



# ***THE WILKIE COLLINS SOCIETY***

**PATRON** Faith Clarke

**Chairman** Andrew Gasson, 21 Huson Close, London NW3 3JW

**Membership** Paul Lewis, 4 Ernest Gardens, Chiswick, London W4 3QU

**NEWSLETTER**

**SPRING 2020**

## **150TH ANNIVERSARY OF DICKENS'S FUNERAL**

There were no clouds in the sky on Tuesday 14 June 1870, the light wind was from the West, and the temperature was a mild 15C. Just as well for the mourners including Wilkie Collins who waited in their thick black clothes at Charing Cross station for the arrival at nine o'clock of the train from Higham in Kent.

On the train with perhaps four or five close family members was the coffin of Charles Dickens. He had died of a stroke four days earlier at his home in Gad's Hill. There is a plausible case that he had been taken there on 7 June by carriage from the house of his mistress, Ellen Ternan, after he fell ill there and that she was present at his death on 10 June.

The details of the private funeral in Poet's Corner at Westminster Abbey are only known through Wilkie Collins. He wrote that afternoon to William Stebbing the leader writer of *The Times*

I have just come from Dickens's funeral. Forster is perfectly incapable of calling on you – and has asked me to call in his place.

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?

([0993] to William Stebbing, 14 June 1870)

They clearly were in time as Stebbing wrote a 1,000 word account for next day's paper (*The Times*, 15 June 1870, p. 12c.)

His report 'Funeral of Mr. Charles Dickens' 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 Wilkie played a part in keeping her name out of the public account but failed to realise the numerical discrepancy.

In May and June 1870 Wilkie had been hard at work writing his novel *Man and Wife*. On 9 June, the day Dickens died, it was done. The next day, Friday, Wilkie gives this account to his solicitor William Tindell of how he heard the news

I finished "Man and Wife" yesterday – fell asleep from sheer fatigue – and was awakened to hear the news of Dickens's death. ([0990] to William F. Tindell, 10 June 1870).

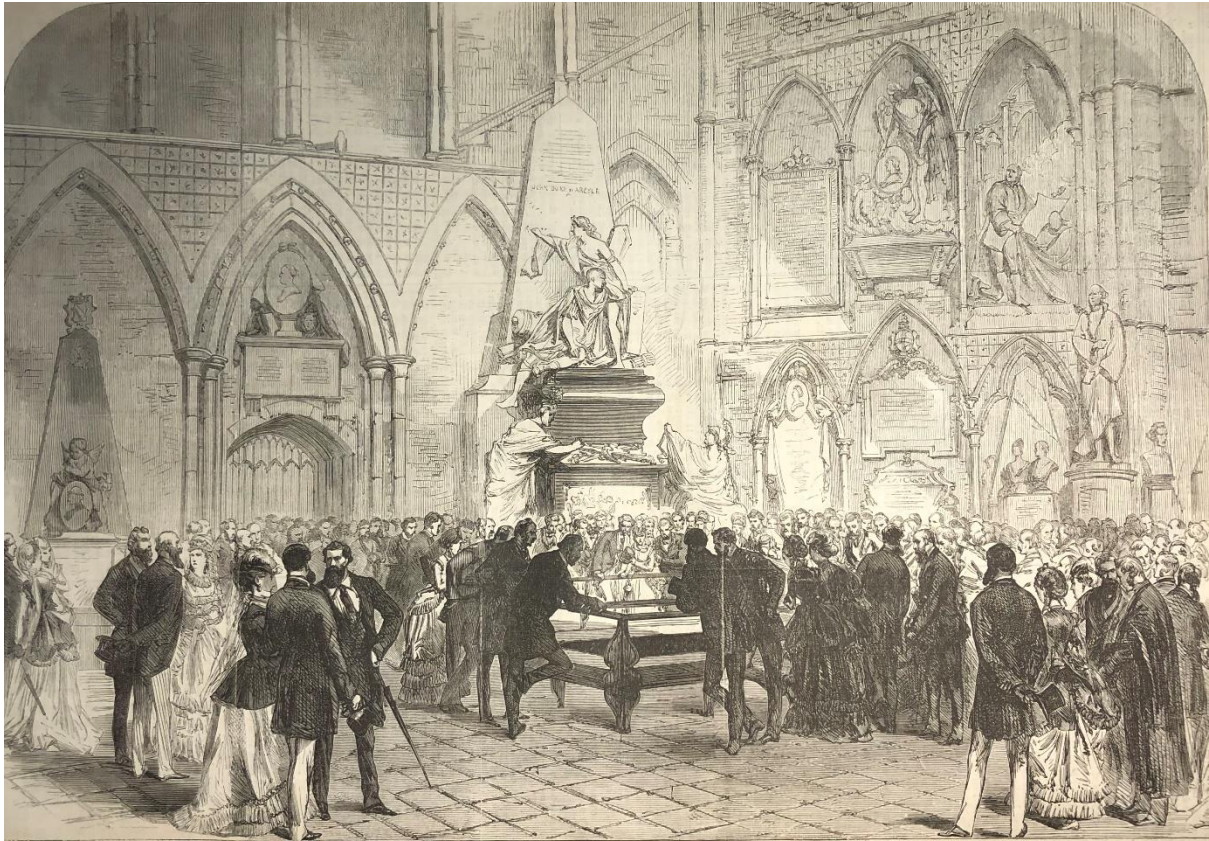
The following day Wilkie was busy with his work, approving the plain, dark red binding for the three-volume edition of the novel, agreeing to an initial print run of 1,000, and discussing with Tindell how to promote the book. At the end of that letter he said he was "sadly fagged and out of spirits." ([0992] To William F. Tindell, 11 June 1870).

At the time he was correcting and returning proofs for the serial publication in London and New York, writing a dramatic version of the story to maintain his copyright in the stage play, and already correcting proofs for the book edition. So it is not surprising that two days after the funeral he wrote at 5.30 pm to Tindell to say how difficult it was to keep up especially as the publisher's printer was being incompetent about the proofs. He began the letter with this striking and much quoted phrase

The day of Dickens's Funeral was a lost day to me. ([0995] to William F. Tindell, 16 June 1870).

Some critics have said it showed he didn't care. But he did. He was just exhausted – with work as well as grief.

Events to commemorate the 150th anniversary of Dickens's death and funeral have been cancelled due to Covid-19. We shall just have to remember that day privately with this eye-witness account in *The Times* based on Wilkie's notes.



The grave of Charles Dickens in Poets' Corner, Westminster Abbey  
*Illustrated London News*, 25 June 1870, p. 652.

The service was most impressively read by the Dean, all but the lesson, which was read by the Senior Canon. There was no anthem, no chanted psalm, no hymn, not even an intoned response or "Amen;" but the organ was played at intervals during the mournful ceremony. The earth was cast into the grave by the Clerk of the Works; the service ended, the mourners – 14 in number, with perhaps as many more strangers who accidentally chanced to be present – gathered round the grave to take a last look at the coffin which held the great novelist's remains, and to place wreaths of *immortelles* and other flowers upon the coffin-lid, and the service was at an end.

RIP Wilkie's great friend Charles Dickens, 150 years on.

### **WILKIE TO GEORGINA HOGARTH**

An interesting article by Gail David-Tellis in the Winter 2019 issue of *The Dickensian* looks at the rift between Dickens's daughter Mamie and his estranged wife's sister Georgina Hogarth. The article 'Breach of Code' (pp. 223-235) examines the extraordinary lengths taken by Dickens's family to continue to keep the name of his mistress Ellen Ternan out of any public or legal document.

It seems that an apparently fairly routine letter from Wilkie to Georgina in fact referred to a nervous breakdown she had relating to a loan which Mamie obtained from Ellen in June 1886

but which referred to her in the thin disguise of Helen Ternan. The day after the deal was finally signed Wilkie wrote

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 affectly yours

Wilkie Collins

([2573] to Georgina Hogarth, 11 June 1886).

That is just one of nineteen known letters from Wilkie to Georgina dating from shortly after Dickens's death in 1870 to shortly before Wilkie's own death in 1889.

### **THE DROOD MYTH REAPPEARS**

The *Brisbane Times* recently perpetuated the myth that Wilkie Collins wrote a sequel to *Edwin Drood*, the half-completed novel Dickens left when he died. In an article entitled 'Turning Pages: Of fathers and sons and their novels' (29 November 2019) Jane Sullivan writes:

What, for example, did Charles Dickens Jnr feel about his famous father? He took over Dad's magazine *All The Year Round* after his father's death, wrote a series of dictionaries, teamed up with Wilkie Collins to write a sequel to his father's half-finished novel, *Edwin Drood*, and wrote introductions to later editions of father's novels. No genius, but he had a busy and successful career.

In fact Wilkie was appalled at the suggestion that he had finished *Edwin Drood* with a sequel. He wrote in 1878

I can only suppose that another false report of my having finished "Edwin Drood" has been set afloat in America. I was asked to finish the story, soon after Dickens' death – and positively refused. Any assertion or newspaper report which associates me in any way with any attempted completion of the story is absolutely false. ([3185] to George Barnett Smith, 4 December 1878)

In fact an American writer Henry Morford anonymously published *John Jasper's Secret* in Philadelphia in 1871/1872, which claimed in a preface to be a sequel to *Edwin Drood*, composed by unnamed authors with knowledge of Dickens' intentions. It was republished anonymously in London in 1872, with no preface and no mention of Dickens or Collins. In 1878 that story was translated into French by Bernard Derosne as *Le Crime de Jasper* proclaiming on its cover and title page it was by "Charles Dickens & Wilkie Collins". Some years earlier Derosne had translated two of Wilkie's novels into French for the publisher

Hachette. The claim was repeated in a report of the French translation in the ‘Sayings and Doings’ column of *Harper’s Bazar* in New York.

*The Mystery of Edwin Drood*, left unfinished by Charles Dickens, has been completed by Wilkie Collins, and is first published in Paris, under the title, “*Le Crime de Jasper*, par Charles Dickens et Wilkie Collins.” It is issued without explanation of any kind, being simply a continuation of *Edwin Drood*, taken up at the point where Dickens left it. Why it is published in the French language at Paris is not stated; but the British copyright law does not prevail in Paris – which may be the explanation. (*Harper’s Bazar*, Vol. XI, 14 December 1878, p. 799c).

Wilkie wrote to the editor demanding that he “publicly contradict this report” adding

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!  
([1807] to the Editor of Harper’s Bazar, 18 December 1878).

Wilkie also brought a legal action against Derosne in Paris, and asked Dickens’s sister-in-law Georgina Hogarth to sign a statement for the court against this “outrage offered to Dickens’s reputation” ([1831] to Georgina Hogarth, 18 March 1879).

What happened to the case is not known, but the myth persisted. In 1898 an edition of *John Jasper’s Secret* was published in New York by R. F. Fenno stating on the title page it was by “Charles Dickens, Jr. and Wilkie Collins” and with just “Wilkie Collins” and his portrait in gilt on the spine.

## **DERBY**

The *Derby Telegraph* recently published a piece about its Mechanics Institute, built in 1837, a space in which Wilkie once performed. See [www.derbytelegraph.co.uk](http://www.derbytelegraph.co.uk) search ‘wilkie collins’.

Wilkie met Dickens in 1851 when he was invited to take the part of the valet Smart in *Not So Bad as We Seem*, a comedy in five acts by Sir Edward Bulwer Lytton. Dickens used the play to raise funds for the Guild of Literature and Art which he founded to help writers and artists who fell on hard times. The amateur performance was seen by Queen Victoria and other dignitaries in London on 16 May 1851 and after further London performances it went on a short tour in late 1851 to Bath, Bristol and Reading, ending with Manchester and Liverpool in February 1852.

That summer the production was taken on another tour, beginning in Nottingham on Monday 23 August. Dickens, Wilkie and the whole troupe arrived in Derby from Nottingham on 24

August staying two nights at the Royal Hotel before and after the performance at the Mechanics Institute on Wednesday 25th (Pilgrim VI p. 731).

Collins wrote to his mother from the hotel that morning.

My throat is very much better – almost well – It was 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. 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. ([0132] to Harriet Collins, 25 August 1852).

The farce which finished the bill was *Mr. Nightingale's Diary*, written by Dickens and *Punch* editor Mark Lemon, in which Wilkie played a pub landlord called Lithers.

Dickens wrote that day to Miss Burdett Coutts about his 'compression' of Lytton's play.

The comedy you don't approve of, goes very well now. I have reduced it into three acts. I wish you could see my farce. It is very droll and pleasant, and puts all the people into such good humour that they cannot express it sufficiently. (Pilgrim VI p. 746).

After Derby the tour went to Newcastle, Sunderland, Sheffield, and again to Manchester and Liverpool. On 1 September Wilkie wrote to his mother from Manchester before the first of two performances there

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. I will bring back a newspaper report of the performance if I can possibly get one. ([0133] 1 September 1852 to Harriet Collins).

The two new Guild plays for Manchester and Liverpool – which had seen *Not So Bad as We Seem* in February – were Charles Matthew's comedy *Used Up*, in which Wilkie acted the part of James, and J. R. Planché's *Charles XII*, in which he played the burgomaster Triptolemus Muddleworth. It was enthusiastically received in the *Manchester Guardian* (4 September 1852 p. 7d-e).

Peters says in her biography of Wilkie that the Manchester performance of *Not So Bad as We Seem* and Dickens's farce in February gave Wilkie "stage-fever that stayed with him for the rest of his life". (Peters, *The King of Inventors*, 1991, p. 111). The poster for the first Manchester performance on 11 February 1852 can be seen online in the V&A collection at <http://collections.vam.ac.uk/item/O1159790>.

## WILKIE THE ARTIST

There has recently come to light an early sketchbook which once belonged to Wilkie. It is signed William W. Collins and dated Nov<sup>r</sup> 25, 1839 inside the front cover together with the printed names W. W. Collins and W. Ross. The year would date it from Wilkie's time at the Reverend Cole's school at Highbury in North London when he was fifteen years old. The sketchbook is quite small at 14.5 x10 cm and contains 24 leaves. The contents consist of one sketch in ink of Naples (whence Wilkie had recently returned with his family) plus numerous drawings in pencil ranging from sophisticated to childish. The final page has poems transcribed in pencil in Wilkie's hand. Ross remains unidentified but has initialled three of the sketches. The conjecture is that he was possibly a schoolmate of Wilkie who gave him the sketchbook which Ross continued to use.

Wilkie did sketch at this time. He wrote to his mother from school

When I see you on the 18th which you mention as the day on which we are to meet, I really hope that 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.  
([0008] to Harriet Collins, 6 December 1839).

We know that later Wilkie dabbled in painting for his own amusement and succeeded in showing *The Smuggler's Retreat* at the 1849 Summer Exhibition of the Royal Academy. He also reviewed the 1851 Exhibition for *Bentley's Miscellany* (1 June 1851) and in the same journal gently satirized the Academy in 'A Passage in the Life of Mr Perugino Potts' (February 1852). He also wrote a comic account of a painting trip for *Bentley's*. 'A Pictorial Tour to St. George Bosherville' (May 1851) is an amusing account of a disastrous painting trip to an obscure French town. It seems to be based on an event during his holiday in Normandy with his friend Charles Ward in 1847. Ward is cast as a serious painter, Mr Scumble, while Wilkie is the dilettante. All three pieces can be read at [www.wilkiecollins.com](http://www.wilkiecollins.com). Ward in fact went on to work at Coutts and become Wilkie's banker. Several of Collins's later friends were members of the Royal Academy, including Augustus Egg, William Frith, Rudolf Lehmann, Edward Ward and Thomas Woolner.

The whereabouts of *The Smuggler's Retreat* are unknown but there are four of Collins drawings in the Morgan library. One of these from 1841 is illustrated in Catherine Peters' biography, *The King of Inventors*. There is also a sepia ink and wash sketch in the Robert



Lee Wolff Collection (held at Texas) which is illustrated in *The Book Collector* for Autumn 1965, pp. 336-337.

### ***LA FEMME EN BLANC***

WCS member Pierre Tissot has tracked down the review of the French translation of *The Woman in White* which was sent to Wilkie by Louis Dépret, the Parisian critic who wrote it. Wilkie replied

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. 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

([0542] to Louis Dépret, 11 July 1863).

In fact Wilkie’s letter was only a few days late. But the review was a couple of years late as *La Femme en Blanc* translated by Emile D. Forgues was originally published by J. Hetzel in 1861. Unusually, Wilkie wrote a preface especially for the French translation ending with a stirring tribute to French novelists. It contains more details of the genesis of the story than the English preface and was later used by Dépret in a chapter on Wilkie Collins in his book *Chez les Anglais* (Hachette, Paris 1879).

Read more about the Preface, including the text and an English translation, at <http://www.paullewis.co.uk/wilkie/WiW/frint.htm>

*Le Nord* was a weekly newspaper published in Paris and Brussels from July 1855. Dépret’s long review of *La Femme en Blanc* appeared in the Paris edition of *Le Nord – Journal International*, 26 June 1863. It filled four columns leading the ‘Varieties’ section of the unpaginated four-page broadsheet. A copy is in the Bibliothèque Nationale de France in Paris.

The long review ends with praise for the book both for English and especially foreign readers who demanded more.

In short, we can easily explain the success that the *Woman in White* has obtained in England....But its success in other countries is because of its true and more lasting merits, that is to say the possession of an expressive and learned form, and the power to create characters who seize our spirit, please our heart and live in our memory.



### ***THE LIGHTHOUSE AND THE RED VIAL***

The WCS/Francis Boutle publications of *The Lighthouse* and *The Red Vial*, both co-edited by Caroline Radcliffe and Andrew Gasson, were reviewed on 3 February 2020 by Julian Waite in the journal, *Nineteenth Century Theatre and Film*. See <https://journals.sagepub.com/doi/full/10.1177/1748372719900430>

### ***THE LIGHTHOUSE (THE FILM)***

Caroline Radcliffe, from the Department of Drama and Theatre Arts at the University of Birmingham, recently wrote a review of the new film *The Lighthouse* - "Wilkie Collins and Charles Dickens beat director, Robert Eggers, to The Lighthouse". There certainly are strong similarities - "two men in charge of maintaining the light ... an utterly bleak rock, at the mercy of the elements ... the risk of starvation ... a crime committed long ago."

Caroline loved it for its amazing acting and the incredible visual/sound score and wondered if Eggers had read the Collins version. Her co-editor of *The Lighthouse* would certainly agree that far but found the film a truly unpleasant experience of descent into madness. However, you can read Caroline's complete and enthusiastic review at [www.birmingham.ac.uk/research/perspective/the-lighthouse.aspx](http://www.birmingham.ac.uk/research/perspective/the-lighthouse.aspx) and you may possibly still find the film when cinemas re-open after the current crisis.

### ***NEW WOMAN IN WHITE UNABRIDGED READING***

*Radio Times* (6 March 2020) revealed that British rising star Billy Howle, who has appeared in pictures such as *On Chesil Beach*, *MotherFatherSon*, *Dunkirk*, and the most recent Star Wars film *The Rise of Skywalker*, has been recruited to read an unabridged version of *The Woman in White*. It is only available on Audible, the read aloud version of Kindle.

It is priced in a variety of confusing ways but you can buy the whole thing from [audible.co.uk](http://audible.co.uk) for £29.99 or get it free or cheaper through Amazon or with a monthly commitment to Audible. The reading in the sample available online sounds a bit stilted. How I would feel after 24½ hours of it I am not sure! *The Moonstone* read by Peter Jeffries is also available as is another unabridged version of *The Woman in White* read by Tim McInnerny.

There are also 38 readings of Collins's works on LibriVox which rather grandiosely describes itself as "Acoustical liberation of books in the public domain". These include two versions of both *The Woman in White* and *The Moonstone*, most of the other full length novels and shorter works such as *The Dead Alive* and *The Dream Woman*. There are also foreign language readings.

The books can either be listened to online or downloaded and subsequently recorded to CDs for use on a normal CD player. The readers are all volunteers rather than professional actors. So although the sound quality is generally quite good the recordings vary greatly in quality from good 'Standard English' through strong American to sometimes less comprehensible, foreign accents. Nevertheless, Librivox provides a great resource not only for Collins titles

but also a huge range of other out of copyright authors. They can be found at <https://librivox.org/search>

### **ELIZABETH INCHBALD'S *A SIMPLE STORY***

A recent article by Benjamin Ivry in the *Catholic Herald* praises *A Simple Story* by Elizabeth Inchbald. Ivry summarises the plot

An amorous young woman identified only as Miss Milner is smitten with her guardian Dorriforth, a Catholic priest, who renounces holy orders in order to wed her. A good deal of novelistic misery ensues, involving infidelity and inter-family strife.

(‘The Mother of the English Catholic novel’ *Catholic Herald*, 28 November 2019 available online at [catholicherald.co.uk](http://catholicherald.co.uk) - search ‘inchbald’)

As Ivry points out it was a book admired by many including Wilkie Collins who praised it in his essay ‘Books Necessary for a Liberal Education’

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. (*Pall Mall Gazette*, 11 February 1886, p. 2).

And again in a letter a year later

I very sincerely admire Mrs Inchbald’s “Simple Story” – but I have never written an essay on that subject.

I alluded to the book, as an admirable novel well worth reading ([2752] to Sydney Smith, 23 September 1887).

### ***DRACULA FOR DOCTORS***

Long-standing WCS member, Katherine Haynes, who recently published her *Grace Poole* in 10 parts, has sent us the following review of *Dracula for Doctors: Medical Facts and Gothic Fantasies* by Fiona Subotsky (Cambridge University Press 2020) ISBN: 978-1-911623-29-8, £24.99

Scholars have long been aware that Bram Stoker probably used *The Woman in White* as a template for his own *Dracula* and possibly also drew on a plot point in *Man and Wife* for his 1908 romance *Lady Athlyne*. Now comes a fascinating work which looks at the roles played by doctors, medicine and science in not only *Dracula*, but other gothic and sensational novels.

In her introduction Fiona Subotsky mentions not just that she is from a family of doctors, but that she was unfortunate enough to be bitten by a bat while on holiday as a teenager. No wonder she was drawn to the dark side and later married ‘Milton Subotsky, the Amicus horror film producer, who sometimes borrowed my medical and psychiatric textbooks for the

sets of his movies such as *The Psychopath* and *The Asylum*. We were both always reading stories, in case they were suitable for scripts, as his films were often of the “portmanteau” type.’

Fiona’s text is conveniently laid out in twenty chapters, most of which are then divided into headed sections and have notes after them. Hence we start with ‘Body and Mind’ and conclude with ‘Sex and Death.’ In Chapter Two it is suggested that the nineteenth century asylum came to replace the castles and abbeys of earlier gothic works. This idea is explored further in Chapter Five: ‘The Gothic Asylum,’ which mentions *Armada*, *The Woman in White*, and *The Rose and the Key* by Sheridan Le Fanu (sometimes known as the Irish Wilkie Collins).

Fiona quotes from Bulwer-Lytton’s *Pelham* in this same chapter. As with the case of Louisa Nottidge (see WCS Newsletter for Winter 2019) Lytton has his wife Rosina Doyle Wheeler committed to an asylum. This caused such an outcry among her friends, however, that Rosina was released after only a few weeks.

Other works by Collins cited include; *Jezebel’s Daughter*, *The Moonstone* and – in Chapter 16: ‘Vivisection or Animal Torture?’ – *Heart and Science*.

As well as quoting from works of fiction, Fiona has also consulted histories of mental hospitals, various papers and articles about the management of asylums, the patients, and the doctors who ran them. Flicking through the pages, one can find mention of such topics as; ‘The Sounds of the Asylum,’ ‘Pestilence,’ ‘Bloodlessness,’ ‘The Localisation of Brain Function,’ ‘Religious Protection,’ ‘Hypnosis in Fiction,’ ‘Evil Cats,’ ‘Alcohol: a Traditional Panacea,’ and ‘Sexy Vampires,’ so something for everyone!

### ***SECRET BROADSTAIRS***

Andy Bull who published *Secret Ramsgate* in 2019 has now written *Secret Broadstairs*, published this February by Amberley Publishing (ISBN13 9781445695952). Broadstairs is situated in the Isle of Thanet about five miles from Ramsgate. Quoting from the blurb, the author “delves into the fascinating history of Broadstairs, including characters associated with the town such as the scandalous eighteenth-century politician Charles Fox, Charles Dickens, Wilkie Collins and Oscar Wilde, as well as the creators of Billy Bunter and The Clangers.”

Collins first stayed in Broadstairs in July and August 1858, using it as a base to sail to Dunkirk with Henry Bullar and Edward Pigott. The following summer he rented the isolated Church Hill Cottage for six weeks while writing *The Woman in White* and again visited Broadstairs in July 1861. From July to October 1862 Collins rented the more prestigious Fort House during the serialisation of *No Name*.

### **A GOOD READ**

With many people self-isolating at home and more time to spend reading, Wilkie’s books have inevitably turned up on numerous reading lists. *The Woman in White* and *The*

*Moonstone* are almost always mentioned but seldom seen are any others of the 30 novels, 60 short stories, dozen plays, or 100+ pieces of journalism which he wrote.

For Wilkie fans now is surely the perfect time for us to fill those gaps in our reading of Wilkie's oeuvre. All of his books, some of his plays, and much of his journalism can be found online. A lot is listed at [www.wilkiecollins.com](http://www.wilkiecollins.com) though some of the links may be out of date. Bookfinder.com or Amazon will find cheap editions of the books and many firms are still delivering.

For those with a Kindle, almost all of Wilkie's titles can be downloaded at no charge from the Free Classics section.

Paul Lewis

[paul@paullewis.co.uk](mailto:paul@paullewis.co.uk)

[www.wilkiecollins.com](http://www.wilkiecollins.com)

Andrew Gasson

[apogee@apgee.co.uk](mailto:apogee@apgee.co.uk)

[www.wilkie-collins.info](http://www.wilkie-collins.info)