



# **WILKIE IN WHITBY**

**Three talks presented at a joint meeting  
on 8 June 2024 in Whitby of**

**THE WILKIE COLLINS SOCIETY**

**THE DRACULA SOCIETY**

**A GHOSTLY COMPANY**

**Do You Believe? An Introduction to the Supernatural World of  
Wilkie Collins**

**by Katherine Haynes**

***The Moonstone and The Woman in White* – A Voyage Through  
Film and Television**

**by Barry McCann**

**Wilkie Collins and Detective Fiction**

**by Andrew Gasson**

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**Katherine Haynes**

**Barry McCann**

**Andrew Gasson**

## INTRODUCTION

As part of the celebrations for the bicentennial of Wilkie Collins, the **Wilkie Collins Society** joined with the **Dracula Society** and **A Ghostly Company** to hold a conference at Whitby over the weekend of 7-9 June 2024. Entitled 'Wilkie in Whitby', the programme began with a literary quiz on the Friday evening. Saturday provided a day of talks to include a rare showing of the 1917 silent film version of *The Woman in White*; 'A Ramble around Wilkie Collins' one of Jak Stringer's one-woman multi-media shows; and a formal dinner at the Royal Hotel to include a toast to Wilkie Collins. A guided walk of Whitby took place on the Sunday morning.

Whitby is an appropriate venue for Collins. It is close to *The Moonstone*'s fictional Frizinghall, described in the novel as 'high up on the North Yorkshire coast'. Collins visited Whitby with Caroline Graves during August 1861. He stayed at the Royal Hotel, on the West Cliff overlooking the harbour. *Reed's Illustrated Guide to Whitby* (1854) described it as a splendid establishment where every attention was paid to the comfort and requirements of the visitor. Collins here began work on *No Name* (1862) but was so disturbed by the noise of children playing and a brass band hired by the proprietor that he returned to London via York and Aldeburgh. Collins was in Whitby at the same time as the extravagantly eccentric Maharajah Duleep Singh, original owner of the Koh-I-Noor Diamond.

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In the following pages we publish the three papers presented at the meeting.

1. Do You Believe? An Introduction to the Supernatural World of Wilkie Collins  
by Katherine Haynes of A Ghostly Company.

2. *The Moonstone* and *The Woman in White* – A Voyage Through Film and Television  
by Barry McCann of the Dracula Society.

3. Wilkie Collins and Detective Fiction  
by Andrew Gasson of the Wilkie Collins Society.

# DO YOU BELIEVE? AN INTRODUCTION TO THE SUPERNATURAL WORLD OF WILKIE COLLINS

BY KATHERINE HAYNES



John Gilbert frontispiece to the 1861 one volume Sampson Low edition

“Do you believe in dreams?” Anne Catherick asks in *The Woman in White*. Laura Fairlie is engaged to be married to Sir Percival Glyde. Anne has dreamed of being in a church where a wedding is to take place; “You were the woman,” Anne writes. “You looked so pretty and innocent in your beautiful white silk dress...” She goes on to describe the groom: “The outside of the man you were marrying was fair enough to see... I saw down into his inmost heart. It was black as night... behind him stood a fiend laughing... there behind you stood an angel weeping... the clergyman looked for the marriage service in vain; it was gone from the book... I woke with my eyes full of tears and my heart beating – for I believe in dreams.”

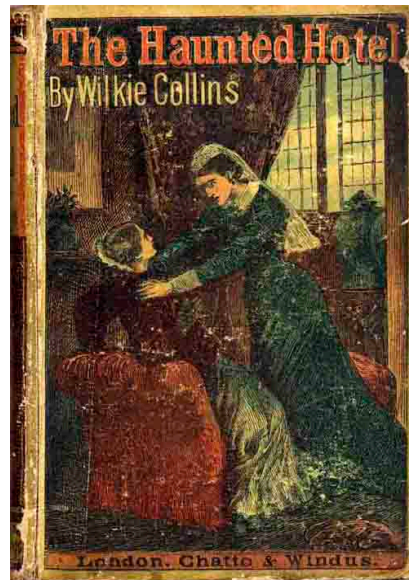
Anne begs Laura to investigate Percival Glyde’s way of life, his past, and not to consent to become his wife until she has done so.

*The Woman in White* was the first Collins novel I read and I fully expected the wedding to be called off, so was surprised when Laura did marry Glyde. The novel isn’t supernatural, but it does contain elements such as Anne’s prophetic dream and moments when the characters suspect that something supernatural is taking place.

## ***THE HAUNTED HOTEL***

One novel which definitely *is* supernatural is *The Haunted Hotel*, subtitled ‘A Mystery of Modern Venice.’ Here a young woman is, as with Laura and Glyde, engaged to be married to a man many years her senior. This engagement is actually broken off, as the man decides to

marry another woman, a Countess, instead. For such a short book, the plot is quite complicated and keeps you on your toes as to who is who and to whom each of the characters is married.



Agnes Lockwood, the girl who has been thrown over, uses her influence to get a position for a courier in the household of the man who has deserted her and his new wife. Accompanied by the Countess's brother – an amateur scientist – the couple go to Venice, where the courier disappears and the bridegroom dies. Very early in the story we are told that the Countess sees Agnes and feels “That woman is destined (without knowing it) to be the evil genius of my life.”

*The Haunted Hotel* was published some nineteen years after *The Woman in White* and Collins must have been criticised on occasion for his use of coincidence and the very dramatic situations in which his characters are placed. The sensation novel has elements of the Gothic, but transported from wild countryside and ruined buildings to the domestic hearth.

Here he seems to be hitting back at his critics with his description of the Countess's wedding: “The bridal party (the bride herself included) wore their ordinary... costume... the officiating priest was only a harmless, humble-looking old man, who went through his duties resignedly, and felt visible rheumatic difficulties every time he bent his knees... Never, on the face of it, was there a less interesting and less romantic marriage than this. From time to time the Doctor glanced round... vaguely anticipating the appearance of some protesting stranger in possession of some terrible secret, commissioned to forbid the progress of the service. Nothing in the shape of an event occurred – nothing extraordinary, nothing dramatic.”

When the courier Ferrari disappears, his wife is sent a thousand pounds. She says; “I shall never see my husband again...” When asked why she believes this to be the case, she replies “It’s a feeling I have. I can’t tell why.”

The widowed Countess and her brother leave Venice and the house they have rented is turned into a hotel. Some of the rooms they have used are so beautiful they become the best bedrooms. The vaults beneath, in which the Countess’s brother used to conduct his scientific experiments, have been “turned as if by magic into kitchens, servants’ offices, ice-rooms and wine cellars.”

Agnes becomes governess to the children of one branch of her ex-fiancé’s family and the various members of that family all come to Venice and stay at the haunted hotel. Henry, the brother of the dead man, is given room number Fourteen. “An indescribable sense of depression and discomfort kept him waking through darkness and daylight alike.”

After a second bad night, Henry mentions this to his friends and the hotel manager gets to hear of it. He asks “Doctor Bruno, our first physician in Venice” to inspect the bedroom for “unhealthy influences.” The doctor says; “The last time I was in this room...was on a melancholy occasion...I was in professional attendance on an English nobleman who died here.” Having learned that this was the room once assigned to his late brother, Henry feels “an insurmountable reluctance to remaining in the hotel” and makes an excuse to leave Venice.

Some time later, one of Henry’s sisters, Mrs Norbury, engages room number Fourteen. “Falling asleep as readily as usual, her repose was disturbed by a succession of frightful dreams, the central figure in every one of them being the figure of her dead brother...she saw him tempted by a shadowy creature to drink, and dying of the poisonous draught.” Mrs Norbury complains that the bed is not to her liking and is moved to number Thirty-Eight.

Again, she suffers a terrible night, with the same dreams. Her maid mentions that she has been asking about the hotel. Mrs Norbury learns that her dead brother was one of the last people to inhabit the palace before it became a hotel. “The room he died in, ma’am, was the room you slept in last night. Your room tonight is the room just above it. I said nothing for fear of frightening you.”

Worried for the reputation of his hotel, the manager has the unlucky room re-numbered as 13A and makes his own room number 14, “which, not being to let, had not previously been numbered at all. By this device Number Fourteen disappeared at once and for ever from the books of the hotel, as the number of a bedroom to let.” It is known that M. R. James was a fan of Collins and *The Moonstone* in particular. Might James have also read *The Haunted Hotel* and could it have influenced his own ghost story, ‘Number 13’?

As you can imagine, changing the number of the room doesn’t help and other members of the family who visit the hotel also suffer uncanny experiences. Francis – a theatre manager – is the next to be allocated the room – now 13A. “He became conscious of a mysteriously offensive odour in the room, entirely new in his experience of revolting smells.” Francis goes out for some fresh air. “I am not going to sleep in that abominable room to-night...A terrible smell from an invisible ghost is a perfectly new idea. But it has one drawback. If I realise it on the stage, I shall drive the audience out of the theatre.”

Francis meets the Countess, who insists that he should give up room 13A to her. “Are you not afraid?” he asks her, to which she answers, “I am horribly afraid.” Not wishing to use her own

name, the Countess has returned to Venice under a pseudonym, “travelling under a common English name.” She is now calling herself Mrs James. Of course, Agnes, once the intended bride of the dead man, also gets to sleep in the haunted room and the mystery of modern Venice is eventually solved with the aid of some early forensic detection.

### ‘MRS ZANT AND THE GHOST’

At the beginning of *The Haunted Hotel* the Countess has consulted a doctor as to whether he believes her to be mad or not. In 2012, John Goodrum presented a play called *The Ghost’s Touch* which was a stage adaptation of a short story by Collins called, ‘Mrs Zant and the Ghost.’ Here Mrs Zant asks Mr Rayburn, a recent acquaintance, to judge if she is sane or not.

Rayburn and his little daughter have encountered Mrs Zant in Kensington Gardens and her behaviour has made them suspect that she might be ill. She is dressed in mourning. Her brother-in-law, John Zant tells Rayburn: “I am not able, even yet, to speak composedly of my brother’s death. Let me only say that the poor young wife was a widow before the happy days of the honeymoon were over. That dreadful calamity struck her down. Before my brother had been committed to the grave, her life was in danger from brain-fever.”

Mrs Zant sends Rayburn a manuscript, mentioning “you have been led to fear that I am not in my right senses. For this very reason, I now appeal to you. Your dreadful doubt of me, sir, is my doubt too.” She then goes on to tell him of an experience in Kensington Gardens.

“On that soft grass, under the shade of those grand trees, we had loitered together in the days of our betrothal. There, he had first asked me to be his wife. There we had felt the rapture of our first kiss...Some tears came into my eyes. But I was not unhappy...The first object that I saw, when my eyes were clear again, was the dog. He crouched a few paces away from me, trembling pitifully, but uttering no cry...I called to the dog; he remained immovable – conscious of some mysterious coming thing that held him spellbound. I tried to go to the poor creature... At the first step forward that I took, something stopped me...A sense of unutterable expectation kept my eyes riveted on the grass. Suddenly, I saw its myriad blades rise erect and shivering. The fear came to me of something passing over them with the invisible swiftness of the wind... The songs of the birds had ceased...There was a dreadful silence.

“But the lovely sunshine poured down on me, as brightly as ever... In that dazzling light, in that fearful silence, I felt an Invisible Presence near me...It touched me gently...I felt my lips touched, as my husband’s lips used to touch them when he kissed me.”

In her mind, Mrs Zant asks the question: “Are you here to protect me? ...I felt myself held in a gentle embrace, as my husband’s arms used to hold me when he pressed me to his breast. And that was my answer.” The ghost of Mrs Zant’s husband has certainly come to protect her, as is demonstrated by events as the story unfolds.

‘Mrs Zant and the Ghost’ is included in the collection *Little Novels*. Common themes are marriage – often to a seemingly unsuitable partner – inheritance and mystery. Collins comments on the rights of women, class difference and the misfortune of being alone in the world.

## **‘MISS JÉROMETTE AND THE CLERGYMAN’**

‘Miss Jéromette and the Clergyman’ opens with a man reading a book of famous trials. The man’s brother – the clergyman of the title – remarks “The prisoner was guilty. ...Guilty?... Why, the man was acquitted by the jury, with the full approval of the judge!” Learning that the clergyman knows of circumstances “which were never so much as hinted or whispered in court” he begs to hear the story.

“Do you believe,” asks the clergyman, “that the spirits of the dead can return to earth and show themselves to the living?” His brother replies “You ask me a question...which after five thousand years, is yet undecided. On that account alone, it is a question not to be trifled with.” He promises not to tell what he has heard until after the death of the clergyman. “When I was sitting by his death-bed... [h]e asked me if I still remembered the story of Jéromette...Tell it to others, he said, as I have told it to you.”

The clergyman had met Jéromette at a public garden, where she was being pestered by a ruffian and he had come to her rescue. Remembering her, he says: “In her quiet way, she was an incurable fatalist and a firm believer in the ghostly reality of apparitions from the dead.” When he last sees her she is suffering from an affection of the throat and wears a white silk handkerchief tied loosely round her neck. She tells him: “I believe I shall die young and die miserably.”

Time passes and the clergyman finds himself on vacation in London. “At the period of which I am now speaking, all England had been startled by the discovery of a terrible crime, perpetrated under circumstances of extreme provocation. I chose this crime as the main subject of my sermon.” Following the service a note is sent into him. A man he has never met wishes to become a pupil of his. The clergyman dislikes the man, but is persuaded to let him join his other pupils and prepare himself for one of the universities.

Eventually, the new pupil tells the clergyman: “I am one of the people you preached at in your sermon. ...A person is in the way of my prospects in life...A person provokes me horribly...I feel dreadful temptations...I am afraid of myself, if I see the person again.”

The pupil receives a letter at breakfast one morning. “A spasm of suppressed fury passed across his face.” He asks leave of absence for a day or two. A photograph of Jéromette is later discovered in the pupil’s room. The clergyman rides to the railway station and sends telegrams to Jéromette, but gets a reply saying “Improvements in street. Houses pulled down. No trace of person named in telegram.” He rides back to the rectory.

“I was about half-way on my road home, and I had just heard the clock of a village church strike ten, when I became conscious, little by little, of a chilly sensation slowly creeping through and through me to the bones...On either side, the flat fields stretched away bright and broad in the moonlight...Yes: I saw it. With my own eyes I saw it. A pillar of white mist – between five and six feet high... was moving beside me at the edge of the road on my left hand. When I stopped, the white mist stopped. When I went on, the white mist went on.”

His groom is waiting for him at the rectory gate. “Do you see anything there?” the clergyman asks. As we can imagine, the man looks at him in astonishment. His housekeeper cannot see the mist either. Eventually the mist takes on the form of Jéromette and he sees the handkerchief



around her neck. “As I looked at it, the fair white silk changed horribly in colour – the fair white silk became darkened and drenched in blood.”

In my opinion, this is one of Collins’s best short stories. The creepy atmosphere, with its repetition of certain phrases, is well built and maintained. For me, nothing else in *Little Novels* compares with ‘Miss Jéromette and the Clergyman,’ but we do find mentions of possible supernatural incidents in other stories.

### **‘MR LEPEL AND THE HOUSEKEEPER’**

In ‘Mr Lepel and the Housekeeper’ two friends, Lepel and Rothsay, have been to the theatre and fallen under the influence of a drama they’ve seen. One friend is in love with a poor, obscure girl, while the other is dangerously ill. Seeing a way in which the girl can become possessed of his fortune, Mr Lepel reaches for his cheque-book. “Good heavens!” his friend cries, “you are thinking of that play we saw at Rome!” Lepel continues “I was so startled by this wild allusion to the past – I recognised with such astonishment the reproduction of one of the dramatic situations in the play, at a crisis in his life and mine – that the use of the pen remained suspended in my hand. For the first time in my life, I was conscious of a sensation which resembled superstitious dread.”

Mr Lepel is persuaded to stop taking his medicine and his health improves from that moment. He asks his doctor if he can account for this and is told that “no such ‘resurrection from the dead’...had ever happened in his long experience.” By getting well, Mr Lepel has lost the opportunity of assisting his friend. “The play was in my memory again, the fatal play, which had wound itself into the texture of Rothsay’s life and mine.”

This is quite a popular idea with Collins; characters read importance into a seemingly innocent situation and events then conspire to confirm their belief that misfortune will befall them.

### **‘MR CAPTAIN AND THE NYMPH’**

In ‘Mr Captain and the Nymph’ a ship runs before a storm and ends up in a part of the Pacific Ocean with which the captain is entirely unacquainted. The mate, Mr Duncalf, says, “My lads, this ship’s bewitched. Take my word for it, we shall wish ourselves back in our own latitudes before we are many days older.” In the morning, they make their way to an island not marked in the ship’s charts.

A second and a smaller island, lying away to the south-west is a ‘Holy Island’ and its only inhabitant is the Priest’s daughter. Of course, the captain sees the girl through his telescope and makes his way over to the forbidden island. “The charming figure that he had seen haunted him night and day.” While he is absent, his crew feel the shock of an earthquake and Mr Duncalf is afraid that a volcano is about to erupt.



When the captain finally encounters the Priest's daughter, she falls on her knees and says, "My father worships invisible deities...Are you a visible deity?" The captain assures her he is mortal. "He is not like my father," she said to herself, "he is not like me. Is he the lying demon of the prophecy? Is he the predestined destroyer of our island?"

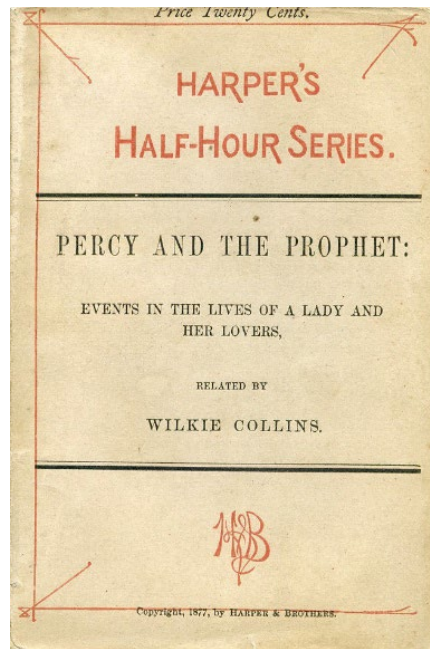
Some time later, the captain and the Priest's daughter walk to "the rocky basin of the lake. Stooping over the edge, the Captain discovered, far down in the empty depths, a light cloud of steam. Not a drop of water was visible, look where he might." The girl says, "My father felt the destroyer of the island in the earthquake; my father saw the coming destruction of the lake... Are you indeed the demon of the prophecy?...I am not afraid of you if you are. I am a creature bewitched; I love the demon."

You can guess whether or not the prophecy comes true. Will the captain be able to take the girl back with him, or will the volcano erupt and all end in disaster?

## **MR PERCY AND THE PROPHET**

The Priest of 'Mr Captain and the Nymph' isn't the only one said to be able to look into the future, as demonstrated by the next story where we come to 'Mr Percy and the Prophet.'

Here a doctor advertises, "I have the honour of inviting to my house, in the first place: Persons afflicted with maladies which ordinary medical practice has failed to cure – and, in the second place: Persons interested in investigations, the object of which is to penetrate the secrets of the future."



Visitors to the doctor's house are each handed a card with a number inscribed on it and these numbers are called in turn. Some sort of error takes place in the distribution of the cards and number Fourteen is called back. He considers the doctor's powers to be 'humbug' and tosses a coin to see if he will stay or not. "You believe in chance," says the doctor, "That is not my experience of life."

"His eyes were the dreamy eyes of a visionary; his look was the prematurely-aged look of a student, accustomed to give the hours to his book which ought to have been given to his bed."

The doctor introduces his mother to a sitter. "Bending over him, she took both the Doctor's hands, and looked steadily into his eye. No word passed between them; nothing more took place. In a minute or two, his head was resting against the back of the chair and his eyelids had closed. "Are you sleeping?" asks his mother. "I am sleeping," he answers. Turning to the stranger, the Doctor's mother goes on, "Until you or I touch him, and so establish the nervous sympathy, he is as lost to all sense of our presence here, as if he were dead." Upon her confirming that she is speaking of Animal Magnetism, the sitter says, "And you believe in it, of course?" to which she replies, "My son's belief, sir, is my belief in this thing as in other things."

The doctor tells the man: "Your interest in your future life is centred in a woman...I see two figures standing side by side. One of them is your figure. The other is the figure of a lady. She only appears dimly...She fades and fades as I look at her...She is gone...You have a pistol in your hand. Opposite to you there stands the figure of another man. He, too, has a pistol in his hand." Most of those who were in the waiting-room have left, but one man is still there and is revealed as the original owner of the card numbered Fourteen.

He takes the doctor's free hand. "You are the man! ...I see you plainly now!...You are standing opposite to the gentleman here who is holding my other hand; and...you have met to fight a

duel.” The doctor then sees one of the men, Percy Linwood, placing a ring on a woman’s finger.

On the way to his club, Percy goes over the incident: “the whole thing is too absurd to be worth thinking about seriously. Neither he nor I are likely to meet again, or to see the Doctor again – and there’s an end of it.” But “He never was more mistaken in his life.”

The story contains many of the elements we have come to expect from fictional séances: the doctor’s being thrown into a magnetic trance; not being aware of his surroundings; complaining of fatigue after having the vision; and that he “will be absolutely ignorant of everything that he has seen, and of everything that he has said in the trance...”

### **MISS BERTHA AND THE YANKEE**

Collins is fond of having his characters challenge one another to a duel and in ‘Miss Bertha and the Yankee’ we again find two men in love with the same woman. The duel takes place in Herne Wood and Captain Stanwick claims he has killed Lionel Varleigh, the Yankee of the title. “Should I see his ghost...if I had not killed him? I know it, by the pain that wrings me in the hand that stabbed him...Look between the two trees behind you. There he is – with his dark hair, and his shaven face and his steady look!”

Later Stanwick draws his companions’ attention to “a dimly visible figure”. The Reverend asks himself “Was it the figure of a living man? Or was it the creation of my own excited fancy?” The Captain kisses the swooning Bertha. “He leapt the rivulet; he crossed the open ground; he was lost to sight in the valley beyond!”

You can guess if Varleigh is a ghost or not. “As he disappeared, the visionary man among the fir-trees advanced in silence; crossed the rivulet at a bound; and vanished as the figure of the Captain had vanished before him. “I was left alone with the swooning woman. Not a sound, far or near, broke the stillness of the coming night.”

Collins uses a similar device in ‘Miss Dulane and My Lord.’ The Miss Dulane of the title is considerably older than her intended husband; he is marrying her for her money and she is marrying him for his rank. Chance brings the woman Lord Howel had once hoped to marry, a Mrs Evelin, into their home as his wife’s companion. Mrs Evelin is later reported to have died in New Zealand. Lord Howel is “struck down in mind and body alike.”

Further tragedy strikes with the death of his wife and he becomes a recluse, devoting himself to “the reading of old books, treating of that branch...generally described as ‘occult sciences’”. His health declines and feverish symptoms show themselves. In his delirium he claims to have seen: “[M]y lost angel, who perished miserably in New Zealand. Twice, her spirit has appeared to me. I shall see her for the third time to-night; I shall follow her to the better world.”

Or will he? This is another story in which things aren’t quite what they seem, but it does help to demonstrate Collins’s abiding interest in the supernatural. This is where we leave *Little Novels*.



## THE DREAM WOMAN

A story which has appeared in several anthologies is 'The Dream Woman.' This began life as 'The Ostler' in *The Holly Tree Inn* and was later lengthened for inclusion in *The Queen of Hearts*. Collins then expanded the story to form a two-hour public-reading text, which he used several times on his American reading tour in 1873-4. An even longer version appeared in *The Frozen Deep and Other Stories*. In *The Complete Shorter Fiction of Wilkie Collins* (1995), the editor Julian Thompson states "For the sake of completeness I print the story in its most extensive form – but urge the reader to seek out its earlier texts for purposes of comparison."



The Ostler is Francis Raven. He tells of how he needed to walk to a particular destination in order to apply for a job. His mother was against his going, as it would mean his sleeping away from home on his birthday. His aunt, Mrs Chance, uses a pack of cards to tell his fortune. The cards fall in his favour and Francis sets out on the last day of February. The first of March is the day, and two o'clock in the morning is the hour of his birth. The cards have played him false and the situation he hoped to apply for has already been filled.

When he is about fifteen miles from home and in an unfamiliar part of the country, rain comes on and Francis is forced to put up at "a lonely roadside inn, standing on the outskirts of a thick wood." Francis leaves his candle burning. He wakes during the night to find "a woman standing looking at me, with a knife in her hand." She is "a fair, fine woman, with yellowish flaxen hair, and light grey eyes, with a droop in the left eyelid." She has, "A white, well-shaped arm, with a pretty down lying lightly over the fair skin. A delicate lady's hand, with a pink flush round the finger-nails."

The landlord of the inn isn't amused to be woken when Francis cries, "Murder!" Francis tells him that "A woman jabbed at me with [a] knife twice over," to which the landlord replies; "She seems to have missed you twice over." "What do you mean," he asks, "by coming into a man's place and frightening his family out of their wits by a dream?" "A dream?" Francis wonders. Determined to leave, he makes arrangements to fetch his things and to pay his bill. Downstairs

in the bar, he sees by the clock that it is twenty past two. “What had I seen trying to murder me? The creature of a dream? Or that other creature from the world beyond the grave, whom men call ghost?”

Once he gets home, he tells his mother of his strange experience. She writes down his description of the dream woman and the knife, witnessed at the hour of his birth on his birthday, and locks the paper up in her desk. Not surprisingly, at two o’clock in the morning on a following birthday, Francis meets a strange woman. He is having a prescription filled for his mother and the woman says she wants laudanum. The doctor refuses to sell her any, being convinced that she intends to commit suicide. Like a “man bewitched” Francis goes after her. “She looked hardly mortal when she first turned to speak to me.”

Within a matter of weeks, the two are engaged to be married. Francis takes Alicia home to meet his mother and is shocked when “She staggered back, and fell into the arms of my aunt...” Francis hasn’t recognised Alicia as the Dream Woman, but his mother has.

Francis remarks; “I don’t say I believe in dreams; I only say Alicia Warlock is looking for me.” “Ghost; demon; or living human creature,” ventures another character, “ – say for yourselves which she is.”

## JOHN JAGO’S GHOST

A character who is very much a “living human creature” poses as, ‘John Jago’s Ghost’ in a story with a misleading title, also called ‘The Dead Alive.’ Asked, “Do *you* believe John Jago is still a living man?” the answer comes, “I do *not* believe it.” The plot was suggested by real events and at one point echoes those concerning the case of Maria Marten, in which her mother dreamt that Maria had been murdered and buried in the Red Barn. “[A] Methodist preacher lately settled at Morwick and greatly respected throughout the district, had dreamed of John Jago in the character of a murdered man, whose bones were hidden at Morwick Farm.” Perhaps the chief interest of this story is that it has been compared to Charles Dickens’s *The Mystery of Edwin Drood*.



THERE WAS JOHN JAGO LOOKING UP AT ME. Page 147.

## MAD MONKTON

Speaking of Dickens, he rejected a story Collins submitted to *Household Words* because he felt the subject of hereditary insanity might prove distasteful to his readership. Instead, *Fraser's Magazine* published 'The Monktons of Wincot Abbey' in 1855, three years after it was written. The story was reprinted in *The Queen of Hearts* (1859) as 'Brother Griffiths Story of Mad Monkton'.

'Mad Monkton' is my favourite story by Wilkie Collins. The Gothic novel had been held up to ridicule by both Jane Austen and Thomas Love Peacock several years before Collins was born. This story, however, seems to hark back to those days of violent events and ghostly happenings taking place in foreign climes with wild scenery and ruined buildings.

The narrator mentions that at the time of his youth only three members of the family were living at the eponymous Abbey. Mr and Mrs Monkton and their only child, Alfred, heir to the property. Alfred's uncle Stephen bore the reputation of being a shameless profligate. "He was an unmarried man...lived almost entirely on the continent...The family at Wincot had almost as little communication with him as with their neighbours." Despite being virtual recluses, the Monktons do socialise with the family of the narrator and with a Mrs Elmslie and her daughter. In time Alfred Monkton and Ada Elmslie become attached to one another. It's decided that they will marry once Alfred comes of age.

The narrator's father, who is Ada's guardian, refuses to give his consent. "The *illness*, as it was significantly called...was reported to have passed away. But my father was not to be deceived. He knew where the hereditary taint still lurked; he viewed with horror the bare possibility of its reappearing one day in the children of his friend's only daughter..."

A number of deaths quickly follow on from this breakdown of friendship between the families, leaving Alfred Monkton an orphan, fast approaching the time when he will come of age, and our narrator fatherless. The way should now be clear for the engagement to go ahead, as Mrs Elmslie is "a selfish, worldly, grasping woman, who wanted to get her daughter well married, and cared nothing for consequences..." Ada then goes abroad for the sake of her health and the marriage is once again postponed.

Living a solitary life with just the old priest who has been his tutor for company and a weird old woman, with a very abrupt and repelling manner as his housekeeper, Alfred soon has rumours circulating about him, especially when he is "discovered...standing on the perilous summit of one of the crumbling turrets...popularly considered to be inhabited by the ghosts of the monks who had once possessed the building."

The narrator travels abroad and hears at Naples that Stephen Monkton, Alfred's uncle, has been killed in a duel. Alfred has left his fiancée in England while he attempts to find the body of his dead relative. A couple of days later, the narrator meets with Monkton himself, who asks if he knows anything about the fatal duel: "his eyes wandered away, and fixed themselves intensely, almost fiercely, either on the perfectly empty wall at our side, or on the vacant space between the wall and ourselves." A friend comments that the narrator is "a bold fellow to trust yourself alone with 'Mad Monkton' when the moon is at the full."





*A duel to the death.—p. 121*

The narrator goes to Monkton's rooms, where he learns a partial account of the duel and is shown a leaden coffin which Alfred carries with him, ready to receive his uncle's remains once they are discovered. Monkton is eager to trace his uncle's corpse because of a prophecy relating to his family:

When in Wincot vault a place  
 Waits for one of Monkton's race;  
 When that one forlorn shall lie  
 Graveless under open sky,  
 Beggared of six feet of earth,  
 Though Lord of acres from his birth –  
 That shall be a certain sign  
 Of the end of Monkton's line.  
 Dwindling ever faster, faster,  
 Dwindling to the last-left master;  
 From mortal ken, from light of day,  
 Monkton's race shall pass away.

“The place mentioned in the prediction as waiting to be filled is Stephen Monkton's place; the voice that cries vainly to the earth for shelter is the spirit-voice of the dead. As surely as if I saw it, I know that they have left him unburied on the ground where he fell!...[Y]ou want to ask me how I can be mad enough to believe in a...prophecy, uttered in an age of superstition to awe the most ignorant hearers...I answer, because *Stephen Monkton himself stands there at this moment, confirming me in my belief.*”



The narrator is, not surprisingly, taken aback by Monkton's words and edges away. "Don't go!" cries Alfred. "Have I alarmed you? Don't you believe me?" Moved to pity, the narrator agrees to stay.

Alfred Monkton only met his uncle twice as a child. "I used to dream of him long after he had gone away; and to fancy that he was stealing up on me to catch me up in his arms, whenever I was left in the dark." He tells of his lonely life at the Abbey, searching through rooms no-one has entered for years. "At last I found the book that had belonged to the monks, with the whole of the prophecy written in the blank leaf." A mysterious portrait reminds him of his uncle: "the same intuitive conviction which had assured me of its extraordinary resemblance to my uncle Stephen, seemed also to assure me that he must be more closely connected with the prophecy, and must know more of it than anyone else.

"On a fine evening in February...I felt a sensation stealing over me...I saw nothing, heard nothing, knew nothing...I should say it was the temporary separation of soul and body, without death;...I remained standing by the window utterly unconscious – dead, mind and body – until the sun had set...[W]hen I opened my eyes, there was the apparition of Stephen Monkton standing opposite to me, faintly luminous, just as it stands opposite me at this very moment by your side."

"Was this before the news of the duel reached England?" asks the narrator. "*Two weeks before* the news reached us at Wincot...The spirit that appeared to me in the Abbey, that has never left me since...warns me to escape from the fatality which hangs over our race, and commands me, if I would avoid it, to bury the unburied dead."

The narrator states; "I firmly believed, as a derider of all ghost stories, that Alfred was deceiving himself in fancying that he had seen the apparition of his uncle before the news of Mr Monkton's death reached England; and I was on this account therefore uninfluenced by the slightest infection of my unhappy friend's delusions, when I at last fairly decided to accompany him in his extraordinary search." Following various clues, the two set out. After some days of fruitless searching, the narrator leaves Monkton and follows a path they haven't yet explored, which leads him to a convent.

"It was a dark, low, sinister-looking place. Not a sign of life or movement was visible anywhere about it. Green stains streaked the once white façade of the chapel in all directions. Moss clustered thick in every crevice of the heavy scowling wall that surrounded the convent. Long lank weeds grew out of the fissures of roof and parapet, and drooping far downward, waved wearily in and out of the barred dormitory windows. The very cross opposite the entrance-gate, with a shocking life-sized figure in wood nailed to it, was so beset at the base with crawling creatures, and looked so slimy, green and rotten all the way up, that I absolutely shrank from it."

And things are about to get worse. Is Alfred Monkton really haunted by the ghost of his uncle, or is he a victim of "monomania"? Dorothy Goldman has pointed out that the expression was of fairly recent date in 1852. In *Villette* published in 1853 for example, Charlotte Brontë describes Lucy Snowe, a teacher at a school supposedly haunted by a ghostly nun as suffering from monomania.

We have seen that supernatural events or ones believed to be so have touched the heroes and heroines in the works of Wilkie Collins. No more so than in *Armada* in which more than one character believes in Fate, and a seemingly prophetic dream plays a significant part. Having read the confession of a crime committed by his late father, Ozias Midwinter says to Mr Brock; “Do you believe the dead can come back to the world they once lived in? I believe my father came back in that bright morning light...and watched me while I read. When I got to the words that you have just heard, and when I knew that the very end which he had died dreading, was the end that had really come, I felt the horror that had crept over him in his last moments, creeping over me.”

I don't know if you are feeling creeping horror, but we have come to the end.

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# THE MOONSTONE & THE WOMAN IN WHITE – A VOYAGE THROUGH FILM AND TELEVISION

By Barry McCann

There is a perception that the works of Wilkie Collins have been widely adapted for film and television for as long as both mediums have existed, rather like those of Charles Dickens. But just as it is actually the same ring fence of particular Dickens novels that are adapted over and over again, Wilkie's two most well-known novels are the ones that have been constantly revisited by producers over the past 100 years or so. This may well be one reason why *The Moonstone* and *The Woman in White* are his two most recognised novels.

Interestingly, both novels were filmed for cinematic exhibition several times beginning in 1909 and ending in 1946. After that the baton was passed to television which has continued to carry it ever since.

In examining these screen versions, I shall be looking at how the adaptations were first and foremost dictated by evolving technology of film and its changing techniques, then later the increasing advances in television presentation. Secondly, how translating the novels into screenplay form was shaped by censorship and other such issues of the time they were made, to more recently how they have responded to changing contemporary social attitudes and revisionist perspectives regarding the era from which the novels were produced.

## CINEMA

The year that the first Wilkie Collins moving picture was produced in 1909, 35mm became the internationally recognized theatrical film gauge. The medium had already come a long way since 1895, particularly in terms of narrative cinema which had been fostered by evolving editing techniques like intercutting or dissolves. The year before had also seen a more consistent use of Intertitles to supply character dialogue or inform situations.

But cinema was still in its infancy with most features running little more than 10 minutes. They had tended to concentrate on visual action as they were largely exhibited in fair-ground tents or other such small venues which were quite often noisy. The first purpose-built movie theatre, the Nickelodeon, was opened in 1905 in Pittsburgh, Pennsylvania. It grew to around 8,000 Nickelodeons across America over the following three years and soon spread across this country.

However, production and distribution techniques still restricted narrative films to one reel and studios sought popular novels or plays that could be abridged down to the restrictive running time and were still largely visual in conveying narrative.

It is not surprising that Conan Doyle stories from the Strand magazine became an immediate favourite from 1903 with 26 adaptations completed by 1915, mainly Sherlock Holmes. The famous Paget illustrations also gave the film makers a visual template to work from which would make them immediately recognisable to the public.

Similarly, the works of Charles Dickens resulted in some 60 film versions during the same period. Being feature length novels, these were more challenging to adapt into one or ambitiously two reels and tended to be vignettes drawn from particular episodes in the novels.

*Mr Bumble the Beadle* (1898) in which he courts the workhouse matron or like *Dotheboys Hall* (1903) depicting Mrs Squeers dishing brimstone and treacle out to the boys, Mr. Squeers' vicious treatment of them and Nicholas Nickleby rescuing Smike from his clutches. All told in a running time of three minutes with fixed camera and no edits. On the other hand, *A Christmas Carol*, being a shorter text, was able to have its entire plot condensed into one reel, the 1901 *Scrooge, Or Marley's Ghost* telling the whole tale in six minutes.

Collins's characters and narratives arguably do not lend themselves so easily to extraction as those of Dickens and it would take increased running times before film makers would attempt to do so.

The 1909 adaptation of *The Moonstone* produced by the Selig Polyscope company in America distilled the plot into 10 minutes, covering the theft from the Indian temple several years earlier and the fact that many who have tried to claim it since have met horrible deaths. Under hypnosis, the heroine reveals the location of the Moonstone which leads to a perilous climax. And that is all we know about it as no print is known to survive, no stills, no record of who directed or starred in it, only that it was produced by William Nicholas Selig.

In 1912, Hollywood turned its attention to *The Woman in White* with not one but two screen versions released days apart. The first by the Thanhouser studio was scheduled for release on October 20, 1912, while another produced by the Gem division of the recently formed Universal followed on October 22, which caused great confusion in the American trade papers. The *Moving Picture World*, for example, ran a detailed review of the Gem version for its November 2<sup>nd</sup> issue but did not comment on the Thanhouser film as the editor thought it had already been reviewed.



The 1912 Gem production of *The Woman in White*.

The Gem cast included Janet Salisbury as both Laura Fairlie and The Woman in White, Charles Perley as Walter and Charles Craig as Sir Percival; it was adapted to two reels by George Edwardes Hall. It was reviewed in *The New York Dramatic Mirror* for October 22, 1912:

Of course, one gets only meagre knowledge of the story as it is in book form during the twenty minutes the picture is upon the screen, but by revising and cutting enough it is shown to furnish a drama of intensity and force.

In fact, the production eliminated Marian, centred on Count Fosco and encompassed the following plot points:

- Fosco and his wife take charge of Laura and employ Walter.
- Laura is still betrothed to Sir Percival.
- Laura and Ann are swapped before Ann's death.
- Ann spends some time passing as Lady Glyde.
- Fosco is killed by the knife of an assassin.

The Thanhouser version starred Marguerite Snow as Laura and Anne, James Cruze as Sir Percival and William Garwood as Walter. It was adapted by Lloyd F. Lonergan. *The Morning Telegraph*, October 27, 1912, stated:

It is handsomely staged as to interior settings and costumes, is well acted individually, and shows excellent photography. The story does not lend itself to the picture drama as well as might be expected.

In radically simplifying the story, the screenplay eliminates Count and Lady Fosco, Marian and Mr Fairlie. Reel one covered Anne's escape from the sanatorium, the burgeoning romance between Laura and Walter, the artist, her then marriage to Sir Percival Glyde and Walter's departure from England.

Reel two saw Anne seeking to warn Laura who Sir Percival has committed. Anne dies while writing a message in blood and is buried as his wife. Walter returns and Laura escapes from the asylum unaided, Anne's blooded message directing them to the church where Sir Percival is trying to destroy Laura's records. He confesses the truth before going up in flames.

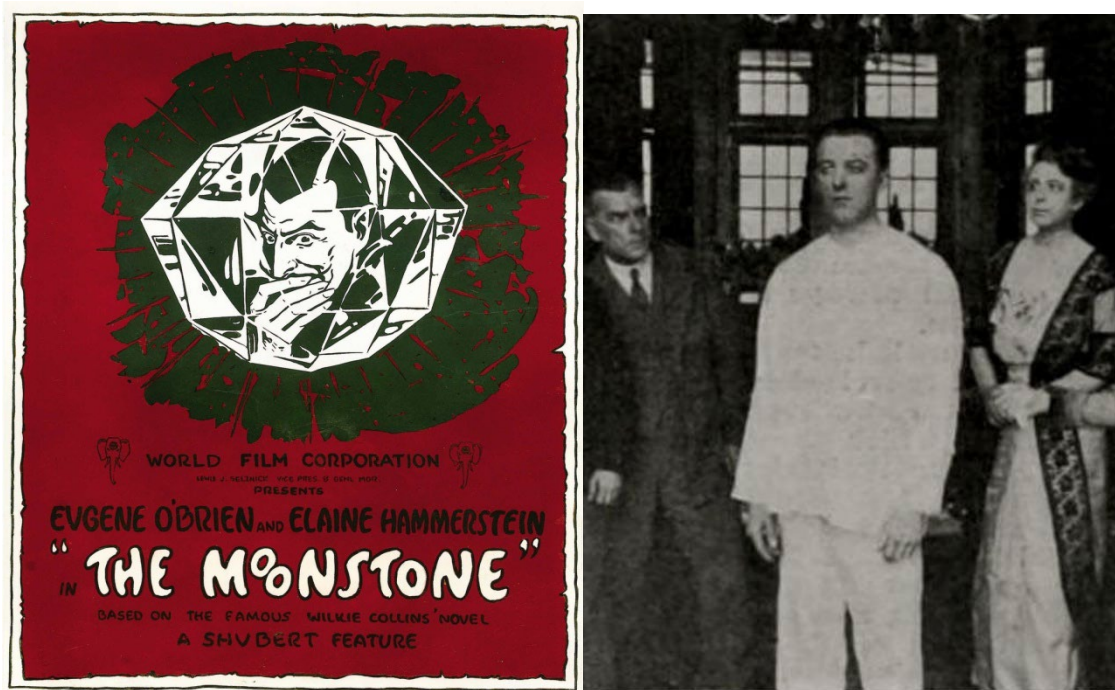
The Thanhouser version itself went up in flames when destroyed in a studio fire during 1913, a regular hazard with the old flammable nitrate film. Fortunately, a copy of the Gem version is preserved at the George Eastman Museum in Rochester, New York.

In 1913, Cecil Hepworth produced the first feature-length Dickens adaptation with a six-reel version of *David Copperfield*. Running at 67 minutes it was hailed in *The Dickensian* magazine as "not only includes all of the prominent characters and all the necessary incidents of the book to make the story intelligible to the lay reader, but they have been enacted in the actual places where the novelist laid them."

The moving picture was now moving away from short subjects and tackling lengthier, more complex narratives. Hepworth moved on with a further five increasingly ambitious Dickens adaptations, the 1915 *Barnaby Rudge* being the biggest-budget British film of its day with spectacular sets of 18th century London constructed at Walton-on-Thames.

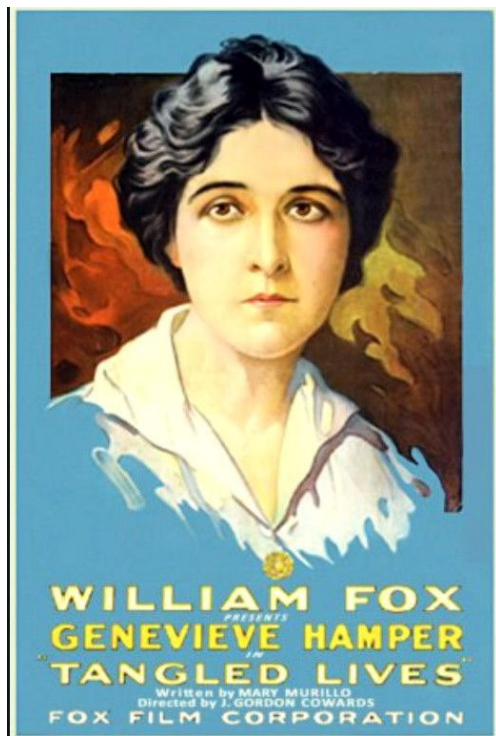
In the same year, the American film industry responded with a lengthier version of *The Moonstone*, running at 50 minutes. Of course, this still would not be long enough to encompass the details of the novel in full but, like Hepworth's Dickens adaptations, seemingly managed to weave its main events into a coherent feature narrative covering:

- Theft of the diamond from the Temple of the Moon in Delhi; John Herncastle steals the diamond, the three priests guarding it pursuing him back to England.
- Herncastle drowning in his bathtub and the jewel, willed to his niece Rachel Verinder, entrusted to Herncastle's executor, Franklin Blake.
- The jewel stolen from Rachel and her maid's suicide note accusing Franklin of the stealing the jewel, which is actually discovered in the hands of a money lender.
- The revelation that Franklin took the jewel while sleepwalking which was then stolen by Godfrey White [sic] who subsequently died. The priests returning the recovered gem home, while Franklin and Rachel are reunited in love.



There is some confusion as to how much of the film actually still exists. Some reports state only the final reel survives and is available for viewing online. Wikipedia claims there is a complete copy in existence and there are references to its being screened by the Toronto Film Society in 2014 and at the George Eastman Museum's Dryden Theatre in 2021. Whether that was the full film or a special presentation of the final reel I have not been able to ascertain.

1917 saw Hollywood for the second time producing not one but two versions of *The Woman in White*, though under different titles to avoid the confusion. *Tangled Lives* was produced and distributed by the Fox Film Corporation and directed by J. Gordon Edwards. It starred husband and wife stage actors Genevieve Hamper as Laura Fairlie/Ann Catherick, Stuart Holmes as the Sir Percival figure now called Roy Schuyler and Robert B. Mantell as the Count Fosco accomplice now called Dassori.



Genevieve Hamper as Laura/ Ann



Florence La Badie as Laura

It ran for five reels, none of which survives and is now listed as a lost film. Its negative possibly perished in a fire at the Fox vault in 1937 which destroyed 75% of Fox's output prior to 1930.

The second version produced by Thanhouser was originally released by Pathé as *The Woman in White* and re-released by Chandler Pictures in 1920 under the title *An Unfortunate Marriage*. This was a reel longer, running at one hour eight minutes, directed by Ernest C. Wardle and starring Florence La Badie as Laura Fairlie/Ann Catherick and Richard R. Neill as a melodramatic, villainous Sir Percival.

The plot was condensed to Laura Fairlie marrying Sir Percival as her father's last request, only then to be warned by the woman in white of her husband's past. She confides to her half-sister Marian Holcombe (Gertrude Dallas) who then keeps an eye on Sir Percival's actions and saves Laura from her unhappy fate.

Prints of this film exist and are available to view, which does not appear to be the case with a 1921 offering from Austria-Hungary, *Die Frau in Weiß*. The Austrian-Hungarian film industry had become a huge contributor to the market by that point and this silent adaptation with German intertitles was directed by Max Neufeld and starred Liane Haid, Dora Kaiser and Eugen Neufeld. If it is preserved, it does not appear available.

The British film industry finally stepped up to the plate in 1929 with a version of *The Woman in White* directed by Herbert Wilcox with Blanche Sweet as Laura/ Anne, Haddon Mason as Walter Hartwright and Cecil Humphreys as Sir Percival Glyde. The film was shot at Cricklewood Studios, though there are claims it was actually made in Scotland. Either way, it marked the first British film version of the novel and ran as a 67 minute silent with intertitles.





It has since also joined the ranks of lost film: its lack of preservation may be attributable to doing limited business. By 1929, Hollywood's output was now all talking pictures, following the release of *The Jazz Singer* in 1927 which kicked off the new wave of sound pictures and brought in even larger audiences, especially during the depression. Not all cinemas were immediately equipped for sound and as such there were still outlets for silent films into the early 1930s. This market dwindled and the 1929 *The Woman in White* was effectively left behind.

In 1934, *The Moonstone* had the honour to be the first Wilkie Collins film in sound, directed by Reginald Barker. It starred David Manners as Franklyn Blake, Phyllis Barry as Ann Verinder, Jameson Thomas as Godfrey Ablewhite and Charles Irwin as Inspector Cuff. Made by Monogram Studios, a small Hollywood outfit that usually produced low budget Westerns, this was a break from their usual output, possibly inspired by the 1932 film *The Old Dark House* with its isolated English homestead setting.

To comply with the limited budget and 64 minute running time, the story's period setting was updated to contemporary 1930s with a streamlined plot and revised character roles.

- When the Moonstone arrives in England, Inspector Cuff is assigned to keep it safe.
- It is in the possession of Franklin Blake, who presents it to his fiancée Ann Verinder.
- Gabriel Betteredge, the Verinders' head servant is now a female housekeeper.
- Godfrey Ablewhite is now an antiquarian book collector.
- Blake has a Hindu servant Yandoo, an original character for the film.
- Sir John Verinder is an incorporation of Lady Verinder and Doctor Candy and it is he who drugs Blake on the night of the theft.
- Ablewhite is arrested in London by Cuff as he attempts to sell the diamond.



It fell back to the British film industry to produce the first talking version of *The Woman in White* in 1940, though this not so much adapted Wilkie's tale as repurposed it as a vehicle for its star, Tod Slaughter.

Norman Carter Slaughter, known as Tod, made his name headlining barnstorming melodramas in which he blended over the top reprehensible Victorian villainy with moustache twirling black humour with cinematic equivalents of the Penny Dreadful such as *Murder in the Red Barn* (1935), *Sweeney Todd* (1936) and *The Face at the Window* (1939). Criticised in their day as sensationalist and prioritising shock over artistic integrity, they were nonetheless popular with the public.



Tod Slaughter & Sylvia Marriott

The real Sir Percival (an uncredited actor)

Though the basic plot and highlights of the novel are retained, the narrative was reshaped around its star, Slaughter playing a supposed Sir Percival Glyde who murders the real Sir Percival while the pair were gold prospecting in Australia by driving a tent peg into his ear. He then assumes his identity to return to England and claim the man's estate.

He finds this estate mortgaged to the hilt and no money. However, he learns that the real Sir Percival had been betrothed to Laura before leaving for Australia and she comes with a dowry of £100,000; thus the events of Laura/Ann are played out as per the novel.

But why add the plot device of an imposter Sir Percival? - in order to opportune him some nice juicy murders of anyone about to rumble him, as was Slaughter's trademark. This he commits with the help of Count Fosco. It also affords the star some equally juicy lines.

When the chambermaid becomes an inconvenience by becoming pregnant (though censorship prevented this being directly stated, only suggested in a wink to the audience), he lures her to the boathouse with a proposition of elopement, saying "Go pack yourself a few things, you're going on a journey. Yes, a very long journey!" There he strangles her, giggling "You wanted to be a bride, so you shall be... a bride of death!" before dumping her body in the water.

When opening the windows to expose the unwell, bedridden Ann to the elements: "There may be a change for the better in the morning! Ha ha ha ha!" He later murders Fosco in the church tower by hanging him with a bell rope, declaring "You always said you were a teetotaller... now you're going to have a nice drop!"



Suffice to say, he meets a fiery ending as befits Tod Slaughter!

Fortunately, Laura and Ann were brought back to Hollywood for a more prestigious version of *The Woman in White* produced in 1946, courtesy of Warner Bros, though why make another film version only six years since the last when that was available for re-release? Because around that time, Hollywood was eyeing up recent British films of literary classics and then producing their own bigger budgeted and more sumptuous versions tailored for mainstream American audiences.

The 1935 version of *Scrooge* with Seymour Hicks inspired MGM to stage a bigger budgeted prestigious Hollywood version of the tale just three years later, with glossy production values and the grimmer aspects of the story eliminated.

In 1944 MGM remade the 1940 British film version of the Patrick Hamilton stage play *Gaslight*, having bought the remake rights with a stipulation that the original film be destroyed which, fortunately, did not happen.

In 1946, Warners turned their attention to *The Woman in White*, though it is questionable as to whether *Crimes at the Dark House* was the inspiration for this. Having been a staple of Hollywood silent cinema, it was perhaps more inevitable they would return to it.

As with the other aforementioned film, this was a sumptuous production in terms of sets, costume and art direction, with some film noir texturing. For casting, Warners drew on their own contract players Eleanor Parker and Gig Young for Laura Fairlie/Anne Catherick and Walter Hartright. Sydney Greenstreet's Count Fosco was foregrounded more as the main villain in cahoots with John Emery's Sir Percival Glyde, while Agnes Moorhead was brought in to play Countess Fosco.

Running at just under two hours meant the inevitable streamlining and the studio used this to remove some of the more lurid and complex details from the novel. They also added humour by making Frederick Fairlie an amusingly eccentric hypochondriac, played with much mirth by John Abbott.



Eleanor Parker as Anne Catherick

The most notable change is in the final section. Glyde is killed in a scuffle with Walter, while Count Fosco is stabbed to death by his own wife when she overhears him offering her prized emerald necklace to Marian. In true Hollywood style, Walter narrates a happy ending with his marriage to Marian and the birth of a daughter, and a life living with Laura and her son. Meanwhile, Countess Fosco is happily in the asylum now renovated with a generous donation from Laura, where she happily plays with her emerald necklace.

The film was not released until 1948 and it has been suggested this was cold feet at an ending which appears to portray Walter living with two women and, in effect, two families. Whatever the case, this proved the last English language version of the novel and no sign of *The Moonstone* being revisited despite the popularity of Sherlock Holmes films at the time.

## TELEVISION

It took another nine years for British television to pick up where the film industry had left off with a 50 minute adaptation of *The Woman in White* forming an episode of the *ITV Hour of Mystery* series in 1957, an anthology show hosted by Donald Wolfitt and produced by ABC Weekend TV. Directed by Herbert Wise, written by Peter John Dye and Dan Sutherland, it employed two actors, Paula Byrne and Sarah Lawson, to play Anne and Laura respectively. Only two of the 20 *Hour of Mystery* episodes are thought to exist, *The Woman in White* not being one of them.

The BBC adapted *The Moonstone* into a Sunday teatime classic serial in 1959, in seven episodes of 30 minutes each going out around 5.40pm. Dramatised by A.R. Rawlinson, notable cast members included Patrick Cargill as Sergeant Cuff, James Hayter as Gabriel Betteredge and Barry Letts as Colonel Herncastle. Unfortunately, only episode six remains in the archives.

*The Woman in White* also became a BBC1 Sunday afternoon classic serial in 1966, broadcast at 5.30 pm. It was dramatised by Michael Voysey in six 25-minute episodes between 2 October and 6 November. It featured Jennifer Hilary as Anne/Laura, Geoffrey Bayldon as Mr. Fairlie, John Barron as Sir Percival Glyde and Francis De Wolff as Count Fosco. But once again, none of the six episodes exists in the BBC archives.

So why were these productions not kept? Although domestic British TV dramas had been pre-recorded on videotape since the mid-1950s, it was still thought of more in terms of the theatre as an instant medium rather than a permanent one. This was certainly the case with artists unions like Equity. They feared that the schedules would be increasingly filled with repeats of pre-recorded dramas and deprive their members of work and so decreed that domestic productions could only be reshowed within two years of original broadcast. They were then classed as out of time and no longer allowed to be screened except for clips.

For the television companies, there seemed to be little point in maintaining archive space for material that could no longer be shown. So once the two years were up and overseas sales judged exhausted, the tapes were wiped for reuse and just a percentage kept for historic purposes.

The advent of full colour broadcasting in 1969 prompted the BBC to revisit favourite classics for the new medium and they came back to *The Moonstone* in 1972. Aired on BBC 1 in five x 45 minute episodes between 16 January and 13 February 1972 as a Sunday classic serial screened 5.20pm, it was dramatised by Hugh Leonard and directed by Paddy Russell, one of the few female directors working in the industry.

The cast included a pre-Poldark Robin Ellis as Franklin Blake, Martin Jarvis as Godfrey Ablewhite and Vivien Heilbron as Rachel Verinder. Primarily a studio bound video-taped production with a total running time of over 3.5 hours, it ran closely faithful to the novel and still exists in full and is available to view.



Vivien Heilbron as Rachel Verinder

*The Woman in White* followed in 1982 aired on BBC 2 in five episodes of 55 minutes on Wednesdays between 14 April and 12 May at 9.30pm. Diana Quick starred as Marian Halcombe, Ian Richardson as Frederick Fairlie, John Shrapnel as Sir Percival Glyde, Alan Badel as Count Fosco and with Jenny Seagrove as Laura Fairlie and Deirdra Morris as Anne Catherick. It was again largely recorded on studio video with additional location work and fortunately spared being wiped.

Both these adaptations could now be reshownd beyond the two-year window period as, by the late 1970s, the BBC renegotiated with Equity for an annual allowance of up to forty out of time programs to be granted rescreening. However, ever changing television technology persuaded the BBC to leave these first colour adaptations in the archive and remake them in the emerging new format of the mini-film series.

In 1994, the BBC produced an ambitious six-part serialisation of George Eliot's *Middlemarch*, shot on higher grade film. It was a hit and the novel topped the best seller lists for five weeks. Realising they were onto something, the BBC set about re-mining classic Victorian novels as all film productions, *Pride & Prejudice* following in 1995.

In 1996, *The Moonstone* was adapted as a mini-film series of two episodes running an hour each, part one broadcast on Sunday 29th Dec 1996 at 9pm, part two the following evening at the same time. It featured Greg Wise as Franklin Blake, Keeley Hawes as Rachel Verinder, Peter Vaughan as Gabriel Betteredge, Patricia Hodge as Lady Julia Verinder and Peter Jeffrey as Mr Bruff. Adapted by Kevin Elyot and Directed by Robert Bierman, it was more condensed than the previous version but the main plot points remained.

The production was evidently considered a success as the following Christmas the BBC revisited *The Woman in White* as 2 x 65 minute episodes screened on Sunday 28th December 1997 at 10.50pm and the following evening at 9.30pm. The starry cast included Tara Fitzgerald as Marian, James Wilby as Sir Percival and Simon Callow as Count Fosco. Ian Richardson played Fairlie with Justine Waddell as Laura and Susan Vidler as Anne Catherick.

This version reworked aspects of the text to chime with a twentieth century perspective on the dark underbelly of Victorian society. It is not simply illegitimacy that is Sir Percival's dark secret, but his sexual abuse of Anne as a child, and repeated raping and beating of Laura. Marian is promoted to the story's main character, bookending the film with her narration. She is also a feminist hero who takes on some of Walter's roles from the novel. It is she who is out to avenge her 'sister's' murder with Walter's help. She confronts Sir Percival in the church after Walter has been immobilised. And it is Marian's narrative which ends by reflecting that her father's abuse of Anne's mother started a cycle of abuse, and prays that the cycle has ended.

In 2016 the BBC decided to adapt *The Moonstone* yet again, but this time specifically tailored for afternoon weekday schedules now being filled with such dramas as the soap *Doctors*, single plays or the *Father Brown* mysteries. *The Moonstone* was geared to a younger audience as part of the corporation's LoveToRead initiative with five x 45 minute episodes aired daily between 31 October and 4 November 2016.

David Calder played Mr Bruff, with Terenia Edwards as Rachel Verinder and Josh Silver as Franklin Blake. Writers Rachel Flowerday and Sasha Hails retained the multi-voiced narrative of the novel by having a different character the focus of each episode, the first four of which ended on a cliffhanger. There was also a restructuring of the narrative with a Media Res



approach, opening a year after the theft of the gem and Franklin Blake's reputation in ruins, before going back over the main events in flashback and moving forward with his attempt to clear his name by finding the real culprit.

The flashback device was now fashionable in British TV drama by then and of course lent itself perfectly to *The Woman in White* with its narrative of past events revealed to explain the present. The story's theme of identity theft also finds reflection in modern concerns - So back she came. Written by Fiona Seres and Directed by Carl Tibbetts, it began on BBC One on 22 April 2018 as five weekly episodes of 60 minutes each. The ensemble included Jessie Buckley as Marian Halcombe, Ben Hardy as Walter Hartright, Olivia Vinall as Laura Fairlie/Anne Catherick, Dougray Scott as Sir Percival Glyde, Charles Dance as Frederick Fairlie and Art Malik as Erasmus Nash.

But who is Erasmus Nash? He was a new character added to fulfil Walter's detective activities which writer Fiona Seres felt necessary in condensing the novel. She also felt Laura needed some revision, commenting "Marian Halcombe is this incredibly strong heroine who plays a pivotal role in solving the thriller, and that was easy to translate for television."



"On the other hand, Laura, her sister, is quite a passive character in the novel, with no point of view, so it was great to find and develop her character and story and give her more of a protagonist role."

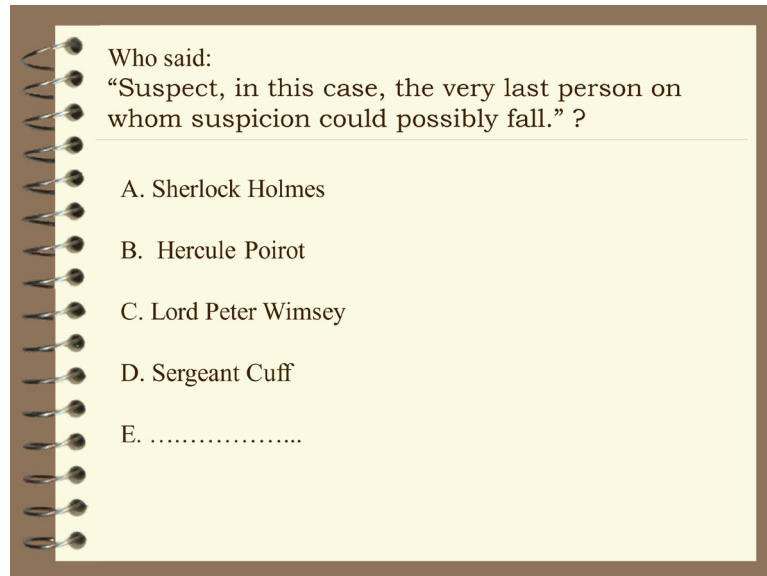
Count Fosco also underwent revision to chime with modern culture, actor Ben Hardy explaining "Count Fosco is quite different in our version ... In the novel he is kind of this caricature of a fat Italian man, which might not have really worked on television. It was a little bit too heightened for our world, which is a little bit grittier and a bit more down to earth."

To date, this has marked the last English language adaptation of *The Woman in White* or *The Moonstone*, both in cinema or television. There will undoubtedly be more as time marches on, but will they veer even further away from the texts to accommodate modern sensibilities or trends? Not unless popular culture shifts back to honouring the classics as written.

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# WILKIE COLLINS AND DETECTIVE FICTION

By ANDREW GASSON



Wilkie Collins, whose bicentenary we celebrate this year in 2024, wrote over thirty major books, well over a hundred articles, short stories and essays and a dozen or more plays. Despite the resurgence of interest in his works, he is still best known mainly for *The Woman in White* (1860) and *The Moonstone* (1868). With the current availability of texts of his lesser-known works, either in book or electronic form, it is now possible to appreciate the importance of Collins's influence on the detective novel throughout almost his entire writing career, exemplifying his careful research and intricate plotting. Several of his books, although not written or intended as crime novels and devoted to a variety of social issues, nevertheless include elements of detective fiction and the modern thriller. Collins has had a profound influence on the development of the crime novel from Sherlock Holmes to the Golden Age of detective fiction.

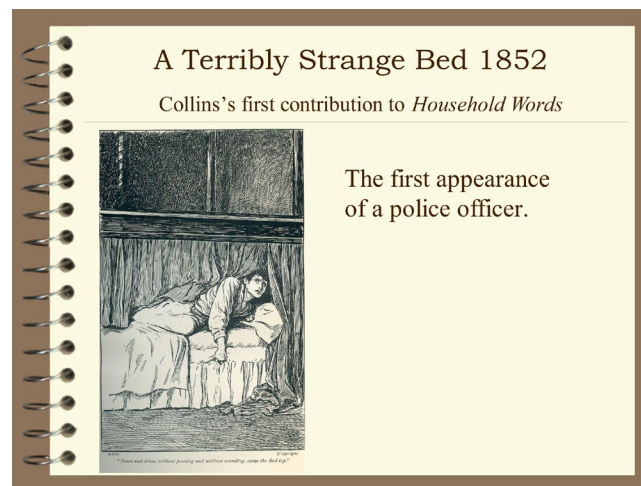
For intricate plotting consider a typical review of *The Moonstone* where the critic states "not a window is opened, a door shut, or a nose blown, but, depend upon it, the act will have something to do with the end of the book."<sup>1</sup> Careful research is a feature of all Collins's works, beginning with that necessary for his first book, the 1848 biography of his father. In his stories, he constantly worries over small details, consulting not only the reference books in his own library<sup>2</sup> but also friends and authorities to ensure the accuracy of his plots. In the appendix to *Armada* he notes: "Wherever the story touches on questions connected with Law, Medicine, or Chemistry, it has been submitted, before publication, to the experience of professional men.

## IN THE BEGINNING

Collins's achievements in the field of detective and crime fiction extend far beyond *The Moonstone*. 'Firsts' are inevitably difficult to pinpoint but Robert Ashley,<sup>3</sup> the doyen of 1960s

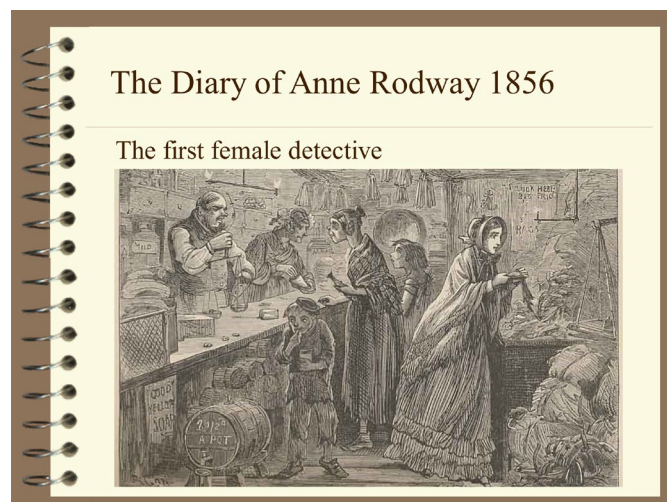
Collins studies, makes a convincing case that Collins in his early short stories created several firsts in the field of detective fiction.

‘A Terribly Strange Bed’ originally published in *Household Words* on 24 April 1852 describes how the narrator narrowly escapes suffocation by the canopy of a four-poster bed descending from the ceiling and includes the first fictional appearance of a police officer, just preceding Dickens’s Inspector Bucket in *Bleak House*.



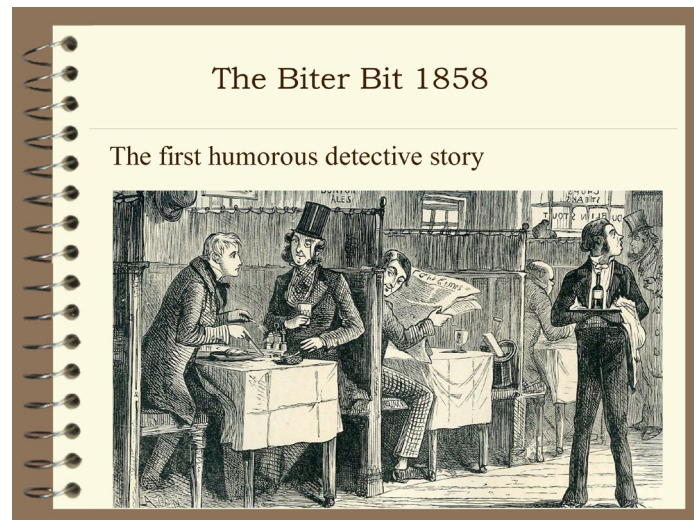
‘A Stolen Letter’ (the fourth story of ‘The Seven Poor Travellers in the *Household Words* Christmas number for 1854) has been regarded as the first British detective story, telling how a young lawyer contrives in a series of ingenious moves to steal back from a blackmailer an incriminating letter which contains a confession to an attempted forgery.

‘The Diary of Anne Rodway’ (*Household Words* 19-26 July 1856) features the first female detective. Despite the police stating that “they could make no investigations with such a slight clue to guide them”, the eponymous heroine discovers the murderer’s identity by following the clue of a torn cravat clutched in her dying friend’s hand: “If she dies, she has come to her end by foul means.” Anne Rodway’s perseverance thus enables the murderer, Noah Truscott, to be brought to justice.



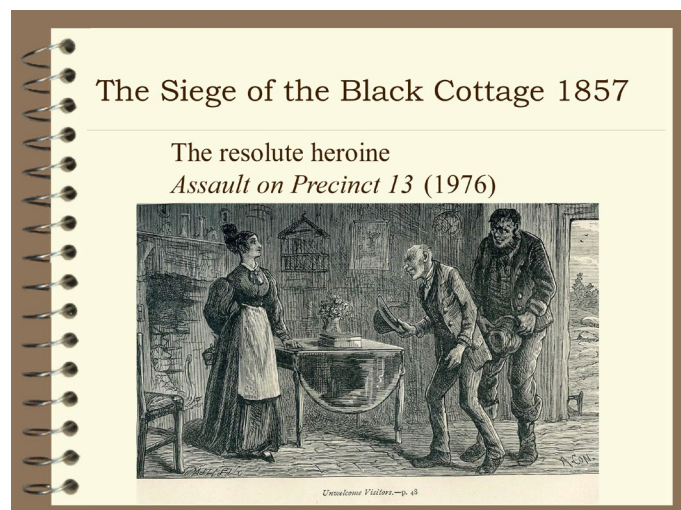


‘The Biter Bit’, originally published as ‘Who is the Thief?’ in *The Atlantic Monthly* for April 1858, features the first humorous detective, Mathew Sharpin, who, much to the delight of his senior colleagues in the then relatively new Detective Police, bungles the investigation into some stolen banknotes.



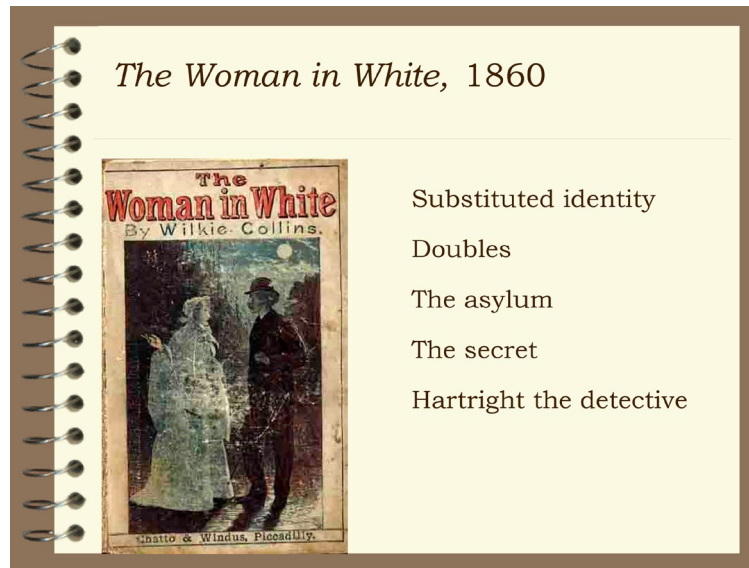
Much later, *My Lady's Money*, issued in the 1877 Christmas number of *The Illustrated London News*, includes the first canine detective, Tommie, based on Collins's own dog, who locates a missing £500 note; *The Law and the Lady* (1875), often considered the first full-length novel featuring a female detective, shows the amateur succeeding where the professionals have already failed.

In a different vein, the short story, ‘The Siege of the Black Cottage’ (*Harper's New Monthly Magazine*, February 1857), reads rather like a forerunner to the screenplay of John Carpenter's 1976 film, *Assault on Precinct 13*, where the resourceful heroine, Bessie, successfully defends the contents of a valuable pocket-book from violent burglars attacking her lonely cottage at the door, windows and roof.



## ***THE WOMAN IN WHITE* (1860)**

Collins, who excelled in plot and incident, is justly regarded as the prime exponent of the Sensation Novel, a style of fiction closely allied to his other main interest, the theatre. Plots typically included murder, bigamy, false identity, lunatic asylums, guilty secrets and premonitions. Many of the themes in Collins's earlier fiction culminate in 1860 with *The Woman in White*, the archetypal sensation novel creating the genre which later developed into what we would today call the thriller.

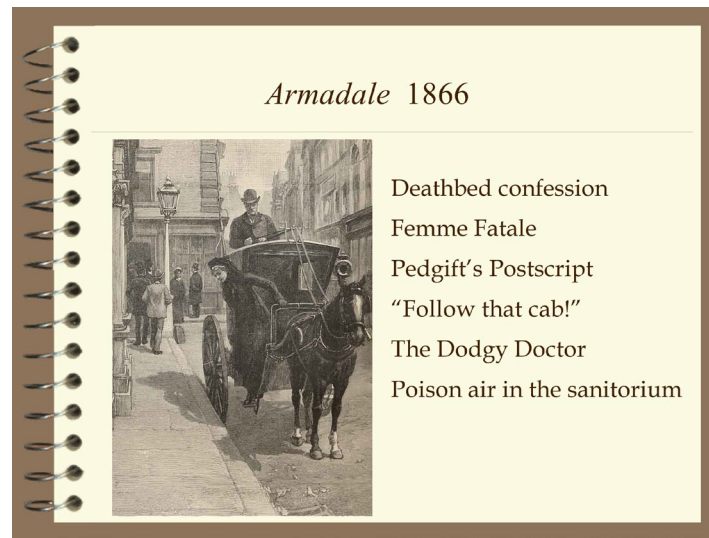


The plot of *The Woman in White* revolves round substituted identity where Laura Fairlie is locked in an asylum by her husband, the impecunious and villainous Sir Percival Glyde who needs her inheritance of £20,000. She is deprived of her name and forced to replace her double Anne Catherick who dies – possibly poisoned by Count Fosco, the archetypal ‘fat man’ villain. The hero and chief narrator, Walter Hartright, unravels the deception while engaging in many of the sleuthing techniques of modern thrillers in order to discover Glyde’s all-pervading secret. Early in the story, at Mrs Fairlie’s grave in Cumberland, he is concerned with looking for footprints and later, in London, like any modern detective he jumps into a fast cab to lose his pursuers. Before setting out to confront Fosco and extract his confession in the final denouement, as he might in any modern *film noir*, Hartright leaves a letter with his friend, Professor Pesca, only to be opened if he fails to return:

In an interview published in *The World*<sup>4</sup> in December 1877, Collins described the creation of Fosco, the classic ‘fat-man villain’. “You give me good reasons for making him fat: that fat men are ruthless and malevolent .... I had begun to write my story, when it struck me that my villain would be commonplace, and I made him fat in opposition to the recognized type of villain.” He also made Marian Halcombe dark instead of the typically blue-eyed, fair-skinned Victorian heroine.

## ***ARMADALE* (1866)**

Throughout his works, Collins uses many other devices which reappear in modern detective thrillers. *Armada* (1866), Collins's own personal favourite, begins with a deathbed confession, includes Lydia Gwilt as the *femme fatale* and subsequently involves the young lawyer, Pedgift Junior, in a series of detective activities. Ozias Midwinter, the chief protagonist (although not a detective) nevertheless when following a cab to a dubious sanatorium in Hampstead, complete with a corrupt doctor, encourages the driver with "double your fare, whatever it is". 'Pedgift's Postscript' is a forerunner of the modern detective Columbo, pausing at the door with a penetrating parting comment.



## ***THE MOONSTONE***

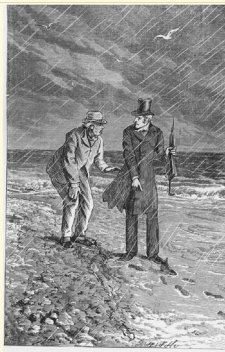
*The Moonstone*, published in 1868, was described by T. S. Eliot as 'the first and greatest of English detective novels'<sup>5</sup>. Priority for such a full-length work is now often given to Charles Felix's 1865 *The Notting Hill Mystery* but the detective, Ralph Henderson, is an insurance investigator who plays only a minor role. The enduring success of Collins's *The Moonstone*, a landmark in the history of crime literature, gives it a strong claim to have established detective fiction as a genre. It also influenced his successors from Conan Doyle to Dorothy L. Sayers and indirectly a host of more modern crime writers.

*The Moonstone* is a fabulous diamond which carries a curse and the novel tells the story of its mysterious theft from the Verinder family's country house and its eventual recovery. As the chief narrator, the house steward Gabriel Betteredge puts it: "Do you feel an uncomfortable heat at the pit of your stomach, Sir? And a nasty thumping at the top of your head? I call it the detective-fever." The novel features one of the great classic detectives – the eccentric, rose-growing Sergeant Cuff – as well as introducing several essential features of the twentieth century detective story. These include: a country house robbery; a closed circle of suspects; an 'inside job'; a celebrated policeman with an amiable touch of eccentricity; bungling local constabulary; detective procedures; false suspects with red herrings; the 'least likely suspect'; a rudimentary 'locked room' murder; a staged reconstruction of the crime; and a final twist in the plot.

## *The Moonstone* 1868

- ✧ A country house robbery
- An 'inside job'
- A celebrated policeman with a touch of amiable eccentricity
- Bungling local constabulary
- Detective procedures
- False suspects
- The least likely suspect
- A rudimentary 'locked room' murder
- A reconstruction of the crime
- A final twist in the plot

## Footprints in the sand



“Sand – in respect of its printing off people’s footsteps – is one of the best detective officers I know of.”

“The largest printed in the best in the literature, without any of a word.” – p. 144

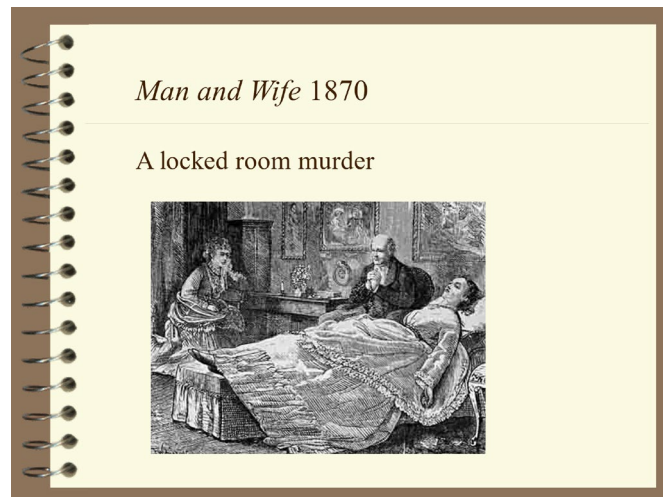
The diamond itself – “Carbon, Betteredge! Mere carbon.” – was possibly based on the Orloff, the Pitt or the Koh-I-Noor jewels although the yellow colour was taken from the King of Portugal’s gem<sup>6</sup>. It is the steely-eyed Cuff who recognises the importance of the paint-smeared nightgown and the missing washing-book, details suggested by the notorious Constance Kent Road case of 1860.<sup>7</sup>

The key to the diamond’s theft and recovery is opium. Collins could write from personal experience, having taken the drug in the form of laudanum from the early 1860s. The nightmares described by Dr Candy’s assistant, Ezra Jennings, – suffering “the vengeance of yesterday’s opium, pursuing me through a series of frightful dreams” – could have been Collins’s own since he claimed much of the book was written under its influence. Jennings uses Elliotson’s *Human Physiology* (1840) to predict what we might call ‘the innocent thief’ as well as Franklin Blake’s behaviour under the influence of a second dose of laudanum. The real-life case had been described by Elliotson concerning an alcoholic porter “who forgot, when sober, what he had done when drunk.”<sup>8</sup>

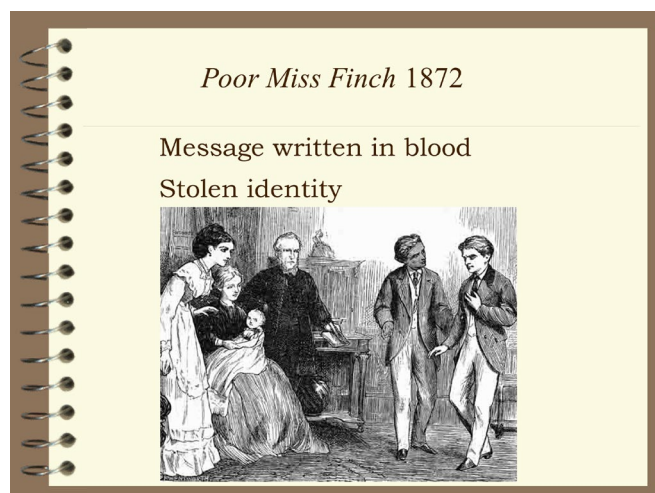


## DETECTIVE ELEMENTS

*Man and Wife* (1870) describes a crude but effective ‘locked room’ murder where the mute and traumatised Hester Detheridge kills her violent and drunkard husband while he lies in a stupor. She suffocates him through the partition wall of his locked bedroom after carefully removing and replacing the lath and plaster.

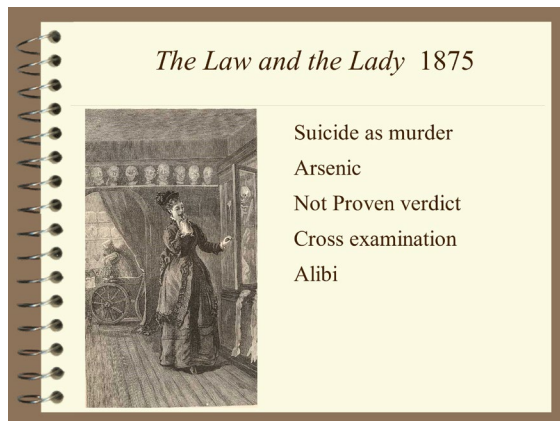


A much more dramatic episode occurs in *Poor Miss Finch* (1872) when the hero, Oscar, is savagely attacked and robbed and sends a message for help written in blood. This novel also involves stolen identity when one brother unsuccessfully attempts to assume the persona of his twin.



Substituted bodies are used to carry out life insurance frauds in both *The Haunted Hotel* (1879) and *Blind Love* (1890). In *The Haunted Hotel*, the murderous Countess Narona is compelled by Destiny to return to the scene of the crime where she and her brother killed Lord Montbarry and disposed of his body with acid – perhaps a first ‘acid-bath murder’.

In *The Law and the Lady*, the detective heroine Valeria Macallan ultimately proves that her husband's first wife poisoned herself with arsenic bought ostensibly to improve her complexion. The book attacks the Scottish Not Proven verdict and is heavily influenced by the notorious Madeleine Smith trial. The story incorporates a courtroom cross-examination and repeats the concept of an alibi previously mentioned in *Poor Miss Finch*.



## THE INFLUENCE OF COLLINS ON CONAN DOYLE

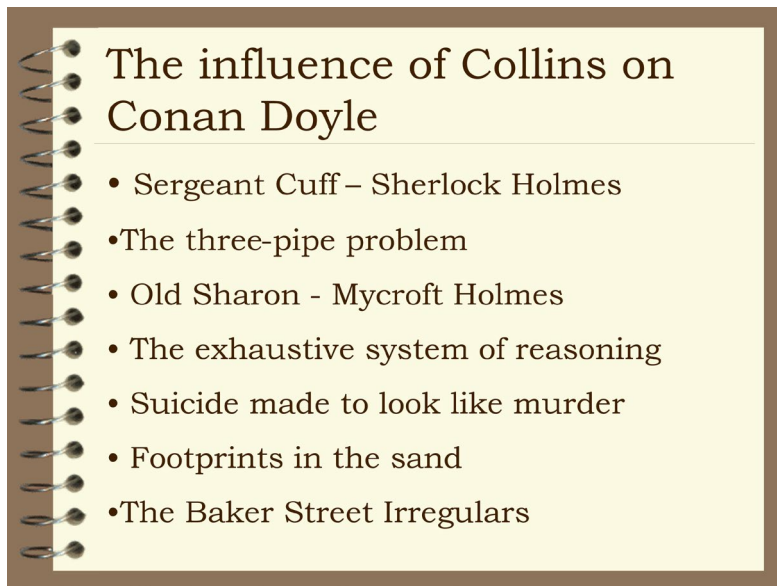
Collins was acknowledged in Conan Doyle's own notebooks<sup>9</sup> as one influence that helped created the incomparable Sherlock Holmes. Holmes, indeed, emulates many of the features of both Sergeant Cuff in *The Moonstone* and the pipe smoking Old Sharon in 'My Lady's Money' whose total laziness foreshadows Holmes' indolent brother, Mycroft. In the latter story, the 'exhaustive system of reasoning' is remarkably like Holmes' dictum from *The Red-Headed League* that "when you have eliminated the impossible, whatever remains, *however improbable*, must be the truth". As the true culprit, Felix Sweetsir, puts it:

"Your Ladyship is not aware of the first principle to be adopted in cases of suspicion. One proceeds on what I will call the exhaustive system of reasoning. .... Now let us sum up. Servants, adopted daughter, Moody, Hardyman, Sweetsir – all beyond suspicion. Who is left" (Chapter XII)

The notion of Holmes' 'three-pipe problem' in *The Sign of Four* was introduced by Uncle Joseph in *The Dead Secret* (1857).

"I say no more till I fetch my pipe down from the wall there, and ask him to make me think. I smoke and I think to-night - I talk and do to-morrow. ... I smoke three pipes, and think three thoughts."

Uncle Joseph has his music box: Sherlock Holmes his violin. Cuff has Betteredge as his narrator: Holmes has Dr Watson.

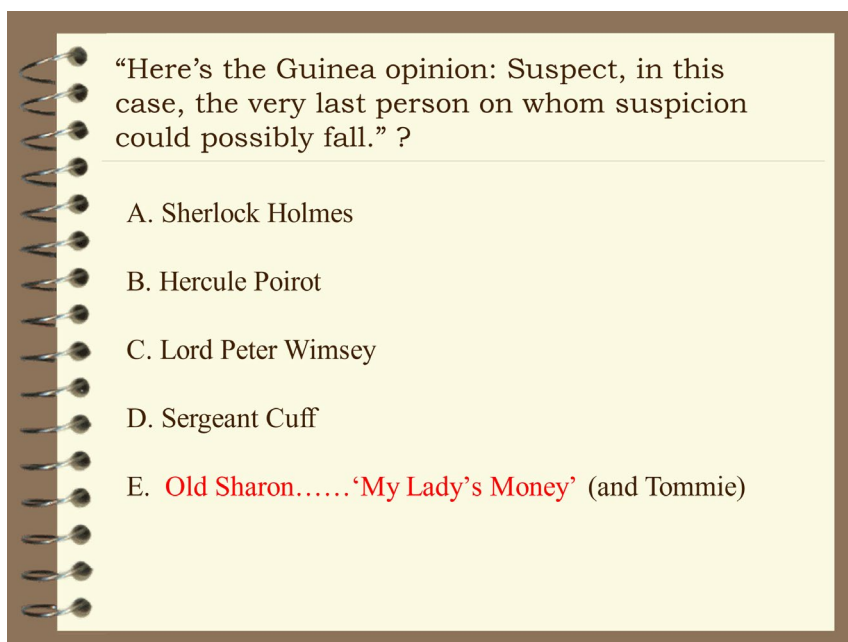


The brilliant success of Holmes was achieved by applying observation and logical deduction, amply foreshadowed by Collins's detective fiction. In *The Moonstone*, for example, Sergeant Cuff proves an early exponent of the magnifying glass – without which Sherlock Holmes never leaves home – and correctly predicts the course of the investigation. Cuff also states:

“Sand – in respect of its printing off people's footsteps – is one of the best detective officers I know of.”

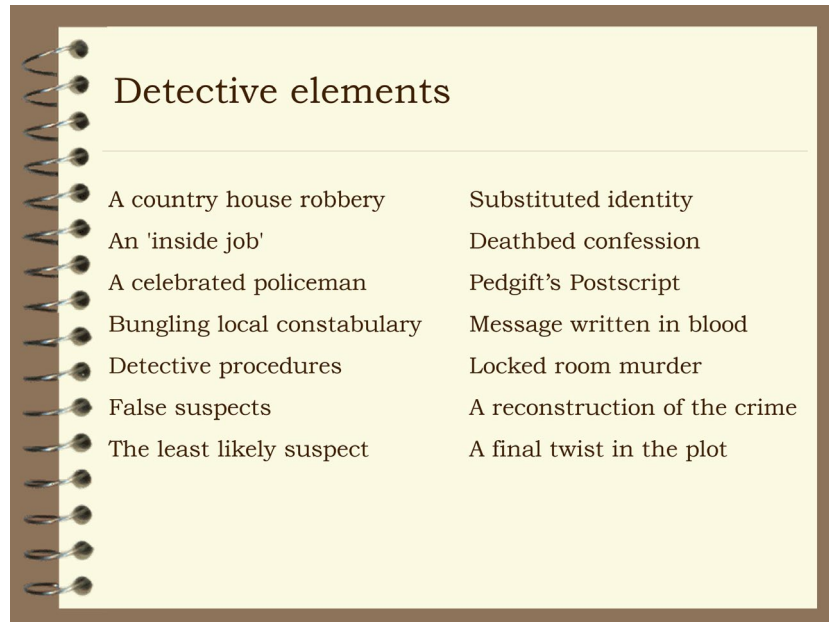
Footprints are a frequent pursuit of Sherlock Holmes, for example in *A Study in Scarlet*, ‘The Lion's Mane’, ‘The Boscombe Valley Mystery’ and ‘The Final Problem.’ Cyphers, as in *Jezebel's Daughter* and *The Evil Genius* are decoded by letter frequency, in the same way that Holmes deciphers the messages in ‘The Dancing Men’. The theme of cursed treasure reappears in *The Sign of Four*; and the young clerk, Gooseberry, in *The Moonstone* acts exactly like one of Holmes's Baker Street Irregulars.

So, what is the answer to our opening question?



The answer is Old Sharon from ‘My Lady’s Money’ who says: “Here’s the guinea opinion: Suspect, in this case, the very last person on whom suspicion could possibly fall.”<sup>10</sup>

## CONCLUSIONS



## FORENSIC DETAILS

Collins is particularly precise in the forensic aspects of detection. Hartright examines the grave of Mrs Fairlie for footprints and Cuff has his own predilection for sand in *The Moonstone*. In *The Haunted Hotel* we have the early, perhaps first, use of dental records in a novel where false teeth taken from a decomposing head are used as a means of identification:

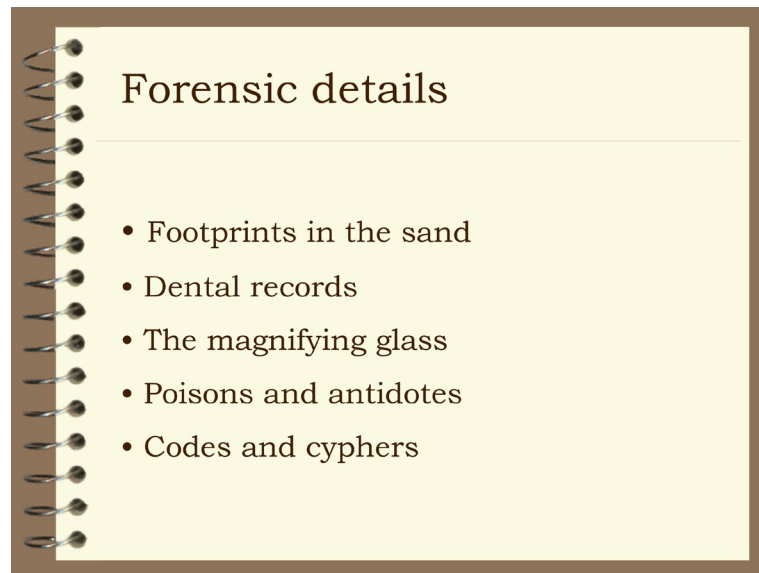
Later, when back in England, Henry “took the false teeth to the dentist, and set all further doubt (if doubt had still been possible) at rest for ever. The teeth had been made for the first Lord Montbarry.”

Marian Halcombe in *The Woman in White* is aware that her desk has been secretly examined because it is too tidy; and in *Jezebel's Daughter* (1880) the scheming Madame Fontaine examines a layer of dust with a magnifying glass to confirm that a box of poisons has not been tampered with.

Collins is at his scientific and chemical best in *Jezebel's Daughter* since much of the plot hinges on the use of poisons and their antidotes devised by Madame Fontaine's now dead husband. He had protected them by a seal with which Madame Fontaine is suspected of tampering:



“The result of this examination, and of the chemical analyses which followed, proved that two different kinds of sealing-wax (both of the same red colour, superficially viewed) had been used on the seal of the box. The plain inference followed that the doctor’s sealing-wax had been softened by heat so as to allow of the opening of the box, and that new sealing-wax had been afterwards added, and impressed by the Doctor’s seal so that the executor might suspect nothing.”



## AN OPEN AND SHUT CASE

Throughout his novels, Collins adheres to the modern view of ‘fair play’ in presenting all of the clues to the reader. However, by using the technique of multiple narratives – later emulated by Dorothy L. Sayers – he reveals the information in his own time, switching narrators if too much would be revealed too soon. Collins’s then new approach was laid out in his preamble to *The Woman in White*.

“Thus, the story here presented will be told by more than one pen, as the story of an offence against the laws is told in Court by more than one witness – with the same object, in both cases, to present the truth always in its most direct and most intelligible aspect; and to trace the complete series of events, by making the persons who have been most closely connected with them, at each successive stage, relate their own experience, word for word.”

Where he might today be criticised by modern crime writers is his use of the undetectable poison. The deadly gas in *Armada* “will tell the whole College of Surgeons nothing”; *Jezebel’s Daughter* features the fast-acting untraceable poison, ‘The Looking Glass Drops’, and in the same novel the mysterious Hungarian leaves a suicide note “Let a committee of surgeons and analysts examine my remains. I defy them to discover a trace of the drug that has killed me.” The theme is borrowed from *The Haunted Hotel* where Baron Rivar “can set

any post-mortem examination at defiance.” On this basis Collins would probably be ineligible for a crime writer’s Gold Dagger award, but would deserve to win every other accolade.

Collins has proved the formative influence on the genre although he did not necessarily set out to write detective fiction as we know it today. Apart from Sergeant Cuff, he did not call his detectives by that name. He had no need to rely on future technology in the shape of modern photography or lie detectors and he was too early for fingerprints introduced in 1894.

In recent times his name is invoked as the gold standard by which to judge a labyrinthine conspiracy or sensational story and he has had two great twentieth century champions. The first, Dorothy L. Sayers, maintained an interest in his life and works extending over many years. She completed five chapters of an unfinished biography,<sup>11</sup> mentioned Collins in numerous essays, compiled the entry for the 1940 *Cambridge Bibliography of English Literature* and wrote the introduction to the 1944 Everyman’s Library edition of *The Moonstone*.

The second champion is T. S. Eliot who famously wrote in 1927 of *The Moonstone* “It is the first and greatest of English Detective novels.” He praised *The Haunted Hotel*, considered *The Woman in White* “the greatest of Collins’s novels” and of *Armadale* wrote “It has no merit beyond melodrama, and it has every merit that melodrama can have.” He also added a final compliment that “In detective fiction England probably excels other countries but in the genre invented by Collins and not by Poe.”

In conclusion, there is hardly an aspect of modern detective or crime fiction that does not somewhere appear in Collins’s works. He commands a unique and well-deserved place in its history, somewhere between the innovative puzzles of Poe and the refinements of Conan Doyle. To quote once again Robert Ashley:

“If Conan Doyle was the father of English detective fiction, then Collins was the grandfather”

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- <sup>1</sup> Elwin, M., *Victorian Wallflowers*. London 1934.
- <sup>2</sup> Baker, W., *Wilkie Collins's Library – A Reconstruction*, Westport CT, 2002.
- <sup>3</sup> Ashley, R., 'Wilkie Collins and the Detective Story', *Nineteenth-Century Fiction*, 6 (June 1951), pp 47-60
- <sup>4</sup> 'Celebrities at Home, No. 81, Mr Wilkie Collins in Gloucester Place', *The World*, (26 December 1877).
- <sup>5</sup> Eliot, T. S., 'Wilkie Collins and Charles Dickens', *Times Literary Supplement*, 4 August 1927; reprinted in *Selected Essays: 1917-1932*, London 1932.
- <sup>6</sup> Peters, C., introduction to *The Moonstone*, Everyman's Library, London 1992.
- <sup>7</sup> Gasson, A., *Wilkie Collins – An Illustrated Guide*, Oxford 1998.
- <sup>8</sup> Elliotson, J., *Human Physiology*, London 1840, p. 646.
- <sup>9</sup> Lambert, G., 'Enemy Country Wilkie Collins' in *The Dangerous Edge*, London 1975.
- <sup>10</sup> 'My Lady's Money', Chapter IX.
- <sup>11</sup> Sayers, D. L. (ed. E. R. Gregory), *Wilkie Collins: A Critical and Biographical Study*, Toledo, Ohio 1977.



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