Acknowledgements

I am especially grateful to the people I have met through the Dickens Fellowship; the renowned Dickens scholar, Professor Michael Slater, gave me his time and expertise in helping shape the narrative; Paul Graham sent me a copy of Georgina’s will when I was just starting my investigation; and Professor Jenny Hartley has shared her vast knowledge and wisdom with me on several occasions. Lunch with Catherine Dickens’s biographer, Lillian Nayder, whose exhaustive and detailed research I have drawn on extensively, offered an opportunity to hear about her insights into the Hogarth sisters. The staff of the Charles Dickens Museum have offered support and taken an interest in my project, especially the Director, Cindy Sughrue, and I am particularly grateful for the tremendous assistance given by the senior curators of the Charles Dickens Museum, Louisa Price and her successor Emily Dunbar, as well as Frankie Kubicki. Gail David-Tellis has generously shared her own research on Georgina Hogarth with me.

I am indebted to all the librarians and museum archivists who have searched their collections seeking out material relating to Georgina Hogarth, especially Dr John Boneham, Reference Specialist (Rare Books and Music) at the British Library; staff at the Henry E. Huntington Library, Hertfordshire Archives and Local Studies, and those at Senate House Library, University of London. I am grateful to Mark Dickens for his permission to search Georgina’s
Acknowledgements

bank accounts and to Tracey Earl, Coutts Bank Archivist, for authorisation to cite from these ledgers. Thanks also to Jon Burroughs for sending me a copy of a letter from Georgina that is in his possession; Catherine Wynne, author of *Lady Butler: War Artist and Traveller, 1846–1933* for providing me with information about Lady Butler’s mother, Christiana Weller; and Oliver Meynell at the Meynell Archive who not only granted permission for the reproduction of Christiana Weller’s image, but reminded me of an incident concerning Dickens and a particularly eye-catching waistcoat.

At Manchester University Press, Emma Brennan has been exceptional in her encouragement and support for this project, from my initial approach through to publication. Lucy Burns was another brilliant editor from whom I learned a great deal.

Members of the University of the Third Age, History’s People group, kindly read and commented on early drafts of the introduction, and special thanks to Stephen, Tricia, Ann, Barbara and Carolyn.

Friends and family have been unendingly patient and supportive. Many of them appear to have inadvertently found themselves acting as unpaid staff. My sister, Tricia, provided help with the technology, and my friend of more years than we care to remember, Jane, found herself taking on the role of research assistant (she is no doubt still recovering from the many hours spent in the archives of RBS taking down notes as I searched through forty years of Georgina’s bank statements). Both Jane and David have listened endlessly as I tried out different titles and chapter headings, uncomplainingly tolerated my recounting sections of the manuscript, and accompanied me on walks around the streets of London and Higham, tracing Dickens and Georgina’s footsteps. My dear friend, Kathryn Ecclestone, is another star in my eyes. She used her journalistic skills to edit early drafts and has read through the book on several occasions, while all the time engaging with the story of Dickens and Georgina’s complex relationship.

xī