

The Collected Letters of Wilkie Collins

Supplement 1 to the 2024 online edition

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Wilkie Collins Society
January 2025

In Remembrance OF THE LATE MR. DOUGLAS JERROLD.

COMMITTEE'S OFFICE, GALLERY OF ILLUSTRATION,
REGENT STREET.

Friday 19th June 1857.

Frozen Deep. Rehearsal Calls.

On No Stage here

Friday 26th June at 3 in the afternoon

Monday 29th June at 3 in the afternoon

Monday 2nd July at 1/4 past 10 at night

Friday 3rd July at 1/4 past 10 at night

On Saturday July 4th the piece will be privately acted here to the Queen
and on Saturday July 11th it will be acted here, openly to the accompanying programme

Fredrick Evans Equiel and others.

[3412] Wilkie Collins and Charles Dickens
to the Cast of *The Frozen Deep*, 19 June 1857 – see p. 6.

Introduction

This pamphlet is the first supplement to *The Collected Letters of Wilkie Collins* published online by both the Wilkie Collins Society¹ and the IntelLex Corporation in 2024.² It adds to and corrects those publications – which are textually identical – and is published by the Wilkie Collins Society. Further supplements will follow as new letters and information are found.

This first *Supplement* is the successor to *Addenda and Corrigenda (1)–(14)* which from December 2005 to April 2023 added to and corrected *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005. The history of the changes can be seen in the table in *Addenda and Corrigenda (14)*, pp. 1–2 which is available online at the Wilkie Collins Society website, as are all the thirteen before it.

The online publication of *The Collected Letters of Wilkie Collins* in 2024 incorporates the new letters and amendments from all fourteen of those updates.

Since online publication first began in 2018 each letter has been given a permanent four-digit unique identifier. The numbers are assigned in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters as they were published in subsequent *Addenda and Corrigenda*. In addition, the letters in ‘Last Things’ in *Public Face* vol. IV between WC’s relatives and friends during his final illness and after his death were also numbered X001 to X011 with two later discoveries numbered X012 and X013.

Any revisions to dating do not change the unique identifier nor do deletions. Altogether eleven numbered letters have been deleted and no longer exist in the series. They are listed with the reason for deletion at the end of the *Collected Letters*. On the other hand, some letters have been divided into two or more separate items, adding numbers to the series. They were listed in *A&C(11)*, pp. 16–18.

The *Collected Letters* are published in chronological order so the unique identifiers are not necessarily sequential. The principles behind the chronology and the other editorial principles, transcription conventions, and abbreviations employed remain consistent with those described in pp. ix–lxii of Volume I of *The Public Face*.

This first *Supplement* contains new letters and information discovered up to the end of December 2024.

There are 27 new letters in section (A) pp. 3–20. They have come on the market with dealers and at auction or have been newly identified in books, libraries, albums, other collections, and contemporary publications.

The new letters are in chronological order and take the numbers [3410] to [3436]. Deducting the eleven deleted letters, there are thus 3425 letters in the sequence to date. A total of 438 newly identified letters have now been published in the 14 Addenda and this first Supplement since the original four-volume publication of 2987 letters.

Letters marked * have not been published before (publication in auction house and dealer catalogues is overlooked). The editors are grateful to owners, librarians, and curators who have provided access to letters and given permission for their inclusion.

Section (B) on pp. 21–32 corrects and updates a total of 14 entries, following newly obtained copies of original MSS, associated envelopes, and further information. Generally, the whole entry is given in its new form. Numerous minor corrections and changes have been silently incorporated into the digital edition.

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

1. URL: wilkiecollinsociety.org/collected-letters.

2. *The Collected Letters of Wilkie Collins*, Charlottesville, Virginia, USA: InteLex Corporation, 2024; ISBN 9781570852695.

(A) Additions – newly identified letters

[3410] * TO THE DUKE OF DEVONSHIRE,¹ 30 SEPTEMBER 1852

MS: Chatsworth Archive (DF4/1/1/64).²

17. Hanover Terrace | Regents park | September 30th 1852

My Lord,

Permit me to thank you very sincerely and respectfully for the admirable likeness of Your Grace which I have received today from Mr Coote.³ I shall always, my Lord, regard the present that you have honoured me with, as a valued and most appropriate memorial of that period in the history of The Guild of Literature & Art which must be ever associated in the minds of all its members with the grateful remembrance of Your Grace's generous encouragement and hospitality.⁴

I have the honour to be | My Lord, Your Grace's obliged & obedient servant

W. Wilkie Collins.

To / His Grace | The Duke of Devonshire | K.G.

&c &c &c

1. William George Spencer Cavendish, 6th Duke of Devonshire (1790–1858).

2. The letter is contained in a bundle of 296 letters labelled 'Letters of thanks sent to the 6th Duke relating to his present of a lithographic portrait of himself, 1852' (DF4/1/1/64). The bundle also includes a letter dated 29 October 1852 from Charles Dickens who called it 'the only perfect likeness, I think, I ever saw in my life' (Pilgrim, VI, p. 786).

3. See [3411] to Charles Coote, 1 October 1852 for details of the portrait.

4. The Duke's house in Piccadilly, London had been used for the first two performances by Dickens's amateurs of Bulwer Lytton's play *Not So Bad as We Seem* to raise money for Dickens's charity the Guild of Literature & Art.

5. This letter is summarised in the official record of the letters received by the Duke *A Journal containing a summary of responses concerning Bagniet's Lithograph of William Cavendish* as follows:

Mr Wilkie Collins sees in portrait a valued and appropriate memorial of the period in the history of the Guild of Literature and Art (Chatsworth Archive, DF4/1/14/4/2, p. 11).

[3411] * TO CHARLES COOTE,¹ 1 OCTOBER 1852

MS: Chatsworth House Trust.

17. Hanover Terrace | October 1st 1852

My dear Mr Coote /

The portrait arrived quite safely yesterday.² Thank you for sending it. I have written to the Duke to acknowledge the present and express my sense of his kindness, by this morning's post.³

The likeness is perfect – and the print exceedingly clever as a work of Art. I shall have it framed and hung up in my study,⁴ as a pleasant memorial of the pleasant days at Devonshire House.⁵

I have just returned from a three weeks stay at Dover, with Dickens.⁶ We “scoured the country” on foot, in every direction – I remember no walks so varied and so beautiful in any other part of the English Coast – bating Cornwall.⁷ It was a delightful visit brightened by the most delightful weather.⁸

Whenever you are in this neighbourhood. If you will call at “No 17” – I shall be always glad to see you.

Believe me | Very faithfully yours | W. Wilkie Collins
To | Charles Coote, Esqre⁹

1. See [0128] to Harriet Collins, 12 May 1852 for the only other reference by WC to Coote; the mention there is explained in note 3.

2. The large 1852 lithograph of William George Spencer Cavendish, 6th Duke of Devonshire (1790–1858) by Charles Bagniet (1814–1886) published in 1852. A copy of the 623x465mm lithograph printed by M. & N. Hanhart is in the National Portrait Gallery NPG D35160.

3. See [3410] to Duke of Devonshire, 30 September 1852.

4. There is no specific mention of this lithograph in the catalogue of WC's *Collection of Modern Pictures, Watercolour Drawings & Engravings* sold by Christie's on 22 February 1890 (Baker 2002 p. 167).

5. Dickens's production of Bulwer Lytton's play *Not So Bad As We Seem* was performed at the Duke's London home Devonshire House in Piccadilly on Friday 16 May 1851 before Queen Victoria and other nobles followed by a public performance on Tuesday 27 May 1851. It then went on tour around England raising £3000 for Dickens's new charity The Guild of Literature and Art. Playbills recorded 'Previous to the Play the Band will perform an OVERTURE composed expressly for this purpose, by Mr C. COOTE, (pianist to His Grace the Duke of Devonshire). Some playbills – for Birmingham, Derby, and Sheffield – also record that Coote will 'preside at the pianoforte'.

6. Dickens rented 10 Camden Crescent, Dover from 22 July to 3 October 1852 (Pilgrim, VI, p. xx). WC records the trip in five letters [0135] to [0139] to his mother and friends. He was there from at least the date of the first of those letters, 9 September 1852, leaving on Wednesday 29 September 1852.

7. WC records several walks in his letters from Dover including one of 15 miles to Canterbury ([0138] to Harriet Collins, 24 September 1852). WC uses 'bating' here to mean 'leaving out' or 'apart from'.

8. WC may have been exaggerating as the *Dover Telegraph* reported rather mixed weather in September, e.g., 11 September 1852, p. 8c.

9. The letter came to Chatsworth in 2024 in some papers of Charles Coote and is in a contemporary envelope annotated

== Letter from | Mr. Wilkie Collins acknowledge^g Portrait of Duke of Devonshire after “Guild” Tour.

The tour had ended on 3 September 1852 in Liverpool after a total of 24 performances.



William George Spencer Cavendish, 6th Duke of Devonshire,
by Charles Baugniet (1814–1886), M. & N. Hanhart 1852.

[3412] * TO THE CAST OF *THE FROZEN DEEP*,¹ 19 JUNE 1857

MS: Private.

**In Remembrance OF THE LATE MR. DOUGLAS JERROLD.²
COMMITTEE'S OFFICE, GALLERY OF ILLUSTRATION,
REGENT STREET.³**

Friday 19th June 1857.

Frozen Deep. Rehearsal Calls.⁴

=

On The Stage here

=

Friday 26th June at 3 in the afternoon

Monday 29th June at 3 in the afternoon

Thursday 2nd July at ¼ past 10 at night

Friday 3rd July at ¼ past 10 at night

On Saturday July 4th the piece will be privately acted here to the queen

And on Saturday July 11th it will be acted here, agreeably, to the
accompanying Programme⁵

Frederick Evans Esquire and others.

1. WC's play, written in 1856, was based on the 1845 Franklin expedition to find the North-West Passage through the Arctic. The document is in WC's hand except for the printed parts (in bold) and the last four lines which are in Charles Dickens's hand in blue ink. See Pilgrim, VIII, p. 357 for an almost identical letter dated the next day. WC was only brought onto the Committee on 19 June (Pilgrim, VIII, p. 355). *The Frozen Deep* was performed four times at Dickens's home Tavistock House on 6, 8, 12, 14 January, with Dickens and WC taking the main parts and other men's parts played by Edward Pigott, Mark Lemon, Dickens's sons Charles and Edward, while the women's roles were taken by Georgina Hogarth and Dickens's daughters (see the playbill, Gasson 1998, p. 65). It was very favourably reviewed in 'Mr. Wilkie Collins's "Frozen Deep"', *The Leader*, 10 January 1857, p. 44.

2. The dramatist and writer Douglas Jerrold (1803–1857) died on 4 June 1857 leaving his widow Mary Anne née Swann (1805–1859) unprovided for. Dickens decided to raise money for her by further performances of the play. Jerrold was well known to WC and the Dickens circle of writers.

3. Written on the headed paper of the Committee at the Gallery of Illustration where T. German Reed was running an entertainment and which he allowed Dickens to use for performances of *The Frozen Deep* on 4, 11, 18, 25 July (Pilgrim, VIII, pp. xxiii–xxiv).

4. The first performance of the revival of the play was to be before Queen Victoria. The cast was called to rehearsals by this letter, although it may have been a draft of one dated the next day believed to be entirely in Dickens's hand (Pilgrim, VIII, p. 357).

5. See the playbill in Francesco Berger, *Reminiscences, Impressions and Anecdotes*, London: Sampson Low, [1913], p. 36 and more generally pp. 23–37.

[3413] * TO BENJAMIN WEBSTER,¹ 11 MAY 1864

MS: Lewis Collection.

12. Harley Street, W.

May 11th 1864

My dear Webster,

I entirely agree with you – and I too stand fast by my vote. I tried last Saturday to get the Committee to accept the resignations on the spot – but the proposal was rejected.²

Dickens gave you my message I hope, yesterday. I was really sorry to fail you at the meeting – but my cough completely mastered me, and the doctor insisted on my stopping at home and giving his remedies a fair chance. “Better luck next time”.

Very truly yours

Wilkie Collins

1. Benjamin Nottingham Webster (1798–1882: *ODNB*), actor, proprietor, and manager of the Theatre Royal Adelphi until his retirement in February 1874.

2. The vote would have been on Saturday 7 May probably at the Garrick Club about contentious business – see [3206] To George Russell, 6 June 1864, and others around that date.

[3414] * TO FRANÇOIS RÉGNIER,¹ SEPTEMBER 1866

MS: Unknown. On sale: Dominic Winter Auctions (23 September 2023 lot 314), and later at: www.jonkers.co.uk/rare-book/14774.

Monsieur Regnier

/De la Comédie Française/

From his friend and admirer

Wilkie Collins, September 1866/²

1. See [0763] to him of 30 August 1867 for the first full letter to the French actor.

2. Written on the dedication page in vol. I of a first edition of *Armada*, 1866.

[3415] * TO ISABELLE FRITH, 23 MARCH 1870

MS: Lewis Collection (L3188).

90. Gloucester Place | Portman Square
March 23rd 1870

Dear Mrs Frith,

Thank you for your kind invitation. I have just got well enough to be able to dine out again – and I shall be delighted to make one among your guests, on Saturday April 2nd.¹

With kindest regards | Vy truly yours | Wilkie Collins.

1. WC writes on a Wednesday. This is the only reference to illness at this time although no letter is recorded from 10–21 March.

[3416] * TO UNIDENTIFIED RECIPIENT,¹ 24 OCTOBER 1871

MS: Lewis Collection (L3253).

October 24th 1871

Vy truly yours
Wilkie Collins.

1. Probably for an autograph collector as the date is written below the signature on a small piece of paper.

[3417] * TO W. S. JOHNSON,¹ 26 OCTOBER 1871

MS: Case Western Reserve University, Kelvin Smith Library Special Collections (Box: 5, Folder 20).

Private²

90, Gloucester Place, | Portman Square. W.
26th October 1871

My dear Sir,

I was at the theatre last night, but I was not fortunate enough to find you. Our friend Vining undertook to give you the extracts from the newspapers as arranged by me. You will see that the plan is a new one and likely I think to make the little book readable. I shall be obliged if you will let me see a proof – and if you will keep my “collaboration” in this little

matter, a secret.³

There was another subject on which I wanted to speak to you.

I confess I am uneasy under our present defenceless position, if illness or accident should unhappily prevent any one of the members of the present company from playing his, or her, part in “The Woman In White”. In our present situation we should have no alternative but to close the theatre – and, in all probability, ruin the fortunes of the piece. I know from Fechter, (when he had the Lyceum) that one night's ill-advised change in the bill (at a Royal request I think) ruined a piece which had been exceptionally successful up to that time. In addition to this serious consideration, I believe that an accidental stoppage of the run of my play would legally “determine” my agreement with Mr Liston.⁴ In short, while the parts remain without being understudied, your interests and mine (which are identical) are virtually in jeopardy every day.⁵

I know the difficulty of finding substitutes in this case. So far as Fosco is concerned, a fit successor (in case of accident) seems to be simply out of the question.⁶ Nor could we hope to find any two ladies comparable for an instant with the ladies who now play the two chief parts.⁷ But, on the other hand, the most imperfect representation of the piece, is infinitely preferable to the disaster of being obliged to stop it. And something might be learnt, even by very inferior artists, if we placed them in front (after they were perfect in their parts) for several nights following – with instructions to copy to the best of their ability what they saw and heard. In case of the result being moderately good, it might become a question of using this second company /in representing “The Woman In White”/ at some of the suburban theatres – on an understanding with the managers which should enable us to summon them to the Olympic at the shortest notice, if necessary.⁸

I make no apology for inflicting this long letter on you. The matter, is, in my opinion, serious. As things are now, “the Olympic success” may become something very like an Olympic failure, at a moment's notice. Will you kindly let me have a line to say what [deletion] /your own view is/ on this subject?

Very truly yours. | Wilkie Collins,
W.S. Johnson Esq

1. William Spencer Johnson (Pilgrim, VI, p. 375 n. 1) was the proprietor of the Nassau Steam Press, 60, St. Martin's Lane, W.C., which printed a 16-page pamphlet *Presentation Copy: Opinions of the Press* with more than 30 mostly favourable reviews of the drama *The Woman in White* and including WC's letter to the *Daily Telegraph* in response to one of them (see [1134] to The Editor of the *Daily Telegraph*, 11 October 1871). Johnson (c.1814–1890) lived at 5 Upper Park Road, Hampstead with his second wife Augusta and eight children. His two

- elder sons worked as printers too, probably at his press (Census 1871, RG10/189/31/17).
2. Written diagonally across the top corner of the letter above the printed address. The letter is over six pages with the last two written on two sides of a single sheet of headed paper.
3. After dealing with the promotional booklet WC moves on to another topic which indicates a closeness with the printer.
4. W. H. Liston was the manager of the Olympic Theatre.
5. Assuming Johnson also printed the programmes for the play – no printer’s name is found on the copies examined – then he would sell fewer programmes (including Rimmel cosmetic advertisements on p. 4) if the play ended its run early.
6. Fosco was played by George J. Vining (1824–75), a frequent collaborator with WC.
7. Miss Ada Dyas played both Laura Fairlie and Anne Catherick while Mrs Charles Viner née Louisa Cleveland (1836–1903: www.theatreheritage.org.au/on-stage-magazine/biographies/item/301-cleveland-louisa-1836-1903) played Marian Halcombe.
8. After the play finished its 20-week Olympic run, two troupes did take it on a provincial tour though the one led by Vining did not last long after he and WC fell out over changes. See [1226] to Tindell of 17 April 1872 and [1225] to Vining of the same date. Also see Paul Lewis ‘*The Woman in White* at the Olympic Theatre’, Wilkie Collins Society, August 2009, p. [7], available at: wilkiecollinssociety.org.

[3418] * TO LAURA SEYMOUR, 25 FEBRUARY 1873¹

MS: Lewis Collection (L3082).

90, Gloucester Place, | Portman Square. W.
25th Feby

My dear Mrs Seymour

A thousand thanks for your kind note, and your friendly encouragement on the first night.² Even the present weather cannot keep the people out of the Theatre³ – it really looks like a solid success.⁴

I shall be delighted to dine with you and Reade (and to meet “Miss Braddon”) on Friday next at 6, sharp.⁵

Ever yours | Wilkie Collins

1. The year confirmed from the opening of *Man and Wife*, the only play of WC which opened during a February; also dated from the paper style.

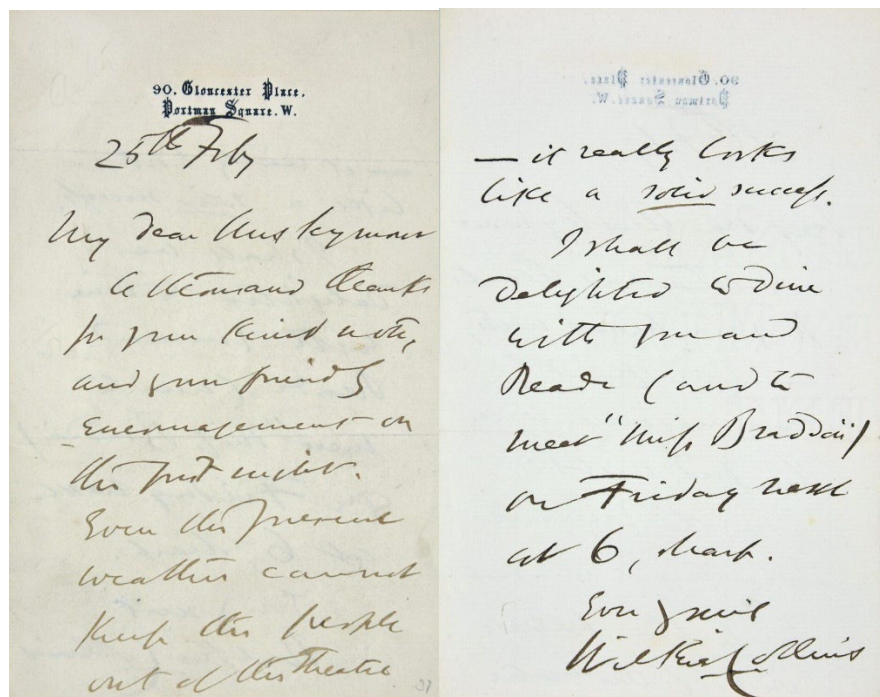
2. *Man and Wife* opened at the Prince of Wales’s Theatre Royal on Saturday 22 February 1873 and ran for 136 performances closing on 1 August.

3. The weather was atrocious; see [1300] To W. P. Frith, 27 February 1873, where WC mentions snow and sleet on the Monday (24th). Also see *The Times*, 26 February 1873, p. 11c.

4. It certainly was a success financially. The manager Squire Bancroft paid WC £40 for a six-day week – i.e. £6-13s-4d per performance – the weekly cheques totalling £906-13s-4d for the run. There was a further payment on 27 September of £127-10 for a provincial tour (Courtts: WC).

5. It seems WC had not yet met the novelist Mary Elizabeth Braddon (1835–1915: *ODNB*).

The inverted commas presumably refer to the well-known fact that she had lived with the publisher John Maxwell (1820–1895: *ODNB*) since 1861 and had three children with him. From 1864 they passed for husband and wife though in fact he was already married – WC refers to her as ‘Mrs Maxwell’ in [1466] To John Maxwell, 26 June 1874. The couple did not marry until Maxwell’s first wife died in September 1874 by which time they had five children. Laura Seymour and Charles Reade also lived together unmarried.



[3418] To Laura Seymour, 25 February 1873 – see p. 10

[3419] * TO WILLIAM BOXALL,¹ 15 MAY 1873

MS: National Gallery (NGA1/22/311).

90 Gloucester Place, | Portman Square. W.

15th May 1873

Dear Boxall,

One of my oldest friends – Mr Edward Pigott – is a candidate for the Secretaryship to the Royal Academy.² I can honestly answer for his fitness for the post, after twenty years experience of him. If you are not already interested

in supporting the claims of some other candidate, I venture to ask you to give a helping hand to Mr Pigott.

Believe me | very truly yours | Wilkie Collins
Sir William Boxall RA.

1. Sir William Boxall R.A. (1800–1879: *ODNB*) was a portrait painter and Director of the National Gallery from 1866 to 1874. He was knighted in 1871 and lived in Welbeck Street near to WC and in the same street as his doctor Frank Beard. This letter is the only one known to Boxall but he was a signatory with many others including Dickens and WC to the letter to the MP Michael Bass asking him to support a Bill to suppress street music ([3205] to Michael T. Bass, Mid-May–Early June 1864).

2. The fourth known letter asking members of the Royal Academy to support Pigott; see [1336], [3100], and [1337], all dated 12 May, to Millais, Faed, and Leighton. The lobbying was unsuccessful.

[3420] * TO UNIDENTIFIED RECIPIENT,¹ 11 DECEMBER 1873

MS: Lewis Collection (L3291).

Very truly yours | Wilkie Collins | December 11th 1873

1. Unidentified but almost certainly a resident of Providence, Rhode Island. On this date WC gave an evening reading there in the Music Hall (Hanes 2008, pp. 54, 106) for which he was paid \$400 – see [1401] to Frederick Lehmann, 2 January 1874. On the reverse of the small cut piece of paper is a clipped signature of [Tom]maso Salvini dated ‘[Provide]nce 12 Maggio 1874’. Salvini (1829–1915: Wikipedia) was an Italian actor who specialised in Shakespearian roles and played Othello in Providence on 11 and 12 May 1874 (*New York Times*, 18 April 1874, p. 6g).

[3421] * TO MR STACY, 31 JANUARY 1874¹

MS: Clarke.²

If Mr Stacy is absent, to be opened at the box office.
To Mr Stacy | Tremont Temple.
Wilkie Collins.

1. Dating from WC’s afternoon reading at Tremont Temple in Boston in the afternoon of 31 January 1874, from which he earned \$12.81 (Hanes pp. 75, 107) – worth almost £300 today.
2. Only the envelope. Stacy remains unidentified, but the letter was presumably about a ticket to the reading.

[3422] * TO UNIDENTIFIED, 1870-JULY 1874

MS: Lewis Collection (L3073).

Faithfully yours | Wilkie Collins¹

1. Scrap cut from the end of a letter. Dating from partial Turkey Mill watermark.

[3423] * TO NINA LEHMANN, 26 DECEMBER 1874

MS: Private.

Decr 26th 1874

This volume, and the volumes which succeed it, are presented to Mrs
Frederick Lehmann, by her old friend,
Wilkie Collins.

1. The inscription facing the title page, written on the verso of an additional leaf inserted before p. [i] in a copy of the Smith, Elder one-volume *Antonina*, dated 1872.

[3424] * TO CHATTO & WINDUS, 30 JUNE 1876

MS: Clarke.

Messrs Chatto & Windus | Publishers | 74. Piccadilly | W.
Wilkie Collins.¹

1. Envelope only with WC's red wax seal on reverse, probably enclosing copy for *The Two Destinies* published by Chatto in September 1876. Dated from postmark on verso: 'LONDON.W.| ZZ | JUN 30 | 76'.

[3425] * TO ANDREW CHATTO, 2 APRIL 1878

MS: Lewis Collection (L3287).

90, GLOUCESTER PLACE, PORTMAN SQUARE. W.

2nd April 1878

Dear Mr Chatto,

I forgot to say (when I called today) that the Mss left with you is the only copy that I possess of the first monthly part.¹ It will be an additional favour if the printers will send me back the Mss with the proofs.

Vy truly yours
Wilkie Collins

1. Of *The Haunted Hotel* published in parts in *Belgravia*, June to November 1878, and in two volumes by Chatto in November 1878.

[3426] * TO MISS BODMAN,¹ 30 MAY 1878

MS: Unknown. On sale: Forum Auctions (23 July 2023, lot 19).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
30th May 1878

Dear Madam,

I have much pleasure in thus contributing to your collection of autographs.

Vry truly yours,
Wilkie Collins

To Miss Bodman.

1. Unidentified. Her album of autographs included William Harrison Ainsworth, Sarah Bernhardt, Edward Bulwer-Lytton, Giuseppe Garibaldi, John Everett Millais, John Ruskin, Tommaso Salvini, W. M. Thackeray, and Anthony Trollope.

[3427] * TO WILLIAM POWELL FRITH, 1863–1879

MS: Unknown. On sale: potterauctions.com (1 June 2023, Lot 99).

Pray remember me kindly to Mrs Frith, and beg her to accept a sick man's apology for his absence on Saturday.

Ever yours | Wilkie Collins¹

1. Cut extract from a letter pasted into a copy of the 1868 Harper & Brothers edition of *The Moonstone*. Dating from the period when Isabelle Frith was inviting WC to dinner parties.

[3428] TO UNIDENTIFIED RECIPIENT,¹ OCTOBER–NOVEMBER 1881

MS: Unknown. Extract: *Illustrated Sporting and Dramatic News*, 3 December 1881, p. 267b, our copy text.

If you want the truth about our London theatres, read the *Times*. That dramatic critic (a son of the late Mowbray Morris) is above gushing and

puffing.² His notices of *Youth* at Drury Lane and of *The Half-way House* at the Vaudeville are really services rendered to the cause of the drama.³ I am personally not acquainted with this critic.

1. The extract is introduced:

Mr. Wilkie Collins, writing to a friend in America on the subject of the British drama, says:—

and after the extract concludes:

Mr. Wilkie Collins does no more than justice to Mr. Mowbray Morris, though the popular novelist might have added that other journals are by no means behind the *Times* in their attempts to deal honestly with plays and players.

2. Mowbray Morris (1818–1874: *ODNB*) was Office Manager at *The Times* and his only son Mowbray Walter Morris (1847–1911: public records) was later editor of *Macmillan's Magazine* and author of several books including the Scottish novel *Claverhouse* (1887).

3. The unsigned reviews WC mentions are 10 August 1881, p. 4f, and 3 October 1881, p. 8b.

[3429] * TO UNIDENTIFIED RECIPIENT, 8 SEPTEMBER 1882

MS: Case Western Reserve University, Kelvin Smith Library Special Collections (Box 5, Folder 21).

8th September 1882

Vy truly yours | Wilkie Collins | London.¹

1. Dated signature for an autograph hunter, probably abroad. Date written beneath signature.

[3430] * TO DR. STRICKLAND,¹ 2 MARCH 1883

MS: Lewis Collection (L3278).

2nd March 1883

With Mr. Wilkie Collins's compliments—and with thanks to Dr Strickland for his kind letter and its enclosure.

x x x “We always seemed to be getting, with the best of motives, in one another's way. When I wanted to go upstairs, there was my wife coming down; or when my wife wanted to go down, there was I coming up.”²

The experience of “Gabriel Betteredge” in married life, recorded in “The Moonstone” by

Wilkie Collins.

London³

1. Strickland is unidentified but may have lived overseas as the letter is docketed on the lower

front in red ink 'Reed May 1/83'. His letter and enclosure are not present.

2. The quotation on a separate side is from Chapter II.

We were not a happy couple, and not a miserable couple. We were six of one and half-a-dozen of the other. How it was I don't understand, but we always seemed to be getting, with the best of motives, in one another's way. When I wanted to go upstairs, there was my wife coming down; or when my wife wanted to go down, there was I coming up. That is married life, according to my experience of it.

(*The Moonstone*, 1868, vol I, p. 21)

Perhaps Dr. Strickland was getting married.

3. The date is written below 'London'.

[3431] * TO EDWARD W. BOK,¹ 9 APRIL 1883

MS: Lewis Collection. (L3108).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 9th April 1883

Dear Mr Bok,

You are a born collector of autographs. There is my impression, after reading the narrative of your patience and resolution in prevailing on the most obdurate celebrities to take the pen in hand.²

If you are also a believer in the doctrine which asserts that character is revealed in handwriting, what chances of moral discovery are at your disposal! I once shewed the writing of the great Sir Robert Peel to a lady skilled in this kind of divination.³ She answered in few and memorable words:

"This is the handwriting of a thoroughly commonplace man."

After this experience I am not one of the believers myself.⁴

With kindest regards to you and my namesake,⁵ and the other members of your family,

always truly yours | Wilkie Collins.

To Mr Edward W. Bok

1. Edward William Bok (1863–1930: *ANB*) was an editor and writer. Born in Holland, his Dutch parents emigrated to the USA in September 1870. In the 1880 Federal Census he was listed as living with them at 331 Smith St, Brooklyn, as a clerk in a telegraph company – in fact Western Union. In 1882, he became a stenographer with the publisher Henry Holt before joining Charles Scribner's Sons in 1884. He edited the *Brooklyn Magazine* from 1884–87, founding the Bok Syndicate Press in 1886 which paid WC \$50 for the US rights to 'How I write My Books' – see [2775] to Bok of 2 November 1887. After this first contact as an autograph hunter Bok wrote to WC in his professional capacity in 1887 and 1889 – see [2700], [2749], [2775], [2918], [2934]. See also [2111] 17 February 1883 to his brother William J Bok which enclosed three signed extracts from *The Woman in White*, one recently identified

– see [3136] to him of the same date. The friendly tone and valediction ‘always truly yours’ may indicate these were not the first letters to either brother.

2. In 1921 Bok won the Pulitzer Prize for his third-person autobiography *The Americanization of Edward Bok* (New York: 1920), published in the same year in London as *Edward Bok – an Autobiography*. Chapter III explains why he became interested in collecting autographs and the techniques he used to obtain them. In Chapter XIX: ‘Personality Letters’ he writes

Edward Bok was always interested in the manner in which personality was expressed in letters. For this reason he adopted, as a boy, the method of collecting not mere autographs, but letters characteristic of their writers which should give interesting insight into the most famous men and women of the day. He secured what were really personality letters.

Many from his collection are in the Edward William Bok Papers at the Library of Congress.

3. Presumably one of several written by Peel to his father. *Memoirs* is dedicated to Peel who bought four of WmC’s paintings and clearly they were in correspondence over a period of time – see for example *Memoirs*, vol. II, pp. 194–195.

4. Despite this, *Cassell’s Saturday Journal* later analysed the ‘Signatures of Eminent Persons’ including WC. After a short biography the article continued:

The handwriting of Mr. Collins betrays great care and caution. The well-formed C denotes the artistic taste which no doubt he inherits from his parents. The closeness of the writing and its continuity tell us of his grip of ideas and the logical sequence of his mind. The calm, fair line betrays no subterfuge; but there are the tact and caution of the legal habit and the firmness of the hand that knows what it has to write about. (*Cassell’s Saturday Journal*, 11 June 1887, p. 589).

The interest in the handwriting of celebrities was a longstanding one – see [0614] to the Editor of the *Autographic Mirror*, 30 December 1864. In June 1997 the Wilkie Collins Society published ‘Notes on Handwriting Samples of Wilkie Collins between 1864 and 1889’ by graphologist, Andrea Lyttleton, who concluded:

As he grew older and possibly more unwell, he appears to have become more confident and assertive ... A hedonistic, possibly even decadent, approach to life is clearly evident in the writing from the overall layout and size of the script. The right slant shows a decided preference for the company of others rather than for solitude.

5. Bok’s middle name was William and his brother and father both had that as their first name. No-one called Wilkie or Collins has been identified on either side of the family. So Bok may have referred to the preponderance of Williams in both families.

[3432] * TO UNIDENTIFIED RECIPIENT, 26 AUGUST 1885

MS: Lewis Collection (L3294).

90. Gloucester Place | London. W.
26th August 1885

With Mr Wilkie Collins’s compliments.¹

1. In WC’s hand but not signed.

[3433] * TO EDWARD LEAR, [27] MARCH 1886¹

MS: Unknown.

Summary of part:

“Uncle Arly” is the best of all [your] poetry²

1. Lear records in his diary, “Had nice letter from Wilkie Collins” (Diary 30 March 1886). Letters typically took three days to reach Lear in Italy. This is the last letter from WC recorded in the Diary which ends in 1887. Lear died on 29 January 1888.

2. Lear wrote from his home Villa Tennyson, Sanremo, Italy to Rev. Edward Carus Selwyn on 19 May 1886 (Noakes, *Edward Lear Selected Letters* (Oxford: 1988) p. 280).

After I sent your letter to the preconcerted predacious Poast – I remember your wish to know about “Uncle Arly” – of which Wilkie Collins writes to me that he thinks it the best of all “my Poetry!”

Lear had sent WC a copy of ‘Uncle Arly’ on 7 March 1886 (Diary that day) with a letter which reported “terrible phitz of coughing” and warned “this may be the last note you will ever be bothered by from, | yours affly | Edward Lear.” However, in fact he did write to him again on 25 May 1887 (Morgan MA3770). Lear’s diaries are online at Houghton Library, Harvard: hollisarchives.lib.harvard.edu/repositories/24/resources/3092.

[3434] * TO A. P. WATT, 20 OCTOBER 1886

MS: Lewis Collection (L3215).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

20th Oct: 1886

My dear Watt,

I have heard from New York.

The copy for the short Christmas Story must be posted here on November 30th — and the Christmas Number will be published in New York on Christmas Day.¹ I am to send the title so that it arrives in New York on November 15th.²

Good night – I am off to bed.

Ever yours | WC.

1. Referring to ‘An Old Maid’s Husband’ which was published on 25 December 1886 in *The Spirit of the Times*, pp. 651–654. It was the penultimate Christmas story of a series of 12 which WC wrote for the periodical. WC was paid £50 for each but the fee for this one is not found in his bank account (Coutts: WC).

2. Informing Watt of the timetable set by the publisher E. A. Buck in a letter to which WC replied two days later. See [2630] to E. A. Buck, 22 October 1886.

[3435] * TO JOHN UNDERHILL,¹ 12 APRIL 1888

MS: Lewis Collection (L3100). Published: *Pall Mall Gazette*, 30 April 1888, p. 1; and (New York) *The Critic*, 9 June 1888, p. 284.

82. Wimpole Street | W.²
~~90 GLOUCESTER PLACE, | PORTMAN SQUARE. W.~~
12th April 1888

Dear sir,

I entirely agree with Mr Walter Besant – “no moving situation was ever yet depicted the writing of which did not cost the author anguish and tears”.³ I am astonished to hear that the question has been asked.

May I suggest that it might be well to make sure, if possible, of addressing further inquiries to competent witnesses – that is to say, to writers of novels who are capable of depicting moving situations. With regard, for instance, to the two humourists who answer Mr Besant by the word “bosh”, in one case, and by “finding it droll”, in the other, it might be worth while – if you can lay your hand on a person whose time is of no value – to discover whether they have either of them written anything that anybody (not afflicted with disease of the lachrymal gland) could possibly cry over.⁴

Faithfully yours | Wilkie Collins

John Underhill Esqr

1. John Underhill (1865–1894: public records) was a scholarly young man from Devon connected to the *Pall Mall Gazette* in London where the letter first appeared. He seems to have joined the editorial staff of the *Gazette* under W.T. Stead around 1885, perhaps initially acting as Stead's secretary. Among other literary endeavours, he edited the works of John Gay in two volumes for A. H. Bullen's Muses' Library in 1893. His untimely death aged 29 of a brain tumour was marked by several appreciative obituaries including one by Walter Besant in *The Author*, 2 July 1894, pp. 48–49.

2. Written above the printed address which has been struck through with three vertical lines.

3. In fact Walter Besant wrote:

I once saw it recorded of George Eliot, as a thing marvellous, incredible and unique, that she actually wept over her own creations. This fact, so stated, made me wonder at the ignorance of the writer. Does anybody suppose that a moving situation was ever yet depicted the writing of which did not cost the author anguish and tears? How could he move his readers if he were not first moved himself? ('On the Writing of Novels', (New York) *Atalanta*, vol. I, December 1887, pp. 163–167).

WC misquotes it in a way many others did at the time implying he had not seen the original. Besant's thoughts attracted much comment both in the USA and the UK.

4. The humourists that used these terms have not been found but two satirical articles about Besant's piece appeared in *Punch*: 'The Rime of a Famous Fictionist', 7 January 1888, p. 3, and 'Novels as they are Wrote', 28 April 1888, p. 202.

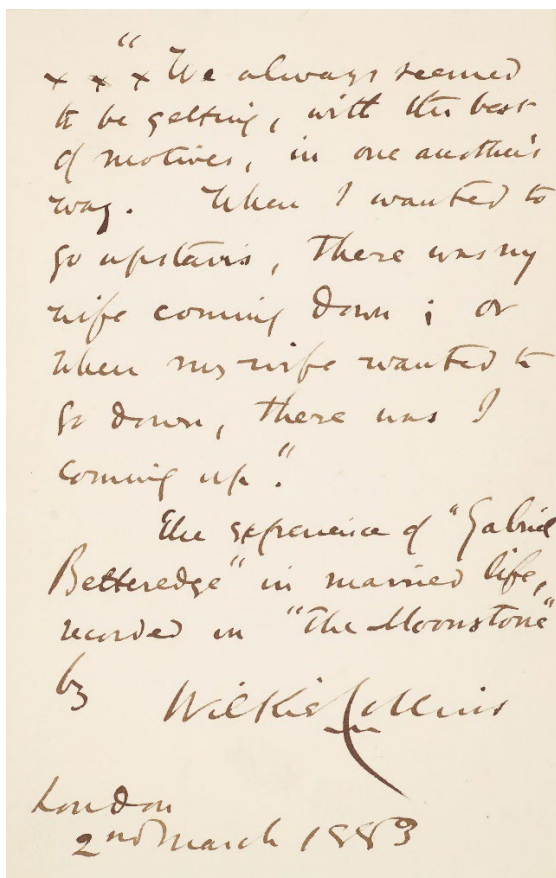
[3436] * UNIDENTIFIED RECIPIENT, 1870s–1880s

MS: Lewis Collection (L3240).

The Bank, | Egham | Surrey¹
Wilkie Collins.²

1. Cut front of an envelope showing an address but only unidentifiable vestiges of the name above it remain.

2. Signed beneath a curved diagonal line.



" * * * We always seemed
to be getting, with the best
of motives, in one another's
way. When I wanted to
go upstairs, there was my
wife coming down; or
when my wife wanted to
go down, there was I
coming up."

The separation of "Gabriel
Bettermere" in married life,
narrated in "The Moonstone"

W. Collins

London
2nd March 1883

[3430] To Dr. Strickland, 2 March 1883 – see pp. 15–16.
From *The Moonstone*, Chapter II.

(B) Corrections and updates

[3078] TO JOSEPH CUNDALL,¹ 15 FEBRUARY 1861

The original MS has now been identified and the whole entry should be replaced as follows:

[3078] TO JOSEPH CUNDALL,¹ 15 FEBRUARY 1861

MS: Lewis Collection (L3187). Summary published: A&C4, p. 2.

12. Harley Street, W.

Feby 15th 1861

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.²

1. Joseph Cundall (1818–1895: *ODNB*), photographer, of Cundall, Downes & Co. of 168 New Bond Street.

2. 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*. There is a copy of this image on the back cover of this supplement.

[0500] TO NINA LEHMANN, 13 NOVEMBER 1862

The original MS has now been identified and the whole entry should be replaced as follows:

[0500] TO NINA LEHMANN, 13 NOVEMBER 1862

MS: Lewis Collection (L3162). Published: Coleman, p. 80; BGLL, I, p. 280, both with minor transcription errors from a typed transcript at Texas and no envelope details.¹

12. Harley Street, W.

13th Novr 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 down stairs today – very, very weak, but decidedly I hope on the road to recovery.

I send with this the promised autograph for Mr Fields.² Please give it to Lehmann – and with love to all,

Believe me | yours ever | Wilkie Collins

-
1. With associated envelope postmarked 'LONDON | S | NO 13 | 62' and penny red stamp cancelled 'W | 25', directed to 'Mrs Lehmann | 139. Westbourne Terrace | W.'
 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.

[1825] TO HENRY HERMAN, 27 FEBRUARY 1879

In this letter 'Miss Davenport' was a mistranscription. The entry should be replaced as follows:

[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 Mr Davenport on the subject.¹

Faithfully yours | Wilkie Collins

H. Herman Esqre

1. Edward Loomis Davenport – see [1690] note 1. See also [1830] to Herman of 27 February 1879, as amended below. Neither Herman's original letter, nor WC's to the actress, have been traced. The subject under discussion remains unclear.

[1830] TO HENRY HERMAN, 10 MARCH 1879

The original MS has now been identified and the whole entry should be replaced as follows:

[1830] TO HENRY HERMAN, 10 MARCH 1879

MS: Lewis Collection (L3282). Published: BGLL, III, p. 234. With '[Miss] Davenport' for 'Mr Davenport'.

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 the matter in perfect good faith, under the impression that Mr 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 Esqre.

1. See [1825] to Herman of 27 February 1879 as amended above.

[2993] [2994] AND [2995] TO GEORGINA HOGARTH, JULY 1879

The MSS for these three letters have been identified in the British Library together with associated material. They were previously only known from extracts and partial images in a Sotheby's catalogue for a sale on 15 July 1999. The lot is now in the BL. Replace all three entries as follows:

[2993] TO GEORGINA HOGARTH, 18 JULY 1879

MS: BL (Add. 88903/1/17/2).¹ Extracts: A&C1, pp. 50–51.

18th July 1879²

My dear Georgina,

The terms seem to me to be simply preposterous.³ You are quite right in refusing to accept them. Ouvry's calculation is unanswerable.⁴ 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.

I have very little doubt that my publisher (Chatto and Windus) would accept the terms. But (if Chapman raises difficulties) you will of course make the next offer to Macmillan. From all I hear of him, you could not be in better hands.

As to the question presented in your earlier letter, I am inclined to agree with Charley.⁵ The names of the persons to whom the letters are addressed⁶

Terms

=

Ten per cent commission

==

Accounts to be rendered half yearly – and profits, after the stipulated deductions, to be paid by cheque at the date on which the account is rendered.

==

After the sale of the whole edition, on the above terms, the renewal of similar conditions of sale, for other editions, to be granted to the same publisher at the sole discretion of the proprietor of the copyright of the book.

-
1. Add. MS 88903/1/17 includes several other letters and documents relating to publishing the *Letters of Charles Dickens*.
 2. The letter has no address.
 3. 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 editors.
 4. The solicitor Frederic Ouvry (1814–81: *ODNB*), who had served Dickens for many years.
 5. Charles Dickens Jr (1837–1896: *ODNB*).
 6. The rest of the letter is absent and appears to have been missing when these documents were sold by Sotheby on 15 July 1999 (lot 186). The catalogue records ‘*the first letter incomplete*’ (p. 140).

[2994] TO GEORGINA HOGARTH, 25 JULY 1879

MS: BL (Add. 88903/1/17/2). Extracts: A&C1 pp. 51–52, as dated [27] July.

90, Gloucester Place, | Portman Square. W.

25th July 1879

My dear Georgina,

I'm in town for the day on business – going away again tomorrow.¹

The agreement seems to me to be beyond criticism. One or two suggestions I have ventured to make in the “notes” on the next pages, for Ouvry’s consideration. The question of the price, is so entirely a bookseller’s question that I hardly feel competent to decide it.² The alternative lies between £2... and £1..10... If there is no harm in a delay of a day or two I will write confidentially to George Bentley, and consult his experience. If it is important to decide immediately, there is Mr Chapman to fill up the blank. I should be inclined to say £1..10.. – but I might be misleading you. The advertisements in the *Athenæum* (relating to biographies and historical works) would be a safe guide to follow.

Let me take this opportunity of thanking you for your other letters – especially the kind letter of the 23rd – which I understand and appreciate.

yours always affly WC.³

Notes on the Agreement

=

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 & [so on]

Query:– Add to the Clause words to this effect (?)⁴

5th Clause. I fancy the sale of copies over the counter to individual purchasers will not be a very large one. But it might nonetheless be desirable to add to Clause 5 – “excepting only such copies as are purchased by customers entering the publishers’ office, and paying the full selling price – such copies to be accounted for /separately/ at the full selling price deducting only the 10 per cent commission” – or words to that effect.⁵

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 in the expence so far as my experience goes.

1. WC was on holiday in Ramsgate.

2. Also in Add. Ms. 88903/1/17 is a printer’s quote dated 17 December 1878 for the cost of printing and binding 2000 copies of 2 volumes of 450 pages each totalling £606. A handwritten note in another hand on the same sheet reads:

Either to print 2000 from stereotype plates which would cost £600 (about). If these sold at £1-1 the proceeds would be about £1300 less Commission & advertising, say £200 or a profit of about £500. If from type the expense (£67) of stereotyping would be saved, but any future edition would have to be reset in type at a cost of £98. If you charge 30/ the proceeds would be 2000 less Commission etc £300, or a profit of about £1100.

This slightly obscure calculation compares (a) printing from stereotype plates so that a second edition can easily be prepared and selling the two vols at a guinea (£1-1s) and (b) saving the stereotype costs by just printing from the type and charging more for the two vols, i.e. 30s or £1-10s. Commission of 10% is paid on the sale price and the assumption seems to be that not all the copies are sold – the rest given for promotion, to the British Museum, author’s copies etc. The result is that (a) produces a profit of around £500 and (b) of around £1100. The following letter makes it clear WC and Hogarth preferred a price of 30s and even considered £2.

3. The valediction written vertically up the side of the page. 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’.

4. This line is written vertically in the margin by a bracketing line taking in the addition.

5. Three copies of the agreement in various states of amendment are at BL (Add. 88903/1/17).

[2995] TO GEORGINA HOGARTH, 29 JULY 1879

MS: BL (Add. 88903/1/17/2). Extracts: A&C1, p. 52.

Ramsgate | 29th July 1879

My dear Georgina

The enclosed letter from Mr George Bentley seems to justify our view about the price.¹

With regard to this new agency, I think it is desirable to see what Forster did, in the case of his "Life". His "account" with Chapman would be of some use as a guide – and I suppose you can easily consult this document by speaking on the subject to Mrs Forster. Smith & Son and Mudie are monopolists who have you at their mercy. But I counsel caution in the matter of those "people living abroad" – mentioned in Mr Chapman's letter.²

I have received no more proofs (after page 80). If the printers will send me corrected Revises, I will immediately transfer them – or some of them – to Lippincott, and ask him for his proposal by return of mail.³ It may not be amiss, in the mean time, to ask Mr Chapman to name the person who has applied to him for the early sheets and also to mention whether that person made an offer or not? If Lippincott's proposal is not satisfactory, you might offer the chance to the anonymous applicant – but not unless you have his name, and the amount proposed, placed plainly before you.

I shall most likely be in London again towards the end of this week. So please address still to 90 Gloucester Place.

ever always affly | WC

1. Bentley's letter dated 28 July 1879 is at the BL (Add. Ms. 88903/1/17) and reads in part

I sh^d say decidedly 30/- not 40/-. No doubt people will buy the book at 40/- but the libraries will do with as few copies as possible.

In the event Chapman and Hall published the book in December 1879 (dated 1880 on the title page) in 2 vols. for 30s (£1-10s) (*Publisher's Circular*, 6 December 1879, p. 1091). The book sold thousands of copies in two editions and a third volume was added in 1882.

2. In a letter dated 26 July to WC, Chapman refers to commission and writes 'I dare say the whole of the Foreigns would not come to more than 100 copies – the allowance for which would be about £9/./.' Two other short letters from Chapman – one to Hogarth dated 23 July 1879 and one to WC dated 25 July 1879 – are also in the BL (Add. Ms. 88903/1/17).

3. This reference to the Philadelphia publisher J. B. Lippincott concerns the question of publication in North America. Later letters to Hogarth ([1877] of 11 October and [1878] of 16 October 1879) indicate publication with Harper and Appleton was also considered, but no contemporary American publication has been traced. Dickens's *Letters* were published in 1880 by Tauchnitz in English for Continental sales (Todd & Bowden, p. 299, no. 1868. The agreement dated 8 December 1879 paying £50 for the rights is also at BL (Add. 88903/1/17).

[1892] TO RUDOLPH CHAMBERS LEHMANN, 1 JANUARY 1880

The original MS has now been identified and the whole entry should be replaced as follows:

[1892] TO RUDOLPH CHAMBERS LEHMANN,¹ 1 JANUARY 1880

MS: Lewis Collection (L3163). Published: Coleman, p. 252 (with recipient misidentified as Rudolf Lehmann, Fred's brother); and BGLL, III, p. 265; both have minor transcription errors from a transcript in Texas and no envelope recorded.

90, GLOUCESTER PLACE, | PORTMAN SQUARE, W.

Jany 1st 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 5th 7.30²
always truly yours, | Wilkie Collins³

-
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.
 2. Presumably a reference to WC's 56th birthday on 8 January.
 3. With an envelope postmarked 'LONDON W | 7 | JA 2 | 80' and a penny red stamp cancelled 'W | 12' and directed to 'R. C. Lehmann Esqre | 15. Berkeley Square | W. | W.C.' WC's initials have short lines above and below.

[3134] TO UNIDENTIFIED RECIPIENT,¹ 1 NOVEMBER 1881

The original MS has now been identified and the whole entry should be replaced as follows:

[3134] TO UNIDENTIFIED RECIPIENT,¹ 1 NOVEMBER 1881

MS: Lewis Collection (L3167). Published: A&C5, p. 11.

Vy truly yours | Wilkie Collins | London | 1st November 1881

-
1. Probably American because of 'London' in the valediction and the location of its original sale in Fairfield, Maine, USA. Possibly addressed to M.L. or Grace L. Boyd. It was extracted from an autograph album which was described thus in a 2009 auction catalogue:

The blue autograph album having 33 pages, each page having from one to four autograph cards glued on ... We believe this album was accumulated by the Boyd family as some autographs refer to M.L. Boyd and Mrs. Grace L. Boyd.

[2037] * TO NINA LEHMANN, 10 JUNE [1882]

The previously inferred year of writing confirmed by the associated envelope which has now been found and MSS sources corrected. Transcript unchanged but replace the whole entry as follows:

[2037] * TO NINA LEHMANN, 10 JUNE 1882

MS: Raine (letter in private UK ownership), envelope in Lewis Collection (L3189).¹

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 afftl^y yours | WC

1. Envelope front only postmarked 'LONDON – W | 5 | JU 10 | 82' with pink prepaid penny stamp cancelled 'W | 25' directed to 'Mrs Frederick Lehmann | 15. Berkeley Square | W. | W.C.', with short line above and below the initials in the lower left corner.



Envelope front only for [2037] to Nina Lehmann, 10 June 1882.

[2373] To A. P. WATT, 27 NOVEMBER 1884

Further information has come to light from the A.P. Watt Archive, Berg Collection, New York Public Library including draft conditions written by WC related to this letter. The whole entry should be replaced as follows:

[2373] To A. P. WATT, 27 NOVEMBER 1884

MS: Pembroke and Berg. Published: BGLL, IV, p. 69.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

27th 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.¹ I can do the work – but with a certain difficulty which is stated in my postscript.²

Ever yours | WC

Either this evening or tomorrow I shall send my life of my father to your private address.³

1. WC seems to have included a two-page list of conditions to guide Watt's negotiations, which were his first for WC. The conditions are in the A.P. Watt Archive, Berg Collection, New York Public Library and read as follows:

Conditions (Messrs Perry & Co)

1. To remind them that I must publish in England, on the same day on which I publish in America – or I lose my copyright
2. To ask them if we are right in assuming their publication to be a weekly publication.
3. To request them to give us ample notice of the date on which they publish [del] the first article in America.
4. And to inform us whether the publication of the second and third articles will be a consecutive publication. And, if not, on what dates the publication will take place.
5. In accepting their conditions to propose, on my part, that the first article should be sent to them in MS.– so that they may satisfy themselves that it is suitable in every respect to the audience which it addresses.
6. And to add that we will wait for their reply, stating the impression which the article has produced on them, before [del] the author writes the second and third articles.
7. That their terms of publication is [*sic*] accepted, among the other accepted conditions. But to stipulate that the payment shall be made on receipt of the three articles complete in MS.

For more details of the correspondence between WC, Watt, and Perry Mason and the publication of the three stories, see *The Victims of Circumstances*, ed. Graham Law (2nd edition; London: Wilkie Collins Society, 2024), available online at: wilkiecollinssociety.org.

2. See [2372] to Perry Mason & Co. of the same date.

3. 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 21st | 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.

27th Nov^r 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.

[2452] TO A. P. WATT, 7 AUGUST 1885

New information explains WC's reference to 'dry sheets' and a reference from the bank account has been added. The transcript of the letter has not been changed. The whole entry should be replaced as follows:

[2452] TO A. P. WATT, 7 AUGUST 1885

MS: Pembroke. Published: BGLL, IV, p. 110.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 7th Aug^t 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.¹

I hope you are enjoying wonderful weather and wonderful toddy, and sleeping (though it is a Hydropathic establishment) in dry sheets.²

Ever yours | WC

1. The payment of £30 to 'A P Watt' was debited on 12 August (Coutts: WC). See also [2451] to Tillotson of the same day.

2. Watt was clearly staying at the Waverley Hydropathic Establishment, Skirmish Hill, Melrose. It was one of more than 20 Hydros in Scotland named after a range of treatments called Hydropathy. Developed in the late 1820s by Vincent Priessnitz, a medically unqualified Austrian, hydropathy was said to cure rheumatism and other ailments. It was decried by many qualified doctors but its popularity spread in England then Scotland in the mid-nineteenth century. Generally its treatments were based on little more than water – hence its name – and a principal one was called the 'cold dripping sheet'. Typically, the patient was woken at 6 am, stripped naked, wrapped in a cold wet sheet with blankets wrapped round that 'like a mummy' as one patient recalled. They were left for up to an hour as the cold slowly turned to heat and were then vigorously dried off. See Alastair Durie, *Water is Best: Hydros and Health Tourism in Scotland 1840–1940*, Edinburgh: 2006). Hence WC's ironic hope that Watt's sheets would be dry. The reference to enjoying a wonderful toddy may also have been ironic. It is a 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). But hydros were temperate with all alcohol banned – the Waverley, founded by a retired Dunfermline draper John Davie, particularly so. In 1830 he had helped establish the Total Abstinence Society in Scotland. So it is inconceivable that Watt would have enjoyed a toddy at the hotel.

[2652] TO FREDERICK LEHMANN, [11] DECEMBER 1886

The MS has now been identified and it has an apparently contemporary date written across the top (not in WC's hand). Replace MS location and note I as follows:

[2652] TO FREDERICK LEHMANN, 12 DECEMBER 1886¹

MS: Lewis Collection (L3164). Published: Coleman, p. 316 (dated 12 December 1886); BGLL, IV, p. 214, taken from typed transcript at Texas.

1. The MS has a date in an apparently contemporary cursive hand across the top: '12th Dec^r 1886'. The previous dating of [11] December was '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.

[2875] TO UNIDENTIFIED RECIPIENT, 21 JULY 1888

The transcription has been corrected and the source clarified. The whole entry should be replaced as follows

[2875] TO UNIDENTIFIED RECIPIENT, 21 JULY 1888

MS: Houghton (Typ.805LN4.76.(B)).¹ Published: Noakes, p. 178; Sue Lonoff, 'Sex, Sense, and Nonsense' in Smith & Terry, p. 37;² BGLL, IV, pp. 332–333.

21 July 1888

The Second Part of "Mr and Mrs Discobolos" was written by my old friend Edward Lear at my suggestion.³ So far as I know, it has not yet been published⁴

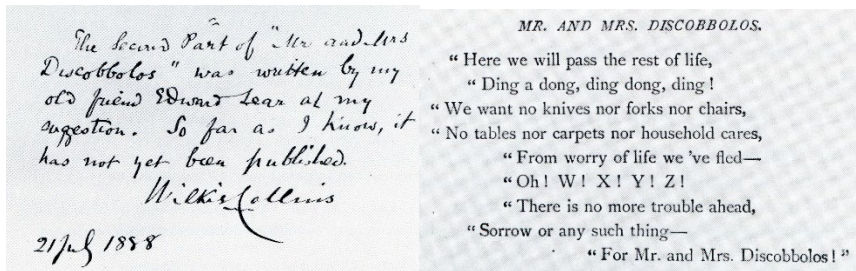
Wilkie Collins

1. Inscription in Lear's proof 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).



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 the matter
in perfect good faith, under the
impression that Mr 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.

Faithfully yours

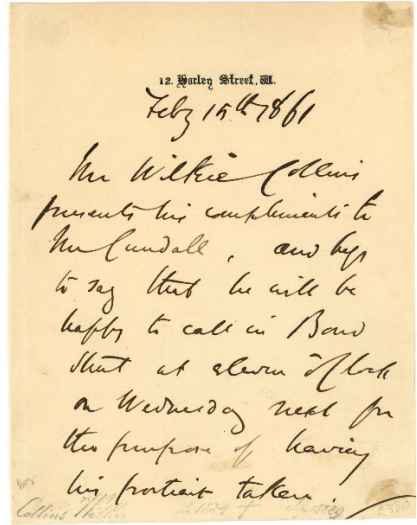
W. K. Collins

H. Herman Esq

[1830] to Henry Herman, 10 March 1879, pp. 22-23.



Photograph by Joseph Cundall
pasted into the one-volume
The Woman in White, London: Sampson
Low, 1861 (L0272).



[3078] to Joseph Cundall
15 February 1861.

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