuccessful attempts to secure for Marston a government pension. See Archer, pp. 220, 290.

**[2693] TO A. P. WATT, 21 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, pp. 234–235.

90. G. P. 21<sup>st</sup> March 1887

My dear Watt,

I waited to acknowledge the receipt of your excellent letter (copy), until I had heard from Henry Dickens. The enclosed arrived on Saturday evening – and brings the affair to a satisfactory conclusion – that is to say a courteous conclusion.<sup>1</sup>

As for the Editor, he is (properly speaking) an object for compassion. So far as the laws of politeness are concerned, his education has evidently been neglected. Let us lament over our erring brothers (N.B. my father's mother was a Scotchwoman).<sup>2</sup>

I don't like to boast. But, on this delicious day, I believe my age to be – not 63 – but 36.

Ever yours | WC

---

1. Henry Dickens's letter has not been traced, but it presumably indicated that the *Weekly Dispatch* was not interested in a story from WC on the terms demanded. Serial stories had begun to appear in the *Dispatch* in 1886 and, initially at least, tended to be of a markedly radical tendency.
2. Referring to W. A. Hunter, whom Henry Dickens later described as 'an excellent editor' (*Recollections*, p. 24). WC remarked to Watt on a number of occasions on the rudeness of the Scots (see [2747] of 22 August 1887, for example) – despite the fact that the agent himself hailed from Glasgow.

**[2694] TO ANDREW CHATTO, 22 MARCH 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 235–236.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> March | 1887

My dear Chatto,

I am very sorry to have missed you.

After inventing about 20 Titles – one worse than the other – I had gone out to make a last effort by roaming the streets. The result will be found overleaf. Some of your titles are I think

very good – but there seems to be this objection to all of them, that they don't describe a collection of stories (as it seems to me). They are titles for a complete novel. I shall keep them – in case of having good reason to look at them again.<sup>1</sup>

Ever yours | WC

1. Drawing-Room Stories.<sup>2</sup> | =
2. Little Novels.<sup>3</sup> | =
3. Mrs Zant And The Ghost: And Other Stories.<sup>4</sup> | =

I think with you that this last is the best title, after all. But I add the result of my walk – to show that I have tried to do something, and to thank you for kindly helping me!

- 
1. The list of titles suggested by Andrew Chatto has not been traced.
  2. The three potential titles and WC's comment are written on the third page of the folding notepaper, opposite the signature.
  3. The title finally selected – see [2696] to Chatto of the following day.
  4. 'Mrs. Zant and the Ghost' is the revised version of 'The Ghost's Touch', originally syndicated by Tillotson's in autumn 1885.

#### [2695] TO A. P. WATT, 22 MARCH 1887

MS: Pembroke. Published: BGLL, IV, p. 236.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Tuesday 22<sup>nd</sup> March | 1887

My dear Watt

This day week (the 29<sup>th</sup>) is the first night of the revival of "Man and Wife."<sup>1</sup> Will you have two seats for that night? or for any night afterwards?

There was but one thing to do with the Editor's letter – and that thing I have done. It is in the wastepaper basket.<sup>2</sup>

Ever yours | WC

- 
1. The revival at the Haymarket.
  2. Unsurprisingly, the belated reply from the editor of the *Weekly Dispatch* has not been traced.

#### [2696] TO ANDREW CHATTO, 23 MARCH 1887

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 236–237.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

23<sup>rd</sup> March 1887

My dear Chatto,

I have more faith in your opinion than in mine.<sup>1</sup> My head is full of two new stories, which float about in my brains – one uppermost at one time, and one at another<sup>2</sup> – and really the titles don't get a fair chance. In a clearer state of mind, I should have seen that "Mrs Zant and The Ghost – and other stories" was too long. As it is, I only see this, when you help me. Let us then decide on

"Little Novels" | by | "Wilkie Collins"

And if it should turn out that some damnable female writer has already got this title, let us stick to it nevertheless.<sup>3</sup> It is not a celebrated title and there is the grand point.

Ever yours | WC

When the proofs get as far as that, look at the little story called "Royal Love". As a delicate little bit of miniature painting, I call it a good stroke of work in its way.<sup>4</sup>

- 
1. Chatto had written to WC on the same day to say that he liked the title 'Little Novels' (Reading).

2. Presumably the two serial stories mentioned in [2714] to A. P. Watt of 26 April 1887, *The Legacy of Cain* and 'Iris'.
3. For another example of WC's animus against women novelists, who are blamed for writing so prolifically that all available titles are used up, see [2755] to A. P. Watt of 28 September 1887.
4. First published in the Christmas number of *Longman's Magazine* in 1884, 'Royal Love' eventually appeared under the title 'Mr Medhurst and the Princess' when reprinted in *Little Novels*.

**[2697] TO A. P. WATT, 25 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, p. 237.

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

25<sup>th</sup> March 1887

(In haste)

My dear Watt

Here are the last two places left in the Theatre.<sup>1</sup> I should have liked you to be nearer the stage – but I was barely in time to get what I enclose. One line to say that the ticket has reached you.

Ever yours | WC

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1. For *Man and Wife*.

**[2698] TO FRANCES POWER COBBE, 28 MARCH 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 237–238.

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

28<sup>th</sup> March 1887

Dear Miss Cobbe,

I have waited, in the hope of being able to thank you personally tomorrow for your kind letter and for the ticket. But the change in the weather which is so welcome to everybody else, seems to have been a little too sudden for me. Old aches and pains have returned – and I am driven away from London to try what a little country air will do for me. Pray accept my most sincere wishes for a great success tomorrow.<sup>1</sup>

Always truly yours | Wilkie Collins

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1. The event on 29 March for which Cobbe sends WC a ticket has not been identified, though it may well be a speech on an anti-vivisection platform. In fact, WC does not seem to have left London around this time. The day in question saw the opening of *Man and Wife* at the Haymarket, though WC did not attend – see [2699] and [2701] to A. P. Watt of 29 and 30 March 1887.

**[2699] TO A. P. WATT, 29 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, p. 238.

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

29<sup>th</sup> March 1887

My dear Watt,

You are more than kind when you give me new books – you always give them at the best of all possible times. The “present delightful change in the weather” has relaxed my wretched nerves – and the neuralgia plagues me from time to time. For the first night in my life, I am not going to the theatre to follow the fortunes of one of my own plays.<sup>1</sup> Mr Haggard's new book – under such circumstances as these – is doubly welcome and claims thanks doubly repeated.<sup>2</sup> The little “Dickens” Memoir interested me, it is needless to say, before I opened the pages. Last night, I just looked at them – and arrived at the conclusion that “Frank T. Marzials” does not wear

trousers – but petticoats.<sup>3</sup>

I hope you will be sufficiently amused tonight to make your pilgrimage to the theatre worth while. As fast as a cab can get here, when it is over, I shall hear what fate has befallen Mrs Brown Potter and yours ever<sup>4</sup>

WC

---

1. *Man and Wife*, revived at the Haymarket. WC sends Watt the tickets in [2697] of 25 March 1887, though Watt could not in fact attend, while WC writes to Watt on 30 March 1887 ([2701]) informing him that the play was kindly received.

2. As [2701] to Watt of the following day makes clear, this is *Jess*, serialized in the *Cornhill* from May 1886 to April 1887, and now published in a single volume from Longman. A copy of the second edition was found in WC's library (Baker 2002, p. 114).

3. WC was wrong in thinking that the author of the brief *Life of Charles Dickens* (London: Walter Scott, 1887) – Sir Frank Thomas Marzials – was a woman.

4. The married name of Cora Urquhart (1858–1936), the American actress starring in the revival of *Man and Wife* – see [2710] to her of 22 April 1887.

### **[2700] TO EDWARD W. BOK,<sup>1</sup> 30 MARCH 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 239.

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

March 30<sup>th</sup> 1887

Dear Sir,

Pray accept my best acknowledgement for the proposal with which you have honoured me.

When I visited the United States, some years since, circumstances allowed me no opportunity of being presented to Mr Ward Beecher<sup>2</sup> – or of hearing him on the platform or in the pulpit. At the later time of his visit to England, ill health obliged me to withdraw myself from all social engagements. In this disadvantageous position I must not attempt to contribute to a Memorial which (as I understand it) takes the form of a personal tribute. I can only ask you to kindly accept my excuses.

Believe me, Dear Sir, | Faithfully yours, | Wilkie Collins  
Edward W. Bok, Esq.

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1. Edward William Bok (1863–1930), editor, writer and philanthropist. The son of Dutch immigrants to the USA in 1870, he worked first for the publishers Henry Holt and then for Scribner's. He edited the *Brooklyn Magazine* from 1884–87, founding the Bok Syndicate Press in 1886. He later edited the influential *Ladies Home Journal* (1889–1919).

2. Henry Ward Beecher (1813–87), well-known Congregational minister and author, based in Brooklyn, New York. Bok published the privately printed *Henry Ward Beecher Memorial* in 1887.

### **[2701] TO A. P. WATT, 30 MARCH 1887**

MS: Pembroke. Published: BGLL, IV, pp. 239–240.

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

30<sup>th</sup> March 1887

My dear Watt,

Your letter of yesterday and my letter of the same date thanking you for *Jess* and *Dickens* have crossed each other. I am sorry indeed to hear of the cause which prevented you from going to the theatre last night. My reports (coming from persons present) tell me that the old play and the new actress were very kindly received by a crowded audience.<sup>1</sup>

Come by all means, and be sure of your welcome. Alas! the lovely weather relaxes my [*illegible word*] nerves, and lets in the neuralgia held back while the keen easterly winds were making everybody else miserable.

I hope Mrs Watt and your son found their evening at the theatre a fairly pleasant one.<sup>2</sup>

Ever yours | WC

---

1. Cora Urquhart (Mrs Brown Potter) in the opening night of the revival of *Man and Wife*.
2. Since Watt was not able to attend the opening night due to indisposition, the tickets were used by his wife and one of his two older sons.

**[2702] TO CHATTO & WINDUS, 31 MARCH 1887**

MS: Parrish (Box 4/17).<sup>1</sup> Published: BGLL, IV, p. 240.

Certainly. Let the alteration suggested be made.

Wilkie Collins

March 31<sup>st</sup>

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1. WC's note is written across the letter from Chatto & Windus to which it is a reply. On Chatto & Windus's italic headed notepaper, the original letter (a carbon copy is found in the letter-books at Reading) refers to the three volumes of *Little Novels* and reads as follows:

214, Piccadilly | London W. 31 Mar. 1887

Dear Sir

Will you kindly say if we may transpose the stories in the way suggested by our printers in the enclosed note, in order to make the volumes of about equal thickness. If you agree, it will only be necessary to return their note with your approval endorsed upon it.

We enclose some further proofs,

Yours truly Chatto & Windus | *[illegible initials]*

Wilkie Collins Esq

**[3266] TO MARY ANDERSON, 5 APRIL 1887<sup>1</sup>**

MS: Navarro. Published: A&C9, p. 25.

**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 based on the calendar and the reference to Easter which was the following weekend.

**[2703] TO BEECHENO, YAXLEY & Co., 5 APRIL 1887**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 322; BGLL, IV, pp. 240–241.

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

5<sup>th</sup> April 1887

Dear Sirs,

I have been so closely occupied with literary engagements which have fallen into arrears through illness, that reports from the wine cellar have been received one day, and forgotten the next. How long there has been no Ribera Sherry for the lucky people who can drink it, I will not attempt to calculate. It will be more to the purpose to ask you to kindly send me another supply – i.e. six dozen, divided into three dozen each of the two customary seals.

Believe me, Dear Sirs, | Faithfully yours | Wilkie Collins  
Messrs Beecheno, Yaxley & Co

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1. Initialled and directed to ‘Messrs Beecheno Yaxley & Co | 135. Minorities | E.7’, postmarked on the following day.

**[2704] TO MRS HEPWORTH,<sup>1</sup> 5 APRIL 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 241.

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

5<sup>th</sup> April 1887

Dear Mrs Hepworth,

Pray forgive a late reply to your kind letter. I have been ill – and arrears of literary work (to say nothing of correspondence) have little mercy on me, now that I am better.

Let me thank you first for the newspaper cutting – most interesting to me.<sup>2</sup> It is already taken care of among my special treasures of that kind.

As to my letter to you, by all means make use of it. I am only afraid that you overstate the influence which it is likely to have. In any case, it express [*sic*] my sincere opinion of your story. And let these hurried lines add my cordial good wishes for your success.

Believe me, vy truly yours | Wilkie Collins

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1. See [2618] to her of 24 September 1886. Mrs Hepworth must have written to WC, requesting permission to use his praise of her story ‘Twice Wooed, Twice Won’ as a testimonial when submitting work to periodical editors.

2. Not found with the letter and untraced.

**[2705] TO UNIDENTIFIED RECIPIENT, 6 APRIL 1887**

MS: Unknown. On sale: James Pepper Rare Books, June 2002.<sup>1</sup> Published: BGLL, IV, p. 241.

Very truly yours, Wilkie Collins, 6<sup>th</sup> April 1887

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1. ‘On a piece of paper approximately by 2¼ x 3½ inches. Traces of former mounting on back’. Probably a simple autograph.

**[2706] TO ROBERT DU PONTAVICE DE HEUSSEY, 7 APRIL 1887**

MS: Parrish (Box 4/19). Published: BGLL, IV, pp. 242–243.

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

London | 7<sup>th</sup> April 1887

“Ah, blessés de la vie! afin de nous guérir,  
Trempons nos coeurs dans la lumière!”<sup>1</sup>

My dear Collaborateur,

Even my trumpety troubles – only more nerve-pain, more doctor, more drug – find consolation in your father’s noble poem. And “Pourquoi pleurer?” is my motto too.

Here enclosed are the signed dedications – which those two ladies do indeed well deserve.<sup>2</sup>

“Madeleine” arrived this morning – both copies in perfect order. Let me not only thank you – but express my admiration of the manner in which our play has been produced. Type and paper both delighted your old friend the moment he looked at them. Thus far, I have only been able to read the preliminary address to the Reader.<sup>3</sup> Bravo! bravo! Just the right tone to take – just the right resistance to make to commonplace opinion, which is no opinion at all – for it refuses to think for itself. Stick to your last word, “Je t’ai!” It expresses strong emotions – and is entirely



right. Let us protect our ~~pure~~ poor Madeleine from the profane hands of the commonplace French dramatist – no! not dramatist – playwright!

The dedication that you suggest, only adds one more to my many obligations to your friendship. Need I say how gladly I accept it?<sup>4</sup>

There is much more to say – but it must be said in another letter, when I have read more of your father’s poems, and when I have also read Madeleine. Power is the quality which has most impressed me in the poems so far – and a remarkable union of force and simplicity in the expression of ideas which can only be achieved in poetry by a true poet. Of the luxury which it has been to me (as a foreigner) to read French which does not constantly drive me to my dictionary, – and which I don’t find there when I consult the dictionary – I leave you to judge.

Affectly yours | Wilkie Collins

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1. ‘Oh, we who are wounded by life and need to be made whole, let us drench our hearts in the light!’ These lines conclude the poem ‘Pourquoi pleurer?’ (‘Why shed tears?’) by the recipient’s father, Count Hyacinthe-Désiré du Pontavice de Heussey, a copy of whose *Oeuvres complètes*, published in two volumes in 1887, must have been previously sent to WC (Baker 2002, p. 117). The poem in question is the third poem found in the first volume.

2. The dedications have not been located and the ladies remain unidentified.

3. The French edition of *Madeleine* (Paris, 1887), de Heussey’s play based on *The New Magdalen*, begins with a prefatory note ‘Au Lecteur’ – see [2676] to de Heussey of 14 February 1887.

4. Not published in *Madeleine* and untraced.

### [2707] TO HARRY QUILTER, 7 APRIL 1887

MS: Huntington (HM 32311). Published: BGLL, IV, p. 243.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

7<sup>th</sup> April 1887

Dear Quilter,

I too have been ill – and I am only slowly mending. So you have my sincerest sympathy. Don’t work! In that state of your head, it is a risk, and you will not do yourself justice. If the cause is congestion – exercise and perspiration are the remedies – a walk, a bath, a rub-down. But if nerves are to blame – I dare not advise. In the matter of nerves, every man is a law unto himself.

Your opinion of the acting is, I find, the general opinion. I have not yet dared to go and see my play.<sup>1</sup> When we meet I shall have something to tell you about the best dramatic teaching in England – patiently pursued, and yet thrown away.

Yours ever | WC

Two more things to say. The devil is pinching the nerves in my chest while I write – and completely stupefies me. 1<sup>st</sup> thing: –

Let us drop the formality of “Mister” in writing, I beg.

2<sup>nd</sup> thing

No “Contemporary Review” has arrived up to this time (11.45.A.M.)<sup>2</sup>

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1. This must refer to the revival of *Man and Wife* at the Theatre Royal, Haymarket, from 29 March 1887.

2. Quilter had been a regular contributor to the *Contemporary Review* from 1882. His ‘Decline of the Drama’ appeared in the issue for April 1887, pp. 547–560.

### [2708] TO COURTLANDT PALMER,<sup>1</sup> 14 APRIL 1887

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 244.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

14<sup>th</sup> April 1887

Dear Mr Palmer,

Many thanks for your kind note. I am not quite sure of being in town for the next few

days. But if you can honour me with a visit on Tuesday afternoon next at 4 o’Clock, I shall be very glad to see you. If this appointment should not be convenient, pray choose any later afternoon at 4 o’Clock which may be most agreeable to yourself – and favour me with a line to say when I may hope to receive you.

Vy truly yours | Wilkie Collins  
Mr Courtlandt Palmer

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1. Probably the New York free-thinker Courtlandt Palmer (1843–88), graduate of the Columbia Law School in 1869, founder of the Nineteenth Century Club in 1882, and at this time treasurer of the American Secular Union. He was obviously staying in London – see [2711] to Felix Moscheles of 25 April 1887.

### [2709] TO NAPOLEON SARONY, 21 APRIL 1887

MS: Iowa. Extract: Joline, p. 149; Smith & Terry, p. 46. Published: BGLL, IV, pp. 244–245.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 21<sup>st</sup> April 1887

Dearest Sarony

It has come – it is safe – I am unpacking it myself – I write a line to you – and then I leave my letter and discover a new feature – and then I go back to the desk with my head full of beauty – and then I return to the packing-case.<sup>1</sup> Ha! I have got her – the loveliest of women going into her bath – the living Venus – the exquisitely designed frame to put her in – ~~at~~ both safe and uninjured, exactly as they were packed under the superintendence of the most generous of all generous friends.

I have been away from my letter again, deciding in what light to put her. “Jour à gauche”.<sup>2</sup> I will remove two works of art to make room for her – no! I will first send for the “frame-maker” and have her protected from the London atmosphere under glass.

Oh, Damn! here is the servant asking if I have any letter for the post. “Ten minutes to six, sir.”

If I am not posted by six, Sarony won’t know that his magnificent present has reached me safely. – Ha! I hear a young lady helping to arrange the pictures – she screams – has any accident happened? No only the “lovely red-edged heroic portrait of W.C.”<sup>3</sup> I scream next at one of the charming portraits of Mrs Sarony<sup>4</sup> – “Five minutes to six, sir.” – This is not a letter, my friend – it is hysterics in writing. The letter<sup>5</sup> shall follow – Ten thousand thanks a revoir [*sic*] – your grateful,

WC

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1. Referring to a photograph by Sarony – see no. III in [2727] to him of 4 June 1887.

2. ‘With the light coming from the left’ (French).

3. A reference to the photographic portrait of Collins also sent by Sarony – see [2721] to Andrew Chatto, 19 May 1887, when he seems to have ordered a supply. Some photographs had Sarony’s address running vertically in red ink.

4. See [2727] to Sarony, 4 June 1887.

5. That is, [2727] of 4 June 1887.

### [2710] TO CORA BROWN POTTER,<sup>1</sup> 22 APRIL 1887

MS: Unknown. Published: *Washington Post* (2 May 1887), p. 1e,<sup>2</sup> our copy text; BGLL, IV, pp. 245–246.

DEAR MRS. BROWN POTTER: Last night I saw your performance in “Man and Wife” for the first time.<sup>3</sup> Let me sincerely thank you for an impersonation of *Ann Sylvester* which has shown me a living woman as I had imagined her – a gentle, sensitive, trustful nature, rising with the demands on it to a patience that suffers, nobly, and a resolution that confronts self sacrifice with unshrinking courage, sustained by love and gratitude. These are present in the poor governess as you have understood her, and as I understand her. In voice and look, in manner and in movement,

you present it. Your conception of character is not with equal success throughout, but always with an unaffected truth to nature which I admired, and with unconventionalities in which I rejoiced. Experience, which has valuable lessons still in store for you, will enlarge your resources in that department of your art, beset with difficulties, which is called by play.<sup>4</sup> In the meantime, do not let yourself be discouraged by the obstacles which human stupidity, in its malicious form, tries to put in your way. Personally, you may set envy at defiance; intellectually, you have the supreme advantage of possessing a true vocation for your art. With the most sincere good wishes for your future, believe me, ever yours,

WILKIE COLLINS.

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1. Née Mary Cora Urquhart (1857–1936), strikingly beautiful daughter of a wealthy New Orleans family, who had married the rich New York coffee broker James Brown Potter in 1877. Known for her spirited recitations at social gatherings, she first acted professionally in London in 1887, returning to America later the same year to set up her own company. Her dramatic talents were not always as highly evaluated as they are here by WC. Oscar Wilde commented: ‘With regard to Mrs. Brown-Potter, as acting is no longer considered absolutely essential for success on the English stage, there is really no reason why the pretty bright-eyed lady who charmed us all last June by her merry laugh and her nonchalant ways, should not – to borrow an expression from her native language – make a big boom and paint the town red’ (‘The American Invasion’, *Court and Society Review*, 23 March 1887). Long after her retirement from the stage, she wrote her reminiscences, *The Age of Innocence and I* (1933). See also Gerald Bordman (ed.), *The Oxford Companion to American Theatre* (Oxford: Oxford University Press, 1984), p. 108.

2. Headed ‘Wilkie Collins Warmly Congratulates Mrs. Potter.’, with the dateline ‘LONDON, May 1.’, the letter is introduced simply, as follows: ‘Mrs. J. Brown Potter has received the following letter from Wilkie Collins, dated April 22, 1887.’

3. The revival of *Man and Wife* opened at the Theatre Royal, Haymarket, on Tuesday 29 March 1887, with H. Kemble as Sir Patrick Lundie, E. S. Willard as Geoffrey Delamayn, and Charles Collette as Bishopriggs.

4. WC presumably means ‘by-play’ or stage business.

#### **[2711] TO FELIX MOSCHELES,<sup>1</sup> 25 APRIL 1887**

MS: Private. Published: BGLL, IV, p. 246.

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

25<sup>th</sup> April 1887

Dear Mr Felix Moscheles,

Mr Courtlandt Palmer called here a few days since,<sup>2</sup> and said that you might kindly invite me on Thursday next. I can only ask you (as I asked Mr Palmer) to accept my thanks and my excuses. This evening, I leave town – and I have no prospect of returning so soon as Thursday.<sup>3</sup>

Vy truly yours | Wilkie Collins

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1. Felix Moscheles, painter and long-standing acquaintance of WC. See [0672] to him of 10 April 1866.

2. See [2708] to Palmer of 14 April 1887.

3. This appears to be a diplomatic excuse as WC was correcting the last of the proofs for *Little Novels*.

#### **[2712] TO ALFRED NUTTING,<sup>1</sup> 25 APRIL 1887**

MS: Lewis Collection. Published: BGLL, IV, p. 247; Lewis website.

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

25<sup>th</sup> April 1887

Dear Sir,

Pray oblige me by conveying the expression of my thanks to the Council of your Association. I am very sensible of the compliment which is implied in your kind suggestion. But I must beg you to excuse me if I fail to profit by it – for reasons which only relate to myself.

Faithfully yours | Wilkie Collins

Alfred Nutting Esq.

1. Alfred Nutting (b. 1867) was in 1891 Assistant Secretary to the British and Foreign Correspondent Association (Census RG12/478, f. 12). The Association is otherwise untraced.

**[2713] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 25 APRIL 1887**

MS: Houghton (Autograph File C), with signed photograph.<sup>2</sup> Published: BGLL, IV, p. 247.

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

London | 25<sup>th</sup> April 1887

My dear Sir,

Pray accept the few autographs which collector's [*sic*] have still left in my possession – and let me add the sincere expression of my sympathy.

Vy truly yours | Wilkie Collins

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1. This letter is from the collection of Evert J. Wendell, an autograph collector who left much material to the Houghton Library in 1918. The letter may well be addressed to him.

2. Of WC looking down at a table with his left hand on his cheek.

**[3115] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 25 APRIL 1887**

MS: Unknown. On sale: Dominic Winter (22 July 2008, lot 426);<sup>2</sup> International Autograph Auctions (3 April 2011, lot 505). Published: A&C4, p. 29.

Vy truly yours | Wilkie Collins | 25<sup>th</sup> April 1887

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1. Presumably an autograph collector.

2. Part of an album of autographs.

**[2714] TO A. P. WATT, 26 APRIL 1887**

MS: Pembroke. Published: BGLL, IV, pp. 247–248.

26<sup>th</sup> April 1887

My dear Watt

Will you kindly put the address on the enclosed, and let it go with your letters to the post?

I have lost the address of a novelist whose publisher is Blackwood – and to whom I ought to have written long since. And I don't know Blackwood's address. Helpless, – isn't it?<sup>1</sup>

Tillotson's story is so far off that my perverse brains won't get to work at it. They are busy on another story – which won't do for Tillotson. Then what is it good for? God only knows!<sup>2</sup> The mild weather is at the bottom of all this.

Ever yours | WC

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1. WC's letter to the unidentified Blackwood's author remains untraced.

2. 'Tillotson's story' is *The Legacy of Cain*, of which the first portion was due in Bolton at the end of September 1887, while 'another story' must be the shorter serial outlined in [2719] to Watt of 8 May. This was 'Iris', which recycles some episodes from the play *Rank and Riches*, but was eventually abandoned (an incomplete manuscript is found in the Berg Collection), though portions of it were in turn recycled for use in WC's final novel *Blind Love* (see Peters, pp. 427–428; and Bachman & Cox, pp. 36–38, 425–429).

**[2715] TO A. P. WATT, 28 APRIL 1887**

MS: Pembroke. Published: BGLL, IV, p. 248.

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

28<sup>th</sup> April 1887

My dear Watt

Just a word more to say that I mean to take your sensible advice – and to begin tomorrow. As soon as I can calculate length, and probable time of publication, I will write again – and propose a meeting here.<sup>1</sup>

Ever yours | WC

I am sorry Mr Haggard wrote that letter to *The Times*.<sup>2</sup> Oh, the merits of silence!

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1. Referring to the plans for the composition and serial publication of the story 'Iris', as detailed in [2719] to Watt of 8 May 1887.

2. Haggard's letter, retaliating to press accusations of plagiarism, appeared under the heading 'Mr. Rider Haggard and His Critics' in the *Times*, 27 April 1887, p. 6.

**[2716] TO ANDREW CHATTO, 28 APRIL 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 248–249.

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

28<sup>th</sup> April 1887

Little Novels

My dear Chatto,

The last proofs corrected for press, will reach you by this post under another cover.

I have decided to let the stories speak for themselves – no preface, no dedication. Will you kindly direct the printers to send me proofs of the "Contents". I want them to appear on the next page to the title page – and to be all presented (in the case of each volume) on that page. No turning over – so that the reader, on opening the book, will see all my new titles (in each volume) at a glance.<sup>1</sup>

Ever yours | WC

P.S. | Two ladies have written to me asking when "a one volume edition" of "The Evil Genius" is likely to appear. If you have decided – one line to mention the date. If not yet – don't trouble to answer me.<sup>2</sup>

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1. For a list of the contents of each volume with WC's new titles, see Parrish & Miller, pp. 123–124.

2. The Chatto & Windus single-volume 'Piccadilly' edition of the novel appeared in early April 1887 (see Topp, III), and had already been published when WC wrote. In the margin to the left of the postscript, in what is probably Andrew Chatto's hand, is written '6 copies sent'. Receipt of the volumes is acknowledged in [2717] to Chatto of the following day.

**[2717] TO ANDREW CHATTO, 29 APRIL 1887**

MS: Kansas (MS D 11:12). Published: BGLL, IV, p. 249.

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

29<sup>th</sup> April 1887

My dear Chatto,

Another word, to thank you very sincerely for "The Evil Genius" in its new form and its new dress – always a welcome dress to me for it presents my favourite colour.<sup>1</sup>

Ever yours | Wilkie Collins

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1. Referring to the first single-volume edition of the novel, the 'Piccadilly' edition bound in green cloth – see [2716], C's request to Chatto of the previous day.

**[3400] TO MR COLEMAN,<sup>1</sup> 5 MAY 1887**

MS: Lewis Collection (L2866). Published: A&C14, pp. 24–25.

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>

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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).

[2718] TO ISAAC TARREY,<sup>1</sup> 7 MAY 1887

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 249–250.

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

7<sup>th</sup> May 1887

Dear Sir,

In compliance with your kind suggestion, I have the pleasure of enclosing the latest

photographic portrait that has been taken of me.

Faithfully yours | Wilkie Collins  
Isaac Tarrey Esq

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1. The 1841 Census records two people of this name resident at Jewry Wall Street, St Nicholas, Leicester, a man of 20 in the stocking industry, and his six-month old son, both are possible recipients.

**[2719] TO A. P. WATT, 8 MAY 1887**

MS: Pembroke. Published: BGLL, IV, p. 250.

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

Sunday, 8<sup>th</sup> May 1887

My dear Watt,

My answer to Mr Rogers is, of course, to refer him to you.<sup>1</sup> Can you give me a look-in at the usual time – either tomorrow or Tuesday? If not, I have sketched terms and time on the next leaf. But if we can consult so much the better – provided always that it is perfectly convenient to you.

Ever yours | WC

Estimate of the Story<sup>2</sup> | =

1. To run through not more than 15 weekly parts
2. 1<sup>st</sup> weekly part to be published not earlier than August or later than September next – so that the serial publication may end in December next. Otherwise, we shall be getting into Tillotson's way, with his story
3. Terms to be calculated in proportion to Tillotson's terms for the twenty-weeks serial
4. MS to be divided into three parts, and paid for on delivery of each of the three parts
5. All serial rights to be sold, in any weekly newspaper, anywhere, published in the English tongue – as in Tillotson's case. Copyright republication in book form immediately on conclusion in serial form, and foreign translations reserved.

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1. Probably referring to an approach from Edmund Dawson Rogers of the National Press Agency, which acted as a fiction syndication agency from as early as 1874 – see [1187] to him of 18 January 1872.

2. The novel 'Iris', which was eventually abandoned.

**[2720] TO A. P. WATT, 16 MAY 1887**

MS: Pembroke. Published: BGLL, IV, p. 251.

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

16<sup>th</sup> May 1887

My dear Watt

I cannot tell you how delighted I am with the little picture. In the drawing, the sentiment, the pose of the figure, the girl is simply exquisite – and it is only fair to add that the frame is worthy of the picture. Thank you most sincerely. I will re-arrange the prints in the drawing room – and our charming girl shall have the best light. To my mind, she is younger than the other model.<sup>1</sup>

I shall look with pleasure to your visit tomorrow. Here have been two gentlemen (the Weekly Dispatch and the Rogers syndicate) asking me to write for them – and then wanting me cheap.<sup>2</sup> I have hopes of the third effort, under your superintendence,<sup>3</sup>

Ever yours | WC

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1. The print in question has not been identified.

2. Referring to the failure of recent negotiations with the Sunday newspaper and the National Press Agency.
3. Unidentified.

**[2721] TO ANDREW CHATTO, 19 MAY 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 251–252.

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

19<sup>th</sup> May 1887

My dear Chatto

Let me thank you for the presentation copies of “Little Novels” which you so kindly sent a few days since.<sup>1</sup>

I am not sure whether you do, or do not, take some interest in photography. A new supply of the portrait enclosed has just reached me from New York – thanks to Sarony’s kindness.<sup>2</sup> As a work of photographic art, it is generally pronounced to be beyond the reach of any similar work here – and on that account I slip it into my letter. Of the likeness (once remarkable) the less now said the better! I was thirteen years younger, when I sat to Sarony in New York.<sup>3</sup> What one of your authors was – will be the right description of it.

Ever yours | WC

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1. Published in three volumes by Chatto & Windus in mid May 1887.

2. See [2691] to Sarony of 19 March, where WC mentions that he is running short of copies of his own portraits.

3. A number of images taken of WC by Sarony in New York in late 1873 or early 1874 have been posted at the Lewis website; see also the frontispiece to BGLL, III.

**[2722] TO A. P. WATT, 20 MAY 1887**

MS: Pembroke. Published: BGLL, IV, p. 252.

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

20<sup>th</sup> May 1887

My dear Watt

I have just read your welcome letter – and I say with the sentinel in Hamlet, “For this relief much thanks”.<sup>1</sup> To have settled the doubt about Tillotson will administer a spur to my progress with the story.<sup>2</sup>

Ever yours | WC

---

1. Francisco in *Hamlet*, I.i.80.

2. Perhaps this means that Watt has confirmed when the first instalment of copy of the longer serial story is due in Bolton, so that WC can concentrate more closely on ‘Iris’, the shorter serial story.

**[2723] TO JANE BIGELOW, 1 JUNE 1887**

MS: Bigelow. Published: BGLL, IV, p. 252.

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

1<sup>st</sup> June 1887

Dear Mrs Bigelow,

I had planned and hoped to present myself among your other friends yesterday. But I am hard at work again – and when five o’clock came, I was so tired that (to own the truth) I really could not get out of my chair. Pray accept this miserable excuse (in consideration of its being the true one) – and let me hear that your indulgence will lead you this way to forgive me, at your own good time.

Always truly yours W.C



**[2724] TO ANNE WYNNE, 1 JUNE 1887**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 509–510.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

1<sup>st</sup> June 1887

Welcome back again, sweet Mrs Wilkie and Mrs Wilkie's mother! Here we have had neuralgia in place of earthquake terrors – I have been taking forced holidays with my excellent friends Opium and Quinine, until all my literary work has fallen into arrear – and now I am obliged to perform the detestable act of penance called “making up for lost time”. Next week I hope to be able to ask on what day I may come, and hear of your gambings and gaities – the more shocking you have been in the poisonous atmosphere (morally, my dear, poisonous) of Monaco, the more interested I shall be. This week I am the galley-slave chained to his oar.

Your loving | WC

Just going out to get some “useful information” wanted for my new story.<sup>3</sup>

- 
1. Direct to ‘Miss Nannie Wynne | 4. Delamere Street | W.’, with partly illegible postmark as dated.
  2. WC uses printed paper with his monogram, watermarked ‘HIERATICA’.
  3. Probably his next novel *The Legacy of Cain* which appeared as a serial from mid-February 1888.

**[2725] TO ANDREW CHATTO, 2 JUNE 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 253.

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

2<sup>nd</sup> June 1887

My dear Chatto,

Let me thank you for two Drafts (at 4 & 6 months) on The City Bank for £150...- each<sup>1</sup> – being the payment agreed on for a seven years' lease of the right to publish: “Little Novels”, dating from the 27<sup>th</sup> of May last, and including all forms of book-publication selling to the public at any prices not below two shillings per copy.<sup>2</sup>

Vy truly yours | Wilkie Collins

Andrew Chatto Esq

P.S. Business being settled on the other leaf, I must congratulate you on your conversion to the 40<sup>th</sup> article of Christian Faith (strangely left out of the Prayer Book): as follows – “That Person who doth not believe in Holidays ought to be taken of the whole multitude of the faithful as an Heathen and Publican – unless he be openly reconciled by a visit to Black Gang Chine<sup>3</sup> (or any other place) – a drinking of good liquors – and rounds of amusement of every kind, indulged in without scruple.”<sup>4</sup>

Years since, I paid a visit to some friends staying at that pretty place. After two days passed in a state of perpetual cold sweat and constant temptations to commit suicide, I retreated (in tears) from the climate of the Isle of Wight, and got hold again of Life on the sands at Ramsgate<sup>5</sup>

- 
1. The first draft was paid in to WC's bank account at once as ‘Chatto & Windus' note discod’, with a debit of £3-14s-4d also on 2 June for the early payment. No record regarding the second draft is identifiable (Coutts: WC).
  2. The agreement concerning *Little Novels* is set out in [2007], WC's second letter to Chatto & Windus of 1 February 1882, and amended in [2688] to Andrew Chatto of 15 March 1887. Chatto enclosed the bank drafts with his letter of 1 June 1887 (Reading).
  3. Long a famous scenic spot on the Isle of Wight, now the site of a fantasy park.
  4. In his postscript WC responds playfully to the news (communicated in Andrew Chatto's letter of the previous day) that the publisher has at last taken a holiday, on the Isle of Wight. He parodies the language of ‘The Articles of Religion’ in the *Book of Common Prayer*, commonly known as the ‘Thirty-Nine Articles’, which detail the points of doctrine adopted by the Church of England in 1571.

5. WC mentions visits to the Isle of Wight in [0241] to CAC of 26 June 1856 and [0369] to HC of 22 August 1860, though it is unclear whether either of these is the trip referred to here.

**[2726] TO JOHN BIGELOW,<sup>1</sup> 3 JUNE 1887**

MS: Parrish (Box 4/13).<sup>2</sup> Published: BGLL, IV, p. 254.

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

3rd June 1887

Dear Mr Bigelow

The neuralgia has returned – and I am obliged to use another hand in writing to you. My nerves are declared by the doctor to be all out of order – and he forbids paying visits or receiving ~~visitors~~ visits for some time to come. Pray present my excuses and my thanks to Mrs Boulton<sup>3</sup> and continue to forgive me if you can.

Vy truly yours | Wilkie Collins

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1. The American lawyer was obviously in London with his wife – see [2723] and [2736], the brief notes to Jane Bigelow of 1 June and 10 July 1887.

2. Except for the valediction and signature, in the hand of Caroline Graves.

3. Unidentified.

**[2727] TO NAPOLEON SARONY, 4 JUNE 1887**

MS: Private, with the associated ‘Catalogue Raisonné’ found at Folger (1758 Yc588/2a–d). Published: B&C, II, pp. 536–539 (as two separate letters).

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

London | 4 June 1887

My dear Sarony, with this you have my impressions of some of the photographs – sincerely expressed. The only lines in your letters that I don’t like are the lines which tell me of your eyes. After what I have suffered in that part of me, my sympathy with you is not easily expressed in words.

With best thanks to Mrs Sarony and with love to you. Ever yours afty | WC

I will write to Mrs Brown Potter about sitting for you.<sup>1</sup> She was cruelly treated here, and she is cruelly treated in your newspapers in the U.S. After seeing her in my play, I say she has a decided vocation for the actress’s art.

I lead the life of a hermit – see no Society – go to no clubs. For years, I have not met Irving – and I can only describe myself as being “acquainted with him.” But I admire him as artist and man.<sup>2</sup>

90. Gloucester Place | London. W. 4<sup>th</sup> June 1887<sup>3</sup>

Sarony:

=

(Catalogue Raisonné: Works presented to W.C. Selections only – for want of room and time).

Preliminary Notice:

This catalogue has been delayed on its way to New York by a shattering of the writer’s nerves, accomplished (1) by writing too many books. (2) by taking debilitating remedies for gout. (3) by the unexampled ferocity of the British spring. Result: the malady called (when I was a boy) “tic-doulourou” – described at the present time as “Neuralgia”. Remedies: Laudanum, quinine, and devilish obstinacy inherent in the character of the patient.

=

No I Portraits of Mrs Sarony. All admirable specimens of the Art. Three of them

simply exquisite: namely (– in their order of merit) – 1. In a dark dress – the right hand holding a fan – the left hand resting on the hip. If I cannot have a portrait by Reynolds or Gainsborough, give me this. 2: *[del]* In a light dress, with a striped parasol tucked jauntily under the left arm, and a face which says: “Here I am, perfectly dressed to go out – and here is that wretch, Sarony, telling /me/ that it has just begun to rain!” No 3. In another light dress, with trimmings of white fur, and a lovely left arm. Pose, excellent – and drapery most happily arranged. Pray present my compliments and congratulations to Mrs Sarony. And one question to conclude: Say, on your “solemn soul” – will these photographs fade, if they are framed, and hung in a good light?

No II Portrait of Field Marshall Sarony in uniform. A faithful likeness – with (to a peaceable man of letters) a terrifying side to it. When we go to war, on the subject of the Fisheries<sup>4</sup> – I don’t know anything about the question in dispute – but remember this: I fight on your side. Don’t hurt me with that horrid *[del]* /sword/ and put me behind you when the battle begins.

=

No III. The Girl at the Bath. I offer the flattest contradiction that the laws of politeness will permit to what you have written about her in your letter. Down with Diana! down with the ideal! Titian’s Venus has just come out of her bath – and Sarony’s Venus is just going into her bath, and is by far the most charming woman of the two. She is now in her beautiful frame, exhibited in the best light in my front study. *[del]* Everbody who sees her, admires her. The other day, a professional artist called on me. Mentioning no names, at first, I asked what he thought of it. “Admirably drawn – the action excellent. Who did it?” I put another question before I answered. “The man who did that,” I said, “is, as I think, a born-artist. Am I right?” “Of course, you are right – there can be no doubt about it.” I then ~~said~~ revealed your name. His amazement (judging you of course by photographers in general) was a sight to see. And now, shall I tell you who he was? My dear old friend:

Holman Hunt

No IV. The draped darling in Profile. She holds a tazza on a pedestal, and looks at it thoughtfully. Here is another anecdote. A friend of mine, literary agent to me, and to many other English writers,<sup>5</sup> saw Venus entering the bath! “I have got a charming work by Sarony”, he said, “sent as a specimen to some publishers here. Let me offer it as a present”. Needless to add that I said yes, with enthusiasm. The work arrived in the neatest and nicest of little frames, and proved to be “The draped darling” – an enlarged copy, beautifully printed in light brown tints. In short, looking like a chalk drawing by an old master. Let the anecdote be followed by a confession. F. Carr Beard, the old friend and doctor of Charles Dickens; the old friend and doctor of Charles Fechter; and the old friend and doctor of yours truly, saw my draped darling, placed in a chair opposite to me while I was at work. It literally enchanted him; there was no getting /him/ away from it. He wanted to send to New York, and buy a copy of it. I felt that I could hardly allow the devoted friend who keeps me alive to do this – and I made him a present of the smaller duplicate which I possessed – thanks to your kindness. Am I forgiven?

No V. Miss Rehan.<sup>6</sup> A grand and striking photograph. But – between ourselves – I find I don’t love Miss Rehan. Too much jaw, too much mouth, too little nose. Fine eyes I admit – but no gaiety in them, and no delicious depths of tenderness in them. I have seen ugly women – with the charm of expression – whom I should prefer. I ought to add that I never saw Miss Rehan or the other members of Daly’s Company when they were in England. The gout had got me at that time.

No VI The birth of Venus. Another glorious picture. In respect of the delicious

No VII

roundness of the limbs, the softness of the flesh, the exquisite “half lights” playing on the figure, a feast for the eyes in the strictest sense of the words.

Sarah Bernhardt. Most interesting art-records of a great actress. How valuable they will be when you and I and Sarah have taken our departure for that “other world”, of which we know nothing, and in which surely there will not be not room enough for us all – unless spirits pack easily, like clothes in a big portmanteau. The large portrait of Sarah (front face) seems to me to be sadly suggestive of the wear and tear of her life. You have noticed no doubt, as I do, that there is a suspicion of /coming/ paralysis in [*del*] one of her eyes which is conspicuously smaller than the other, and over which the upper lid droops lower than in the eye which is in the best state of preservation.

Other Numbers. Must be reserved for another occasion. Let the present Catalogue end with the affectionate expression of the compiler’s gratitude.

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1. The married and stage name of the American actress Cora Urquhart (1858–1936).
  2. The reference seems likely to be to the actor Henry Irving – see, for example, [1902] to Bram Stoker of 2 February 1880.
  3. The document occupies four sheets, with the numbers ‘1’ to ‘4’ encircled by a curving line, centred at the top of each sheet.
  4. Concerning the Anglo-American fisheries dispute of 1887, see the *Times*, 7 January (p. 13a), 31 March (p. 3d), 4 June (p. 5e), and 4 June (p. 7d).
  5. Referring to A.P. Watt.
  6. Ada Rehan (1857–1916), the great Irish-American actress, Augustin Daly’s leading lady.

#### [2728] TO CHATTO & WINDUS, 8 JUNE 1887

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 254.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> June 1887

Dear Messrs Chatto & Windus

Let me heartily thank you for your kind remembrance of me on Jubilee Procession Day<sup>1</sup> – and let me hasten to leave at your disposal the two seats which you have been so good as to reserve for me. I shall not be in London on the 21<sup>st</sup>.

Very truly yours | Wilkie Collins

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1. For WC’s attitude to the Jubilee, see the following letter to A. P. Watt.

#### [2729] TO A. P. WATT, 16 JUNE 1887

MS: Pembroke. Summary: B&C, II, p. 539. Published: BGLL, IV, p. 255.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

16 June 1887

My dear Watt,

A word to thank you for your kind letter. You are one of the few people who never forget a duty or a kindness.

I don’t know which I am most weary of – the Jubilee or the heat.<sup>1</sup> I think of going away for a few days to the neighbourhood of Harrow. With the thermometer at 74 in my study, literary work is hard work indeed – and the longing to get drunk on champagne checked by the abject fear of gout, represents, as I think, one of the saddest personal grievances of the present time.

Ever yours | WC

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1. Referring to the celebrations for the fiftieth anniversary of the accession to the throne of Queen Victoria in June

1837.

**[2730] TO THOMAS DIXON SPAIN,<sup>1</sup> 23 JUNE 1887**

MS: BL (Add. 45918, f. 80). Published: BGLL, IV, p. 255.

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

London | 23<sup>rd</sup> June 1887

Mr Wilkie Collins hopes that Mr Dixon-Spain will kindly excuse him if he returns the tickets unsigned. While he respects the sincerity of members of Temperance Societies, he is not able to associate himself with the opinions which those societies represent.

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1. The evangelist – see [1449] to him of 16 May 1874.

**[2731] TO MISS BURT,<sup>1</sup> 25 JUNE 1887**

MS: Lewis Collection. Published: BGLL, IV, pp. 255–256.

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

London | 25<sup>th</sup> June 1887

Dear Miss Burt,

I thank you very sincerely for your friendly letter.

The kind manner in which you write of “Armadale” cheers and encourages me.<sup>2</sup> To you I may make the confession that I have always considered this novel to be the best that I have written.

Believe me, dear Miss Burt,

Vy truly yours | Wilkie Collins

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1. Unidentified fan, perhaps writing from the United States or the provinces, given WC’s addition of ‘London’ to the address line.

2. In an interview published shortly before this letter was written, Collins is quoted as saying of *Armadale*: ‘It is by far the best thing I have ever written, and in my own opinion, no other book of mine can compare with it’ (*Cassell’s Saturday Journal*, 5 March 1887, pp. 355–356).

**[2732] TO EMILY WYNNE, 25 JUNE 1887**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 510.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

25<sup>th</sup> June 1887

Dear Mrs Wynne,

I am only well enough to thank you for your kind letter today. My nerves are still – if I may use the striking American expression – “unscrewed”. My temper is vile, and if anybody opens the door suddenly I start as if a cannon has been fired off behind me. The other day, I was “taken out for a drive” – a thing I loathe when I am in health. On this occasion it was remarked that I was “silent and subdued”. The truth is that I was frightened out of my wits every time the coachman turned a corner.

Perhaps the idiotic Jubilee has something to do with it. Any way, I am doing my best with my dear old friend’s medical help, to get better; and to find myself at your table again at last.

I must trust to you to make my peace with my wife. My humility is very great. If she is getting tired of me I will put no difficulties in the way of a divorce. But while I am in a condition to send this message I beg to offer my love, and to make my apologies.

Ever yours | WC

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1. Directed to 'Mrs Wynne | 4. Delamere Street | W.', postmarked 'LONDON W | JU25 | 87'.
  2. WC uses printed paper with his monogram.

**[2733] TO A. P. WATT, 28 JUNE 1887**

MS: Pembroke. Published: BGLL, IV, pp. 256–257.

90. G. P. 28<sup>th</sup> June 1887

My dear Watt,

My unlucky nerves have (as they say in the U.S.A.) “come unscrewed”. In plainer words, I start when anybody opens the door – lose my temper at trifles – am frightened (in the most cowardly sense of the word) if I get into a cab, when the driver turns corners – and so on, and so on. The doctor and Hypophosphates are picking me up again. But when I shall be capable of enduring the dreadful noises of a train in motion still remains to be seen. In the meantime – N.B. – my tail is not put down.

Thank you for your letter, and for the pains you are kindly taking in the matter of my intermediate story. Yes – let us try Scribner, as you suggest.<sup>1</sup> My idea is that these American magazines all stand committed to the new American school of fiction<sup>2</sup> – and that my way of writing represents the abomination of desolation in their eyes. We shall see what S. says. In the meantime – received or not received, nerves or no nerves – I stick to my work – and am, Ever yours,

WC

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1. As his letter to WC of 27 June shows (Berg), Watt is still trying to find a periodical outlet for the projected shorter serial story ‘Iris’, this time suggesting an approach to the new American monthly *Scribner’s Magazine* (1887–1936), after a rejection by Harper’s.

2. Referring to the new school of realism represented by writers such as W. Dean Howells or Henry James. WC seems to have been correct in his idea, as nothing came of Watt’s approach.

**[2734] TO A. P. WATT, 1 JULY 1887**

MS: Pembroke. Summary: B&C, II, pp. 539–540. Published: BGLL, IV, p. 257.

90. G. P. | 1<sup>st</sup> July 1887

My dear Watt

Let me thank you for another token of your friendly remembrance. Mr Haggard’s new book has arrived today<sup>1</sup> – with an appropriate African temperature to receive it – and I shall be again indebted to you for some hours of enjoyment when relief from myself is especially acceptable. My tonics – after succeeding at first – have turned traitors, and deserted me – and have to be “cleaned out of me” to use the medical phrase. The result is that I cannot work for the present. But next time I write, I hope to send you a better report, and to be getting on again. In the meanwhile I have been reading “Guy Mannering” again for the 50<sup>th</sup> time at least. That wonderful book was written in six weeks! What a set of pigmies we are, by comparison with Scott!<sup>2</sup>

Ever yours | WC

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1. Presumably *Allan Quatermain*, serialized in *Longman’s Magazine* from January to August 1887, and appearing in a single volume from Longman around this time. A copy was found in WC’s library (Baker 2002, p. 113).

2. WC had also expressed his admiration for Scott in [2450] to Watt of 4 August 1885.

**[3067] TO PERCY WILLIAM BUNTING,<sup>1</sup> 4 JULY 1887**

MS: Chicago. Published: A&C3, p. 57.

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

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

**[2735] TO JAMES JENKINSON,<sup>1</sup> 4 JULY 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 257–258.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 4<sup>th</sup> July 1887

Dear Sir,

I only received your kind letter yesterday evening, owing to a mistake on the part of the postman who left it at the wrong house.

I regret to say that I must beg my good Birmingham readers to accept my excuses, as well as my thanks. The state of my health does not permit me to accept public engagements of any kind.

Believe me, dear Sir | Faithfully yours | Wilkie Collins

James Jenkinson Esqre

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1. Unidentified correspondent from Birmingham, who seems to have invited WC to speak in that city.

**[2736] TO JANE BIGELOW, 10 JULY 1887**

MS: Bigelow. Published: BGLL, IV, p. 258.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Tuesday July 10 1887

Dear Mrs Bigelow,

Let me thank you for your kind letter, and say that I shall be delighted to lunch on Thursday next at one o'clock.

I am not able to dine out. Present bedtime 10 o'clock – and a skilfully designed tonic to be swallowed an hour before bedtime.

Always truly yours | Wilkie Collins

**[2737] TO PIERRE BERTON,<sup>1</sup> 18 JULY 1887**

MS: Fales. Published: BGLL, IV, p. 258.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

18<sup>th</sup> July 1887

Dear Sir,

My delay in thanking you for your kind letter will I hope appear to be excusable when I

add that I am suffering from illness, and that I am only now able to write and offer my apologies.

I hope to be soon well enough to write again and propose a day when I may have the pleasure of becoming personally acquainted with you.

Your excellent father lives in my memory as a friend whom it was an honour and a happiness to know. I sincerely admired him as an artist, and I felt the truest regard for him as a man.

Believe me, dear Sir, | Faithfully yours | Wilkie Collins  
Monsieur Pierre Berton | &c &c &c

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1. Paris-born Pierre Berton (b. c.1842) of 128 Ashley Gardens, Westminster, was described in the 1891 Census as a Dramatic Author (RG13/95, p. 4). The identity of his father, clearly an artist or actor known to WC, remains untraced.

**[2738] TO RICHARD ROGERS BOWKER,<sup>1</sup> 18 JULY 1887**

MS: Bowker. Published: BGLL, IV, p. 259.

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

18<sup>th</sup> July 1887

My dear Sir,

Your kind letter finds me suffering from illness. I must trust to your indulgence to let me wait a little, and write to you again when I may be well enough to have the pleasure of receiving you.

In the meantime, pray accept my thanks.

Vy truly yours | Wilkie Collins

R. R. Bowker, Esquire

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1. Richard Rogers Bowker (1848–1933: *ANB*), New York editor, bibliographer and publisher. Founder of the *Library Journal* and the *American Catalogue*. He came to England in 1880 to launch the London edition of *Harper's New Monthly Magazine*, and in 1890 became first vice president of the Edison Electric Illuminating Co. of New York. The purpose of his intended call on WC remains unclear.

**[2739] TO JAMES R. OSGOOD, 18 JULY 1887**

MS: Bowker. Published: BGLL, IV, p. 259.

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

18<sup>th</sup> July 1887

Dear Mr Osgood,

I am suffering from illness, and I have been reluctantly obliged to ask Mr Bowker to let me wait a little and write again when I may have the pleasure of receiving him.<sup>1</sup>

Ever yours | W. C

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1. See [2738] to Bowker of the same date.

**[2740] TO A. P. WATT, 27 JULY 1887**

MS: Pembroke. Published: BGLL, IV, pp. 259–260.

90. Gloucester Place | 27<sup>th</sup> July 1887

My dear Watt,

The heat has quite overpowered me – and so seriously interfered with my capacity for work that I am not yet half way through the story.<sup>1</sup> I must now return to T's story so as to be in time for the September delivery of Mss.<sup>2</sup>



The enclosed arrived this morning.<sup>3</sup> Here is just what we want – if the people will pay, and if T. does not prohibit a serial publication which would end with the end of the year – that is to say two months before his serial publication begins. I have finished 5 weekly parts of the story, reckoning each part at 12 of my Ms pages instead of the usual ten. Ten more weekly parts will end the story. If the matter can be managed, I do not object to lowering the price, if that stands in the way, to £600. In the other event – let me first thank you for the trouble you have so kindly taken with the American magazine, and beg you to make no more efforts (seeing how your hands are tied by the T. story) to sell my work serially.<sup>4</sup> Let us try the book-form next, and let us have a consultation together in the first place.

I am feeling a little better since the change for the better produced by the delicious rain.  
Ever yours | WC

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1. The fifteen-part serial story ‘Iris’.

2. *The Legacy of Cain*.

3. As Watt’s letter to the firm of 27 July makes clear (Berg), the approach was from the firm of Messrs A. S. W. Elliot, Wholesale Stationers & Printers, Crown Street, Glasgow, who were starting a new periodical (untraced). Watt enquired whether the periodical was weekly or monthly and offered serial rights to ‘Iris’ for £600 to begin as early as September. The price was presumably far too high, as he seems to have received no response.

4. Watt had written to WC on 25 July to say that *Scribner’s Magazine* was not able to accept the story, but offering to try elsewhere.

#### [2741] TO A. P. WATT, 29 JULY 1887

MS: Pembroke. Summary: B&C, II, p. 540. Published: BGLL, IV, pp. 260–261.

90. G. P. | 29 July 1887

My dear Watt,

Let me report the safe arrival yesterday of “Kidnapped” and “The P.M. Gazette” – and let me very sincerely thank you.<sup>1</sup> Yesterday was one of my bad days – I was not able to work – and I read “Kidnapped”. The first half of the story is well imagined, and very strongly and characteristically written. It greatly interested me. But the “Flight in the Heather” is prolonged to the utmost limits of (my) human endurance. The narration being written by Mr David in his own proper person, we know positively that he must have escaped – and that seems to me to be a reason for not prolonging the Flight. Mr Balfour at “Shaws” and Mr Balfour on board the Brig kept me with my cigar extinct in my mouth. I discovered that it had gone out and lit it again with great deliberation in the early part of “The Flight”.

Ever yours | WC

The paragraph about Mr Haggard in the P.M. Gazette seems to me to have a personal motive at the bottom of it.<sup>2</sup>

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1. Watt sends WC copies of R. L. Stevenson’s popular romance *Kidnapped* (serialized in *Young Folks* from May to July 1886, and published in one volume from Cassell in the same year), and (presumably) the 18 July 1887 issue of the London evening paper the *Pall Mall Gazette* (1865–1923). The latter carried a review of Haggard’s *Alan Quatermain* (p. 3).

2. In its final paragraph, the review of Haggard’s novel remarked on the petulance of tone of the author’s response to the recent allegations of plagiarism.

#### [2742] TO WILLIAM WINTER, 30 JULY 1887

MS: Parrish (Box 5/9). Published: B&C, II, pp. 540–542.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

London | 30<sup>th</sup> July 1887

My dear William Winter,

When I saw your handwriting, before I opened your letter – I dare not look back at the

letter itself, for the date *[del]* would be a reproach to me that I have not courage enough to encounter – I *[del]* [sinfully] took it for granted that you were coming to England, and had written to tell me when to expect you. The more gratefully I felt the affectionate terms in which you had written (when I read the letter itself) the more sorry I was to know that the hope of seeing you must be (for the time) given up. After the terrible affliction that has struck at you,<sup>2</sup> the one alleviation that I can believe in is change of place – for this simple reason that it means (in some degree at least) change of mind. In the greatest misery of my life – the death of my mother – sympathy added a pang to the heart-ache, work was only a remedy while the pen was in my hand. Nothing helped me in the smallest degree but travelling. Even if you cannot travel as far as England, I should be relieved about you if I heard that you were travelling too.

As for me, I have been, and I am still, completely unnerved by the heat. I know, my dear friend, what it is to be a coward. The last time I was driving out, I was sick with fright every time the coachman turned a corner. The doctor says “Leave London”. When I think of the railway noises, I feel, as I felt on the first occasion (God knows how many years /ago!/ *[del]*) when I had to make a speech in public. Night-walking in quiet neighbourhoods is the system of treatment that I follow. As for the daytime, I stand committed to work – a new serial story and places engaged for it in the newspapers. “Sir” said the great Sam Johnson, “What must be done will be done.” You know that quite as well as I do. Ill or well, I work – and, strange to say, I don’t find any signs of wear and tear in my imagination, though I was 63 years old on the 8<sup>th</sup> of January last!

Has anybody told you that “The Jubilee” was an outburst of ~~public~~ Loyalty? I tell you that it was an outburst of Fear and Cant. In my neighbourhood, ~~we~~ there was a report that we should have our windows broken if we did not illuminate. In the year 1832 when I was 8 years old, my poor father was informed that he would have his windows broken if he failed to illuminate in honour of the passing of the First Reform Bill. He was a “high Tory” and a sincerely religious man – he looked on the Reform bill and the cholera (then prevalent) as similar judgments of an offended Deity punishing social and political “backslidings”. And he had to illuminate – and, worse still, he had to see his two boys mad with delight at being allowed *[del]* to set up the illuminations. Before we were *[del]* sent to bed, the tramp of the people was heard in the street. They were marching six abreast (the people were in earnest in those days!) provided with stones, and with their officers in command. They broke every pane of glass in an unilluminated house, nearly opposite our house, in less than a minute. I ran out to see the fun, and when the sovereign people cheered for the Reform Bill, I cheered too. Fifty five years later, I heard of the windows being in danger again, and illuminated again (on a cheap scale which accurately represented the shabby nature of my loyalty). This time, the people had no interest in the affair. The roadway in this street had been mended with granite fragments, which might have tempted a few mischievous lads here and there to “have a shy” for mischief’s sake. *[del]* In that case, my pictures might have been damaged. Nothing of this sort happened – and nothing could exceed the contemptible ugliness of the draperies in balconies hereabouts, and the wretched arrangements of dirty looking flags. Everywhere the people behaved well – and that was the one creditable circumstance in connection with the Jubilee. The “South Kensington Gang” are going to build an “Institute[”] on their own ground, if they can get the money<sup>3</sup> – and the parsons want to set up a new club and call it “A Church House”.<sup>4</sup> In that, the Jubilee has ended. And, like the Jubilee, I come to an end too.

Yours affectionately | Wilkie Collins

Mrs Graves [desires] her kindest regards. Pigott is out of town. You were quite right about The Guilty River. It was spoilt for want of room.

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1. WC uses printed paper with his monogram.

2. Clearly the reference is again to the untimely death in a sledging accident of Winter’s fourteen-year-old son – see [2524] to him of 11 February 1886.

3. Referring to the Imperial Institute (the predecessor of the Commonwealth Institute), which was established in 1887 in commemoration of Queen Victoria’s Golden Jubilee to carry out research into the Empire. Only the Queen’s Tower (now part of Imperial College, London) survives from the original structure designed by Thomas Colcutt and built in South Kensington between 1887 and 1893. The phrase ‘South Kensington Gang’, common in the British press at this time, seems to have originated as the title of a series of articles in the weekly *Financial News* during March and April

1887, which included specific accusations of corruption and jobbery regarding the major exhibitions on Healtheries (1884) and Inventions (1885) held in South Kensington, of which the accounts were not yet available to the public.

4. Referring to the Corporation of The Church House, founded in 1888 as a permanent commemoration of the Jubilee. Situated in Dean's Yard, close to the Palace of Westminster and Westminster Abbey, it became the national administrative headquarters of the Church of England.

### [2743] TO SEBASTIAN SCHLESINGER, 3 AUGUST 1887

MS: Houghton (fMS Am 1363 v.1/71), with envelope.<sup>1</sup> Published: B&C, II, p. 542.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

London | 3<sup>rd</sup> August 1887

My dear Sebastian,

How many months have passed since I last heard from you? It was a melancholy letter telling me of domestic calamities which are, of all calamities (as I think) the hardest to endure.<sup>3</sup> My reply went back to you at once.<sup>4</sup> I could only offer ~~to~~ /to you/ the sympathy of an old and true friend.

But there was a cheering side to your letter. You told me that there was a prospect of seeing you in England in July – and I suggested that you should write again, and let me know at what date to expect you? Early in the month? or late?<sup>5</sup> From that time to this, [*del*] you have been on one side of a gulp [*sic*], and I on the other – the gulph called “Sebastian’s Silence.”

What /cause/ has left me without news? Not more trouble I hope and trust. Perhaps illness? In that case my sympathy is doubly yours – for I have been, and shall remain, wretchedly out of health. The heat of this summer has completely unnerved me. As one example of what I mean – I am still in London, because I am unable to endure the noises inevitably associated with travelling by railway.

But after all perhaps you are only lazy? In any case, and wherever this letter may find you, let me have a word of news, and let it be good news.

Yours aftly | Wilkie Collins

Sebastian Schlesinger Esqre

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1. Directed to ‘Mr Sebastian Schlesinger | 99. John Street | New York (City) | U.S.A.’, initialled ‘WC’ to the bottom-left and ‘To be forwarded.’ in the top left-hand corner, with postmark ‘LONDON | AUG [?] | 87 | 4’.

2. WC uses printed paper with his monogram.

3. According to Smith and Terry, p. 47, Schlesinger’s wife ‘had discovered his infidelity’ with a Mrs Sherman, leading to a break-up in their marriage.

4. WC’s reply has not been traced.

5. Schlesinger seems eventually to have come to England only in the spring of 1888; see [2847] to him of 31 May.

### [2744] TO EMILY WYNNE, 5 AUGUST 1887

MS: Private, with envelope.<sup>1</sup> Published: BGLL, IV, pp. 261–262.

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

5<sup>th</sup> August 1887

Dear Mrs Wynne,

I hear from our friend (and medical adviser)<sup>2</sup> that you and Nannie are in London – but soon going away again. I am getting better at last, and shall indeed be glad to pay my long-deferred visit. Sunday, Monday or Tuesday /next/ – whichever may be most convenient to you – will do for me. And your hour will be my hour.

My love to my excellent wife. I hope she has been taking care of the children and not allowing them to overheat themselves.

Always truly yours | WC

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1. Directed to ‘Mrs Le Poer Wynne | 4. Delamere Street | W.’, postmarked as dated.

2. Frank Beard.

**[2745] TO CARRIE BARTLEY, 6 AUGUST 1887**

MS: Parrish (Box 4/14). Published: BGLL, IV, p. 262.

90. Gloucester Place. Portman | Square | 6<sup>th</sup> Aug<sup>t</sup> 1887

My dear Carrie,

Here is the last of the copying, for the present.<sup>1</sup> When Alice came yesterday I was in my bedroom,<sup>2</sup> unable to get down stairs to the strong box in which the Mss are kept. When are you coming to receive your fee? And when do Mrs H. Bartley and family leave for the seaside? Au revoir – I must get to my work.

Ever affly yours | WC

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1. Possibly of the early serial instalments of *The Legacy of Cain*.

2. Alice was presumably a servant of the Bartleys – four domestics were listed at the Bartleys' residence in Finchley Road at the time of the 1891 Census.

**[2746] TO A. P. WATT, 8 AUGUST 1887**

MS: Pembroke. Published: BGLL, IV, pp. 262–263.

90. G. P. | 8<sup>th</sup> Aug<sup>t</sup> 1887

My dear Watt,

I have only waited to thank you for “The World”<sup>1</sup> in the hope of hearing some news of the Glasgow Firm. Apparently we have discovered another case of North British superiority to the laws of courtesy, to match the case of the Scotch Editor.<sup>2</sup> Pray don't trouble yourself any further about this matter. I am sorry to think how your time has been needlessly wasted already.

You were right in thinking that Edmund's loss appealed to my sympathies.<sup>3</sup> I remember how I suffered when I lost my dear old dog-friend – and I can feel for him.<sup>4</sup>

I am in time I hope to wish you most heartily a pleasant holiday. I hope to get away myself in a week – most likely to Margate if I can find quiet there.<sup>5</sup>

Ever yours | WC

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1. As the following paragraph suggests, Watt must have sent WC the current issue (3 August 1887) of the society weekly the *World* (1874–1922).

2. In other words, Messrs Elliot of Glasgow (see note to [2740] to Watt of 27 July 1887) have been slow in replying, reminding WC of the discourtesy of the Scottish editor of the *Weekly Dispatch* (see [2693] to Watt of 21 March 1887). WC writes in reply to Watt's letter of the same day, in which Watt notes ‘No word from Glasgow yet!’ (Berg).

3. At the end of the ‘What the World Says’ in the *World* for August 1887 (p. 16), there is an announcement by the editor, WC's old friend Edmund Yates, of the death of his ‘constant companion for ten years ... my old colley-dog Nelly’. The paragraph concludes with a sentiment that would inevitably have reminded WC of the death of his own dog: ‘Those who have undergone similar trouble will feel for me. She was only a dog, but there are very few human beings whom I loved as much.’

4. See [2462] to Watt of 7 September 1885 on the death of WC's dog Tommy.

5. Watt's letter of 8 August gives the information that he will be staying with his family near Sevenoaks for a time. WC himself only manages to get to Margate and go cruising at sea after 22 August.

**[2747] TO A. P. WATT, 22 AUGUST 1887**

MS: Pembroke. Published: BGLL, IV, p. 263.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

22<sup>nd</sup> August 1887

My dear Watt,

Thank you for your letter. I am indeed sorry that you should have had the trouble of writing three times to those Glasgow savages. Pray don't waste even a thought on them now.<sup>1</sup>

May you enjoy an idle time and a long time in that pretty part of the country.<sup>2</sup> As for me, I am getting better – and am hoping to be at Margate this week.<sup>3</sup>

Ever yours | WC

I too write in haste. Arrears of letters as well as arrears of work.

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1. Watt had written on 22 August to say that he had continued trying to get a response from the Glasgow firm of Messrs Elliot (Berg).

2. Watt's letter of the same day was written during a brief trip up to town from the Sevenoaks area, to which he returns.

3. This time WC seems to have been cruising out of Margate until almost the middle of September – regarding his return, see [2749] to Bok and [2750] to Metcalf, both of 14 September.

### **[2748] TO THE EDITOR OF THE *FORTNIGHTLY REVIEW*, [MAY 1885–AUGUST 1887]<sup>1</sup>**

MS: Unknown. Published: *Fortnightly Review*, NS 42:249 (September 1887), pp. 436–437, our copy text;<sup>2</sup> BGLL, IV, pp. 264–265.

Fortunately for myself, I have what is called 'a Catholic taste' in literature. When I think of the immense variety of high achievement which literature presents, I am unable to understand the state of mind which can prefer any one passage, or any one writer. If I had the strength and the time I should be capable, I am afraid, of overwhelming you with fifty favourite passages, taken from the great poets of the world, which equally excite my admiration, and equally delight me. Let me only quote as examples of what I mean: (1) the 4th Scene in the 3rd Act of *Lear*. (2) Byron's 'Address to the Sea,' in the 4th Canto of *Childe Harold*. (3) Walter Scott, Canto II., stanzas 28 to 32, in *The Lord of the Isles*. (4) *Gray's Elegy*, excepting 'The Epitaph,' which, I venture to think, is not quite worthy of that great poem. (5) Dryden's *Ode on St. Cecilia's Day*. (6) Pope's *Elegy to the Memory of an unfortunate Lady*.

Here are six passages, from English poetry alone, representing modes of thought and forms of expression so entirely differing one from the other that it seems to me to be absolutely impossible justly to compare them. In each example I see equally, and admire equally, the mind of a master. And if you asked me to sacrifice one of my six passages I should be incapable of arriving at a decision, and should be driven to ask for an appeal to the laws of chance!<sup>3</sup>

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1. As [2421] to him of 7 May 1885 suggests, T. H. Escott, who edited the *Fortnightly Review* from November 1882, seems to have commissioned WC to write this piece; however, Frank Harris (1856–1931) formally took over the editorship from July 1886 following Escott's prolonged illness (*Wellesley Index*). It remains unclear to which editor the letter was submitted, but the dating is likely to fall within the range given here.

2. No address, date or signature is given, but the extract is prefaced by the phrase 'Mr. Wilkie Collins writes –'. It appeared as part of the series 'Fine Passages in Verse and Prose: Selected by Living Men of Letters' which appeared in four parts from August to November 1887, pp. 295–316, 430–454, 580–604, 717–739. Each part included comments and selections from at least ten authors. Matthew Arnold, Thomas Hardy and Eliza Lynn Linton were among those cited in the first article in the series. Among those featured along with WC in the second were: Frances Power Cobbe, Edmund Gosse, 'Vernon Lee', 'Ouida', Olive Schreiner, A. C. Swinburne and J. A. Symonds. According to the first article in the series (p. 295), the authors had been requested to supply 'the one passage in all poetry which seems the finest, and also the one passage in prose which appears of its kind the best'. Like WC, many who responded took exception to the terms of the exercise. Those like William Morris who refused to respond seem often to have objected to citing brief passages out of context.

3. It is unclear whether WC failed to select favourite prose passages or whether he made selections but these were passed over by the editor.

### **[3068] TO PERCY WILLIAM BUNTING, 4 SEPTEMBER 1887**

MS: Chicago. Published: A&C3, pp. 57–58.

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 don't 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 Eqre

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1. The Louisiana author, George Washington Cable (1844–1925: *ANB*) – WC misspells the name consistently – 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 Review*, pp. 443–468.

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.

#### **[2749] TO [EDWARD W.] BOK,<sup>1</sup> 14 SEPTEMBER 1887**

MS: Private. Published: BGLL, IV, p. 265.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
London | 14 September 1887

My dear Mr Bok,

I have been out of reach of all of my letters, cruising at sea – and I am only now able to thank you for your kind reply. Yes – I hope to send you "How I write my books" so as to reach you on the 15<sup>th</sup> of October.<sup>2</sup>

Pray forgive a very hurried letter. My arrears of correspondence have accumulated without mercy while I have been sailing.

Very truly yours | Wilkie Collins

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1. All the letters addressed to 'Mr Bok' from [2700] of 30 March 1887 onwards, whether carrying the addressee line 'To Edward W. Bok' or not, seem likely to be addressed to the younger brother Edward rather than to the older brother William, to whom WC wrote in [2111] 17 February 1883.

2. Originally published in both the *Globe* and the *Manchester Guardian* (26 November 1887), and reprinted as a letter in B&C, II, pp. 545–547. The MS is at Huntington (HM 33791).

#### **[2750] TO L. S. METCALF,<sup>1</sup> 14 SEPTEMBER 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 265–266.

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

Dear Sir,

I must beg you to forgive this late reply to your kind letter. My letters have all been waiting for me on shore, while I have been cruising at sea.

Arrears of work as well as arrears of correspondence oblige me to trust your indulgence in the matter of time. I shall be glad to write for The Forum on the terms which you propose – when my mind is more free to consider the subject which will most favourably employ my pen,

and to arrange definitely the time at which my contribution will be likely to reach you. In two words, may I write to you again?<sup>2</sup>

Believe me | vy truly yours | Wilkie Collins  
L.S. Metcalf Eqre

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1. Loretta Sutton Metcalf (1837–1920: Library of Congress Catalogue), American journalist, editor of the *Forum*, a New York monthly founded in March 1886.
  2. In the event WC never contributed to the magazine – see [2881] to Metcalf of 7 August 1888.

**[2751] TO THE REV. GEORGE BAINTON,<sup>1</sup> 23 SEPTEMBER 1887**

MS: Parrish (4/13/AM82-73). Extract: Bainton, pp. 89–91. Published: B&C, II, pp. 543–544. Summary: BGLL, IV, p. 266, amended A&C3, p. 69.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**  
London | September 23<sup>rd</sup> 1887

Dear Sir,

Let me first acknowledge the debt that I owe to your friendly letter. A reader like you encourages and rewards a writer like me. I gratefully feel that you have a right to all that I can tell you, in relation to the methods which have formed my style.

After some slight preliminary attacks, the mania for writing laid its hold on me definitely when I left school. While I was in training for a commercial life – and afterwards when I was a student at Lincoln’s Inn – I suffered under trade and suffered under law with a resignation inspired by my endless engagement in writing poems plays and stories – or to express myself more correctly, by the pleasure that I felt in following an undisciplined imagination wherever it might choose to lead me. I produced, it is needless to say, vast quantities of nonsense, with an occasional – a very occasional – infusion of some literary promise of merit. But I did not think my time was entirely wasted – for I believe I was insensibly preparing myself for the career which I have since followed.

My first conscious effort to write good English was stirred in me by the death of my father – the famous painter of the coast scenery and cottage life of England. I resolved to write a biography of him. It was the best tribute that I could pay to the memory of the kindest of fathers. “The Life of William Collins R.A.” was my first published book. From that time to this, my hardest work has been the work that I devote to the improvement of my style. I can claim no merit for this. When I first saw my writing presented to me in a printer’s proof, I discovered that I was incapable of letting a carelessly constructed sentence escape me without an effort to improve it.

The process by which my style of writing is produced may be easily described.

The day’s work having been written, with such corrections as occur to me at the time, is subjected to a first revision on the next day, and is then handed to my copyist. The copyist’s manuscript undergoes a second revision, and is then sent to the printer. The proof passes through a third process of correction, and is sent back to have the alterations embodied in, what is called “The Revise”. The Revise is carefully looked over for the fourth time, before I allow it to go to “Press”, and to preserve what I have written to my readers. My novels are published serially, in the first instance. When they are reprinted in book-form, the book-proofs undergo a fifth, and last revision. Then at length my labour of love comes to an end – and I am always sorry for it. The explanation of this strange state of things I take to be that honest service to Art is always rewarded by Art.

Enough, and more than enough by this time, of me and my writing. I can only hope that this long letter may be of some little use to you in the object that you have in view.

Believe me, Dear Sir, | Vy truly yours | Wilkie Collins  
The Rev<sup>d</sup> George Bainton

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1. Rev. George Bainton (1847–1925), Congregational minister from Coventry, compiler and editor of *The Art of*

*Authorship* (1890), subtitled ‘Literary Reminiscences, Methods of Work, and Advice to Young Beginners, Personally Contributed by Leading Authors of the Day’. In common with other authors, WC had supplied reminiscences without realising that they would be published – posthumously in his case. WC’s unwitting contribution consisted of the above letter which, except for the first and last paragraphs, was published in full, though with punctuation changes. The letter appeared in the section devoted to ‘Methods – Conscious and Unconscious’, prefaced by the following remarks:

Wilkie Collins, whose death has left a sad blank in the ranks of present-day writers of fiction, was an author of special power. There is moral tonic in his books, stimulating thought, fine and persuasive appeals to the imagination, as well as marvellous plot and weird incident. His strikingly dramatic stories are clothed in language as simple and direct as it is strong and beautiful. The uniform fascinating grace and ease of his diction ceases to surprise us when we read with what minute and painstaking care it is produced. He says,

2. WC uses printed paper with his monogram.

### [2752] TO SYDNEY SMITH,<sup>1</sup> 23 SEPTEMBER 1887

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 324; BGLL, IV, p. 266.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
23<sup>rd</sup> September | 1887

Dear Sir,

I very sincerely admire Mrs Inchbald’s “Simple Story”<sup>2</sup> – but I have never written an essay on that subject.

I alluded to the book, as an admirable novel well worth reading, among other books which I recommended to the general reader, in a letter published in the Pall Mall Gazette of February 11<sup>th</sup> 1886.<sup>3</sup> This may possibly have led to the report that I have written an essay on the subject of The Simple Story.

Faithfully yours | Wilkie Collins  
Sydney Smith Esqr

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1. Unidentified.

2. The 1791 romance by Elizabeth Inchbald (1753–1821). A copy of Elizabeth Inchbald’s edited two-volume *The British Theatre* (1806–1809) was in WC’s library at the time of his death (Baker 2002, p. 121).

3. ‘Books Necessary for a Liberal Education’, *Pall Mall Gazette* (11 February 1886), p. 2: ‘Read, my good public, Mrs Inchbald’s ‘Simple Story,’ in which you will find the character of a young woman who is made interesting even by her faults – a rare triumph, I can tell you, in our Art’.

### [2753] TO A. P. WATT, 25 SEPTEMBER 1887

MS: Pembroke. Published: BGLL, IV, p. 267.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
Sunday 24<sup>th</sup> 25<sup>th</sup> Sept | 1887

My dear Watt,

Here I am again after Margate and some cruising. – Pray come at your usual time as soon as may be convenient.<sup>1</sup> I have been wondering whether you were or were not in town – and had decided that your holiday was only to end with the end of this month, having I suppose received my erroneous information from a dream. If you can bring a title with you for Tillotson’s story you will be doubly welcome.<sup>2</sup>

Ever yours | WC

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1. Watt had written to WC on 23 September to check if he was back from Margate (WC had in fact returned by 14 September) and to arrange a meeting to discuss the publication of ‘Iris’, the shorter serial on which WC was then working. Watt wrote again on 27 September to say that he would call the following day (Berg).

2. Perhaps it was Watt who suggested the title *The Legacy of Cain* – see [2755], WC’s following letter to him of 28 September.



**[2754] TO WILLIAM E. DOUBLEDAY,<sup>1</sup> 28 SEPTEMBER 1887**

MS: Nottingham (M 11296). Published: BGLL, IV, p. 267.

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

London | 28<sup>th</sup> September | 1887

Dear Sir,

I am sincerely glad to hear that I have so many readers in Nottingham – and I contribute with pleasure to your collection of autographs.

Vy truly yours | Wilkie Collins

To | Wm E. Doubleday Esqre

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1. Unidentified fan from Nottingham.

**[2755] TO A. P. WATT, 28 SEPTEMBER 1887**

MS: Pembroke. Published: BGLL, IV, pp. 267–268.

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

28 Sept 1887

My dear Watt,

My best thanks for both your letters.<sup>1</sup>

I am afraid the other story (still to let) will not stretch to 20 weekly parts. Let us say 15 weekly parts, otherwise £750. Deducting America and Australia and making allowance for the smaller number of parts there, we should let The People offer £600, or less. Will this not tempt them?<sup>2</sup>

If we make the first offer to Tillotson the same terms in proportion – (£750) and the same concessions, except that I want to republish, so as not to come into collision with *The Legacy of Cain* – that is to say to publish before or after that book.<sup>3</sup>

I am indeed glad to hear that no lady has got the “Legacy” – and I am additionally thankful to you for this relief. I remember the “Mark of Cain.” It appeared a few years since in *All The Year Round* – and has disappeared again as completely as we could wish.<sup>4</sup>

I hope the 15 weekly parts will not make the negotiation more troublesome to you. If it can be managed it will certainly be easier to me. If not, we must meet when you come back from Scotland and talk it over again.

Ever yours | WC

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1. Watt wrote to WC twice on 28 September 1887, following their meeting together on the same day, the first letter to confirm that the title ‘*The Legacy of Cain*’ was still available, and the second concerning the negotiations for the serial publication of ‘Iris’ (Berg).

2. Watt’s second letter of 28 September says that the London Sunday paper the *People*, which carried “*I Say No*” from late 1883, is interested in a serial of not less than twenty instalments, for which Watt wants £750 for British serial rights only, plus an extra £250 if American and Australian rights are included (Berg).

3. In other words, another possibility considered by both Watt and WC is to offer ‘Iris’ to Tillotson first.

4. That is, as confirmed by Watt’s first letter of 28 September, he has checked that the title ‘*The Legacy of Cain*’ has not been previously copyrighted, as feared, by one of the myriad lady novelists that the ageing WC was so scathing about (in, e.g., *The Black Robe*, Book 5, ch. 5). Andrew Lang’s thriller *The Mark of Cain*, mentioned by Watt in his letter, was in fact first published by Arrowsmith’s Bristol Library in 1886.

**[2756] TO A. P. WATT, 30 SEPTEMBER 1887**

MS: Pembroke. Published: BGLL, IV, p. 269.

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

30<sup>th</sup> Sept 1887

My dear Watt,

A word more to thank you for “Atalanta”.<sup>1</sup> I have read Mr Lang’s article with great interest, and cordially agree with every word he writes about Scott – except that I don’t think that he does justice to “Redgauntlet”. It seems to me to be among the greatest of those great works, and I for one wish it was twice as long as it is. My good wishes go with Mr Lang’s effort to improve the tastes of modern young ladies. But my fear is that he will be the voice of one crying aloud in the wilderness. If he succeeds, “Atalanta” will be ruined. Oh, what stuff!

The first five parts of the story have gone to T. today – after 7 hours continuous work.<sup>2</sup> I am going to bed.

Ever yours | WC

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1. With his first letter of 28 September (Berg), Watt had sent the opening (October) issue of the new monthly *Atalanta: Every Girl’s Magazine* (1887–98), featuring Andrew Lang’s appreciation of ‘Sir Walter Scott’, pp. 50–54.

2. The first quarter of *The Legacy of Cain*, which the contract with Tillotson’s bound WC to send to Bolton by the end of September.

### [2757] TO A. P. WATT, 2 OCTOBER 1887

MS: Pembroke, damaged.<sup>1</sup> Published: BGLL, IV, pp. 269–270.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | Sunday | 2<sup>nd</sup> October 1887

My dear Watt,

Mr Tillotson acknowledged receipt of the Mss – and sent the cheque – yesterday evening.<sup>2</sup> He also suggested that I should write to you, while you are [with him tomorrow giving you instructions to negotiate with him for the German translation of “The Legacy of Cain”]. This, I am quite free to do, having not accepted other proposals. Hitherto my terms for German translation have been no more than £80.-.- and for this I sell the right of serial translation and of republication in Book form, in the German language.<sup>3</sup>

Wishing you a pleasant visit to Scotland<sup>4</sup>

[valediction and signature excised]

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1. At the foot of the second page the valediction and signature have been torn away, removing several lines on the other side. What must be the lost text (here in square brackets) is found in an annotation in minute writing in another hand, possibly that of Watt’s clerk James Baxter.

2. Relating to the first portion of the serial *The Legacy of Cain*.

3. Tillotson agreed to pay £80 for the German translation rights of *The Legacy of Cain*, on top of the total £1,000 due for the serial rights (see Bodleian MS. Eng. Misc., f. 395/1).

4. Watt was to travel north on the Tuesday and return early the following week (see his letter to WC of 3 October 1887, Berg).

### [2758] TO JANE BIGELOW, 5 OCTOBER 1887

MS: Bigelow. Published: BGLL, IV, p. 270.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 5<sup>th</sup> October 1887

Dear Mrs Bigelow,

I wish you calm seas, bright sunshine, and pleasant fellow-voyagers. And when you arrive at New York may you not return, as I have returned, to find yourself smothered in unanswered letters. Cruising at sea is the most delightful holiday that I know of – until it comes to an end. Then the British Post Office reminds you that this is a miserable life – the British quarter-day saga “opens your pockets” – and the British Publisher “waits, dear Mr Collins, for the continuation of that story”. I wish I was Mrs Bigelow – that is the moral of it.

Being onboard “La Champagne”,<sup>1</sup> I venture to suggest an amusement for you. Wait till dinner time, and then ask everybody at the table (beginning with the Captain of course) if he, she, and they know who invented Champagne? I don’t mean the Department – I mean the delicious wine which we all love. Unless I am very much mistaken, you will be the one distinguished person who has heard of that benefactor to his species. His name was Perignon – he was a Benedictine Monk – and he officiated as cellarman in a monastery, when he made his immortal discovery in 1688. There! For once in a way, a man who can only write fiction presents himself, on taking leave, as a Master of Fact.

Once more, bon Voyage!  
Always truly yours | Wilkie Collins

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1. A 7,087-ton steamer launched in 1885 by the Compagnie Générale Transatlantique. The previous year, Jane Bigelow had made the voyage back to New York on the same vessel – see [2619] to her of 30 September 1886.

**[2759] TO ROBERT DU PONTAVICE DE HEUSSEY, 7 OCTOBER 1887**

MS: Parrish (Box 4/19). Published: BGLL, IV, p. 271.

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

London | October 7<sup>th</sup> 1887

My dear Collaborateur,

I have been twice away from London – collecting such stores of health as that old friend the sea can still offer to me. In the interval when I was here last, your kind letter had not arrived – and I only now find it on my return. What must you have thought of my silence! I must not stop to ask – for it is close on the post time. Let me make my excuses, and inquire (1) whether you have given up all hope of me, and have already supplied yourself, in some other way, with our “God Save”?<sup>1</sup> (2). If I can still get you the music – then to which address shall I send it: To St Briac? Or to Rennes (Rue Fougères)?<sup>2</sup>

Forgive me for giving you this additional trouble – but it is as long since as September 10 since you wrote. I will lose no time after I hear from you

Yours afftly | Wilkie Collins

I address to Rennes – in case you may have left St Briac

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1. Presumably du Pontavice de Heussey had requested a copy of the music to ‘God Save the Queen’, recognized from the eighteenth century as the English national anthem.

2. In other words, was de Heussey still by the sea at Saint-Briac-sur-Mer, on the northern coast of Brittany, or had he travelled the fifty miles to the city of Rennes?

**[2760] TO BEECHENO, YAXLEY & Co., 10 OCTOBER 1887**

MS: Parrish (Box 4/13), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 271–272.

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

10<sup>th</sup> October 1887

Dear Sirs,

I have the pleasure of enclosing my cheque for the little account (£7.4.-)

Does my memory deceive me? or do I correctly remember the announcement, in your last letter, of a discovery of Vin Brut (in Pints) which might suit me? In this last case, please send me a few Pints as samples – say half a dozen. My requirements are only two in number (1) That the wine shall be as dry as dry can be. (2) That it shall be as old as 1880. In other words that I shall be able (if I like it) to drink it at once.

Vy truly yours | Wilkie Collins

1. Initialled and directed to ‘Messrs Beecheno, Yaxley and Co | 135. Minorities | E.’, postmarked as dated.

**[2761] TO ANDREW CHATTO, 11 OCTOBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 272.

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

11<sup>th</sup> October 1887

My dear Chatto,

My best thanks for your kind disclosure of the theft of our title. Let us hope that it is an ignorant, and not an imprudent, theft.<sup>1</sup>

I have written to Mr Leng by today’s post – a good-tempered remonstrance, I need hardly say.<sup>2</sup> But there is something in his name – I agree with Mr Shandy that there is a great deal in a name<sup>3</sup> – which does not encourage me. I can only hope that I shall turn out to be wrong. You shall hear what answer I receive the moment I get it. In the meantime, I have had a copy taken of my letter – in case of necessity.

Ever yours | WC

I have also to thank you for kindly forwarding a presentation copy of a novel from the author.<sup>4</sup> By-the-bye, I think I have got a good title for my next novel: | The Legacy of Cain:

This is of course a secret

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1. Andrew Chatto had written on the previous day (Reading) to inform WC that the serial novel *Her Evil Genius* by Frederick Boyle (1841–93) was then being announced as forthcoming in the *Sheffield Weekly Telegraph*. (It eventually appeared as a serial from November 1888, and later in three volumes from Chapman & Hall in 1891.) Chatto and WC regarded this as an appropriation of the title of WC’s *The Evil Genius*, published just over a year before in three volumes by Chatto & Windus.

2. C. D. Leng (1861–1921), editor of the *Sheffield Weekly Telegraph* and manager of its syndication agency ‘The Editor’s Syndicate’ (see Law, pp. 119–122).

3. See the narrator’s remarks in Laurence Sterne’s *The Life and Opinions of Tristram Shandy* (1759–67), Book 1, ch. 19. There was a copy of *Tristram Shandy* (1783) and a copy of his five-volume *Works* (1823) in WC’s library at the time of his death (Baker 2002, p. 153).

4. Unidentified.

**[3267] TO MARY ANDERSON, 13 OCTOBER 1887**

MS: Navarro. Published: A&C9, pp. 25–26.

**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

**[2762] TO ANDREW CHATTO, 13 OCTOBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 273.

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

13<sup>th</sup> October 1887

My dear Chatto,

Mr Leng, as you will see, answers politely and refers us to the author.<sup>1</sup> We now wait for events – and “Mr Boyle”.<sup>2</sup>

Ever yours | WC

---

1. A copy of Leng’s reply to WC is found in the Parrish Collection:

Copy | (From) C.D. Leng | Weekly Telegraph | Sheffield  
Oct<sup>br</sup> 12<sup>th</sup> 1887

Dear Sir

I have sent your letter to the author of “Her Evil Genius” and you will no doubt hear from him in a few days. It will make no difference to us if the title is changed.

I shall be glad to hear from you at any time when you have a story to offer for newspaper publication.

Yours very truly | (Signed) C.D. Leng

To | Wilkie Collins Esq | 90 Gloucester Place | Portman Sqre W.

2. For Boyle’s reply see [2766] to Andrew Chatto, 20 October 1887

### **[2763] TO A. P. WATT, 13 OCTOBER 1887**

MS: Pembroke. Published: BGLL, IV, p. 273.

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

Oct: 13<sup>th</sup> 1887 | Thursday

My dear Watt

Only a word to say that I shall be delighted to see you tomorrow. But if business gets in the way, any other day will do for me except Saturday and Sunday next – when I shall not be at home.<sup>1</sup> Ever yours

WC

---

1. Watt had written on 13 October to ask if the following day was convenient for him to call on WC (Berg).

### **[3268] TO MARY ANDERSON, 17 OCTOBER 1887**

MS: Navarro. Published: A&C9, p. 26.

**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

### **[2764] TO ANNE WYNNE, 17 OCTOBER 1887**

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, pp. 510–511.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

17<sup>th</sup> Oct 1887

I hear, Dearest Nannie, of Mama’s illness. Tell her of my sympathy and my hope that she is already (with the help of the best of doctors) on the way to recovery. Let me hear about her. Do you know what the word “Seedy” means? The word Seedy means Me.

I must go on with my work. My love offers itself. WC

- 
1. Initialled 'WC' in lower left corner and directed to 'Miss Nannie Wynne | 4. Delamere Street | W.'. Postmarked 'LONDON. W. | OC17 | 87'.
  2. WC uses printed paper with his monogram, watermarked 'HIERATICA'.

**[2765] TO BEECHENO, YAXLEY & CO., 20 OCTOBER 1887**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 325; BGLL, IV, p. 274.

90. Gloucester Place | W. | 20<sup>th</sup> Oct: 1887

Dear Sirs,

I ought to have thanked you before for the little cheque for 17/8 which you kindly sent to me.

The Champagne is delicious. I will ask you to send to me, at your early convenience, six dozen pints.<sup>2</sup> I resist the temptation to order more, because, excellent as the wine is, it is not quite dry enough for my gouty necessities.

Faithfully yours | Wilkie Collins

Messrs Beecheno Yaxley & Co

- 
1. Directed to 'Mess<sup>rs</sup> Beecheno, Yaxley & Co | 135. Minorities | E.', postmarked on the following day.
  2. On the back of the envelope in pencil in an unknown hand: 'M<sup>r</sup> Yaxley better answer this note and send his Invoice direct to W. C.'.

**[2766] TO ANDREW CHATTO, 20 OCTOBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 274–275.

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

20 Oct: 1887

My dear Chatto

Many thanks for your suggestions. I have written to Mr Leng today – enclosing a copy of Mr Boyle's very unsatisfactory letter to me.<sup>1</sup>

We have no remedy. The Law of England does not recognise any right of property in the title of a book. No right of that sort is secured by registration at Stationers' Hall. This is the reply to my inquiries. Perhaps there is some flaw in the integrity of the copyright act.<sup>2</sup> I have no time to find out. A trade-mark is protected.

Ever yours | WC

- 
1. A copy of Boyle's letter to WC is found in the Parrish Collection:

The Standard | Editorial Offices Shoe Lane | Fleet Street | London E.C.  
Oct 14. 1887

Dear Sir

Messrs Leng have forwarded a letter you addressed to them about "*Her Evil Genius*." That work begins to appear, as a serial, in November /88. It will not be published as a volume until the latter part of 89, when, as at present advised, I shall restore the more aesthetic title originally designed, which Messrs Leng thought unsuitable to their public.

Under these conditions I can not see what injury can be done to your volumes published in 86–7. They will have established themselves, I trust before mine intrudes

I am grateful to you for many pleasures, and I inscribe myself very heartily –

Yours most sincerely | (Signed) Fred Boyle

2. The 1842 Copyright Act (5 & 6 Victoria c.45) – see Catherine Seville, *Literary Copyright Reform in Early Victorian England: The Framing of the 1842 Copyright Act* (Cambridge: Cambridge University Press, 1999), where the wording of the act itself is reproduced in Appendix III. WC was presumably unaware that in 1853 Matilda Anne Mackarness had published *Influence; or The Evil Genius*, or that in 1856 William Bayle Bernard, who had dramatized *No Name* for

WC, had published *The Evil Genius*, an original comedy in three acts, which opened at the Theatre Royal, Haymarket, on 8 March 1856 (Allardyce, II, p. 259).

**[3269] TO MARY ANDERSON, 21 OCTOBER 1887**

MS: Navarro. Published: A&C9, p. 26.

**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

**[2767] TO ANDREW CHATTO, 23 OCTOBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 275.

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

23 Oct 1887

My dear Chatto,

Here is a copy of Mr Leng's answer.<sup>1</sup> You will see that he has taken us in – and, being placed face to face with his own declaration, he too shuffles, and pairs off with Mr Boyle. I have decided not to accept unreservedly the legal opinions which declare that there is no remedy – and to put the question of defending my title to the test. I shall consult my lawyer as to the propriety of writing to Mr Leng to tell him that I will not submit to have my title coolly taken from me, without an attempt at least to stop it.

Ever yours | WC

---

1. A copy (initialled 'CRS') of C. D. Leng's reply to WC is found in the Parrish Collection:

From C. D. Leng | Weekly Telegraph | Sheffield | Oct 21<sup>st</sup> 1887

Dear Sir

The title which Mr Boyle selected first, for his story, was not in our opinion, a good one for newspaper publication. We asked him therefore to give us a new title, and he selected "*Her Evil Genius*." When I said it would make no difference to us if the title were changed, I should have added, so long as the new title is a good one.

Yours truly | (signed) C D Leng  
Wilkie Collins Esq | 90 Gloucester Place | Portman Sqre | W

**[2768] TO A. P. WATT, 24 OCTOBER 1887**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, p. 276.

90, Gloucester Place | W. | 24<sup>th</sup> Oct: 1887

My dear Watt,

Here are the dates for the short story for America, received from Mr Buck (Spirit of the Times): –<sup>2</sup>

Title by Nov 20  
MSS by Decr 10  
Date of publication in  
New York, Decr 24

=

N.B. I have exhausted my store of notepaper.<sup>3</sup> Isn't it nice and cold?

Ever yours | WC

---

1. Like most of the subsequent letters to Watt, the MS bears Watt's stamp on the front, here: 'RECEIVED | 25 OCT 87 | ANS. 25 Oct 87'.

2. 'The First Officer's Confession'. To the left here a pencil annotation in Watt's hand reads 'Leng?', probably indicating that Watt was thinking of selling British serial rights to the story to Leng and Co., the owners of the *Sheffield Telegraph* who were by then also in the fiction syndication business (see Law, pp. 118–122). WC in fact refused to countenance this proposal – see [2776] to Watt of 4 November 1887.

3. Explaining why the letter is on a loose leaf rather than on WC's usual headed notepaper. WC must have obtained or located a new supply by the following day.

### [2769] TO ANDREW CHATTO, 25 OCTOBER 1887

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 276–277.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

25<sup>th</sup> Oct: 1887

My dear Chatto,

Many thanks for your telegram. If the people who have stolen our title get the chance of registering first we have “not a leg to stand on”. Therefore please register *The Evil Genius* at Stationers' Hall, the first thing tomorrow morning. I mean to take legal proceedings.

Ever yours Wilkie Collins

P.S. Please let me have one line to tell me that the registration has been accomplished.

2<sup>nd</sup> Postscript<sup>1</sup>

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

25<sup>th</sup> Oct: 1887

The enclosed “Bogus book” was I believe entered at Stationers Hall to protect the title.<sup>2</sup> It is doubtful if that result will follow – because it is a Bogus Book. If they say at Stationers Hall, “The book is already registered” it will I suppose be necessary to tell them that only the first chapter of the book has been registered – and that we must register the complete book to get our legal remedy. WC

---

1. This postscript is written on a fresh sheet of WC's printed paper and redated.

2. Concerning the nature of the bogus book, see [2471] to A. P. Watt of 21 September 1885.

### [2770] TO A. P. WATT, 26 OCTOBER 1887

MS: Pembroke. Published: BGLL, IV, pp. 277–278.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26<sup>th</sup> Oct 1887

My dear Watt,

Pray make your mind easy about that misunderstanding with Tillotson. It really hurts me that you should write of feeling distressed about a difference of opinion in a matter of dates in which I hold you blameless. To own the truth I am relieved to hear that I do not stand committed to an engagement so long ahead as 1889. As to 1890, the pen would drop out of my hand if I attempted to sign an agreement bearing such a date as that. My answer to Tillotson is (in regard to 1890) “Thank you – No”.<sup>1</sup>

If there is any continued difficulty about the short story, let us remember Chatto's kindness, and give him the story on his own terms, in time to take its place in his January number for 1888.<sup>2</sup>



If the 15 part story can be placed in Macmillan's magazine, I shall be greatly pleased – I would even make some sacrifice in the terms to get into a monthly periodical of that good standing next year.<sup>3</sup>

Come here whenever you can – you are always welcome. In February next I shall be driven out of Gloucester Place. I am also going to law (I am afraid) against some people who have pirated the title of “The Evil Genius”.<sup>4</sup> Well, Byron's Philosophy is my philosophy – “Whatever sky's above me, here's a heart for every fate”.<sup>5</sup>

Ever yours | Wilkie Collins

---

1. Watt had met Tillotson in Bolton on 4 October on his way to Scotland, had understood from that meeting that Tillotson agreed to take WC's next serial story (either 'Iris' or a full-length novel) for early 1889, and had communicated this to WC. Later Tillotson insisted that his offer was in fact for early 1890, two years after the commencement of *The Legacy of Cain* (Watt's letters to WC, 3 and 25 October 1887, Berg).

2. Concerning the British periodical publication of 'The First Officer's Confession', written for Edward Buck's *Spirit of the Times* in New York. Watt replied on 26 October that, if his recent approach to the *Sheffield Independent* (owned by the syndicators Leader & Sons) was unsuccessful, he would offer the story to Chatto for *Belgravia* (Berg). The story eventually appeared in neither, but rather in *Bow Bells*.

3. Watt's letter of 25 October (Berg) had suggested that Macmillan's 'would not be indisposed to consider' the serial 'Iris' for their *English Illustrated Magazine*, though nothing came of the idea. (The reference is not to the superior *Macmillan's Magazine*, as Peters assumes, p. 420.)

4. Concerning WC's eventually unsuccessful efforts to take legal action against Leng & Co., which had announced plans to syndicate Fred Boyle's serial novel *Her Evil Genius* in 1888 – see the sequence of letters to Andrew Chatto beginning with [2766] of 20 October 1887.

5. From Byron's short lyric 'To Thomas Moore' of July 1817.

#### [2771] TO A. P. WATT, 26 OCTOBER 1887

MS: Pembroke. Published: BGLL, IV, p. 278.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26<sup>th</sup> Oct 1887

In great haste

My dear Watt,

Here are the book and the form filled in, and signed – except the date of first publication of first serial weekly part in February next, which I don't know. Will you kindly help me by inserting it? <sup>1</sup> I am glad to hear you are coming soon.

Ever yours | WC

---

1. Watt had replied immediately to [2770], WC's earlier letter of this date, thanking WC for his kind understanding of the Tillotson confusion (Berg). He had also enclosed a form for WC to complete concerning the registration for copyright purposes at Stationers' Hall of the serial edition of *The Legacy of Cain*, which was to begin its run in the newspapers in the third week of February 1888 (Law, p. 238).

#### [2772] TO BEECHENO, YAXLEY & CO., 27 OCTOBER 1887

MS: Private. Published: BGLL, IV, pp. 278–279.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27<sup>th</sup> Oct: 1887

Dear Sirs,

A line to thank you for your letter, and for your kindness in offering me an opportunity of obtaining some more of the excellent champagne, under conditions which I sincerely appreciate.

Very truly yours | Wilkie Collins

Messrs Beecheno, Yaxley & Co

**[2773] TO ANDREW CHATTO, 27 OCTOBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 279.

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

27<sup>th</sup> Oct: 1887

My dear Chatto,

My best thanks for your kindness – and for your advice, which I shall certainly take in regard to not registering for the second time.<sup>1</sup> We are going to take a legal opinion on our chances, immediately.

Ever yours WC

---

1. That is, entering *The Evil Genius* for a second time at Stationers' Hall. No letter from Chatto offering this advice is found in the letter-books at Reading.

**[2774] TO TILLOTSON & SON, 28 OCTOBER 1887**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 279.

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

London | 28<sup>th</sup> Oct: 1887

Dear Sirs,

I thank you for your letter, and for the Revises – both received today. You will, I hope, receive another instalment of my story on Tuesday next.<sup>1</sup> Illness has delayed me or there would have been two instalments.

My arrangements for the Italian translation have been completed. The French translator has the right of first refusal, after he has read the first five instalments. If we fail to come to terms, you shall be informed that I am free to negotiate for the French translation, before I answer my other proposals.<sup>2</sup>

Faithfully yours | Wilkie Collins

Messrs Tillotson & Son

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1. *The Legacy of Cain*.

2. In the event, only the German translation rights were sold to Tillotson's – see [2870] to A. P. Watt of 10 July 1888.

**[2775] TO [EDWARD W.] BOK, 2 NOVEMBER 1887**

MS: Parrish (4/13/AM89-31). Published: BGLL, IV, p. 280 (with MS unlocated), amended A&C5, p. 21.

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

London | 2<sup>nd</sup> Nov: 1887

Dear Mr Bok,

Let me thank you for the cheque for \$50 – and say how glad I am to hear that you like the little article.<sup>1</sup>

Pray excuse a [poor] reply. I am so pressed by my literary engagements that (in our English vulgar phrase) “I hardly know whether I am on my head or my heels.”

Believe me | Vy truly yours | Wilkie Collins

I shall be glad to see my article in one of your newspapers as you kindly propose.

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1. ‘How I Write My Books’; see [2749] to Bok of 14 September 1887.

**[2776] TO A. P. WATT, 4 NOVEMBER 1887**

MS: Pembroke. Published: BGLL, IV, pp. 280–281.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

4<sup>th</sup> Nov<sup>r</sup> 1887

My dear Watt,

I want to show you that I am not capricious in refusing to write for Mr Leng. If we had had time yesterday I should have shown you the copy of correspondence, made (and marked) by my lawyer. The one thing that I regret is that I should not have told you of the affair before you kindly opened negotiations, in my interest with Mr Leng.<sup>1</sup> The other paper appears in a Syndicate of American newspapers on the 27<sup>th</sup> of this month. Whether any English newspapers will care to publish it, I don't know.<sup>2</sup> If the offering of it involves any trouble, beyond writing a letter or saying a word – away with it into the waste paper basket!

Come again, soon! | Ever yours | WC

---

1. Explaining that the dispute over the title of Fred Boyle's serial novel syndicated by Leng & Co. (of the *Sheffield Telegraph*) was the reason why WC did not wish to do business with the Sheffield firm. Watt had written to C. D. Leng on 1 November 1887 offering him 'The First Officer's Confession' for £50 (Berg), presumably after refusals by both the *Sheffield Independent* and *Belgravia* (see the note to [2770], WC's first letter to Watt of 26 October 1887). At the same time Watt had offered Leng the next full-length serial by WC, to begin in early 1889. He wrote again to Leng soon after his meeting with WC on 3 November to withdraw the offer.

2. Concerning 'How I Write My Books: Related in a Letter to a Friend', for which Watt arranged publication in Britain in both the London *Globe* and *Manchester Guardian* on 26 November 1887. In America the article was carried by the Bok Syndicate – see [2775] to [Edward W.] Bok of 2 November 1887.

#### [2777] TO A. P. WATT, 8 NOVEMBER 1887

MS: Pembroke. Published: BGLL, IV, p. 281.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> Nov<sup>r</sup> 1887

My dear Watt

Yes – money is money – and even £5..5.. is not to be despised. But I am ashamed that you should have had the trouble of offering the thing.<sup>1</sup>

Only too glad to see you, as soon as you can come. If all goes well with me, I shall receive you next year in Wimpole Street. I have found a nice upper part of a capital house.<sup>2</sup>

Ever yours | WC

---

1. Concerning payment for 'How I Write My Books' from the *Globe*, as Watt's letter to WC of the same date makes clear (Berg).

2. 82 Wimpole Street, where WC moved during February 1888. Watt had written that he would like to call 'in a day or so' (Berg).

#### [2778] TO A. P. WATT, 9 NOVEMBER 1887

MS: Pembroke. Published: BGLL, IV, p. 281.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

9<sup>th</sup> Nov 1887

My dear Watt

Here I am again – enclosing a proposal from a new and improved "Bow Bells".<sup>1</sup> I have written to thank them and to say that the affair is in your hands.

Ever yours | WC

---

1. A new series of the popular penny weekly *Bow Bells*, published by the firm of John Dicks, began on 6 January 1888. Watt arranged to meet Henry Dicks, the current owner and a son of John Dicks (1818–81), on 10 November (see Watt's

letter to WC of 9 November, Berg). Watt wrote to WC on 11 November to say that Dicks had agreed to take 'The First Officer's Confession' for £40. The first issue of the new series duly featured the story prominently on its front page.

**[2779] TO A. P. WATT, 11 NOVEMBER 1887**

MS: Ross. Published: BGLL, IV, p. 282.

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

11<sup>th</sup> Nov

My dear Watt,

Bravo! You have done wonders.

Come either tomorrow (Saturday) afternoon – or on Monday morning whichever you like best

Ever yours | WC

I shall be at home tomorrow till 4.P.M.

**[2780] TO A. P. WATT, 17 NOVEMBER 1887**

MS: Pembroke.<sup>1</sup> Published: BGLL, IV, p. 282.

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

17<sup>th</sup> Nov<sup>r</sup> 1887

My dear Watt,

Here is the proof corrected. I suppose there is no fear of any mistake being made at the Globe Office about the day of publication – Saturday the 26<sup>th</sup> Nov<sup>r</sup>?<sup>2</sup> I thought of writing it on the proof – but hesitated in fear of giving offence. Editors are (sometimes) as we say in Scotland, “kittle cattle”

Ever yours | WC

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1. Bound out of order in the Pembroke volumes, after [2776] the letter to Watt of 4 November 1887.

2. Of 'How I write My Books'. Watt had enclosed the proofs with a letter of 15 November (Berg).

**[2781] TO ANDREW CHATTO, 21 NOVEMBER 1887**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 282–283.

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

21<sup>st</sup> Novr 1887

My dear Chatto,

“The Evil Genius” piracy ends with sulky submission on the part of the proprietor and inventor of the title.<sup>1</sup> Since I last wrote to you a skilled lawyer has been searching among Cases and Reports, and has discovered such a mass of contradictory decisions, and such revelations of stupidity, that the one hope for me if I had persisted in asserting legally my plain moral right, would have been (if I had failed to get an “injunction”) to apply for a new trial – and that failing, to go to the House of Lords. The lowest estimate of expense was £2000. A luxury reserved for rich men is not a luxury for me. So the thieves have it their own way<sup>2</sup> – and I swallow my sense of wrong, and find it stick in my throat. When I tell you that a judge, in a bygone [*sic*] case, actually declared from the bench that the discovery of a title for a book was not an effort of invention, you will understand my motives for “caving in”, apart from the question of money. If literary men were not the most disunited body to be found on the face of the Earth, they would subscribe to set the present disgraceful state of the law of title-copyright, fairly and properly on its right footing. As it is – good night and God bless you.

Ever yours | WC

- 
1. That is, WC himself – see the notes to [2766] to Chatto of 20 October 1887.
  2. C. D. Leng of the *Sheffield Weekly Telegraph* and Fred Boyle, author of *Her Evil Genius*.

### [3401] TO EMILY WYNNE, 1885-1887<sup>1</sup>

MS: Private, envelope only.<sup>2</sup> Published: A&C14, p. 26.

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.

### [2782] TO ANNE WYNNE, 28 NOVEMBER 1887

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 511.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>  
28<sup>th</sup> Novr 1887

Yes, dearest Nannie, you may well be proud of the new address. Grand! Grand!<sup>3</sup>

I am so hard at work that I don't know whether I have got my head on my shoulders or off. I am strictly shut off from every human being – even my wife. It is dreadful – and this new story is more dreadful still. You shall hear again when I have a spare few minutes – and you shall box my ears at the first opportunity for I gave George those fatal orders. In the meantime I love and adore you.

WC

I hope Mama is in glorious health in the new “flat”

---

1. Initialled ‘WC’ in lower left corner and directed to ‘Miss Nannie Wynne | 85. Carlisle Mansions | Victoria Street S. W.’. Postmarked ‘LONDON. W | NO29 | 87’.
2. WC uses printed paper with his monogram.
3. Carlisle Mansions was and is an elegant five-storey apartment building close to Westminster Cathedral and Victoria Station.

### [2783] TO NINA LEHMANN, 28 NOVEMBER 1887

MS: Private.<sup>1</sup> Published: B&C, II, p. 548.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>  
28<sup>th</sup> Nov 1887

Dearest Padrona

I am so hard at work that I don't [*sic*] know whether I stand on my head or my heels. But I never did – and never will – say No to You. The work shall be cast aside – and I will have a delightful holiday at your luncheon table.<sup>3</sup>

ever aff<sup>ly</sup> yours | WC

---

1. The letter is found with a note from Fred Lehmann, dated 28 November 1887: ‘My dear Pym | Here is Wilkie’s reply to my wife’s invitation to lunch on Thursday next 1<sup>st</sup> Dec at 1<sup>30</sup> Miss Dickens & Miss Hogarth will be here on that occasion, and don't you fail us. Ever faithfully yrs F.L.’, with the accompanying envelope directed to ‘H. N. Pym | Foxwold | Brasted | Sevenoaks | Kent’, and postmarked ‘LONDON-W | 74 | NO28 | 87’. There is also an annotation on

the third page of WC's letter in Frederick Lehmann's hand: 'Lunch at 15 Berkeley Sq. | Thursday 1<sup>st</sup> Dec '87 | 1<sup>30</sup> p.m'.

2. Monogram ranged left, address in black capitals ranged right. Paper watermarked '[H]IERATICA'.

3. This lunch was the occasion when Horace Pym gave WC the details of the Von Scheurer Fraud which formed the basis of the plot of *Blind Love* – see [2785] to Pym of 5 December 1887.

### [2784] TO A. P. WATT, 2 DECEMBER 1887

MS: Pembroke. Published: BGLL, IV, pp. 283–284.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2<sup>nd</sup> Dec<sup>r</sup> 1887

My dear Watt,

Under another cover I send to you copy of the story for “Bow Bells”.<sup>1</sup> I have pinned some instructions to the MSS. which please look at by the light of your experience, in case I have made any mistake. Publication day in New York – December 24<sup>th</sup>.

Ever yours | WC

I have heard such a true story – confided to me alone – and with the material in it for a grand book!<sup>2</sup>

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1 ‘The First Officer’s Confession’, published in New York in the *Spirit of the Times* on 24 December 1887, and in London in *Bow Bells* on 6 January 1888.

2. The Von Scheurer insurance fraud – see [2785] to Horace N. Pym, 5 December 1887.

### [2785] TO HORACE NOBLE PYM,<sup>1</sup> 5 DECEMBER 1887

MS: Private (formerly held by the heirs of Horace Noble Pym).<sup>2</sup> Extract: Robinson 1951, p. 320. Published: Pym, pp. 40–41; B&C, II, pp. 548–549; Bachman & Cox, p. 422.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>

London | 5<sup>th</sup> December 1887

My dear Mr Pym,

Let me heartily thank you for the kindness which has given me such an admirably clear and complete abstract of that interesting story. My one regret is that I am not able to begin making use of my materials at once. But a new serial story, which is to begin in February next,<sup>4</sup> claims all my working hours, and forces me to make the most of my time before the weekly publication begins.

How the law disposes of the two surviving conspirators – and especially what becomes of the interesting “Julie” – will probably appear in the newspapers. In any case, I shall keep a wary eye on the foreign news in The Times. In the case of the romantic – or I ought to say, the dramatic events, your skill in telling (and writing) a story has left nothing wanting.

A visit to your house is, thanks to your friendly invitation, something pleasant to anticipate when I am a little less rigidly chained to my desk. As I get older I find it more and more difficult (in the matter of literary workmanship) to please myself. By comparison with my late “colleague” Anthony Trollope – with his watch on the table, and his capacity for writing a page in every quarter of an hour<sup>5</sup> – I am the slowest coach now on the literary road, and holidays grow more and more like those “angels’ visits” recorded by Poet Campbell.<sup>6</sup>

Once more thanking you, believe me | Always truly yours | Wilkie Collins

P.S. – When I wrote my *Life of my Father* I was not personally acquainted with Dickens. Determining to make the book pay its expenses beforehand, if the thing could possibly be done, I published by subscription. Dickens (who knew my father personally, as well as by reputation) was one of the first subscribers. So my first book found its way into his library<sup>7</sup> – and I am indeed glad to hear that it has its resting-place in your library now.

1. Horatio (Horace) Noble Pym (1844–1896), lawyer, friend of Dickens and the Lehmanns.
2. Letter sold at Sotheby's (London), 23 April 1996, lot 32, 'The Library of Horace N. Pym' auction. For the events surrounding this letter, see Horace N. Pym, *A Tour Round my Book-Shelves* (1891), pp. 31–44. Pym 'told ... [WC] of an insurance fraud perpetrated in Germany. A dying man, bearing a sufficient likeness to the perpetrator of the fraud, was substituted for him so that he could collect on a large life-insurance policy. ... It was a story of doubling bound to appeal to him' (Peters, p. 428).
3. WC uses printed paper with monogram.
4. *The Legacy of Cain*.
5. The posthumous appearance of Trollope's *An Autobiography* in two volumes in 1883 had contributed greatly to this image of his clockwork methods of composition.
6. 'Like angel-visits, few and far between': Thomas Campbell, *Pleasures of Hope* (1799).
7. *Memoirs of the Life of William Collins* (2 vols, 1848), from CD's library, was also on sale as lot 31 at the 'The Library of Horace N. Pym' auction.

**[2786] TO FRANK ARCHER, 5 DECEMBER 1887**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 300; BGLL, IV, p. 284, amended A&C7, pp. 33–34.

**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

- 
1. Directed to 'Frank Archer Eqr | 21. Baker Street | W.', postmarked recto 'LONDON W | 1 | DE 5 | 87 | 48', with 'WC 33' in pencil in another hand 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' (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'. There follows a lengthy description of the views expressed by WC during that conversation (pp. 301–304).

**[2787] TO JAMES PAYN, 5 DECEMBER 1887**

MS: Private. Published: BGLL, IV, p. 285.

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

My dear Payn,

I am really ashamed not have [*sic*] returned "The Touchstone of Peril" before this.<sup>1</sup> Since you came to me (when are you coming again?) I have had to perform a literary match against Time backed by neuralgia and I only won it the end of last week.<sup>2</sup> My head was too much muddled to remember anything. And now I am clearer and better, I am yours

penitently and | affly WC

- 
1. *The Touchstone of Peril: A Tale of the Indian Mutiny* by D. H. Thomas, pseud. R. E. T. Forrest (London: T. Fisher Unwin, 1886), presumably lent to WC because of its associations with *The Moonstone*.
  2. Referring to 'The First Officer's Confession' – see [2784] to A. P. Watt of 2 December 1887.

**[2788] TO A. P. WATT, 5 DECEMBER 1887**

MS: Pembroke, damaged.<sup>1</sup> Published: BGLL, IV, pp. 285–286.

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

5<sup>th</sup> December 1887

My dear Watt,

Let me acknowledge the receipt of your kind letter enclosing your cheque for £8..8.- being the sums received by you from The Globe and The Manchester Guardian for my article called, “How I Write My Books”.<sup>2</sup> I must once more thank [you sincerely for the trouble you have not] hesitated to take in this matter.

Needless to add that I shall be delighted to see you tomorrow. If “Bow Bells” does not get on, it looks to me as if Dicks will get off.<sup>3</sup> This will be a sorry return for all that you have done towards completing the negotiations. But we won’t take the gloomy view yet. Like the Sunday school children in the hymn:

*[remainder of letter excised]*

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1. The bottom of the leaf has been cut off in an ‘L’ shape, presumably for the signature on the verso, removing the ending of the letter and nearly two lines of text from the first paragraph. The words in square brackets there represent a conjectural restoration.

2. Five guineas from the London paper and three from the Manchester one.

3. Watt’s letter to WC of 11 November had suggested that, in addition to ‘The First Officer’s Confession’, Henry Dicks might also accept the serial ‘Iris’ to begin in April 1888 (Berg). In fact the negotiations proceeded much more slowly than anticipated – see Graham Law, ‘Last Things’, *WCSJ*, NS 1 (1998), pp. 50–58. Here WC suggests that, if the new series of *Bow Bells* is not successful, Dicks will withdraw from the negotiations.

**[3069] TO PERCY WILLIAM BUNTING,<sup>1</sup> 6 DECEMBER 1887**

MS: Chicago. Published: A&C3, p. 58.

**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

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

**[2789] TO EDWARD PIGOTT, 10 DECEMBER 1887**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 286.

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

10<sup>th</sup> Decr 1887

My dear Ted,

Between work in arrear and letters in arrear I am too late to thank Henry at Budleigh Salterton for a dinner invitation.<sup>1</sup> He travels to London today. Give him please my note of



(inevitable) excuse, when you see him. I am afraid you are not much better (in health) than I am.  
What is your report of yourself?  
Always yours affy | WC

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1. Edward's nephew Henry Pigott, who had a residence at the seaside town in Devon. See [2536] to him of 15 March 1886.

**[2790] TO A. P. WATT, 11 DECEMBER 1887**

MS: Pembroke. Published: BGLL, IV, p. 286.

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

11<sup>th</sup> Dec<sup>r</sup> 1887

My dear Watt,

Let me thank you for a cheque for £36...- being the sum received from the proprietors of "Bow Bells" for the use in that periodical of my story called "The First Officer's Confession" – less your commission.<sup>1</sup>

I am getting on fairly well. A little more frosty weather is all I want.

Ever yours | Wilkie Collins

A. P. Watt Esq.

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1. In other words, John Dicks & Co. paid £40 for the story. No cheque for this amount appears in WC's account (Couatts: WC), so it may simply have been cashed.

**[2791] TO A. P. WATT, 12 DECEMBER 1887**

MS: Pembroke. Published: BGLL, IV, p. 287.

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

Monday 12<sup>th</sup> Dec<sup>r</sup>

N<sup>o</sup> 2<sup>1</sup>

My dear Watt,

Here is a Postscript to last night's letter – written at midnight, when I was half awake and half asleep, and too stupid to thank you for "One Traveller Returns".<sup>2</sup> What must you have thought of me!

I am not quite sure that I understand the book. It seems to me (so far as I have yet read) to be a very learned narrative of the conversion of the Druids to Christianity. Do we, however, feel any interest in Druids? I would rather congratulate the authors than answer the question. I sit at their feet guiltily conscious that I should never have shown their patience in collecting remote information.

As to the cover, my morbid mind delights in that wonderful incomprehensible gilt creature hovering on the top of the mountain. Little as it is, I declare it to be a new ghost – and (right or wrong) I admire the imagination which designed it – and I thank you (and our friend Chatto) for the ghost as well as the book.

Ever yours | WC

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1. Indicating that the letter is a form of postscript to the letter dated 11 December 1887.

2. Novel by David Christie Murray and Henry Herman, published in one volume by Chatto & Windus in 1887.

**[3070] TO CHARLES KENT, 17 DECEMBER 1881–87**

MS: Parrish (5/4).<sup>1</sup> Published: A&C3, p. 59.

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.

**[2792] TO A. P. WATT, 20 DECEMBER 1887**

MS: Pembroke. Summary: B&C, II, p. 549. Published: BGLL, IV, pp. 287–288.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.  
20<sup>th</sup> Dec<sup>r</sup> 1887

My dear Watt,

Thank you for the form – which I return signed and witnessed. Being not quite sure whether I ought to date the document today – or on the day of publication in Bow Bells – I trust to your kindness to fill in the other blanks.<sup>1</sup>

On Sunday last I very nearly put a premature end to “The Legacy of Cain”. In other words, I went out for a walk – and in two minutes the detestable raw air caught my heart, or my lungs, or both – I staggered back as nearly suffocated as a man could well be. And I am a prisoner at home – better, but ordered to go upstairs backwards – and only hoping to get to work again tomorrow. The doctor’s stethoscope reports that my heart is answering to the medical call on it. So all’s well that ends well.

Ever yours | WC

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1. Concerning the registration for copyright purposes at Stationers’ Hall of the periodical publication of ‘The First Officer’s Confession’.

**[2793] TO EMILY WYNNE, 22 DECEMBER 1887**

MS: Private, on plain visiting card, with envelope.<sup>1</sup> Published: BGLL, IV, p. 288.

90. Gloucester Place. W. | 22<sup>nd</sup> Dec 1887

My dear Mrs Wynne,

I am only now able to thank you for your very kind letter. A direful mingling of spasm suffocation and neuralgia has committed an unprovoked assault on me. My health (such as it is!) is coming back again – but I am not yet allowed to leave the house.

The deed is done, in the matter of my future living place. Finding no flat to suit me in this neighbourhood (which agrees with me better than the riverside climate) – and having solemnly vowed never to take another house – I have taken refuge in the upper floors of 82. Wimpole Street, having the whole place to myself excepting only the dining rooms. I may move next [*del*] month. I must move in February.<sup>2</sup> I am glad to hear that you are so comfortable. My love to Mrs Wilkie.

Always truly yours Wilkie Collins

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1. Directed to ‘Mrs Le Poer Wynne | 85. Carlisle Mansions | Victoria Street | S.W.’, initialled, and postmarked as dated.  
2. In the event WC seems to have moved in the March – see [2822] to Hall Caine of 15 March 1888. Wimpole Street is in the Harley Street area of central London, on the Howard de Walden Estate. The archives of the Estate reveal that at 82 Wimpole Street WC was to become the sub-tenant of the distinguished dental surgeon Joseph Walker, who had taken the lease of the house on 5 October 1886. Walker was a resident of 22 Grosvenor Street and perhaps used the ground floor at Wimpole Street for his practice.

**[2794] TO A. P. WATT, 28 DECEMBER 1887**

MS: Pembroke. Published: BGLL, IV, p. 289.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

28<sup>th</sup> Dec<sup>r</sup> 1887

My dear Watt,

I am still confined to the house – and the work has been getting on badly through my illness. At the end of this month the second delivery of copy which the agreement binds me to send to Tillotson will only extend to the 9<sup>th</sup> weekly part, instead of the 12<sup>th</sup>. Shall I write to Tillotson about this? or will you? And shall I send what is done to Bolton? I hope to finish part 9 tomorrow or next day. With my habits it is terrible work writing, without my customary exercise. It will be the end of January, I am afraid, instead of the end of December before part 12 is sent in. In itself, an advance of 9 numbers before the first number is published is amply sufficient – but what will Tillotson say?. I am writing at this moment with neuralgic pains – and I sadly want a word of advice.<sup>1</sup>

Ever yours | WC

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1. Watt seems to have written to Bolton explaining the situation and W. F. Tillotson seems to have responded sympathetically.

**[2795] TO MARY ANDERSON, 30 DECEMBER 1887**

MS: Fales. Published: BGLL, IV, pp. 289–290.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

30<sup>th</sup> December 1887

Dear Mary Anderson,

Your friendly remembrance of me was indeed welcome. To you and to all dear to you I wish the happiest of happy New Years.

I have not written to you for the worst of all possible reasons – I could only have repeated this weary old story of my weary old health. Engagements even with my dearest friends are risks which I dare not run, because I am quite uncertain of being able to keep them when the time comes. A weak heart and shattered nerves attack me at one time and leave me in peace at another in their own cruelly capricious way. For the last ten days, I have been a prisoner in the house. But I am an obstinate old man – and I don't despair yet of getting well enough to see Mary Anderson, not only in her "Mount" at South Hampstead,<sup>1</sup> but – mad as the dream appears to be – on her stage at the Lyceum.<sup>2</sup> In the meantime I hear of your success, and rejoice in it with all my heart.

Always affectionately yours | Wilkie Collins

P.S. – | If the Parcel Post is faithful, I have ventured to send three volumes to represent me, containing some "Little Novels" – now first collected in book-form.<sup>3</sup>

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1. Anderson's London residence from the late 1880s was Mount Waltham, Netherhall Gardens in South Hampstead, then the residence of many painters (see Anderson, pp. 240–241).

2. Mary Anderson was appearing in her own adaptation of *The Winter's Tale*, playing the parts of both Hermione and Perdita. The initial reception was unenthusiastic, but the play eventually ran for 164 nights.

3. The collection of fourteen stories published by Chatto & Windus in May 1887.

**[2796] TO WILLIAM HOLMAN HUNT, 2 JANUARY 1888**

MS: Huntington (HH 106). Published: B&C, II, p. 550.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

2<sup>nd</sup> January 1888

My dear Holman,

For the worst of all possible reasons, I am late in thanking you for your kindest of kind letters. Two weeks' imprisonment in the house, with the doctor for Gaoler, and no certainty yet

of a day of deliverance – there is my dismal story, and the *[del]* hateful obstacles which will */[del]/* prevent me from making my bow to the Majesty of Misrule.<sup>2</sup> Add to this that I must get well enough, later in this month, to move into another house, and you can form an opinion of the auspicious manner in which the New Year is beginning for me. May it be a prosperous and a happy New Year, my dear old friend, to you.

Always yours aftly | Wilkie Collins

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1. Black engraved address ranged right, monogram ranged left.

2. Hunt had presumably invited WC to festivities on Twelfth Night (either 5 or 6 January), traditionally governed by the ‘Lord of Misrule’.

### [2797] TO HENRY D. PIGOTT, 2 JANUARY 1888

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, pp. 290–291.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

2<sup>nd</sup> Jany 1888

My dear Henry,

Rather to my relief (for there is a direful risk in lending pictures for show) the application to me for the picture came too late. The small space of the Grosvenor Gallery was completely filled – and the collection, I am told is very incomplete.<sup>1</sup>

The Bay of Naples, from the Caves of Ulysses at Sorrento, Vesuvius on the horizon. Painted out of doors in 1838 by William Collins, R.A.<sup>2</sup>

=

Still a prisoner in the house – Heart now stronger, now weaker – an alarm of Gout yesterday, not confirmed today.

Caroline sends love | Ever yours | WC

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1. The exhibition at the Grosvenor Gallery was ‘A Century of British Art’, opening on 2 January 1888. See the lengthy review in the *Times* of that date, p. 8, where it was explained that the century in question was ‘from the time to Hogarth to that of Turner and Constable’ but that the space available was rather small.

2. This is a reference to the finished oil sketch then owned by WC. The oil painting made from this sketch was exhibited at the Royal Academy in 1841 and is better known under the title ‘Scene from the Caves of Ulysses, at Sorrento’. The original sketch for the painting was kept by WmC and came into WC’s hands in 1867, shortly before the death of HC. Then WC and CAC ‘tossed for the pictures’ – see [0748] to HC of 11 May 1867. To WC’s surprise, CAC chose the ‘upright Sorrento’ while the ‘sea-Sorrento’ (the painting in question here) fell to WC and remained in his possession until his death. See WC’s own description in *Memoirs*, II, p. 107; Baker 2002, pp. 171–173; and the image posted at the Lewis website.

### [2798] TO SEBASTIAN SCHLESINGER, 3 JANUARY 1888

MS: Houghton (fMS Am 1363 v.1/49). Published: B&C, II, pp. 550–551.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>

London | 3<sup>rd</sup> January 1888

My dear Sebastian,

When a man begins the New Year badly, is he justified in ~~the~~ wishing prosperity and happiness to one of his best friends? or does he spread the infection of his ill-luck? If you will promise to take the Scotch way of protecting yourself against fatality, I will wish you the happiest possible New Year. Put your right hand, under the table, and knock that under-part of the table three times, with the knuckle of your forefinger. This done, you are a *[del]* safe Sebastian. If you laugh, and don’t do it, you may be a Sebastian who will live to repent of his own rashness.

What is the matter? I hear you inquire.

Towards the end of 1887 I went out on a damp day, and was seized with a sort of neuralgic spasm which nearly suffocated me. It all but stopped the payment of my Insurance premiums –

and the doctor /is/ ~~to~~ afraid to let me go out again just yet. However he won't let me write to the Cremation Society /telling them/ to light my fire and reduce me to harmless ashes – so I suppose I have not done wrong to write a business letter to Messrs Naylor & Co, requesting them to kindly pay my premiums as before.

But I have not done with the list of my misfortunes yet. As soon as the doctor will let me go out, I must move into another house. The lease here has expired, and the terms asked for allowing me to renew it are so *[del]* enormous that I have no choice but to go. Add to this that I am in the middle of a new serial story which will begin ~~in English~~ in newspapers, published in the English language, all over the world, in February<sup>2</sup> – and there is the story of my life, up to the present time.

And how is music getting on? Are you writing an Opera? Are you going to hear Verdi's "Othello": in the U.S.? An astonishing effort, I am told, for a man of 75. In this barbarous city – the largest in the world – Mr Carl Rosa is hesitating to risk six weeks performances of his opera company. In Manchester, Liverpool, Birmingham, and so on, he draws great audiences. Here, they won't come to him. Hallé's experience is the same.<sup>3</sup> When he wants to revive some unfairly neglected music, he tries his experiment at Manchester – not in London.

In Literature and Art there is nothing new *[del]* on this side of the Atlantic. The best novel recently *[del]* written by a new man is "King Solomon's Mines". *[del]* Have you read it? or don't you care about novels? A very clever book – of its kind – I say.

This is a dull letter – but what can I do, cut off /from/ my walking exercise? Return me Good for Evil, and send me a brilliant letter. In any case, believe me,

Yours affectionately | Wilkie Collins

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1. WC uses printed paper with his monogram.

2. *The Legacy of Cain*, syndicated by Tillotson's.

3. Charles Hallé (1819–1895: *ODNB*), pianist and conductor who, in 1857, founded the Hallé Orchestra, Manchester.

### [2799] TO HARRY QUILTER, 8 JANUARY 1888

MS: Huntington (HM 32312). Published: BGLL, IV, p. 291.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> January 1888

My dear Quilter,

It is not easy to tell you with what interest I have read your article,<sup>1</sup> and how gratefully I feel the generous spirit in which it is written. Your knowledge of my books, and the critical insight which is the result of that knowledge, have so completely discovered my method of writing fiction, that I more than doubt if I could have explained myself (in the literary sense) as you have explained me. I am conscious of having done some things in my Art by instinct, for which you have found the reason.

In two words, I am proud and happy. Proud to have been the subject of such criticism as yours, and happy – at my age, when death has robbed me of many friends – to have found a friend who fills one of the vacant places in my regard.

Ever yours | Wilkie Collins

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1. Presumably a draft of 'A Living Story-Teller: Mr. Wilkie Collins', later published in the *Contemporary Review*, 53 (April 1888), pp. 572–593. See [2826] to Quilter, 11 April 1888.

### [2800] TO J. A. STEWART,<sup>1</sup> 9 JANUARY 1888

MS: Fales. Summary: B&C, II, p. 552. Published: BGLL, IV, pp. 291–292.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 9 January 1888

Dear Sir

My literary work and my correspondence are seriously in arrear owing to illness. I must trust to your indulgence to excuse a reply written in a hurry.

Besides, the expression of my opinion in regard to writers of fiction and their works, will lose nothing by being briefly stated. After more than thirty years' study of the Art, I consider Walter Scott to be the greatest of all novelists, and "The Antiquary" is, as I think, the most perfect of all novels.<sup>2</sup>

Faithfully yours Wilkie Collins

J. A. Stewart Esq

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1. Unidentified.

2. Generally on WC's admiration for Scott, see: P. Caracciolo, 'Wilkie Collins and "The God Almighty of Novelists"' in Smith & Terry, pp. 168–178; and Baker 2002, pp. 146–148.

### [2801] TO A. P. WATT, 10 JANUARY 1888

MS: Pembroke. Published: BGLL, IV, p. 292.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

10<sup>th</sup> Jan<sup>y</sup> 1888

My dear Watt,

I have been wretchedly ill – but I am beginning to get better, in spite of the detestable foggy vapour bath which is our present false pretence for weather. Yesterday, I got out for a while, and felt the better for a little exercise. Today, I am going to try if I can get to work again.

My best thanks for your friendly care of my interests. Don't forget that you will always find me here till 3 o'Clock. After that (when the wind is not in the East) the Doctor drives me out into the streets.

Ever yours | WC

### [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; A&C8, p. 21.

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.

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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'.

**[2802] TO THE EDITOR OF THE *CRITIC*,<sup>1</sup> 19 JANUARY 1888**

MS: Unknown. Published: (New York) *Critic*, 9:216 (18 February 1888), p. 85, our copy text; Sherbo 1992, p. 196; BGLL, IV, pp. 292–293.

90 GLOUCESTER PLACE, PORTMAN SQUARE, W., LONDON,  
19 Jan., 1888.

MY DEAR SIR –

I am recovering from an attack of illness and most of my letters are written for me by another hand. But I must personally thank you for the very remarkable and interesting story which you have so kindly sent to me. The incident marked with a blue pencil is so dramatic and (to me) so entirely new, that I really hope to find an opportunity of making use of it. In that case it is, I trust, needless for me to say that the yet unwritten story will find its way across the Atlantic to express its sense of obligation to you as it best may.<sup>2</sup> Believe me, very truly yours,

WILKIE COLLINS.

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1. See [2245] to G. H. Putnam of [1883] concerning this New York literary paper. The editor prefaced WC's letter with this explanation:

– Over a year ago there appeared in the local columns of the Newark Sunday Call a story which contained facts stranger than fiction. In the course of the narrative the reporter wrote: 'What a great plot for a novel Wilkie Collins would find in such an incident, if his imagination could only have conceived it, and he be presumptuous enough to solve a mystery by employing a fact so wildly improbable!' Recently a copy of the paper was sent by the writer to Mr. Collins, and the following letter has been received in reply:

The extract was followed with:

Mr. Wilkie Collins is about to leave the house in Gloucester Place, London, which he has inhabited for twenty-one years, in consequence of his lease having expired. He has taken a house in Wimpole Street. Besides the usual household gods, he has a large and valuable library to move, and a number of invaluable pictures. The gem of his collection is the Bay of Naples, by William Collins. Sir Robert Peel offered the painter 5000 guineas for it, and on that being refused, vainly requested him to name his own price.

2. The story itself has not been traced and it is not known if WC used it.

**[2803] TO MARY ANDERSON, 20 JANUARY 1888**

MS: Unknown. Extract, Robinson 1951, pp. 308–309. Published: Anderson, pp. 146–147, our copy text; BGLL, IV, pp. 293–294.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

January 20<sup>th</sup> 1888

Mr Terriss,<sup>1</sup> dear Mary Anderson, is not Romeo. I am Romeo – because I am in sympathy with you. At the time when, by my calculation, you must have been writing your nice little note, I was asking myself at what time in the afternoon I should be most likely to find you at home and disengaged if I put my patch on my weak eye and called at Cromwell House. When may I climb the area railings, with my umbrella in one hand and my guitar in the other, and hope to see Juliet in the balcony (well wrapped up)? In plain English, will you choose the day and the hour of the afternoon when I shall not be in the way, and ask your brother to send me just a line, which I shall be only too happy to obey? Over and over again I have thought of writing, and have put it off in the hope of being well enough to speak for myself. At last there is nothing the matter but weakness and certain vagaries of the optic nerves, which persist in seeing a pattern of their own making, as black as black lace, in this form:

*[Here follows drawing.]<sup>2</sup>*

It might be prettier, might it not? I think it is a reptile of the pre-Adamite period.

With kindest remembrances to my kind friends at home,

Always yours affectionately, | Wilkie Collins.

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1. William Terriss, born William Charles James Lewin (1847–97), the actor who played Romeo to Mary Anderson's Juliet in the popular production of Shakespeare's play at the Lyceum from the autumn of 1884. See the review in the *Times*, 3 November 1884, p. 8a.
2. The editorial intervention is Anderson's.

**[2804] TO A. C. ALEXANDER,<sup>1</sup> 25 JANUARY 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 294.

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

25<sup>th</sup> January 1888

Dear Sir,

I gladly accede to the proposal with which you have favoured me to place my name on the list of the Committee for raising a fund for Doctor Charles Mackay<sup>2</sup> – and I very sincerely hope that the result will relieve a writer of conspicuous merit and of high character from all further anxieties of a pecuniary nature.

Faithfully yours | Wilkie Collins

A. C. Alexander Esqre | L.L.D.

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1. Unidentified.
2. Charles Mackay (1812–89: *ODNB*), Scottish poet and journalist, former editor of the *Illustrated London News* (1848–59).

**[2805] TO SEBASTIAN SCHLESINGER, 25–26 JANUARY 1888**

MS: Houghton (fMS Am 1363 v.1/73), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 294–295.

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

London | 25 January 1888

My dear Sebastian,

This letter will be presented to you by Mr Alfred Ward, son of one of my oldest and dearest friends – now dead. For nearly a year past, he has acted as my secretary, and has performed his duties to my entire satisfaction.<sup>2</sup>

If you will kindly give him such words of advice as may occur to you, when you have heard what his object is in visiting the United States, you will do me one more among many acts of kindness.

My fidgetty [*sic*] nature is wondering why I have received no acknowledgment from “Messrs Naylor & Co” of the repeated letters which I have addressed to them on the subject of the payment of my premiums of life insurance in New York and Boston, due Feby 6<sup>th</sup> and Feby 12<sup>th</sup> next. What does this silence of the firm mean? What does your silence mean? Not illness, in this last case, I hope? Relieve the anxiety, pray, of

yours affectionately | Wilkie Collins

26<sup>th</sup>. The best of all acknowledgments just announced as on its way here from Liverpool – the canvas back ducks.<sup>3</sup> I will write again. WC

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1. Signed and directed to ‘Sebastian Schlesinger Esq | Messrs Naylor & Co | 99. John Street | New York City’; across the top is written ‘Forwarded by Mr Alfred Ward’, with ‘Madison Avenue Hotel’ added beneath in another hand.
2. Alfred Ward, son of Charles Ward, who had died of cancer in 1883. Apart from this statement, there is no direct evidence of Ward's role as WC's secretary. It is also strange that WC does not mention that Alfred is the younger brother of Frank Ward, who had worked under Schlesinger in Boston in the early 1870s.
3. The canvasback duck (*Aythya valisineria*) is a large North American diving duck, still hunted for food. At the winter holiday season Schlesinger seems regularly to have sent gifts of this kind to WC from the United States – see [2398] to Schlesinger of 27 January 1885, for the first instance.



**[2806] TO HENRY D. PIGOTT, 26 JANUARY 1888**

MS: Huntington (Pigott Coll. Box 3, loose), with envelope.<sup>1</sup> Published: BGLL, IV, p. 295.

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

26 January 1888

My dear Henry

Thank you for your kind letter. Come by all means to pot-luck on Saturday next at 7.30 sharp.

I got out today in spite of the cold wind – and without any ill result.

Ever yours | WC

I have written to ask Uncle Ted to come too.<sup>2</sup>

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1. Pre-paid, directed to ‘Henry D. Pigott Esqr | Hotel Windsor | Victoria Street | S.W.’, postmarked on the following day.

2. Edward Pigott.

**[2807] TO FREDERICK LEHMANN, 3 FEBRUARY 1888**

MS: Parrish (Box 5/5). Typed transcript: Texas. Extract: Robinson 1951, p. 314 (correctly dated); Davis, p. 302 (misdated 3 March 1888). Published: Coleman, p. 330; B&C, II, p. 552 (both misdated 3 March 1888).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

3<sup>rd</sup> Feby 1888

My dear Fred,

Are you still in this dismal London? If Yes – then be still the best of good fellows and do me a favour. I have received a letter from Germany – handwriting and language impenetrable mysteries, though both the names are known to me. Will you ask the clerk at your office who knows German to translate for me?<sup>2</sup>

After a month’s confinement to the house (nervous seizure) – I am soon to be turned out of the house. Half my furniture has gone already – I live in a dressing-room. The new house is at 82 Wimpole Street. On, or before the 25<sup>th</sup> (when my lease expires) I must be moved – perhaps /in/ the van, unless the weather improves. Dont [*sic*] you “wish you were me?”

My love to the Padrona – wherever she may be

Yours afftly | WC

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1. WC uses printed paper with his monogram.

2. See [2808] to Lehmann of the following day for the details.

**[2808] TO FREDERICK LEHMANN, 4 FEBRUARY 1888**

MS: Parrish (Box 5/5). Typed transcript: Texas. Published: Coleman, p. 326 (recipient unidentified); BGLL, IV, p. 296.

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

4<sup>th</sup> Feby 1888

My best thanks. Here is the letter.<sup>1</sup> N. B. – “Simson” is the excellent lawyer whom I employed, two or three years since in the attempt to gain my fees for German translation from “Jungling”.<sup>2</sup> As well as I remember, half the sum which J. had promised to pay was recovered by S. Behold the circumstances!

WC

1. That is, the letter in German referred to in [2807] to Lehmann of the previous day.
2. Thus for the German translator Paul Jüngling with whom he had been in dispute – see [2133] to the lawyer Simson of 5 April 1883.

**[2809] TO A. P. WATT, 4 FEBRUARY 1888**

MS: Pembroke. Published: BGLL, IV, pp. 296–297.

90. Gloucester Place. W. | 4<sup>th</sup> Feby 1888 | 11.15.a.m.

My dear Watt,

The agreement just received, and returned signed. Everything is – what everything invariably is when I am lucky enough to be associated with you – entirely right. I have only to say once more – thank you!<sup>1</sup>

Here is a specimen of the pleasure of moving. This is the only morsel of paper I can find to write on.<sup>2</sup> Never mind – I am keeping free of that dreadful pain, and the troubles of moving are the merest trifles now.

Ever yours | WC

---

1. The agreement – in the event never fulfilled – with Henry Dicks for the serial publication in one of the firm's periodicals of a novel in twenty parts by WC for the sum of £1,000. The date of commencement of publication was specified as the beginning of September 1888, but an accompanying letter from Dicks already suggested that this should be delayed until after the end of the parliamentary session. The documents survive in the Watt Archive at UNC – see Law, 'Last Things', *WCSJ*, NS 1 (1998).

2. WC writes on a long and unevenly shaped sheet of rather rough paper.

**[2810] TO WILLIAM MOY THOMAS,<sup>1</sup> 6 FEBRUARY 1888**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, pp. 327–328; BGLL, IV, pp. 297–298.

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

6<sup>th</sup> February 1888

Dear Mr Moy Thomas,

The barbarous copyright law of England declines to protect my play on “The New Magdalen” subject. I was ignorant enough, in those days, to publish the novel first – and to let the play follow instead of preceding it. Any larcenous rascal possessed of a pot of paste and a pair of scissors can steal my novel for stage purposes – as things are.<sup>2</sup>

But your correspondent is not altogether wrong.<sup>3</sup> Some time since, I discerned that a country actor had “adapted” the novel – without my permission and indeed without my knowledge. But he was rash enough to advertise a morning performance of the stolen goods at the Vaudeville Theatre. I at once wrote to Mr Thorne to state my case – and received an answer which it is needless to say was the letter of a gentleman.<sup>4</sup> Mr Thorne recognised my moral right by forbidding the performances at his theatre – unless I gave permission. I had the actor and the “leading lady” before me, and addressed them in a “lively allocution”.<sup>5</sup> The places being already taken at the theatre, they threw themselves on the poor author's mercy, and I allowed them to give their performance – on the condition, of course, that they played my own dramatic version. But for Mr Thorne, they might have set my “rights” at defiance.

This is, I hope, not a very incoherent letter. I write surrounded by the horrors of moving. On the 25<sup>th</sup> of this month I go to 82 Wimpole Street – and shall not move again, I hope and trust, until the last move of all.

Vy truly yours | Wilkie Collins

W. Moy Thomas Esqre

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1. Now working principally as a drama critic, but still active in the struggle for authors' rights – see [1517], WC's earliest letter to him of 1 March 1875.

2. On the absence of legal protection for novelists from unauthorized dramatizations of their work, see Copinger, 3rd edn, pp. 378–385.
3. Judging by the parallels between this letter and [2812] to the novelist Hall Caine of 8 February 1888, Thomas’s correspondent might have been Caine.
4. Thomas Thorne, actor-manager at the Vaudeville Theatre, The Strand, which opened in 1870.
5. See [2550] to Carrie Bartley, 9 April 1886.

**[2811] TO A. P. WATT, 6 FEBRUARY 1888**

MS: Pembroke. Published BGLL vol. IV, p. 298.

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

6<sup>th</sup> February 1888

My dear Watt,

You are my Good Genius. I knew absolutely nothing of the appearance of that story in the “Weekly Scotsman” until you kindly sent me the newspaper.<sup>1</sup>

The story was originally written for my friend in New York, and published in England by Tillotson some years since. Here he is – as you will perceive – asserting his serial rights in perpetuity in any newspaper which will buy the story of him. Would you mind writing to ask him, whether he has re-published the story in The Scotsman, and whether he proposes any written permission from me to assert a serial right of publication in all English newspapers for all time to come as long as the copyright lasts? I may have forgotten details – but if the matter is put in this way, we shall guard ourselves against a too triumphant reply.

T. has had the 10<sup>th</sup> instalment – has set it up in proof – and got his proof corrected for revise. I am working at N<sup>o</sup> 11.<sup>2</sup>

Ever yours | WC

I am expecting your “Little Novels” in a day or two.<sup>3</sup>

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1. On Saturday 4 February 1888, WC’s ‘The Devil’s Spectacles’ was published in the *Edinburgh Weekly Scotsman*, which had just begun to appear in an enlarged edition containing a number of short and serial stories, many supplied by Tillotson’s Fiction Bureau in Bolton. The story was originally published in the *Spirit of the Times* on 20 December 1879. Tillotson’s purchased the British serial rights for £35 in 1884 and the story appeared in the *Bolton Weekly Journal* and other newspapers on 20–7 December of that year. There were a number of similar ‘misunderstandings’ between authors and publishers at this period concerning the extent of serial rights – see Law, pp. 164–170.

2. Referring to the serial version of *The Legacy of Cain*.

3. Referring to the presentation copy of the one volume *Little Novels* published by Chatto in 1887, now held in the Bradley Room at the library of the Houston Baptist University. On the title page WC writes: ‘To A. P. Watt from | his friend | Wilkie Collins | 9<sup>th</sup> February 1888’.

**[2812] TO HALL CAINE,<sup>1</sup> 8 FEBRUARY 1888**

MS: Manx (9542 GMFD 73), with envelope.<sup>2</sup> Extract: Bookman (August 1901), pp. 319–320. Published: BGLL, IV, p. 299.

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

8<sup>th</sup> February 1888

Dear Mr Hall Caine,

I am sure I may trust to your kindness to excuse this late acknowledgement of your letter, when I tell you that I am suffering the domestic agonies of moving from one place of abode to another. I had hoped to get to the new house tomorrow – but the devil who lies in wait for persons in my condition has raised obstacles which will probably keep me here, in a less than half-furnished abode, for another fortnight. If you don’t object to a room without a carpet or a curtain, I can declare myself still possessed of a table and two chairs – pen and ink – cigars – and brandy and water – and I shall be delighted to see you, and to give you all the information that in me lies, if you let me have a line to say when I may expect you. In the meantime, let me warn you that the

stupid copyright law of England allows any scoundrel possessing a pot of paste and a pair of scissors to steal our novels for stage purposes – unless we have ourselves produced our story on the stage, before the publication of the novel. But for the honourable conduct of Mr Thorne (of the Vaudeville Theatre) the pirated “New Magdalen” would have been played in spite of me. More of this when we meet.

Vy truly yours | Wilkie Collins

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1. Thomas Henry Hall Caine (1853–1931: *ODNB*), later knighted, novelist who was born in Cheshire but spent much of his childhood on the Isle of Man, the home of his father. He had resided with Dante Gabriel Rossetti for over a year before the latter’s death in 1882. Caine probably wished initially to consult WC on the business of dramatizing his own recent novel, *The Deemster* (1887), but soon became a close friend (see Allen, pp. 189–191). WC’s presentation copy from Hall Caine of *The Deemster* was in his library at the time of his death, with Caine’s *The Shadow of a Crime* (Baker 2002, pp. 84–85).

2. Pre-paid, directed to ‘Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent’, postmarked on the following day.

### [2813] TO A. P. WATT, 8 FEBRUARY 1888

MS: Pembroke. Published: BGLL, IV, p. 300.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

8<sup>th</sup> Feby 1888

My dear Watt,

I most sincerely hope that the liver-trouble will prove to be only a passing annoyance – and I direct to the office with cheerful anticipation of finding you at the helm as usual.

As for me, I am at the disposal of the devil who presides over moving. Since I last wrote, my bath here is to be moved with the rest of the furniture – and set up with pipes and cisterns – in connection with a new “range” bought today. Result, a fortnight’s hammering at the new house – and a continued residence at Gloucester Place – for work I must, and work I can not to an accompaniment of hammers. I have written to Mr Hall Caine to tell him first what to expect, and then to ask him to choose his own day for coming here. With two chairs and a table – cigars – brandy and water – and pen and ink – and desperation, much may be done.<sup>1</sup> You will be as welcome as ever if you come my way.

Don’t trouble about writing to T. – if you are pressed by business and not feeling quite well. It is a shame to bother you about such things now.

Ever yours | WC

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1. See [2812] to Caine of the same date.

### [2814] TO ANNE WYNNE, 8 FEBRUARY 1888

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 511.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

8<sup>th</sup> Feb 1888

Dearest and best of Mrs Wilkie Collinses, I have just got two chairs and a bath – and a desk and pen and ink – and cigars and brandy and water – and plenty of physic – and that is all. I am dieted without mercy – I dare not eat with you or drink with you – my recovery depends on still “taking the greatest care of myself”, and my serial story begins on the 18<sup>th</sup> of this month and is only half done. To complete my wretchedness, my bath is to be taken away from me and set up in the new house – new cistern and paper – and a new “range”. In the interval I remain [*del*] not only your loving and bedevilled, but also your dirty,

WC

My love to Mama

---

1. Initialled 'WC' in lower left corner and directed to 'Miss Nannie Wynne | 85 Carlisle Mansions | Victoria Street S. W.'. Postmarked 'LONDON. W. | FE9 | 88'.
2. WC uses printed paper with his monogram.

**[2815] TO EDWIN H. BAVORSTOCK,<sup>1</sup> 10 FEBRUARY 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 300–301.

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

10 Feby 1888

Dear Sir,

It is simply impossible for me to take advantage of the opportunity which you are so good as to offer. The house to which I am about to remove is smaller than the house that I leave – and I cannot hope to find wall-space enough in my new residence to accommodate the works of Art which are already crowded in this house. I can only therefore thank you.

Faithfully yours | Wilkie Collins

To | Edwin H. Bavorstock Esq

- 
1. Unidentified, but perhaps an art dealer.

**[2816] TO WILLIAM MOY THOMAS, 10 FEBRUARY 1888**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 329; BGLL, IV, p. 301.

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

10<sup>th</sup> Feby 1888

Dear Mr Moy Thomas,

Only a word to say that I am very glad to hear that you propose to turn my fragments of personal experience to such good account. The excellent example set by Thorne deserves to be made generally known.<sup>1</sup>

Very truly yours | Wilkie Collins

- 
1. We have not been able to trace where, or indeed whether, Thomas made use of WC's experience as referred to in [2810] of 6 February, though this is likely to be in connection with his role in the Association to Protect the Rights of Authors.

**[3334] TO UNIDENTIFIED RECIPIENT, 20 FEBRUARY 1888**

MS: Unknown. On sale: International Autograph Auctions (16 August 2017, lot 171). Published: A&C11, p. 14.

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.

**[2817] TO UNIDENTIFIED RECIPIENT, 21 FEBRUARY 1888**

MS: Unknown. On sale: James Pepper Rare Books, June 2002.<sup>1</sup> Published: BGLL, IV, p. 301.

Very truly yours, Wilkie Collins, 21<sup>st</sup> February 1888

- 
1. 'On a piece of paper approximately by 4 by 6 inches. Traces of former mounting on back.' Perhaps merely an autograph.

**[3303] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 24 AUGUST 1867 TO 24 FEBRUARY 1888**

MS: Lewis Collection. Published: A&C10, p. 20.

90 Gloucester Place | Portman Square | London

Wilkie Collins

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1. On a small square of yellowed paper glued to an album sheet presumably for a collector. Dated from WC's residence at Gloucester Place, probably from the earlier part.

**[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> Published: A&C11, p. 14.

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.

**[2818] TO CHARLES KENT, 7 MARCH 1888**

MS: Unknown. On sale: David J. Holmes Autographs, PA, *Catalogue* (1992). Summary: B&C, II, p. 466 (misdated 7 March 1884). Published: BGLL, IV, pp. 301–302.

90 Gloucester Place, Portman Square, 7<sup>th</sup> March 1888

I am indeed sorry to hear such a melancholy report of your health. In a few weeks more you will be well enough, I hope, to come and smoke our customary cigar in the new house – and 82 Wimpole Street will by that time be fit to receive my old friend. I am now between the two houses ... I began this year badly with a severe nervous attack – but recovered and have kept my ground since. The new story is no easy one to write – but, so far as I can hear, it seems to be easy to read. Twelve weekly parts out of twenty are done. I hope you will like it when it comes out in book form.<sup>1</sup> Let me hear how you get on.

---

1. *The Legacy of Cain*, syndicated by Tillotson's from mid-February – see Law, p. 239. The book, dated 1889, was published in three volumes in November 1888.

**[2819] TO CORNELIA STRONG,<sup>1</sup> 7 MARCH 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 302.

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

7<sup>th</sup> March 1888

Dear Madam,

Your kind letter finds me lost in the confusion of moving from one house to another. There is no time to think of a “sentiment”. Everything that I ought to write to you is packed up, and is gone to the new house. Let me trust to your indulgence, and believe me,

Vy truly yours | Wilkie Collins

Miss Cornelia [N.]<sup>2</sup> Strong

---

1. Unidentified fan.  
2. The initial is difficult to decipher and might be ‘N’ or ‘P’.

**[2820] TO A. P. WATT, 7 MARCH 1888**

MS: Pembroke. Published: BGLL, IV, p. 302.

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

7<sup>th</sup> March 1888

My dear Watt,

On receipt of the 12<sup>th</sup> weekly part of the story, Tillotson returned his cheque for the second payment of £250..-.- and I have the pleasure of enclosing a cheque for your commission: £25..-  
..-<sup>1</sup>

Still here!!! and heartily sick of it. But there is some hope of getting to 82 Wimpole Street, at the end of this week.

I get along, as we say in the U.S., pretty slick – and I hope you don't know by this time that you possess such a thing as a liver.

Ever yours | WC

Just a line to say that the cheque has reached you.

---

1. For the second portion of *The Legacy of Cain*. The payment was credited to WC's account as 'Recd. £250' on 6 March and the commission cheque to Watt debited on 9 March (Coumts: WC).

**[2821] TO CARRIE BARTLEY, 14 MARCH 1888**

MS: Parrish (Box 4/14). Published: Baker 2001, p. 505; B&C, II, p. 553.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

14<sup>th</sup> March 1888

My dearest Carrie,

I only venture to write to you when the worst that affliction can do has been done – and, even now, I ask myself what I can write to you that is worth reading.

With my way of thinking, I cannot honestly suggest topics of “religious consolation”. And no man, let him feel for you as he may – (and I have felt for you with all my heart) – is capable of understanding what a woman must suffer who is tried as you have been tried. The fate of that poor little child<sup>2</sup> – after making such a gallant fight for its life – is something that I must not trust myself to write about. My sorrow is yours and my sympathy is yours. For the rest, Time is the only ~~consolation~~ consoler.

When you can leave the other children, do come here. My love to you and my love to them.

Always affectionately yours, | Wilkie Collins

We hope to get to 82 Wimpole St next week.

---

1. WC uses printed paper with his monogram.

2. Carrie's fourth daughter, Violet Clara, born 3 January 1888, who died on 5 March 1888 after suffering whooping cough for 14 days (GRO birth and death certificates; see Clarke, pp. 180, 225).

**[2822] TO HALL CAINE, 15 MARCH 1888**

MS: Manx (9542 GMFD 74). Extract: *Bookman* (August 1901), pp. 334–335; Caine, pp. 334–335; Sherbo 1993, p. 351. Published: B&C, II, pp. 553–554 (incomplete); BGLL, IV, pp. 303–304.

Early in next week: | 82. Wimpole Street. W.

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

15 March 1888

Dear Hall Caine,

(Let us drop the formality of “Mr” – and let me set the example because I am the oldest.)

I have waited to thank you for “The Deemster”, until I could command time enough to read the book without interruptions.<sup>1</sup> Let me add that the chair in which I have enjoyed this pleasure is not the chair of the critic. What I am now writing conveys the impressions of a brother in the art.

You have written a remarkable work of fiction – a great advance on “The Shadow of a Crime”,<sup>2</sup> (to my mind) – a powerful and pathetic story – the characters vividly conceived, and set in action with a master hand. Within the limits of a letter, I cannot quote a tenth part of the passages which have seized on my interest and admiration. As one example, among many others which I should like to quote, let me mention the chapters that describe the fishermen taking the dead body out to sea in the hope of concealing the murder. The motives assigned to the men and the manner in which they express themselves show a knowledge of human nature which places you among the masters of our craft, and a superiority to temptations to conventional treatment that no words of mine can praise too highly. For a long time past, I have read nothing in contemporary fiction that approaches what you have done here. I have read the chapters twice, and, if I know anything of our art, I am sure of what I say.

Now let me think of the next book that you will write, and let me own frankly where I see some room for improvement in what the painters call “treatment of the subject.”

When you next take up your pen, will you consider a little whether your tendency to dwell on what is grotesque and violent in human character does not require some discipline? Look again at the “Deemster”, and at some of the qualities and modes of thought attributed to “Dan”.

Again – your power as a writer sometimes misleads you, as I think, into forgetting the value of contrast. The grand picture which your story presents of terror and grief wants relief. Individually and collectively, there is variety in the human lot. We are no more continuously wretched than we are continuously happy. Next time, I want more of the humour which breaks out so delightfully in old “Quilleash”. More breaks of sunshine in your splendid cloudy sky will be a truer picture of nature – and will certainly enlarge the number of your admiring readers. Look at two of the greatest of tragic stories – *Hamlet* and the *Bride of Lammermoor*, and see how Shakespeare and Scott take every opportunity of presenting contrasts, and brightening the picture at the right place.

I believe you have not – even yet – written your best book. And here you have proof of my sincerity

always truly yours | Wilkie Collins

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1. *The Deemster* (London: Chatto & Windus, 1887), set on the Isle of Man, was the work which made Caine’s name as a novelist. A presentation copy was found in WC’s library (Baker 2002, p. 85).

2. *The Shadow of a Crime* (London: Chatto & Windus, 1885) was Caine’s first novel, and initially appeared as a serial in the *Liverpool Mercury* where the author was then employed as a journalist. A copy of the novel was also found in WC’s library (Baker 2002, p. 85) – see the comments on it in [2402] to Andrew Chatto of 19 February 1885.

**[2823] TO W. H. BARNES,<sup>1</sup> 17 MARCH 1888**

MS: Parrish (Box 4/13). Summary: B&C, II, p. 555. Published: BGLL, IV, pp. 304–305.

82. Wimpole Street | W.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE, W.**<sup>2</sup>

17<sup>th</sup> March 1888

Dear Sir,

Pray accept my excuses for this late reply. Your kind letter has reached me in the midst of the confusion which accompanies a change of residence. I am sincerely glad to find that I may number you among the friendly readers of my books to whom I am indebted for encouragement which I highly value.



When I was thinking over the subject of my book, I heard of an unhappy lady suffering from some disease of the blood which produced a terrible deformity in the face. She was invariably veiled – and she uniformly refused to say why (naturally enough as it seems to me). I purposely introduced incidents and surroundings in “Miss Dunross”<sup>3</sup> which would prevent my fictitious character from presenting any resemblance, in details, with the personage who had served me (in the painter’s phrase) as a model. The name of the disease, and nature of the deformity, my informant refused to reveal.

The second edition of “The Evil Genius” is published in one volume – and the price is three shillings and sixpence.<sup>4</sup> But the London booksellers sell the work at a discount of threepence in the shilling – and the price is thus lowered to two shillings and ninepence.

Believe me, dear Sir, | Faithfully Yours | Wilkie Collins  
W.H. Barnes Esqre

- 
1. Unidentified, though this might just be William Horatio Barnes, of the New York publishing house W. H. Barnes & Co., author of *The Supreme Court of the United States* (Washington: W. H. Barnes & Co., 1877).
  2. WC uses his old monogrammed notepaper, drawing four slanting lines through the old address, above which he writes the new.
  3. In *The Two Destinies* (1876), the hero, George, ‘is nursed back to health by the mysteriously disfigured Miss Dunross to whom he confides his story’ (Gasson).
  4. The Chatto & Windus ‘Piccadilly’ edition, bound in green cloth.

**[2824] TO A. FULLER MAITLAND,<sup>1</sup> 22 MARCH 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 305.

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

22<sup>nd</sup> March 1888

Dear Sir,

I beg to enclose my cheque for the quarter’s rent, ending Lady Day 1888,<sup>2</sup> and being my last payment on the expiration of my lease of 90. Gloucester Place. The keys of the house, I shall have the pleasure of sending you on Saturday next.

On, and after, tomorrow (Friday 23<sup>rd</sup>) my address will be  
82. Wimpole Street. W.

Faithfully yours | Wilkie Collins  
Alex. Fuller Maitland Esqre

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1. See [2200] of 10 October 1883 to Maitland, agent for WC’s landlord Lord Portman.
  2. That is, 25 March. The cheque for £43-17s-6d was debited to WC’s bank account on 4 April (Coutts: WC).

**[2825] TO A. P. WATT, 8 APRIL 1888**

MS: Pembroke. Published: BGLL, IV, p. 306.

82. Wimpole St | W  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~

8<sup>th</sup> April 1888<sup>1</sup>

My dear Watt,

I have been hoping to hear that you had got over your cold – and I send this to your office, trusting that it will find you at business again. Let me have just a word to tell me that you are well again, in spite of the cold weather.

Ever yours | WC

- 
1. Still on WC’s monogrammed Gloucester Place notepaper, with the printed address lines erased.

**[2826] TO HARRY QUILTER, 11 APRIL 1888**

MS: Huntington (HM 32313), with envelope.<sup>1</sup> Published: B&C, II, pp. 555–556.

82. Wimpole Street W. | 11<sup>th</sup> April 1888

~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>2</sup>

“If you please, sir, I dont [*sic*] think the looking glass will fit in above the bookcase in this house.” – “Your father’s lovely little picture can’t go above the chimney-piece. The heat will spoil it.” “Take down [*del*] the picture in the next room, and try it there.” “But that is the portrait of ~~my~~ your grandmother.” “Damn my grandmother.” “If the side-board [*del*] is put in the front dining-room, we ~~+~~ don’t know where the cabinets are to go.” “I am sorry to trouble you, but I miss three books out of the library catalogue – Forsters [*sic*] Life of Goldsmith, and Lamb’s Essays and Leigh Hunt’s Essays.<sup>3</sup> Do you think they have been stolen?” “Here is the man, sir, with the patterns of wall-paper.” “What on earth is to be done with the Story of Cupid and Psyche – ten big photographs and no place to hang them in.” “How will you have your bed put? against the side of the wall, or standing out from the wall?” “I say, Wilkie! when you told Marian and Harriet that they might help to put the books in their places, did you know that Faublas and Casanova’s Memoirs were left out on the drawing-room table?”<sup>4</sup> “I beg your pardon, sir, did I understand that you wanted a lamp in the water-closet?” “Do take some notice of the cat, he’s fond of you, and the workmen are frightening him out of his senses.” “When will you see Mr Bartley about the dilapidations at Gloucester Place?” “[*del*] Dear Sir, we are sorry to notice irregularity in the supply of copy lately. [*del*] Please excuse our writing to you on this subject. We must not keep the colonial newspapers waiting for their proofs. Yours, &c &c”

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My dear Quilter,

Do the domestic circumstances reported above excuse me for not having written sooner. Oh, surely, yes?

I have had one happy half hour since I established myself in the new house – and I owe it to You. Your generous Review – seen in print – has added to the pride and the gratitude and the delightful sense of encouragement which I felt when I first read it in MSS.<sup>5</sup> I have been inclined to doubt whether it was worth while to have lived to be 64 years old. After reading that article, I am quite satisfied that it was worth while. Childish, is’nt it? But it is so, nevertheless.

My workshop is ready to receive you, and eager to receive you. When will you come and tell me how the new Review is getting on<sup>6</sup> – and try another cigar, and some more tea? Don’t bother to write more than one line (literally) to choose your day and hour.

Yours affectionately | Wilkie Collins

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1. Directed to ‘Harry Quilter Esqre | The White House | Chelsea | S.W.’, initialled ‘WC’, and postmarked ‘LONDON | D 1 | AP 11 | 88’.

2. WC draws three vertical lines through the old address on his monogrammed paper, above which he writes the new one and the date. He moved from 90 Gloucester Place on 23 March.

3. None of these items seem to have been among WC’s books when he died (Baker).

4. Marian and Harriet are the daughters of WC and Martha Rudd, then aged 18 and 16, of too tender years to be perusing works considered salacious like the trilogy (1787–90) concerning the love life of the Chevalier de Faublas by Jean-Baptiste by Louvet de Couvrai (1760–97), and the extensive *Mémoires de Jacques Casanova de Seingalt*, dating from the same period.

5. Quilter’s ‘A Living Story-Teller: Mr. Wilkie Collins’, *Contemporary Review* 53 (April 1888), pp. 572–593.

6. Quilter was editor of the new illustrated monthly *Universal Review*, whose first issue appeared in May 1888 and last in December 1890.

**[2827] TO PERCY WILLIAM BUNTING,<sup>1</sup> 12 APRIL 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 306.

82 Wimpole Street | W  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~

12<sup>th</sup> April 1888

Dear Mr Bunting,

I am blinded with dust, covered with dirt, and lost to literature for the time being. Please notice the new address – and let me assure you that I don't forget your kind readiness to receive me as a contributor, when I have got a few days in which I can think of something better than hanging pictures and prints, arranging books, planning furniture, and contending with the British workman.

Vy truly yours | Wilkie Collins  
Percy W<sup>m</sup> Bunting Esq

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1. Percy William Bunting (1836–1911), editor from 1882 to 1911 of the *Contemporary Review*. In the event WC did not contribute to the periodical.

**[2828] TO A. P. WATT, 12 APRIL 1888**

MS: Pembroke. Published: BGLL, IV, pp. 307–308.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

12<sup>th</sup> April 1888

My dear Watt

Many thanks for Mr Dick's letter which I return.<sup>2</sup>

The next story will be written in the third person. As to the title, I have not thought of it yet – and I should hesitate to publish it, under any circumstances. Any literary pirate who took a liking to it might steal it with impunity. I have already had one of my titles stolen – and the law declines to protect me, unless I can prove actual loss in money from the robbery.<sup>3</sup> This – in the case of the title of a book, not yet written – would be impossible. Mr Dick is probably not aware of this disgraceful state of the law. I see no objection to having this reason for withholding the title publicly stated in the preliminary notice, and to adding that my new story will be founded on the facts of a remarkable case recently related in the newspapers, in a very imperfect way. Details, of the strongest dramatic interest, that have never been published are in my possession, and will form the groundwork of the novel – suggesting not only incidents but characters.<sup>4</sup>

I cannot think it desirable to add any further particulars to the preliminary announcements. A “Synopsis” of the coming story would be simply offering ideas to certain writers who would not hesitate to make use of them. I am not a new writer, with my way still to make – and readers know what to expect of me when they see my name. You think so I know – and you are entirely right.

Ever yours | WC

I note that September is the time to bear in mind.

P.S. | Ask Mr Dicks, with my compliments, not to forget that “Rob Roy” and “David Copperfield” were written in the first person singular. And – if I may mention it – “The Woman in White” as well.

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1. This must in fact be from 82 Wimpole Street, though WC forgets to erase the old printed address.

2. Henry Dicks's letter has not been traced, but presumably expressed the hope that WC's forthcoming serial novel for the firm of Dicks and Co. would not be written in the first person, as the short story ‘The First Officer's Confession’ had been.

3. Referring to *The Evil Genius* and the conflict with C. D. Leng the previous year.

4. By this time WC seems to have abandoned work on the manuscript of ‘Iris’, and the serial story he contemplated writing for Dicks was later to be given the title ‘The Lord Harry’ – see [2870] to Watt of 10 July 1888. The ‘remarkable case recently related in the newspapers’ – the Von Scheurer insurance fraud of 1883–84 – is discussed in [2785] to Horace N. Pym of 5 December 1887 (see Gasson, p. 154, and Bachman & Cox, p. 39).

**[3402] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 16 APRIL 1888**

MS: Unknown. On sale: eBay, 2 February 2021, #293975848947. Published: A&C14, p. 26.

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

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

**[2829] TO A. P. WATT, 19 APRIL 1888**

MS: Pembroke. Published: BGLL, IV, p. 308.

82. Wimpole Street. | W.

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

19<sup>th</sup> April 1888

My dear Watt,

Can you come to me tomorrow or Saturday, at your own time of course? Chatto has made me a proposal for buying my books (copyright) – and I want very much to consult with you about it.<sup>1</sup>

Ever yours | WC

I wont go out till I hear from you – so as to be sure of not missing you.

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1. See [2832] to Watt of 24 April 1888.

**[2830] TO ANDREW CHATTO, 23 APRIL 1888**

MS: Reading. Published: BGLL, IV, pp. 308–309.

82. Wimpole Street | W.

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

23<sup>rd</sup> March 1888

My dear Chatto,

First let me thank you for your proposal relating to my copyrights.

I must not venture to dispute an estimate of the value of these books which proceeds from your experience. Let me only say that I hope – if all goes well with me – to occupy the interval, before the present lease of “The Woman in White” and the other most popular novels expires, in trying if I cannot improve their value and copyrights by present and future work. My ambition in this respect keeps within reasonable limits – how reasonable you will see when I acknowledge that I should have closed with your proposal if you had said £2,500 instead of £2,000.<sup>1</sup>

As it is, I beg to accept the other proposal to pay £250 for a seven years’ lease, dating from this month, of the right of publishing the five books called The Two Destinies, The Haunted Hotel, The Fallen Leaves, Jezebel’s Daughter, and The Black Robe, on our customary terms as to the selling prices.<sup>2</sup>

Believe me, dear Chatto | always truly yours | Wilkie Collins

Let me also thank you for your kind present of “Herr Paulus” and “The Passenger from Scotland Yard.”<sup>3</sup>

Andrew Chatto Esq

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1. Five years earlier Chatto & Windus had offered £2,500 for the sale (rather than the lease) of WC’s residual copyrights (see note to [2129] to Andrew Chatto of 28 March 1883), though the author was forced to accept only £1,800 when he eventually made the sale (see [2948] to Chatto of 2 April 1889).

2. WC’s stamped receipt (also dated 23 April 1888) for the sum of £250, by a promissory note falling due on 26 July 1888, is also found at Reading. It constitutes the agreement for the renewal of the lease on these five novels, all first

published in book form by Chatto & Windus between 1876 and 1881. (On the letter there is an ink annotation in another hand diagonally across the upper left-hand corner, which reads ‘See receipt for 250£ bill due July 26. 88’.) The Bill was credited to WC’s bank account on 8 August, with another for the same amount, both entered as ‘Chatto & Windus’ note | disco<sup>d</sup>.’, with a single corresponding debit for £6-8s-1d of the same date, implying that this Bill was not discounted while the one which was not due until later was (Coutts: WC).

3. Referring to two novels published by Chatto & Windus in 1888: Walter Besant’s *Herr Paulus*, a satire on spiritualism in three volumes (in WC’s library, Baker 2002, p. 80), and H. F. Wiber Wood’s *The Passenger from Scotland Yard*, a detective story in a single volume.

**[2831] MARIAN DAWSON TO BEECHENO, YAXLEY & CO., 23 APRIL 1888**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 331; BGLL, IV, p. 309.

**82. Wimpole Street**  
**~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~**  
**23<sup>rd</sup> April 1888**

Dear Sirs

**Mr Wilkie Collins as the above address will tell you has changed his place of residence. In the worry and confusion of moving he finds it very difficult to attend to his correspondence. I am requested to thank you in his name for your kind letter, and to add that he sincerely appreciates your liberal decision not to charge the new tax in regard to the champagne which you are so good as to reserve for him.**

**I am dear sirs | for Mr Wilkie Collins**

**Your’s [*sic*] obediently | M.D.**

**Messrs Beecheno, Yaxley & Co**

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1. Directed to ‘Mess<sup>rs</sup> Beecheno, Yaxley & Co | 135, Minorities | E.’, postmarked on the following day.

**[2832] TO A. P. WATT, 24 APRIL 1888**

MS: Pembroke. Published: BGLL, IV, p. 310.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
**24<sup>th</sup> April 1888<sup>1</sup>**

My dear Watt,

Chatto called here yesterday with the £250.- for the five books at 3 months sight.<sup>2</sup> The purchase of the copyrights waits (for a while) the event of my being able to make them more valuable by my two new novels, *The Legacy of Cain*, and the story for Dicks.<sup>3</sup> In that case, Chatto will reconsider his offer. At present, his limit remains – £2000.<sup>4</sup>

Let me thank you again for your advice. I have not a doubt that I have acted wisely in following it.<sup>5</sup>

Ever yours | WC

---

1. In fact from 82 Wimpole Street – WC forgets to erase the printed address.

2. For details, see the agreement with Chatto of 23 April 1888, now at Reading.

3. Referring to ‘*The Lord Harry*’.

4. In the event, WC sold the remaining rights to all his available novels to Chatto for £1,800 – see the agreement of 2 April 1889 at Reading.

5. If Watt’s advice was to delay accepting Chatto’s offer in the anticipation of an increase in the value of WC’s residual copyrights, it may not have been wise to follow it.

**[2833] TO ANDREW CHATTO, 26 APRIL 1888**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 310–311.

82. Wimpole Street | W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
26<sup>th</sup> April 1888

My dear Chatto,

If readers of the novel are in doubt which is The Evil Genius, the writer of the novel is sure of his Good Genius and declares that the name of that guardian angel is Chatto. It is really very kind of you not only to recommend three interesting novels to me but to make me a present of the novels themselves. I owe you doubled thanks.<sup>1</sup>

Little Lord Fauntleroy I save for the “*bonne bouche*”.<sup>2</sup> But I have begun on “Mr Potter”.<sup>3</sup> The scenes in Alexandria are admirably written – I have got no farther as yet. I wonder whether Mrs Burnett knows that she has given to her charming little boy the name of the last ~~woman~~ man to be hanged for forgery in England?<sup>4</sup>

Ever yours | WC

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1. The letter-books at Reading do not seem to contain the communication from Chatto accompanying the three novels, in which he presumably mentions readers' uncertainty about the meaning of the title *The Evil Genius*. WC had previously referred to A. P. Watt as 'The Good Genius' in [2509] of 13 December 1885.

2. That is, WC will save until the last the single-volume novel *Little Lord Fauntleroy* (London: Frederick Warne, 1886), by Frances Eliza Hodgson Burnett (1849–1924: *ODNB*).

3. Probably *Mr. Potter of Texas*, by Archibald Clavering Gunter (London: Samuel French, 1888). The third novel WC received from Chatto cannot be identified.

4. The banker Henry Fauntleroy (1785–1824), hanged for forgery on 30 November 1824. WC had written a short story based on the life of the forger, 'A Paradoxical Experience', *Household Words* (13 November 1858), reprinted in *The Queen of Hearts* as 'Brother Morgan's Story of Fauntleroy'.

#### [2834] TO EMILY WYNNE, 27 APRIL 1888

MS: Private, with envelope.<sup>1</sup> Published: B&C, II, p. 512.

82. Wimpole Street W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>2</sup>  
27<sup>th</sup> April 1888

My dear Mrs Wynne,

The horrors of moving (not over yet), and the dire necessity of writing against Time, have been a little too much for me together. And when several thousand patterns of wall-paper (intended to replace a paper in the dining-room which influences my eyes every time I look at it) presenting every variety of hideous ugliness, arrived one after the other in interminable series, my power of endurance gave way, and I became one mass of yellow green Bile from head to foot. I am slowly, slowly getting better under a system of physic and diet (on which I will not dwell) which makes the bare idea of a delicious lunch something maddening to contemplate. Let me thank you for the moment, and engage to write again when my novel is off my mind,<sup>3</sup> and my appetite has returned. In one word, when I am worthy of your hospitality. I must be capable of enjoying my position when I am once more in your house.

Always truly yours | WC

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1. Directed to 'Mrs Le Poer Wynne | 85. Carlisle Mansions | Victoria Street | S. W.'. Postmarked 'LONDON. W. | AP27 | 88'.

2. WC uses his old printed paper with monogram, watermarked 'HIERATICA', and draws four vertical lines through the old address, above which he writes the new one.

3. *The Legacy of Cain*.

#### [2835] TO ANNE WYNNE, 27 APRIL 1888

MS: Private.<sup>1</sup> Published: B&C, II, pp. 512–513.

~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>2</sup>  
27<sup>th</sup> April 1888

Dearest Mrs Wilkie,

Don't bully me. Mother-in-law will tell you that I am already prostrate. Besides, I don't approve of your conduct since I have been away. I hear you have got tall. Have you forgotten that I am short? News has also reached me that you [*del*] have got a waist. Have I got a waist? And, greatest disappointment to me of all, I am positively assured that your back hair is on the top of your head. My back hair hangs on my shoulders. I have not had my hair cut for the last four months entirely to please you. A good wife follows her husband's example. What right have you to [*del*] /hide/ the top of your head from Me. I have a right to see (and, if I like, admire) the top of your head. There may be one excuse for you. Are you getting bald on the top of your head? If that is the case, I pity and forgive you. When I come to see you, I will bring with me "Mrs Allen's Hair Restorer" and rub it in myself. But don't allude to "Galantine and Truffles" – your mother, your excellent mother, will tell you why.<sup>3</sup> With all your faults, I love and adore you.

WC

For the Missus<sup>4</sup>

- 
1. Enclosed with [2834] to Nannie's mother of the same date.
  2. WC uses his old monogrammed paper and draws four vertical lines through the printed address, above which he writes the date but not the new address.
  3. A coarse, rich duck paté, not to be mentioned to one recently 'one mass of yellow green Bile from head to foot'; see [2834] to Emily Wynne of the same date.
  4. Pencil note in WC's hand, upside down at the bottom of the last page of the letter. This is the last surviving letter to Nannie.

### [2836] TO HALL CAINE, 1 MAY 1888

MS: Manx (9542 GMFD 75),<sup>1</sup> with envelope.<sup>2</sup> Published: B&C, II, pp. 556–557.

82. Wimpole Street | London. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>3</sup>  
1st May 1888

Dear Hall Caine,

I am really and truly ashamed of myself for having allowed weeks to pass without thanking you for /your/ friendly and welcome letter. The strain of writing a serial story (with the newspapers /weekly/ publication not far behind me) I am used to. But when to this is added a fight, in this new house, with every form of decorative bad taste which the average Englishman can stick on the walls and paint on the doors and drag up the staircase – then the test of endurance becomes heavy in the case of a man who numbers four years on the wrong side of sixty, and my old friend the Doctor has been here in his professional as well as his personal capacity. But I am better again now – and my workshop is comfortable, and I have my pictures and books round me. Whenever you are in London with time to spare, pray come and see me. You wont [*sic*] interrupt me if you find me at my desk. As to my hours, I begin at 10 or 11. A.m. and go on sometimes till 3 or 4 in the afternoon. At any time between 3 and 5, you will be welcome with open arms. After 5. I get out. But if you find yourself free at ~~an~~ earlier hours than these, do not hesitate to come in. I want to hear about [*del*] /your/ play. In my own case when I have had plays produced, I take refuge in the dressing-room of one of the actors, and wait for my fate, stupefied with incessant smoking. There is no hope of my being able to take the place in your box which you so kindly offer to me, in my present state of health. And it is fortunate for you that I shall not occupy one of the chairs in the box. A first night – and especially a friend's first night – is no enjoyable occasion to me. The malice of enemies and the stupidity of fools, among the audience, and the "stage-fright" behind the curtain, are tests which my nerves are not strong enough to sustain. When your play is successfully started on a long run, I will try to get well enough to go and enjoy it.

In the meantime, and for the present only, goodbye.  
always truly yours | Wilkie Collins  
If there is any hope of my seeing you this week, I have just remembered that Saturday is the only day on which I shall not be at home.

- 
1. Cream machine-made paper with indistinct watermark, engraved monogram ranged left, address ranged right. On the verso is written in Hall Caine's hand: 'This was Wilkie's answer to my invitation to share my box on the night of the production of the play founded on The Deemster. H.C.'
  2. Directed to 'Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent' and initialled 'WC'. Postage paid envelope, with pink and white oval stamp 'ONE PENNY', postmarked 'LONDON.W | X | MY 1 | 88'. (Envelope misclassified by Manx National Heritage as associated with [2822] to Caine of 15 March 1888 (9542/74)).
  3. Written above the printed heading through which WC draws four vertical lines.

**[2837] TO MANDEVILLE B. PHILLIPS,<sup>1</sup> 9 MAY 1888**

MS: Ross. Published: BGLL, IV, pp. 311–312.

82. Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
9 May 1888

Dear sir,

Let me thank you for so kindly sending me the delightful report of the proceedings at the Westminster Police Court.<sup>2</sup> I should have been sorry indeed to have missed the revival of Captain Wragge.<sup>3</sup> His diary seems to suggest that he has improved in audacity since the time when I had the honour of presenting him to public notice. In his case, the “feelings of a parent” overpower me – and I hope he may be leniently treated by the law.

Vy truly yours | Wilkie Collins  
Mandeville B Phillips Esqre

- 
1. This must be the journalist Mandeville Blackwood Phillips (b. 1848), a resident of Willesden at the time of the 1881 Census.
  2. We have sadly been unable to trace the ‘delightful report’, perhaps the handiwork of Phillips himself.
  3. The charming rogue who helps Magdalen Vanstone in *No Name*.

**[2838] TO HENRY D. PIGOTT, 9 MAY 1888**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 312.

82. Wimpole St. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
9<sup>th</sup> May 1888

My dear Henry,

The dining-room has neither got the carpet down nor the paint dry. You don't know what the British Workman is. When we can dine in the room is more than I know.

But are you free at 2 o'Clock on Saturday? and will you take some lunch with me in my study? Let me have a line to say if this will do. I am finishing my story – dreadfully fagged.<sup>1</sup> If I don't break down I shall have done in 10 days.

Ever yours | WC

- 
1. The serial run of *The Legacy of Cain* in the newspapers continued until the end of June.

**[2839] TO A. P. WATT, 9 MAY 1888**

MS: Pembroke. Published: BGLL, IV, pp. 312–313.



82. Wimpole Street. | W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
9<sup>th</sup> May 1888

My dear Watt,

Many thanks for the cheque. I am sorry you should have had so much trouble about it. We will have nothing more to do with those people.<sup>1</sup>

Oh, dear! the Legacy of Cain story will run to a 21<sup>st</sup> weekly part. I am now half way through the 20<sup>th</sup> part – and feeling terribly fagged.<sup>2</sup> The worries with the new house are not over yet – the dining room still to be made habitable. This added to the strain of the writing is a little too much for me. You shall hear when I have finished the work – unless the work finishes me.

Ever yours | WC

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1. As Watt's letter to WC of the same date makes clear (Berg), this is the payment of £6-14s for the publication of WC's 'The Victims of Circumstances' in the *Boys' Own Paper*, issued by the Religious Tract Society. In the end 'those people' published and paid for only two of the three stories – see [2612] to Watt of 14 September 1886, n. 1. This cheque does not appear as a credit on WC's account and may simply have been cashed (Coumts: WC).

2. The agreement with Tillotson specified a novel in twenty parts. Most of the newspapers carrying the serial eventually published it in twenty-one parts, though Tillotson's own *Bolton Weekly Journal* doubled up the final two instalments to keep it in twenty parts concluding on 30 June 1888.

#### [2840] TO WILLIAM WINTER, 16 MAY 1888

MS: Folger (654 Yc588/4). Published: BGLL, IV, p. 313.

82. Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
16<sup>th</sup> May 1888

My dear Winter,

I heard the other day from Pigott that you were in England – and I am now delighted to hear from you that you are in London. You and your son must lunch somewhere (must you not?) – then choose your own day, and come here at 2 o'Clock. No "company". Neither you nor I can endure that. I am out of health like you – a miserable infirm wornout old devil, victim of having to move and write at the same time. But let us not give in. We must still (in the slang of the fine old days of British Prize-fighting) "toe the scratch, and come up again to time, groggy, heavily punished, but, to the astonishment of the whole Ring, not beaten yet."<sup>1</sup>

Yours affly | WC

Let me have one line to say on what day I may expect to welcome you and your son – so that I may make sure of not being out walking for health on the very day when you come.<sup>2</sup>

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1. For an early example of WC's use of boxing slang see [0343] to Wills of 5 May 1860.

2. On the final leaf of the letter, and presumably dating from after WC's death, there is added in Winter's hand: 'From my dear friend Wilkie Collins. "When comes there such another?"'.

#### [2841] TO HARRY QUILTER, 18 MAY 1888<sup>1</sup>

MS: Huntington (HM 32314). Published: BGLL, IV, p. 314.

82. Wimpole Street | W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
18<sup>th</sup> May

My dear Quilter,

If I am alive the article shall be written – and, what is more, written by the end of the month.<sup>2</sup> My idea is – to classify the different varieties of novel readers, discovered by means of

my personal experience – the letters written to me – the things said, in my hearing, by persons who were not aware that I was present – the people I have seen reading my books in the same carriage on railway journeys &c &c &c. If I have got any brains left, I think I can make this funny, in a quaint way.

Your article on the Academy is excellent. The Zola article very well written but (to me) dull. I say the same of the “Martial” article – learned, very good poetry, but I don't quite see, and I don't think he sees, what he is driving at. I am delighted to hear that you have started to your satisfaction.<sup>3</sup> The Times notice (the only one I have seen) is likely to be attractive to the general reader, and to help the work.<sup>4</sup>

Ever yours | WC

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1. Dating from the first issue of Quilter's new international monthly magazine, the *Universal Review*, published by Swan Sonnenschein at 2s-6d, which appeared on 15 May 1888.

2. ‘Reminiscences of a Story-teller’, *Universal Review* (June 1888), pp. 182–192, one of WC's rare autobiographical pieces. WC had intended to submit it for the opening issue but was now determined to have it ready for the second.

3. Referring to articles in the first issue of the *Universal Review* (May 1888): Quilter himself on the Royal Academy, Eliza Lynn Linton on Zola, and A. W. Verral on the Roman epigrammist.

4. The *Times* notice, describing the new periodical as ‘if not brilliant, eminently readable’, appeared on 17 May 1888. A whole page of advertising had been taken out in the *Times* of 17 May 1888, clearly at considerable expense.

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

MS: Lewis Collection. Published: A&C13, p. 12.

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).

### [2842] TO BEECHENO, YAXLEY & CO., 23 MAY 1888

MS: Texas, envelope only.<sup>1</sup> Published: BGLL, IV, p. 314.

Messrs Beecheno, Yaxley & Co | 135. Minories | E.C. WC

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1. Postmarked ‘LONDON-W. | [S2] | MY23 | 88.’, probably enclosing the cheque for £14-9s-3d debited to WC's bank account as ‘Beechens [*sic*] & Co.’ on 26 May (Courtts: WC).

### [2843] TO ALEXANDER GRAY,<sup>1</sup> 26 MAY 1888

MS: Whitton Collection. Extract: Whitton, p. 24. Published: B&C, II, pp. 557–558.

82. Wimpole Street | London. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>2</sup>  
26 May 1888

My dear Alexander,

Your welcome letter arrived just at the right time to be a relief to me, when the innumerable worries of getting into a new house, and the necessity of feeding the newspapers with *[del]* their *[del]* weekly allowance of “The Legacy of Cain”<sup>3</sup> were trying my powers of endurance together. I finished the last chapter of the story (which will be published in the first week of July) on Whit Monday<sup>4</sup> – and now I am able to attend to my correspondence, and to thank you for your letter.

When I visited the United States in 1873-74 – and met with a reception from friendly readers which I shall remember gratefully as long as I live – I had hoped to see San Francisco and to become personally acquainted with your wife and your children. But I am one of those unfortunate people who are unable to sleep in a railway carriage, and whose nerves suffer under the noise and vibration of railway travelling. I arrived at Chicago (from New York)<sup>5</sup> in such a state of exhaustion that I alarmed the landlord of my hotel. “What can I do for you?” that worthy man asked. I answered. “Let me have a bottle of the driest champagne you have got in your cellar – and then let me go to bed.” How many hours I slept, I don’t now remember. I was informed that they opened my door, from time to time, and looked in to make sure that I was alive. After this experience, the terrible journey to San Francisco daunted me – and to the great amusement of my American friends I wasted a whole week, in resting at one place and another, on my way back to New York.

Marion often calls here,<sup>6</sup> and is the benevolent fairy of my existence who brings me blessings in the shape of new-laid eggs – rarities not always attainable in London, no matter what price you may give for them. Do not let me mislead you into supposing that your sister keeps fowls. Her landlord takes that responsibility, and Marion takes the eggs.

I hear with sincere pleasure that you are happy in your wife and children. A man who suffers under domestic misery is, as I think, the most unhappy of men. With good children and a good mother, the other troubles of human life are all more or less endurable.

As for me, I gave up, what is called “Society” some years since, in the interests of my health, sadly tried by /the/ reiterated tortures of gout in the eyes. I live in retirement (with a few old friends still left) – devoted to my art.

With kindest remembrances to all at home, believe me,  
Ever truly yours Wilkie Collins

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1. Alexander Gray (1819–1910): WC’s cousin, the son of his mother’s sister Catherine (1796–1882) and John Westcott Gray (1786–1878). Alexander was born in Bath, grew up in Salisbury and left England in the early 1850s for Australia, finally settling in California (Whitton, pp. 14–15).  
2. WC writes the new address and deletes the printed address with four vertical lines.  
3. *The Legacy of Cain* was serialised in 21 weekly parts in a number of provincial newspapers ending on or around 7 July (Law, p. 239)  
4. Whit Monday was five days earlier on 21 May.  
5. Letters at the time indicate that Collins reported the great fatigue of travel but in fact did not journey direct from New York to Chicago but went via Buffalo and Sandusky, Ohio. He arrived in Chicago in time to read on 16 January 1874, leaving on Monday, 19 January and travelling slowly back to New York.  
6. Alexander’s younger sister Marion (1825–1900).

**[2844] TO HARRY QUILTER, 29 MAY 1888**

MS: Huntington (HM 32315). Published: BGLL, IV, p. 315.

82. Wimpole Street | W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE, W.~~  
29<sup>th</sup> May 1888

Dear Quilter,

What I can do will be sent to you I hope on Saturday next. It will be a short article<sup>1</sup> – for I am “physically incapable” (as the doctors say) of writing a long one. And whether it will be fit

for the Review or the waste paper basket I won't venture to say. Never was anything so damnably unlucky as your wanting me just at the time when work has worn me out. However, I try to be amusing and egotistical. Completely wanting in dignity comes by nature.

A nice contribution!

Ever yours | WC

I will send the copy to 7. Savile Row.<sup>2</sup>

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1. 'Reminiscences of a Story-teller' for the *Universal Review*.

2. The address of the Scientific Club, of which Quilter was presumably a member.

### [2845] TO W. F. TILLOTSON, 30 MAY 1888

MS: Bolton (ZBEN/4/6/26). Published: BGLL, IV, pp. 315–316.

82. Wimpole Street, London | W.

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

30<sup>th</sup> May 1888

Dear Mr Tillotson,

Let me thank you for your friendly letter.<sup>1</sup> "The Legacy of Cain" has not been an easy story to write – and the troubles of moving have laid a little additional weight on the strain of it. But I have born the fatigue better than I had ventured to anticipate. The new house has I think helped me. Wimpole Street is a haven of rest compared with Gloucester Place. There is no mews at the back of this house – in other words no organs, no crashing carriage-wheels, no noisy children, no hideous Salvation Army celebrations, nothing in short but the silent storehouses of the tradesmen in Wigmore Street. My irritable nerves consider themselves to be in The Garden of Eden.

I enclose the receipt for the third £250 with thanks – and I will not forget what you kindly tell me relating to the last £250.<sup>2</sup>

Vy truly yours | Wilkie Collins

The Revise of weekly part 21 corrected for proof goes to the firm by today's [*sic*] post.<sup>3</sup>

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1. See [2846] to A. P. Watt of the same date.

2. Tillotson paid £1,000 in four instalments for the serial rights of *The Legacy of Cain* (see Bodleian MS. Eng. Misc., f. 395/ 1). The £250 was credited to WC's bank account simply as 'Recd' on 31 May (Coutts: WC).

3. The final weekly part of *The Legacy of Cain*.

### [2846] TO A. P. WATT, 30 MAY 1888

MS: Pembroke. Published: BGLL, IV, p. 316.

82. Wimpole Street. W.

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

30<sup>th</sup> May 1888

My dear Watt,

This day is marked with white chalk. I have just corrected for Proof the last weekly part of "The Legacy of Cain" – and last night I received the third £250...- with a friendly letter of congratulation from Mr Tillotson. My cheque for your commission enclosed (£25...- ) will I hope reach you safely.<sup>1</sup>

But I am not yet your enviably idle friend. A little article for Mr Quilter's new review (the 2<sup>nd</sup> number) is in course of manufacture on my desk.<sup>2</sup> After failing him for his first number, and after his generous notice of my books in the *Contemporary Review*,<sup>3</sup> I must spur the jaded horse – and the horse doesn't like it.

When will you come and drink a drappie<sup>4</sup> to the luck of the new story? Tell me your day

so that I may not miss you through performing an act of virtue – I mean a constitutional walk.

Ever yours | WC

- 
1. The payment of £250 was credited to WC's bank account on 31 May as 'Reed', with the corresponding cheque to 'A P Watt' for his commission of £25 debited on 1 June (Coutts: WC).
  2. 'Reminiscences of a Story-teller'.
  3. 'A Living Story-teller'.
  4. A little drop (of whisky or similar), Scots, perhaps recalling the chorus from 'Willie brewed a peck o' maut' (1789) by Robert Burns: 'We are na fou, we're nae that fou, | But just a drappie in our ee'.

**[2855] TO MARY ANDERSON, 31 MAY 1888**

MS: Navarro. Extract: Anderson, p. 147;<sup>1</sup> BGLL, IV, p. 321 (misdated 12 June 1888). Published: A&C9, p. 27.

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

- 
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 late 1880s was 'Mount Waltham, Netherhall Gardens, South Hampstead, N.W.'.
  3. WC writes on a Thursday, so Sunday 3 June.

**[2847] TO SEBASTIAN SCHLESINGER, 31 MAY 1888<sup>1</sup>**

MS: Houghton (fMS Am 1363 v.1/37). Published: BGLL, IV, p. 317.

82. Wimpole Street

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

31<sup>st</sup> May

My dear Sebastian,

Only a word to say that Saturday next at 8 will do delightfully well. Of your amazing news about yourself, I will only say – "Hooray!" – and wait for particulars.<sup>2</sup>

Ever yours WC

- 
1. Dating from the cancellation of the printed address.
  2. Presumably the news that Schlesinger will be resident in London.

**[2848] TO A. P. WATT, 31 MAY 1888**

MS: Pembroke. Published: BGLL, IV, p. 317.

82. Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
31<sup>st</sup> May 1888

My dear Watt

I shall be delighted to dine with you at your Club on June 18<sup>th</sup> at 7 o’Clock as you kindly propose.<sup>1</sup>

Last night, I posted a letter to you (at the office) announcing the completion of “The Legacy of Cain” and enclosing a cheque for commission on the third payment. You will find it I hope on your return. May you have a “high old time” in Paris!<sup>2</sup>

Ever yours | WC

- 
1. Probably the National Liberal Club, Trafalgar Square; see [2908] to Watt of 17 December 1888.
  2. The purpose of Watt’s French trip is uncertain. Watt’s son A. S. Watt had replied to [2846] of 30 May to the effect that his father was out of town. Presumably this letter was sent to Watt’s residence in Alexandra Road. Watt himself responded to both letters on his return from Paris on 6 June (Berg).

### [2849] TO HARRY QUILTER, 2 JUNE 1888

MS: Huntington (HM 32316). Published: BGLL, IV, p. 318.

Saturday June 2  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~<sup>4</sup>

Dear Quilter,

I will try – but pray don’t count on it – I have got that cursed pain in my chest again – but I will try, and you shall hear by telegram if I fail. If I succeed the copy shall speak for itself.<sup>2</sup> Very glad to hear that you are content.

Ever yours | WC

- 
1. WC cancels the old address but does not write in the new one.
  2. ‘Reminiscences of a Story-teller’ must have been still incomplete. The date of publication was officially on 15 June.

### [2850] TO HARRY QUILTER, 2 JUNE 1888

MS: Huntington (HM 32317). Published: BGLL, IV, p. 318.

Saturday morning | June 2

My dear Quilter,

The copy has gone to you by registered letter post this morning. I am too completely exhausted to be able to find a title – and must ask you to help me.<sup>1</sup>

Ever yours [*excision*]

- 
1. The title ‘Reminiscences of a Story-teller’ was then presumably created by Quilter.

### [2851] TO HALL CAINE, 6 JUNE 1888

MS: Manx (9542 GMFD 76), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 318–319.

82. Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
6 June 1888

Dear Hall Caine

I was indeed sorry to have missed you when you kindly called here. I was driven out by the Doctor. The strain of my work, this time, still makes itself felt after the work is done – and

the remedies are air and (moderate) exercise. To be followed by the sea, I suppose, when I can stand the infernal noise and vibration of railway travelling.

I am afraid, after what you said when we last met that you may be leaving, or may have left, home. But if there is still some delay, and if you have occasion to come to London again – why not come between 1 and 2 at luncheon time, and take your lunch here? Or if you have an engagement I am [right] at your service at any time before 1, that may be convenient. Or – 3<sup>rd</sup> suggestion – tell me by telegram when to expect you at any time in the afternoon (after 2) and I will take care to be at home. I want very much to know if the reception of your play has satisfied you.<sup>2</sup>

Ever yours | Wilkie Collins

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1. Directed to 'Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent', postmarked on the following day.

2. *Ben-my-Chree*, dramatization of *The Deemster*, which had opened at the Princess's Theatre on 17 May – see [2896] to Caine of 25 October 1888.

### **[3071] TO UNIDENTIFIED RECIPIENT, 8 JUNE 1888**

MS: Parrish (5/11/AM18505).<sup>1</sup> Published: A&C3, p. 59.

Vy truly yours | Wilkie Collins | 8th June 1888

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

### **[3270] TO MARY ANDERSON, 9 JUNE 1888**

MS: Navarro. Published: A&C9, p. 27–28.

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

---

1. Anderson lived for several years at 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.

### **[2852] TO BENJAMIN BRYAN,<sup>1</sup> 9 JUNE 1888**

MS: Private. Published: BGLL, IV, p. 319.

82 Wimpole Street. W.

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

9 June 1888

Dear Sir,

I beg that the Committee will accept my thanks for the invitation with which they have honoured me, and will be so good as to also accept my excuses.

The present state of my health does not permit me to attend public meetings – and I am about to leave London for the purer air of the sea.

I am, dear Sir, | Faithfully yours | Wilkie Collins  
Benja<sup>n</sup> Bryan Eq | Secr<sup>y</sup> Victoria Society

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1. From about 1883 Benjamin Bryan was the secretary of the Society for the Protection of Animals Liable to Vivisection (founded by Frances Power Cobbe in 1875), and editor of its periodical the *Zoophilist*. It was popularly known as the Victoria Street Society.

**[2853] TO MIRIAM F. LESLIE,<sup>1</sup> 9 JUNE 1888**

MS: Fales. Published: BGLL, IV, pp. 319–320.

82. Wimpole Street. W.

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

9 June 1888

Dear Mrs Frank Leslie

I hope you have kindly attributed my otherwise inexcusable absence and silence to the right cause – illness. Work, and the worries of moving, have been together too much for my nerves. When the letter with which you have honoured me arrived here, I had been sent away from London by the doctor, and had been warned not to let my correspondence follow me. A few days since, I returned feeling better, and hoping to make my excuses personally. The air of London has thrown me back – the doctor is in the house again – and I must return to the sea for another week at least.

Is there any hope of your making a longer stay in England this time? And, if there is, does my disappointment give me some excuse for asking to hear of it? In any case, believe me

Always truly Yours | Wilkie Collins

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1. Miriam F. Leslie (1836–1914), American widow of the engraver and publisher ‘Frank Leslie’ (born Henry Carter; 1821–80).

**[2854] TO [FRANCIS] BENNOCH,<sup>1</sup> 12 JUNE 1888**

MS: Huntington (BE 2). Published: BGLL, IV, p. 320.

82. Wimpole Street. W.

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

12<sup>th</sup> June 1888

Dear Mr Bennoch,

I have just returned from the country (9 p.m.) and found your friendly letter waiting for me.

My lease expired at Gloucester Place in February last – and the enormously rich Lord Portman (my landlord) asked such exorbitant terms (through his agent of course!) for permitting me to renew the lease that I had no alternative but to confront the miseries of moving. At the same time, literary engagements compelled me to write in the midst of every imaginable interruption, with the printers waiting for me week after week. The result has been utter fatigue (called “nervous exhaustion”) and the necessity of getting away from London, to rest in purer air. I am only here on business, and must go away again tomorrow or next day. Under these unlucky circumstances, I know I may trust to your kindness to accept my excuses as well as my thanks. When I get back again in better health, I shall hope to call in Tavistock Square,<sup>2</sup> and make my apologies personally. In the meantime believe me



Vy truly yours | Wilkie Collins

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1. Probably Francis Bennoch (1812–90), author of *Poems, Lyrics, Songs and Sonnets* (London: Hardwicke & Bogue, 1877), many of whose papers are found at Huntington.
2. We have not been able to connect Bennoch to Tavistock Square.

**[2856] TO A. P. WATT, 12 JUNE 1888**

MS: Pembroke. Published: BGLL, IV, p. 321.

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

My dear Watt,

Your welcome and generous present of Dr Macdonald's books has just arrived quite safely.<sup>1</sup> Let me sincerely thank you for pleasant evenings now sure to come.

Ever yours | WC

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1. Revd George MacDonald (1824–1905: *ODNB*), poet and novelist, a friend and early client of Watt's. As WC's following letter to Watt shows, one of the books was the novel *The Marquis of Lossie*, first published in 1877. Five works by MacDonald, including *The Marquis of Lossie*, were in WC's library at his death (Baker 2002, pp. 130–131).

**[2857] TO HENRY POWELL BARTLEY, 13 JUNE 1888**

MS: Private. Published: BGLL, IV, pp. 321–322.

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

My dear Harry,

I have just signed a cheque for the amount of dilapidations at Gloucester Place.<sup>1</sup> If Mr Jenkinson will kindly let me repay the loan (by cheque of course) during the second week in July next, he will make me and my balance at my bankers easier.<sup>2</sup>

Affectionately yours | Wilkie Collins

Henry Powell Bartley Esqr

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1. Probably the £200 debited from WC's account to 'H P Bartley' on 14 June (Coutts: WC).
2. W. Jenkinson lent WC £200 on 17 November 1885. Interest was paid annually to Jenkinson – £9-13s-4d on 18 November 1886 and £9-14s on 3 December 1887, while the loan itself was repaid with the final £8 interest on 13 July 1888 (Coutts: WC). The rate of interest was thus about 4.83% – perhaps 11½d in the pound.

**[3072] TO THE REV. GEORGE BAINTON,<sup>1</sup> 13 JUNE 1888**

MS: HSP (Gratz Collection 10/28). Published: A&C3, pp. 59–60.

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 [2751] to him of 23 September 1887.

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.

## [2858] TO THE REV. GEORGE BAINTON, 15 JUNE 1888

MS: Illinois. Published: BGLL, IV, p. 322.

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

Dear Mr Bainton,

Let me most sincerely thank you for invaluable help to me in my little literary difficulty, rendered so readily and so kindly that it is doubly welcome. All that I wanted to set my book right, I have now got. My minister will be a Congregationalist minister when the story is republished in

volumes<sup>1</sup> – later in the year, for literary reasons.

Let me also say that I have read the “Lecture” with admiration of the truly Christian Spirit in which it is written. When you say “the Church consists of those who love Christ, and who love each other,” you set the great principle of religious liberty on the right foundation.<sup>2</sup>

With renewed thanks, | Vy truly yours | Wilkie Collins

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1. Referring to the Reverend Abel Gracedieu in *The Legacy of Cain*; in the serial version syndicated by Tillotson’s, he was throughout described as a Wesleyan Methodist. WC presumably wrote to Bainton asking for help in this matter.

2. Bainton’s lecture has not been traced.

### [2859] TO SEBASTIAN SCHLESINGER, 15 JUNE 1888

MS: Houghton (fMS Am 1363 v.1/39). Published: BGLL, IV, p. 323.

82. Wimpole Street. W.

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

15<sup>th</sup> June 1888

My dear Sebastian,

Next Sunday I am entirely at your service, and I will call on you at St James’s Chambers at 7.30,<sup>1</sup> as you kindly propose.

Ever yours WC

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1. Schlesinger’s temporary residence in London – see the address on the envelopes with WC’s letters to him from [2877] of 27 July to [2886] of 10 September 1888.

### [2860] TO A. P. WATT, 15 JUNE 1888

MS: Pembroke. Published: BGLL, IV, p. 323.

82. Wimpole St

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

15<sup>th</sup> June 1888

My dear Watt,

I have made a discovery about that picture of my father’s lately sold – thanks to your kind letter. In the List of his works under the date of 1835 you will find a picture thus described: “Welsh Peasants crossing the Sands to market.” Purchaser: “R Colls Esq.” Price: “115gs.” This picture was afterwards called “Barmouth Sands”, when it was sold by auction some years since – and it has been now, as I don’t doubt, sold again.<sup>1</sup>

The other “Barmouth Sands” sold in 1843 I believe I remember. It was only a sketch.

Ever yours | WC

I have read “The Marquis of Lossie” with great interest. Some admirable scenes in it, and strongly-drawn characters. He is so good, as a novelist, that I wish he made fewer appearances as a preacher, in the pages of a work of fiction.<sup>2</sup>

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1. Watt’s letter about WmC’s picture is not found in the relevant letter-book at the Berg. Watt was reporting the sale of ‘Barmouth Sands’ at Christie’s on 2 June 1888 for £1,050. The original picture, correctly described by WC, was renamed ‘Barmouth Sands’ and then sold by Christie & Manson in May 1879 for £1,700. It is now owned by the Guildhall Art Gallery in London. The second version of ‘Barmouth Sands’ referred to was painted in 1843 for a Mr Hogarth, who paid just £35. It is very unlikely it was this picture that had fetched £1,050, since the prices fetched by WmC’s pictures declined towards the end of the century.

2. The novel by George MacDonald – see [2856] to Watt of 12 June 1888.

### [2861] TO EDWIN ASHWORTH,<sup>1</sup> 16 JUNE 1888

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

Dear Sir,

The memoir of my life in “Men of the Time” has been corrected by me, and may be depended on for facts and dates.<sup>2</sup> The “Lives” which have appeared in various periodicals are founded on this authority for the most part – with the critical opinions of the writer added. I have been moving into a new house – and (my papers not being yet arranged) I am unable to refer you to the dates of any of these publications.

Messrs. Smith, Elder & Co. are the publishers of  
No Name | Armadale | and | After Dark

=

The whole of my works, with these three exceptions, are published by | Messrs. Chatto & Windus.

=

I am, dear Sir, | Faithfully yours, | Wilkie Collins  
Edwin Ashworth Esqre

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1. Unidentified, but perhaps simply an autograph hunter. Internet searches reveal similar letters to a man of this name from other writers (e.g. Walter Crane of 16 December 1894, or Tom Gallon of 2 July 1903).
  2. Attached to the letter at Texas is a proof slip of the entry for WC from *Men of the Time: A Dictionary of Contemporaries*, ed. Thomas Humphry Ward, 12th edn (London: Routledge, 1887).

#### [2862] TO HALL CAINE, 22 JUNE 1888

MS: Manx (9542 GMFD 71), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 324–326.

82. Wimpole Street | London. W. | 22<sup>nd</sup> June 1888

Dear Hall Caine

I have read the article in the “World” – thanks to your kindness in sending me the paper – and it seems to me to be very well done, and pitched in the right tone in all its allusions to you. Of the friendly motive which has associated me with you, I will only say that it adds to my reasons for specially remembering the lucky day (for me) when I became personally acquainted with you. Whether I deserve what is said about me is quite another thing – but I can try to deserve it.<sup>2</sup>

I ought to have thanked you for your pleasant proposal – or better still I ought to have said “thank you”, personally at Aberleigh Lodge. But I have been caught in a trap set by my own ignorance. One of the characters in the story which Tillotson is publishing serially is a Methodist Parson (favourably presented). Among the correspondents who send us their opinions by post, a Methodist, in an official position, informs me that I am entirely wrong in respect to certain rules and regulations of Methodism, and that my parson’s proceedings, as they now appear, are simply impossible. A second dissenting (clerical) reader, attached to another “persuasion” is very kindly helping me to set this right, before the publication in book-form<sup>3</sup> – and the result is that I am obliged to read every word of my novel over again, and insert corrections, and cut out allusions to Methodism, and so on. The doctor insists on my going to Ramsgate to get some sailing – you tempt me to come and see you – and here I am with my nose to the proverbial grindstone, obliged to plead for delay.

Is there not some chance of your being in London, (while I am tinkering my unlucky story) before you become St John in the wilderness?<sup>4</sup> I can answer for desolate Orkney – a wilderness without even the compensation of locusts and wild honey.<sup>5</sup> It would be the act of a good Samaritan if you would come here and interrupt me – and more merciful still if you decided to take your luncheon here before you go back, and telegraphed [your] day and hour.

I must return to my Methodist parson. He is particularly disagreeable to me, I find, in this

hot weather.

Ever yours | Wilkie Collins

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1. Initialled and directed to 'Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent', postmarked as dated.
2. See 'Celebrities at Home. No. DLXII. Mr. Hall Caine at Aberleigh Lodge', in Edmund Yates's society paper the *World*, 20 June 1888, p. 6. In the middle of the second paragraph the interviewer learns that senior novelists:

... try to outvie one another in the heartiness of their welcome to a newcomer. Mr. Wilkie Collins, for instance – and your host's face glows with pride as he speaks of the veteran – has been to him far more than a literary sponsor: has discussed his plots, criticised the points of *Ben-my-Chree* one by one, coached and praised, and warned and exhorted him; and as Mr. Caine tells you all this he does not fail to remind you that Collins was the friend of Dickens and Thackeray and Victor Hugo, the correspondent of Dumas, and one who chose his own line in fiction and stands *facile princeps* in it. In constructing the play great deference was shown to the judgement of Mr. Wilkie Collins, who thinks it marvellous that no preceding playwright had thought of utilising on the boards the Oath of Purgation.

There then follows a slightly garbled quotation ('More breaks in your splendid clouded sky will be a truer picture of Nature, and will certainly increase the number of your admiring readers') from [2822] to Caine of 15 March 1888. The article concludes: 'As soon as possible he [Caine] hopes to get away from the distraction of visitors to some quiet spot – Sark or Orkney, he is not sure which – there to work out a plot with which his mind is in labour, and about which he has had many conversations with his mentor, Mr. Wilkie Collins'.

3. The Rev. George Bainton; see [2858] to him of 15 June 1888.
4. Caine and his wife were planning a visit to the northern Scottish islands and Iceland.
5. Collins had visited Orkney with WmC in 1842.

### [2863] TO JAMES STANLEY LITTLE,<sup>1</sup> 25 JUNE 1888

MS: Private. Published: BGLL, IV, p. 326.

82. Wimpole Street. W.

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

25<sup>th</sup> June 1888

Dear Sir,

I accept with pleasure the proposal with which the committee have honoured me – that I should be one of the Stewards on the occasion of the forthcoming public dinner to Mr Russell Lowell.<sup>2</sup>

I am, Dear sir, | Faithfully yours | Wilkie Collins

I have recently changed my place of residence. Will you give directions kindly to have my address changed to | 82. Wimpole Street. | W.

Jas Stanley Little Esqr

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1. James Stanley Little, executive secretary of the Society of Authors (1887–78).

2. This was a 'dinner for American authors in recognition of their efforts to induce the US Government to pass an International Copyright Act. The dinner duly took place at the Criterion restaurant on 25 July 1888' (Bonham-Carter, p. 142; see also [2876] and [2880] to A. P. Watt, 25 and 30 July 1888.) WC was seated on the top table next to Frances Hodgson Burnett. James Russell Lowell (1819–91), recently appointed American Ambassador in London, was an American poet and essayist, editor of the *Atlantic Monthly* from 1857 and the *North American Review* from 1864. For a full account of the dinner, see Andrew Gasson and Paul Lewis, *Wilkie Collins and the Dinner at the Society of Authors, 25 July 1888*, Wilkie Collins Society, London, March 2007.

### [2864] TO UNIDENTIFIED RECIPIENT, 27 JUNE 1888

MS: Berg. Published: BGLL, IV, p. 327.

82. Wimpole Street | London | 27<sup>th</sup> June 1888

My dear Sir,

I am only today able to acknowledge the receipt of your kind letter and to assure you that

I contribute with pleasure to your daughter's collection of autographs.  
Believe me | V<sup>ery</sup> truly yours | Wilkie Collins

**[2865] TO A. P. WATT, 29 JUNE 1888**

MS: Pembroke, in pencil. Published: BGLL, IV, p. 327.

82, Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
June 29<sup>th</sup> 1888

My dear Watt,

I am so charmed with my pretty little pencil that I set ink at defiance, and thank you for my welcome present with the present itself.

If Monday next will suit you at the usual time, I shall be delighted to see you. On Tuesday – if the weather is fine, I am going to the Crystal Palace. On Wednesday, I am entirely at your service, if Monday should not be convenient. In short, any day but Tuesday will do for me. The sooner you can come the more welcome you will be. If you have time for lunch, remember that lunch is here.<sup>1</sup>

Since that delightful dinner, I have been in wonderful health for me.<sup>2</sup> My doctor came the next day to look after me – and discovered a model of “manly vigour”!

Ever yours | WC

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1. Watt had written to WC on 27 June asking to see him about ‘a new story in the wind’ (Berg). He replied on 30 June to say that he would come on the Monday at two o’clock.

2. The dinner at Watt’s club on 18 June to which WC accepts an invitation in [2848] of 31 May 1888. Perhaps the pencil was presented on that occasion, as there is no reference to it in the relevant Watt letter-book in the Berg Collection.

**[2866] TO WILLIAM HOLMAN HUNT, 30 JUNE 1888**

MS: Private. Published: BGLL, IV, p. 328.

82. Wimpole Street. W. | Saturday evening  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
June 30<sup>th</sup> 1888

My dear Holman,

I have returned from an absence in the country for a few days – and I ought to be, and am, ashamed of myself for not having told you my new address. The miseries of moving, and, added to them, the strain of having to write against time, are my only excuses.

I shall be away in the early part of next week – but I shall be indeed glad to become personally acquainted with Mr Theodore Watts if Thursday next or Friday next will suit you both<sup>1</sup> – say in the afternoon about five o’clock. In the morning, I have work to do – and in the evening proofs to look over. But pray do come, and bring Mr Watts with you, on one or other of the afternoons that I have suggested – and let me have one line (literally one) to say whether it shall be Thursday or Friday.

Yours always affly | Wilkie Collins

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1. Theodore Watts-Dunton (1832–1914: *ODNB*), literary critic. WC writes on Saturday, so is proposing 5 or 6 July. Perhaps Hunt preferred the Friday – see [2868] to Quilter, 5 July 1888.

**[3146] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 2 JULY 1888**

MS: Unknown. On sale: eBay (ended 3 February 2009, #370151307046). Published: A&C5, p. 18.

Vy truly yours | Wilkie Collins | 2<sup>nd</sup> July 1888

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1. Apparently to an autograph hunter.

**[2867] TO HARRY QUILTER, 3 JULY 1888**

MS: Huntington (HM 32318). Published: BGLL, IV, p. 328.

82. Wimpole Street | W.  
3<sup>rd</sup> July 1888

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

Dear Quilter,

I have just got back again – after a few hours in the country. Can you, by any lucky chance, come tomorrow (Wednesday) between 4 and 5? I only suggest the time because I am obliged to go out at 6 o’Clock. Don’t trouble to write again, if you are able to come, luckily for me, on this short notice.

Ever yours | WC

**[2868] TO HARRY QUILTER, 5 JULY 1888**

MS: Huntington (HM 32319). Published: BGLL, IV, p. 329.

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

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

Dear Quilter,

Did you get my letter, asking if you could come here for some tea and talk on Wednesday afternoon last? I directed to Warwick Lane.<sup>1</sup> The charming damp weather has not made your cold worse, I hope. Will you try again and pick your own afternoon next week? Tomorrow and Saturday, I am not free. Let me hear from you somehow.

Oh, that article by Mr Haweis! Oh, dont let him write in that sort of English again! My stomach has not recovered it yet.<sup>2</sup>

Ever yours | WC

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1. The offices of Quilter’s *Universal Review* were at 24 Warwick Lane, near St Paul’s Cathedral.

2. ‘The Parson, The Play, and the Ballet: A Tract for the Times’ by Rev. Hugh Reginald Haweis (1838–1901: *ODNB*), in the *Universal Review* (June 1888), pp. 248– 64.

**[2869] TO S. S. McCLURE,<sup>1</sup> 7 JULY 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 329.

82. Wimpole Street | London. W. | 7 July 1888

Dear Sir,

I well remember that you favoured me by calling here, and that we spoke of certain short papers which I might write for you when the state of my health and the claims of previous engagements permitted of it.<sup>2</sup> But I have no recollection of any discussion between us, relating to pecuniary terms. As your cheque for ten pounds has been sent to me under a misapprehension, I beg to return it herewith – cancelled in case of accidents by post.

Faithfully yours | Wilkie Collins

P.S. | I ought perhaps to have added that all pecuniary arrangements are referred to me by my literary representative, Mr A. P. Watt of 2 Paternoster Square<sup>3</sup>  
Mr S.S. McClure

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1. Samuel Sidney McClure (1857–1949), publisher and founder of the first American newspaper syndicate.
  2. Perhaps in March 1887, when McClure came to Britain and visited W. F. Tillotson in Bolton (Johanningsmeier, p. 53).
  3. The postscript is written at the foot of the third blank page.

**[2870] TO A. P. WATT, 10 JULY 1888**

MS: Pembroke. Published: BGLL, IV, p. 330.

82. Wimpole Street. W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
10<sup>th</sup> July 1888

My dear Watt,

Let me thank you for a cheque for £301..5.- in payment of Tillotson's last instalment of the purchase money for the serial right of "The Legacy of Cain" – less your commission – and of the purchase money for the right of German translation of the novel<sup>1</sup> – and let me add how sincerely sensible I am of the kindness which has considered me in this matter, as on every other matter.

Ever yours | Wilkie Collins

I think I have got a shorter and a more familiar title for the Dicks Story:

The Lord Harry.

This relates to the current saying "By the Lord Harry" – and is also appropriate as being the name of the chief male character in the book. What do you think?<sup>2</sup>

A.P. Watt Esq.

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1. Watt's letter to WC of the same date enclosing the cheque explains this otherwise unaccountable sum (Berg). Tillotson's paid a total of £330 – £250 as the fourth instalment of the purchase money for the serial right of *The Legacy of Cain*, plus £80 for the German translation rights. Watt did not claim his 10% commission on the payment for translation rights, but deducted £3-10s for bank charges incurred in discounting Tillotson's promissory note, and 5s outstanding for the copyright registration of 'The First Officer's Confession'. Thus the total deductions came to £28-15s. The net sum of £301-5s was thus credited to WC's bank account as 'pr. Lr' on 11 July (Coutts: WC).
  2. As [2874] to Watt of 18 July makes clear, the earlier, longer title must have been 'His Money? or His Life?'

**[2871] TO ANDREW CHATTO, 12 JULY 1888**

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 330–331.

82. Wimpole Street W.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
12 July 1888

My dear Chatto,

General Mitchell (of 92. Elgin Avenue Maida Vale) has written a little book called, "Strange Stories of the Service", containing some curious (and true) specimens of the manner in which minor military affairs are carried on at the war office – told mostly in the form of anecdotes. He writes in military periodicals and is the author of the article on "Fortifications of England" in the *Universal Review* for June last.

Will you oblige me by letting the General call on you with his manuscript at any time most convenient to yourself – and by sending him a line (to 92 Elgin Avenue) to appoint your own day and hour? I ought to add that he will undertake to supply some illustrations to his work.<sup>1</sup>

Ever yours | Wilkie Collins



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1. General Charles Mitchell, whose *Strange Stories of the Service, or, The Crown and the War Office. By General Touch-'Em-Up. Illustrated by C. M.* was eventually published by Remington in 1895. Given the reference to the *Universal Review*, Mitchell may have been introduced to WC by Harry Quilter.

**[2872] TO ROBERT DU PONTAVICE DE HEUSSEY, 12 JULY 1888**

MS: Parrish (Box 4/19). Extract: Baker 2001, pp. 511–512. Published: B&C, II, pp. 559–560.

82. Wimpole Street | London. W. | 12 July 1888

My dear Collaborateur,

Please notice the above address. I feel penitently that I ought to have written to you weeks since – and there is my excuse!

After 20 years residence in Gloucester Place, I have been driven into encountering the horrors of moving by the expiration of my lease, and by the exorbitant terms asked me for renewing it by the agent of my landlord, an enormously rich nobleman named Lord Portman. He asked me to pay, for the right of continuing to live in the house no less a sum than twelve hundred pounds – to say nothing of other merciless stipulations. In our choice English phrase I determined to “see him damned first” – and here I am in a much quieter situation and in a much nicer house, beginning domestic life again at the age of 64 (alas!). Let me add that the dire necessity of moving presented itself while I was publishing a new serial story in /weekly/ newspapers in Great Britain, Australia, Canada and the United States, and that I had to supply this large public with their weekly allowance of fiction all through the confusions and interruptions and hammerings of workmen incident to shifting from one house to the other. How it is that I am not in a lunatic asylum I don’t understand. The excitement and worry have, however, taken another form – they have set my invention boiling. My head is so full of a new story and new characters that I have got what Balzac used to call “a congestion of ideas,” and am actually obliged to relieve myself by beginning another book. There is my autobiography presented to my dear and good friend.

There is a sympathy in our destinies as well as in our sentiments. You too have suffered the peine forte et dure of moving, [*del*] and you too have been working against obstacles – I am sure to good purpose. The prospect of reading your “Dickens” is something that I look forward to with delight.<sup>1</sup> The little that I have read of what is new in contemporary literature here is not encouraging to my tastes. I want to be interested – and I wait for you. I shall follow you in December with the first publication in book-form, of the serial novel to which I have alluded already, “The Legacy of Cain.” The first serial issue ended on the 7<sup>th</sup> of this month. But there is to be a second serial issue – and so the book publication must be deferred.

Pray take care of your health. The one part of your letter which I was sorry to read is the part of it which alludes to your illness. Here, we have had cold weather of which there has been no example for the past sixty years. It strings up my nerves, and keeps me well. But your lungs must be sensitive, after that attack – and distrust of the season (if your summer is like ours) will be the wisest of all distrusts until the warm weather comes.

always your affectionate friend | Wilkie Collins

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1. Referring to de Heussey’s *L’Inimitable Boz* (Paris: Quantin, 1889).

**[2873] TO JOHN TURNER,<sup>1</sup> 13 JULY 1888**

MS: Unknown. Typed transcript: Texas (Ms Letters, W. Collins), our copy text. Published: Coleman, p. 333; BGLL, IV, p. 331.

82, Wimpole Street, | London, W. | 13<sup>th</sup> July, 1888.

Dear Sir,

Two stories of mine have been published for the first time in “The Graphic”. One was the

novel called “The Law and the Lady”,<sup>2</sup> and the other was a Christmas story called “Miss or Mrs?”<sup>3</sup>

A third work of mine called “My Lady’s Money” appeared in a Christmas number of “The Illustrated London News”.<sup>4</sup>

These stories were all published in this way some years since. I am not able to give you the exact dates. They are republished in book form and in cheap editions by Messrs Chatto and Windus.

I remain, Dear Sir, | Faithfully yours, | WILKIE COLLINS.

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1. Unidentified.

2. Serialized in twenty-four parts from 26 September 1874 to 13 March 1875.

3. In the Christmas number, published on 13 December 1871.

4. In the Christmas number, published on 12 December 1877. WC’s final novel *Blind Love* was also to appear in the *Illustrated London News* from 6 July to 28 December 1889. Generally on fiction in the two illustrated papers, see *VFRG*, 29.

### [3073] TO JAMES STANLEY LITTLE,<sup>1</sup> 18 JULY 1888

MS: Lewis Collection.<sup>2</sup> Published: Lewis website; A&C3, p. 60.

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.<sup>3</sup>

Faithfully yours | Wilkie Collins

Jas Stanley Little Esq Secy

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1. Secretary of the Society of Authors – see [2863] 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.

3. Of course no record of a debit of 10s-6d is found in WC’s bank account though £20 was taken out this day marked ‘House’ from which the Postal Order may have been purchased. WC attended the dinner – see his description of it in [2880] to Watt of 30 July 1888.

### [2874] TO A. P. WATT, 18 JULY 1888

MS: Pembroke. Published: BGLL, IV, p. 332.

82. Wimpole Street. W. | 18<sup>th</sup> July 1888

My dear Watt,

The first weekly part goes to you by tonight’s letter-post. It is, I suspect, longer than the appointed number of words – but being the first number, it must make its effect. You can honestly say that more of it is in the rough. Also – if Mr Dicks is alarmed at the Irish nature of the story, it may be well to say that “the Prologue is the only Irish part of it.”<sup>1</sup> The story runs on English ground, and sometimes goes abroad. I have added the first title thought as a sub-title, thus:

The Lord Harry: | His Money? Or His Life?

This will help me I think with the class of reader whom I am likely to address in the present case.<sup>2</sup>

The horrible thunderous weather is trying my nerves, and getting in the way of my work.

Ever yours WC

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1. The Irish prologue to ‘The Lord Harry’ survives in *Blind Love*, the title under which it was eventually published. As a radical, Dicks might have been expected to be upset by the anti-nationalist slant of the story’s opening.

2. The agreement with Dicks left open the periodical in which the serial would be published, but the likeliest venues were *Bow Bells* and *Reynolds’s News*, both papers aimed principally at a proletarian readership.

**[3230] TO UNIDENTIFIED RECIPIENT, 19 JULY 1888**

MS: Unknown. On sale: (2011).<sup>1</sup> Published: A&C8, p. 22.

Vy truly yours | Wilkie Collins | 19 July 1888

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.

**[2875] TO UNIDENTIFIED RECIPIENT, 21 JULY 1888**

MS: Houghton (Typ.805LN4.76.(B)).<sup>1</sup> Published: Noakes, p. 178; Sue Lonoff, ‘Sex, Sense, and Nonsense’ in Smith & Terry, p. 37;<sup>2</sup> BGLL, IV, pp. 332–333.

The Second Part of “Mr and Mrs Discobolos” was written by my old friend Edward Lear at my suggestion.<sup>3</sup> So far as I know, it has not been published<sup>4</sup>

Wilkie Collins

21 July 1888

1. Inscription in a copy of Edward Lear, *Laughable Lyrics: A Fourth Book of Nonsense Poems, Songs, Bothan, Music, etc.* (London: R. J. Bush, 1877). Lear wrote to James Fields on 15 October 1879: ‘Bye the bye, the only attempt at Nonsense I have lately made has been, – at the instigation of Wilkie Collins, – to conclude the History of Mr. and Mrs. Discobolos.’ (*Edward Lear, Selected Letters*, ed. Vivien Noakes (Oxford 1988), p. 253).

2. Lonoff (in Smith & Terry, p. 37), introduces the note with these words: ‘If in 1885 [*sic* for ‘1985’] you had been to the exhibit of Edward Lear’s work at the Royal Academy, you would have seen a copy of his *Laughable Lyrics* opened to reveal this inscription:’. A formatting error at the beginning of Lonoff’s essay increases the confusion by giving the impression that these words form part of WC’s inscription.

3. Lonoff discusses the friendship of WC and Lear, suggesting it may have begun when WC was only fourteen (p. 37). For the last few years of his life Lear had lived at San Remo and died there in January 1888. One letter from Lear to WC, directed from San Remo on 19 April 1885, is also found at Houghton (MS Eng 797). Another dated 7 March 1886, is found in Noakes, ed., *Edward Lear, Selected Letters*, p. 279.

4. As Lonoff notes (p. 49 n. 1), the second part of the poem appeared in the *Quarterly Review* (October 1888).

**[2876] TO A. P. WATT, 25 JULY 1888**

MS: Pembroke. Published: BGLL, IV, p. 333.

82. Wimpole Street. | W.

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

25<sup>th</sup> July 1888

My dear Watt,

Your friendly kindness has completed my little collection of sticks with a really beautiful specimen. In colour form and lightness it is admirable and complete from the inscription at the top to the ferrule at the bottom. And it is useful as well as ornamental for it is of exactly the right length for me, and will associate my “walks abroad” with my good and true friend. Even this glorious day is brightened by your gift.

Ever yours WC

I wonder whether I shall meet you tonight at the Authors’ Society Dinner at the Criterion to the American writers in London? It won’t be like your dinner – worse luck!<sup>1</sup>

1. Collins was to serve as steward at the banquet held by the Society of Authors in honour of American authors in recognition of their efforts to put pressure on the US government to pass an act recognizing international copyright (see [2863] to Little of 25 June 1888). Here ‘your dinner’ refers to that at Watt’s club on 18 June to which WC accepts an invitation in [2848] of 31 May 1888. There is no record of any reply from Watt in the relevant letter-book, though he seems not to have attended the Authors’ Society Dinner – see [2880] to him of 30 July 1888.

**[2877] TO SEBASTIAN SCHLESINGER, 27 JULY 1888**

MS: Houghton (fMS Am 1363 v.1/79), with envelope.<sup>1</sup> Published: BGLL, IV, p. 334.

82. Wimpole Street. W.

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

27 July 1888

My dear Sebastian,

I am indeed most sincerely glad to hear a more cheering account of yourself. Like me, you have an elastic nature. Troubles knock us down – but we get up again (like well-trained pugilists) fresher than ever.

On Sunday August 5<sup>th</sup> (Bristol Hotel 7.45) I shall be delighted to enjoy another of those delightful dinners.<sup>2</sup> The date exactly falls in with my plans – for afterwards (if all goes well) I must take my “morganatic” family to the seaside.<sup>3</sup>

Yours affectly WC

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1. Directed to ‘Sebastian Schlesinger Esq | St James’s Chambers | Duke Street | S.W.’, postmarked as dated.

2. Possibly the Bristol Hotel, Burlington Gardens.

3. See [2885] to Schlesinger, 26 August 1888.

**[2878] TO MRS MORRIS P. FLINT,<sup>1</sup> 30 JULY 1888**

MS: Lewis Collection, damaged.<sup>2</sup> Published: BGLL, IV, pp. 334–335.

82. Wimpole Street | London. W. | 30 July 1888

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

Dear Madam,

I have been moving into a new house. Many things have been lost – letters among them – and I have found it a hard task to ke[ep] up with the deman[ds] of a large correspondence.

Unfortunately for me, you do not mention the subject of the unanswered letter to which you allude. I cannot say whether it ever reached me, or whether it has been lost, or whether it was laid aside to be answered at the first convenient time, and forgotten in the confusions and worries of moving from one house to another. The only letters from my readers which I deliberately lea[ve] without a reply are requests for autographs which are not accompanied by a stamped and directed envelope – and other requests which invite me to read manuscripts and find publishers for them. In every other case, I answer my letters – and I may say for myself that I am incapable of knowingly neglecting to thank a lady when she is so kind as to write to me.

If you think it worth while to let me know what the nature of your first letter was, the reply shall be sent to [yo]u by return of mail. In the meantime, I can only express my regret.

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

Mrs Morris P. Flint

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1. Unidentified fan.

2. The text in square brackets represents the conjectural restoration of characters which have been lost on account of a hole through both leaves of the folding notepaper.

**[2879] TO [CARL] ROSA,<sup>1</sup> 30 JULY 1888**

MS: Unknown. On sale: Christie’s, New York, Doheny Collection (1 February 1988), lot 484; similar item in *American Book Prices 1987–1988*, p. 46, but dated ‘22 September [1869?]’. Published: BGLL, IV, p. 335.

Summary: *To ‘my dear Rosa’ concerning a payment to the Slade Fund and other matters.*

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1. Probably Carl August Nicholas Rosa (1842–1889: *ODNB*), impresario, manager of the Carl Rosa Opera Company.

**[2880] TO A. P. WATT, 30 JULY 1888**

MS: Pembroke. Published: BGLL, IV, pp. 335–336.

82. Wimpole Street. W. | 30<sup>th</sup> July 1888

My dear Watt,

So far as I know or can remember, every one of my books has been translated into German – except the book which I am now beginning.<sup>1</sup>

Between the weather, and the speeches (on the 25<sup>th</sup>) I have been getting on badly with my work. The Authors' Banquet had everything in its favour – a wonderfully good dinner, excellent champagne – permission to smoke – and (so far as my experience went) delightful guests. All spoilt by that damnable product of British stupidity and conceit – after-dinner speeches. The one pleasant exception was Russell Lowell's address – but he would have done better if he had talked a little less about himself, and had sat down a little sooner. As for the others, I will only say this. If I had ventured to take my lovely new stick with me (but I was afraid of losing it in the waiting-room), I should have sent a waiter for that weapon – should have gone behind each of the other speakers and have broken his head when he sat down again – and have appeared before the magistrates the next day with the greatest pleasure as a benefactor to my species.<sup>2</sup>

Ever yours | WC

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1. There is no record of Watt's original inquiry in the relevant letter-book.

2. For another account of the dinner, see Bonham-Carter, pp. 142–143. See also the *Times*, 26 July 1888, p. 6e, for a full version of Russell Lowell's address.

**[2881] TO L. S. METCALF, 7 AUGUST 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 336.

82. Wimpole Street | London. W. | 7<sup>th</sup> August 1888

Dear Sir,

On the arrival today of the August number of The Forum,<sup>1</sup> permit me to repeat my excuses and the sincere expression of my thanks.

My only contribution to an English periodical, written since you first honoured me by expressing a wish that I should become one of your writers,<sup>2</sup> has been a little article for the ~~May~~ June number of my friend Mr Quilter's new "Universal Review". In this case, circumstances obliged me to write on the eve of publication, while the press was waiting for me – and it was simply impossible to send you a proof in advance, so as to secure simultaneous publication in The Forum.<sup>3</sup>

Since that time I have been obliged to begin another serial story – under the necessity of keeping ahead of the serial publication later in the present autumn. Through the serious interruption of a move into a new house (please note the address at the top of this letter) I am all in arrears – and leisure time is an incident in my life which is now unknown to me. If I trouble you with this long letter, pray attribute it to my wish to show you that I am not forgetful of your kindness, and believe me,

Vy truly yours | Wilkie Collins

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1. Various issues of Metcalf's periodical were found in WC's library (Baker 2002, p. 110).

2. See [2750] to Metcalf of 14 September 1887.

3. See [2849] and [2850] to Harry Quilter both dated 2 June 1888.

**[2882] TO ANDREW CHATTO, 7 AUGUST 1888**

MS: Reading. Published: BGLL, IV, p. 337.

82. Wimpole Street. W. | 7<sup>th</sup> August 1888

My dear Chatto,

Before I leave London,<sup>1</sup> I want to make some arrangement for the publication in three volume form, and in other forms as usual, of my last novel “The Legacy of Cain.”

The story is completely revised and corrected for book publication. The first serial issue in newspapers ended on the 7<sup>th</sup> of July last.<sup>2</sup>

But Mr Tillotson reserves the right of publishing a second serial issue in newspapers – and, under the terms of the agreement, the book publication cannot take place until Thursday, December 6<sup>th</sup> next.<sup>3</sup>

This is, I suppose, a good time for the novel – but it is a bad time for me. The expenses of my “move” have proved to be considerably larger than I had anticipated – and my balance at Coutts’s is diminishing. If we sign an agreement at once for the usual £500 – and if I deposit the book ready for publication with you – am I entirely “out of order” if I venture to propose a promissory note of yours for £250/ (say) at nine months, which my bankers would place to the credit of my account under discount. This would leave an interval of four months after the publication of the book before the note became due – and the payment of the second half of the purchase-money might be arranged so as to suit your convenience. Let me have one line to say what you think of this,<sup>4</sup> and believe me

Ever yours | Wilkie Collins

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1. WC was in Ramsgate by 26 August – see his letter to Sebastian Schlesinger of that date.

2. Most newspaper serializations of *The Legacy of Cain* traced ended on 7 July 1888, though in W. F. Tillotson’s own *Bolton Weekly Journal* the last instalment in fact appeared on 30 June 1888 – see Law, p. 239.

3. WC’s contract with Tillotson’s for *The Legacy of Cain* is now held at the Bodleian (MS. Eng. Misc., f. 395/1). The only ‘second serial issue’ traced of *The Legacy of Cain* is that in the daily *Staffordshire Sentinel* from 30 December 1889 – again see Law, p. 239.

4. Andrew Chatto must have responded immediately and positively to WC’s proposal. At Reading is found a receipt signed by WC on 7 August 1888, and stamped on 10 August, which itself constitutes the legal agreement concerning the publication of *The Legacy of Cain*. It specifies two promissory notes for £250, due on 11 February and 11 May 1889, as payment for a seven-year lease on the volume rights of the novel, with all other terms and conditions identical to those for *The Evil Genius*. The first payment seems to have been credited to WC’s bank account simply as ‘Recd’ on 6 March, while the second is probably the £250 credited on 31 May, also simply as ‘Recd’ (Coutts: WC).

### [2883] TO ANDREW CHATTO, 8 AUGUST 1888

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 338.

82. Wimpole Street W. | 8<sup>th</sup> Aug<sup>t</sup> 1888

My dear Chatto,

Here is the printed copy<sup>1</sup> for the republication in book form of  
The Legacy of Cain  
– now, thanks to your friendly kindness, your property.<sup>2</sup>

The numerous corrections will I hope sensibly diminish the printing expenses – besides improving the book.

Ever yours | WC

I have no copy of the corrections. Let me commend them to the safe keeping of the safe!

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1. Presumably the printed instalments from one of the newspapers carrying the novel as a serial, perhaps Tillotson’s *Bolton Weekly Journal*.

2. See the note to [2882] to Chatto of the previous day.

### [2884] TO CHATTO & WINDUS, 9 AUGUST 1888

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 338.

82. Wimpole Street W. | 9<sup>th</sup> Aug<sup>t</sup> 1888

Dear Sirs,

I am afraid I cannot accept your suggestion – and worse still, I must ask you to kindly send me proofs in triplicate. Two sets for the foreign translations – and the third set to be looked over by myself. Carefully as the printed copy has been corrected, I cannot be sure that I have not made any mistakes. The proofs will be at once returned for press.<sup>1</sup>

Faithfully yours | Wilkie Collins  
Messrs Chatto & Windus

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1. In acknowledging receipt of the copy of *The Legacy of Cain* on 8 August 1888 (Reading), Chatto & Windus had proposed printing the book edition of *The Legacy of Cain* from the corrected serial version without submitting proofs to the author.

### [3231] TO MARION HALCOMBE TAYLOR, 11 AUGUST 1888

MS: Unknown. On sale: Owen & Barlow (2013).<sup>1</sup> Published: A&C8, p. 22.

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.

### [2885] TO SEBASTIAN SCHLESINGER, 26 AUGUST 1888

MS: Houghton (fMS Am 1363 v.1/45), with envelope.<sup>1</sup> Published: B&C, II, p. 560.

26 August 1888

My dear Sebastian,

Wilkie Collins, of 82 Wimpole Street has disappeared from this mortal sphere of action, and is replaced by | William Dawson | 27. Wellington Crescent | Ramsgate

=

In plain English, I am here with my “morganatic family” – and must travel (like the Royal Personages) under an alias – or not be admitted into the respectable house now occupied by my children and their mother. So – if there is any more news from America – address W. Dawson Esq. for the next fortnight. I shall be, after that, in London again, so far as I now know.

My only excuse for not having written before this, or having “dropped in on you”, as they say, at your chambers, is my new novel.<sup>2</sup> It is a tough job this time. I have been nowhere and have seen nobody and am nothing better than the slave of my pen – the most agreeable slavery that I am acquainted with.

Ever yours | WC

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1. Directed to ‘Sebastian Schlesinger Esqr | St James’s Chambers | Duke Street | London. S.W.’, postmarked ‘RAMSGATE | C | AU26 | 88’, and initialled ‘WC’.

2. The serial novel then known as ‘The Lord Harry’, which eventually became *Blind Love*.

### [3403] TO EDGAR F. GLADWIN,<sup>1</sup> 7 SEPTEMBER 1888

MS: Lewis Collection (L2962). Published: A&C14, pp. 26-27.

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.

### **[2886] TO SEBASTIAN SCHLESINGER, 10 SEPTEMBER 1888**

MS: Houghton (fMS Am 1363 v.1/77), with envelope.<sup>1</sup> Published: BGLL, IV, p. 339.

82. Wimpole Street W.

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

10 Sept 1888

My dear Sebastian,

I returned on Friday evening last<sup>2</sup> – all the better for the sea air. On Saturday, my luck ended. Torturing neuralgia in the face – from that time to this. Pray tell me if your children have returned in good health. I keep those letters carefully, to tell you what I think of them.<sup>3</sup> I can write no more.

Yours ever aftly | WC

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1. Initialled and directed to 'Sebastian Schlesinger Esq | St James's Chambers | Duke Street | S.W.', postmarked as dated.

2. WC wrote on the Monday and had thus returned on 7 September.

3. Neither the children's journey nor the letters has been identified, though perhaps the latter related to Schlesinger's marital problems. WC refers to Schelsinger's daughters in a later note, tentatively dated [November–December 1888].

### **[2887] TO [A. S.] WATT,<sup>1</sup> 12 SEPTEMBER 1888**

MS: Pembroke. Published: BGLL, IV, p. 339.

82. Wimpole Street. W.

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



12<sup>th</sup> Sept 1888

Dear Mr Watt,

By today's registered book post I send to you some more copy of my new Story – for Mr Dicks.<sup>2</sup>

Please let me hear that the packet has reached you safely.

Faithfully yours | Wilkie Collins

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1. Though there is no hard evidence, the formality of the salutation and valediction suggest strongly that this letter is addressed not to A. P. Watt, whom WC seems to have believed then to be still on holiday from the office (see [2889] to him of 13 September 1888), but to his eldest son, already active in the business.

2. 'The Lord Harry' – the amount of copy is specified in the following letter to Watt [2889], 13 September 1888.

### [2888] TO CHATTO & WINDUS, 13 SEPTEMBER 1888

MS: Parrish (Box 4/17). Published: BGLL, IV, pp. 339–340.

82. Wimpole Street W.

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

13<sup>th</sup> Sept 1888

Dear Sirs,

I have returned from the sea<sup>1</sup> – and I hear nothing of the proofs of “The Legacy of Cain.” Let me remind you that when you wrote to me suggesting that the book might be set up in type, (while the printers had nothing to do) without sending the proofs to me for correction this time, I replied thanking you, and giving reasons why it would be necessary for me to see the proofs, and to have some of the proofs reserved, to be sent to the translators.<sup>2</sup> I have not the least wish (it is needless to say) to hurry the setting up of the copy, so long before the date of publication. Any time that will suit you will suit me. I only want to know that I shall receive the proofs.<sup>3</sup>

Believe me dear Sirs | Faithfully yours | Wilkie Collins

P.S. I write under difficulties – with an attack of neuralgia in the face!

Messrs Chatto & Windus

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1. WC in fact returned from Ramsgate on Friday, 7 September – see [2886] to Sebastian Schlesinger of 10 September 1888.

2. See [2884] to Chatto & Windus of 9 August 1888.

3. Below the erased address is a pencil annotation in an unknown hand which appears to read ‘Ans?’.

### [2889] TO A. P. WATT, 13 SEPTEMBER 1888

MS: Pembroke. Published: BGLL, IV, pp. 340–341.

82. Wimpole Street. W.

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

13<sup>th</sup> Sept: 1888

My dear Watt,

I am very glad to hear such cheering report of you and your holiday. I wish I could imitate you. The sea has been as entirely my good friend as ever. But my return to London has ended badly what had been well begun.<sup>1</sup> Neuralgia in the face, and an abscess [*sic*] in the mouth, have tried my philosophy severely. Today, at last, there is a change for the better. The abscess [*sic*] has melted away – and the neuralgic pains are slackening – and I may hope to get to work again in a day or two. Talking of work, that packet which you have kindly sent to Mr Dicks contained not the second weekly part only, but the third and fourth as well. We are nearer to the first instalment of the purchase-money than you thought.<sup>2</sup>

When will you look in – next week? – and tell me about your travels, and have a little “drink”?<sup>3</sup>

Ever yours | WC

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1. WC was in Ramsgate from around 26 August to 7 September – see his letters to Sebastian Schlesinger. Watt's letter to WC of 13 September explained that he too was now back from holiday (Berg).
2. The agreement with Dicks (now held in the A. P. Watt & Co. Records (#11036), Wilson Library, University of North Carolina at Chapel Hill) specified that the first third of the payment would be made when the first third of the manuscript was submitted. See Graham Law, 'Last Things', *WCSJ*, NS 1 (1998), pp. 50–58.
3. Watt only responded on 18 September (Berg), apologizing that he had been out of town for the weekend and was extremely busy with arrears of work due to his holiday.

**[2890] TO ANNE LINSELL,<sup>1</sup> 14 SEPTEMBER 1888**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 334 (with recipient unidentified); BGLL, IV, p. 341.

**82, WIMPOLE STREET. | W.<sup>2</sup>**  
London | 14<sup>th</sup> September | 1888

Dear Annie,

You have my sincerest sympathy. The death of your good mother leaves another blank in my life.<sup>3</sup> She was happily associated with pleasant remembrances of the time when I was a boy – and with one recent recollection. She came to luncheon at the house which I have now left, on the occasion of a visit to London, and was doubly welcome – for her own sake and for the sake of the recollection of my own dear mother which she called up the moment I saw her again.<sup>4</sup>

I ought to have thanked you for your kind letter before this. But I am only now getting the better of some neuralgic trouble in the face.

Yours always truly | Wilkie Collins

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1. Ann[e] Elizabeth Deane Linsell (b. 1841), WC's cousin – the eldest daughter of HC's youngest sister Emily. She married Francis Linsell on 7 October 1863 and had four children (1881 Census).
2. At long last WC has ordered some new personalized notepaper, with the monogram to the left and the address ranged right.
3. WC's maternal aunt Emily Elizabeth Guest Clunes née Geddes (c. 1805–88), who had married Deane William Clunes in 1839. She died on 5 September 1888.
4. For another account of this visit, see [2594] to Frank Beard of 26 July 1886.

**[2891] TO JIM PIGOTT,<sup>1</sup> 14 SEPTEMBER 1888**

MS: Parrish (Box 4/13). Published: BGLL, IV, pp. 341–342.

**82, WIMPOLE STREET. | W. | London | 14<sup>th</sup> Sept 1888**

My dear Jim,

Just a word to say that if I can find an opportunity of trying to serve you, I will not fail to make use of it. Neuralgia in the face, with the charming accompaniment of an abscess [*sic*] in the mouth, ~~have~~ has taken the pen out of my hand for the last week. But these are trumpery sufferings by comparison with the horrid discovery that you announce. I am really grieved to hear of it. Are there no preventive measures? and is it useless to consult – with that view – any of our specialists in London? Sir Henry Thompson is the great authority here.<sup>2</sup>

My love to Henry | Ever yours | Wilkie Collins

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1. In the light of the valediction, this must be the actor James William Nairne Smyth Pigott (1850–1918), younger brother of Henry Pigott and nephew of Edward Pigott, who in 1883 had played the part of the Earl of Laverock in WC's ill-fated *Rank and Riches*, and who more recently had been working as an actor and playwright in America (see the notes to [2539] and [2547] to Edward Pigott of 19 March and 3 April 1886). Nothing specific is known about the serious illness referred to in this letter; however, if Lycett is correct concerning the cause of death of Jim's father, Henry Pigott (see note 1 to [0166] to Edward Pigot, 16 May 1854), it seems possible that Jim had recently learned that he was suffering from congenital syphilis.
2. Sir Henry Thompson, surgeon, specialist in the genito-urinary tract; see [2636] to him of 3 November 1886.

**[2892] TO GEORGE E. GOURAUD,<sup>1</sup> 24 SEPTEMBER 1888**

MS: Unknown. Typed transcript: Edison Papers, Rutgers University, our copy text. Extract: Picker, p. 120.  
Published: BGLL, IV, pp. 342–343.

82 Wimpole Street. | London W. | 24<sup>th</sup> September, 1888.

Dear Sir,

I sincerely appreciate the compliment which is implied in the invitation with which you have honoured me. Mr Edison's [*sic*] fame has been nobly gained. His place in history is already secured, and his landmark set up on the territory of Science.

But, in the present state of my health, I fear there is little hope of my being able to profit by this opportunity which you have been so good as to offer me of investigating the most wonderful invention of our time. I have been already away from London (which is my only excuse for this late reply), trying what a purer air will do for me – and I shall probably be far away from Little Menlo next month.<sup>2</sup>

Pray accept my apologies as well as my thanks, and believe me,

Faithfully yours, | Wilkie Collins.

Colonel Gouraud.

- 
1. The American George Edward Gouraud (1841–1912: *Times* obituary, 20 February 1912), a Civil War hero, who in 1887 joined Thomas Alva Edison in setting up the Edison Phonograph Company.
  2. Gouraud had bought a house in Beulah Hill, Upper Norwood, in South London and named his new home Little Menlo after Edison's original laboratory at Menlo Park, New Jersey. He invited celebrities there to record their voices on the new invention. This letter shows that WC was unable to accept. See <[www.theirvingsociety.org.uk/phonos.htm](http://www.theirvingsociety.org.uk/phonos.htm)> and Picker, pp. 116–125, for more on Gouraud's success in adding eminent people such as Browning and Tennyson to his Library of Voices.

**[2893] TO UNIDENTIFIED RECIPIENT, 24 SEPTEMBER 1888**

MS: Fales. Published: BGLL, IV, p. 343.

82. Wimpole Street. W.

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

24<sup>th</sup> Sept: 1888

Dear Sir,

I am indeed very sincerely obliged to you for having added one more to the curious fragments of experience which have marked the course of my literary life. The complete resemblance between the story told in the letter to the *Daily Telegraph*, the other day,<sup>1</sup> and the story told in “No Name,” more than a quarter of a century since, is quite as strange a coincidence as you supposed it to be. From beginning to end the plot of “No Name” is entirely imaginary.

Believe me, dear Sir, | Vy truly Yours | Wilkie Collins

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1. We have been unable to trace the specific story in question, but it is likely to be found among the many letters to the editor in the long-running correspondence on the question ‘Is Marriage a Failure?’. Almost three columns were devoted to this debate in the *Daily Telegraph* every day virtually throughout the months of August and September 1888. In all around 27,000 letters were sent to the editor, and many of those published were reprinted in *Is Marriage a Failure?* ed. Harry Quilter (London: Swan Sonnenschein, n.d.).

**[2894] TO UNIDENTIFIED RECIPIENT, 24 SEPTEMBER 1888**

MS: Unknown.<sup>1</sup> On sale: eBay (21–28 September 2004), by ‘bashworths’, Provo, Utah, item 2271744478.  
Published: BGLL, IV, p. 343.

Wilkie Collins. | London | 24<sup>th</sup> September 1888

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

**[2998] TO UNIDENTIFIED RECIPIENT, 24 SEPTEMBER 1888**

MS: Lewis Collection. Published: A&C1, p. 54.

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.

**[2895] TO A. P. WATT, 5 OCTOBER 1888**

MS: Pembroke. Published: BGLL, IV, pp. 343–344.

82. Wimpole Street.  
~~90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~  
5<sup>th</sup> Oct 1888

My dear Watt,

Your kind letter finds me recovering – and returning to my work, after a deplorable interval of lost time. Neuralgia in the face, complicated by an abcess [*sic*] in the mouth – infernal pain – imprisonment in the house – revolt of the liver as the consequence of want of exercise, and a narrow escape of jaundice – there is the narrative of my life since I returned from Ramsgate. Any day next week, when you may be able to spare the time, I shall be delighted to see you. Mrs Watt’s health has I hope improved after her holiday in Scotland.<sup>1</sup>

Ever yours | WC

---

1. Watt had written on 4 October to say that he had been out of town in order to run up to Scotland to bring his wife home, and also to express concern about ‘a somewhat alarming statement’ in the *World* concerning WC’s health (Berg). In the gossip columns of Edmund Yates’s society weekly (‘What the World Says’, 3 October 1888, p. 14), appeared the following comment: ‘I am sorry to hear that Mr. Wilkie Collins is somewhat severely indisposed’.

**[2896] TO HALL CAINE, 25 OCTOBER 1888**

MS: Manx (9542 GMFD 77), with envelope.<sup>1</sup> Published: B&C, II, p. 561.

**82, WIMPOLE STREET. | W.<sup>2</sup>**  
London 25 October 1888

My dear Hall Caine,

My best thanks for the photograph. The only objection to it that I can discover, is no doubt felt by your friends – the likeness is “over-printed,” and the result is a dark-haired man. And perhaps the light was allowed to fall a little too strongly on your face when you sat – and the reflected light in the pupils of your eyes comes rather wildly. Making these small allowances the likeness seems to me to be excellent, and the position of the figure well managed.

I am not at all surprised to hear of the success of “Ben-my-Chree” in the country. The average London audience is the stupidest audience in England. In the country towns (especially the great towns) the superiority of intelligence is really remarkable. I heartily congratulate you on the result of your dramatic venture – after your play escaped from its place of confinement in the hideous Princess’s Theatre.<sup>3</sup>

When you are next in London you will find me, as I hope and believe, here – and [*illegible*] to see you again. I was at Ramsgate, not Broadstairs – and so we missed seeing each other. My illness was painful (neuralgia, complicated by an abscess), but ~~not~~ never serious.

Shall I make a dreadful confession? I am at work again – hard at work – furiously at work – nearly a third of the way through a new story. I will tell you all about it when we meet. In the meantime, an indignant (and devoted) friend has discovered a very good reason for the obstinacy of the ancient novelist in refusing to let go of his pen. “I’ll tell you what it is, Wilkie, you are a cunning fellow and [*del*] a clever fellow, and you contrive to hide it from most people – but I<sup>4</sup> tell you, seriously and positively, You’re mad!” This is my only excuse for being just as incapable (when a story comes to me) of resisting the temptation to write it, as I was forty years since!

Ever yours | Wilkie Collins

- 
1. Directed to ‘Hall Caine Esqr | Castlerigg Cottage | Derwentwater | Keswick’, initialled ‘WC’, and postmarked ‘LONDON.W | X | OC 25 | 88’ and, on the reverse, ‘KESWICK A | OC 26 | 88’.
  2. Engraved black monogram ranged left and printed address ranged right; white laid paper with no visible watermark.
  3. *The Ben-my-Chree* (‘The Girl of My Heart’) was the play by Hall Caine and Wilson Barrett based on Caine’s novel, *The Deemster*, which opened in London at the Princess’s Theatre on Thursday, 17 May 1888 to good reviews, and ran successfully in the provinces from early August.
  4. In fact underlined three times.

### [2897] TO SEBASTIAN SCHLESINGER, 6 NOVEMBER 1888

MS: Houghton (fMS Am 1363 v.1/83), with envelope.<sup>1</sup> Published: BGLL, IV, p. 344.

82, WIMPOLE STREET. | W.

6<sup>th</sup> November 1888

My dear Sebastian,

The infernal fog and damp have completely unnerved me – and the neuralgia has nailed me again. Add to that I am obliged to write against time or break my agreement – and the net result (as they say in trade) is that I am too weary when evening comes to hold up my head. But for this, you would have heard from me last week – for it is your turn to dine with me and I want very much to present the children to you. I am indeed sorry not to be your guest (for as you know, I always enjoy dining with you) – and it is a real disappointment to miss meeting the charming Mrs Sherman again.<sup>2</sup> But I am not fit for social engagements – I can only ask you to forgive me.

Ever yours WC

- 
1. Initialled and directed to ‘Sebastian Schlesinger Esq | 8. Wilton Place | Belgrave Square | S.W.’, postmarked on the following day. Schlesinger, now London agent of the Philadelphia and Reading Railroad Company, was resident in London at this address until after WC’s death.
  2. Schlesinger had separated from his wife and gone to live with ‘Mrs Sherman’. See Sue Lonoff, ‘Sex, Sense, and Nonsense’ in Smith & Terry, p. 48.

### [2898] TO A. P. WATT, 9 NOVEMBER 1888

MS: Pembroke. Published: BGLL, IV, p. 345.

82, WIMPOLE STREET. | W.

9<sup>th</sup> Nov 1888

My dear Watt

I shall be only too glad to dine with you, and to become personally acquainted with Mr Rider Haggard, if you will kindly let me wait awhile until I can get the better of neuralgic troubles inflicted on me by this delicious weather. The moment I find myself likely to enjoy what I know will be a delightful evening, you shall hear again.<sup>1</sup>

Ever yours | WC

- 
1. Watt had written on 6 November that Haggard had expressed an interest in meeting WC (Berg).

**[2899] TO A. P. WATT, 13 NOVEMBER 1888**

MS: Pembroke. Published: (London) *Bookman*, vol. 23 (October 1892); Sherbo 1993, p. 352; BGLL, IV, pp. 345–346.

**82, WIMPOLE STREET. | W.**

13<sup>th</sup> Nov<sup>r</sup> 1888

My dear Watt,

My best thanks for your letter and the enclosures. You have achieved a masterly success with our proprietors.<sup>1</sup> If I could spare you as a friend (which I cannot possibly do) I should recommend the Government send you to the United States as diplomatic representative in place of Lord Sackville.<sup>2</sup>

I enclose (1) cheque for your commission and (2) the receipt duly signed.<sup>3</sup>

Ever yours | WC

I am getting better – as fast as the weather will let me.

P.S. – I am not quite sure, on reflection, whether my cheque is right or wrong in respect of the shillings and pence. If wrong you will forgive and enlighten me, and we will set it right next time.

---

1. WC had sent instalments 5–7 of ‘The Lord Harry’ on 12 November with an accompanying letter that seems not to have survived, though Watt’s acknowledgement of the same day is found in the Berg collection. In a second letter dated 12 November, Watt reported that he had already handed over the copy to Henry Dicks’s brother and obtained a cheque for the first third of the payment.

2. Sir Lionel Sackville-West, second Baron Sackville of Knole (1827–1908: *ODNB*), British envoy to Washington who was recalled to London on 30 October 1888, following a scandal connected with the upcoming presidential election.

3. Watt had sent WC Dicks’s cheque for £333-6s-8d, representing the first third of the purchase money mentioned in the agreement, while WC quite correctly sent Watt a cheque for £33-6s-8d, representing his commission (see Watt’s acknowledgement of 14 November, Berg). The signed receipt was for John Dicks & Co. The payment must have been credited on 14 November as ‘Recd’, with the commission to ‘A P Watt’ debited on 15 November (Coutts: WC). See also [2941] to Watt, 7 March 1889, for what eventually happened to this agreement with Dicks.

**[2900] TO MRS LINSELL,<sup>1</sup> 23 NOVEMBER 1888**

MS: Private. Published: BGLL, IV, p. 346.

**82, WIMPOLE STREET. | W. | London**

23<sup>rd</sup> November 1888

Dear Mrs Linsell,

It is more than kind on your part to have remembered me at the season of Quinces. It was a consolation as well as a pleasure to receive your welcome present yesterday evening. I had been making inquiries relating to that delicious fruit among the London greengrocers – and had been informed that there was “a failure in the crop.” I leave you to imagine how sincerely I thank you.

Always truly yours | Wilkie Collins

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1. Probably the mother-in-law of Anne Linsell, a cousin of WC’s, who (judging by the address line) must have lived outside London – see [2890] to Anne Linsell, 14 September 1888.

**[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>.  
Published: A&C11, p. 14.

6<sup>th</sup> December 1888

From | Wilkie Collins

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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.

**[2901] TO SEBASTIAN SCHLESINGER, 6 DECEMBER 1888**

MS: Houghton (fMS Am 1363 v.1/81), with envelope.<sup>1</sup> Published: BGLL, IV, p. 346.

**82, WIMPOLE STREET. | W.**

6<sup>th</sup> Dec 1888

My dear Sebastian,

If you are by good luck disengaged on Monday next the 10<sup>th</sup>, do come and take pot-luck here at 8. My old friend Mr Pigott and his nephew are coming, and perhaps an excellent country parson of the old English type who is well worth meeting.<sup>2</sup>

Ever yours | WC

- 
1. Directed to 'Sebastian Schlesinger Esq | 8. Wilton Place | Belgrave Square | SW.', postmarked on the following day.
  2. Unidentified, though this might be the Rev. George Bainton – see [2858] to him of 15 June 1888.

**[2902] TO ANDREW CHATTO, 7 DECEMBER 1888**

MS: Parrish (Box 4/17). Extract: Robinson 1951, p. 317. Published: BGLL, IV, p. 347.

**82, WIMPOLE STREET. | W.**

7<sup>th</sup> Decr 1888

My dear Chatto,

Let me thank you for the presentation copies, so kindly sent the day before publication.<sup>1</sup> Five and twenty years ago, I should have felt tolerably sure of the reception of "The Legacy of Cain." Today, I dont know that I may not have aimed over the heads of the present generations of novel-readers. For your sake, and mine, I will hope.

Ever yours | Wilkie Collins

My hand and pen have slipped, and made a long-tailed C.<sup>2</sup>

- 
1. According to the agreement, the official date of publication of the three-volume edition of *The Legacy of Cain* was 6 December 1888. One copy of the triple-decker remained in WC's library (Baker 2002, p. 92).
  2. The postscript is added beneath and to the left of the signature, where the 'C' is indeed unusually elongated.

**[2903] TO WALTER S. SICHEL,<sup>1</sup> 11 DECEMBER 1888**

MS: Clarke Collection. Published: BGLL, IV, p. 347.

**82, WIMPOLE STREET. | W.**

11<sup>th</sup> December 1888

Dear Sir,

Your kind letter has been forwarded to me from the house that I have left to the house that I now occupy.

I can, and do, thank you for your proposal – but, I regret to say, that I must add my excuses. My literary engagements will employ me during my working hours, throughout the new year which is now close at hand. I can only offer you my best wishes for the success of your efforts.

Faithfully yours, | Wilkie Collins

Walter S Sichel Esq.

- 
1. This must be Walter Sydney Sichel (1855–1933), barrister and author on matters legal and literary, though the nature of his proposal to WC remains unclear. One of Sichel's earliest publications seems to have been an article on 'The Wit and Humour of Lord Beaconsfield' in *Macmillan's Magazine*, 44:2 (June 1881), pp. 139–148.

**[2904] TO A. P. WATT, 12 DECEMBER 1888**

MS: Pembroke. Published: BGLL, IV, p. 348.

**82, WIMPOLE STREET. | W.**

12<sup>th</sup> Decr 1888

My dear Watt,

By today's Parcel Post, I send to you with great pleasure a copy of "The Legacy of Cain."<sup>1</sup>

Let me also report myself (helped by the blessed change in the weather to cold) very much better – and actually bold enough to have promised to dine with friends on Friday next and Monday next. This means a sly hint that I have the hope of meeting Mr Rider Haggard – whenever it may be quite convenient to you and to him, either this year or next year.<sup>2</sup> This sounds like a long "note of preparation", but 1889 will be telling us we are getting older with terrible rapidity.

When I have written one more weekly part, I shall be halfway through the new story. Never before have I accomplished such an advance on the press as this is!<sup>3</sup>

Ever yours | WC

P.S. | Your letter just received. I will send one of my presentation copies to Tillotson<sup>4</sup>

---

1. WC had acknowledged receipt of his presentation copies in [2902] to Chatto of 7 December.

2. See [2898] to Watt of 9 November.

3. Concerning 'The Lord Harry', still being written for Dicks.

4. Watt had written on 11 December requesting a copy of the novel on behalf of W. F. Tillotson of Bolton (Berg).

**[2905] TO SEBASTIAN SCHLESINGER, [12] DECEMBER 1888**

MS: Houghton (fMS Am 1363 v.1/85), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 348–349.

**82, WIMPOLE STREET. | W.**

13<sup>th</sup> Dec 1888

My dear Sebastian,

Your kind letter reaches me too late. I have already promised to dine on Monday next with another friend.<sup>2</sup> For the first time, I must ask you to accept my thanks and my excuses

Ever yours | WC

---

1. Initialled and directed to 'Sebastian Schlesinger Esq | 8. Wilton Place | Belgrave Square | SW.', postmarked: 'LONDON. W | Z 4 | DE12 | 88'. The content of the letter makes it unlikely that WC wrote twice on consecutive days; Schlesinger's habit of preserving his envelopes also supports this. Therefore we judge that WC was probably in error with his dating. Given that WC probably entertained Schlesinger on Monday 10 December (see [2901] to him of 6 December), the most likely scenario is that Schlesinger wrote with thanks and a counter invitation on 11 December, and WC responded with this letter on 12 December.

2. That is, with Henry Pigott on Monday 17 December. See [2907] to him of that date.

**[2906] TO ANDREW CHATTO, 14 DECEMBER 1888**

MS: Parrish (Box 4/17). Published: BGLL, IV, p. 349.

**82, WIMPOLE STREET. | W.**

14<sup>th</sup> December 1888

Dear Chatto,

Pray accept my thanks for your kind letter, and for a cheque for £19.5.- on account of sales of the 3 volume edition of "The Evil Genius" – a pleasant revival of my recollections of that book.<sup>1</sup>

Let me also thank you for the cutting from "Truth" – a kind little notice. That I echo your friendly good wishes with all my heart need not be said.<sup>2</sup>

Ever yours | WC



---

1. As is made clear by Andrew Chatto's letter to WC of 13 December 1888 enclosing the cheque (Reading), the sum represents a 5s royalty on each of the seventy-seven copies of the novel sold above the agreed threshold of 750. The £19-5s was credited that day to WC's bank account as 'Recd' (Coutts: WC).

2. Chatto's letter makes clear that the reference is to a brief but positive review of *The Legacy of Cain* in the weekly *Truth* of Saturday 8 December 1888.

**[2907] TO HENRY D. PIGOTT, 17 DECEMBER 1888**

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 349.

**82, WIMPOLE STREET. | W.**

17<sup>th</sup> Dec 1888

My dear Henry,

On referring to your letter, I find no dinner-hour mentioned for our feast this evening. Shall I "strike an average" between 7 and 8 – and assume that the hour is 7.30? Don't trouble to write – there will not be time. But if you have fixed 7. sharp – then I beseech a telegram. If the time is 8 – never mind. I will be with you half an hour too soon.

Ever yours | (with a cold in my teeth) | WC

**[2908] TO A. P. WATT, 17 DECEMBER 1888**

MS: Pembroke. Published: BGLL, IV, p. 350.

**82, WIMPOLE STREET. | W.**

17<sup>th</sup> Dec<sup>r</sup> 1888

My dear Watt,

I accept your friendly invitation for 2<sup>nd</sup> Jan<sup>y</sup> 1889 (National Liberal Club – at 7 o'Clock) with the greatest pleasure – and certainly in evening dress.<sup>1</sup>

Ever yours | WC

Tillotson has got his book. He sends good wishes and thanks – and (you will hardly believe it) he is so good as to add: "The story in its serial issue has given me satisfaction."!!<sup>2</sup>

---

1. Watt had written on 15 December to invite WC to meet H. Rider Haggard (Berg).

2. Watt responded later with a warning: 'I hope you are not committing yourself to him [Tillotson] in any way ... I have had some very curious agreements of his put into my hands by authors for whom I have declined his addresses' (29 December, Berg).

**[2909] TO BERNHARD TAUCHNITZ, 22 DECEMBER 1888**

MS: Unknown. Published: Otto, p. 79, our copy text; BGLL, IV, p. 350.

82, Wimpole Street, London W., | Saturday, December 22<sup>nd</sup>, 1888

Here I am *again!* This time, I report the safe arrival of my dearly-loved Tauchnitz Edition of *The Legacy of Cain*,<sup>1</sup> on Thursday last.

Let me beg you to accept my best thanks for this welcome gift – and for the friendly kindness which has helped the latest of my literary offspring to reach its anxious parent.

With sincerest good wishes to you and to your son for the New Year that is coming, believe me, etc. etc.

---

1. Tauchnitz published *The Legacy of Cain* on 13 December 1888, probably from advance sheets of the Chatto & Windus edition which was published in London about a week earlier (vols 2554–2255, Todd & Bowden, p. 382).

**[2910] TO THE REV. GEORGE BAINTON, 29 DECEMBER 1888**

MS: Yale.<sup>1</sup> Published: BGLL, IV, pp. 350–351.

**82, WIMPOLE STREET. | W.**  
London | Saturday, 29<sup>th</sup> Decr 1888

My dear Mr Bainton,

Let me thank you for your kind wishes, and heartily reciprocate them.

And let me ask you to accept a copy of the book (“The Legacy of Cain”) which owes a debt of obligation to your kindness for valuable information received by the author.<sup>2</sup> The novel has been dispatched to you today by registered book post. I send the “Tauchnitz” Edition, in two volumes, (which I am allowed by the custom-house to import for my own use) – the copies being exhausted in the bound edition in three volumes.<sup>3</sup>

Believe me | always truly yours | Wilkie Collins

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1. Accompanied by a note on a separate sheet in WC’s hand: ‘By Book Post Register. | 29<sup>th</sup> Decr 1888 | To | The Revd George Bainton | Coventry | From Wilkie Collins | 82. Wimpole Street | London. W.’.

2. WC changed the denomination of his minister from Wesleyan Methodist to Congregationalist. See [2858] to Bainton, 15 June 1888.

3. Both editions appeared that December. WC must have already exhausted his six author’s copies of the three-volume edition.

**[2911] TO ROBERT DU PONTAVICE DE HEUSSEY, 29 DECEMBER 1888**

MS: Parrish (Box 4/19). Published: BGLL, IV, p. 351.

**82, WIMPOLE STREET. | W.**  
London | 29<sup>th</sup> December 1888

My dear friend,

The best way in which I can thank you for your kind and delightful little letter is to send my last new book to speak for me. By yesterday’s registered book-post, I dispatched to you “The Legacy of Cain” in the Tauchnitz Edition. May it help to tell you how gratefully sensible I am of your fine friendship, and how sincerely I wish you the happiest of happy new years.

Always yours affectionately | Wilkie Collins

**[2912] TO SEBASTIAN SCHLESINGER, [NOVEMBER–DECEMBER 1888]<sup>1</sup>**

MS: Houghton (fMS Am 1363 v.1/91). Published: BGLL, IV, pp. 351–352.

**82, WIMPOLE STREET. | W.**  
Friday

My dear Sebastian,

Corneille, Pope, and Shelley will do, I think. Your daughters are so delightfully determined – and reason with such vigour – that they terrify me. I am now for giving them whatever they ask for.<sup>2</sup>

I must write to you again. A blue pill is in me – my head is completely muddled – and this damnably mild weather completely unnerves me.

Ever yours WC

---

1. The use of the ‘Wimpole Street’ printed notepaper limits the date of composition to October 1888 at the earliest. The reference to ‘this damnably mild weather’, implying unseasonably mildness, suggests a winter date. It recalls WC’s references to the effect of the weather on his ailments in [2899] and [2904] to A. P. Watt of 13 November and 12 December 1888 – in the latter he reports himself rather better, ‘helped by the blessed change in the weather to cold’.

2. Perhaps referring to requests for books as Christmas presents. WC mentions letters from Schlesinger’s children in [2886] to Schlesinger of 10 September 1888.

**[2913] TO [GEORGINA WELDON],<sup>1</sup> [31 DECEMBER 1888]<sup>2</sup>**

**82, WIMPOLE STREET. | W.**

From Wilkie Collins | With all Kind | Wishes

1. Georgina Weldon née Thomas (1837–1914: ODNB) was an amateur soprano and proponent of musical reform, who during the 1870s lived at Tavistock House (CD's former residence) with her husband William Henry Weldon. She became celebrated for her campaign against Victorian lunacy laws following her husband's unsuccessful attempt in 1878 to have her confined to an insane asylum, which she exposed in *How I Escaped the Mad Doctors* (1879). (The most reliable account of her life remains Edward Grierson's *Storm Bird: The Strange Life of Georgina Weldon*, London: Chatto & Windus, 1959). In the early 1870s she had worked closely with French pianist and composer Charles-François Gounod (1818–93), and the two performed together at Ada Cavendish's charity matinée at the Olympic Theatre on Saturday, 28 June 1873, alongside WC who gave a rendition of 'A Terribly Strange Bed' in preparation for his reading tour of North America (see [1354] to Wybert Reeve, 26 June 1873). In her *My Orphanage and Gounod in England* (London: 1882), p. 78, Weldon recounts an anecdote illustrating the duplicity of the agent Stefan Poles (see [1376] to him of 11 September 1873), which suggests that she and Gounod visited WC at home on at least one occasion in the mid-1870s:

What hours and hours that Rafael Tugenhold, otherwise known as Stefan Polès, made me lose! He, too, was going to make Gounod's fortune! He who had never been an agent in his life, got himself introduced as such by a young communist, Camille Barrère; telling us that he came from Mr. Wilkie Collins, who begged Gounod to write some music for "*The New Magdalen*" proposing Gounod should receive half the author's rights.

Gounod made haste to read and go and see the piece. If I had been with him I should have written to Mr. Wilkie Collins to know whether he [Polès] was making a fool of me. But Gounod was flattered: *half the author's rights* tempted him as cheese tempts a rat, and without seeing the absurdity of the position, he regretted not being able to accede to the gracious request of Mr. Wilkie Collins. It was not until I saw the piece two months later that I understood all the ridicule of the thing!

Later on we heard at Wilkie Collins's that Rafael Tugenhold ... had been to Mr. Wilkie Collins, and had told him that Gounod was so charmed with his piece that he was most anxious to write the music for "*The New Magdalen*".

Georgina Weldon's annotation to this letter (see note 3 below) suggests that her acquaintance with WC continued beyond the mid-1870s. At the end of 1888, Weldon was still resident in London at 58 Gower Street, though in September of the following year, around the time of WC's death, she was to leave for a long exile in a French convent to write her memoirs. It thus seems quite possible that the kind wishes expressed in this note were addressed to Weldon herself.

2. Conjectural dating based on WC's new printed notepaper, with monogram ranged left, address ranged right, and the message in the style of a New Year's greeting – see [2240–2242] for similar greetings at the end of 1883, for example.

3. Although this appears to be written in large letters in WC's hand, a note has been added in a different hand: 'This is Mrs Graves' hand (I think) Not Wilkie Collins' – | It is Wilkie Collins' writing paper | G.W.'. A light pencil note below that in a third hand reads 'Georgina Weldon's hand'.

**[3337] TO HON. SECRETARY, COUNCIL OF WELCOME FOR THE AMERICAN EXHIBITION, 1884–1888**

MS: Private. Published: A&C11, p. 15.

**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 No  
**Are you prepared to become a Member, if the Club is formed?\***

**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> Published: A&C11, p. 15.

Wilkie Collins 1888

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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).

### [2914] TO HENRY D. PIGOTT, 1 JANUARY 1889

MS: Huntington (Pigott Coll. Box 3, loose). Published: BGLL, IV, p. 352.

82, WIMPOLE STREET. | W.  
London | 1<sup>st</sup> January 1889

My dear Henry

You have done well to leave London. For the last four days, choking fogs and bone-shivering damps. To day I have got out for the first time since last week – and today my wretched nerves are the better from a little exercise. I hope Bath has helped you as our first fogless afternoon has helped me.<sup>1</sup>

I have one of Mrs Knox's nice warm-hearted letters today.<sup>2</sup> Among other pleasant things she tells me that she has got for me two dozen of that good brandy we had at the dinner. When may I expect you to come and drink some of it? The frost may be coming at last judging by the temperature.

Ever yours | WC

I am very glad to hear that the notices of my "Legacy" are of the right sort.<sup>3</sup> Caroline sends her love.

- 
1. Perhaps Pigott was staying with relatives – the Pigotts hailed from the West of England.
  2. Possibly the wife of Andrew Alexander Knox – see [1947] to Knox of 11 March 1881.
  3. *The Legacy of Cain*.

### [2915] TO SEBASTIAN SCHLESINGER, 4 JANUARY 1889

MS: Houghton (fMS Am 1363 v.1/89), on printed notecard, with envelope.<sup>1</sup> Published: BGLL, IV, p. 353.

82, WIMPOLE STREET. | W.  
4<sup>th</sup> Jan<sup>y</sup> 1889

My dear Sebastian,

A pleasant surprise indeed to find that you have come back<sup>2</sup> – and, oh, to what weather! In the last 10 days I have only been twice out of the house. The fog-damp has brought back my neuralgia torment in the chest – and, much as I should like to dine with you, I dare not accept that pleasant engagement, for I have no hope of being able to get out at night so soon as Sunday next.<sup>3</sup>

It is like your kindness to propose to send for some more ducks – but I don't like to think of your taking that trouble over again, and your running the risk perhaps of more thievery. Let me

come instead, when I can get hardened to the winter, and eat a British duck with you.<sup>4</sup>

Yours ever | WC

I shall be writing by tomorrow's mail to report myself still alive for the life insurance in U.S.A. Your successors are, I take it for granted, still addressed as Naylor & Co 99. John Street, New York City.<sup>5</sup>

- 
1. Initialled and directed to 'Sebastian Schlesinger Esq | 8. Wilton Place | Belgrave Square | SW.', postmarked on the following day.
  2. Perhaps from a trip to the Continent.
  3. WC writes on the Friday.
  4. For background on the American canvasback ducks, see [2805] to Schlesinger, 25–26 January 1888.
  5. Where Schlesinger used to work. The 1891 Census shows Schlesinger's occupation to be 'Agent Philadelphia Railway Co.'

### [3339] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 8 JANUARY 1882–8 JANUARY 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. Published: A&C11, p. 16.

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*, 30:3, Fall 1997, p. 247).

### [2916] TO SEBASTIAN SCHLESINGER, 9 JANUARY 1889

MS: Houghton (fMS Am 1363 v.1/87), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 353–354.

82, WIMPOLE STREET. | W.

9<sup>th</sup> Janry 1889

My dear Sebastian,

On the day when I got your letter (enclosing Mr Dwerryhouse's letter)<sup>2</sup> I sent to the next door neighbours to make inquiry. They declared that no box of game addressed to me had been delivered at 83. Wimpole Street. If it had been sent, they would have at once sent it to me, as they had done in other cases of misdelivered letters and so on. There is their answer.

I agree with Mr Dwerryhouse that it is improbable that these people have confiscated the box and eaten the birds.

Where is the book which was signed when the box was delivered if it was delivered? If Mr Dwerryhouse will tell me at what London terminus to make inquiries I will send there – not by means of a man, who may be trifled with – but by means of a woman who is not to be trifled with – who will insist and persevere – and take advantage of the "privileges of her sex", and bother the authorities till they will wish they had never been born, and get a look at the signed book – if the signed book exists. My own belief is that the box was stolen at the terminus and that the birds are in the belly of "a most respectable person" in the employment of the authorities.

Ever yours | WC

I am getting better today – and hoping to dine with you on the 19<sup>th</sup>.

- 
1. Directed to 'Sebastian Schlesinger Esq | 8. Wilton Place | Belgrave Square | SW.', postmarked as dated.
  2. Possibly from William Dwerryhouse, a commission merchant in Liverpool (Census 1881, RG11 3650).

**[2917] TO SEBASTIAN SCHLESINGER, 15 JANUARY 1889**

MS: Houghton (fMS Am 1363 v.1/83), monogrammed card, with envelope.<sup>1</sup> Published: BGLL, IV, p. 354.

**82, WIMPOLE STREET. | W.**

15<sup>th</sup> January 1889

My dear Sebastian,

The ducks have just arrived – looking perfectly beautiful. At least your kind intentions have not been frustrated this time by thieves and idiots.<sup>2</sup> My thanks – my best thanks. Now do one more kind thing for me. Tell me what is the dinner hour on Saturday next – and let me feast my eyes punctually on the lovely American.<sup>3</sup>

Ever yours WC

- 
1. Directed to 'Sebastian Schlesinger Esqr | 8. Wilton Place | Belgrave Square | SW.', postmarked on the following day.
  2. Schlesinger must have had sent another brace of ducks to replace those which had gone missing – see [2915] and [2916] to Schlesinger of 4 and 9 January.
  3. Mrs Sherman, with whom Schlesinger was living, and whom WC had met the previous autumn – see [2897] to Schlesinger of 8 November 1888, and Lonoff in Smith & Terry, pp. 47–48.

**[3271] TO THE REV. GEORGE BAINTON, 15 JANUARY 1889**

MS: Georgia (Hargrett Rare Books, PR5485.A1 1886).<sup>1</sup> Published: A&C9, pp. 31–32.

**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

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1. Letter inserted into a copy of the first English edition (1886) of *The 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 *The Strange Case of Doctor Jekyll and Mr Hyde*.

### [2918] TO [EDWARD W.] BOK,<sup>1</sup> 15 JANUARY 1889

MS: Private. Published: BGLL, IV, p. 355.

82, WIMPOLE STREET. | W.

London | 15<sup>th</sup> January 1889

Dear Mr Bok,

Not a line of my "Reminiscences" has been written, or even thought of. Publishers have suggested that I should write of my own life – and if I live long enough to have a little leisure time, I may possibly try the experiment. As things are, the hours that I can devote to work will be fully occupied for some time to come. And perhaps it may not be amiss to add that we have had (to my mind) more "Reminiscences" latterly published in England than are really wanted. It will soon become a distinction not to have written ones [*sic*] autobiography.

My only literary news of myself is – that I am half way through a new serial story, which is partly founded (this time) on events that have really happened.<sup>2</sup>

With hearty good wishes for the new year,

Very truly yours | Wilkie Collins

---

1. See [2700] to the same recipient of 30 March 1887.

2. What would eventually become *Blind Love*, based on the Von Scheurer insurance fraud, and serialized in the *Illustrated London News*.

### [2919] TO A. P. WATT, 23 JANUARY 1889

MS: Pembroke. Published: BGLL, IV, pp. 355–356.

82, WIMPOLE STREET. | W.

23<sup>rd</sup> Jan<sup>y</sup> 1889

My dear Watt,

I have been suffering again (under the fogs) – but I am able to work again.<sup>1</sup>

With these drawbacks and with my slow rate of progress as a writer, I am afraid we shall have to ask for an extension of time, in regard to my next novel.<sup>2</sup> Can you come here, at the usual time on any day this week (if possible) most convenient to yourself? – and have one of our special consultations?

Ever yours | WC

On Saturday night last I was the object of collision (in a four wheel cab) – smashed glass flying all over me – the cab tipping over – and I flying out of the uppermost door like a young man of 20. Not a morsel of the glass touched my face or my hands – and I landed on the pavement without a bruise. But next day's work went badly.<sup>3</sup>

---

1. Watt had written on 21 January with a sympathetic inquiry, since he had not heard from WC since before Christmas.

2. Referring to the agreement (signed in July 1888 – see Watt's letters to William Ingram of 5 and 10 July 1888, Berg) to write, for £1,000, a twenty-six part serial to begin in the *Illustrated London News* from the beginning of July 1889. The extension was not in the end necessary because of the deferral of the agreement with Dicks – see [2941] to Watt of 7 March 1889.

3. WC (who writes on a Wednesday) was returning from a dinner at Sebastian Schlesinger's – see [2920] to Schlesinger of the following day.

**[2920] TO SEBASTIAN SCHLESINGER, 24 JANUARY 1889**

MS: Parrish (Box 4/13). Published: B&C, II, p. 562 (incorrectly sourced as Houghton).

**82, WIMPOLE STREET. | W.<sup>1</sup>**

24<sup>th</sup> January 1889

My dear Sebastian,

Your copy of “The Legacy of Cain” has been sent to you by today’s Parcel Post.

I am again under the doctor’s care – indigestion and gouty disturbances, and strict abstinence from all the good things at your table only too necessary. You will forgive my absence, I am sure.

Returning from that delightful dinner of yours I had a narrow escape of some serious consequences. Turning from Wilton Place into the Knightbridge Road,<sup>2</sup> my four-wheel cab collided with some vehicle. A frightful smash of broken glass – a turning round of cab and horse – a twist over of the cab just as I jumped out of it. My coat covered with broken glass – but my face and my hands untouched. I did not feel it much at the time – but I fancy it has given me a shake, and stirred up the gout. But there are no bad symptoms, so far – and the enemy has been met in time. I must however be careful – and alas! – I must be absent from feasts and felicity.

Ever yours | WC

One line to say if the book has reached you. I think of the /lost/ canvas-back-ducks,<sup>3</sup> and take “a pessimist view” of the fate of parcels.

---

1. WC uses printed paper with his monogram.

2. That is, just after leaving Schlesinger’s residence at 8, Wilton Place, on the south side of Hyde Park, on the cab journey north to WC’s home at Wimpole Street.

3. See [2915], [2916] to Schlesinger of 4 and 9 January 1889.

**[2921] TO JAMES PAYN, 28 JANUARY 1889**

MS: Private, on a printed card. Published: BGLL, IV, p. 356.

28<sup>th</sup> January 1889

**82, WIMPOLE STREET. | W.**

My dear Payn,

There is such a thing as Luck – and I am one of the representatives of the man who tries to find it and fails. When you kindly called yesterday I was the victim of a neuralgic attack in the chest which completely prostrated me. Hours of pain, and the only remedy, at last, a dose of laudanum measured by table spoonful. After another milder attack last night (and more laudanum!) I have I hope and trust got over it. But my misfortunes don’t end here. I wrote to you about three weeks since, asking you to forgive me for not having long since told you of my change of address, and suggesting that you might pardon me personally on a Sunday afternoon. My letter (addressed to [Webster] Place) must, I fear, have miscarried.<sup>1</sup> Are you likely to be passing this way next Sunday, or any Sunday after, about 3 or 4 o’Clock? I don’t deserve another call – but that is the very reason why my old friend will remember me. I don’t like to think of the time that has passed since we met.

Ever yours | Wilkie Collins

I was 65 on the 8<sup>th</sup> of this month – and I am actually writing another novel!!!<sup>2</sup>

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1. The reading of the address here is doubtful. Payn and his family had lived at 43 Warrington Crescent in Maida Vale for many years, but by this time Payn himself seems to have resided principally at his West End club. No Webster Place has been located in the London maps and directories of the period. It is possible that WC had misread Payn’s notoriously bad handwriting.

2. This is WC’s last surviving letter to Payn, who was about six years his junior.



**[2922] TO SEBASTIAN SCHLESINGER, 29 JANUARY 1889**

MS: Houghton (fMS Am 1363 v.1/41), on a printed card. Published: BGLL, IV, p. 357.

**82, WIMPOLE STREET. | W.**

28 29<sup>th</sup> Janry 1889

Best and kindest of good friends, thank you for the delicious bird.<sup>1</sup> It comes just in time, after an attack of neuralgia – [stopped by luck].<sup>2</sup>

Ever yours | WC

---

1. On this occasion perhaps not canvasback ducks, which seem to come as a brace.

2. The note is hastily written and we cannot be confident of the transcription here.

**[2923] TO B. F. STEVENS,<sup>1</sup> 1 FEBRUARY 1889**

MS: Lewis Collection, on a printed card. Published: Lewis website; BGLL, IV, p. 357.

**82, WIMPOLE STREET. | W.**

1<sup>st</sup> February 1889

Dear Sir,

I beg to thank you for your letter. The proposal with which you favour me has been sent to the friend (and representative) who manages my literary business – Mr A. P. Watt, of 2. Paternoster Square – who will reply on my behalf.<sup>2</sup>

Believe me, faithfully yours | Wilkie Collins

B.F. Stevens Esqre

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1. Benjamin Franklin Stevens (1833–1902), American founder of B. F. Stevens & Brown Ltd, a despatch agency for the USA. At this time his office was at 4 Trafalgar Square (*Kelly's Post Office Directory*, 1890).

2. See [2924] to Watt of the same date.

**[2924] TO A. P. WATT, 1 FEBRUARY 1889**

MS: Pembroke. Published: BGLL, IV, pp. 357–358.

**82, WIMPOLE STREET. | W.**

1<sup>st</sup> Feby 1889

My dear Watt,

I return by today's Parcel Post the book which you kindly lent to me. Pray dont think that I have handled it carelessly, judging by appearances. The rottenness of Messrs Harpers' paper cover defies careful handling. Tinder is solid by comparison.<sup>1</sup> My impressions as a reader are: – Regret that I am not an innocent young lady at school, instead of a wicked old wretch suffering from neuralgia, and wanting an exciting story. Let us say that I have been “edified”, and drop it there – with thanks to you for showing me what sort of fiction they want in the ‘Lustrated paper’.<sup>2</sup>

Here is another American proposal.<sup>3</sup> I have told Mr Stevens that his letter has been sent to you. Does “prior publication in the United States” mean that I am to sell my English copyright – or rather sacrifice my English copyright? I shall be curious to know what sum they would offer me for such an act of resignation as this!

Ever yours | WC

---

1. The book published by Harper's has not been identified.

2. Presumably referring to the pictorial journal *Harper's Weekly*.

3. See [2923] to B. F. Stevens of the same date.

**[2925] TO A. P. WATT, 5 FEBRUARY 1889**

MS: Pembroke, in pencil. Published: BGLL, IV, p. 358.

82, Wimpole Street | 5<sup>th</sup> Feby 1889

My dear Watt,

I have refused a proposal to translate – and am quite free now. The German right is therefore entirely at your disposal – I am glad that it is taken under your friendly care.<sup>1</sup>

Here I am a prisoner in my bedroom – with bronchitis, by way of a change. It is not a very bad attack so far – but I am obliged to keep out of the cold air on the staircase. Am I not a lucky fellow???

Ever yours | WC

---

1. Watt had written on 4 February to inquire if he was free to offer the German translation right to WC's next novel 'The Lord Harry', the price being £80, the same as that for *The Legacy of Cain*, which had been sold to Tillotson's. No German translation of *The Legacy of Cain* has been traced, but *Blinde Liebe* was issued by the Stuttgart house of Deutsche Verlags-Anstalt in 1890 – see *GV*.

**[2926] TO W. F. TILLOTSON,<sup>1</sup> 7 FEBRUARY 1889**

MS: Unknown. On sale: 2009 Maggs catalogue 1427, no. 36. Extract: BGLL IV, p. 359. Published: A&C5, p. 21.

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

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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 of 20 February 1889.

2. Perhaps Tillotson had asked WC for a story for Christmas 1889.

**[2927] TO A. P. WATT, 7 FEBRUARY 1889**

MS: Pembroke, on a printed postcard.<sup>1</sup> Published: BGLL, IV, p. 359.

82, WIMPOLE STREET. | W.  
7<sup>th</sup> Feby 1889

My dear Watt,

I am mending very slowly, and still confined to my room. The enclosed has arrived from Hungary; you will see that it is a piracy of the "Legacy of Cain." I am afraid we have no remedy, but the thing ought perhaps to be shown to our friend with whom we are negotiating.<sup>2</sup>

Ever yours | WC

---

1. Except for the date, valediction, and signature, written in the hand of WC's elder daughter Marian.

2. The 'friend' negotiating for (presumably) the German translation right to 'The Lord Harry' remains unidentified, but in August Watt sold the right to what had by then become *Blind Love* through the NOPS Electrotpe Agency for £60 – see Law, 'Last Things', *WCSJ*, NS 1 (1998), p. 53. Watt replied on 9 February that he would try to stop the piracy, but doubted that it would have any bearing on the issue of German translation.

**[2928] TO HALL CAINE, 10 FEBRUARY 1889**

MS: Manx (9542 GMFD 78), with envelope.<sup>1</sup> Published: BGLL, IV, pp. 359–360.

**82, WIMPOLE STREET. | W.**

10<sup>th</sup> February 1889

Dear Hall Caine,

I am indeed glad to hear that all those obstacles and difficulties are set at rest – and I wish you with all my heart a great success on Tuesday next.<sup>2</sup>

My room still holds me, a most unwilling prisoner. I must submit as patiently as I can to two disappointments – to being absent from your box on the first night, and to losing the opportunity of being presented to Mrs Hall Caine.<sup>3</sup> All that the weather can do to keep back my recovery it does do.

Ever yours | Wilkie Collins

Here is a memorandum to tell you about the little cigars.

Name: “Young Ladies”

Merchant. Messrs Van Raalte & Sons | Piccadilly | Circus

Packed in boxes | holding 100 each.

Same as those supplied to Wilkie Collins

“Love and Madness” is a true story. It is alluded to in Boswell’s “Johnson.”<sup>4</sup>

Pray let me hear after Tuesday if you are satisfied. Here is a letter, all postscripts! I have been taking Ether – and am “fuddled”!

---

1. Directed to ‘Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent’, postmarked on the following day.

2. The play *Good Old Times*, about the Australian penal settlements, by Hall Caine and Wilson Barrett, opening at the Princess’s Theatre on Tuesday 12 February 1889 at 7.45 PM. See the review in the *Times* of the following day, p. 5f, and also Allen, p. 192.

3. Mary Alice Caine née Chandler, then aged about 20, who had lived with Caine since 1882 when she was 13 and married him secretly in Scotland in 1886 at the age of 17, when Caine was 33 (Allen, pp. 153–154, 184).

4. The story of the murder of Martha Ray, lover of the Earl of Sandwich, by the young clergyman James Hackman, as recounted in Herbert Croft’s *Love and Madness* (1780), which makes extensive use of fictional letters between the lovers. According to James Boswell’s *Life* (1791), Samuel Johnson strongly disapproved of the book’s mixing of fact and fiction.

**[2929] TO BEECHENO, YAXLEY & CO., 11 FEBRUARY 1889**

MS: Texas (Ms Letters, W. Collins), with envelope.<sup>1</sup> Published: Coleman, p. 335; BGLL, IV, pp. 360–361.

**82, WIMPOLE STREET. | W.**

11<sup>th</sup> February 1889

Dear Sirs,

During my illness some of the many letters I receive were mislaid – and yours has been, I regret to say, among the number. It has been recovered today – and I write at once to thank you, as well as to make my excuses, and to beg that you will send the 6 dozen pints of Champagne (which I shall gladly receive) to this house.<sup>2</sup>

Believe me | Vy truly yours | Wilkie Collins

Messrs Beecheno Yaxley & Co

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1. Directed to ‘Messrs Beecheno Yaxley & Co | 135. Minories | E.’.

2. Annotation above the monogram: ‘72 pints | inv<sup>d</sup> 30/12/87’.

**[2930] TO A. P. WATT, 11 FEBRUARY 1889**

MS: Pembroke. Published: BGLL, IV, p. 361.

82, WIMPOLE STREET. | W.

11<sup>th</sup> Feby 1889

My dear Watt,

Let me beg you not to take the trouble of writing to the Hungarian vagabond.<sup>1</sup> This would be indeed putting your kindness to bad use. My object in sending you the specimen (forwarded to me) was to ascertain if the interests of the German translation would be in any way affected by the Hungarian piracy. If there is no fear of this, let us dismiss the matter. We are unprotected in Austria–Hungary.

Pray come here as soon as it may be convenient. “I am kept in” as we used to say at school – but always glad to see you.

Ever yours | WC

---

1. See [2927] to Watt of 7 February 1889.

**[3196] TO S. S. MCCLURE,<sup>1</sup> 12 FEBRUARY 1889**

MS: Unknown. On sale: eBay, 20 February 2011, #130486573341, located Peterborough, New Hampshire, USA.  
Published: A&C7, pp. 44–45.

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

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1. S. S. McClure, American publisher and syndicator; see [2869] to him, 7 July 1888

2. See [2931] to Watt, 12 February 1889.

**[2931] TO A. P. WATT, 12 FEBRUARY 1889**

MS: Pembroke, on a printed card.<sup>1</sup> Published: BGLL, IV, p. 361.

82, WIMPOLE STREET. | W.

12<sup>th</sup> Feby 1889

My dear Watt,

Just a line to say that I have found the Ingram agreement on my table, and that it shall be returned to you, with the Mss, on Saturday.<sup>2</sup>

Ever yours [*signature excised*]

I have written to Mr McClure to say that I am ill and to refer him to my friend and representative. His letter is enclosed.<sup>3</sup>

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1. With the foot cleanly cut away to excise the signature.

2. The agreement with the *Illustrated London News*, then owned by William and Charles Ingram. Watt’s reply to WC of 13 February reveals that he had accidentally left two agreements (presumably also that with John Dicks & Co) at the house when visiting on 12 February (Berg).

3. See [2869] of 7 July 1888 to S. S. McClure, founder of the American fiction syndication agency known as the Associated Literary Press – see Johanningsmeier, ch. 3.

**[2932] TO A. P. WATT, 13 FEBRUARY 1889**

MS: Pembroke, on a printed card. Published: BGLL, IV, p. 362.

**82, WIMPOLE STREET. | W.**  
13<sup>th</sup> Feby 1889

My dear Watt,

Our letters have crossed. I send you the two agreements by today's registered letter-post – which is better than keeping them till Saturday here.<sup>1</sup>

Ever yours | WC

---

1. See [2931] to Watt of the previous day. Here, WC writes on the Wednesday.

**[2933] TO A. P. WATT, 14 FEBRUARY 1889**

MS: Pembroke, on a printed card. Published: BGLL, IV, p. 362.

**82, WIMPOLE STREET. | W.**  
14<sup>th</sup> Feby 1889

My dear Watt,

I have had an attack of angina this morning – not one of my very bad attacks, but enough to incapacitate me for working today, and so to delay finishing the weekly part.

I must ask for a day or two more before you communicate with Mr Dicks.<sup>1</sup> You shall hear of my progress on Monday.

Ever yours | WC

Many thanks for the “Book-Buyer”. Some separate proofs of the portrait have been sent to me from America.<sup>2</sup>

---

1. Presumably to inform him that the second third of the story was completed and the second payment thus due.

2. See [2934] of 19 February to Edward W. Bok, though the portrait in question remains untraced.

**[2934] TO EDWARD W. BOK, 19 FEBRUARY 1889**

MS: Lewis Collection.<sup>1</sup> Published: Lewis website; BGLL, IV, pp. 362–363.

**82, WIMPOLE STREET. | W.**  
London. | 19<sup>th</sup> Feb. 1889

My dear Mr Bok

The copies of “The Book Buyer” which you have so kindly sent to me, together with the impressions of the portrait taken on specially fine paper, have reached me when the kindness of my friends is doubly valuable – that is to say, when I am confined to my room by illness.

I can only congratulate you (and myself) on the artistic manner in which the engraving has been executed. It is a delicate, refined, and lifelike reproduction of an excellent photograph – and is the best portrait of myself, from the graver's hand, that I have yet seen.

Believe me | Very truly yours | Wilkie Collins

To Edward W. Bok Esq.

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1. Written in the hand of Carrie Bartley and signed by WC.

**[2935] TO A. P. WATT, 19 FEBRUARY 1889**

MS: Pembroke, in pencil on a printed card. Published: BGLL, IV, p. 363.

**82, WIMPOLE STREET. | W.**  
19<sup>th</sup> Feby 1889

My dear Watt,

My best thanks – better this morning. But not well enough yesterday to write.

Ever yours | WC

**[2936] TO A. P. WATT, 20 FEBRUARY 1889**

MS: Pembroke, on a printed card. Published: BGLL, IV, p. 363.

20<sup>th</sup> Feby 1889

**82, WIMPOLE STREET. | W.**

My dear Watt,

I have been able to get to work again today – and I hope to send you the complete second third of the MS. before the end of this week.<sup>1</sup>

I hear a report of the death of Tillotson (of Bolton). Is this our man?<sup>2</sup>

Ever yours | WC

---

1. Of 'The Lord Harry' for Henry Dicks.

2. Shortly after returning from a business trip to New York, W. F. Tillotson contracted pneumonia and died suddenly at home on 19 February 1889 at the age of only forty-four, leaving more than £30,000 in his will; see the obituary notices in the *Journalist* of 22 February and 6 March 1889.

**[2937] TO SEBASTIAN SCHLESINGER, 25 FEBRUARY 1889**

MS: Private, on a printed card. Published: BGLL, IV, pp. 363–364.

25<sup>th</sup> Feby 1889

**82, WIMPOLE STREET. | W.**

My dear Sebastian,

What has become of you for weeks past? You are not, I hope, still confined to the house of illness like me? It is nigh on a month since I have had fresh air and exercise. No more now! I must go on (luckily for me) with my work.

Affly yours | WC

**[2938] TO A. P. WATT, 25 FEBRUARY 1889**

MS: Pembroke, on a printed card. Published: BGLL, IV, p. 364.

Monday 25<sup>th</sup> Feby 1889

**82, WIMPOLE STREET. | W.**

My dear Watt,

One of my servants is away, in attendance on a sick mother. Another is subject to fits. Can you kindly send a careful messenger here, at your own time tomorrow (Tuesday) for the second third of the story? <sup>1</sup> My "luck" is so dead against me that I am afraid of Parcel Post. A loss of the MS, and delay in re-copying, would mean delay in the payment which I view with horror!!!

I am getting on fairly well – and cudgelling my brains in search of the new story.<sup>2</sup>

Ever yours | WC

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1. Of 'The Lord Harry' for Henry Dicks. Watt had replied on 21 February to [2936] of the day before, to say that, since he would be out of town from Friday to Monday, it would be better to wait until the Tuesday to send the manuscript (Berg).

2. The new serial for the *Illustrated London News*, due to commence in July, and for which subjects for the illustrator would soon be urgently required.

**[2939] TO A. S. WATT, 1 MARCH 1889**

MS: Pembroke. Published: BGLL, IV, pp. 364–365.

82, WIMPOLE STREET. | W.

1<sup>st</sup> March 1889

Dear Mr Watt,

I am suffering so severely from the weather that I am only now able to thank you for the cheque from Mr Dicks, and to enclose my cheque for your father's commission. I sincerely hope that he is getting well again.<sup>1</sup>

I have also the pleasure of enclosing the receipt signed. It is needless to say that I shall be interested in hearing at what date it is proposed to begin the serial publication of "The Lord Harry"<sup>2</sup>

Believe me | Very truly yours | Wilkie Collins

Please let me hear that the cheque has reached you safely.

A.S. Watt Esq.

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1. A. S. Watt had written on 26 February to say that his father was now ill and to acknowledge receipt of the copy of 'The Lord Harry'. He had written again on 27 February enclosing the cheque from Henry Dicks for £333-6s-8d, the second instalment of the payment for 'The Lord Harry', credited to WC's bank account on 28 February. WC sends a cheque for £33-6s-8d, representing the 10% commission, duly debited from his bank account on 2 March (Coumts: WC). A. P. Watt himself acknowledged receipt of the cheque on his return to work on 1 March (Berg).

2. The old date at the end of 1888 having been passed over, a new date had presumably not yet been fixed. In his reply of 1 March A. P. Watt promised to meet Dicks as soon as possible and settle the question of the date of commencement of the serial (Berg).

#### [2940] TO A. P. WATT, 3 MARCH 1889

MS: Pembroke. Published: BGLL, IV, p. 365.

Sunday 3<sup>rd</sup> March 1889 | 82, WIMPOLE STREET. | W.

My dear Watt,

I am – most unwillingly – sorry to disappoint you. For a month, now, I have not been out of the house – and while this weather lasts, I have no prospect of getting my customary air and exercise. The result is that I cannot do my work regularly – and the doctor confirms me in the conviction that close application, week after week, to work will break me down. In Mr Ingram's own interests we must ask him to let my story be deferred – and I must, when I do get out, stick to "The Lord Harry", and finish that. Pecuniary necessity obliges me to look to the serial publication in this autumn – so that the book may come out during the present year.<sup>1</sup> Don't suppose that I am not able to think and invent. This disappointment is the more severe because I have got a really admirable idea for the new book. It is another "Moonstone" – and yet as different from the old "Moonstone" as one book can well be to another.<sup>2</sup> But the regular application to carrying out my inventions day by day is what I cannot do in my present state of nervous prostration. Will you come and see me as soon as you can? It is a hard trial of fortitude to write this.

Ever yours | WC

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1. In the event there was no need to defer the serial for Ingram, since, as [2941] to him of 7 March indicates, Watt seems to have succeeded in putting back the arrangements with Dicks so that 'The Lord Harry' could serve as the story for the *Illustrated London News*.

2. This idea for a new *Moonstone* was of course never carried out.

#### [2941] TO A. P. WATT, 7 MARCH 1889

MS: Pembroke. Published: BGLL, IV, p. 366.

7<sup>th</sup> March 1889

82, WIMPOLE STREET. | W.

My dear Watt,

You are not a man – you are simply an angel. I was just thinking of the "Synopsis", and

making up my mind that I would infinitely prefer writing a novel to writing a Synopsis, when your delightful letter arrived, and was read with feelings of gratitude and relief which your friendly kindness will understand, I am sure.<sup>1</sup>

Was I not right when I declared you to be a born diplomatist? No other man would have felt that inspiration. The names of Talleyrand and Watt are now united in my mind. As for your dialogue, I shall ask you to help me with the last third of “The Lord Harry”.<sup>2</sup>

No more nonsense! You have done me the greatest of services – you have made my mind easy.

Ever yours | WC

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1. Watt had written on 4 and 5 March, called on the 7 March, and written again the same day (Berg). The upshot was that, since Henry Dicks had yet not taken any steps to sell WC’s ‘The Lord Harry’ on to other journals, he was happy to forego publication and accept WC’s next novel instead – a novel that, of course, was never written. William Ingram of the *Illustrated London News* had then agreed to take ‘The Lord Harry’ for publication in the second half of 1889, and to write a cheque for £666-13s-4d, to cover the payment for the first two-thirds of the story already purchased by Dicks. (The first payment from Dicks of £333-6s-8d had been credited to WC’s bank account on 14 December 1888, with the £33-6s-8d commission paid to Watt on 15 December (Coutts: WC). Regarding the second payment, see [2939] to A. S. Watt of 1 March 1889.) WC was thus no longer under pressure to produce a synopsis of a new story for the *Illustrated London News*, from which the illustrator could draw appropriate subjects.

2. In his letter of 7 March Watt had reproduced in detail his conversation with William Ingram, commenting: ‘From the preceding attempt at dialogue you will see that whatever I am good for, I could not at any rate write a novel!’. The following paragraph makes clear that the request to Watt for assistance in the composition of the final part of the serial is made in jest.

### [2942] TO THOMAS DE WITT TALMAGE,<sup>1</sup> 8 MARCH 1889

MS: Parrish (Box 4/13). Published: B&C, II, pp. 562–563.

8<sup>th</sup> March 1889

82, WIMPOLE STREET. | W.<sup>2</sup> | London

Dear Doctor Talmage

The winter climate of England in the /year/ 1889, has tempted gentlemen of British birth, who have reached the wrong side of sixty, to regret their nationality, and to envy the happy lot of the African savage, who lives under a nice warm sun, and has never heard of brochitis and neuralgia. In these morbid sentiments pray find my excuse for a shamefully late acknowledgment of your kindness. I should be insensible indeed if I did not take the first opportunity which illness has conceded to me of heartily thanking you for the magnificent addition which you have made to my library. [*del*] If I failed to feel the compliment to myself which is implied by your gift, I should be travelling blindfold along “The Pathway of Life.”<sup>3</sup>

It would an act of presumption, on my part, if I attempted to write critically of such a book as your’s [*sic*]. But I may be allowed to mention the impression produced on me by what I have read, thus far. Your work is especially interesting to me in this respect – that it reveals the secret of the widely-extended influence which you exercise over those who hear you and read you. In the pulpit and out of the pulpit, the man who knows what to say, and how to say it, is a man in a thousand – so far as my experience extends. Turn to what pages I may, I find this rare gift in useful action all through your volume – and I especially value the frank and friendly tone in which a large-minded and tolerant Christianity [*del*] addresses itself to readers of all ways of thinking. The wise words which tell married people how to bear with each /other,/ and to help each other, under the trials and troubles of their lives – and, again, the admirable pages which prove that the conditions of happiness do not depend on social position – are among many other examples that I might quote of your value as a teacher of the people who never forgets that he is always the peoples’ friend.

I might well say more than this – but six weeks of imprisonment in the house interfere a little, I find, with the free movement of my old friend the pen. When I have asked you to accept the congratulations on the completion of your work, my letter – such as it is! – reaches its end.



Believe me, vy truly yours | Wilkie Collins  
The Revd. | T. De Witt Talmage. D.D.

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1. Thomas De Witt (or, DeWitt) Talmage (1832–1902), minister of the Reformed Church famed for oratory, whose *The Pathway of Life. A Book for the Home* was published at Richmond, Virginia by B.F. Johnson & Co. in 1889.
2. WC uses printed paper with his monogram.
3. Curiously, the volume was not found in WC's library at his death (Baker).

**[2943] TO A. P. WATT, 9 MARCH 1889**

MS: Pembroke. Published: BGLL, IV, p. 367.

9<sup>th</sup> March 1889  
**82, WIMPOLE STREET. | W.**

My dear Watt,

Here is a letter overlooked while I was ill, with my answer to it. Some smart practice on the part of the late Tillotson may possibly be involved here.<sup>1</sup> If you think it worth while to investigate the matter – then let my letter please go to the post. In the other event – the waste-paper basket.

But I have a little more good news to tell, relating to “The Lord Harry”. The first weekly part was counted for me last night – and proved to contain no less than six thousand words! The parts that follow, mostly fill the same number of pages – so here is more work done already than we ever bargained for. Instead of 13 weekly parts, we shall have 15 or 16, by my reckoning.<sup>2</sup>

Ever yours | WC

Has the late T. been selling to America – not only the serial rights of my story – but the right of republication in book-form? At present, we don't even know whether “The Legacy of Cain” is, or is not, the novel alluded to

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1. Bound in the Pembroke volumes preceding [2939] to A. S. Watt of 1 March, is a typed letter dated 26 February 1889 and signed W. Balestier (Charles Wolcott Balestier (1861–91), publishing agent) on behalf of the New York publisher Lovell, to whom Tillotson had sold advance sheets of an unnamed novel (in fact *The Legacy of Cain*). Lovell offered *ex gratia* royalties on the sales of his edition of the novel once the payment to Tillotson had been cleared. WC's complaint here and in the postscript was strictly unjustified, since the agreement gave Tillotson the unconditional right to sell advance sheets of the novel in the United States.

2. WC was now beginning the task of reworking the existing copy of ‘The Lord Harry’ for serialization in the *Illustrated London News*. On 8 March Watt had written to WC enclosing the manuscript of the first thirteen instalments, which he had received back from Henry Dicks (Berg), and which needed to be revised according to the rather different serialization requirements of the *Illustrated London News*. The Dicks agreement had specified twenty instalments of 5,200 words, whereas the Ingram agreement required twenty-six instalments of at least 4,000 words.

**[2944] TO NUNN,<sup>1</sup> 12 MARCH 1889**

MS: Norfolk (UPC 269 Box 643 X 7), on a printed card. Published: BGLL, IV, p. 368.

**82, WIMPOLE STREET. | W.**  
12 March 1889

Dear Nunn,

I have been confined to the house by illness – and I am still a prisoner, needless to say that I would otherwise have gladly voted for your friend.

Ever yours | Wilkie Collins

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1. Neither Nunn nor the election in question have been identified.

**[2945] TO A. P. WATT, 19 MARCH 1889**

**82, WIMPOLE STREET. | W.**

19<sup>th</sup> March 1889

My dear Watt,

Yes – better[,] thank you, because I am able to get out for a walk. Working hard at the revision of the Mss – which is a far more troublesome affair than I had anticipated. But I shall have three more weekly parts ready in the present week – making six parts in all, delivered to the “News” in advance of the date mentioned by the agreement.<sup>1</sup>

If you are not too busy to spare me half an hour at our usual time, I want very much to consult you about the sale of my copyrights. Your advice will be invaluable to me.<sup>2</sup>

Ever yours | WC

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1. WC continues to rework the existing copy of ‘The Lord Harry’. Watt had written on 18 March, inquiring after WC’s health and wanting to know when to expect more instalments for the *Illustrated London News*.

2. Watt replied on 20 March, promising to call about the matter on either Thursday 21 or Friday 22 March (Berg). Another meeting was arranged concerning the matter on Saturday 30 March (see Watt’s letter to WC of 29 March, Berg). See [2950] to Watt of 5 April concerning the results of the consultations.

### **[3015] TO [COUTTS & CO.],<sup>1</sup> 1875 -22 MARCH 1889<sup>2</sup>**

MS: Lewis Collection.<sup>3</sup> Published: Lewis website; A&C2, p. 68.

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

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

2. The period during WC’s American life insurance policies were held by the firm of Naylor & Co. in the United States (see [1422] to Charles Ward of 27 February 1874). WC’s bank account records the earliest payment on 9 April 1875 and the latest on 22 March 1889 which specifies the date range (Coutts: WC).

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

### **[2946] TO SEBASTIAN SCHLESINGER, 27 MARCH 1889**

MS: Houghton (fMS Am 1363 v.1/95), with envelope.<sup>1</sup> Published: B&C, II, pp. 563–564.

27<sup>th</sup> March 1889

**82, WIMPOLE STREET. | W.<sup>2</sup> | London**

S. E. B.<sup>3</sup>

The one gleam of good fortune left to brighten my damnable Destiny is accurately described in those three letters, encircled by a pen and ink halo. I have never recovered my six weeks of confinement to the house. Saturated with bile – racked by neuralgia (in the face, this time), I am incapable of taking advantage of one more of those many acts of kindness on your part, which I shall remember gratefully to the end of my days. This morning, there is a cloudless sky – a splendid sun – and I have as much chance of “finding the longitude” or “squaring the circle” as I have of going out for a drive. And with a pretty woman too!<sup>4</sup> A handkerchief covers my right *[del]* cheek – an abscess is forming in my *[del]* mouth, *[del]* which contains hot laudanum and water, and is dumb to the utterance of Love. Add to this that I am obliged to put off writing one of my two proposed novels, and to sell my copyrights<sup>5</sup> – and you have me complete, with one subject of consolation, which ends – as it has begun – my letter:

S. E. B.

Let me see you as soon as you return – and let us get drunk together.<sup>6</sup>

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1. Directed in Harriet Bartley’s hand to ‘Sebastian B. Schlesinger, Esq. | Orisons End | 29 King Street| S’ James’s| London’, though the address has been erased and ‘45 Albert Gate | S.W.’ written diagonally beneath in WC’s own

hand. The postmark is illegible.

2. Printed address with monogram.

3. WC writes these enigmatic initials, clearing intended to indicate Schlesinger himself, in large Gothic letters and circles them with a looping line, repeating the device at the foot of the second page.

4. Presumably Mrs Sherman.

5. See [2941] to A.P. Watt of 7 March 1889 and [2948] to Andrew Chatto of 2 April 1889.

6. WC doesn't sign his letter, and this postscript is written diagonally across the third page.

### [2947] TO ANDREW CHATTO, 27 MARCH 1889

MS: Reading. Published: BGLL, IV, p. 369.

82, WIMPOLE STREET. | W.

27<sup>th</sup> March 1889

My dear Chatto,

After signing agreements with proprietors of periodicals to write two new works of fiction, failing health has obliged me to postpone the fulfilment of one of my engagements.<sup>1</sup> This means, of course, a present loss of money – and I find myself obliged to sell my copyrights.

I am – as I hope I need hardly say – sincerely anxious to transfer my rights to you and to your firm. When you wrote to me, some little time since, you kindly proposed to purchase my copyrights. After due consideration, I estimated their value at a rather higher price than the price offered by you.<sup>2</sup>

Before I mention the subject to anyone else, will you allow me to open our negotiation, and to ask if there is any chance of our agreeing in the matter of terms?

I should add that nearly two thirds of my new novel are now completed, and that the work will make its serial appearance in the “The Illustrated London News”, in July next, on the conclusion of Mr Rider Haggard’s story.<sup>3</sup> This novel I should propose to include in the sale of my copyrights.<sup>4</sup>

Believe me | always truly yours | WC

Andrew Chatto Esqre

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1. See [2940] and [2941] to A. P. Watt of 3 and 7 March 1889.

2. See [2830] to Chatto of 23 April 1888.

3. *Cleopatra*, running from 5 January to 19 June 1889 – see *VFRG*, 29.

4. Andrew Chatto seems to have responded to WC’s proposal by calling round at Wimpole Street the following day. At Reading there is a memorandum signed by Andrew Chatto on 28 March 1889 of an offer to WC of £1,800 for residual rights to his published novels, plus £500 for those to the new novel.

### [2948] TO ANDREW CHATTO, 2 APRIL 1889

MS: Reading. Published: BGLL, IV, pp. 369–370.

2<sup>nd</sup> April 1889

82, WIMPOLE STREET. | W.

My dear Chatto,

I am willing to accept the £1800 which you offer for my copyrights, on this condition – that the method of payment can be altered, in my interests. As I now understand the terms of payment offered by you, when you kindly called here the other day,<sup>1</sup> I should be kept waiting until January next before I received the complete sum of £1800. Circumstances will not permit me to give such long credit as this.

The following is the arrangement that I propose:

Payment to be made in three promissory notes for six hundred pounds each, at three months, four months, and six months dates.

Will you consider this, and let me know the result at your earliest convenience?<sup>2</sup>

With regard to the novel on which I am now engaged, I wish, on further consideration, to

withdraw it from our negotiation until it is finished – and then, it is needless to add, to offer you the first refusal of the work, if you buy my copyrights<sup>3</sup>

Believe me | always truly yours | Wilkie Collins  
Andrew Chatto Esq

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1. See the note to [2947] to Chatto of 27 March 1889.

2. Andrew Chatto must have responded promptly and positively to this suggestion. The formal agreement, dated 2 April 1889 and now found at Reading, follows the method of payment suggested by WC in spirit if not to the letter. (There were six bills at £300 rather than three at £600, which gave WC more flexibility in discounting them, and the due dates were as requested.) On 3 April ‘2 Bills discounted’ totalling £600 were credited to WC’s bank account on 3 April, with a corresponding discount payment to Couatts of £8-9s-4d on the same date (Couatts: WC). The agreement concerns the sale of WC’s residual interests in twenty-four works from *Antonina* to *The Legacy of Cain*. See the transcript at BGLL, IV, Appendix B, p. 399.

3. The formal publishing agreement with Chatto & Windus for the novel that would soon be known as *Blind Love* was in fact completed only after WC’s death, by A. P. Watt as his literary executor. Dated 30 September 1889 and now found at Reading, it sold the copyright of the novel (with the usual reservations) for £500.

### [2949] TO GEORGINA HOGARTH, 2 APRIL 1889

MS: Illinois. Published: BGLL, IV, pp. 370–371.

2<sup>nd</sup> April 1889  
82, WIMPOLE STREET. | W.

My dear Georgina.

My only apology for not having written to you before this is, that I have had a relapse – and have been again confined to the house. I am hoping to get out again for a little while to-day.

Your former interview with Mr Chatto had – I am ashamed to say – escaped my memory when I last wrote.<sup>1</sup> It will be, I feel sure, quite useless to address any second proposal to him – with the obstacle of Mr Chapman’s statement of accounts in the way.

I have consulted my friend and literary agent, Mr Watt, in your interests. He is kindly willing to try how far his experience may be able to help you (making no charge for his services), if you will send to him a copy of the “Letters”.

There are, if I remember correctly, two editions of the Letters<sup>2</sup> – it might be as well in this case to send a copy of each edition, if copies remain on hand of each edition – and it will be certainly advisable to make Mr Watt confidentially acquainted with the present state of the sale as related in Mr Chapman’s letter to you.<sup>3</sup>

Believe me my dear Georgina | Always affly yours | Wilkie Collins  
The address is: | A. P. Watt Esqre | 2. Paternoster Square | E. C.

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1. WC’s previous letter to Georgina Hogarth has not been traced, but [2507] to Andrew Chatto of 7 December 1885 mentions the arrangement of the original interview with CD’s sister-in-law.

2. *The Letters of Charles Dickens*, edited by Georgina Hogarth and Mamie Dickens, had originally appeared in 1880 from Chapman & Hall in two volumes, covering the years 1833–56 and 1857–70. A third volume of additional letters from 1836 to 1870 was issued in 1882. In the same year the same publishers issued a new edition with all the letters in chronological order, in two volumes uniform with the Charles Dickens Edition of his works. The edition in three volumes was found in WC’s library (Baker 2002, p. 100).

3. The sales were clearly poor. In the event, the first single-volume edition of CD’s letters did not appear until 1893 from Macmillan.

### [2950] TO A. P. WATT, 5 APRIL 1889

MS: Pembroke. Published: BGLL, IV, pp. 371–372.

82, WIMPOLE STREET. | W.  
5<sup>th</sup> April 1889<sup>1</sup>

My dear Watt,

By this morning's registered book post I send to you weekly parts 7, 8, and 9 of "The Lord Harry."<sup>2</sup> I am late – but at 2 o'clock every day (just when I want to go on working) I am hunted out for health and exercise, and the weekly parts, this time, have required more re-writing than I bargained for.

You will be glad, I know, to hear that your excellent advice about the copyrights has been answered with complete success. Chatto came in on the second of the month, with the promissory notes at 3, 4, and 6 months. We signed and shook hands – and my bankers have got my Notes, and the 3 months document is discounted already.<sup>3</sup> Nothing remains to be done but to thank you most heartily for your friendly help and good will to

Yours ever | Wilkie Collins

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1. The letter in fact bears Watt's stamp on the back: 'RECEIVED | 4 APR. 89 | ANS.', but there seems no reason to distrust WCs dating of the letter here.

2. Watt had acknowledged receipt of parts 5 and 6 on 26 March, and acknowledged receipt of this new batch on 5 April (Berg).

3. See the agreement with Chatto of 2 April 1889, at Reading, confirming the purchase of the residual copyrights on twenty-four of WC's novels for £1,800.

### **[2951] TO WALTER BESANT,<sup>1</sup> 12 APRIL 1889**

MS: Private. Published: BGLL, IV, p. 372.

12<sup>th</sup> April 1889

**82, WIMPOLE STREET. | W.**

My dear Walter Besant,

I gladly sign the petition – and I most sincerely hope that a pension so well deserved will be a pension granted.<sup>2</sup>

Vy truly yours | Wilkie Collins

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1. Walter Besant (1836–1901: *ODNB*), novelist, founder of the Society of Authors in 1884 and editor of the *Author* from 1890, who on WC's death was to complete his unfinished serial *Blind Love*.

2. Referring to the proposal to provide a Civil List pension for Lillie Rice née Dickinson, widow of James Rice (1844–82: *ODNB*). Rice collaborated with Besant on a series of novels, including *Ready-money Mortiboy* (1872) and *The Golden Butterfly* (1876). Lillie had married Rice in Dublin at the age of sixteen, and his untimely death left her a widow with a ten-year-old son at the age of only twenty-seven. A memorial petition had recently been submitted, requesting a Civil List pension for her.

### **[2952] TO A. P. WATT, 12 APRIL 1889**

MS: Pembroke, on a printed card. Published: BGLL, IV, pp. 372–373.

Friday 12<sup>th</sup> April 1889

**82, WIMPOLE STREET. | W.**

My dear Watt,

I had to send to Coutts's today – so I took the opportunity of saving you trouble and sent copy to the Illustrated News office by the same messenger. They have now got weekly parts 10, 11, 12, and 13 – the first half of the MS. I have also returned three weekly parts, in proof, corrected for press. So we are well in advance – and I am going to take a day or two of rest. Weekly parts 14, 15, 16, and a beginning of 17 are the surplus (between ourselves) left by my over-writing of the original MS.<sup>1</sup> Some of the parts reached close on 7000 words!!! Nothing that I have sent in is shorter than 4000 and some parts reach 5000 – so I hope the proprietors will be satisfied.<sup>2</sup>

Excepting those two foggy days I have got out regularly – and tomorrow I am off (weather permitting) at 1.30 – to get the best of the day, and dine out on oysters.

Ever yours | WC

1. Since the serial was completed by Walter Besant from the nineteenth instalment onwards, this implies that WC produced little new copy for the story after the beginning of March.
2. Recalling Tillotson's complaints of short supply in the case of *The Evil Genius*, WC makes sure that all the instalments are above the contracted quantity of 4,000 words. The eking out of copy of WC's last and finally uncompleted novel was clearly a desperate business.

**[2953] TO BEECHENO, YAXLEY & CO., 25 APRIL 1889**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 336. Published: BGLL, IV, p. 373.

25<sup>th</sup> April 1889

**82, WIMPOLE STREET. | W.**

Dear Sirs,

I have the pleasure of enclosing my cheque for the excellent Champagne with which you have supplied me (£13..7..-).

With thanks for your kind interest in my health, which I am glad to say is improving,

Believe me | Faithfully yours | Wilkie Collins

Messrs Beecheno, Yaxley & Co

- 
1. Debited to WC's bank account on 29 April as 'Beecheno & Co' (Coutts: WC).

**[2954] TO WALTER BESANT, 25 APRIL 1889**

MS: Texas (Ms Letters, W. Collins). Published: Coleman, p. 337; BGLL, IV, pp. 373–374.

25<sup>th</sup> April 1889

**82, WIMPOLE STREET. | W.**

My dear Walter Besant,

The enclosed letter (relating to Mrs Rice) reached me this morning.<sup>1</sup> If I remember correctly, my signature to the memorial happened to be the first which would catch the eye of an official person in a hurry – and under this mistake Mr W. H. Smith's answer has been sent to me.<sup>2</sup>

I have not written to Mr Maude to point out the error that has been committed,<sup>3</sup> because I am only one of the literary men who wish well to the cause and show it by signing their names. You are our leading spirit and our director in this matter – and yours is the pen to represent us at "10 Downing Street."

If you ever hear who the "Legislator" was who closed the pension list against novelists and their widows ("unless historical"!!!) my idea is to apply to him for his photograph. A portrait of a person taking so high a rank on the list of mischievous ideots<sup>4</sup> would be an object of interest to

Yours ever | Wilkie Collins

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1. Referring to Lillie, the widow of James Rice, Besant's former – see [2954] to Besant of 25 April 1889.

2. William Henry Smith (1825–91: *ODNB*), son of the railway newsagent, from 1868 Conservative MP and, from 1886, First Lord of the Treasury and Leader of the House of Commons under Lord Salisbury. As First Lord of the Treasury (a post normally occupied by the Prime Minister), Smith was then the occupant of 10 Downing Street rather than the Prime Minister, Lord Salisbury.

3. Charles J. Maude, one of two private secretaries to Smith as First Lord of the Treasury (see the *Times*, 15 January 1887, p. 9d).

4. The *Times* report on the fifth annual dinner of the Society of Authors (6 July 1889, p. 6e) included the following remarks: 'Correspondence has been carried on between the Society of Authors, Mr. W. H. Smith, and Mr. Gladstone with regard to the administration of Civil List pensions. It appears a few months ago an appeal was made to the First Lord of the Treasury that a certain person might be placed on the Civil Pension List. Mr. Smith replied, writing to Mr. Wilkie Collins as a representative of the applicants, that there were regulations against the grant of pensions to writers of novels (unless historical). Mr. Gladstone was then consulted, and he replied that he knew of no such rule. The society at their next meeting passed a resolution protesting against the exclusion of any class of literary, scientific, or artistic production from a claim on the Royal beneficence, and urging that the regulations governing the administration of the

fund should be made public.’

**[2955] TO A. P. WATT, 25 APRIL 1889**

MS: Pembroke. Published: BGLL, IV, pp. 374–375.

25<sup>th</sup> April 1889

**82, WIMPOLE STREET. | W.**

My dear Watt,

Here is a proposal which seems to me to be a little deficient in the matter of “ready money”. From my present French translator I get £60...- when the translation has been published in a Parisian newspaper. The only drawback is that a long, long time elapses before the translation appears. I hear nothing as yet of the serial appearance in French of *The Legacy of Cain*.

Is it desirable, do you think, to stipulate for a payment of money as a guarantee of good faith – mentioning that I am in the habit of receiving a cheque for the right to translate into French? [*erasures and blots*] The terms to remain otherwise as M. Rosez suggests? Or would it be wiser to thank him, and say that my engagements with translators will not permit me to profit by the proposal? I have only written to M. Rosez to say that my literary affairs are entirely in your hands – and that I have sent his letter to you.<sup>1</sup>

Ever yours | WC

Bless me with your advice!

Excuse the blots

---

1. A. S. Watt replied on 26 April to the effect that his father would be out of town until the following Tuesday, 30 April. A. P. Watt himself wrote on 1 May advising that Rosez’s offer to translate WC’s recent fiction into French should be rejected (Berg). See also [2956] to Andrew Chatto of 2 May. WC’s letter to Rosez has not been traced.

**[2956] TO ANDREW CHATTO, 2 MAY 1889**

MS: Parrish (Box 4/17), on a printed card. Published: BGLL, IV, p. 375.

2<sup>nd</sup> May 1889

**82, WIMPOLE STREET. | W.**

My dear Chatto

If M. Rosez will apply to Hachette & C<sup>ie</sup> Paris, he will find 18 volumes of French translations of my books and “Je Dis Non” among them – (published in 1888) – and will not trouble you again, I hope, as volunteer translator. The same day which brought me your note,<sup>1</sup> brought a note from a German *Female Doctor* wanting to translate “Heart and Science” (already translated of course!). I felt inclined to adopt a religious point of view in my answer, and tell her to “go to hell”. But even when a woman is a doctor, she is a woman still. I will therefore give you a sentiment: Hooray for the privileges of the sex!

Ever yours | WC

P.S | As to M. Rosez’s terms – I received (between ourselves) £60.- for the right of translating “I Say No” into French.

M. Rosez wants to translate the book I am now writing – and offers 75 percent on the publishers’ profits! What a liberal Rosez!

---

1. Andrew Chatto had written concerning Rosez’s approach on 1 May 1889 (Reading). In offering to translate WC’s fiction into French, Monsieur Rosez had written not only via WC’s publishers but also directly to the author himself – see [2955] to Watt of 25 April 1889.

**[2957] TO SEBASTIAN SCHLESINGER, 2 MAY 1889**

2<sup>nd</sup> May 1889  
82, WIMPOLE STREET. | W.<sup>1</sup>

My dear Sebastian,

Welcome back to London! You have had a delightful holiday I am sure – with only one drawback. The dear delightful dirty old houses in the Jews' Street at Frankfurt have been tumbled down by Time and Government in these later years.<sup>2</sup> I say (what nobody ever says) “Alas!”

No – my dear friend – there is nothing surprising in that letter. I have said it to you, I have written it to you – She never has, and never will forgive you.<sup>3</sup> You now have her own acknowledgment of that state of mind in this last letter. I hope and trust you have not answered it. And, what is more, I advise you not to write to her again. Decide on a certain yearly allowance to be made to her – paid quarterly. Write on that occasion to announce your decision – and show the Dft of your letter to your lawyer, before you let me look at it. You will very likely receive a penitent letter – perhaps a “heart-~~rending~~” letter. Don't answer! If you feel softened, look at the letter which I return herewith – ~~and~~ and say to yourself – “There's her mind, stripped for my private view.” I have had between 40 and 50 years experience of women of all sorts and sizes. You have the result.<sup>4</sup>

I am afraid I shall not be in the right state of stomach and liver for that supper on the 12<sup>th</sup>. But pray come here before it, ~~if~~ if you can. A note or telegram to say when – and I shall not be out trying to walk off Bile, Bile, Bile – when you come here. Your time is my time.

Ever yours | WC

---

1. WC uses a printed postcard with his monogram, above which he writes the date.

2. The Frankfurter Judengasse, as featured in *Jezebel's Daughter* (1880), see Gasson & Baker, pp. 192–194.

3. That is, Berthe Schlesinger, who had discovered her husband's relationship with Mrs Sherman.

4. Schlesinger seems generally to have followed WC's advice – see [2958] to him of 4 May 1889.

### [2958] TO SEBASTIAN SCHLESINGER, 4 MAY 1889

MS: Houghton (fMS Am 1363(71)). Published: B&C, II, p. 565.

4<sup>th</sup> May  
82, WIMPOLE STREET. | W.<sup>1</sup>

My dear Sebastian,

In your place, I should begin my letter with the paragraph on the 2<sup>nd</sup> ~~page~~ page: “Hitherto, I have taken Louise into Consideration &c”<sup>2</sup>

What you have written before that, ~~only~~ only tells her that she ~~shall~~ has succeeded in stinging you. You say yourself, “I dont wish to discuss that.” Then why discuss it? Never answer an angry woman – when you do not possess the advantage of being a woman yourself. The rest of the letter seems to me to be excellent – just what was wanted.

I write giddy with bile. I wrote this time in a hurry.

Ever yours | WC

The income you propose to settle on her is almost lavish in its generosity – over £700 a year(!) I shall be curious to see in what tone she writes to you, after that.

---

1. WC uses printed paper with his monogram.

2. Louise remains unidentified, though this may well be the given name of Shlesinger's lover, Mrs Sherman; Shlesinger's wife was named Berthe, and his two daughters Lily and Berthe.

### [2959] TO HALL CAINE, 20 MAY 1889

MS: Manx (9542 GMFD 72), with envelope.<sup>1</sup> Published: BGLL, IV, p. 376.



20<sup>th</sup> May 1889  
82, WIMPOLE STREET. | W. | London

My dear Hall Caine,

Forgive this late reply to your friendly letter. I am hard at work – with ill health against me, and nothing but native obstinacy in my favour. When the pen is laid down, enter the doctor: “Go out! Why are you not getting air and exercise.” He is quite right about air and exercise, and out I go. In a wholesome state of fatigue, I return – and look at arrears of letters, and feel the importance of answering them, and get no farther than that. Some of my happiest hours in the afternoon are hours passed in “deliberate neglect of the duties of life”. So come here when you are next in London, and tell me what you are doing. And let me hear when, by note or telegram, so that I may be sure of not missing you. Is it a new play? Or a new novel? I am sorely in want of a new novel to read which shall be also a work of art.

If Mr Campbell will kindly give me a little time I will gladly write and make an appointment with him.<sup>2</sup> I have made a memorandum of his address – and I only wait until I can be surer than I feel now of the capacity to keep an appointment. Yesterday I had six hours of what is medically called “nervous indigestion” – without the consolation of knowing that I had deserved it.

Ever truly yours, | Wilkie Collins

- 
1. Initialled and directed to ‘Hall Caine Esqr | Aberleigh Lodge | Bexley Heath | Kent’, postmarked as dated.
  2. Unidentified, but perhaps a physician.

**[2960] TO W. G. COLLINGS,<sup>1</sup> 20 MAY 1889**

MS: Illinois. Extract: Davis, p. 302 (as to ‘W. S. Collins’, p. 335 n. 40). Published: BGLL, IV, p. 377.

20<sup>th</sup> May 1889  
82, WIMPOLE STREET. | W. | London

Dear Sir,

My evidence on the subject mentioned in the letter with which you have honoured me is soon stated.

I have been writing novels for the last five and thirty years, and I have been regularly in the habit of relieving the weariness which follows on work of the brain – declared by George Sand to be the more depressing of all forms of mortal fatigue – by dry champagne at one time, and by brandy and water (old Cognac) at another. If I live until January next, I shall be sixty six years old – and I am writing another work of fiction. There is my experience.

Vy truly yours | Wilkie Collins

P.S. | Pray excuse an unavoidable delay in writing this reply.

W.G. Collings Esqr

- 
1. Unidentified, though we should note a similar reply to a query from Collings by George Meredith on 5 May 1887, who suggested that ‘the notion of drinking any kind of alcohol as a stimulant for intellectual work, can have entered the minds of those only who snatch at the former that they may conceive a fictitious execution of the latter’ – see *Letters of George Meredith*, ed. William Maxse Meredith (London: Constable, 1912), II, p. 396. Note also the earlier request to WC from A. Arthur Reade (see [2016] to him of 10 February 1882), who also required information on the use of stimulants.

**[2961] TO SEBASTIAN SCHLESINGER, 24 MAY 1889**

MS: Houghton (fMS Am 1363 v.1/41), on a printed card. Published: BGLL, IV, pp. 377–378.

24<sup>th</sup> May 1889  
82, WIMPOLE STREET. | W.

My dear Sebastian,

There seems to be fatality in the way of my dining with you. After that delightful drive had done me the greatest good, and had given me a sound night's rest, the thunderous heat of yesterday afternoon completely prostrated me. When I telegraphed to you, I was on the sofa with a blinding headache, and a sensation of sickness which made the bare idea of eating dreadful to contemplate. I had no alternative but to disappoint myself and to fail you. You will let me try again when Pigott dines with you? (if I am alive at the time).

Let me thank you for the album of your songs. Charmingly got up! Some of the illustrations so pleased me that I wanted to know the artist's name. His initials did not satisfy me.<sup>1</sup>

Ever yours WC

---

1. Presumably Schlesinger's collection of compositions, *An Album of Eight Songs* (London: S. Lucas, Weber & Co., 1889). The songs are: 'The Sleepy little Sister'; 'Play while you play'; 'The Song of the Night' by J. Buckham; 'The Woodcock and the Sparrow' by A. Brennan; 'My little Sister'; 'Seven' by E. V. Blake; 'Wake, Darling, wake!'; and 'My fairest Child' by C. Kingsley. The illustrator has not been identified.

### [2962] TO HENRY D. PIGOTT, 13 JUNE 1889

MS: Huntington (Pigott Coll. Box 3, loose), on a printed card. Published: BGLL, IV, p. 378.

13<sup>th</sup> June 1889

82, WIMPOLE STREET. | W.

My dear Henry,

Delighted to see you and Uncle Ted on Tuesday 18<sup>th</sup> to pot luck – hour 8. I will ask Sebastian to join us.<sup>1</sup> Dont [*sic*] speak of the weather. I cannot allude to it without swearing.

The lobsters have arrived in the sweetest state. I begin to believe you are not Henry Pigott, but a "fairy Godmother".

Ever yours | WC

---

1. Sebastian Schlesinger.

### [2963] TO A. P. WATT, 15 JUNE 1889

MS: Pembroke, on a printed card. Published: BGLL, IV, p. 378.

Saturday 15<sup>th</sup> June | 82, WIMPOLE STREET. | W.

My dear Watt – No, my dear Good Genius, my best thanks for your good news – and for the friendly remembrance of me which has produced that good news. My mind is at ease now in the matter of the illustrations<sup>1</sup> – and this at a time when my liver is troubling me again, and my rate of work is suffering accordingly. Come here at your own time – and be doubly welcome.

Ever yours | WC

---

1. Watt had written on 14 June to say that the distinguished illustrator G. A. Forestier would provide the drawings for the *Illustrated London News* (Berg). Several letters from WC to Watt from around this time appear to have been lost. The relevant Berg letter-book shows Watt writing many letters to WC, to most of which WC seems to have responded. The topics raised include: changing the title of the serial from 'The Lord Harry' to '*Blind Love*', following a complaint from the *Illustrated London News* that the former 'savours of swearing' (3, 6, [8?] and 11 May); the preparation of a brief paragraph describing the new serial for provincial newspapers like the *Newcastle Weekly Chronicle* and *Weekly Scotsman* which had purchased the right to carry the story from the *Illustrated London News* through Watt (20, 23 and 25 May); signing a petition (3 June); and signing the form registering the serial publication of *Blind Love* at Stationers' Hall (19 June).

### [2964] TO MRS BEIT,<sup>1</sup> 21 JUNE 1889

MS: Parrish (Box 4/13). Published: BGLL, IV, p. 379.

21<sup>st</sup> June 1889  
82, WIMPOLE STREET. | W.

Dear Mrs Beit,

Let me beg you to accept my best thanks for your kind letter.

I accept with the greatest pleasure the invitation with which you have honoured me for Sunday the 30<sup>th</sup>, at 8 o'Clock.

Believe me, dear Mrs Beit | most truly yours | Wilkie Collins

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1. Possibly Laura Beit, the mother of the unmarried financier and philanthropist Alfred Beit (1853–1906: *ODNB*), who was born in Hamburg and made his fortune in the diamond fields of South Africa. Beit made his headquarters in London in July 1888.

**[2965] TO WILLIAM WINTER, 27 JUNE 1889**

MS: Folger (1057 Yc588/5a–b), on a printed card, with envelope.<sup>1</sup> Published: BGLL, IV, p. 379.

Thursday 27<sup>th</sup> June  
82, WIMPOLE STREET. | W.

My dear Winter,

I am doubly sorry. Sorry to hear that you are ill. Sorry to miss you tonight. An old friend wants me, and I said Yes, on the chance that my other old friend could choose some other day than Thursday. I assumed that you were dining, supping, visiting – and that I should have to wait my turn while the popular and healthful Willie Winter was enjoying his London. Do come tomorrow (Friday) – and if there is anything in the way of invalid diet that you want, let us hear and we will supply it. Excepting Sunday evening next,<sup>2</sup> I have no engagements – so choose your day once more, if Friday will not unhappily do. I will make no more engagements till I see you.

Affly yours | WC

N.B. Some good champagne for invalids in this house.

---

1. Initialled and directed to 'William Winter Esqre | Haxell's Hotel | Strand | W.C', postmarked as dated.  
2. See [2964] to Mrs Beit of 21 June.

**[2966] TO WILLIAM HOLMAN HUNT, 28 JUNE 1889**

MS: Huntington (HH 108). Published: BGLL, IV, pp. 379–380.

28 June 1889  
82, WIMPOLE STREET. | W.

Dear Holman,

The heat has driven me away from London for some days – and I am only now able to thank you for your letter.

I am longing to see your picture – but I must ask you to make my excuses to Mrs Holman Hunt on the 6 July. In the week that follows this date I shall be in London again, if all goes well with me – and then I will write again, and ask on what day I may see "May Morning".<sup>1</sup>

Affly yours | Wilkie Collins<sup>2</sup>

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1. The religious allegory 'May Morning on Magdalen Tower', completed and exhibited in 1890.  
2. A pencilled note in an unknown hand on the integral leaf observes: 'Three days before last illness'. WC suffered a stroke on 30 June.

**[2967] CARRIE BARTLEY TO SEBASTIAN SCHLESINGER, 7 JULY 1889**

MS: Houghton (fMS Am 1363 v.1/99). Published: BGLL, IV, p. 380.

82, WIMPOLE STREET. | W.  
7<sup>th</sup> July 1889

Dear sir

The opportunity of telling Mr Collins you had called offered itself; and he was very pleased, and when you come again he would like to see you.

Yours faithfully | H. Bartley

[2968] CARRIE BARTLEY TO MARY ELIZABETH BRADDON,<sup>1</sup> 21 JULY 1889

MS: Private. Published: BGLL, IV, pp. 380–381.

82. Wimpole Street. | Cavendish Square | July 21. 1889

Dear Mrs Maxwell,

Wilkie bids me send you a few lines to say he thought it so kind of you to call and inquire after him. He is certainly stronger in himself – but the Paralysis has affected his brain I grieve to tell you; and I beg you kindly not to mention this sad circumstance as we hope it is not generally known. It is a terrible shock – to see such a wonderful genius struck down in an instant. He is more composed than he was – he talks so – a kind of “reminiscences” and it makes your heart ache to see & hear him.

I shall have the pleasure of writing again shortly to inform you of Wilkie’s progress – I know he will wish such an esteemed friend as yourself to hear.

Believe me | Yours sincerely | H.E. Bartley (nee Graves)

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1. The novelist Mary Elizabeth Braddon, under her married name. Braddon’s touching reply to this letter is found at Texas – see Peters, p. 429.

[2969] TO A. P. WATT, 26 AUGUST 1889

MS: Pembroke.<sup>1</sup> Published: B&C, II, pp. 565–566 (incomplete); BGLL, IV, p. 381.

26<sup>th</sup> August 1889

82, WIMPOLE STREET. | W.

My dear Watt

My daughter’s hand thanks you with all my heart for your most welcome and friendly letter.<sup>2</sup> Your good son’s help has been rendered to me in the kindest manner.<sup>3</sup> My good friends encourage me to get better, and the doctor is content with my progress. Pray tell Walter Besant that his ready and valued help has been offered to a grateful brother in the Art<sup>4</sup> – and let me sign myself now that I can write a little again,

Yours afftly | Wilkie Collins

---

1. Apart from the valediction and signature, letter written in the hand of WC’s elder daughter Marian. A pencilled note at the top of the letter in A. P. Watt’s hand reads: ‘The last letter from my friend’.

2. Not found in the letter-books at the Berg.

3. A. S. Watt, who has consulted with Walter Besant.

4. On Besant’s willingness to complete *Blind Love*, then running in the *Illustrated London News*, see Peters, pp. 429–30.

[2970] TO FREDERICK LEHMANN, 3 SEPTEMBER 1889

MS: Parrish (Box 5/5), with envelope.<sup>1</sup> Extract: Davis, p. 303; Baker 2001, p. 510. Published: Robinson 1951, p. 322; B&C, II, p. 566.

3 Sept 1889

82, WIMPOLE STREET. | W.<sup>2</sup>

My dear Fred,

A word to report myself to you with my own hand. I am unable to receive Martin today,<sup>3</sup> for the reason that I have fallen asleep – and the doctor forbids the waking of me. Sleep is my cure he says – and he is really hopeful of me. Don't notice the blots<sup>4</sup> – my dressing-gown sleeve is too large – but my hand is still steady. Goodbye for the present dear old friend – we may really hope for healthier days.

My grateful love | to the best and | dearest of Padronas.  
Yours ever affly | Wilkie Collins

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1. Directed to 'Frederick Lehmann Esqre | 15 Berkeley Square | W.' and postmarked 'LONDON W | 4 | SP 3 | 89 | 9', with the signature 'Wilkie Collins' encircled in the bottom left corner.

2. WC uses printed paper with his monogram.

3. The Lehmanns' servant – see [2671] to Lehmann of 19 January 1887.

4. The first page of the letter is indeed heavily smudged.

### [2971] TO SEBASTIAN SCHLESINGER, 7 SEPTEMBER 1889

MS: Houghton (fMS Am 1363 v.1/97), with envelope.<sup>1</sup> Published: B&C, II, pp. 566–567.

7<sup>th</sup> Sept: 1889 | **82, WIMPOLE STREET. | W.**<sup>2</sup>

My dear Sebastian,

Where are you? How are you? When shall I hear from you again? when shall I see you again? Here is my report declaring myself with my own hand on the way to recovery, after the calamity that fell on me some time since. I am well looked after. Two good nurses[,] the doctor who is curing me – and my two daughters to see it and help.<sup>3</sup> I [*del*] /want you/ to see my children – why you will easily guess.

Good bye, old friend,<sup>4</sup>  
Yours aftly, | Wilkie Collins

---

1. Directed to 'Sebastian Schlesinger Esq | 8. Wilton Place' in WC's hand, with no stamp or postmark, so presumably delivered by the hand of a servant.

2. WC uses printed paper with his monogram.

3. That is, Marian and Harriet.

4. A prophetic close: WC died the morning of Monday 23 September 1889.

### [2972] TO F. C. BEARD, 21 SEPTEMBER 1889

MS: Parrish (Box 4/15), in pencil in an extremely feeble hand, with envelope.<sup>1</sup> Published: Peters, p. 43; B&C, II, p. 567; BGLL, IV, p. 382. Extract: Baker 2001, p. 508. Facsimile: Clarke, p. 185; B&C, II, p. 315; Baker 2001, p. 507.

**82, WIMPOLE STREET. | W.**  
Sept 21

I am dying old friend<sup>2</sup>  
WC

They are driving me mad by forbidding the [hypodermic]<sup>3</sup>

Come for God's sake

I am too wretched to write<sup>4</sup>

---

1. Directed to 'F. Carr B' in WC's hand, with 'Wilkie Collins's last effort' added beneath in another hand.

2. 'Wilkie died at 10 a.m.' on Monday 23 September 1889 (Peters, p. 431; citing Caroline's note in WC's diary). Beard's son, Nathaniel, wrote in 1894: 'Only a few months ago my brother and I lighted upon the last thing he ever wrote: a small fragment of notepaper with the words "I am dying – come if you can," faintly and almost illegibly pencilled on it ... He died an hour or two afterwards ...' (Beard, p. 326). The reference must be to the note here.

3. 'The first letter of this word is clearly "h", the second probably "y". The remainder is indecipherable. WC had been taking hypophosphates (see [2733] to A. P. Watt of 28 June 1887). "Hypodermic" is another possibility, or the powerful

sedative hyoscine' (Peters, p. 431 n.). The postscript is written on a separate leaf.  
4. WC turns the sheet to landscape format to add this final line across his left-hand margin.

## LETTER FRAGMENTS OF UNKNOWN DATE with identified recipients first.

### [3197] TO CARRIE BARTLEY, 1878–1889<sup>1</sup>

MS: Lewis Collection. Published: A&C7, p. 45 (as to Carrie Graves).

To | H. E. Bartley | from | Wilkie Collins

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1. Clearly written after Carrie Graves married Henry Bartley on 12 March 1878.

### [3075] TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>

MS: Buffalo HS. Published: A&C3, p. 61.

technically speaking, in a false position.

Affcly yours | Wilkie Collins

Henry Gray Esq

---

1. Presumably Henry Gray (1823–1898), the sixth child of WC's maternal aunt Catherine Esther Geddes (1796–1882). See Whitton, 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.

### [3116] TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>

MS: Graham Heath.<sup>2</sup> Extract: A&C4, p. 29. Amended: A&C12 p. 17.

... 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.

### [3170] GUY ROSLYN,<sup>1</sup> [1870]-1889<sup>2</sup>

MS: Penn State (Box 1 Folder 179). Published: A&C6, p. 16.

Faithfully yours | Wilkie Collins<sup>2</sup>

Guy Roslyn Esqre

---

1. Identity uncertain. Though the name has not been found in contemporary census records, it appears as an authorial pseudonym on the title pages of a number of works published from the 1870s. These include: *Daphnis the Unfaithful: A Poetic Romance* (London: Hotten, 1870), where the author is described as 'A Minor'; and *George Eliot in*

*Derbyshire: A Volume of Gossip about Passages and People in the Novels of George Eliot* (London: Ward, Lock, and Tyler, 1876), from material originally serialized in *London Society*, and with an introduction by George Barnett Smith (1841–1909: *ODNB*). In his *ODNB* entry on Smith, without offering evidence, the founding editor Colin Matthew claims, ‘As Guy Roslyn he published verse, and *George Eliot in Derbyshire* (1876)’. However, contemporary sources (including the first volume of *Celebrities of the Day*, ed. S. E. Thomas (London: Poole, 1881), pp. 255–260, and *Men of the Time: A Dictionary of Contemporaries*, 11th edition (London: Routledge, 1884), p. 536) agree that ‘Guy Roslyn’ was the *nom de plume* of Joshua Hatton (1850–1920), poet and journalist, younger brother of the more successful newspaperman and novelist, Joseph Hatton (1841–1907: *ODNB*). The Hattons hailed from Chesterfield, Derbyshire, while Smith was a native of Ovenden, Yorkshire.

2. Conjectural dating based on the first appearance of the literary pseudonym in question.

3. A scrap cut from the end of a letter for the autograph.

### [2973] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Texas (Misc F. Dannay).<sup>1</sup> Published: BGLL, IV, p. 383.

In great haste

With Mr Wilkie Collins’s compliments

(see (inside))

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1. Written on a leaf of plain paper, neatly torn from what may have been a sheet of folding notepaper, perhaps accompanying an autograph that has been excised. The hand is rushed and difficult to date with any certainty, but perhaps belongs to WC’s middle decades.

### [2974] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Wolff Collection.<sup>1</sup> Published: BGLL, IV, p. 383.

... line please by return of post

Yours ever | Wilkie Collins

---

1. Undated fragment, cut roughly from the foot of a letter, with no text on the verso. The style of the hand and signature might suggest a date around WC’s middle decades, the informal tone a note to a close male friend like Charles Ward.

### [2976] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Parrish (Box 4/11).<sup>1</sup> Published: BGLL, IV, p. 383–384.

Believe me | Very truly yours | Wilkie Collins

---

1. Only the valediction and signature on a rectangle of paper cut neatly from the foot of a letter for the autograph. The hand appears to date from WC’s later decades.

### [2978] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Parrish (Box 4/11).<sup>1</sup> Published: BGLL, IV, p. 384, amended A&C3 p. 69.

... at all satisfy me. I enclose a portrait of a member of your firm which I met with accidentally  
– ....

Pray forgive a very hasty letter, written to catch the mail, and believe me (in the pleasant expectation of soon seeing you), truly yours

Wilkie Collins

---

1. A rectangle cut neatly from the foot of the page. On the recto five lines of text, beginning and ending in the middle of a sentence. On the verso only the closing lines, valediction, and signature. The content suggests a letter to a colleague

in North America and the hand appears to date from WC's later decades.

**[2980] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Parrish (Box 4/11).<sup>1</sup> Published: BGLL, IV, p. 384.

old ballads pamphlets and things of that sort. Don't trouble yourself about it. I only write in case you might know of the right man to apply to.

Yours ever | Wilkie Collins

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1. Fragment of letter beginning in the middle of a sentence. Half of the notepaper has been torn away, leaving only the final page of what may have been originally a three-page letter. The valediction suggests a letter to an old friend, and the hand appears to date from WC's later decades.

**[2981] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: BGLL, IV, p. 385; Lewis website.

...shall be sent to you as soon as they are set up.

Yours truly | Wilkie Collins

---

1. A fragment cut from a letter for the autograph and heavily mounted, with traces of a watermark visible. The body text – occupying four lines with nothing on the verso, thus suggesting an original letter of either a single page or three pages – probably refers to page proofs, and may concern advance sheets for an overseas publisher such as Harpers's in New York or Hunter, Rose in Toronto. The hand and the signature also suggest a dating from WC's later decades.

**[3016] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C2, p. 68, with the MS then in an album of autographs, location unknown.

... 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.

**[3076] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: Christie's, 5 June 2007.<sup>1</sup> Published: A&C3, p. 61.

and believe me | very truly yours | Wilkie Collins

---

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

**[3171] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Yale (Gimbel H1299). Published: A&C6, p. 16.

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, CT: Yale University Library, 1980), p. 484. Yale Library could not locate this item in March 2010.



**[3199] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: eBay (280584787306), November 2010.<sup>1</sup> Published: A&C7, p. 45.

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.

**[3232] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: eBay (2011).<sup>1</sup> Published: A&C8, p. 22.

your obedient servant | Wilkie Collins

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1. Apparently cut from a letter. Mounted with [3208] to Unidentified Recipient, 27 November 1866.

**[3304] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C10, p. 20.

... 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, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C10, p. 21.

... 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

**[3307] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C10, p. 21.

... 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, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C10, p. 21.

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, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C10, p. 22.

With Mr Wilkie Collins's Compliments

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1. On a small piece of white paper. Distinct from [3310].

**[3310] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: eBay, 4 April 2015, #261827255053.<sup>1</sup> Published: A&C10, p. 22.

With Mr Wilkie Collins's Compliments

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1. On a small piece of yellow paper. Distinct from [3309].

**[3372] TO UNIDENTIFIED CORRESPONDENT, UNKNOWN DATE**

MS: Lewis Collection.<sup>1</sup> Published: A&C13, p. 12.

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> Published: A&C13, p. 12.

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.

**[3404] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. Sold: darvickautographs (eBay, 14 August 2021, #124829723563). Published: A&C14, p. 27.

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. Published: A&C14, p. 27.

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). Published: A&C14, p. 28.

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). Published: A&C14, p. 28.

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

Ever yours | Wilkie Collins<sup>2</sup>

---

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). Published: A&C14, p. 28.

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). Published: A&C14, p. 28.

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.

## END OF SEQUENCE OF LETTERS

A series of letters between those around WC when he could not speak for himself, from the onset of his final illness until a few weeks after his death.

### [X001] CARRIE BARTLEY TO A.P. WATT, 30 JUNE 1889

MS: Pembroke. Published: BGLL, IV, p. 387.

82. WIMPOLE STREET | W. | Sunday June 30. 1889 | 5.30 p. m.

Private

Dear Mr Watt

I have sad news to give you – which I am sure will grieve you. Our dear Wilkie was taken very seriously ill this morning about 10. o'clock – the whole of his dear left side is paralysed. My mother sent for me at once – and as soon as we have been able to collect ourselves I thought I would write to you. At present, his work seems to be well completed up to next October – I am now copying the 18<sup>th</sup> Weekly Part.<sup>1</sup> Mr Beard is now here – and he thinks the muscles are relaxing a little – but oh we are in such sad grief. He is light headed at times – and does not know how ill he is.<sup>2</sup>

If there is anything I can do about the writing you will communicate it; I shall not part with any writing I have in my safe keeping, except to you.

My own address is – | 61. Finchley Road.

If – which God grant! – that dear good man rallies – how happy shall we all be!

Yours faithfully | The Amanuensis | (Mrs Henry Bartley)

Alexander P. Watt Esq<sup>re</sup>

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1. Of *Blind Love* as published in the *Illustrated London News*.

2. The next day Carrie wrote to Hall Caine: 'Mr Beard remained with him at 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.' (cited in Clarke, p. 184).

### [X013] \* CARRIE BARTLEY TO HALL CAINE, 1 JULY 1889

MS: Berg (Z-10342).<sup>1</sup> Published: A&C12 pp. 9-10.

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.

**[X002] CARRIE BARTLEY TO FRANK ARCHER, 11 JULY 1889**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 321; BGLL, IV, p. 388.  
Published: A&C7, p. 35.

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

---

1. Directed in HEB’s hand to ‘Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey’, postmarked recto ‘LONDON W | 7 | JY 12 | 89’ and verso ‘GODALMING | B | JY 12 | 89’, with ‘Mrs Bartley 34’ in another hand in pencil on the recto.

**[X003] CARRIE BARTLEY TO FRANK ARCHER, 13 JULY 1889**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson 1951, p. 321; BGLL, IV, p. 388.  
Published: A&C7, p. 35.

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 postcard directed in HEB’s hand to ‘Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey’, with ‘Mrs Bartley 34’ in another hand in pencil on the recto.

**[X004] CARRIE BARTLEY TO A.P. WATT, 5 AUGUST 1889**

MS: Pembroke. Published: BGLL, IV, p. 388.

82. Wimpole Street | Cavendish Square | Aug: 5 1889

Dear Mr Watt

If it would be quite convenient, I should like you to call at my house 61. Finchley Road tomorrow evening on matters of business. Mr Collins has rallied again today very satisfactorily, but I stayed here until 12 last night and the doctor, for we feared every moment would be his last. It was a most heartrending day – he took no nourishment or anything for 26 hours.

Believe me | Yours sincerely | H.E. Bartley

**[X005] FRANCIS CARR BEARD TO A.P. WATT, 17 AUGUST 1889**

MS: UNC (A.P. Watt Archive, Folder 6.3.). Published: BGLL, IV, p. 388–389.

44, Welbeck Street, | Cavendish Square, | W. | August 17/89.

Dear Mr Watt

With regard to the condition of Mr Wilkie Collins. It is with much regret I inform you

that he is absolutely incapable of finishing the present number of his work within the next three or four weeks.<sup>1</sup>

Very faithfully yours | F Carr Beard FRCS

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1. The nineteenth serial installment of *Blind Love*, scheduled to appear in the *Illustrated London News* on 9 November 1889. WC had completed the story as far as ch. 48, the second of the three that would form that installment.

**[X006] CARRIE BARTLEY TO A.S. WATT, 18 AUGUST 1889**

MS: Pembroke. Published: BGLL, IV, p. 389.

Martwell's Hotel | Brighton | 18. Aug: 1889

Dear Mr Watt

It would be a good idea, would it not, for someone to make a copy of the Notes in the Black Book,<sup>1</sup> so that it could be restored to Mr Collins's basket and so save him worry if he missed it. Of course, someone on whom you could rely. It would not take long. I made the first copy from which this book is copied – but unfortunately it was not preserved. What do you think? Is my plan possible?

Hoping you keep well in hot London this glorious day.

Believe me | Yours most sincerely | H.E. Bartley

---

1. The synopsis of *Blind Love*, now held at Texas – see Bachman & Cox, pp. 44–45 & 430–436. A.S. Watt had written to Carrie on the previous day asking for the notebook for the writer taking over the composition of the story: 'My Father proposes that I should ask Mr Besant to do it. You know Mr Hall Caine is in Iceland and therefore out of the Question.'. On 19 August Watt wrote in response to Carrie's note: 'I called yesterday at Wimpole Street and saw Mr Collins himself. He gave me the black book and also full directions as to the continuance of the story. I think your plan is a good one, in case the Book should be lost in any way. And I had already begun to copy it myself.' (Watt Letter-books, Berg).

**[X012] CARRIE BARTLEY TO FRANK ARCHER, 24 SEPTEMBER 1889**

MS: Lewis Collection (Archer Archive), with envelope.<sup>1</sup> Published: A&C7, p. 36.

61. Finchley Road | S. John's Wood | Sep: 24. 1889

Dear Mr Archer

My news is so sad. I could'nt write to you before it has all been so miserable. Our dear has 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 next 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

---

1. Directed in HEB's hand to 'Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey', postmarked recto, 'LONDON N.W. | 3 | 24 | 89' and verso, 'GODALMING | D | SP 24 | 89', with 'Mrs Bartley 36 & last' in another hand in pencil on the recto.

2. Archer notes in his diary on 23 September, 'Heard this evening of poor Wilkie Collins's death which took place this morning', and on 27 September, 'Wilkie Collins buried today K. Green.'. 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.

**[X007] HENRY POWELL BARTLEY TO A.P. WATT, 24 SEPTEMBER 1889**

MS: Berg. Published: BGLL, IV, pp. 389–390.

**Henry P. Bartley | *Solicitors***  
**30 Somerset Street. | Portman Square. | London W. | 24 Sept 1889**

My dear Sir,

Of the sad news that M<sup>r</sup> Wilkie Collins is no more you are already acquainted.

M<sup>r</sup> Beard last evening mentioned to me that you were desirous of knowing how to deal with the money in your hands received on account of “Blind Love”. If you will send me your cheque, on behalf of the executors of whom I am one, and as Solicitor to the Estate, a proper discharge shall be sent you.

There are many matters connected with my dear friends literary possessions with reference to which your valuable assistance will be gratefully received, and I may incidentally mention that in a memorandum the deceased expresses a wish that you will kindly act as his literary executor.<sup>1</sup>

The funeral is to take place at Kensal Green at noon on Friday leaving Wimpole Street shortly after 11. A formal invitation will be sent to you.

I am, Dear Sir | Faithfully yours | Henry Powell Bartley

A. P. Watt

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1. See [2664] to Watt of 1 January 1887.

**[X008] GEORGE REDFORD<sup>1</sup> TO CARRIE BARTLEY, 25 SEPTEMBER 1889**

MS: Parrish. Published: BGLL, IV, p. 390–391.

Cricklewood N.W. | September 25, 1889

Dear Mrs. Bartley,

I was pleased to hear from you though it was such a grief to lose our dear old Wilkie. I wrote to your mother before I knew of his death, having heard that he was not so well.

I am so grateful to think that I saw him and had such a delightful (though touched with sadness) chat with him one evening when I called . . . . . I thought then he would pull through, he was so strong, and intellectually quite himself as far as [it] went. He said as he grasped my hand with all his old warmth “you see, I’m all right – feel my arms” – but I had hard work to hide my eyes lest he should see what I really dreaded. Then he said in the most cheery tones let’s have a cigar – a small one – and Caroline brought the box and we each took one and she lighted them, and so enjoyed this last of smokes together! And long as I live shall I remember with joy and gratitude that last parting – so genial – so like his generous own nature – now as I recall it the tears drop from my eyes. I fancy this was a privilege that few had besides me, and I’m sure to none was it happier or more valued. Well – now we must be content with our memories – so it must be with the dearest some time – Alas!

If I’m well I shall go to stand around his grave. I don’t write to her – for one should be alone in those hours of grief and mourning but I will ere long and sometime speak to her<sup>2</sup> of *[indecipherable words]*

Sincerely, | George Redford

P.S. Do you know that when you were a little girl, I witnessed his signing his will.<sup>3</sup>

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1. George Redford (1816–1895) – see [0549] to him August 1863.

2. Carrie’s mother, Caroline Graves.

3. See [0922] to William F. Tindell of 5 November 1869.

**[X009] WALTER BESANT TO ANDREW CHATTO, 2 OCTOBER 1889**

MS: Wolff Collection (1348a). Published: Wolff, p. 257; BGLL, IV, p. 391.

12 Cayton Crescent, Hampstead | Oct 2, 1889

My dear Chatto

I have written to Mr Quilter. Are you going to publish 'Blind Love'? If so I want to write a preface stating my share in the book. I hoped to keep this a secret but I saw it stated in the *World* yesterday that I had finished it & in justice to Wilkie Collins & myself too I should like to give the real facts of the case.<sup>1</sup>

Very sincerely yours | Walter Besant

---

1. See the paragraph on *Blind Love* signed by 'Atlas' in the *World*, 2 October 1889. A preface by Besant, explaining his part in the composition of the novel, duly appeared in the first and subsequent editions issue by Chatto & Windus and some US editions.

**[X010] CARRIE BARTLEY TO HORACE NOBLE PYM, 4 OCTOBER 1889**

MS: Private. Published: BGLL, IV, pp. 391–392.

82. Wimpole Street | Cavendish Square | W. | October 4. 1889

Sir

I beg to enclose you the Notes which you kindly sent to dear Mr Wilkie Collins as Miss Hogarth thought you would like them.<sup>1</sup> So I forward them in the envelope just as they were left, and I feel sure the notes in such precious handwriting will have special value.<sup>2</sup> I may add that the story which Mr Collins wrote on your Notes, is now running in the *Illustrated London News*.

I am, sir | Faithfully yours – | H.E. Bartley. (Mrs)  
(Mr Wilkie Collins' adopted daughter and Amanuensis.)

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1. The notes prepared in late 1887 for WC by Horace Pym concerning the Von Scheurer insurance fraud, which were used in the construction of *Blind Love*. See the facsimile in Gasson (p. 127) and the transcript in Bachman & Cox, pp. 417–22. See also [2783] to Nina Lehman of 28 November 1887 and [2785] to Pym of 5 December 1887.

2. Referring to WC's annotation on the envelope in question: 'The Facts relating to the Insurance Fraud Case, written for me by Mr Pym. – W.C.'

**[X011] CARRIE BARTLEY TO A.P. WATT, 4 OCTOBER 1889**

MS: Berg. Published: BGLL, IV, p. 392–393.

61. Finchley Road | N. W. | October 4. 1889

Dear Mr Watt

Enclosed I send you a list of the Mss as far as I have found any.<sup>1</sup> I have quoted dear Wilkie's written wishes as to the unpublished short stories.<sup>2</sup> I have for you a volume which I have selected with difficulty as he wished certain friends to have "a volume" in remembrance of him. I find a book with notes in his own hand & I have selected it for you, feeling you would value it more on that account. You will understand I have had a difficulty, as there are so few single volume books of any special merit in all his library. I trust you may find it interesting notwithstanding. I send it with my note.

Mr Hall Caine appears to be inclined to again advertise himself at our beloved Wilkie's expense. Have you seen the Globe of tonight?<sup>3</sup> I have taken the liberty of writing to him to correct a few mistakes. How much Wilkie would have disliked such newspaper notoriety! I like too the infantile manner in which Mr H Caine "forgets who introduced him to Mr Collins!" Small man & small mind but an immense SELF! I feel so much inclined to tell him Wilkie's cruel qualification as to his capabilities of finishing the book. "Hall Caine is the only man who could attempt it – he knows my method of working – but I don't believe could do it only you see my



name would pull him through.” I hear he was paid £20 for tonight’s work. A very practical illustration of the use of a good friend like Wilkie – to make money by him! Mr Hall Caine and I are antipathetic!

Forgive my long letter, | and Believe me | Yours faithfully | H.E. Bartley<sup>4</sup>

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1. WC’s remaining literary manuscripts which Watt eventually prepared for sale by auction at Sotheby, Wilkinson & Hodge on 18 June 1890, where they fetched over £1300.

2. Also found in the Berg collection is a note in WC’s hand dated January 1887, concerning ‘The Devil’s Spectacles’, ‘Love’s Random Shot’ and ‘Fie! Fie! Or, the Fair Physician’: ‘These stories have served their purpose in periodicals, but are not worthy of republication in book form. They were written in a hurry, and the sooner they are drowned in the waters of oblivion the better. I desire that they shall not be republished after my death.’ All of these had been excluded from *Little Novels*, published in March 1887, and were first reprinted in Thompson.

3. Caine’s unreliable ‘Personal Recollections’ of WC in the London evening paper were repeated in his autobiography (Caine, pp. 327–343).

4. A number of later letters from Carrie to Watt have survived. Two, of 24 January 1890 and 18 February 1892, record her thanks for mementoes of WC. Others from the turn of the century – 21 December 1898, and 8 and 11 July 1901 – chart the decline of her fortunes after her husband had wasted her legacy and abandoned her before his death in 1897. (The 1898 letter is found among the Watt papers at the Berg; the others are in private hands).

## DELETED LETTERS

From time to time it becomes clear that two letters in the database are identical or that one letter which has been listed separately in fact forms part of another. These eleven letters are deleted from the database and are listed here for reference purposes.

**[0100] TO [J. T. MARSH], [14 DECEMBER] 1851**

Originally published: BGLL, I, pp. 53–54 as a P.S.

It is now combined with [0099] to J. T. Marsh, [13 December] 1851

Deleted in digital project.

**[0229] TO UNIDENTIFIED RECIPIENT, 1855**

Originally published: BGLL, I, p. 133.

It has now been combined with [0105], to Newton Crosland.

Deleted: A&C3, p. 62.

**[2975] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

Originally published: BGLL, IV, p. 383.

It has been combined with [2244] to Unidentified Recipient, [1861–83]

Deleted A&C3, p. 69.

**[2977] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

Originally published: BGLL, IV, p. 384.

It has been combined with [1195] to Unidentified Recipient, [January 1872].

Deleted A&C3, p. 65.

**[2979] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

Originally published: BGLL, IV, p. 384.

It has been COMBINED WITH [2978] to Unidentified Recipient, Unknown Date.

Deleted A&C3, p. 69.

**[3097] TO UNIDENTIFIED RECIPIENT, [EARLY APRIL] 1872**

Originally published: A&C4, p. 19 as an extract found in the *Chicago Tribune*.

The extract is part of [1203] to C.S Carter, 27 February 1872 which was originally published in B&C, II, pp. 351–352.

Deleted A&C8, p. 25.

**[3184] TO WYBERT REEVE, OCTOBER 1878**

Originally published: A&C7, p. 42.

The extract has been identified as a garbled vesion of [3042] to Wybert Reeve, published in A&C3, p. 48.

Deleted in digital project.

**[3198] TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

Originally published: A&C7, p. 45.

It has now been identified as a duplicate entry for [3016] to Unidentified Recipient, Unknown Date, published in A&C2, p. 68.

Deleted in digital project.

**[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]).  
Deleted: A&C14, p. 33.

**[3294] TO UNIDENTIFIED RECIPIENT, 18 AUGUST 1877**

Originally published: A&C10, p. 14.

It has now been identified as a duplicate entry for [3253] to Unidentified Recipient, 18 August 1877, published in A&C9, p. 31.

Deleted: A&C11, p. 21.

**[3306] TO CARRIE BARTLEY, 1878–1889<sup>1</sup>**

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.*

Deleted: A&C14, p. 33.