



"A striking poster was designed for the play by Wilkie's friend Fred Walker, who had been one of the guests at the celebration dinner for *The Woman in White* in 1860. Walker was also a friend of Charley and Kate Collins, and the preliminary sketch was made at their house in Thurloe Place. It was the first time that a well-known artist had been commissioned to design a theatre poster: Wilkie was delighted with it."



George Du Maurier, illustration for "Mokeanna, or, The White Witness," *Punch*, 1863.



Scene from *The Woman in White* at the Olympic  
Theater

# Olympic Theatre,

WYCH STREET, STRAND.

SOLE LESSEE AND MANAGER -- MR W. H. LISTON

The LAST TRAIN leaves Victoria Station, L.C. & D. as far as Chatham, 12.0	
Co.	Charing Cross, as far as Docking --- 12.0
Do.	Waterloo, for Hampton Court, Kingston, Windsor --- 12.0
Do.	Euston Station, as far as Watford --- 12.0
Do.	Great Northern, as far as Hatfield --- 12.15
Do.	Great Eastern, as far as Brentwood --- 12.15
Do.	Great Western, as far as Windsor --- 12.0
Do.	Metropolitan: to all Stations up to Midnight.

During the Month of January, and until further notice, a Late Train will leave the Waterloo Station at 11.40 p.m. for New Richmond, calling at Vauxhall, Battersea Chelsea, West Brompton, Kensington, Hammersmith, Turnham Green, Brentford Road, and Kew Gardens, arriving at New Richmond at 12.23 a.m.

OMNIBUSES—The Hammersmith Omnibuses, painted Red, till 12.0.  
The Islington and Brompton Omnibuses, painted Blue, till 12.0.  
The Richmond Omnibuses, painted White, till 11.30.  
The Brompton and Fulham Omnibuses, painted White, till 11.30.  
The Chelsea and Hoxton Omnibuses, painted Brown.  
The Blackwall Omnibuses, till 12.0.

## MR. VINING As Count Fosco.

Mr WILKIE COLLINS begs leave briefly to submit to the Public the objects which he has had in view in altering his novel, called "THE WOMAN IN WHITE," for representation on the stage. In the first place, he has endeavoured to produce a work which shall appeal to the audience purely on its own merits as a play. In the second place, he has refrained from making the interest of his drama dependent on mechanical contrivances, and has relied in the play, as he relied in the novel, on the succession of incident, on the exhibition of character, and on the collision of human emotion rising naturally from those two sources. To reach the ends thus indicated—ends not attained, he ventures to think, by previous adaptations of the book to stage purposes, written without the author's knowledge and consent—he has not hesitated, while preserving the original story in substance, materially to alter it in form. Scenes which he dismissed, when writing as a novelist, in a few lines, he has developed, when writing as a dramatist, into situations which more than once occupy an entire act. On the other hand, passages carefully elaborated in the book have been in some cases abridged, and in others omitted altogether, as unsuitable to the play. This method of treatment has necessarily resulted in much that is entirely new in the invention of incident and in the development of character; the object contemplated, in either case, being the presentation of the story of the novel in a purely dramatic form. With these explanatory remarks the author now offers to the public the new "Woman in White," in the hope that his play may be found not unworthy to share in the generous welcome which has been already accorded to his book.





Wybert Reeve who played  
Walter Hartright.



Edmund Garden who played  
Mr Kyrle, the lawyer.



**I turned on the instant, with my fingers tightening  
around the handle of my stick.**