Welcome to the beautiful UC Santa Cruz campus and to the 38th annual Dickens Universe gathering, featuring Charles Dickens’s novel, *Little Dorrit* (1855-57). 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 Dickensian 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 look forward to a wonderful week and to greeting old friends and making new ones.

John O. Jordan, Director
The Dickens Project

**THE DICKENS PROJECT**

Founded in 1981 and headquartered at UC Santa Cruz, the Dickens Project is a multi-campus research unit of the University of California, and a consortium of 50 universities and colleges in the United States and abroad.

**CONTACT INFORMATION**

The Dickens Project
UC Santa Cruz
1156 High Street
Santa Cruz, CA 95064

Office Location:
Humanities 1, Room 327

(831) 459-2103
dpj@ucsc.edu

Courtney Mahaney
Assistant Director
(831) 332-7847

Nathalie Coletta
Program Assistant
(805) 400-9709

East Conference Office
(831) 502-7002

Cover illustration: Detail from "The Marshalsea becomes an Orphan" (1857). Hablot Knight Browne. Etching.

CONFERENCE LOCATIONS
HUMANITIES COMPLEX, COWELL COLLEGE AND STEVENSON COLLEGE

1. Humanities 1
   - Room 202
   - Room 210
   - Room 402
   - Room 408
   - Room 620

2. Humanities 2
   - Room 259
   - Room 359

3. Humanities Lecture Hall

4. Humanities Plaza and Quad

5. Cowell College Circle

6. Cowell 132

7. Cowell Fireside Lounge

8. Page Smith Library

9. Eloise Pickard Smith Gallery

10. Cowell Fountain

11. Cowell-Stevenson Dining Hall

12. Stevenson College Circle

13. Stevenson Event Center

14. Stevenson Fireside Lounge

15. Stevenson 175

16. Silverman Conference Room

17. Stevenson Cafe Plaza

18. Dickens Project Office, 327 Hum. 1

19. Dickens Project Library

20. East Conference Office
**SCHEDULE**

### SATURDAY, JULY 14

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>2:00-4:00 PM</td>
<td>* Consortium Check-in and Registration</td>
<td>Cowell College Circle</td>
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<tr>
<td>5:30-7:30 PM</td>
<td>* Consortium Welcome Dinner</td>
<td>Stevenson Event Center</td>
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<tr>
<td>7:30-9:30 PM</td>
<td>* Consortium Orientation with John O. Jordan (Dickens Project Director)</td>
<td>Stevenson Event Center</td>
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### SUNDAY, JULY 15

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00-8:45 AM</td>
<td>* Breakfast</td>
<td>Cowell-Stevenson Dining Hall</td>
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<tr>
<td>8:45-10:00 AM</td>
<td>* Consortium Faculty Planning Meeting</td>
<td>Stevenson 175</td>
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<td></td>
<td>* Consortium Graduate Student Meeting</td>
<td>Humanities 2, Room 259</td>
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<tr>
<td>10:00-10:30 AM</td>
<td>* Morning Coffee and Pastries</td>
<td>Cowell Fireside Lounge</td>
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<tr>
<td>10:30-12:00 PM</td>
<td>* Plenary Meeting of Faculty and Graduate Students</td>
<td>Humanities Lecture Hall</td>
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<tr>
<td>12:00-2:00 PM</td>
<td>Friends of the Dickens Project Board Meeting</td>
<td>Humanities 2, Room 259</td>
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<tr>
<td>12:45-1:30 PM</td>
<td>Lunch</td>
<td>Cowell-Stevenson Dining Hall</td>
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<tr>
<td>2:00-3:00 PM</td>
<td>Executive Committee Meeting</td>
<td>Humanities 1, Room 402</td>
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<tr>
<td>2:00-4:00 PM</td>
<td>Universe Check-in and Registration</td>
<td>Stevenson College Circle</td>
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<tr>
<td>5:15-6:00 PM</td>
<td>Orientation for Road Scholars and First Time Attendees</td>
<td>Stevenson Event Center</td>
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<tr>
<td>6:00-6:45 PM</td>
<td>Dinner</td>
<td>Cowell-Stevenson Dining Hall</td>
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<tr>
<td>6:45-7:30 PM</td>
<td>Post-Prandial Potations (refreshments)</td>
<td>Humanities Plaza and Quad</td>
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<tr>
<td>7:30-7:45 PM</td>
<td>Welcome: Renee Fox (Dickens Project Co-Director)</td>
<td>Humanities Lecture Hall</td>
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<tr>
<td>7:45-9:00 PM</td>
<td><strong>Lecture: James Buzard (Massachusetts Institute of Technology)</strong></td>
<td>Humanities Lecture Hall</td>
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<td></td>
<td><strong>“Liquid Dorrit”</strong></td>
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<tr>
<td>9:15-10:45 PM</td>
<td>Film Screening: <em>Little Dorrit: Nobody’s Fault</em>, first half of part one</td>
<td>Humanities Lecture Hall</td>
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The conference schedule is also available as a mobile app, compatible with iOS, Android, and Windows. Download and install the EventsXD application, then search for “Dorrit.” Star any session to create a custom agenda.

Please note that sessions marked with an asterisk are open only to members of the Dickens Project Consortium members. Items marked with two asterisks are open to NEH Summer Scholars only.
<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>9:00-9:45 AM</td>
<td>Faculty-led Contextual Discussion Groups&lt;br&gt;19th-Century Seminar&lt;br&gt;* Graduate Student Presentation Workshop&lt;br&gt;* Graduate Student Writing Workshop</td>
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<tr>
<td>10:00-11:15 AM</td>
<td><strong>Lecture: Daniel Stout (University of Mississippi)</strong>&lt;br&gt;“Little, Maybe Less: Dickens’s Vanishing Points”</td>
</tr>
<tr>
<td>11:30-12:45 PM</td>
<td>Graduate Student-led Workshops on the Novel&lt;br&gt;Yoga&lt;br&gt;** Meeting of the NEH Summer Seminar: Why Literature Matters&lt;br&gt;* Faculty Seminar</td>
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<tr>
<td>12:45-1:30 PM</td>
<td>Lunch</td>
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<tr>
<td>1:45-3:00 PM</td>
<td>Dickensian Seminars&lt;br&gt;Repeat Film Screening of previous evening’s screening&lt;br&gt;Undergraduate Seminars&lt;br&gt;* Faculty-led Graduate Student Seminars</td>
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<tr>
<td>3:00-3:45 PM</td>
<td>Victorian Tea presented by the Friends of the Dickens Project&lt;br&gt;Farce Rehearsal</td>
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<tr>
<td>4:00-5:00 PM</td>
<td><strong>Talk: Courtney Hopf (New York University, London)</strong>&lt;br&gt;“Streets and Spaces of Dorrit”&lt;br&gt;Undergraduate and High School Student Writing Workshop&lt;br&gt;* Graduate Student Pedagogy Workshop&lt;br&gt;* Graduate Student Publication Workshop</td>
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<tr>
<td>5:15-6:00 PM</td>
<td>Research Project: Deciphering Dickens&lt;br&gt;Victorian Dance Lessons</td>
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<tr>
<td>6:00-6:45 PM</td>
<td>Dinner</td>
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<tr>
<td>6:45-7:30 PM</td>
<td>Post-Prandial Potations, Book and Tee Shirt Sale</td>
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<tr>
<td>7:45-9:00 PM</td>
<td>**Herb Furse Memorial Lecture:&lt;br&gt;Sharon Aronofsky Weltman (Louisiana State University)&lt;br&gt;“The Littleness of Little Dorrit”</td>
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<tr>
<td>9:15-10:45 PM</td>
<td>Film Screening: <em>Little Dorrit: Nobody’s Fault</em>, second half of part one</td>
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<td>Faculty-led Contextual Discussion Groups</td>
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<td>19th-Century Seminar</td>
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<td></td>
<td>* Graduate Student Presentation Workshop</td>
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<td></td>
<td>* Graduate Student Writing Workshop</td>
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<tr>
<td>10:00-11:15 AM</td>
<td>**Lecture: Cornelia Pearsall (Smith College)</td>
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<td>&quot;Little Dorrit’s Dead Letter&quot;</td>
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<tr>
<td>11:30-12:45 PM</td>
<td>Graduate Student-led Workshops on the Novel</td>
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<td>Yoga</td>
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<td>** Meeting of the NEH Summer Seminar: Why Literature Matters</td>
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<td></td>
<td>* Faculty Seminar</td>
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<td>12:45-1:30 PM</td>
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<td>1:45-3:00 PM</td>
<td>Dickensian Seminars</td>
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<td>Undergraduate Seminars</td>
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<td>* Faculty-led Graduate Student Seminars</td>
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<td>1:45-3:45 PM</td>
<td>Field Trip: Grateful Dead Archive and Special Collections</td>
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<tr>
<td>3:00-3:45 PM</td>
<td>Victorian Tea presented by the Friends of the Dickens Project</td>
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<td></td>
<td>Farce Rehearsal</td>
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<tr>
<td>4:00-5:00 PM</td>
<td>**Talk: Jon Varese (The Dickens Project) &quot;The Spirit Photographer&quot;</td>
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<td></td>
<td>in conversation with Daniel Novak (University of Mississippi) with</td>
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<td>introduction by John O. Jordan (The Dickens Project)</td>
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<td></td>
<td>* Graduate Student Pedagogy Workshop</td>
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<td></td>
<td>* Graduate Student Publication Workshop</td>
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<tr>
<td>6:00-6:45 PM</td>
<td>Dinner</td>
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<tr>
<td>6:45-7:30 PM</td>
<td>Post-Prandial Potations, Book and Tee Shirt Sale</td>
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<tr>
<td>7:45-9:00 PM</td>
<td>**Lecture: Jason Rudy (University of Maryland) &quot;Dorrit Down Under&quot;</td>
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<tr>
<td>9:15-10:45 PM</td>
<td>Film Screening: <em>Little Dorrit’s Story</em>, first half of part two</td>
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</tbody>
</table>
WEDNESDAY, JULY 18

8:00-8:45 AM  Breakfast  Cowell Dining Hall

8:00-10:00 AM Morning Coffee and Tea Service  Cowell Fireside Lounge

9:00-9:45 AM Faculty-led Contextual Discussion Groups 19th-Century Seminar  Multiple Locations Humanities1, Room 620 Humanities1, Room 402 Humanities1, Room 408

* Graduate Student Presentation Workshop
* Graduate Student Writing Workshop

10:00-11:15 AM  Lecture: Peter Logan (Temple University) “Victorian Madness”  Humanities Lecture Hall

11:30-12:45 PM  Graduate Student-led Workshops on the Novel Yoga  Multiple Locations Humanities Quad Humanities1, Room 420 Stevenson 175

** Meeting of the NEH Summer Seminar: Why Literature Matters  Faculty Seminar

12:45-1:30 PM  Lunch  Cowell-Stevenson Dining Hall

1:45-3:00 PM  Dickensian Seminars Repeat Film Screening of previous evening’s screening Undergraduate Seminars  Multiple Locations Humanities1, Room 210 Humanities1, Rooms 402, 408

* Faculty-led Graduate Student Seminars

1:45-3:45 PM  Field Trip: Tour of the Center for Agroecology and Sustainable Food Systems  Meet at Cowell Fountain

3:00-3:45 PM  Victorian Tea presented by the Friends of the Dickens Project  Stevenson Plaza  Stevenson Event Center

3:00-3:45 PM  Farce Rehearsal  Humanities Lecture Hall

4:00-5:00 PM  Panel: Jason Rudy (University of Maryland) and Tricia Lootens (University of Georgia) “Which Victorians? Whose Victorianism? Race, Slavery, and an Opening Universe” Moderated by Ryan Fong (Kalamazoo College)  Humanities 1, Room 202 Humanities 1, Rooms 402, 408 Humanities 1, Room 620

Undergraduate and High School Writing Workshop  Humanities 1, Room 202 Humanities 1, Rooms 402, 408 Humanities 1, Room 620

* Graduate Student Pedagogy Workshop  Humanities 1, Room 620

* Graduate Student Publication Workshop  Humanities 1, Room 620

5:15-6:00 PM  Research Project: Deciphering Dickens Victorian Dance Lessons  Humanities 2, Room 359 Stevenson Event Center

6:00-6:45 PM  Dinner and Free Evening  Cowell-Stevenson Dining Hall

7:00-8:30 PM  Early Film Screening: Little Dorrit’s Story, second half of part two  Humanities Lecture Hall
THURSDAY, JULY 19

8:00-8:45 AM  Breakfast  Cowell Dining Hall
8:00-10:00 AM  Morning Coffee and Tea Service  Cowell Fireside Lounge
9:00-9:45 AM  Faculty-led Contextual Discussion Groups  Multiple Locations
              19th-Century Seminar  Humanities1, Room 620
              * Graduate Student Presentation Workshop  Humanities 1, Room 402
              * Graduate Student Writing Workshop  Humanities 1, Room 408

10:00-11:15 AM  Lecture: Sukanya Banerjee (University of Wisconsin, Milwaukee)  Humanities Lecture Hall
                 “Writing Bureaucracy, Bureaucratic Writing”

11:30-12:45 PM  Graduate Student-led Workshops on the Novel  Multiple Locations
                 Yoga  Humanities Quad
** Meeting of the NEH Summer Seminar: Why Literature Matters  Humanities 1, Room 420
* Faculty Seminar  Stevenson 175

12:45-1:30 PM  Lunch  Cowell-Stevenson Dining Hall

1:45-3:00 PM  Dickensian Seminars  Stevenson 131,175
Repeat Film Screening of previous evening’s screening  Humanities 1, Room 210
Undergraduate Seminars  Humanities 1, Rooms 402, 408
* Faculty-led Graduate Student Seminars  Multiple Locations

3:00-3:45 PM  Victorian Tea presented by the Friends of the Dickens Project  Stevenson Plaza
              Farce Rehearsal  Stevenson Event Center

4:00-5:00 PM  Panel: “Power in the Academic Profession: Intersections of Gender and Race” with Carolyn Dever (Dartmouth College), Jill Galvan (Ohio State University), and Grace Lavery (UC Berkeley)  Humanities Lecture Hall
Undergraduate and High School Writing Workshop  Humanities 1, Room 202
* Graduate Student Pedagogy Workshop  Humanities 1, Rooms 402, 408
* Graduate Student Publication Workshop  Humanities 1, Room 620

5:15-6:00 PM  Research Project: Deciphering Dickens  Humanities 2, Room 359
              Victorian Dance Lessons  Stevenson Event Center

6:00-6:45 PM  Dinner  Cowell-Stevenson Dining Hall

6:45-7:30 PM  Post-Prandial Potations, Book and Tee Shirt Sale  Humanities Plaza and Quad

7:45-9:00 PM  Farce: “Everybody’s Fault: A Dickensian Travesty”  Stevenson Event Center
              by Adam Abraham (Virginia Commonwealth University)

9:00-10:30 PM  Grand Party, to which everyone is invited, hosted by the Friends of the Dickens Project  Stevenson Event Center
FRIDAY, JULY 20

8:00-8:45 AM  Breakfast  Cowell Dining Hall
8:00-10:00 AM  Morning Coffee and Tea Service  Cowell Fireside Lounge
9:00-9:45 AM  Faculty-led Contextual Discussion Groups
               19th-Century Seminar
               * Graduate Student Presentation Workshop
               * Graduate Student Writing Workshop  Multiple Locations
9:00-11:15 AM  ** Lecture: Kathleen Frederickson (UC Davis)
               “The Wade Trade”  Humanities Lecture Hall
11:30-12:45 PM  Graduate Student-led Workshops on the Novel
               Yoga
               ** Meeting of the NEH Summer Seminar: Why Literature Matters
               * Faculty Seminar  Multiple Locations
12:45-1:30 PM  Lunch  Cowell-Stevenson Dining Hall
               Road Scholar Special Catered Lunch  Stevenson Event Center
1:45-3:00 PM  Dickensian Seminars  Stevenson 131,175
4:45-5:45 PM  The Dickens Project’s Director’s Report with John O. Jordan  Humanities Lecture Hall
6:00-6:45 PM  Dinner  Cowell-Stevenson Dining Hall
6:45-7:30 PM  Post-Prandial Potations, Book and Tee Shirt Sale  Stevenson Event Center
7:30-8:30 PM  Friends of the Dickens Project Fundraising Auction
               Announcement of the 2019 novel. Copies will be available for sale  Stevenson Event Center
8:30-11:00 PM  Victorian Dance with The Great Expectations Orchestra  Stevenson Event Center

SATURDAY, JULY 21

8:00-8:45 AM  Breakfast  Cowell-Stevenson Dining Hall
8:00-10:00 AM  Check-out, Return Keys and Meal Cards. Please see Dickens Project staff for assistance with luggage, or call 831/459-2103 for Dickens Project office  East Conference Office Office and Outside the Cowell Apartments
9:00 and 10:00 AM  Return Shuttles to SJC and SFO Airports. Reservations required.  Cowell College Circle
TUESDAY: DEAD CENTRAL AND SPECIAL COLLECTIONS (1:45-3:45 PM)

The Grateful Dead Archive is made up of nearly a thousand boxes of documents and recordings as well as hundreds of objects, equipment, and framed art, all of which were created or collected by the members of this iconic band over the course of decades of making their music, touring, operating their business, and connecting with their fans. This archive, given to UC Santa Cruz by the Grateful Dead, is located in the University Library’s Special Collections & Archives, where archivists work to preserve, organize, and describe this and other archival collections to ensure these materials can be consulted by scholars, teachers, students, and fans.

The current exhibit, “Put Your Gold Money Where Your Love Is, Baby: Counterculture, Capitalism, and the Grateful Dead,” explores how the Grateful Dead redefined business practices, revealing new ways of thinking about business and the relationship between creators and their communities. Curators will be on hand to discuss how the exhibit came to be and to answer questions. From Dead Central, head upstairs to view other Special Collections treasures.

WEDNESDAY: CENTER FOR AGROECOLOGY AND SUSTAINABLE FOOD SYSTEMS TOUR (1:45-3:45 PM)

Perched above Monterey Bay, the Center’s 30-acre Farm offers a thriving example of organic agriculture and horticulture on a medium-sized, tractor-worked farm scale. During the tour, see first-hand how to build fertile soil and control pests, recycle yard and kitchen waste, conserve water, and encourage biodiversity. You’ll also learn about the latest research and education projects taking place at the site.

TOURS ARE FREE, BUT YOU MUST SIGN UP IN ADVANCE IN THE DICKENS PROJECT OFFICE.

Both tours involve moderate amounts of walking on uneven terrain and stairs. Please meet at the Cowell Fountain at 1:45 PM to walk or bus to the sites as a group.
UCSC SUMMER SESSION SHUTTLE SCHEDULE

During Summer Session, loop buses run Monday through Friday.

Counterclockwise (east to west) buses depart the Main Entrance bus stop at 7:30am, 7:40am, 7:50am and every 20 minutes from 8:00am to 9:40pm, at :00, :20, and :40. The last departure from the Main Entrance stop is 9:40pm.

Clockwise (west to east) buses depart the Barn Theater bus stop every 20 minutes from 7:30am to 9:50pm, at :10, :30, and :50. The last departure from the Barn Theater stop is 9:50pm.

Google Maps Transit Information
Transit information about UCSC campus shuttles on Google Maps lists the Counterclockwise trips as “LoopO” (for Outer Loop) and the Clockwise trips as “LoopIn” (for Inner Loop).

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.

EAST FIELD HOUSE / OPERS

The East Field House Complex is located on the east side of the campus, just off of Hagar Drive. It features 6,500 square feet of workout space, including Olympic weightlifting platforms, over 50 pieces of cardio equipment, and excellent views of the Monterey Bay. Please see opers.ucsc.edu for more information.

OPERS Complex
Monday-Friday 7:00am-7:00pm
Saturday and Sunday 10:00 am- 6:00pm

50 Meter Pool
Monday-Friday 11:00am-7:00pm*
Saturday and Sunday 11:00am -5:30pm
*Limited swim lanes from 2:00-4:00 pm
SPEAKERS AND SPECIAL GUESTS

ADAM ABRAHAM
Virginia Commonwealth University

Adam Abraham is a Postdoctoral Fellow at Virginia Commonwealth University. He attended the Dickens Universe from 2012 to 2016, and he is pleased to return in 2018.

SUKANYA BANERJEE
University of Wisconsin, Milwaukee

Sukanya Banerjee is Associate Professor of English at the University of Wisconsin-Milwaukee. She is the author of Becoming Imperial Citizens: Indians in the Late-Victorian Empire (Duke UP: 2010) and is currently working on a book that deals with loyalty and its relation to modernity. She also works as the Co-editor of New Routes for Diaspora Studies (Indiana UP: 2012)

JOHN BOWEN
University of York / Deciphering Dickens Project

John Bowen is a Professor of English at the University of York, England, and a long-time faculty member of the Dickens Project. He has made published many books and articles on Dickens and serves as the current President of the worldwide Dickens Fellowship.

JAMES BUZARD
Massachusetts Institute of Technology

James Buzard is the author of the books The Beaten Track: European Tourism, Literature, and the Ways to ‘Culture,’ 1800-1918 and Disorienting Fiction: The Autoethnographic Work of 19th-Century British Novels. He was a contributing coeditor of Victorian Prism: Refractions of the Crystal Palace and has published numerous articles on Victorian and Modernist literature and culture.

CAROLYN DEVER
Dartmouth College

After 13 years in academic leadership—Provost at Dartmouth, Dean, Executive Dean, and Associate Dean of Arts and Science at Vanderbilt—Carolyn Dever has recently retired her Excel spreadsheets to return home to nineteenth-century studies. She is tired, happy, and ready to read.

DOUGLAS DODDS
Victoria and Albert Museum / Deciphering Dickens Project

Douglas Dodds is a Senior Curator at the Victoria and Albert Museum, which holds the manuscripts for a variety of Dickens novels. There, he co-leads a project to make the texts more accessible online.

RYAN FONG
Kalamazoo College

Ryan Fong’s research focuses on nineteenth and twentieth-century British literature, but as a professor at Kalamazoo College he has expanded his interests, teaching courses in the Women, Gender and Sexuality program. He has published on Oliver Twist, and is working on a book about the literary and cultural afterlife of Victorian literature.

RENEE FOX
UC Santa Cruz / Dickens Project Co-Director

Professor at UC Santa Cruz, Renee Fox is currently completing a manuscript on the reanimated body in Victorian British and Irish literature. One of her most recent works appears in Nineteenth-Century Contexts, an Interdisciplinary Journal.
KATHLEEN FREDERICKSON
UC Davis

Kathleen Frederickson is Associate Professor of English at the University of California, Davis. Her first book, *The Ploy of Instinct: Victorian Sciences of Nature and Sexuality in Liberal Governance* was awarded Honorable Mention for the Sonya Rudikoff prize. She is at work on a second book project that investigates how eco-legal spaces such as the commons, the habitat, and the quarantine help both generate and model the economies and forms of the sexual. Her work has appeared in *differences*, *Victorian Studies*, and elsewhere.

JILL GALVAN
Ohio State University

Jill Galvan received her Ph.D. at UC Los Angeles and currently works as an Associate Professor and Vice Chair of the English department at Ohio State University, where she specializes in Victorian literature and culture, early 20-Century literature, and occultism of both eras.

JONATHAN GROSSMAN
UC Los Angeles / 2018 Dickens Universe Co-Organizer

Jonathan Grossman, Professor of English at UCLA, is working on the history and theory of standardization. A recent essay on how the guillotine standardizes execution in *A Tale of Two Cities* appeared this spring in *Critical Inquiry*. His most recent book, *Charles Dickens's Networks: Public Transport and the Novel*, was deeply shaped by talks given here at the Dickens Universe.

PRONOUNS: HE, HIM, HIS

COURTNEY HOPF
New York University, London

Courtney Hopf teaches English and Writing at New York University’s London campus, where she specializes in using the city of London as a classroom. Her current project is an edited collection of essays on the contemporary British author David Mitchell.

PRONOUNS: SHE, HER, HERS

JOHN O. JORDAN
UC Santa Cruz / Dickens Project Director

John Jordan is Research Professor of Literature at UC Santa Cruz and Director of the Dickens Project. He is the author of *Supposing Bleak House* (2010) and co-editor, with Robert Patten and Catherine Waters, of the *Oxford Handbook of Charles Dickens* (forthcoming 2018).

GRACE LAVERY
UC Berkeley


PRONOUNS: SHE, HER, HERS

PETER LOGAN
Temple University

Peter Logan is a Professor of English at Temple University where he also directs the Digital Scholarship Center. He is currently writing on Dickens and Victorian psychiatry while directing a digital study of nineteenth-century knowledge.

TRICIA LOOTENS
University of Georgia

Tricia Lootens is a Josiah Meigs Distinguished Teaching Professor at the University of Georgia. Author of *The Political Poetess: Victorian Femininity, Race, and the Legacy of Separate Spheres* (2017) and of *Lost Saints: Silence, Gender, and Victorian Literary Canonization*, Lootens is also co-editor of the Longman Cultural Edition of Rudyard Kipling’s *Kim*.
SPEAKERS AND SPECIAL GUESTS

HELENA MICHIE
Rice University / 2018 Dickens Universe Co-Organizer

Helena Michie is a Professor of English as well as the Director of Graduate Studies in English at Rice University. She is interested in Victorian Studies and in the study of gender and sexuality and has published five books on the topic.
PRONOUNS: SHE, HER, HERS

DANIEL NOVAK
University of Mississippi

Daniel Novak is a professor at the University of Mississippi. He is interested in nineteenth-century visual culture, race studies, and gender and sexuality studies. His essays on the topics have appeared in journals such as Representations, Novel, Victorian Studies, and Criticism.

CORNELIA PEARSALL
Smith College

Cornelia Pearsall is Professor of English at Smith College and author of Tennyson’s Rapture: Transformation in the Victorian Dramatic Monologue (Oxford). She is completing a book on war poetry from the Crimean to the Cold Wars titled Firing Lines: War Poetry and the Force of Form from Tennyson to Plath.

JASON RUDY
University of Maryland

Jason Rudy is an associate professor of English at the University of Maryland, College Park. Author most recently of Imagined Homelands: British Poetry in the Colonies (Johns Hopkins University Press, 2017), he specializes in nineteenth-century British and colonial literature.
PRONOUNS: HE, HIM, HIS.

DANIEL STOUT
University of Mississippi

Daniel Stout is an Associate Professor and the Director of Graduate Studies in the Department of English at the University of Mississippi. He is the co-editor of Theory Aside (Duke, 2014) and the author of Corporate Romanticism: Liberalism, Justice, and the Novel (Fordham, 2017). His work has been published in Novel, ELH, and Victorian Studies.
PRONOUNS: HE, HIM, HIS

JON MICHAEL VARESE
The Dickens Project

Jon Michael Varese is currently the Director of Public Outreach for The Dickens Project and has lectured and written widely on 19th-century literature for several outlets, including the Guardian Online, San Francisco Chronicle, Oxford University Press, and the National Endowment for the Humanities (NEH). He is also the author the recently-released 19th-century historical thriller, The Spirit Photographer.

SHARON ARONOFSKY WELTMAN
Louisiana State University

Sharon Aronofsky Weltman (Davis Alumni Professor of English, LSU) is Co-Editor of Nineteenth Century Theatre and Film. She has published widely on Victorian literature and culture, melodrama, and Broadway musical adaptations (Sweeney Todd, Oliver!, etc.). Her books are Ruskin’s Mythic Queen and Performing the Victorian.
FACULTY-LED CONTEXT GROUPS (9:00-9:45 AM)

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

GROUP A
Humanities 1, 202
with Jeff Spear

Adam Abraham
Ricardo Avila
Sheila Baumgarten
Sandy Bieler Rao
Ellen Brinks
Miriam Carr
Payton Cooke
Nancy Darr
Gillian Drutchas
Jeffrey Fetters
Mark Gordon
Mark Halperin
Héctor Huertas Chalecki
Bill Jordan
Wynne Korr
Frances Laskey
Laurie Lober-Tracy
Michelle Miner
Trish Nelson
Susan Nordloff
Nirshan Perera
Peter Ponzi
Thomas Rivell
Maria Romero-Lake
Erica Smith
Michael Stern
Laurie Thompson
Moira Waddell
Peggy Waters
Mitchell Wilson

GROUP B
Humanities 1, 210
with Gerhard Joesph + George Levine

Katherin Albizures
Lexi Baczynski
Ronald Blumer
Hillairy Brown
Daniel Charlton
Holly Coty
Kathy Deaver
Barbara Duno
Ginny Finch
Molly Govella
Kathie Hanna
Tom Huser
Daria Karraby
Peter Kosenko
Christian Lehmann
Abigail Loomis
Chris Maiocco
Julie Minnis
Lela Nevarez
Ayla O'Shea
Don Peri
Diana Postlethwaite
Mary Roberts
Cynthia Steen
Martha Stead
Paul David Story
Jaclyn Thyfault
Elizabeth Walker
Katherine Watkins

GROUP C
Humanities 2, 259
with David Agruss

Helene Androski
Jacqueline Barrios
William Bonnell
Gerald Browne
Tim Clark
Caitlin Croughan
Sharon Devine
Carlos Duno
Claudia Fonda-Bonardi
Dick Greene
Karen Hattaway
Patricia Johnson
Barbara Keller
Patricia Kovner
Terri Leimbach
Sara Lott
Glenna Matthews
Candace Moore
Leonard Nevarez
Carolyn Oppenheimer
Schwartz
Jana Rao
Rob Rogers
Jessica Sanchez
Katelyn Steele
Erika Streuer
Tiffany Touma
Joanna Walker
Debbie Wen

GROUP D
Page Smith Library
with Alison Hedley

Carolyn Angus
Wayne Batten
Alexander Bove
David Brownell
Josh Commander
Suzanne Daly
Linda Dittemore
Marigny Dupuy
Meghan Francisco
John Greenfield
Lawrence Hicks
Elizabeth Johnston
Jack Kelliher
Stan Kramer
Nora Levine
Kathy McGraw
Makiko Morikawa
Gloria Nolan
Andrew Oropeza
Carol Pletcher
Mira Rao
Marguerite Romanello
Tom Savignano
Mary Steen
Chuck Sullivan
Carol Veder
Claire Walter
Thorsten Wilhelm
Kelly Xiao

GROUP E
Cowell 132
with Elizabeth Meadows

Dick Angus
Marian Branch
Serena Buie
Kristl Commander
Alexk Darr
Douglas Dods
Toni Eaton
Courtney Fuson
Bruce Hagood
Trude Hoffacker
Josie Jordan
Meghan Kelly
Annie Laskey
Roberta Lewis
Mary Luersen
Kimberly Mejia
Jen Morrisett
John Nolan
Beth Penney
Antoinette Pippin
Deborah Pollack
Esther Reilly
Pam Small
Kaylee Steiner
Jean Sward
Angie Veliz
Anna Wang
Carl Wilson
Anthony Wong

DICKENS.UCSC.EDU
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.

GROUP 1
Humanities 1, 202
with Malcolm Bare + Amani Liggett
- Adam Abraham
- Wayne Batten
- Hillary Brown
- Kristl Commander
- Sharon Devine
- Jeffery Fetters
- John Greenfield
- Tom Huser
- Meghan Kelly
- Terri Leimbach
- Makiko Morikawa
- Ayla O’Shea
- Deborah Pollack
- Rob Rogers
- Erica Smith
- Chuck Sullivan
- Jean Sward
- Elizabeth Walker
- Carl Wilson

GROUP 2
Humanities 1, 210
with Brianna Beehler + Raelynn Gosse
- Katherin Albizures
- Sheila Baumgarten
- Gerald Browne
- Payton Cooke
- Linda Dittemore
- Ginny Finch
- Bruce Hagood
- Patricia Johnson
- Wynne Korr
- Nora Levine
- Chris Maiocco
- Jen Morrisett
- Carolyn Oppenheimer
- Schwartz
- Peter Ponzo
- Marguerite Romanello
- Martha Stead
- Joanna Walker
- Mitchell Wilson

GROUP 3
Humanities 2, 259
with Abigail Droge + Phillip Lobo
- Helene Androski
- Sandy Bieler Rao
- David Brownell
- Holly Coty
- Douglas Dodds
- Claudia Fonda-Bonardi
- Mark Halperin
- Elizabeth Johnston
- Peter Kosenko
- Roberta Lewis
- Glenna Matthews
- Trish Nelson
- Andrew Oropeza
- Diana Postlethwaite
- Katelyn Steele
- Laurie Thompson
- Claire Walter
- Anthony Wong

GROUP 4
Page Smith Library
with Nani Durnan + Justin Thompson
- Carolyn Angus
- Ronald Blumer
- Serena Buie
- Caitlin Crouchman
- Gillian Drutchas
- Meghan Francisco
- Kathie Hanna
- Josie Jordan
- Patricia Kovan
- Laurie Lober-Tracy
- Kathy McGraw
- Lea Nevezer
- Beth Penney
- Jana Rao
- Maria Romero-Lake
- Mary Steen
- Jaclyn Thyfault
- Anna Wang

GROUP 5
Cowell 132
with Kirsten Hall + Dan Stuart
- Dick Angus
- William Bonnell
- Miriam Carr
- Suzanne Daly
- Barbara Duno
- Courtney Fusion
- Karen Hattaway
- Bill Jordan
- Stan Kramer
- Abigail Loomis
- Kimberley Mejia
- Leonard Nevarez
- Nirshan Perera
- Mira Rao
- Cynthia Salten
- Kaylee Steiner
- Tiffany Touma
- Kelly Xiao

READING SCHEDULE
Monday, July 16: Serial Nos. I-IV, Book I, Ch. I-XI
Tuesday, July 17: Serial Nos. V-VII, Book I, Ch. XII-XXIX
Wednesday, July 18: Serial Nos.VIII-XII, Book I, Ch. XXX - Book II, Ch. VIII
Thursday, July 19: Serial Nos. XIII-XVI, Book II, Ch. IX-XVII
Friday, July 20: Serial Nos. XVII-XX, Book II, Ch. XVIII-XXXIV

DISCUSSION TOPICS
- Forms of incarceration
- The sister arts: painting, writing, music
- Romance plots, family plots, friendship plots, twin plots, orphan plots
- Multiplots (“to meet the people who are coming to meet us”)
- International Relations
- Empire (China)
- Urbanism
- The Dark Plates
Dreams and madness
Jokes and comedy
The Centrality of Disabilities
Foreign tongues
Wills and inheritance
Angry women
Family secrets
Big and little
Melodrama: villains and heroines
Bridges and bodies of water

A story in two books, serial publication in twenty numbers
Bureaucracy (“the circumlocution office”)
Omniscient narration and perspective
Mobility and tourism
Poverty, riches, and finance
Sexualities
Maria Beadnell
The Crimean War
Venice

READING SCHEDULE & DISCUSSION TOPICS

GROUP 6
Cowell Fireside Lounge
with Meredith McCullough
+ Jennifer Tinonga

Ricardo Avila
Alexander Bove
Daniel Charlton
Aleck Darr
Carlos Duno
Mark Gordon
Lawrence Hicks
Daria Karraby
Annie Laskey
Sara Lott
Michelle Miner
Gloria Nolan
Don Peri
Esther Reilly
Jessica Sanchez
Michael Stern
Carol Veder
Peggy Waters

GROUP 7
Stevenson 177
with Riley McGuire
+ Brendan Whitmarsh

Lexi Baczynski
Marian Branch
Tim Clark
Marigny Dupuy
Molly Govella
Trude Hoffacker
Barbara Keller
Frances Laskey
Allen Lue
Julie Minnis
John Nolan
Antoinette Pippin
Thomas Rivell
Tom Savignano
Paul David Story
Angie Veliz
Debbie Wen
Katherine Watkins

GROUP 8
Stevenson 131
with Ally Nick
+ Jacob Romanow

Jacqueline Barrios
Ellen Brinks
Josh Commander
Kathy Deaver
Toni Eaton
Dick Greene
Héctor Huertas Chalecki
Jack Kelliher
Christian Lehmann
Mary Luersen
Candace Moore
Susan Nordlof
Carol Pletcher
Mary Roberts
Pam Small
Erika Steuer
Moira Waddell
Thorsten Wilhelm

NEIGHBORHOOD ACADEMIC INITIATIVE HIGH SCHOOL ESSAY COMPETITION WINNERS

SABINA MENDOZA
“I Protest: An Analysis of Frederick Dorrit’s Agency in Dickens’s Little Dorrit”

ANDREW OROPEZA
“Broken Sounds: Mr. Dorrit’s Interrupted Speech in Charles Dickens’s Little Dorrit”

JASMIN SANCHEZ
“A Humble Love: Class and Feelings in Dickens’s Little Dorrit”

KEYRIN VELASQUEZ
“Running to No Avail: A Comparison of Mr. Dorrit and Mr. Merdle in Charles Dickens’s Little Dorrit”

ANGIE VELIZ
“Penetrable Impenetrability: The Statue-like Mrs. Clennam in Charles Dickens’s Little Dorrit”

ALYSSA YOUNG
“To Rave About Amy: The Big Outbursts About Charles Dickens’s Little Dorrit”
**FACULTY-LED GRADUATE SEMINARS (1:45-3:00 PM)**

*These seminars are for consortium member graduate students only.*

<table>
<thead>
<tr>
<th>SEMINAR A</th>
<th>SEMINAR B</th>
<th>SEMINAR C</th>
<th>SEMINAR D</th>
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<tr>
<td>Humanities 1, 202</td>
<td>Humanities 2, 259</td>
<td>Page Smith Library</td>
<td>Cowell 132</td>
<td>Cowell Fireside Lounge</td>
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<td>with Nora Gilbert + Rae Greiner</td>
<td>with Nancy Henry + Corrina Wagner</td>
<td>with Aman Garcha + Jill Rappoport</td>
<td>with Jay Clayton + Monique Morgan</td>
<td>with David Kurnick + Carolyn Williams</td>
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<thead>
<tr>
<th>PEDAGOGY A</th>
<th>PEDAGOGY B</th>
<th>PRESENTATIONS</th>
<th>PUBLICATION</th>
<th>WRITING</th>
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<tr>
<td>Humanities 1, 402</td>
<td>Humanities 1, 408</td>
<td>Humanities 1, 402</td>
<td>Humanities 1, 620</td>
<td>Humanities 1, 408</td>
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<td>with Iain Crawford + Michael Shaw</td>
<td>with Sara Hackenberg + Priti Joshi</td>
<td>with Zoe Beenstock + Chip Tucker</td>
<td>with Emily Steinlight</td>
<td>with Michael Cohen</td>
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**PRESENTATIONS**

**PEDAGOGY A**

Humanities 1, 402

4:00-5:00 PM

with Iain Crawford + Michael Shaw

**PEDAGOGY B**

Humanities 1, 408

4:00-5:00 PM

with Sara Hackenberg + Priti Joshi

**PRESENTATIONS**

Humanities 1, 402

9:00-9:45 AM

with Zoe Beenstock + Chip Tucker

**PUBLICATION**

Humanities 1, 620

4:00-5:00 PM

with Emily Steinlight

**WRITING**

Humanities 1, 408

9:00-9:45 AM

with Michael Cohen

USE #DICKENSUNIVERSE AND TAG @DICKENSPROJECT ON FACEBOOK, TWITTER, AND INSTAGRAM.
UNDERGRADUATE, HIGH SCHOOL AND SUMMER SESSION SEMINARS (1:45-3:00 PM)

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 (9:00-9:45 AM)
• Lectures (10:00-11:15 AM)
• Graduate-Led Discussions (11:30-12:45 PM)

Monday-Thursday Afternoons
• Undergraduate Seminar (1:45-3:00 PM)
• Writing Workshop (4:00-5:00 PM, no workshop Tuesday)

Evening Lectures (7:45-9:00 PM)
• Sunday, Monday, and Tuesday

There is a 7-10 page paper due no later than Monday, July 30, 2017. The title of your paper needs to submitted no later than Monday, July 23. Details about the paper and submission will be given to you in class.

PROFESSIONALIZATION SEMINARS
1:45-3:00 PM
Wednesday only

DISSERTATIONS
Humanities 1, 202
with Annmarie Drury

JOURNAL PUBLICATION
Humanities 2, 259
with Logan Browning
+ Jonathan Grossman

THE JOB MARKET
Cowell 132
with Alicia Christoff
+ Gerard Cohen-Vrignaud

SEMINAR A
Humanities 1, 402
with James Eli Adams

Katherin Albizures
Payton Cooke
Kathy Deaver
Allison Klotz
Allen Lue
Noor Nomair
Jessica Sanchez
Katelynn Steele
Kaylee Steiner
Debbie Wen
Anthony Wong
Kelly Xiao

SEMINAR B
Humanities 1, 408
with Margaret Loose
+ Beverley Rilett

Lexi Baczynski
Bryan Doniger
Daria Karraby
Annie Lee
Kimberly Mejia
Michelle Miner
Andrew Oropeza
Ayla O’Shea
Angie Veliz
Mitchell Wilson
Xavier Wolfram

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 Dickensian(s) 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!
AN INDUCTIVE ANALYSIS OF BRITISH IMPERIALISM IN JANE EYRE
Allen Lue, De Anza College

In her classic novel *Jane Eyre*, Charlotte Brontë develops at length a prosperous, thriving depiction of 19th-century Victorian England, its inhabitants habitually surrounded by the lavish trappings of British colonialism. When protagonist Jane Eyre embarks on a lifelong journey to free herself from the stifling constraints of gender and class roles, she repeatedly encounters the defining objects and customs of a deeply imperialistic society. Even as she strives to become a self-reliant, autonomous person, Jane also feels compelled to break with the exploitative practices of the British imperialist tradition, an endeavor that ultimately proves to be a key component in the success of this character’s quest to assert her own individuality.

Jane’s first encounter with colonial goods occurs during her time at Gateshead Hall, when Mrs. Reed has her locked in the red-room. Inside, she finds “A bed supported on massive pillars of mahogany, hung with curtains of deep red damask […] the wardrobe, the toilet-table, the chairs, were of darkly polished old mahogany” (Brontë 17). Much of this furniture was likely sourced from the British colonies, mahogany and damask both being foreign imports - the former from the West Indies, the latter possibly from Asia or India. Surrounded by these artifacts of imperialism, the protagonist is aptly overcome by a sense of wrongful oppression: “my blood was still warm; the mood of the bitter slave was still bracing me with its bitter vigour; […] Why was I always suffering, always browbeaten, always accused, for ever condemned?” (Brontë 18).

Here her resentful thoughts seemingly echo those of the colonial slaves by whose efforts the materials for the red-room’s furnishings were procured; overcome by some spirit of involuntary subjugation, Jane feels downtrodden and abused, yet helpless to do anything about her unjust lot. On her inner turmoil, she recounts “How all my brain was in tumult, and all my heart in insurrection! Yet in what dense darkness, what dense ignorance, was the mental battle fought!” (Brontë 19). This passage further evokes notions of slavery and degradation - the concept of insurrection being a concern common to all slave-owners, fearing that their human property would revolt; the “dense darkness” and “dense ignorance” fitting to the imperialistic perception of indigenous peoples as dark-skinned, illiterate savages that needed to be forcibly disciplined and civilized. Jane comes away from the red-room endowed with an enduring resilience of character; as though imbued with the rebellious sentiments that she experienced therein, she subsequently demonstrates an unwillingness to yield to authority during scenes such as her penultimate confrontation with Mrs. Reed or her defiant exchanges with Mr. Rochester.

Edward Rochester is a specimen who may be taken to stand for the whole institution of English imperialism. Brooding, forceful, and arrogant, he seeks to exert his will on everyone around him; he is, by his own admission, “used to [saying], ‘Do this,’ and it is done” (Brontë 145). This overbearing characterization is consistent with the domineering policies of the British Empire, showing little regard for the free will of those that it seeks to master. Jane describes Rochester as “proud, sardonic, harsh to inferiority of every description: in my secret soul I knew that his great kindness to me was balanced by unjust severity to many others” (Brontë 172). His cruel, capricious nature serves as a reflection of how many English colonists treated their slaves - enforcing the same kind of “unjust severity” that Jane briefly felt in the red-room.

However, Mr. Rochester is not entirely his own master. Just as the British Empire was effectively bound to and reliant upon its colonies for imported luxuries, so too is Rochester inextricably tied down - by his marriage to Bertha Mason. Viewed by
all as a madwoman, an inhuman creature imprisoned in the topmost floor of Thornfield Hall, Bertha is offhandedly classified as a “Creole” from Jamaica, solidifying her colonial background. Regarding his past decision to marry her, Rochester explains that she was once “the boast of Spanish Town for her beauty: and this was no lie. I found her a fine woman, in the style of Blanche Ingram: tall, dark, and majestic. [...] Her relatives encouraged me: competitors piqued me: she allured me: a marriage was achieved almost before I knew where I was” (Brontë 352). His initial attraction to her foreign beauty, this “tall, dark, and majestic” figure, parallels to some extent the English fascination with their colonies as distant, exotic lands - territories to be conquered before rival nations laid claim to them. Unfortunately for both of them, this union has the unforeseen consequence of driving Bertha mad, perhaps implying the corruption of the former’s mind by the years of abuse and censure that the latter - in his capacity as the quintessential imperalist - unrelentingly heaped upon her.

Upon discovering the existence of Bertha, Jane resolves to depart from Thornfield, unwilling to sacrifice her principles to become another one of Rochester’s conquests. At this critical juncture, she refuses to allow her master to exploit her feelings for him: “I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself” (Brontë 365). Therefore we can view this moment as Jane’s first significant deviation from imperialist tradition: by refusing to allow someone else to control her, no matter how “solitary, friendless, or unsustained” that leaves her, she repudiates the entire system of mutual benefit by which the British Empire operated and enticed unsuspecting nations into joining its fold.

After fleeing Rochester’s clutches, Jane finds refuge with her cousins Diana, Mary, and St. John Rivers. The lattermost, a devout clergyman and aspiring missionary, is defined by his piety, discipline, and self-denial, qualities that he wishes to instill in Jane as well: “By degrees, he acquired a certain influence over me that took away my liberty of mind [...] I could no longer talk or laugh freely when he was by, because a tiresomely importunate instinct reminded me that vivacity (at least in me) was distasteful to him” (Brontë 459). In St. John the author portrays another flavor of British imperialism: that of the extremist missionary, pursuing a quest to inculcate native populations with the ideals of Christianity and Western civilization - whether or not those people actually want to be instructed thus. As Jane converses with him, she feels at once drawn to and repulsed by his cause - she finds the notion of a steady, righteous purpose attractive, yet recognizes that to follow him will be to sacrifice herself totally. From a certain perspective, St. John seeks to manipulate the protagonist as much or more than Rochester did: hidden in his stoic regard for her is a desire to transform her into an ideal missionary’s wife. He perceives in Jane only the virtues that would render her suitable for such a role, saying to her, “Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic [...] As a conductress of Indian schools, and a helper amongst Indian women, your assistance will be to me invaluable” (Brontë 465). Although he tacitly approves of her, there is no genuine love in this sentiment, only an appreciation of characteristics that he considers conducive to his mission in colonial India - docility, diligence, disinterest, faithfulness, etc.

In the end, Jane refuses to go with St. John, finding the prospect of a loveless, pragmatic marriage unconscionable. In doing so, she tacitly rejects the sanctimonious, self-destructive form of imperialism that he represents, and once more asserts her unwavering sense of individuality. Serving as a backdrop to the whole affair is the matter of her uncle’s inheritance: John Eyre, a wealthy man who made his fortune in Madeira - another British colony - dies and leaves Jane a massive sum of twenty thousand pounds. Rather than wholeheartedly rejoicing over the windfall, however, she seems to regard it as a burden in some respects: “I, wealthy - gorged with gold I never earned and do not merit!” (Brontë 447). And indeed she never earned this money - given John Eyre’s previous occupation as a wine merchant, it is likely that it was produced by vineyards on Madeira, which were worked by slaves. By receiving her inheritance, Jane is also accepting the fruits of colonialism: profit earned through the thankless efforts of a subjugated population. She willingly gives up three-quarters of the fortune to her cousins, and takes the rest with her when she reunites with Rochester.

Jane returns to Rochester to find him a broken man, emotionally and physically crippled by the events surrounding her departure and Bertha’s death. His physical infirmity once again calls to mind the British Empire’s reliance on its colonies, without which its material economy would be significantly curtailed. Although his wife’s demise has freed Rochester from wedlock, he is no longer able to flaunt his imperious ambitions; blind and handicapped, his power over Jane is much diminished. One might even interpret the burning of Thornfield as Bertha’s final act of defiance in her guise as a colonial specter: by destroying herself and the institution that imprisoned her for so long, she ensures that Jane will not share her fate. In the moments before her death, Bertha is described not as a subhuman beast, but as “a big woman, [with] long black hair [...] streaming against the flames as she stood” (Brontë 493). This softer portrayal of her appears to suggest that she may have perished as a woman, rather than a
mad animal. At any rate, the protagonist marries Rochester by her own choice - conveniently parting with her share of John Eyre's fortune in the process - and they settle into a relationship of equals, evidently devoid of the imperialist overtones that permeated their previous interactions.

At every stage of Jane's journey to become a free person, she encounters both physical and intangible fixtures of British imperialism: the red-room's opulent furniture in Gateshead; Rochester's reckless exercise of power over her and others at Thornfield; Bertha's presence as a reminder of colonial abuse; St. John's efforts to mold her into a missionary's tool; her inheritance of a slave-owner's fortune. By resisting and overcoming each of these potentially deleterious influences in turn, Jane manages to uphold her independence of thought and being, definitively cementing her identity as someone who invariably refuses the roles of both oppressor and slave.

WORKS CITED

NAPOLEON AND THE DESTROYER: MONEY AND STATUS AS MOTIVATING FORCES IN TONO-BUNGAY
Kaylee Steiner, College of the Redwoods

"Both Dickens and Wells fully experienced in their lives this relentless process of upward social mobility that was so typical of their times." This quote from Maria Chialant's essay entitled "Dickensian Motifs in Wells' Novels" perfectly illustrates H.G. Wells' inspiration in penning his novel, Tono-Bungay. Wells was known mostly for his work in Science Fiction, but to dismiss his more serious literary endeavors would be a mistake, for he employs social critiques in a Dickensian manner and reveals a great deal about English life in the process. In Tono-Bungay, Wells lays out a careful study of British society making, "the central character of the novel the nation as a whole" (Hammond). Through studying English socio-economic structure during the Victorian period, and by examining the characterizations of Bladesover House, Uncle Ponderevo, and George in the novel, it is possible to find the threads that connect the disparate time periods of pre-Industrial and post-Industrial society in Britain. On the surface, H.G. Wells' novel Tono-Bungay reflects a changing, decaying, and chaotic English society on the brink of cultural annihilation, a condition brought about by the movement of citizenry from rural to urban areas, sparked by the Industrial Revolution. By showing the emerging new ideas and reform, Wells' reveals "something that is at once human achievement and the most inhuman of all existing things" (388); the idea that many people’s primary motivations of self-aggrandizement remain the sole consistent and unchanged aspect of English society.

Before the start of the 19th century, the upper-echelons of British society were completely controlled by aristocracy and the landed gentry. This began to slowly shift, but not at the same rate as it did in other Western countries at the time. France
and America went through revolutions on a massive and dramatic scale. England avoided a violent revolution, slowly releasing fraught tensions between the rich and the poor by passing the Reform Act (The Reform Act 1832). This resulted in significant changes to the British social hierarchy, but it was not a complete upending of the system. For instance, in the novel George points out that class in England is still ruled by the family you were born into. He states at one point that his situation “was an Accident of Birth. It always is in England” (10). Later in the novel, he comments upon the snobbish ways of the established families in Britain and how the newly rich could never hope to fully break into that class of people because “nothing can make an aristocrat but pride, knowledge, training, and the sword” (65). The new England that followed the Reform Act was simply a glossed over version of the original, despite all of the surface changes.

Around the same time the Reform Act was passed, the Industrial Revolution took London and the rest of Great Britain by storm. There was a mass exodus out of rural areas and into urban centers where people lived “in an air that is never still for the clang and thunder of machines” (12). Big changes accompanied this explosion in technological advancements. For one, inequality was a pronounced marker of this time period. According to Peter Lindhert in an essay he published in The Journal of Political Economy, “the social strata moved further apart in their average personal wealth between 1740 and 1875. Merchants accumulated wealth much faster than the rest of society over this era of Industrial Revolution.” Despite this increased gap in wealth between the rich and poor, the Industrial Revolution provided many people in British society with their first opportunity to escape the confines of their rigid class structure. This opportunity for “upwardly mobile ascent” (10) was ultimately motivated by the same drive for wealth and power as those who previously held positions in the upper class. As Wells’ asserts in the novel, “odd people they all are, great and small, very much alike at bottom and curiously different on their surfaces” (10) showing that motivations “at bottom” are the same even with new industrialists replacing old aristocrats.

The shifting makeup of the upper class, as titans of industry stepped in, caused resentment and pushback from the landed gentry over what they saw as the corruption of society. This is clearly seen in the novel when George makes a comparison between Bladesover House and London. In the novel, George struggles to figure out London and to discover “lines of an ordered structure out of which it has grown” (100). What he fails to see is that the motivations for those in the upper class are the same in both Bladesover and in London. Both the old guard aristocracy and the titans of industry place importance on status, money, and themselves. The new industry leaders are simply “pseudomorphous after the gentry” (16). George does recognize this self-involved personality type in the capitalistic London environment, stating that it is “hectic with a wasting aimless fever of trade and money-making and pleasure-seeking” (381). Overall, the novel makes it clear that people are motivated by money and self-aggrandizing tendencies and that despite major superficial changes in society, this fact remains.

Perhaps the best example of this idea is seen in the novel in George’s hypothesis that Bladesover House is a model for the rest of British society:

I find in Bladesover the clue to all England… There have been no revolutions, no deliberate restatements or abandonments of opinion in England since the days of the fine gentry, since 1688 or thereabouts, the days when Bladesover was built; there have been changes, dissolving forces, replacing forces, if you will; but then it was that the broad lines of the English system set firmly… The fine gentry may have gone; they have indeed largely gone, I think; rich merchants may have replaced them, financial adventurers or what not. That does not matter; the shape is still Bladesover. (100)

George depicts Bladesover throughout the novel as the ultimate paradigm of the structure of British society, no matter the time period. The social mechanics at play in Bladesover can be seen in the hectic town of London as well, with wealth and status being the primary motivator of the people. Society will always be divided into groups according to wealth and status; and there will always be those who seek to gain or maintain wealth and status no matter the consequences. The changes in the geography, the economy, and in politics do not affect this. This is reflected in George’s description of Bladesover years after he stopped living there. He describes the new residents stating, “they have nothing new about them at all, nothing creative nor rejuvenescent, no more than a disorderly instinct of acquisition” (66). He recognized the fact that, although minor details about the newly wealthy’s circumstances were different—people of “active” instead of “passive” intelligence—the motivations for their accumulation of mass amounts of wealth were the same. Bladesover as a test case for the rest of British society proves that the
need to be recognized for status and wealth rules above all else within both the microcosms of Bladesover and London and also throughout England.

In Edward Ponderevo’s indefatigable pursuit of wealth and notoriety in *Tono-Bungay*, there are plenty of signs of his views toward money and British society that support the idea that self-serving self-aggrandizement is his main motivation. He is a self-made man and his actions in the novel provide a powerful indictment of capitalism. Ponderevo says of the old guard, “he doesn’t want anything more to happen. Why should he? Any change ‘ud be a loss to him. He wants everything to burble along and burble along and go on as it’s going for the next ten thousand years” (70). This position indicates his eagerness for change that is part of the new culture of capitalism over aristocracy. In reality, he isn’t much different from those he condemns. Throughout the novel it is clear that Edward is a greedy man making tons of money and is only in it for himself. This model is what capitalism encourages by pitting desperate, mostly poor, entrepreneurs against one another.

In his scheming, Uncle Ponderevo gambles away all of the family’s money on the stock market and is completely unapologetic about that fact, claiming it to be “a financial accident” (78). This recklessness proves that he has absolutely no thought for the consequences his actions might have on other people such as his wife, Susan, and his nephew, George. His only concern is how to advance himself and get rich quick. Before coming up with the idea for Tono-Bungay, Ponderevo throws out a lot of other ideas ultimately demonstrating the fact that he doesn’t care how he obtains wealth, just that he does. When confronted about the effects his fake medicine has on others, specifically, on doctors, he replies, “They got to look out for themselves. By Jove, yes. They’ll do you if they can, and you do them. Like brigands. That makes it romantic” (69). He does not care how his product affects people, in fact, he justifies his decisions by saying “It’s the sort of thing everybody does” (135), instead of taking responsibility for the impact he has. George holds that the medicine is nothing more than snake oil, yet Uncle Ponderevo continues to justify the sale of his product, telling George that “it may do good. It might do a lot of good— giving people confidence, for instance, against an epidemic. See? Why not? I don’t see where your swindle comes in” (135). He evens pulls his wife, Susan, into this deception. When George pressures her on what they both know to be a fraudulent product she says, “there’s no law against selling quack medicine that I know of” (145). Ultimately, Edward Ponderevo is partially successful, at least for a period of time, in climbing the social ladder, with George referring to him at the beginning of the novel as “the Napoleon of domestic conveniences” (11).

Edward Ponderevo is, in fact, an ardent admirer of Napoleon. In the novel, he strives to emulate the French statesman. For Edward, "when in doubt between decent conduct and a base advantage… ‘think of Napoleon; think what the inflexibly willful Napoleon would have done with such scruples as yours’; that was the rule, and the end was invariably a new step in dishonor” (264). He values “conquest” and image. In Ponderevo’s self-described “Empire” he often alludes to Napoleon as well as other idolized and nearly mythical leaders of the past. He quotes a Roman emperor, saying “pecunia non olet” (139) or “money doesn’t stink” blatantly stating his view that wealth is wealth no matter where it comes from or how one gets it. Ponderevo also tells George that they must “run the country,” that “it’s ours” (262). The grandiloquent comparisons George makes also lend to the Napoleonic themes within the novel. He claims, “we stood high out of it all, as high as if we looked godlike from another world” (231), “with all the easy calm of one of earth’s legitimate kings” (243). Through the course of the narrative, it becomes clear that Uncle Ponderevo cares more for his “subjugation of England and Wales” (149) than anything else. Just like the wealthy aristocrats and “rulers” who preceded him, Ponderevo’s motivations are power, status, and wealth by any means necessary.

He is obsessed with image because he associates it with status and power. The Tono-Bungay product is a perfect symbol for this because it is marketed as a cure for society’s ails, but it is fake. The most important part of Tono-Bungay and Pondevero’s financial empire is the advertisements which provide the image that society is fed. Tono-Bungay is marketed with slogans such as “HEALTH, BEAUTY, AND STRENGTH” (148) and is sold to consumers with the guarantee that it will cure everything from stomach ache and heart problems, to hair loss. This parallels Ponderevo in that the image that he feeds to society of himself is more important to him than his actual character. In the first chapter, George asks the reader, “Do you remember the days of Ponderevo… Astraddle on Tono-Bungay, he flashed athwart the empty heavens– like a comet, like a stupendous rocket! –and
overawed investors spoke of his star. At his zenith he burst into a cloud of the most magnificent promotions" (10). It is clear by this quote, that creation of an image was important to Ponderevo and that he was successful in duping the public into think he was an honest genius for developing the fake medicine, Tono-Bungay. Uncle Ponderevo's wife saw this tendency for him to want to present a grand image, telling George, “I'd like to put an old label on to him round the middle like his bottles are, with Ol Pondo on it. That’s Latin for Imposter, George—must be” (76). The fake medicine, with the sheen of its advertisements slapped upon it, serves in the novel as a metaphor for the idea that people care more about social appearance than contents.

As Edward Mendelson put it in his introduction to the Penguin Classics edition of *Tono-Bungay* the novel is interesting because of “the self-deceptions of its first-person narrator” (xiv), George. Throughout the story, George markets himself to the reader as someone wholly different from both the landed gentry he interacted with in his youth and his Uncle Ponderevo along with other like-minded entrepreneurs in his adulthood. George sets himself up to be the counterpoint to his Uncle's schemes. He follows along with his Uncle, but he places more value in scientific discovery as “the one enduring thing” (388). George is interested in aeronautics throughout Tono-Bungay's heyday. His obsession with it during his time at University hints at his singlemindedness on the issue. He claims to find his Uncle's schemes fascinating but distasteful. In reality, he and his uncle are more alike than he realizes for in the end he too ignores the consequences of his actions and justifies his reasoning instead of taking responsibility, all in the pursuit of his own goals. He only thinks about his own desires to invent new things and he doesn't give any thought to how his actions affect other people, at one point saying that with science, "you are free from the exasperating conflict with your fellow creatures altogether" (277). The X2 Destroyer he creates through his obsession with science, and the fact that its described capabilities are somewhat comparable to the atomic bomb that would be invented and dropped on Hiroshima a couple decades after Wells published the novel, proves that George is not as different from his Uncle as he has insinuated to the reader. People, when acting out of selfish determination, can have a drastic and terrible influence on events within society.

In total, Wells is successful in pointing out important social issues in his novel, *Tono-Bungay*, much in the same way Charles Dickens does in his novel, *Hard Times*. Both authors are adept at drawing out important social meaning from their narratives. In Wells’ case, one of the issues he reveals is that on the surface there were plenty of changes triggered by the Reform Act and by the Industrial Revolution, but the underlying motivations of those aspiring to or in possession of wealth remain the same no matter the time period. Uncle Ponderevo works to gain as much financial and social capital as humanly possible. He creates deceptive products and strives to trick people of their worth. Uncle Ponderevo only cares about his climb to the top and does not give any thought to the detrimental effects of Tono-Bungay or the people that are harmed in the pursuit of his quest for status and wealth. Similarly, George does not care about the consequences of his scientific pursuits. His single-minded sprint toward scientific discovery is self-aggrandizing and it only proves how similar he is to his uncle. The novel *Tono-Bungay* condemns the economic system which allows, and even encourages, “the giving of nothing coated in advertisements for money” (220) and reflects an important truth about society; that regardless of the type of government, the type of economy, or the type of social system a state has, motivations of social status, resources, and wealth are ever-present and lead to exploitative and even disastrous effects on the progression of society as a whole.

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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.

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