



THE WILKIE COLLINS SOCIETY

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NEWSLETTER

WINTER 2025

MARTHA AT WILKIE'S FUNERAL

A newly published diary entry claims that Wilkie's lover Martha Rudd and their three children were at his funeral at Kensal Green cemetery on 27 September 1889. Previously biographers have reported that they had stayed away and only sent a wreath of flowers.

Longstanding WCS member Katherine Haynes spotted the significance of this fascinating entry when she was reading the recently published diary of the poet A. C. Benson (1862-1925). She was surprised at the entry for 10 July 1912. It recalls an anecdote by A. E. Housman (1859-1936) that Collins's morganatic family (as Wilkie called it) was present at his funeral – and visibly so.

I dined with Winstanley. Laurence, Pym, Houseman [sic] the guests.... We had a pleasant evening with endless stories. The only one I remember was Housman's description of Wilkie Collins' funeral. There was a pause when the body was laid in the grave, when a woman & three boys in deep mourning came forwards & knelt down. In the silence the rich & bell-like voice of Holman Hunt was heard saying "Those are the bastards!". (*The Benson Diary*, Vol. II, p. 652, checked against the Ms held at Magdalene College, Vol.131, f. 35).

Holman Hunt was a principal mourner and other descriptions of his voice confirm it was ‘musical’. However, although contemporary reports put crowds of people at his funeral, none places the 30-year-old Housman there. And the anecdote is wrong in one key aspect – Wilkie and Martha’s children were not three boys but two girls and a boy.

At the time Marian was aged 20, Charlotte 18 and their only son William was 14. Martha and Wilkie had been lovers for more than 20 years and all the children were close to their father. It would be good to believe that this contemporary account is correct. It would have been very sad if propriety had not allowed them to pay their last respects. Especially as their names and details would soon be made public as all were explicitly listed in Wilkie’s will.

The Benson Diary edited by Eamon Duffy and Ronald Hyam, 2 volumes, published by Pallas Athene, 2025. The original 180 bound volumes of Benson’s four-million-word diary are at Magdalene College, Cambridge. Sincere thanks to their archivist Katy Green for her speedy help.

POST MORTEM COPYRIGHT

Collins’s lifelong issues with copyright did not end at his death. One of his persistent problems concerned the copyright in plays. If a published novel was adapted for the stage by another writer and performed, then the copyright was lost. So, on many occasions Collins dramatised his novels as he wrote them and arranged a performance at a theatre just once to an audience of friends to protect his rights. (See the next paragraph on matinees for details of *The Evil Genius*). However, many dramatists ignored the law and his executors went to court to prevent an unauthorised version of *The Woman in White* written by an un-named actor from being performed on a country tour. On 6 December 1889 they were granted an injunction to prevent further performances and damages of £600, but when the case came to court on 11 December 1890 the damages of £600 were reduced to £100. The executors appealed and on 25 March 1893 the Court of Appeal granted them £250 in damages – say around £25,000 today – plus the costs of the action. It is not known if the damages were ever paid. The appeal is summarised in *The Weekly Notes* of cases in the Court of Appeal 1893, pp.57-58 which can be found free to read on Google books.

WILKIE COLLINS AND THE MATINEE

Radio 4 Extra on 24 October discussed ‘The Matinee, the Creation of a Theatrical Institution’, a programme originally broadcast in 2003. It was interesting to learn that ‘morning’ in the nineteenth century was generally taken to last till about 5.00 pm and the term ‘afternoon’ was in the main used just by tradesmen. Hence the origin of ‘matinee’ for modern afternoon theatrical performances although in Victorian times they were described as a ‘morning Performance.’

ROYAL
OLYMPIC THEATRE
Licensed by the Lord Chamberlain to the Actual and Responsible Manager,
Crescent House, Queen's Crescent, Haverstock Hill.
Acting Manager ... Mr. GEORGE COLEMAN

SATURDAY, OCT. 13, 1877.
And Every Evening until further notice, at 3.30, will be produced
under the personal superintendence of the Author,

THE
MOONSTONE.
BY
WILKIE COLLINS,
A Dramatic Story, in Four Acts, altered from the Novel.

MORNING PERFORMANCE
In consequence of numerous inquiries, and for the convenience of
families residing at a distance, a Morning Performance of the above
successful Drama, by Wilkie Collins, will take place on
SATURDAY, October 27th, 1877.
Commencing at half-past Two. Carriages to be ordered for
Five o'clock.

Box Office open daily from Eleven till Five.
NO BOOKING FEES.
PRICES OF ADMISSION.
Private Boxes, One to Three Guineas. Stalls, 7s. 6d. Dress Circle, 5s.
Boxes (Bamote), 4s. Pit, 2s. Amphitheatre, 1s. 6d. Gallery, 1s.
Doors open at 7. Commence at 7.30.

Refreshment Department under the Management of
Mr. H. HARVEY.

Morning performance in October 1877

TELEPHONE NO. 18.
THEATRE ROYAL
AND OPERA HOUSE, BRIGHTON.
Proprietress and Manager] Mrs. H. NYE CHART.

Mrs. H. NYE CHART has much pleasure in announcing the Engagement
FOR A LIMITED NUMBER OF NIGHTS
OF THE EMINENT AND ACCOMPLISHED ARTISTE,
MISS ADA CAVENDISH
Who will make her Re-appearance in Brighton in the great Play (written expressly for her by the world-renowned
Author, WILKIE COLLINS), entitled

THE NEW MAGDALEN
A Company specially selected by herself to competently sustain the interest created by this extraordinary Drama.
UNDER THE MANAGEMENT OF MR. F. CHARLES.

A MORNING PERFORMANCE
OF "THE NEW MAGDALEN,"
ON SATURDAY, NOVEMBER 10, AT TWO O'CLOCK.

On MONDAY, November 5th, 1883, and During the Week.
The Performances will commence (at 7.30) with a Satirical Musical Sketch, by GEORGE GROSCORN, Junr., entitled
CUPS AND SAUCERS.
Mrs. Nankin Worcester ... Miss GLADYS HOMERBY
General Dealah (another) ... Mr. W. T. ELWORTHY

At EIGHT o'clock, will be presented a Dramatic Story, in a Prologue and Three Acts, entitled
THE NEW MAGDALEN
BY WILKIE COLLINS.
PROLOGUE. PERIOD, 1870.
SCENE—A COTTAGE ON THE FRENCH AND GERMAN FRONTIER.

CHARACTERS IN THE PROLOGUE.
Mercy Merrick..... Miss ADA CAVENDISH
Grace Roseberry..... Miss ROSE ROBERTS
Horace Holmercroft..... (War Correspondent)..... Mr. EDWARD BECHER
Ignatius Wetzlar..... (German Surgeon)..... Mr. FREDERICK KERS
French Captain..... Mr. W. T. ELWORTHY
French Surgeon..... Mr. CHARLES TALEBOT
Max..... (Surgeon's Assistant)..... Mr. EDWARD MONTAGUE

AN INTERVAL OF FOUR MONTHS IS SUPPOSED TO ELAPSE.

THE STORY.
SCENE—THE DINING ROOM & CONSERVATORY AT LADY JANET ROY'S.
CHARACTERS IN THE STORY.
Grace Roseberry..... Miss ROSE ROBERTS
Lady Janet Roy..... Miss GLADYS HOMERBY
Mercy Merrick..... Miss ADA CAVENDISH
Horace Holmercroft..... Mr. EDWARD BECHER
Julian Gray..... Mr. MARK QUINTON
James..... Mr. THORNTON
Police Officer..... Mr. GEORGE SKIPWORTH

Box Office open daily from 10 till 4, under the direction of Mr. A. WHEELER, of whom Private Boxes and Places may be had
DOORS OPEN AT SEVEN. TO COMMENCE AT HALF-PAST SEVEN.
Orchestra Stalls, 5s. Dress Circle, 4s. Pit Stalls (Bamote allowed), 3s. Boxes, 2/6. Pit 1st, Amphitheatre, 1s. Gallery, 6d.
Second Price at NINE o'clock—Orchestra Stalls, 5s. Dress Circle, 5/6. Pit Stalls, 5s. Boxes, 1/6. Pit, 1s.
N.B.—Mrs. H. NYE CHART respectfully asks the occupants of the Pit Stalls to kindly make their exit
at the close of the performance by the New Door on the right.

Acting Manager and Treasurer ... Mr. THOS. J. PHILLIPS. Assistant Stage Manager ... Mr. F. J. WATTS

Morning performance in November 1883

The morning performance of *The Moonstone* occurred during its original run from 17 September to 17 November 1877 with Henry Neville playing Franklin Blake, Thomas Swinbourne as Sergeant Cuff and Laura Seymour as Miss Clack. The performance for *The New Magdalen* took place during a revival tour featuring Ada Cavendish in her starring role as Mercy Merrick at the Theatre Royal and Opera House, Brighton in November 1883.

There was also an afternoon performance of *The Evil Genius* on Friday 30 October 1885, described as “a new and original drama, in Five Acts.” This was the sole public performance designed to secure Collins’s dramatic copyright. The cast included Marian Carr as Catherine Linley, Mrs Hendrie as Sydney Westerfield, Mr Morris as Herbert Linley and John Phipps as Captain Bennydeck. Collins had written on the manuscript, which has never been published:–

Dramatic Version of The Evil Genius. Version performed on one afternoon at the Vaudeville Theatre to secure my copyright in 1885. Since corrected and revised in 1886 on this copy. To be destroyed when the piece is again performed in its corrected form.

The radio programme also described how Marie Bancroft improved her Prince of Wales Theatre with the idea of making it more upmarket and therefore more acceptable for women.

JOURNEYS OF CHARLES DICKENS AND WILKIE COLLINS

A talk by WCS Secretary Paul Lewis to SoCal – the Southern California Dickens Fellowship – on 18 October can now be seen on YouTube as delivered at <https://www.youtube.com/watch?v=-d4terCwJpU>. It begins with a new analysis made especially for SoCal of Wilkie’s time in America. That is a work in progress, and of course, relies heavily on WCS member Susan Hanes’s thorough research published in her book *Wilkie Collins’s American Tour 1873-4*, London 2008. The talk was kindly recorded by Tim Clark of SoCal.

MORE ON THE NORTH

A revised edition of *Dickens and the North* by Stephen Duxbury which we reviewed in the Summer 2022 Newsletter has just been published. It gives details of Charles Dickens’s visits to Scotland, Ireland, and the north of England, noting those with Wilkie Collins which include their 1857 stay at the Angel Hotel in Doncaster duly recorded in ‘The Lazy Tour of Two Idle Apprentices.’ Stephen promises 15% more material and all for the same price of £12.50 from the Grayswood Press website.



The Angel Hotel Doncaster, renamed with 'Royal' following the visit of Queen Victoria.

THE GHOST STORIES OF WILKIE COLLINS

Rather late to the party – unable or unwilling to mount even a small celebratory exhibition – the British Library did manage to mark the Wilkie Collins bicentenary at the end of 2024 by issuing *The Ghost Stories of Wilkie Collins*. As the BL blurb has it:

Published to celebrate the bicentenary of Collins's birth, this new anthology presents eight tales of the unearthly to celebrate this lesser-known side of the writer's imaginative and ground-breaking fiction. Opening with a new introduction exploring Collins's talents for pushing the boundaries of genre writing, the classic stories collected here show a master storyteller at work as they pulse with awful visions, mortal dread and the strange wiles of restless ghosts.

Vengeful spirits, mysterious revenants, haunted objects and the odd benevolent phantom stalk the pages of Wilkie Collins's short fiction, and yet his reputation as one of the great Victorian sensation and detective novelists has long overshadowed his inventive contributions to the ghost story genre.

The stories are edited by Dr Xavier Aldana Reyes, Reader in English Literature and Film at Manchester Metropolitan University and co-president of the International Gothic Association. British Library Publishing at £14.99, ISBN: 9780712355964.

In a similar vein from the British Library, Wilkie apparently features in *Doomed Romances: Strange Tales of Uncanny Love* compiled by former *WC Journal* editor, Joanne Parsons. The British Library also publishes a wide range of facsimile editions of Collins's novels and otherwise unobtainable plays

RAMBLES BEYOND RAILWAYS

An interesting new edition looks to be published by the Bodleian Library. It is entitled *Wilkie Collins on Cornwall* with a foreword by noted Cornish resident Rick Stein. The familiar blurb notes

Before the railway came to Cornwall, novelist Wilkie Collins and his artist friend Henry Brandling set out on foot from Plymouth to explore the then 'rarely visited' peninsula. In 1850, tourism was in its infancy and the pair had many adventures, visiting Land's End, Tintagel, St Michael's Mount and Loo Pool. A local guide took them on an extraordinary tour down Botallack mine, and another showed them how to scramble up the Devil's Bellows at Kynance Cove.

This charming account of their travels includes fascinating descriptions of legends and customs, pilchard fishing, ancient monuments, eccentric innkeepers and local cuisine, painting a vivid and affectionate picture of Cornwall as it was nearly 200 years ago.

This version is due to be published on 26 February 2026 in hardcover at £16.99; EAN/UPC 9781851246564.

The British Library has previously issued *Rambles Beyond Railways; Or, Notes in Cornwall Taken A-Foot ... With Illustrations by H. C. Brandling* in facsimile. The listings are vague but it seems to appear in a cumbersome, soft cover quarto format in two BL series, the 'History of Travel' and 'History of Britain & Ireland' at about £32.

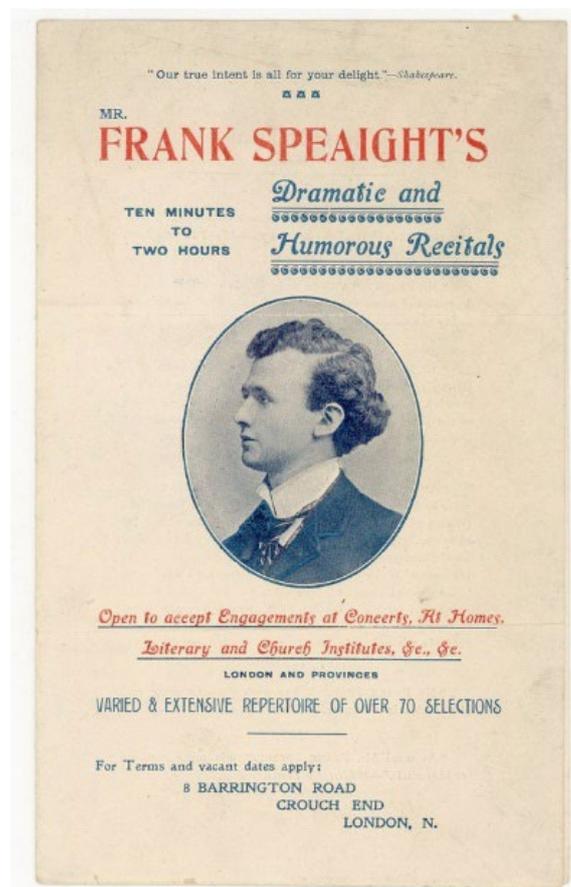
A SILENT *THE WOMAN IN WHITE* ON FILM

Recently for sale on ebay was a very rare advertisement for the lost earliest film version of *The Woman in White* dating from 1912. There were, in fact, two different film versions of the novel in 1912. The earlier version by just two days was produced by the Thanhouser studio and released on 20 October. It was adapted by Lloyd Lonergan and starred Marguerite Snow as both Laura and Anne, James Cruze as Sir Percival and William Garwood as Walter Hartright. The other

key characters were eliminated from the screenplay. The film, alas, is lost as it was destroyed in a fire during 1913. Thanhouser, however, went on to make a new version in 1917, more usually known by its 1920 re-release title of *An Unfortunate Marriage*.

The second version of *The Woman in White* in 1912 was produced by the Gem division of Universal Studios and released on 22 October. This version has been preserved at the George Eastman Museum in Rochester, New York. More details of all of these silent films and their history can be found in Barry McCann's article which the WCS published last year in *Wilkie in Whitby*.

FRANK SPEAIGHT



Frank Speaight prospectus

Frank Speaight was well-known in the early part of the twentieth century on both sides of the Atlantic for his dramatic readings as well as humorous recitals. These included particularly Dickens extracts from *David Copperfield*, *A Tale of Two Cities* and *Pickwick*, as well as pieces from Shakespeare and Wilkie Collins. Listed among his ‘Dramatic and Humorous Recitals’ is ‘Major Namby’. So it seems likely that was the story which the *Hants and Berks Gazette* (22 March 1902, p. 5c) reported on as “the rollicking humour of...Wilkie Collins” which the audience at Basingstoke Town Hall “thoroughly enjoyed”.

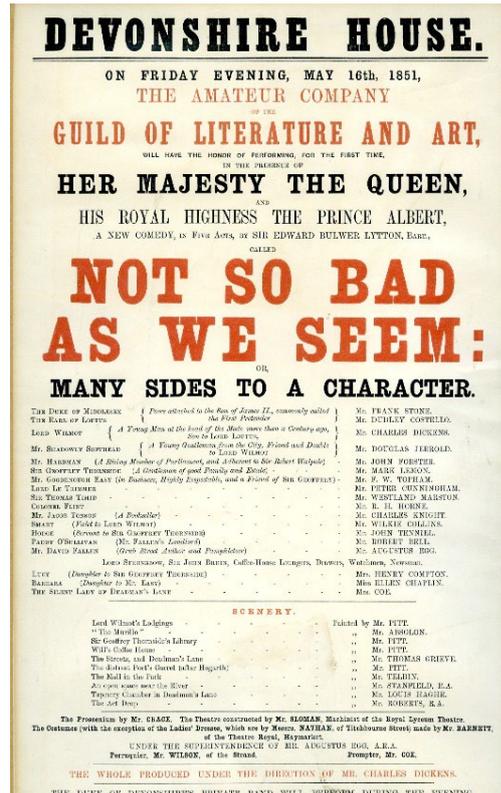
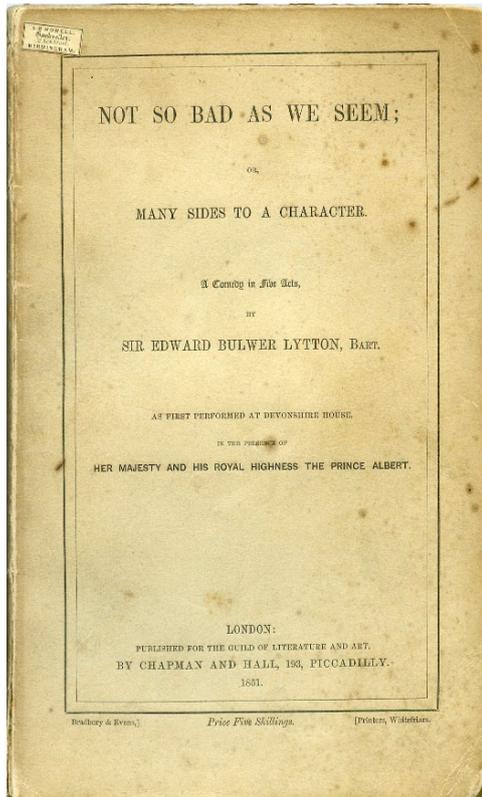
‘Pray Employ Major Namby!’ gave an account of the narrator’s noisy military neighbour who conducts his domestic affairs from his front garden. It was first published in *All the Year Round* on 4 June 1859 and republished in *My Miscellanies* (1863).

It was subsequently reprinted in various collections intended for reading and recitation. These included *The Casquet of Literature*, Blackie & Son: London, Glasgow, Edinburgh and Dublin, 1896 and in Frank Speaight’s own *Dramatic, Humorous, and Dickens Recitals, Third American and Canadian Tour*, Anderson Entertainment Bureau: Philadelphia, 1907. Speaight was also the author of *My Dickens Friends*, New York, James B. Pond, 1916.

GUILD OF LITERATURE AND ART

Recently for sale on eBay is the very scarce original printed prospectus for the Guild of Literature and Art dated 12 April 1851. This Victorian charitable body was founded by Charles Dickens and Edward Bulwer-Lytton to support writers and artists who faced illness, poverty or old age. The prospectus makes reference to the dramatic performances to raise funds.

Expressly for these Dramatic Representations, which will be under the management of Mr. Charles Dickens, a New Comedy in five acts has been written by Sir Edward Bulwer Lytton, and by him presented to his fellow labourers in the origination of the present scheme.



There followed a list of fifteen named participating actors which included Wilkie Collins. The play was *Not so Bad as We Seem*, first performed on 16 May 1851 in Devonshire House before Queen Victoria. Dickens played the part of Lord Wilmot and Collins his valet, Smart and occasioned the first meeting between Dickens and Collins on 12 March following an introduction effected by Augustus Egg. After 24 performances the play raised more than £3000 for the Guild.

DICKENS, PARKINSON AND COLLINS

An autograph letter dated 23 September 1869 from Charles Dickens to J. S. Parkinson came up for auction at Swann Galleries on 6 November and was bought for \$1905 (£1425) including premium. Joseph Charles Parkinson (1833–1908) was a journalist, civil servant and social reformer who contributed regularly to *All The Year Round*. Parkinson had proved very helpful to Collins while he was writing *Man and Wife*, answering several questions about boat and foot races, the use of athletic slang and introducing him to a sporting acquaintance, ([0914] to J. C. Parkinson, 30 September 1869).

The Collected Letters of Wilkie Collins are available on the WCS website and are freely available to search or download.

C. S. REINHARDT

Apart from mainly new reprints, all sorts of Wilkie connections turn up on eBay. The most recent offering was an illustration of Tompkins Square, New York by C. S. Reinhart. Tompkins Square as shown in the print was the scene of a riot on 13 January 1874 during the financial ‘Panic of 1873.’ Collins narrowly missed the start of the Panic when he arrived in New York on the *Algeria* on 25 September 1873, just a few days after the financial turmoil had begun on the 18 September. By the 13 January he had arrived in Detroit for a reading at the Opera House.



C. S. Reinhart Illustration to *The New Magdalen*

Charles Stanley Reinhart (1844-1896) worked extensively for American illustrated periodicals, mainly *Harper's Weekly* and *Harper's New Monthly Magazine* from about 1870. He seems to have worked intermittently on Wilkie's novels for these magazines as he illustrated *The Two Destinies* in the *Library of Select Novels* as well as *Poor Miss Finch*, *The New Magdalen* and *The Two*

Destinies in the 1873 Harper's *Illustrated Library Edition*, issued to coincide with Collins's reading tour of America in 1873–74. The illustrations for *The New Magdalen* were subsequently used for the English one-volume edition by Chatto & Windus in the *Piccadilly Novels* from 1875.

HANNOVER TERRACE

An elegant residence overlooking London's Regent's Park in Hanover Terrace, where the Collins family once lived, recently featured on television channel More4's 'Britain's most expensive Houses.' The house was on offer for £29 million with the expectation that it might be sold to a Chinese investor.



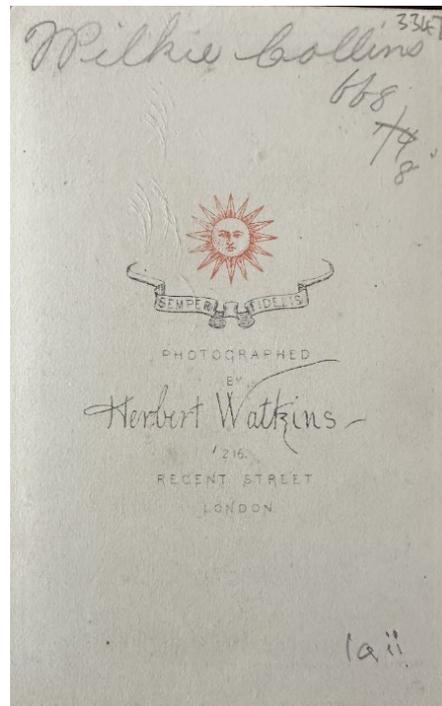
Hanover Terrace (from *The Bookman* of June 1912)

The appearance today is very much as it would have been in Collins's time and the address is now even more prestigious. He lived at number 17 with his mother, Harriet, and brother, Charles, from August 1850 to June 1856. The house became a regular meeting place for their literary and artistic friends such as the Dickens family, the Wards, Millais, Holman Hunt and other members of the Pre-Raphaelite group. It was later the home of writer Edmund Gosse.

The house was the starting point on the Society's occasional 'Wilkie Walk' which includes 18 places of Collins interest. The complete walk with a detailed map of locations is on the Society's website at wilkiecollinssociety.org/wp/wp-content/uploads/2024/03/2000-09-Wilkie-Walk.pdf.

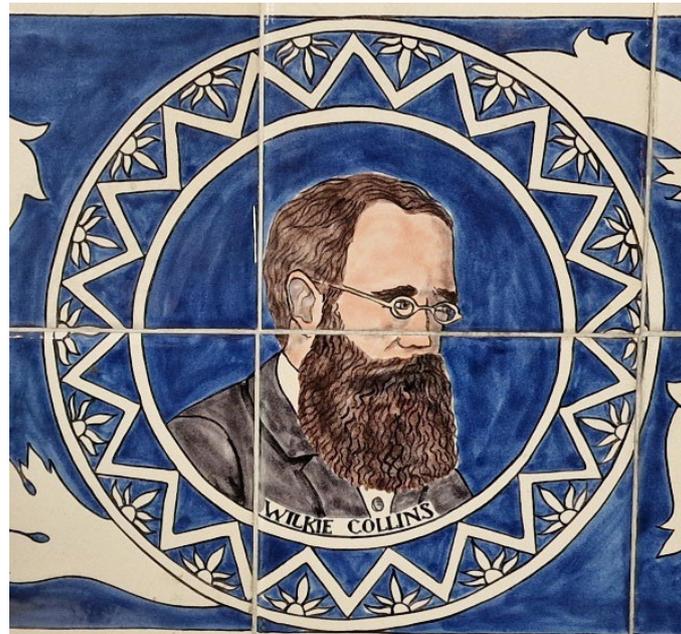
PRICE OF AN IMAGE

Several photographers asked Wilkie Collins to sit for them so they could sell copies of the photos to the public as what are called CDVs or Cartes de Visite. They were small photographic prints 85 x 55mm mounted on slightly larger cards with the photographer's logo on the reverse.



One commonly found example was taken by Herbert Watkins of Regent Street in 1861 showing Wilkie standing by a chair holding a book in his right hand. A copy has come to light indicating how prices changed. A CDV could cost up to 2 shillings but typically were sold for less. This example was marked at 1s 4d but later sold half price as it shows the original price of 1/4 crossed out and replaced with 8^d – eight pence. In 1862 Wilkie’s brother Charles wrote an unsigned piece for *All The Year Round* on the horrors of sitting for a carte de visite portrait: “The horrible necessity of keeping motionless [for] the thirty seconds which the light requires to take a likeness are so utterly exhausting” (*ATYR*, 26 April 1862, VII, pp. 165-168, available at www.djo.org.uk).

WILKIE, WAITROSE AND GASTRONOMY



Within the entrance to Waitrose in central London’s Marylebone High Street is a gallery of past local celebrities. Wilkie is duly included and it is reassuring to find that during the supermarket’s recent refurbishment he remains in place keeping a watchful eye on his former homes in Marylebone. The portrait was produced by the Carmarthen based ceramic artists Carlo Briscoe and Edward Dunn. Their image may have been taken from an 1872 engraving used as the frontispiece of *Poor Miss Finch* published by Harper & Brothers in New York. Other celebrities with Marylebone connections are represented in the tiles and

include Arthur Conan Doyle, Charles Dickens, and the artist Joseph Turner. More than 100 images of Wilkie – including this and other modern ones – can be seen here www.paullewis.co.uk/wilkie/wilkieimages/wcimages.htm.

Wilkie would no doubt have approved of the many supermarket comestibles since food and drink were a constant pre-occupation for him. To quote from his writings:

Properly pursued, the Art of Cookery allows of no divided attention. *The Law and the Lady*.

My business in this world is to eat, drink, sleep, and die. Everything else is superfluity - and I have done without it. *The Dead Secret*.

Whatever happens in a house, robbery or murder, it doesn't matter, you must have your breakfast. *The Moonstone*.

My hour for tea is half-past five, and my buttered toast waits for nobody. *The Woman in White*.

He also wrote about eating in his letters

At this festive season when the Plague of Plum pudding extends its ravages from end to end of the land, and lays the national digestion prostrate at the feet of Christmas...I had planned to give up eating and drinking until the return of Spring ([1044] to Miss [Mary Louisa] Frith, 27 December 1870).

I wish I knew of another cook to recommend – but, unless you will take me, I know of nobody. And I am conscious of one serious objection to myself. My style is expensive. I look on meat simply as a material for sauces. ([0865] to Nina Lehmann, 4 January 1869).

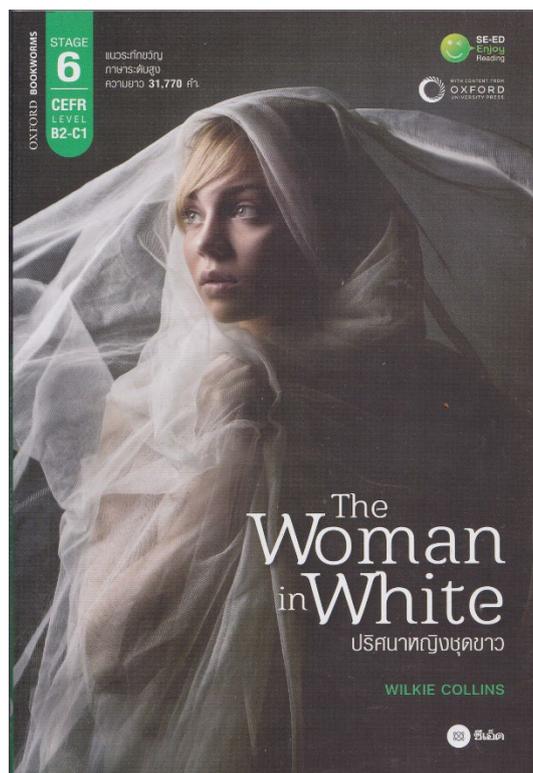
WILKIE COLLINS AND ALBERT CAMPION

Our ever-alert member from Holland, Pierre Tissot van Patot, has come across another example of the name Wilkie Collins used for a character in a modern book. “I know quite a bit about Mr Wilkie Collins – the chap with the gun who outsmarted us.” This one appears briefly for a few pages in *Mr Campion’s Falcon* and there’s a mysterious ‘falcon’ diamond somewhere in the plot. The novel was published by Heinemann in 1970 and later reissued by Penguin. The author, Youngman Carter (1904–1969), was husband of Golden Age crime writer Margery Allingham and following her death in 1966 he took over her long established detective character Albert Campion. The book can be downloaded at www.fadedpage.com/showbook.php?pid=20230308.

This is a new addition to the numerous Wilkie Collins characters identified in ‘Parodies, Plagiarisms, and Imitations of Willkie Collins’ published by the WCS in December 2018 and available on the website under ‘Bibliographies’.

WILKIE COLLINS IN THAILAND

Another update from Pierre, tells us that *The Woman in White* is available in Thailand from Se-Ed, a large book chain in several cities in the country. The edition is apparently an Oxford English language book with a simplified text. Originally published in 2009, it was reissued in 2024.



MICHAEL SLATER

On a sad note, we have to report the death of Michael Slater, MBE who died at the end of November. He was for many years the doyen of Dickens studies and a good friend of the WCS, always happy to offer his extensive advice and expertise.

JARNDYCE CALENDAR

Apart from their regular catalogues, specialist booksellers Jarndyce, have just produced their 2026 calendar. Good to note that the illustration for the month of February includes amongst the display of books a copy *Blind Love* in the Chatto & Windus series of the *Piccadilly Novels*.

FUTURE PUBLICATIONS

Several publications are in the pipeline but not in time for this mailing. At the moment Wilkie's last diary from 1889 is being transcribed for publication by our chairman Andrew Gasson. It is a fascinating insight into Wilkie's medication and his final few months. WCS Secretary Paul Lewis is working on a pamphlet of all the verse that Wilkie wrote – or at least all that we know of. Both should be with you early in 2026.

After that we hope to publish Wilkie's 5200-word tribute to his friend the French actor Charles Fechter who died in 1879. It has never been republished since its first and only appearance in America in 1882. Wilkie was very fond of Fechter and collaborated with him on several occasions. But he pulls no punches in describing his defects! It is a lively and fascinating piece of Wilkie's non-fiction writing.

Also in 2026 we hope to publish the next update to the *Collected Letters*. Relatively few unrecorded letters have turned up recently so this is likely to be later in the year.

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www.wilkie-collins.info
www.wilkiecollins.com