

**WILKIE COLLINS: THE CRITICAL HERITAGE:
VOLUME 58**

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Wilkie Collins - letters

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D. H. LAWRENCE (two volumes) edited by Norman Page. KARL MARX edited WILKIE COLLINS: The Critical Heritage (editor). NABOKOV: The Page

Tracy, "'A Whimsical Kind of Masque, '" ; Philip Collins, Charles Dickens: The Critical Heritage (London: Taylor & Francis,), Wilkie Collins, Sharpe's London Magazine 8 (January): in Charles David Macrae, , The Letters of Charles Dickens, vol .

Volume III: Space and Boundaries in Literature. Austen: The Critical Heritage. 2 vols. Vol. I. London: Routledge and Kegan Paul; New York: Barnes and Noble, L. "Wilkie Collins as Novelist. Dickens Studies Annual 20 (): H

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In his preface to *After Dark* Collins discusses the framing of his stories, saying. Vivid descriptive passages develop the exotic appeal of the Tahitian landscape, the setting of the novel, enlarged by lush descriptions and knowledge of Tahitian customs. All references to this edition unless otherwise noted. Even a wild man of the jungle appears. Dawson called on our two gentlemen, Signor Sperano and Mr. That the Nights were a nursery staple meant that the range of their influence was perhaps greater than other texts. In a curious way, this reworking of sources parallels how Collins applied. This has arisen from the motives of false pride, "heads I: The construction of plot reflects Collins's understanding of suspense as a key device, while his use of dramatic scenes, forcefully depicting a variety of battles and encounters, skillfully integrates with the development of character and displays his ability with action. In he published *The Two Destinies*, which uses background material from his trip to Scotland with his father, as well as detail from Sir Walter Scott's *The Pirate*, which his father illustrated.