

THE DICKENS SOCIETY



Charles Dickens by Samuel Laurence,
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“Our Dickens: Dickens and His Publics”

16-18 July 2020

Senate House,

Bloomsbury, London, UK

Organized by The Dickens Society and Royal Holloway, University of London
in collaboration with The Dickens Museum

Thursday, July 16

9:00. Welcome

Location: Woburn Suite (Senate House 22-26)

9:30-10:30

Panel 1: The Author as Celebrity

Location: Senate House 102

Chair:

“Dickens on Fame, Take One: Mrs. Leon Hunter and Her Protégés,” Nancy Metz, *Virginia Tech*

“Negotiating Fame in *American Notes for General Circulation* (and Elsewhere),” Rob Jacklosky, *College of Mount Saint Vincent*

“Literary Fan Behaviour: A Phenomenological Approach,” Anita Fernandez Young, *University of Nottingham*

Panel 2: On Dickens’s Ground

Location: Senate House 104

Chair:

“The Panorama of Dickens London: Literary Tourism as Urban Spectacle,” Lee Jackson, *Royal Holloway, University of London*

“The Sites / Sights of Dickens in 2020,” Eric Lorentzen, *University of Mary Washington*

“Coarse Hands, Thick Boots and a Look of Supreme Aversion: Reading Dickens Round Kent,” Carolyn Oulton, *Canterbury Christ Church University*

Panel 3: “Dickens’ Readers”

Location: Senate House 106/7

Chair:

“Dickens’s Ambiguous Publics,” Matthias Bauer & Angelika Zirker, *Eberhard Karls University*

“Dickens, Pickwick and Victorian Nonsense,” Eliza Haughton-Shaw, *University of Cambridge*

“What Dickens Brought Back: Martin Chuzzlewit’s Slang as Public Contagion,” Lydia Craig, *Loyola University Chicago*

10:30. Coffee break

10:50-12:20

Panel 4: Traveling for the Public

Location: Senate House 102

Chair:

“Affective Travel: Revisiting the Continent in *Little Dorrit*,” Colton Valentine, *Yale University*

“Moving Images, Moved Audiences: Dickens the Travel Writer,” Julia Kuehn, *The University of Hong Kong*

“Dickens in Montréal: A Tale of Two Cities,” Catherine Quirk, *Concordia University*

Panel 5: Periodical and Press

Location: Senate House 104

Chair:

“*Harper’s Weekly*: A Neglected Source Text for *A Tale of Two Cities*,” Joel Brattin, *Worcester Polytechnic Institute*

“‘When the air was filled with whispers’: *Barnaby Rudge*, Radical Activism, and the Press,” Ian Crawford, *University of Delaware*

“Pickwick’s Publics in the Provinces: the Case of the *Kentish Gazette*,” Katie Holdway, *University of Southampton*

Panel 6: Dickens Read Abroad

Location: Senate House 106/7

Chair:

“Dickens in the newly unified Italy: critical reception and first translations,” Eleonora Gallitelli, *Insubria University*

“Dickens in Bengal,” Shantanu Majee, *Techno India University*

12:20. Lunch break/Dickens Society Business Lunch

13:50-15:20

Panel 7: Writing for the Public

Location: Senate House 102

Chair:

“Dickens’s Trip to Yorkshire,” Tim Spurgin, *Lawrence University*

“A mystery still, a mystery no more: James Miranda Barry in *All The Year Round*,” Jeremy Parrott, *University of Buckingham*

“Dickens, Censorship, and Early Politically-Correct Discourse,” Galia Benziman, *The Hebrew University of Jerusalem*

Panel 8: Class and Class Anxieties

Location: Senate House 104

Chair: Lydia Craig, *Loyola University Chicago*

“Dickens’s *Hints on Etiquette*: Early Boz and the Lower-Middle-Class Public,” Rosetta Young, *Haverford College*

“An exploration of Dickens’s money and debts during the early years of his celebrity,” Warren Weiss, *Queen’s University Belfast*

“Insolent Presumption: The Aspirational Proposals of Uriah Heep and Obediah Slope,” Elizabeth Bridgham, *Providence College*

Panel 9: In Dickens’ Wake

Location: Senate House 106/7

Chair:

“Money, Narrative and Representation from Dickens to Gissing,” Ben Moore, *University of Amsterdam*

“Let me behold what I shall be, in days to come!’: The Afterlife of Ebenezer Scrooge in Marie Corelli’s *The Strange Visitation*,” Joanna Turner, *Loughborough University*

“Jingle in the Ureweras: Dickens’ *Pickwick Papers* and their influence on Katherine Mansfield’s short stories,” Martin Griffiths, *New Zealand Music Education Board*

17:30. Drinks Reception: Charles Dickens Museum

Friday, July 17

9:30-10:30

Panel 10: Dickens in Disrepute

Location: Senate House 102

Chair:

“Dickens and the Ruin of Reputation,” Goldie Morgentaler, *University of Lethbridge*

“Dickens and Georgina Hogarth’s ‘Love Child,’” Christine Skelton, *University of Birmingham*

“Charles Dickens, Charles Reade, and the Griffith Gaunt Controversy,” Mark Cronin, *Saint Anselm College*

Panel 11: Neo-Victorian Dickens

Location: Senate House 104

Chair:

“Dickens, *The New Yorker* and the Art of the Cartoon,” Chris Louttit, *Radboud University*

“A Mystery in Itself”: *Drood* in Matthew Pearl’s *The Last Dickens*,” Mary Ann Tobin, *The Pennsylvania State University*

Panel 12: Picturing Dickens

Location: Senate House 106/7

Chair:

“‘Letting the ghosts come back’: *Great Expectations* and its visual reincarnations,” Gloria Lauri-Lucente, *University of Malta*

“Why is the 1971 Version Still the Best? The History of *A Christmas Carol* in Animation Films,” Akiko Takei, *Chukyo University*

“*A Christmas Carol* and the History of the Welfare State,” Michael Lewis, *Independent Scholar*

10:30. Coffee break

10:50-12:20

Panel 13: Dickens Was Dead

Location: Senate House 102

Chair:

“The Plot to Bury Dickens: Capitalising on the Demise of a Victorian Celebrity,” Leon Litvack, *Queen’s University of Belfast*

“‘Dickens ‘was dead: to begin with’: Charles Dickens’s Afterlife as Neo-Victorian Ghost Buster,” Shari Hodges Holt, *University of Mississippi*

Panel 14: Teaching Dickens Digitally

Location: Senate House 104

Chair:

“Dickens and digital methods for the study of fiction and the English classroom,” Michaela Mahlberg & Viola Wiegand, *University of Birmingham*

“Dickens and the Digital Archive: Creating a Resource with and for Undergraduates,” Susan Cook & Elizabeth Henley, *Southern New Hampshire University*

“‘You’ve got to be kidding me!’: Challenging Online Students to Read Dickens,” Stacey Kikendall, *Park University*

Panel 15: Representations of Family

Location: Senate House 106/7

Chair:

“‘A very Moloch of a baby’: Dickens’s Funny Babies and Victorian Child Care Arrangements,” Tamara Wagner, *Nanyang Technological University*

“A Theatre of Hands: The Commodification of/and Monstrous Family in Dickens’s *Little Dorrit*,” Melanie Lewis, *University of Winnipeg*

“Going Public: The Dickens Brotherhood on Stage and Page,” Lillian Nayder, *Bates College*

12:20. Lunch break

13:50-15:20

Panel 16: Public Readings

Location: Senate House 102

Chair:

“Unread Readings: Dickens Performs Without An Audience,” Megan Beech, *University of Cambridge*

“The ‘light of fancy’ and the Public Readings of *The Cricket on the Hearth*,” Maria Bachman, *Middle Tennessee State University*

“Dickens’s ‘vast library of the air’: from the writer’s pen to the reader’s voice,” Céline Prest, *Paris 3 University — Sorbonne Nouvelle*

Panel 17: Legal Rights for Women

Location: Senate House 104

Chair:

“‘We Must Have Law and Lawyers’: Dickens, Caroline Norton, and the Campaign for Women’s Rights,” Deborah Barker, *Independent Scholar*

“‘The Saddest Dream That Ever Was’: The Dickensian Motif of a Nuptial Nightmare in Nineteenth-Century Novel, and Matrimonial Law Reform,” Adrienne A. Wojcik, *Northern Virginia Community College*

“Beaters, Cringers, and #Dollytoo? Responding to Assaults against Women in Dickens’s Novels,” Meaghan Cronin, *Saint Anselm College*

Panel 18: Dickensian Characterization

Location: Senate House 106//7

Chair:

“Dickens’ Spectral Characters: *Bleak House* and the Haunting Concept of the Person,” Alex Bove, *Pacific University*

“‘Mysterious attributes of genius’: Character Intensity in Dickens,” Sean Grass, *Rochester Institute of Technology*

“Watching the Watchers in *David Copperfield* and *Our Mutual Friend*,” Jane Kim, *Torrey Honors Institute, Biola University*

15:20. Coffee break

15:40-16:40. Woburn Suite (Senate House 22/26)

Dickens Society Business Meeting

18:00: Coach leaves Bloomsbury for Picture Gallery

20:00-22:00 Drinks Reception, Royal Holloway's Victorian Picture Gallery

Saturday, July 18

9:30-10:30

Panel 19: Authorial Decisions

Location: Senate House 102

Chair:

“Abbotsford and America: When Dickens became Inimitable,” Emily Smith, *Royal Holloway, University of London*

“Pip Confides in Bidly: Confidants and Confidentiality in *Great Expectations*,” Jerome Meckier, *University of Kentucky*

“‘An ancient English Cathedral Tower?’: Geographical Liberties in *The Mystery of Edwin Drood*,” Helena Kelly, *Independent Scholar*

Panel 20: Issues of Filmic Adaptation

Location: Senate House 104

Chair:

“Introducing Sam Waters – language and representation in Roman Polanski’s *Oliver Twist* (2005),” Glen Bonnici, *University of Malta*

“Prompt-Copies and Actors’ Bodies,” Miriam Helmers, *University College London*

“Dickens and Adaptation: *Bleak House* and Andrew Davies’ 2005 BBC Serialisation,” Gill Ballinger, *University of the West of England*

Panel 21: Dickens for the Ladies?

Location: Senate House 106/7

Chair:

“Dickens and his Female Audiences,” Jenny Hartley, *University of Roehampton*

“—A Lady of Natural Detective Genius . . .’: Dickens and the Woman Detective: *Hard Times* and *Bleak House*,” Andre DeCuir, *Muskingum University*

“Beyond the Attic: Dickens and *Little Women*,” Matthew Redmond, *Stanford University*

10:30. Coffee break

10:50-12:20

Panel 22: Aspects of Dickens' Legacy

Location: Senate House 102

Chair:

“The Unreal Becoming Real: Dickens’s Myth-Making Mindset,” Katherine Kim, *Molloy College*

“An Evening with Charles Dickens’ on the Nineteenth-Century Lecture Circuit,” Catherine Waters, *University of Kent*

“Dickens and Dolly,” Leslie Simon, *Utah Valley University*

Panel 23: Messages of Brutality and Endurance in Dickens

Location: Senate House 104

Chair:

“Dickens and Animalism,” Tiffany Olgun, *Royal Holloway, University of London*

“Dickens and bullyism in children’s literature: a forerunner,” Francesca Orestano, *The University of Milan*

“‘tied to a stake and innocent’: Dickens’s Martyrdom,” Sara Malton, *Saint Mary’s University*

Panel 24: Metamorphosing Dickens

Location: Senate House 106/7

Chair:

“‘A new life over their’: Australian *Christmas Carols*,” Emily Bell, *Loughborough University*

“The Metamorphoses of a Dickensian Classic in Translation,” Julie Tarif, *University of Alberta*

12:20. Lunch break

13:50-15:20

Panel 25: Dickens in Modernism

Location: Senate House 102

Chair:

“Not Your Negro: Navigating Race in Dickens’s *American Notes* and *Conrad’s Heart of Darkness*,” Katie Bell, *University of Leceister*

“Dickensian Echoes in *Heart of Darkness*,” Magdalena Pypeć, *University of Warsaw*

“Dickens and ‘The Waste Land,’” Michael Hollington, *Independent Scholar*

Panel 26: Contemporary Dickensian Echoes

Location: Senate House 104

Chair:

“The Intertextual Relationship: Charles Dickens and J.K. Rowling,” Robert Sirabian, *University of Wisconsin-Stevens Point*

“Learning from “that incomparable vulgarisateur”: Charles Dickens’s *Bleak House* and Dorothy L. Sayers’s *Murder Must Advertise*,” Christine Colón, *Wheaton College*

“Dickens Speaking From/For the Dead,” Diana Archibald, *University of Massachusetts Lowell*

Panel 27: Educational Dickens

Location: Senate House 106/7

Chair:

“Dickens the Latinist,” Christian Lehmann, *Independent Scholar*

“What is life but learning!”: Informal Education in *Great Expectations* and *Our Mutual Friend*,” Anna Merz, *Virginia Polytechnic Institute*

“Dickens and Mathematics: Numbering, Calculating, and Reasoning,” Shu-Fang Lai, *National Sun Yat-Sen University*

Time TBA: Ruth Richardson: Walking Tour: Dickens and the Workhouse

19:00. 150 Year Anniversary Dinner at the Great Hall, Goodenough College,
Bloomsbury

(Dickens Society and The Dickens Fellowship)