

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

CHARLES DICKENS IN CONTEXT

Charles Dickens, a man so representative of his age as to have become considered synonymous with it, demands to be read in context. This book illuminates the worlds – social, political, economic and artistic – in which Dickens worked. Dickens's professional life encompassed work as novelist, journalist, editor, public reader and passionate advocate of social reform. This volume offers a detailed treatment of Dickens in each of these roles, exploring the central features of Dickens's age, work and legacy, and uncovering sometimes surprising faces of the man and of the range of Dickens industries. Through forty-five digestible short chapters written by a leading expert on each topic, a rounded picture emerges of Dickens's engagement with his time, the influence of his works, and the ways he has been read, adapted and reimagined from the nineteenth century to the present.

SALLY LEDGER was the Hildred Carlile Chair in English at Royal Holloway, University of London.

HOLLY FURNEAUX is Lecturer in Victorian Literature at the University of Leicester.

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

CHARLES DICKENS IN CONTEXT

EDITED BY
SALLY LEDGER
AND
HOLLY FURNEAUX



Cambridge University Press
 978-1-107-69821-5 - Charles Dickens in Context
 Edited by Sally Ledger and Holly Furneaux
 Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
 Cambridge, New York, Melbourne, Madrid, Cape Town,
 Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
 The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
 Information on this title: www.cambridge.org/9781107698215

© Cambridge University Press 2011

This publication is in copyright. Subject to statutory exception
 and to the provisions of relevant collective licensing agreements,
 no reproduction of any part may take place without the written
 permission of Cambridge University Press.

First published 2011
 Reprinted 2012
 First paperback edition 2013

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication Data
 Charles Dickens in context / [edited by] Sally Ledger, Holly Furneaux.
 p. cm.

Includes bibliographical references and index.

ISBN 978-0-521-88700-7 (hardback)

I. Dickens, Charles, 1812–1870—Criticism and interpretation. I. Ledger, Sally.
 II. Furneaux, Holly. III. Title.

PR4588.C3597 2011

823'.8—dc22

2011006726

ISBN 978-0-521-88700-7 Hardback

ISBN 978-1-107-69821-5 Paperback

Cambridge University Press has no responsibility for the persistence or
 accuracy of URLs for external or third-party internet websites referred to in
 this publication, and does not guarantee that any content on such websites is,
 or will remain, accurate or appropriate.

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

*for Sally Ledger
in loving memory*

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

Contents

<i>List of illustrations</i>	<i>page xi</i>
<i>Notes on contributors</i>	xiii
<i>Preface</i>	xix
<i>Notes on references</i>	xxi

PART I: LIFE AND AFTERLIFE

1 The life of Dickens 1: before Ellen Ternan <i>John Bowen</i>	3
2 The life of Dickens 2: after Ellen Ternan <i>John Bowen</i>	11
3 Dickens's lives <i>Michael Slater</i>	18
4 Victorian stage adaptations and novel appropriations <i>Anne Humpherys</i>	27
5 Reviewing Dickens in the Victorian periodical press <i>John Drew</i>	35
6 The European context <i>Michael Hollington</i>	43
7 Major twentieth-century critical responses <i>Toru Sasaki</i>	51
8 Modern stage adaptations <i>Tony Williams</i>	59
9 Modern screen adaptations <i>Toru Sasaki</i>	67

viii	<i>Contents</i>	
10	The heritage industry <i>Juliet John</i>	74
11	Neo-Victorian Dickens <i>Cora Kaplan</i>	81
PART II: SOCIAL AND CULTURAL CONTEXTS		
12	Popular culture <i>Paul Schlicke</i>	91
13	The rise of celebrity culture <i>Joss Marsh</i>	98
14	The newspaper and periodical market <i>John Drew</i>	109
15	Authorship and the professional writer <i>Florian Schweizer</i>	117
16	The theatre <i>Marty Gould</i>	125
17	Melodrama <i>Juliet John</i>	133
18	The <i>Bildungsroman</i> <i>Florian Schweizer</i>	140
19	Visual culture <i>Kate Flint</i>	148
20	The historical novel <i>Ian Duncan</i>	158
21	The illustrated novel <i>Mary Elizabeth Leighton and Lisa Surridge</i>	166
22	Christmas <i>Sally Ledger</i>	178
23	Childhood <i>Holly Furneaux</i>	186
24	Work <i>Martin Danahay</i>	194

	<i>Contents</i>	ix
25	Europe <i>Ruth Livesey</i>	203
26	The Victorians and America <i>Ella Dzelzainis</i>	211
27	Educating the Victorians <i>Patrick Brantlinger</i>	219
28	London <i>Anne Humpherys</i>	227
29	Politics <i>Michael Sanders</i>	235
30	Political economy <i>Paul Young</i>	243
31	The aristocracy <i>Andrew Sanders</i>	252
32	The middle classes <i>Priti Joshi</i>	260
33	Urban migration and mobility <i>Josephine McDonagh</i>	268
34	Financial markets and the banking system <i>Francis O’Gorman</i>	276
35	Empires and colonies <i>Grace Moore</i>	284
36	Race <i>Priti Joshi</i>	292
37	Crime <i>Anne Schwan</i>	301
38	The law <i>Jan-Melissa Schramm</i>	310
39	Religion <i>Emma Mason</i>	318
40	Science <i>James Mussell</i>	326

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

x	<i>Contents</i>	
41	Transport <i>Jonathan H. Grossman</i>	334
42	Illness, disease and social hygiene <i>Janis McLarren Caldwell</i>	343
43	Domesticity <i>Catherine Waters</i>	350
44	Sexuality <i>Holly Furneaux</i>	358
45	Gender identities <i>Catherine Waters</i>	365
	<i>Further reading</i>	373
	<i>Index</i>	389

Illustrations

Unless otherwise specified, images are by generous courtesy of the Charles Dickens Museum, London.

- | | |
|---|----------|
| 1 Charles Dickens in 1863. From a photograph by Alphonse Maze, Paris, engraved by Edward Stodart. From Frederick G. Kitton, <i>Charles Dickens by Pen and Pencil</i> (London: Sabin, Dexter, 1889–90). Courtesy of the Lilly Library, Indiana University, Bloomington. | page 104 |
| 2 Charles Dickens and his dog, Turk. From a photograph by Mason & Co., engraved by Edward Stodart. From Frederick G. Kitton, <i>Charles Dickens by Pen and Pencil</i> (London: Sabin, Dexter, 1889–90). Courtesy of the Lilly Library, Indiana University, Bloomington. | 105 |
| 3 Dickens ‘alone’ on the steps of Gad’s Hill Place. From Frederick G. Kitton, <i>Charles Dickens by Pen and Pencil</i> (London: Sabin, Dexter, 1889–90). Courtesy of the Lilly Library, Indiana University, Bloomington. | 107 |
| 4 William Powell Frith, <i>Dickens</i> , 1859. | 150 |
| 5 ‘Phiz’ (Hablot Knight Browne), ‘Instinct Stronger than Training’, <i>Little Dorrit</i> , 1857. | 153 |
| 6 R. W. Buss, <i>Dickens’s Dream</i> , 1875. | 167 |
| 7 George Cattermole, ‘The Deathbed of Little Nell’, <i>Master Humphrey’s Clock</i> , 1840–1. | 168 |
| 8 Luke Fildes, ‘Jasper’s Sacrifices’, <i>The Mystery of Edwin Drood</i> , 1870. | 169 |
| 9 George Cattermole, ‘Nell and the Old Man Looking Back at London’, <i>Master Humphrey’s Clock</i> , 1840–1. | 171 |
| 10 ‘Phiz’ (Hablot Knight Browne), ‘Shadow’, <i>Bleak House</i> , 1853. | 173 |

xii	<i>List of illustrations</i>	
11	'Phiz' (Hablot Knight Browne), 'Tom All Alone's', <i>Bleak House</i> , 1853.	174
12	'Phiz' (Hablot Knight Browne), 'Mr Pickwick and Sam in the Attorney's Office', <i>Pickwick Papers</i> , 1836–7.	200
13	'Phiz', Hablot Knight Browne, 'Mr Stryver at Tellson's Bank', <i>A Tale of Two Cities</i> , 1859.	280
14	John Leech, 'How to Make Culprits Comfortable; or, Hints for Prison Discipline', <i>Punch</i> , 1849. Courtesy of University of Leicester Library.	304
15	'By the Sea', <i>Tomahawk</i> , 3 (August 1868). From the <i>Nineteenth- Century Serials Edition</i> (2008), available at www.ncse.ac.uk	328
16	Dickens and his daughters in his phaeton. Photograph by Mason & Co., c. 1866.	335
17	'Phiz' (Hablot Knight Browne), 'Mr Bob Sawyer's Mode of Travelling', <i>The Pickwick Papers</i> , 1836–7.	336

Contributors

JOHN BOWEN is Professor of Nineteenth-Century Literature at the University of York. His publications include *Other Dickens: Pickwick to Chuzzlewit* (2000), the Penguin edition of Dickens's *Barnaby Rudge* (2003) and, co-edited with Professor Robert L. Patten, *Palgrave Advances in Charles Dickens Studies* (2005). He served as president of the Dickens Society in 2008, is a member of the faculty of the University of California Dickens Project, and a fellow of the English Association.

PATRICK BRANTLINGER is James Rudy Professor of English (Emeritus) at Indiana University. His most recent book is *Victorian Literature and Postcolonial Studies* (2010).

JANIS MCLARREN CALDWELL is a former physician and now an Associate Professor of English Literature at the University of California, Santa Barbara. She is the author of *Literature and Medicine in Nineteenth-Century Britain: From Mary Shelley to George Eliot* (2004).

MARTIN DANAHAY is Professor of English at Brock University in Canada. He is the author of *A Community of One: Masculine Autobiography and Autonomy in Nineteenth-Century Britain* (1993) and *Gender at Work in Victorian Culture: Literature, Art and Masculinity* (2005). He has published numerous articles on Victorian culture and edited the collection *Animal Dreams: Representations of Animals in Victorian Literature and Culture* (2007) with Deborah Denenholz Morse.

JOHN DREW is Senior Lecturer in English Literature at the University of Buckingham. He has written widely on Dickens and Victorian journalism, including the book *Dickens the Journalist* (2003), and is currently editing an online edition of *Household Words* and *All the Year Round* under Dickens's editorship (www.djo.org.uk forthcoming 2012).

IAN DUNCAN is Professor of English at the University of California, Berkeley. He is the author of *Scott's Shadow: The Novel in Romantic Edinburgh* (2007) and *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens* (1992), a co-editor of *Scotland and the Borders of Romanticism* (2004), and the editor, most recently, of James Hogg's *Private Memoirs and Confessions of a Justified Sinner* (2010).

ELLA DZELZAINIS is British Academy Postdoctoral Fellow and Lecturer in Nineteenth-Century Literature at the University of Newcastle. She works primarily on the relation between feminism, political economy and literature in the nineteenth century. She is co-editor (with Cora Kaplan) of *Harriet Martineau: Authorship, Society and Empire* (2010) and (with Ruth Livesey) of *The American Experiment and the Idea of Democracy, 1776–1914* (2011).

KATE FLINT is Professor of English at the University of Southern California. She is author of *The Woman Reader* (1993), *The Victorians and the Visual Imagination* (2000) and *The Transatlantic Indian 1776–1930* (2008), and is currently writing *Flash! Photography, Writing, and Surprising Illumination*.

HOLLY FURNEAUX is Lecturer in Victorian Literature at the University of Leicester. She has published widely on Dickens and his contemporaries and is author of *Queer Dickens: Erotics, Families, Masculinities* (2009).

MARTY GOULD is Assistant Professor of English at the University of South Florida. In addition to articles on the Dickens World theme park, he has published on representations of empire on the Victorian stage. He is the author of *Nineteenth-Century Theatre and the Imperial Encounter* (2011).

JONATHAN H. GROSSMAN is Associate Professor of English at the University of California, Los Angeles. His current project is 'The Transportive Work of Fiction in the Time of Charles Dickens'.

MICHAEL HOLLINGTON is a retired professor of English, formerly at the University of New South Wales, Sydney, and the Université de Toulouse, Le Mirail, France. He has written books on Dickens, Mansfield and Grass and edited *Charles Dickens: Critical Assessments* (1995).

ANNE HUMPHERYS is a professor of English at Lehman College and the Graduate Center of the City University of New York. She has

published on Henry Mayhew, G. W. M. Reynolds, Tennyson, Dickens and on several aspects of the nineteenth-century periodical press. She is currently working on divorce and the nineteenth-century novel, and the penny libraries of popular publisher John Dicks.

JULIET JOHN is Chair in Victorian Literature at the University of Liverpool. She has published widely on Dickens and Victorian culture and is the author of *Dickens's Villains: Melodrama, Character, Popular Culture* (2001) and *Dickens and Mass Culture* (2010).

PRITI JOSHI is Associate Professor of English at the University of Puget Sound. She has published essays on Chadwick, Dickens, the Brontës, Frances Trollope, masculinity and empire. She is currently working on two projects: nineteenth-century periodicals published in India and a book on 're-visions' of *Jane Eyre*.

CORA KAPLAN is Honorary Professor of English at Queen Mary, University of London and Emeritus Professor of English at the University of Southampton. She writes on nineteenth-century literature and culture and on their afterlife. She is the author of *Victoriana: Histories, Fictions, Criticism* (2007).

MARY ELIZABETH LEIGHTON is Associate Professor of English at the University of Victoria, Canada. Her publications have focused on the Victorian periodical press, most recently on the role of illustration in Victorian serial fiction. She is co-editor (with Lisa SurrIDGE) of the forthcoming *Broadview Anthology of Victorian Prose, 1832–1900*.

SALLY LEDGER was, at the time of her death, Hildred Carlile Chair in English at Royal Holloway, University of London. Her books include *The New Woman: Fiction and Feminism at the Fin de Siècle* (1997), *Henrik Ibsen* (1999) and *Dickens and the Popular Radical Imagination* (2007).

RUTH LIVESEY is Reader in Nineteenth-Century Literature and Thought at Royal Holloway, University of London. Her publications include *Socialism, Sex and the Culture of Aestheticism* (2007) and, co-edited with Ella Dzelzainis, *The American Experiment and the Idea of Democracy in British Culture, 1774–1914* (2011). She is currently assistant editor of the *Journal of Victorian Culture*.

EMMA MASON is a senior lecturer in the Department of English and Comparative Literary Studies at the University of Warwick. She works

on the relationship between religion and poetry and her most recent book is *The Cambridge Introduction to William Wordsworth* (2010).

JOSS MARSH is Associate Professor of Victorian Studies at Indiana University, Bloomington. She is the author of *Word Crimes: Blasphemy, Culture, and Literature in Nineteenth-Century England* (1998), *Starring Charles Dickens* (2011), numerous essays on Dickens and the nineteenth-century novel and film, and (with her research partner David Francis) essays and lecture performances on, and using, the Victorian magic lantern.

JOSEPHINE MCDONAGH is Professor of Nineteenth-Century Literature at King's College, London. Her publications include *De Quincey's Disciplines* (1994), *George Eliot* (1997) and *Child Murder and British Culture 1720–1900* (2003), and she is co-editor of *Charles Dickens, A Tale of Two Cities and the French Revolution* (2009).

GRACE MOORE teaches at the University of Melbourne, Australia and has published widely on nineteenth-century literature, crime fiction and neo-Victorianism. She is the author of *Dickens and Empire* (2004), which was shortlisted for the 2006 New South Wales Premier's Award for Literary Scholarship. She is at present working on a study of bush-fires in nineteenth-century Australian settler culture.

JAMES MUSSELL is Lecturer in English at the University of Birmingham. He is the author of *Science, Time and Space in the Nineteenth-Century Periodical Press* (2007) and one of the editors of the *Nineteenth-Century Serials Edition* (2008) (www.ncse.ac.uk).

FRANCIS O'GORMAN is Professor of Victorian Literature at the University of Leeds. His recent books include *Victorian Literature and Finance* (2007) and *The Cambridge Companion to Victorian Culture* (2010).

ANDREW SANDERS is Professor of English at the University of Durham and the author of books including *Dickens and the Spirit of the Age* (1999) and *The Short Oxford History of English Literature* (1994). He was formerly editor of *The Dickensian*.

MICHAEL SANDERS is Senior Lecturer in Victorian Literature at the University of Manchester. He is the author of *The Poetry of Chartism: Aesthetics, Politics, History* (2009) and is currently editing *Chartist Literary Landmarks* for Pickering & Chatto.

TORU SASAKI is Professor of English Literature at Kyoto University and Vice-President of the Japan Branch of the Dickens Fellowship. He is a frequent contributor to *The Dickensian* and an author of numerous scholarly publications on the Victorian novel (including editions of Hardy, Collins and Braddon). He is currently translating *Great Expectations* and *Bleak House* into Japanese.

PAUL SCHLICKE is Senior Lecturer (Emeritus) in English at the University of Aberdeen, past president of the Dickens Fellowship and of the Dickens Society of America, author of *Dickens and Popular Entertainment* (1985) and editor of the *Oxford Companion to Dickens* (1999) and of the Clarendon *Sketches by Boz* (forthcoming).

JAN-MELISSA SCHRAMM is a fellow and Director of Studies in English at Trinity Hall, University of Cambridge, where she teaches Victorian literature. She is the author of *Testimony and Advocacy in Victorian Law, Literature, and Theology* (2000) and *Vicarious Experience and Substitutionary Atonement in Nineteenth-Century Narrative* (2011), together with a number of articles on representations of the law in the works of Dickens and Eliot, Victorian satire, and first-person narration. She is also co-editor of *Fictions of Knowledge: Fact, Evidence, Doubt* (2011).

ANNE SCHWAN is Lecturer in English Literature at Edinburgh Napier University. She has published on Dickens, gender, crime and prison narratives and is co-author of *How to Read Foucault's Discipline and Punish: The Birth of the Prison* (2011).

FLORIAN SCHWEIZER is Director of the Charles Dickens Museum, London, and Project Director of the international Dickens 2012 project. His research focusses on authorship and the status of writers in the nineteenth century, the history of the book and the concept of material culture and celebrity. He has published widely on Dickens and is editor of *Charles Dickens: Geheimnisvolle Welten* (2004).

MICHAEL SLATER is Emeritus Professor of Victorian Literature at Birkbeck College, University of London, a former editor of *The Dickensian* and also a past president of the Dickens Fellowship and the Dickens Society of America. Among his publications are *Dickens and Women* (1983), *An Intelligent Person's Guide to Dickens* (1999), *Douglas Jerrold* (2002) and *Charles Dickens* (2009). He was also general editor of the Everyman Dickens (1994–2000) and editor of the Dent Uniform Edition of Dickens's journalism (1994–2000; vol. IV co-edited with John Drew).

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

xviii

Notes on contributors

LISA SURRIDGE is Professor of English at the University of Victoria, Canada. She is author of *Bleak Houses: Marital Violence in Victorian Fiction* (2005), co-editor (with Richard Nemesvari) of Mary Elizabeth Braddon's *Aurora Floyd* (1998) and co-editor (with Mary Elizabeth Leighton) of the forthcoming *Broadview Anthology of Victorian Prose, 1832–1900*. Her recent publications focus on the role of illustration in Victorian serial fiction.

CATHERINE WATERS is Reader in Victorian Studies at the University of Kent. She is the author of *Dickens and the Politics of the Family* (1998) and *Commodity Culture in Dickens's Household Words: The Social Life of Goods* (2008). She was president of the Dickens Society in 2010.

TONY WILLIAMS was Joint General Secretary of the International Dickens Fellowship from 1999 to 2006 and is currently an honorary research fellow at the University of Buckingham. His main career from 1968 to 1997 was teaching English in secondary schools. He is associate editor of *The Dickensian*.

PAUL YOUNG is Lecturer in Victorian Literature and Culture at the University of Exeter. He has published widely on globalisation and imperialism during the Victorian period and his first book, entitled *Globalization and the Great Exhibition: The Victorian New World Order*, appeared in 2009 as part of Palgrave's Studies in Nineteenth-Century Writing and Culture.

Preface

Dickens, a man so imbricated in his age as to be synonymous with it, demands to be read in context. As John Gardiner points out in *The Victorians: Age in Retrospect* (2002), Dickens ‘is crucial to our sense of the Victorians. Indeed it may even be felt that Dickens in some way is the key to the Victorian age; “Dickensian” often illuminates “Victorian”, rather than vice-versa’ (161). This book seeks to illuminate the contexts – social, political, economic and artistic – in which Dickens worked, as well as the ways he has been read and rewritten from the nineteenth century to the present. Described by James Eli Adams in *A History of Victorian Literature* (2009) as ‘the single most important literary career of the Victorian era’ (23), Dickens’s professional life encompassed work as novelist, journalist, editor, public reader and passionate advocate of social reform. This volume offers a detailed treatment of Dickens in each of these roles, exploring the central features of Dickens’s age, work and legacy, and uncovering sometimes surprising faces of the man and of the range of Dickens industries.

Dickens felt himself to be incomplete without the context of his audience, what in a letter to F. M. Evans dated 16 March 1858 he famously called ‘the personal (I may almost say affectionate) relations which subsist between me and the public’ (*Letters*, VIII, 533). He aspired through a career of nearly forty years ‘to live’, as he put it in the manifesto to *Household Words*, ‘in the Household affections, and to be numbered among the Household thoughts, of our readers. We hope to be the comrade and friend of many thousands of people, of both sexes, and of all ages and conditions, on whose faces we may never look’ (30 March 1850). This public life continues as readers, adaptors and a lively heritage industry continue to remake Dickens, with an energy undiminished as we approach the bicentenary of his birth.

Cambridge University Press
978-1-107-69821-5 - Charles Dickens in Context
Edited by Sally Ledger and Holly Furneaux
Frontmatter
[More information](#)

xx

Preface

The first section of this book addresses Dickens's 'Life and Afterlife', whilst a second section is devoted to 'Social and Cultural Contexts'. Each chapter is accompanied by a short list of recommended further reading.

This book was conceived and shaped by the late Sally Ledger, whose own important work on Dickens informs much of the scholarship here-with. I share with many of the contributors a sense of the painful honour it has been to be involved in the completion of this book as one small testament to Sally's special ability to draw people together and to inspire our best work. This one's for Sally!

HOLLY FURNEAUX
University of Leicester

Notes on references

Quotations from Charles Dickens's novels are sourced, where applicable, to volume or book and chapter, and are given in brackets, e.g., *The Pickwick Papers* (ch. 1) or *Oliver Twist* (book 1, ch. 1). References to Dickens's letters are, unless otherwise stated, to the twelve-volume Pilgrim Edition detailed below, and are denoted by volume and page, e.g. *Letters*, 1V, 30.

- The Letters of Charles Dickens*, vol. I, 1820–1839, ed. Madeline House and Graham Storey (Oxford: Clarendon Press, 1965).
- The Letters of Charles Dickens*, vol. II, 1840–1841, ed. Madeline House, Graham Storey and Kathleen Tillotson (Oxford: Clarendon Press, 1969).
- The Letters of Charles Dickens*, vol. III, 1842–1843, ed. Madeline House, Graham Storey and Kathleen Tillotson (Oxford: Clarendon Press, 1974).
- The Letters of Charles Dickens*, vol. IV, 1844–1846, ed. Kathleen Tillotson and Nina Burgis (Oxford: Clarendon Press, 1977).
- The Letters of Charles Dickens*, vol. V, 1847–1849, ed. Graham Storey, K. J. Fielding and Anthony Laude (Oxford: Clarendon Press, 1981).
- The Letters of Charles Dickens*, vol. VI, 1850–1852, ed. Graham Storey, Kathleen Tillotson and Nina Burgis (Oxford: Clarendon Press, 1988).
- The Letters of Charles Dickens*, vol. VII, 1853–1855, ed. Graham Storey, Kathleen Tillotson and Angus Easson (Oxford: Clarendon Press, 1993).
- The Letters of Charles Dickens*, vol. VIII, 1856–1858, ed. Graham Storey and Kathleen Tillotson (Oxford: Clarendon Press, 1995).
- The Letters of Charles Dickens*, vol. IX, 1859–1861, ed. Madeline House, Graham Storey and Kathleen Tillotson (Oxford: Clarendon Press, 1998).
- The Letters of Charles Dickens*, vol. X, 1862–1864, ed. Graham Storey (Oxford: Clarendon Press, 1998).
- The Letters of Charles Dickens*, vol. XI, 1865–1867, ed. Graham Storey (Oxford: Clarendon Press, 1999).
- The Letters of Charles Dickens*, vol. XII, 1868–1870, ed. Graham Storey (Oxford: Clarendon Press, 2002).

Other references are supplied in Further Reading, at the end of the book, or in the endnotes to individual chapters.