The Dickens Universe

Dombey and Son

UNIVERSITY OF CALIFORNIA | JULY 31–AUGUST 5, 2016
Welcome to the beautiful UC Santa Cruz campus and to the 36th annual Dickens Universe gathering, featuring Dickens’s seventh novel, *Dombey and Son* (1846-48). The Universe is a unique event that combines features of a scholarly conference, a festival, a book club, and summer camp. It brings together distinguished international scholars, students, and members of the general public of all ages and from many walks of life for a week of intellectual stimulation and lively conviviality.

I want to extend special thanks to the Friends of the Dickens Project, whose support helps make this event possible, and I urge you to respond generously to their appeal for contributions to the Friends endowment drive, which aims to make the Universe a permanent and financially self-supporting event. I also want to ask that you join me in welcoming Ms. Courtney Mahaney, the new Dickens Project’s Assistant Director, who serves as coordinator and grand impresario of the week’s events.

I look forward to a wonderful week and to greeting old friends and making new ones.

John O. Jordan, Director
The Dickens Project
CONFERENCE LOCATIONS

COLLEGE EIGHT
A1 Apartment 1
A2 Apartment 2
C College Eight Cafe
CS Conference Services
DH Dining Hall
DP Dickens Project Office
L College Eight Lawn
201 Red Building
240 Classroom 240
242 Classroom 242
250 Classroom 250
252 Classroom 252

PORTER COLLEGE
DH Porter Dining Hall
E E Building
F F Building
G G Building
H H Building
HL Hitchcock Lounge
I I Lounge
144 Classroom 144
148 Classroom 148
241 Classroom 241
246 Classroom 246
248 Classroom 248
249 Classroom 249
250 Classroom 250
AGENDA AT A GLANCE

THURSDAY, AUGUST 4

7:45-8:30 Breakfast
COLLEGE EIGHT DINING HALL

8:30-9:30 Faculty-led Discussions
COLLEGE EIGHT 242, 250, 252; PORTER 144, 148

11:15-12:30 Yoga
COLLEGE EIGHT LAWN

Writing Workshop
PORTER 246

1:30-2:45 Repeat Film Screening
COLLEGE EIGHT 240

Undergraduate Seminars
PORTER 241, 246, 250

19th-Century Seminar
PORTER HITCHCOCK LOUNGE

Graduate Seminars
COLLEGE EIGHT 250, 252; PORTER 144, 148

Grad Student-led Workshops
COLLEGE EIGHT & PORTER CLASSROOMS

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project
COLLEGE EIGHT LAWN

4:00-5:15 Pedagogy Workshop
COLLEGE EIGHT 252

5:15-6:00 Victorian Dance Lessons
PORTER DINING HALL

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post Prandial Potations / Book Sale
OUTSIDE PORTER DINING HALL

7:30-8:30 Farce: "Firm Dealings with Dombey: A Travesty," written and directed by Adam Abraham (University of Oxford)
PORTER DINING HALL

8:30-10:00 Coffee & Tea
PORTER HITCHCOCK LOUNGE

ae BOLLOW: COLLEGE EIGHT 250, 252, PORTER 144, 148

8:30-9:30 Faculty-led Discussions
COLLEGE EIGHT 242, 250, 252; PORTER 144, 148

11:15-12:30 Yoga
COLLEGE EIGHT LAWN

Writing Workshop
PORTER 246

1:30-2:45 19th-Century Seminar
PORTER 249, 248

Dickensian Seminar
PORTER HITCHCOCK LOUNGE

Graduate Seminars
COLLEGE EIGHT 250, 252; PORTER 144, 148

Grad Student-led Workshops
COLLEGE EIGHT & PORTER CLASSROOMS

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

3:00-4:00 Final Sale of Tee Shirts and Sweatshirts
DICKENS PROJECT OFFICE

4:00-5:15 Talk: Liz Pollock (Owner of the Cook’s Bookcase) “In the Kitchen with Dombey: Exploring the Preparation of Food and Drink in the Victorian Kitchen”
PORTER DINING HALL

5:15-6:00 Victorian Dance Lessons
PORTER DINING HALL

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post Prandial Potations
PORTER DINING HALL PATIO

7:30-8:30 Friends of the Dickens Project Fundraising Auction / Announcement of Next Year’s Book / Book Sale
PORTER DINING HALL PATIO

8:30-11:00 Victorian Dance
PORTER DINING HALL
AGENDA AT A GLANCE

SUNDAY, AUGUST 7

SANTA CRUZ METRO

City buses run between the campus and town during the summer. Please call (831) 425-8600 or see scmtd.com for schedules and routes.

Santa Cruz METRO Center (Pacific Station):
920 Pacific Avenue, Santa Cruz, CA 95060.
SPEAKERS

JOHN BOWEN
University of York
John Bowen is a Professor at the University of York who specializes in nineteenth-century literature. He has contributed to the Times Literary Supplement, BBC Radio, and Cambridge History of English Literature.

RYAN FONG
Kalamazoo College
Ryan Fong’s research is based on nineteenth and twentieth-century Victorian literature. Fong received his Ph.D. in English at the University of California, Davis, and also teaches classes in Women, Gender, and Sexuality.

THAD LOGAN
Rice University
Thad Logan received her Ph.D. at Rice University, where she currently teaches courses in Victorian literature and culture, and in contemporary poetry.

LUCY SHEEHAN
Columbia University
Lucy Sheehan is currently finishing her Ph.D. at Columbia University. Sheehan has received several awards for her papers including a Oscholar Award and a David Underdown Memorial Prize.

PETER CAPUANO
University of Nebraska, Lincoln
Peter Capuano is an Associate Professor at the University of Nebraska, Lincoln. His book Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body was shortlisted for the 2015 British Society for Literature and Science Award.

CLAIRE JARVIS
Stanford University
Stanford Assistant Professor, Claire Jarvis, concentrates on the theories of sexuality in nineteenth-century British Literature. Her analysis can be read in her recently published book Exquisite Masochism: Sex, Marriage and the Novel Form.

ANDREW MILLER
Johns Hopkins University
Andrew Miller received his Ph.D. from Princeton University and is an English Professor at Johns Hopkins University. He was a founder of the North American Victorian Studies Association.

ELISHA COHN
Cornell University
Elisha Cohn is an Assistant Professor at Cornell University. Her research focuses on Victorian novels and theories of the aesthetic.

JOHN O. JORDAN
University of California, Santa Cruz
Research Professor of Literature at UC Santa Cruz and Director of the Dickens Project, John O. Jordan has written widely on Dickens and is the author of a book about Bleak House.

LUCY SHEEHAN
Columbia University
Lucy Sheehan is currently finishing her Ph.D. at Columbia University. Sheehan has received several awards for her papers including a Oscholar Award and a David Underdown Memorial Prize.

GARRETT STEWART
University of Iowa
Garrett Stewart is a Professor at the University of Iowa where he focuses on fiction, film, and textual theory. In 2010, he was elected into the American Academy of Arts and Sciences for his influential visual and verbal analysis in cinema.

ROBYN WARHOL
Ohio State University
Robyn Warhol is Ohio’s Arts and Humanities Distinguished English Professor. She has co-edited and co-authored several highly praised books and is an Einstein Fellow at the Free University of Berlin’s Kennedy Institute for North American Studies.

LIZ POLLOCK
Cook’s Bookcase
UCSC graduate, Liz Pollock is the creator of the Cook’s Bookcase, an online site that specializes in all sorts of cuisine literature.
TOPICS FOR READING AND DISCUSSION

- The earth was made for Dombey and Son to trade in
- "Girls … have nothing to do with Dombey and Son"
- Domestic economies: wet nurses, paid companions, servants
- "competition, competition — new invention, new invention —alteration, alteration"
- Staggs’s Gardens and the railway
- "Papa! What’s money?"
- Popular culture and street life
- Eccentricities: "When found, make a note."
- Fairy Tales
- "There is nothing of chance or doubt in the course before my son."
- "What the waves were always saying"
- "Our young pilgrim to Parnassus": schoolboys and schools
- "a brother’s and a sister’s love"
- Carker and the managerial class
- Pets and other animals
- The maritime world: adventure, risk, commerce
- "You are absolutely tropical:" imperialism and the Native
- "like an angel’s hand": the feminine ideal
- Houses and other domestic spaces
- "We are so dreadfully artificial … I want Nature everywhere."
- Dick Whittington
- Cousin Feenix’s society
- She had no father on earth
- Visionary terror
- Bankruptcy
- "Dombey and Son … is a daughter after all"

READING SCHEDULE

Monday: Parts I-III, Chapters 1-10
Tuesday: Parts IV-VIII, Chapters 11-25
Wednesday: Parts IX-XII, Chapters 26-38
Thursday: Parts XIII-XV, Chapters 39-51
Friday: Parts XVI-XX, Chapters 52-62

GROUP A
College Eight 242
with Gerhard Joseph
+ Daniel Stout
Andrew Allen
Pam Amrhein
Ricardo Avila
Wayne Batten
Gregory Bellow
Walter Cooney
Nancy Darr
Alex Darr
Gretchen Emmons
Mauricio Garcia
Isabella Gatdula
Ann Gaubinger
Karen Hattaway
Lawrence Hicks
Bill Jordan
Meghan Kelly
Patricia Kovner
George Lewis
Stuart Lovett
Glenna Matthews
Lauren Miskin
Beth Penney
Ashleigh Porter
Susan Purkett
Jason Rudy
Joan Silberschlag
Christopher Ward
Peggy Waters
Indigo Wilson-Schmidt

GROUP B
College Eight 250
with Stephen Arata
+ Lorraine Janzen
Jon Moore
Zainab Alsadah
Svein Arber
Beverly Ballard
Ronald Blumer
Gerald Browne
Winifred Ernst
Amy Feuss
Claudia Fonda-Bonardi
Margaret Harrington
Benjamin Hudson
Peter Kosenko
Annie Laskey
Karen Lebowski
Lauree Lober-Tracy
Kimberly Mejia
Mary Munter
Susan Nordlof
Diana Postlethwaite
Hope Rehaender
Marquerite Romanello
Tabitha Sparks
Michael Stern
Jennifer Stice
Chuck Sullivan
Rose Tepiltz
Elizabeth Walker
Carl Wilson
Jo Ellen Winters

GROUP C
College Eight 252
with Devin Griffiths
+ Jill Rappoport
Michelle
Allen-Emerson
Clay Ballard
Lynn Bartlett
William Bonnell
Alexander Bove
Tim Clark
Kristi Commander
Cathy Cress
Sharon Devine
Marigny Dupuy
Magdalena Fitzgerald
Alexandra Fradelizio
Mark Halperin
Stasi Kramer
Frances Laskey
Patricia Ann Luchak
Paul Micheie-Derrick
Makiko Monikawa
Miri Norton
Barbara Raney
Donald Rehaender
Erin Sandvold
Thomas Savignano
Carl Soderstrom
Jean Sward
Lisa-Marie Teubler
Leslie Yamaguchi
Alina Ying

GROUP D
College Eight 253
with Taryn Hakala
+ Trica Zakreski
Adam Abraham
Rebecca Rose Barnett
Elizabeth Bowman
David Brownell
Chelsa Bray
Beverly Carlson
Robert Cate
Joshua Commander
Ray Crosby
Marilyn Drury-Katillo
Emily Fox-Kales
Javier Gutierrez
Jenny Haden
Beth Hightower
Tom Huser
Barbara Keller
Tori Leimbach
Roberta Lewis
Mary Luersen
Julie Minnis
Tate Paffie
Janaki Rao
Martha Stead
Erika Streuer
Margaret Tamulonis
Mary Templeton
Laurie Thompson
Jessica Valdez

GROUP E
Porter College 148
with Declan Kavanagh
+ Elizabeth Meadows
Dan Atwell
Sandra Beiler Rao
Dagni Bredesen
Lauren Brinton
Kenia Coyoy
Caitlin Croughan
Linda Dittmari
Bradley Deane
Cindy Donovan
Shannon Draucker
Ginny Fitch
Mark Gordon
Richard Greene
Trude Hoffacker
Josie Jordan
Alexandra Knueger
Nora Levine
Jennifer Liddell
Rowena Mason
Lisa Palmer
Becky Richardson
Randal Robinson
Carolyn Schwartz
Paul David Story
Jon Varese
Moria Wadell
Mercer Warriner
Rita Zralek

* If your name does not appear, or if a room is not accessible, you may join another group.
If your name does not appear, or if a room is not accessible, you may join another group.

There may be other beds made up in your room. If you need rentals of electric tea pots and ethernet cables, Dickens Project Office handles everything else, including parking permits, and most things having to do with housing. If there is a problem with your apartment or room, please see Courtney before going to the Conference Office.

Do not move to another room in your apartment without consulting with Courtney. If there is a problem with your room or apartment, please see Courtney before going to the Conference Office. If there is a maintenance problem with your apartment (plumbing, electrical, etc.) either the Conference Office or the Dickens Project Office can write up a fix-it ticket. If you need to move, see Courtney.

Cell phone service is spotty at College Eight, so ask around if you have a Conference Parking Permit, you may only park where you are. Login information is in the welcome packet from Conference Services on the table in your apartment.

Connecting to wifi can be excellent or terrible, depending on where you are. Login information is in the welcome packet from Conference Services on the table in your apartment. Parking is strictly enforced and we cannot help you if you have parked illegally. Please pay close attention to the signs in each lot. If you have a Conference Parking Permit, you may only park in lots marked “Conference.”

### HELPFUL TIPS

Conference Office will provide you with room key cards, meal cards, extra blankets, pillows, lightbulbs, lamps, laundry cards, parking permits, and most things having to do with housing.

Dickens Project Office handles everything else, including rentals of electric tea pots and ethernet cables. There may be other beds made up in your room. If you selected a double, someone else may be arriving after you. Please don’t take their bedding. Again, if you need extra bedding, the Conference Office can help you with this.

Do not move to another room in your apartment without consulting with Courtney. If there is a problem with your room or apartment, please see Courtney before going to the Conference Office.

If there is a maintenance problem with your apartment (plumbing, electrical, etc.) either the Conference Office or the Dickens Project Office can write up a fix-it ticket. If you need to move, see Courtney.

Connecting to wifi can be excellent or terrible, depending on where you are. Login information is in the welcome packet from Conference Services on the table in your apartment. Parking is strictly enforced and we cannot help you if you have parked illegally. Please pay close attention to the signs in each lot. If you have a Conference Parking Permit, you may only park in lots marked “Conference.”

---

<table>
<thead>
<tr>
<th>GROUP 1</th>
<th>GROUP 2</th>
<th>GROUP 3</th>
<th>GROUP 4</th>
<th>GROUP 5</th>
<th>GROUP 6</th>
<th>GROUP 7</th>
<th>GROUP 8</th>
<th>GROUP 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Eight 240</td>
<td>College Eight 242</td>
<td>College Eight 252</td>
<td>Porter College 144</td>
<td>Porter College 148</td>
<td>Porter College 241</td>
<td>Porter College 246</td>
<td>Porter College 248</td>
<td>Porter College 250</td>
</tr>
<tr>
<td>with Emily Bowles + Liz John</td>
<td>with Don Carpenter + Mark Taylor</td>
<td>with Samantha de Vera + Laura Eldridge</td>
<td>with Rebecca Ehnhardt + Kristen Starkowski</td>
<td>with Raquel Garcia-Cuevas + Samantha Stronge</td>
<td>with Jeremy Goheen + Ryan Sweet</td>
<td>with Alison Hedley + Vignesh Sridharan</td>
<td>with Corrie Jacobs + Frances Molyneux</td>
<td>with Michael James + Caolan Madden</td>
</tr>
<tr>
<td>Zainab Alasadah</td>
<td>Gregory Bellow</td>
<td>Chelsea Bray</td>
<td>Caroline Coughlin</td>
<td>Marilyn Drury-Katillo</td>
<td>Richard Greene</td>
<td>Christina Harrington</td>
<td>Benjamin Hudson</td>
<td>Barbara Keller</td>
</tr>
<tr>
<td>Paul David Story</td>
<td>Isha Kaushik</td>
<td>Felicia Kim</td>
<td>Grace McClure</td>
<td>Anna Gougeon</td>
<td>Ehrhardt</td>
<td>Andrew Allen</td>
<td>Lisa-Marie Teubler</td>
<td>Mark Taylor</td>
</tr>
<tr>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
<td>(...continued)</td>
</tr>
</tbody>
</table>

---

### GRADUATE STUDENT-LED WORKSHOPS (11:15-12:15 PM)

*If your name does not appear, or if a room is not accessible, you may join another group.*
FACULTY-LED GRADUATE STUDENT SEMINARS (1:30-3:00 PM)
* These seminars are for consortium member graduate students only.

SEMINAR A
College Eight 250
with Iain Crawford + Michael Rectenwald

SEMINAR B
College Eight 252
with Joseph Laverty + Talia Schaffer

SEMINAR C
Porter College 144
with Jill Galvan + Jonathan Grossman

SEMINAR D
Porter College 148
with Dan Bivona + Amy Wong

SEMINAR E
Porter College
with Michael Cohen + Elsie Michelle

UNDERGRADUATE COURSE REQUIREMENTS:
The schedule for the week is very intense and you are expected to attend the following activities:

- Monday-Friday Mornings
  - Faculty-Led Discussions (9:45-11:00 AM)
  - Graduate-Led Discussions (11:15-12:15 PM)
- Monday-Thursday Afternoons
  - Undergraduate Seminars (1:30-3:00 PM)
  - Paragraph Writing (3:15-5:00 PM)

UNDERGRADUATE AND SUMMER SESSION SEMINARS (1:30-3:00 PM)

SEMINAR A
Porter College 241
with John Jordan + Beth Newman

SEMINAR B
Porter College 146
with Murray Baumgarten + Sara Ackenberg

SEMINAR C
Porter College 250
with Janice Carlisle + Elizabeth Frangel

UNDERGRADUATE COURSE REQUIREMENTS:
The schedule for the week is very intense and you are expected to attend the following activities:

- Monday-Friday Mornings
  - Faculty-Led Discussions (8:30-9:30 AM)
  - Lectures (9:45-11:00 AM)
  - Graduate-Led Discussions (11:15-12:15 PM)
- Monday-Thursday Afternoons
  - Undergraduate Seminar (1:30-3:00 PM)
- Evening Lectures (7:30-9:00 PM)

LETTERS OF APPRECIATION FROM GRADUATE STUDENT PARTICIPANTS
One way in which the Dickens Project retains its annual funding from its consortium member schools is by providing evidence of its accomplishments in the areas of research and graduate student development. You can help us in this regard by writing a letter of appreciation to the Dean of Humanities (or other appropriate administrator) on your campus, briefly describing your experience at the Santa Cruz conference and mentioning some of the ways in which it was beneficial to your professional training. I hope such a letter will not be difficult for you to write. A single page should suffice.

Please send copies of your letter to the Chair of your department and to the faculty Dickens(ers) in your department. A copy should also be sent to me at:

Professor John O. Jordan,
University of California, Santa Cruz
Humanities Academic Services
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

DEPARTMENT OF HUMANITIES
UNIVERSITY OF CALIFORNIA, SANTA CRUZ
1156 High Street, Santa Cruz, CA 95064
Mr. Dombey's unfeeling attitude towards his wife's passing is suggestively represented in Dickens' portrayal of Mr. Dombey's golden watch. One of the first descriptions of Mr. Dombey in the novel describes him as jingling the "heavy gold-watch chain that depended from below his trim blue coat." (11) Dickens continues to establish Dombey's close connection with time by drawing a connection of age numbers between Mr. Dombey's "eight-and-forty years of age" and Little Paul's "eight-and-forty minutes". Thus, at the novel's outset, Dickens establishes Dombey's close connection with time. From being a mere detail, the watch gains more significance by chapter's end. In the moments preceding his wife's death, the watch's "loud ticking…seemed in the silence to be running a race." (20) This reference to Mr. Dombey's racing watch in the first chapter hints at the hurried and even careless movement of the characters that is a hallmark of the novel. Dickens uses two key images—water and time—to highlight the novel's thematic concerns. From the household's bankruptcy and the disintegration of the family to the transitory nature of life itself, these elements are observed in death scenes in the first five numbers of the novel and are used to express the way the novel champions the human over the forces of machines and industry. I argue that water imagery, as natural and fluid, serves as a contrast to the encroaching dominance of industry. These scenes also contain characters marked by contrasting temporalities. The references to time urge the reader's recognition of mortality, not only of the characters but of ourselves, thus highlighting the tie of mortality that unites all of humanity. […]

The scene depicts Florence cataloging time into segments with increasing urgency from "midnight" to "Five!" (718–719), whose emotion and choices. […]

While she is pacing, other action verbs emphasize her bodily movements: she "listened" “watched; “sat down; “got up,” and "looked at" (719). Similarly, Dombey is found pacing heavily after he receives the news of Edith's escape, “… he trod so heavily that she could hear him walking up and down from end to end” (D.S. 721). The parallel actions of Florence and Dombey highlights Edith's impact on the pair-- both become agitated and restless with the absence of the mother/wife, a vacuum that disorders their domestic sphere. The entire home is convulsed with Edith's defiance, beginning with "a cautious stir" that asculates as "the whole house [is] roused" with "frightened servants going up and down with lights, and whispering together, and falling away from her father as he passed down" (719). The commotion incited throughout the Dombey establishment renders the space unstable, disordered and on the verge of anarchy. The choice to portray such household imagery with depictions of fragmented time and movement. The scene depicts Florence cataloging time into segments with increasing urgency from "midnight" to "Five!" (718–719), whose emotion and choices. […]

The home is the stronghold of the family that, by patriarchal expectation, a woman must keep stable-- but what happens when the woman removes herself from the domestic sphere? Can the male figure regulate control? Charles Dickens's work Dombey and Son arguably explores such a question in this novel that depicts the world of the Paul Dombey, Sr., the wealthy owner of a shipping company and a patriarch of a traditional Victorian family. Dickens chooses to focus on a broken Victorian home to critique patriarchal ideology, female oppression and the idealized domestic sphere. The novel arguably demonstrates how destabilizing the home actually creates the possibility for change in the protagonist and the readers' evaluation of the home space. The novel achieves this by structuring the novel's turning point around the disruption of Dombey's domestic space. This disruption is incited primarily by the departure of women, whether this woman is an idealized "angel of the house" or a "fallen" woman. In a pivotal scene where both Dombey's wife and daughter depart, the novel reveals how both Dombey and his household fall into chaos as a result of the overwhelming power of female emotion and choices. […]

The novel Dombey and Son by Charles Dickens includes two key death scenes, of Fanny Dombey and Little Paul. In each, the heightened emotions from lyrical water imagery and references to time highlight the novel's thematic concerns. From the household's indifference at Fanny Dombey's death to the fractured relationship between Edith Granger and her profit-seeking mother Mrs. Skewton, the novel laments human's disconnected state and interest in profit. Dickens uses two key images--water and time--to highlight the value of increasingly vulnerable human connection. These elements are especially observable in death scenes in the first five numbers of the novel and are used to express the way the novel champions the human over the forces of machines and industry. I argue that water imagery, as natural and fluid, serves as a contrast to the encroaching dominance of industry. These scenes also contain characters marked by contrasting temporalities. The references to time urge the reader's recognition of mortality, not only of the characters but of ourselves, thus highlighting the tie of mortality that unites all of humanity. […]

The home is the stronghold of the family that, by patriarchal expectation, a woman must keep stable-- but what happens when the woman removes herself from the domestic sphere? Can the male figure regulate control? Charles Dickens's work Dombey and Son arguably explores such a question in this novel that depicts the world of the Paul Dombey, Sr., the wealthy owner of a shipping company and a patriarch of a traditional Victorian family. Dickens chooses to focus on a broken Victorian home to critique patriarchal ideology, female oppression and the idealized domestic sphere. The novel arguably demonstrates how destabilizing the home actually creates the possibility for change in the protagonist and the readers' evaluation of the home space. The novel achieves this by structuring the novel's turning point around the disruption of Dombey's domestic space. This disruption is incited primarily by the departure of women, whether this woman is an idealized "angel of the house" or a "fallen" woman. In a pivotal scene where both Dombey's wife and daughter depart, the novel reveals how both Dombey and his household fall into chaos as a result of the overwhelming power of female emotion and choices. […]
DICKENS PROJECT HIGH SCHOOL ESSAY CONTEST WINNERS

MOBILE PROPERTIES: FEMINIZING MOVEMENT IN DOMBEMY AND SON
EXAMINING HOW REVERSALS IN MOBILITY REFLECT CHANGING GENDER NORMS
Amber Johnston, University of Southern California (Alumni, Foshay Learning Center, USC NAI)

Domby and Son by Charles Dickens explores Victorian concerns with the preservation and maintenance of domestic space and does so by showing how patterns of mobility and immobility accompany the reinforcement of gender norms. The novel depicts the patriarchal mindset by gendering space and mobility, equating women and femininity with the domestic spaces and restricted movement and conversely, men and masculinity with the opposite of home, public, urban spaces and expansive movement. By observing these patterns in the novel, the reader perceives how the patriarchy prescribes gender norms through varying the extent of mobility experienced by various female characters, from minor characters like Mrs. Richards, to a major one like Edith Dombey herself. Ultimately, the novel critiques traditional gender roles by demonstrating the effects and challenges to feminized immobility.

Female characters in Dombey and Son reflect the repression of such gender norms through their experience of enforced immobility. At the very opening of the novel, we are introduced to Polly Toodlee, renamed Mrs. Richards, who is recruited to be Paul’s nurse in the house of Dombey. However, this recruitment comes with limitations as we learn that Polly will not be allowed to leave the house of Dombey to visit or see her very own children and family. This literally enacts the denial of mobility upon a female body which ultimately restricted movement and conversely, men and masculinity with the opposite of home, public, urban spaces and expansive movement. By observing these patterns in the novel, the reader perceives how the patriarchy prescribes gender norms through varying the extent of mobility experienced by various female characters, from minor characters like Mrs. Richards, to a major one like Edith Dombey herself. Ultimately, the novel critiques traditional gender roles by demonstrating the effects and challenges to feminized immobility.

In 2015 the Dickens Project and USC’s Neighborhood Academic Initiative program (NAI) partnered up to incorporate Charles Dickens into NAI’s English curriculum. The goal of NAI is to prepare under resourced youth for the rigors of college and university. Through this partnership, 6 scholarships were offered to 4 students and 2 teachers, to attend Dickens Universe. In addition, the Friends of Dickens Project generously provided the NAI class with copies of Dombey and Son to prepare the participants for this year’s Universe. To provide the scholarship-opportunity again, the Dickens Project fundraised through UCSC’s annual Giving Day, a 24-hour fundraiser used to fund UCSC students, faculty, and programs. At the start of the day, the goal was set to $7,000. By the time it concluded, the goal was surpassed. Thanks to these generous donations, the Dickens project will proudly host more NAI participants this year and the entire NAI students, faculty, and programs.

SAVING THE FATHER: EMPATHY, CRITIQUE AND THE VICTORIAN PATRIARCHY IN DOMBEMY AND SON
Georgia Delgado, University of Southern California (Alumni, Foshay Learning Center, USC NAI)

Domby and Son by Charles Dickens both condemns and humanizes its protagonist by the manner in which the Victorian patriarchy influenced his role as an actual father. The novel complicately displays Domby’s pride and its detrimental effects alongside private moments of grief, vulnerability and despair. From an extended narration of his psychological state as he rides on a train after the death of Paul towards the beginning of the novel, to a chilling scene of solitary hallucination by novel’s end, Dickens shows Domby’s vulnerability and his struggle to repress this weakness to manifest and simultaneously challenge the idea of patriarchy. Thus, the reader’s feelings toward Domby’s character gain complexity as the reader continually must choose between condemnation and empathy for the novel’s protagonist.

Following this description of the train as a relentless monster characterized as Death, Domby’s thoughts shift to Florence. He begins to imagine her face which awakens rather than ameliorates his ill feeling towards her. The passage describes this antipathy as being “full-formed now, and spoke out plainly, moving him too much, and threatening to grow too strong for his composure” (313). His resentment has grown so great that he is afraid of physically displaying it. This is vital as this disclosure contradicts Domby’s persona as a composed and powerful man. Meanwhile, the list of Florence’s angel-like characteristics: “her patience, goodness, youth, devotion, love” and his disdain for them causes readily indignation through the perverse contrast (313). The syntax here lists each statement with a repeated “because”: “Because the feeling it awakened in him….” “Because the face was abroad….” “Because he knew full well….” (313), suggesting Domby’s insistent justification of his sentiments towards Florence. Such a repetition actually builds the intensity of his argument that she is to blame for his pain. The mere image of her face further triggers and gives added pain to the thoughts of death, “[barbing] the arrow of that cruel and remorseless enemy” (313). This ache, not simply a result of Paul’s death, is attributed instead to Florence’s survival:

“If his son had been his only child, and the same blow had fallen on him, it would have been heavy to bear; but infinitely lighter than now, when it might have fallen on her (whom he could have lost, or he believed it, without a pang), and had not” (313).

The above revelation accomplishes complex effects: while we might be as moved as readers by the privileged glimpse into Domby’s true heart, this revelation as well as his need to justify his emotions vilifies his character. These mixed attitudes towards Domby help the readers see how Domby’s role as a father has been shaped by the dominant forces of Victorian patriarchy. Domby confines family with business, as the name of the firm, Domby and Son, attests. This patriarchal mindset, which values a son over all, prevents Dombey from developing favorable feelings toward his daughter, and drives the neglect and inhumanity represented in his thoughts. The novel condemns Domby for this neglect while simultaneously critiquing the society that motivated his distorted values.

Nonetheless, the brutality of Domby’s secret thoughts in the above are balanced by the humanity shown within Domby’s moments of despair. Near the end of the novel, the chapter Retribution effectively depicts Domby’s total deterioration through connecting him with his house and the way in which everything is out of place. Throughout the chapter, the motif of the worn-out house is a symbol of a worn out patriarch that is Domby. Furniture is not in its designated place—and infected by the sense of freedom and recklessness, neither are his servants. This chaos reflects the instability that now exists in Domby’s life: the house, like Dombey is “a ruin, and the rats fly from it” (893). This line is reiterated four times (897, 899, 902, 903), then followed by the last variation: “And the ruined man. How does he pass the hours, alone?” (903). […]
EXPLORE THE FOOD OF SANTA CRUZ

1. Hula's Island Grill (Hawaiian)
   221 Cathcart Street
   (831) 426-4852
2. 515 Kitchen & Cocktails (Bar)
   515 Cedar Street
   (831) 425-5051
3. Assembly (Farm to Table)
   1108 Pacific Avenue
   (831) 425-5051
4. Soil Restaurant + Wine Bar
   105 Walnut Avenue
   (831) 423-2020
5. Verve Coffee
   1540 Pacific Avenue
   (831) 600-7784
6. Gabriella Café (Farm to Table)
   910 Cedar Street
   (831) 457-1677
7. The Penny Ice Creamery
   913 Cedar Street
   (831) 204-2523
8. The Red (Bar)
   200 Locust Street
   (831) 425-1913
9. Surfrider Café (Burgers)
   429 Front Street
   (831) 713-5258
10. Pawn My Heart
    1116 Pacific Avenue, B
    (831) 426-2511
11. Saturn Café (Vegetarian)
    145 Laurel Street
    (831) 429-8505
12. Betty's Eat Inn (Burgers)
    1222 Pacific Avenue
    (831) 600-7056
13. Luli (Mediterranean)
    1018 Cooper Street
    (831) 423-4545
14. Lulu Carpenter's (Coffee)
    1545 Pacific Avenue
    (831) 439-9200
15. 99 Bottles (Pub)
    110 Walnut Avenue
    (831) 459-9999
16. Pour Taproom (Pub)
    110 Cooper Street
    (831) 535-7007
17. Surfrider Café (Burgers)
    429 Front Street
    (831) 713-5258
18. Pizza My Heart
    1116 Pacific Avenue, B
    (831) 426-2511
19. Saturn Café (Vegetarian)
    145 Laurel Street
    (831) 429-8505
20. Betty's Eat Inn (Burgers)
    1222 Pacific Avenue
    (831) 600-7056
21. O'Mei (Chinese)
    2316 Mission Street
    (831) 425-8458
22. Café Brasil (Brazilian)
    1410 Mission Street
    (831) 429-1855
23. Santa Cruz Wharf
    21 Municipal Wharf
    (831) 420-5725
24. Santa Cruz Beach Boardwalk
    400 Beach Street
    (831) 423-5590
25. Assembly (Farm to Table)
    1108 Pacific Avenue
    (831) 425-5051
26. Hula's Island Grill (Hawaiian)
    221 Cathcart Street
    (831) 426-4852
27. Surfrider Café (Burgers)
    429 Front Street
    (831) 713-5258
28. Pawn My Heart
    1116 Pacific Avenue, B
    (831) 426-2511
29. Saturn Café (Vegetarian)
    145 Laurel Street
    (831) 429-8505
30. Betty's Eat Inn (Burgers)
    1222 Pacific Avenue
    (831) 600-7056
31. O'Mei (Chinese)
    2316 Mission Street
    (831) 425-8458
32. Café Brasil (Brazilian)
    1410 Mission Street
    (831) 429-1855
33. Santa Cruz Wharf
    21 Municipal Wharf
    (831) 420-5725
34. Santa Cruz Beach Boardwalk
    400 Beach Street
    (831) 423-5590

USE #DICKENSUNIVERSE AND TAG @DICKENSPROJECT ON FACEBOOK, TWITTER, AND INSTAGRAM.
THANK YOU TO OUR GENEROUS DONORS

James Adams and Michele Moody-Adams
Adobe Systems, Matching Gift Program
Antjie Anderson, Ph.D.
Brenda and David Anderson
Dan Atwell
Ricardo Avila and William Bonnell
Gail Bakewell
S. Brooke Baldwin
Clay and Beverly Ballard
Wayne Batten and Charles Sullivan
Murray and Sheila Baumgarten
Paul and Carol Berman
Bettendorf Family Trust
Sandra Bieler and Krishna Rao
Daniel Biswas
Margaret Bjerke
Muriel R. Blatt
Donna and Robert Blitzer
Ronald Blumer
Roosematie Bodenheimer
Florence and William Boos
John Bowen
Ellen Brinks
Inger and Benjamin Brody
Julie H. Brower
David Brownell
Jim Buzzard
Gene Calvert
Kirk Campbell
Peter Capuano
Cynthia Carillo
Janice Carlisle and Joseph Roach
James Carter and Phyllis Johnson
Roland Carvalho
Robert Cate
The Carol T. Christ Trust
Timothy and Emily Clark
Michael Cohen
Joyce J. Cohn
Maggie Collins and James Newman
Joshua and Kristin Comander
Iain L. Crawford
Raymond Crosby
Caitlin and Mabel Croughan
Richard and Alison Cowell
Richard and Margaret Currie
Margaret and Peter Darby
Nancy and Alec Darr
Paul and Mary Davis
Robert and Ruby Davis
Tyler Dean
Carolyn Dever and Paul Young
Joan Diamond and Kirk Smith
Robert and Margaret Dickenson
Cindy and Jack Donovan
Lee Drake
Thomas L. Drucker
Manilyn Drory-Katilis
Paul and Barbara Dubois
Ian Duncan and Ayse Agis
Maniya Dupuy
Toni Eaton
Eva Jean Eggren
Ed Eigener
Angel A. Elsey
Gretchen Emmons
Winfred Ernst
Olga Euben
Amelia Feuss
First Giving
Catrina Flint
Paul and Peter Fonda Bonardi
Ryan Fang and Eriq Eyle
Reenie Fox
Esther G. Franklin
Kathleen Fredericksen
Marissa Fullum-Campbell
Catherine Gallegher
Jill Galvan and Daniel Seward
Amanpal Garcha
Brian Gibson
Catharine and James Gill
Eileen Gislosky and Daniel Pulin
Elizabeth and Max Gitter
GLAD Fellowship
Margaret Gordon
Mark and Barbara Gordon
Winfred and Lester Gorn
Marty Gould
Greater Riverside Area Dickens Fellowship
Rae Greiner
Jonathan Grossman and Jana Portnow
Gulf Coast Community Foundation
Sara Hackenberg
Alice Hadal
Elizabeth Hall
Bill Hannon Foundation
Margaret Harrington
Karen and David Hattaway
Jane Henderson and Bob Cohen
Nancy Henry
Larry Hicks
Bernard and Eleanor Hliberman
Trude Hoffacker
Lorraine R. Honig
Soz Howells and David Soares
Kimberly Wong Hwe
John Isbister and Roa Spafford
William Jardine
Claire J. Jarvis
Joanne and William Jordan
John and Jane Jordan
Gerhard and Eileen Joseph
Priti Joshi
Fred Kaplan
Abigail Jordan Katz
Barbara and Hale Keller
Meghan Kelly
Karen Kleeman
Melissa Klimaszewski
Lorraine Koostoo
Melissa Kurt and Thomas Meade
Peter Kosenko
Stanley Kramer
Courtney Krieky
Jean H. Langenheim
Frances M. Laskey
Terri R. Leimbach
Leventhal Stem Family Trust
Nora Levine
Margaret Lewitt
George Lewis and Alexandra Warriner
Roberta Lewis
Lincoln Rafferty
Richard and Nancy Litvak
Lauree Luber-Tracy
Penelope Lockhart
Margaret Loose
Tricia Lootens
Mary and Paul Luemen
John Lynes
John and Catherine T. MacArthur Foundation
Carol H. MacKay
Megan Terah Malan
Courtney Mahaney and Cliff Pearson
Teresa Mangum and Corey Creekmur
Joann and George Martin
Glenna Matthews
The Glennia Matthews Trust
Kathryn McGraw
Elizabeth Meadows and Richard Johnson
Boris Melnikov
Richard Menke
The Michaelson Trust
Elie Michel
Helena Michie and Scott Derrick
John J. Miller
Joye and Roger Miller
Julie and Robert Minnis
Monique Morgan
Makkia Monikawa
Elizabeth A. Morrison
Capi Napoles
Man and Jacqueline Neff
Harland and Corinne Nelson
Newcomb Family Trust
Susan and Martin Nordhoff
Ophelia T. Paine
George Palmer
Robert L. Patton
Beth Penney
Nirshan Perera and Jennifer Simington
Cynthia and Emie Peterson
Robert Polhemus
Daniel Pollock Pelzer and Laura Rosenbaum
Kathryn Powell
Susan Parkert
Jill Rappaport-Gentrowe
Moms Ratner
John R. Reed
Steven and Marsha Reeder
Don and Hope Rehafeiner
Francois J. Roberts
Catherine Robeson
Marguerite Romanello
Ellen Rosenman
Jolinda Rottke
Ailon Sainsbury and Gerald Chapman
Salesforce Foundation
Timothy Sample and Ranjeeta Udhioji-Sample
Solima Sarrafzadeh
Thomas Savignano and Peter Benson
Sarah and Raphael Kudela
Dan A. Sewell
Donna Shermek and Tyrus Miller
Kevin Sigerman
Joan Silberschlag
Doreen Smith
Roberts Smith
Carl Sodstrom
Mathew and Robert Steed
Karen and Jack Steedman
Michael Sterlin
Leslie T. Sweeley
Margaret Tamulonis
Bruce A. Thompson
Laurie Thompson
Ze Eleta Tobi
Gary Told
Leona and Gregory Toker
Bob and Becky Tracy
Marlene Tromp
Jon Michael Varese
Melissa Vo
Mary and George Waddell
Elizabeth Walker
Sara and Joe Walsh
Michael and Susan Warren
Cathie Waters
Christina Waters and Frank Galuszka
Carolyn Williams and Michael McKoon
Suzanne Willis
Carl Wilson and Evan Boone
Lin and Anne Wyant
Rikka Yenushalmi
Antonette and Robert Zeiss
Lily Zhu
Susan Ziegler and Nathan Boyd
Jolene Zigarovich
Rita A. Zielek

IT’S EASY TO BECOME A FRIEND
Your tax-deductible gift, no matter how big or small, is greatly appreciated and benefits so many.

When you give to the Friends, you are helping to sustain the research, educational, and outreach mission of the Dickens Project. Your money goes beyond helping to bring world-renowned speaker to the Dickens Universe each summer who would not otherwise be able to attend. It also ensures that the Project can continue its important programs in graduate student training and development and outreach to high school and community college teachers.

Through its Board of Directors, the Friends also contribute in many ways, large and small, to making the Dickens Universe a friendly, warm, and welcoming event where people of different ages and backgrounds come together with eminent scholars to study and enjoy the inexhaustible richness of Dickens’s novels.

The Friends are still seeking your help to reach their goal of a $1,000,000 Endowment. The income from this endowment will help to ensure the sustainability of the Dickens Universe for many years to come.

In addition to current gifts, you can help the Friends through Planned Giving. There are many ways to do this, and Carl Napolis from Humanities Development can help you to make the right choice.

21ST CENTURY CLUB
We would like to thank the following individuals for including the Dickens Project in their estate plans. Their gift entitles them to membership in UC Santa Cruz’s legacy society, the 21st Century Club. Their foresight ensures the future of the Dickens Project at UC Santa Cruz. If you are interested in making an estate gift, contact Virginia Rivera at (831) 459-5227 or vrivera@ucsc.edu.

Caitlin Croughan   Peter Kosenko
Aleck and Nancy Darr   Aleck and Nancy Darr
Trude Hoffacker   Thomas Savignano
Robert and Ruby Davis   Michael Stern
Tyler Dean
Barbara and Hale Keller
28
29
DEPARTURE INFORMATION

BEFORE YOU LEAVE THE UNIVERSE

Don’t forget to return your Room Card Keys, and Meal Card to the Conference Office, Apt. #2107. There are charges incurred by us and billed to you if you do not. Please return the keys and cards in the envelope in which they came.

If the Conference Office isn’t open when you need to leave, please make prior arrangements with them or with the Dickens Project staff (Apt. #1103).

EVALUATIONS

Please take a moment to fill out an evaluation. Let us know what we’re doing well, and how we can improve. There are two evaluations, one to rate the graduate student experience, and a second for members of the public. Both are available online:

Graduate Students: https://goo.gl/DgX5G3
General Public: https://goo.gl/3Msv4B

MANY THANKS

Many thanks to Equinox Wines, Pacific Cookie Company, Poetic Cellars, Safeway (Freedom), Shopper’s Corner, and Trader Joe’s (Capitola and Santa Cruz) for their generous donations toward the Grand Party on Thursday evening.
SANTA CRUZ SHAKESPEARE
IN THE GROVE AT
DELAVEAGA PARK

JULY 12 – AUGUST 28 2016

WILLIAM SHAKESPEARE'S

A Midsummer Night's Dream

Directed by Terri McMahon
PLAYING THROUGH AUG 28

★ Free Groundling Youth Ticket with adult purchase!

FRINGE SHOW:
VIRGINIA WOOLF'S
ORLANDO
ADAPTED BY SARAH RUHL

Directed by David Morden
AUGUST 17, 23, 24

WILLIAM SHAKESPEARE'S

HAMLET

Directed by Paul Mullins
PLAYING THROUGH AUG 28

Featuring Kate Eastwood Norris as the iconic Dane!

TICKETS: 831.460.6399
santacruzshakespeare.org/tickets

SANTA CRUZ SHAKESPEARE

THE GROVE AT DELAVEAGA PARK
501 Upper Park Rd, Santa Cruz, CA