

*"The Story of our Society from Year to Year."*—SHAKESPEARE (more or less).

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# THE DICKENS SOCIETY SYMPOSIUM.

*An Annual Journal.*

CONDUCTED BY

CHARLES DICKENS (SOCIETY).

WITH WHICH IS INCORPORATED DICKENS QUARTERLY.

VOLUME XXVIII.

FROM JULY 16, 2023, TO JULY 19, 2023.

*Being from Session 1 to Session 9.*

ROCHESTER INSTITUTE OF TECHNOLOGY:  
COLLEGE OF LIBERAL ARTS, INTERIM DEAN KELLY MARTIN  
AND THE STRATHALLAN HOTEL & SPA.

2023.

*The Charles Dickens Society thanks the College of Liberal Arts, the Office of International and Global Programs, the School of Individualized Studies, and the Department of English at RIT; the RIT-Genesee Country Village and Museum Partnership; the Johns Hopkins University Press and Dickens Quarterly; Dickens Studies Annual; and the State University of New York Press for their generous contributions to the 2023 Charles Dickens Symposium. Special thanks go, too, to Rose Wilson, Staff Assistant in the Department of English, and Israel Brown, Finance Director for the College of Liberal Arts, for their tireless work on the details of this event.*

## SUNDAY, JULY 16

**5:00-6:30pm**      **Welcome Reception**, Century Club of Rochester, 566 East Ave. (directly across the street [Strathallan Park] from the Strathallan Hotel & Spa)

- Registration packets available at the Reception
- Welcome remarks, Kelly Martin, Interim Dean, College of Liberal Arts

*\* Sponsored by the RIT College of Liberal Arts*

## MONDAY, JULY 17

**7:30-8:30am**      **Continental breakfast**, First Floor Symposium area, Strathallan Hotel & Spa

- Registration desk available beginning at 8:00am

**8:30-8:45am**      **Opening remarks (Room A)**

- Chris Louttit, President, Charles Dickens Society
- Sean Grass, Symposium Organizer

**9:00-10:45am**      **Session I**

**Panel A: Dickens Refracted** (*Chair, Galia Benziman*)

“Reflecting Dickens, Distorting Dickens: Children’s Adaptations as Fun-house Mirror,” Meaghan Cronin

“Illustrating Dickens: Depictions of Dickens in Children’s and Young Adult Literature,” Amberly Malkovich

“*Demon Copperhead*: Mirroring *David Copperfield* and the Art of the Literary Adaptation,” Mark Cronin

**Panel B: Curated Dickens** (*Chair, Jude Okpala*)

“Dickens Beyond Glass at the Charles Dickens Museum,” Katherine J. Kim

“The Sites/Sights of Dickens in 2023: Literary Tourism, Cultural Studies, and the University Literature Classroom,” Eric Lorentzen

“‘Through the glass darkly’: My Year in Dickens Studies,” Rob Jacklosky

“Mediated Perceptions, Refractions and Reflections: Reading the Dickens Museum as Pepper’s Ghost,” Anya Eastman

**11:00am-12:30pm Session II**

**Panel A: Dickens and Language** (*Chair, Rob Jacklosky*)

“Dickens under the Microscope: A Digital Linguistics Analysis of *American Notes* and Theodore Dwight Weld’s *American Slavery as It Is*,” Diana Archibald

“Imagery and Image: Dickens’s Self-conscious Simile,” Miriam Helmers

“Can Dickens Help Us Teach Creative Writing?”, Michaela Mahlberg

**Panel B: Doing the Twist** (*Chair, Sara Malton*)

“‘A stronger hand than chance’: *Oliver Twist*, Fate, and Fruit Machines,” Claire Wood

“Dystopian Dickens: Two Graphic Adaptations of *Oliver Twist*,” Chris Louttit

“The Power of the Eye and Point of View in *Oliver Twist*,” Magdalena Pypec

**12:30-1:45pm**

**Lunch on your own**

(Officers/Trustees lunch in Char Conference Room, Strathallan)

**1:45-3:15pm**

**Session III**

**Panel A: Seeing Through** (*Chair, Robert Patten*)

“Through a Filmy Glass: Queer Secrets of the Blacking Warehouse,” Carolyn Vellenga Berman

“Through Glass: Time, Memory, and Autobiography,” Sean Grass

“Children of ‘close observation’: A Personal History of a Writer in *David Copperfield* and Nabokov’s *Memory*,” Renata Goroshkova

**Panel B: The Prism of Futurity** (*Chair, Amberly Malkovich*)

“Dickens as Infrastructure for Paranormal London in Arthur Machen’s ‘N’,” Katie Bell

“Through the Coffee-Room Glass: Dickens and the Origins of Modern Fantasy,” Chris Dickinson

“Aldous Huxley on Dickens,” Jerome Meckier

**3:15-3:45pm**

**Coffee break**

*\*Sponsored by Johns Hopkins University Press / Dickens Quarterly*

3:45-5:15pm

**Session IV**

**Panel A: Welcome to the Show** (*Chair, Lydia Craig*)

“Funny Voices in the Dark: An Investigation of the Limitations of the One Man Show Format in Biographical Performances about Charles Dickens,” Mads Golding

“Lens Affect-ing Cells: Embodied Response and Critical Surcharge in Christine Edzard’s Film Adaptation of Dickens’s *Little Dorrit*,” Melanie Lewis

“Playing Badly: The Stage as Mirror in *Great Expectations*,” Catherine Quirk

**Panel B: Mysteries Seen and Unseen** (*Chair, Elizabeth Grimshaw*)

“Three Mysterious Pieces of Fiction Attributed to Charles Dickens, Published in *Harper’s New Monthly Magazine*,” Joel Brattin

“Seeing the Victim: The Role of Imaginative Perception in ‘The Trial for Murder’,” Adrienne Wojcik

“Foucauldian Panopticism and Narrative (Seeing) Gaze in *Great Expectations*,” Jude Okpala

5:30-7:00pm

**Reception, The Daily Refresher, 293 Alexander St.**

(approximately 0.4 mile / 0.64 km walk from the Strathallan)

*\*Sponsored by the RIT School of Individualized Study, Dean*

*James Hall, and by RIT Department of English, Chair Sean Grass*

7:00pm -

**Dinner on your own**

**TUESDAY, JULY 18**

8:00-9:00am

**Continental breakfast, First Floor Symposium area, Strathallan Hotel & Spa**

9:00-10:30am

**Session V**

**Panel A: Looking at You through the Glass** (*Chair, Carolyn Vellenga Berman*)

“Focusing on Glass,” Robert Patten

“Dickens in/on Shop Windows,” Natalie McKnight

“‘Stuffed birds and waxen fruits under glass-shades’: Waxing False in Dickens’s Writing,” Lillian Nayder

**Panel B: The Mirror of History** (*Chair, Robert Sirabian*)

“Ghostly Reflections: Miss Havisham as the Monster in the Mirror,” Deborah Siddoway

“Gendered Historical Hauntings: *Great Expectations*, *A Tale of Two Cities*, and the Ghost of History” Negeen Nikravesh

“‘The best and purest link between this world and a better’: The Role of Memory in *Nicholas Nickleby*,” Susan Vandagriff

**10:45am-12:30pm Session VI**

**Roundtable A: Decolonizing Dickens** (*Moderator, Lillian Nayder*)

“The Sahara of Paris and the Desert Jackal: Racialized Topographies in Dickens and Carlyle,” Ahmed Diaa Dardir

“The Reception and Representation of Charles Dickens and Western Literature in Japanese Subculture,” Megumi Kumagai

“Dickens and the British Museum: Reviewing the Parthenon Marbles,” Christian Lehmann

“Reading Dickens in Afghanistan,” Gillian Piggott

“Queering the Dickens Narrative: Why Dickensian Queer-Coding Matters to Contemporary Readers,” A.V. (Adrian) Nordgren

**Roundtable B: Teaching Dickens** (*Moderator, Sara Malton*)

“Writing about Pip: Collaborative Scholarship in the Undergraduate Classroom,” Leslie Simon

“More dangerous than *Das Kapital*: Selling Dickens,” Sean Grass

“Teaching Dickens in the UK Classroom: ‘wisdom of the head and wisdom of the heart,’” Claire Woods

“Teaching Dickens in Warsaw,” Magdalena Pypeć

“Wisdom of the Heart: Dickens and Cultural Studies,” Eric Lorentzen

“Great Expectations and Hard Times: Teaching Dickens at Multiple Institutions,” Katherine J. Kim

**12:30-1:45pm Lunch on your own**

**1:45-2:45pm Business Meeting** (Room A)—all Society members welcome

**3:00pm Buses depart** Strathallan Hotel & Spa for the excursion and Dickens Dinner at the Genesee Country Village and Museum (GCV&M). Please be in the Strathallan lobby by 3:00pm.

*\*Sponsored by the Philip K. and Anne Wehrheim RIT-GCV&M Partnership Endowment.*

- 3:30-5:30pm Explore the GCV&M grounds and exhibitions
- 5:30-6:30pm **Pre-Dinner Reception**, John L. Wehle Gallery, GCV&M  
*\*Sponsored by RIT Office of International and Global Studies, Associate Provost James Myers*
- 6:30-8:00pm **Dickens Dinner**, Banquet Center, GCV&M
  - Presentation of the Robert Partlow Prize, the David O. Paroissien Prize, and the President's Award for Service*\*Sponsored by the RIT Office of the Provost*
- 8:15pm **Buses will depart** GCV&M to return to the Strathallan Hotel & Spa

### WEDNESDAY, JULY 19

8:00-9:00am **Continental breakfast**, First Floor Symposium area, Strathallan Hotel & Spa

9:00-10:30am **Session VII**

**Panel A: Looking on at Christmas** (*Chair, Natalie Cole*)

"*A Christmas Carol* and the Welfare State," Michael Lewis

"Through a Glass Obscurely: Echoes of *The Chimes* in Thomas Hardy," Sara Malton

"Through the Major's Telescope: Adding a Certain 'je ne sais quoi' to a Christmas Story," Claire Woods

**Panel B: Upon Further Reflection** (*Chair, Catherine Quirk*)

"'The composed face was but a handsome mask': Domestic Costuming in Dickens's *Dombey and Son*," Sarah Goldbort

"Paper Dolls: Dickens's Fictional Women Seen through the Prism of the 21<sup>st</sup> Century," Rita Joseph-Olivetti

"'Like a breath along the surface of the gaunt pier-glass': Myth, Race, and Gender in *A Tale of Two Cities*," Christian Lehmann

10:30-11:00am **Coffee break**  
*\*Sponsored by Dickens Studies Annual*

**11:00am-12:30pm Session VIII**

**Panel A: Optical Illusions** (*Moderator, Michaela Mahlberg*)

“Dysfunction of Glasses and Vision in *Bleak House*,” Akiko Takei

“‘Is that you?’: Mirrors and Reflections in and of *Bleak House*,”

Kelsey Jaye

“Dickens through the Magic Lantern,” Elizabeth Grimshaw

**Panel B: Optical Maneuvers in the Dark** (*Chair, Deborah Siddoway*)

“‘Gazes from every window’: Curtain Twitching and the Domestic Noir in *A House To Let*,” Laura Whitebell

“Seeing in the Dark: Preservation and Object Attachment in *Master Humphrey’s Clock* and *The Old Curiosity Shop*,”

Galia Benziman

“‘There’s a strange film come over your eyes’: Mesmerism and Trances in Later Dickens,” Jennifer Heine

**12:30-1:45pm Lunch on your own**

**1:45-3:15pm Session IX**

**Panel A: What’s in a Name?** (*Chair, Magdalena Pypéc*)

“‘Jenny Wren’ and Her Many Names,” Trey Philpotts

“David Daisy Doady Trotwood: The Importance of Self-reflection in Refracted Worlds,” Douglas Scully

“Pip in Purgatory,” Leslie Simon, Anna Blaser, Collin McNeal, and Victoria Morrison

**Panel B: Shadow on the Sun-Dial** (*Chair, Christian Lehmann*)

“Louisa and Mr. Sparsit through the Looking Glass: Window Gazing and the Problem of Transformation in *Hard Times*,” Andre DeCuir

“‘I everyday love her more, and miss her less’: Shades of Charles Lamb and His Ward, Emma Isola, in *Bleak House*,” Lydia Craig

**3:15-3:30pm Closing remarks (Room A)**



*Thank you for coming. Travel home safely.*

*We'll see you next year in Birmingham!*