

MIDDLEMARCH



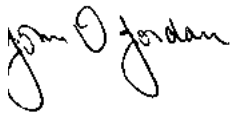
THE DICKENS UNIVERSE
UNIVERSITY OF CALIFORNIA | JULY 30-AUGUST 5, 2017

DIRECTOR'S WELCOME

Welcome to the beautiful UC Santa Cruz campus and to the 37th annual Dickens Universe gathering, featuring George Eliot's novel, *Middlemarch* (1871-72). 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 over 45 schools in the United States and abroad.

CONTACT INFORMATION

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Cover illustration by Kenia Coyoy, University of Southern California undergraduate student, and 2014 Dickens Project High School Essay Contest winner

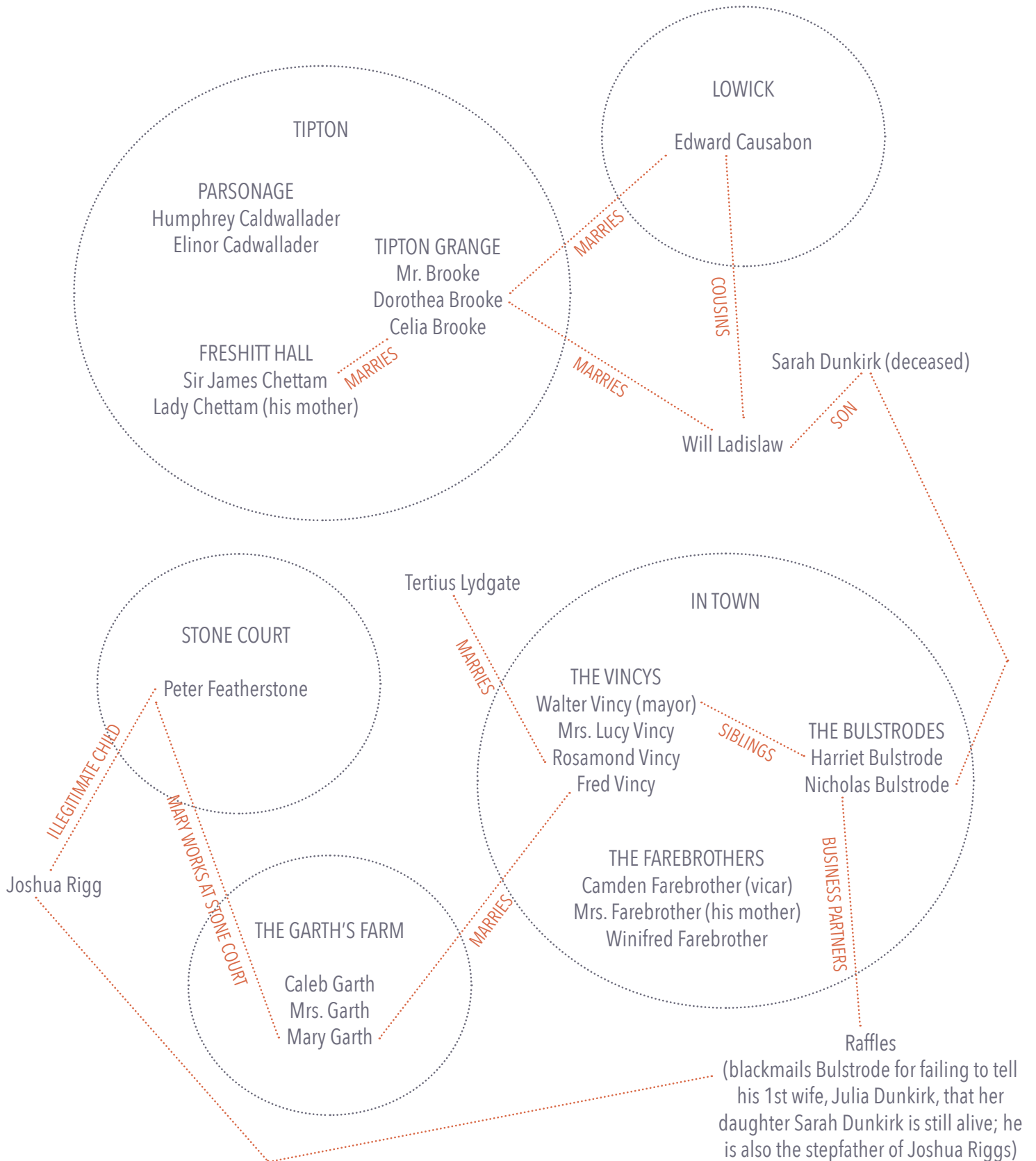
Opposite: "Dorothea" (1887). illustrated by Frederick Dielman

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MIDDLEMARCH IN A FEW RELATIONS



CONFERENCE LOCATIONS



COLLEGES NINE AND TEN

- 1 Community Room
- 2 Apartment Building 2
Dickens Project #2103
- 3 Apartment Building 4
- 4 Apartment Building 5
- 5 Social Sciences 2
- 6 Social Sciences 1
- 7 University Center
(second floor)
 - Bhojwani Dining Room
 - Alumni Room
 - Sentinel Room
 - Ringold Rotunda
 - Levin Lanai
 - Chancellor's Conference Room
- 8 Dining Commons
(first floor)
- 9 Multipurpose Room
- 10 Namaste Lounge
- 11 Conference Services
Open Daily: 7AM-8PM
College Ten Bldg. R5
(Amnesty House), #5130
(831) 502-7004

AGENDA AT A GLANCE

SATURDAY, JULY 29

8:00
9:00
10:00
11:00
12:00
1:00
2:00
3:00
4:00
5:00
6:00
7:00
8:00
9:00
10:00
11:00

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 "Middlemarch." Star any session to create a custom agenda.

2:00-2:00 Check in for Faculty and Graduate Students
COWELL COLLEGE COMMUNITY ROOM

5:30-7:30 Welcome Dinner
BHOJWANI DINING ROOM

7:30-9:30 Faculty and Graduate Student Orientation
BHOJWANI DINING ROOM

SUNDAY, JULY 30

8:00-8:30 Breakfast
COLLEGES NINE/TEN DINING COMMONS

8:30-10:00 Consortium Faculty Planning Meeting*
BHOJWANI DINING ROOM

All Graduate Students Meeting*
ALUMNI ROOM

10:00-10:30 Coffee and Pastries | RINGOLD ROTUNDA

10:30-12:45 Plenary Meeting of Faculty and Graduate Students*
BHOJWANI DINING ROOM

12:45-1:30 Lunch
COLLEGES NINE/TEN DINING COMMONS

2:00-4:00 Check in for Universe Participants
COLLEGES NINE/TEN COMMUNITY ROOM

2:00-4:00 Executive Committee Meeting
LEVIN LANAI

3:00-5:00 Diversity and Inclusion Committee Panel Discussion
SENTINEL ROOM

3:00-5:00 Friends of the Dickens Project Board Meeting
ALUMNI ROOM

5:15-6:00 Orientation for Road Scholars and First Timers
ALUMNI ROOM

6:00-6:45 Dinner
COLLEGES NINE/TEN DINING COMMONS

6:30-7:30 Post-Prandial Potations (Refreshments)
UNIVERSITY CENTER

7:30-9:00 Welcome: John Jordan (Director of the Dickens Project) Lecture: David Kurnick (Rutgers University), "Everyday Ecstasy"
MULTIPURPOSE ROOM

9:15-11:35 Film Screening: George Eliot: A Scandalous Life (2002), and Part 1 of Middlemarch (BBC, 1994)
71 SOCIAL SCIENCES 2

MONDAY, JULY 31

8:00-8:30 Breakfast COLLEGES NINE/TEN DINING COMMONS		8:00-10:00 Coffee & Tea RINGOLD ROTUNDA				8:00	
8:45-9:30 Faculty-led Discussions SOCSCI 1: 261; SOCSCI 2: 171, 265, 363; NAMASTE LOUNGE	Presentation Workshop* ALUMNI ROOM	Writing Workshop* SENTINEL ROOM				9:00	
9:45-11:00 Lecture: Summer Star (San Francisco State University), "Of Many Minds in Middlemarch" MULTIPURPOSE ROOM						10:00	
11:15-12:30 Graduate Student-Led Workshops MULTIPLE COLLEGES NINE/TEN ROOMS		Yoga COLLEGES NINE/TEN MEADOW	Faculty Seminar* 71 SOCIAL SCIENCES 2				11:00
12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS						12:00	
1:30-2:45 Repeat Film Screening ALUMNI ROOM	Undergraduate Seminars SOCSCI 2: 265, 363	Approaches to Dickens & Eliot 261 SOCIAL SCIENCES 1	19th-Century Seminar SENTINEL ROOM	Dickensian Seminar NAMASTE LOUNGE	Graduate Seminars* MULTIPLE COLLEGES NINE/TEN ROOMS	1:00	
3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGES NINE/TEN APARTMENTS BUILDING 2 PLAZA						2:00	
4:00-5:15 Talk: Nancy Henry (University of Tennessee, Knoxville), "George Eliot's Horses" MULTIPURPOSE ROOM	Form and Reform Working Group SENTINEL ROOM	Pedagogy A Workshop* 261 SOCIAL SCIENCES 1	Pedagogy B Workshop* 265 SOCIAL SCIENCES 2	Publication Workshop* ALUMNI ROOM		3:00	
5:15-6:00 Victorian Dance Lessons MULTIPURPOSE ROOM						4:00	
6:00-6:45 Dinner COLLEGES NINE/TEN DINING COMMONS			6:30-7:30 Post-Prandial Potations / Tee Shirt & Book Sale UNIVERSITY CENTER			5:00	
7:30-9:00 Lecture: Jill Galvan (Ohio State University), "After Romance" MULTIPURPOSE ROOM						6:00	
9:15-11:15 Film Screening: Parts 2-3 of Middlemarch (BBC, 1994) 71 SOCIAL SCIENCES 2						7:00	
						8:00	
						9:00	
						10:00	
						11:00	

AGENDA AT A GLANCE

TUESDAY, AUGUST 1

8:00	8:00-8:30 Breakfast COLLEGES NINE/TEN DINING COMMONS					8:00-10:00 Coffee & Tea RINGOLD ROTUNDA	
9:00	8:45-9:30 Faculty-led Discussions SOCSCI 1: 261; SOCSCI 2: 171, 265, 363; NAMASTE LOUNGE	Presentation Workshop* ALUMNI ROOM	Writing Workshop* SENTINEL ROOM				
10:00	9:45-11:00 Lecture: Jos Lavery (UC Berkeley), "Some Pronouns for the Author of <i>Middlemarch</i>" MULTIPURPOSE ROOM						
11:00	11:15-12:30 Graduate Student-Led Workshops MULTIPLE COLLEGES NINE/TEN ROOMS		Yoga COLLEGES NINE/TEN MEADOW		Faculty Seminar* 71 SOCIAL SCIENCES 2		
12:00	12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS						
1:00	1:30-2:45 Repeat Film Screening ALUMNI ROOM	Undergraduate Seminars SOCSCI 2: 265, 363	Approaches to Dickens & Eliot 261 SOCSCI 1	19th-Century Seminar SENTINEL ROOM	Dickensian Seminar NAMASTE LOUNGE	Field Trip: Collective Mus. ° MEET OUTSIDE MPR	Grad Seminars* MULTIPLE COLLEGES NINE/TEN ROOMS
2:00	3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGES NINE/TEN APARTMENTS BUILDING 2 PLAZA						
3:00	4:00-5:15 Talk: Dermot Coleman (Independent Scholar), "George Eliot and Money" MULTIPURPOSE ROOM	Form and Reform Working Group SENTINEL ROOM	Pedagogy A Workshop* 261 SOCIAL SCIENCES 1	Pedagogy B Workshop* 265 SOCIAL SCIENCES 2	Publication Workshop* ALUMNI ROOM		
4:00	5:15-6:00 Victorian Dance Lessons MULTIPURPOSE ROOM						
5:00	6:00-6:45 Dinner COLLEGES NINE/TEN DINING COMMONS				6:30-7:30 Post-Prandial Potations / Book Sale UNIVERSITY CENTER		
6:00	7:30-9:00 Lecture: Helena Michie (Rice University), "Privacies" MULTIPURPOSE ROOM						
7:00	9:15-11:15 Film Screening: Parts 4-5 of <i>Middlemarch</i> (BBC, 1994) 71 SOCIAL SCIENCES 2						
8:00							
9:00							
10:00							
11:00							



WEDNESDAY, AUGUST 2

8:00-8:30 Breakfast COLLEGES NINE/TEN DINING COMMONS						8:00-10:00 Coffee & Tea RINGOLD ROTUNDA		8:00
8:45-9:30 Faculty-led Discussions SOCSCI 1: 261; SOCSCI 2: 171, 265, 363; NAMASTE LOUNGE		Presentation Workshop* ALUMNI ROOM		Writing Workshop* SENTINEL ROOM				9:00
9:45-11:00 Lecture: Daniel Bivona (Arizona State University), "The Emergence of Emergence: G. H. Lewes, <i>Middlemarch</i>, and Social Orders" MULTIPURPOSE ROOM								10:00
11:15-12:30 Graduate Student-Led Workshops MULTIPLE COLLEGES NINE/TEN ROOMS			Yoga COLLEGES NINE/TEN MEADOW		Faculty Seminar* 71 SOCIAL SCIENCES 2			11:00
12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS								12:00
12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS								1:00
1:30-2:45 Repeat Film Screening ALUMNI ROOM	Undergraduate Seminars SOCSCI 2: 265, 363	Approaches to Dickens & Eliot 261 SOCSCI 1	19th-Century Seminar SENTINEL ROOM	Dickensian Seminar NAMASTE LOUNGE	Field Trip: Marine Center ° MEET OUTSIDE MPR	Grad Seminars * MULTIPLE COLLEGES NINE/TEN ROOMS	2:00	
3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGES NINE/TEN APARTMENTS BUILDING 2 PLAZA								3:00
4:00-5:15 Talk: Jacqueline Barrios (Neighborhood Academic Initiative-NAI), Paul David Story (NAI), and Jon Varese (Dickens Project), "MiddleLab: Novel Readings in South L.A." MULTIPURPOSE ROOM								4:00
5:15-6:00 Victorian Dance Lessons MULTIPURPOSE ROOM								5:00
6:00-6:45 Dinner COLLEGES NINE/TEN DINING COMMONS			Free Evening					6:00
7:00-8:15 Early Film Screening: Part 6 of <i>Middlemarch</i> (BBC, 1994) 71 SOCIAL SCIENCES 2								7:00
								8:00
<p>° Tours are free, but you must sign up in advance to participate in the field trips.</p> <p>* Wednesday Graduate Professionalization Seminars: Journal Publication; Job Market; Dissertations; Public Scholarship and Working Beyond the Tenure Track</p>								9:00
								10:00
								11:00

AGENDA AT A GLANCE

THURSDAY, AUGUST 3

8:00	8:00-8:30 Breakfast COLLEGES NINE/TEN DINING COMMONS			8:00-10:00 Coffee & Tea RINGOLD ROTUNDA	
9:00	8:45-9:30 Faculty-led Discussions SOCSCI 1: 261; SOCSCI 2: 171, 265, 363; NAMASTE LOUNGE	Presentation Workshop* ALUMNI ROOM	Writing Workshop* SENTINEL ROOM		
10:00	9:45-11:00 Lecture: Ruth Livesey (Royal Holloway, University of London), "On Writing from the Middle: Middlemarch, Eliot's Midlands, and the Structures of Provincial Fiction" MULTIPURPOSE ROOM				
11:00	11:15-12:30 Graduate Student-Led Workshops MULTIPLE COLLEGES NINE/TEN ROOMS		Yoga COLLEGES NINE/TEN MEADOW		Faculty Seminar* 71 SOCIAL SCIENCES 2
12:00	12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS				
1:00	1:30-2:45 Repeat Film Screening ALUMNI ROOM				
2:00	Undergraduate Seminars SOCSCI 2: 265, 363	19th-Century Seminar SENTINEL ROOM	Dickensian Seminar NAMASTE LOUNGE	Graduate Seminars* MULTIPLE COLLEGES NINE/TEN ROOMS	
3:00	3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGES NINE/TEN APARTMENTS BUILDING 2 PLAZA				
4:00	4:00-5:15 Talk: Claudia Stevens (College of William and Mary), "A New Opera: Middlemarch in Spring" MULTIPURPOSE ROOM	Form and Reform Working Group SENTINEL ROOM	Pedagogy A Workshop* 261 SOCIAL SCIENCES 1	Pedagogy B Workshop* 265 SOCIAL SCIENCES 2	Publication Workshop* ALUMNI ROOM
5:00	5:15-6:00 Victorian Dance Lessons MULTIPURPOSE ROOM				
6:00	6:00-6:45 Dinner COLLEGES NINE/TEN DINING COMMONS		6:00-7:00 Post-Prandial Potations / Book Sale MULTIPURPOSE ROOM		
7:00	7:00-9:00 Performance: Original Staged Reading, "A Most Dangerous Woman," written by Cathy Tempelsman, performed by Santa Cruz Shakespeare MULTIPURPOSE ROOM				
8:00					
9:00	9:00-10:30 Grand Party, hosted by the Friends of the Dickens Project NAMASTE LOUNGE				
10:00					
11:00					



FRIDAY, AUGUST 4

8:00-8:30 Breakfast COLLEGES NINE/TEN DINING COMMONS		8:00-10:00 Coffee & Tea RINGOLD ROTUNDA	8:00
8:45-9:30 Faculty-led Discussions SOCSCI 1: 261; SOCSCI 2: 171, 265, 363; NAMASTE LOUNGE	Presentation Workshop* ALUMNI ROOM	Writing Workshop* SENTINEL ROOM	9:00
9:45-11:00 Lecture: George Levine (Rutgers University), "The Dickensian George Eliot" MULTIPURPOSE ROOM			10:00
11:15-12:30 Graduate Student-Led Workshops MULTIPLE COLLEGES NINE/TEN ROOMS	Yoga COLLEGES NINE/TEN MEADOW	Faculty Seminar* 71 SOCIAL SCIENCES 2	11:00
12:45-1:30 Lunch COLLEGES NINE/TEN DINING COMMONS	12:30-1:30 Road Scholar Luncheon BHOJWANI DINING ROOM		12:00
1:30-2:45 19th-Century Seminar SENTINEL ROOM	Dickensian Seminar NAMASTE LOUNGE	2:00-3:00 Road Scholars Field Trip: Special Collections at McHenry Library ° MEET OUTSIDE MPR	1:00
3:00-4:00 Final Sale of Tee Shirts and Sweatshirts DICKENS PROJECT OFFICE			2:00
			3:00
			4:00
			5:00
			6:00
6:00-6:45 Dinner COLLEGES NINE/TEN DINING COMMONS	6:30-7:30 Post-Prandial Potations MULTIPURPOSE ROOM		7:00
7:30-8:30 Friends of the Dickens Project Fundraising Auction / Announcement of Next Year's Book / Book Sale MULTIPURPOSE ROOM			8:00
8:30-11:00 Victorian Dance MULTIPURPOSE ROOM			9:00
			10:00
			11:00

AGENDA AT A GLANCE

SATURDAY, AUGUST 5

8:00

8:00-8:30 Breakfast

COLLEGES NINE/TEN DINING COMMONS

9:00

9:00 Return Shuttle to SJC (Advanced registration required)

COLLEGES NINE/TEN BUS STOP

10:00

10:00 Return Shuttle to SFO (Advanced registration required)

COLLEGES NINE/TEN BUS STOP



FIELD TRIPS

TUESDAY: COLLECTIVE MUSEUM (1:30-3:00 PM)

Meet outside the Multipurpose Room, where an Institute of the Arts and Sciences staff member will guide the group providing UCSC campus history along the way. You will shuttle back in time for Victorian Tea. This walk is moderate, with some small hills and stairs.

WEDNESDAY: SEYMOUR MARINE DISCOVERY CENTER TOUR (1:30-3:00 PM)

The group will meet outside the Multipurpose Room and with a UCSC student guide, take the shuttle to the Marine Center, have a short tour with a docent, the back on the shuttle to Colleges Nine and Ten in time for Victorian Tea. This tour is slightly less strenuous, but still involves a lot of walking.

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

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



JACQUELINE BARRIOS
UC Los Angeles

While at work on her Ph.D. in English at UC Los Angeles, Jacqueline Barrios is also an English teacher at Foshay Learning Center. Additionally, she founded the Theater Workshop, a performing arts program in association with the University of Southern California Neighborhood Academic Initiative.



JILL GALVAN
Ohio State University

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



DANIEL BIVONA
Arizona State University

Daniel Bivona is an English professor at Arizona State University, and has written and edited a variety of works concerning both science and literature. His most recent article, "The Comparative Advantages of Survival: Darwin's *Origin* and the Economics of Nature," was published in 2016.



NANCY HENRY
University of Tennessee, Knoxville

Nancy Henry is Professor of English at the University of Tennessee, specializing in Victorian literature and culture. She has published three books on George Eliot, including *The Life of George Eliot* (2012).



DERMOT COLEMAN
Independent Scholar

As the Founder and Director of SISU Capital Limited, and as a professor of English, Dermot Coleman is interested in the relationship between nineteenth-century British literature and finance. He is currently a visiting scholar at New York University.



DAVID KURNICK
Rutgers University

David Kurnick teaches at Rutgers University, and researches the Victorian and modernist novel, in addition to modern Latin American fiction. He is the author of *Empty Houses: Theatrical Failure and the Novel*.



JOS LAVERY
UC Berkeley

Assistant Professor at UC Berkeley, Jos Lavery studies critical theory, nineteenth-century British literature, and cultural studies. His recently completed book discusses the impact of the rise of Japan on Victorian cultural projects.



HELENA MICHIE
Rice University

Professor Helena Michie teaches at Rice University and has written five books regarding Victorian Studies and the studies of gender and sexuality. She recently won (with co-author Robyn Warhol) the North American Victorian Studies Association Best Book of the Year award for *Love Among the Archives*.



GEORGE LEVINE
Rutgers University

George Levine is a Professor Emeritus of English, having worked at Rutgers University from 1968-2006, where he also co-founded the Center for Cultural Analysis. He specializes in both Victorian literature and in literature and science, and has written four books regarding the subjects.



SUMMER STAR
San Francisco State University

With a poetry background, Victorian literature, and ethical theory, Professor Summer Star conducts research that involves the intersection of literary dynamics, Victorian accounts of the unconscious, and representations of mental and spiritual awakenings. She teaches at San Francisco State University.



RUTH LIVESEY
Royal Holloway, University of London

Ruth Livesey works at Royal Holloway, where she researches nineteenth-century literature and thought. She was an editor of the *Journal of Victorian Culture* from 2009-2015, and her most recent book was published in 2016.



CLAUDIA STEVENS
College of William and Mary

Pianist, playwright, and librettist Claudia Stevens holds degrees in music from Vassar College, UC Berkeley, and Boston University. Stevens is a visiting scholar at the College of William and Mary, and has created multiple chamber operas in collaboration with composer Allen Sherer, including the sensation, "Middlemarch in Spring."

SPEAKERS & DICKENS UNIVERSE CROSSWORD



PAUL DAVID STORY
Neighborhood Academic Initiative

Paul has acted on a variety of platforms including Broadway, regional theater, TV, and film. He joined the University of Southern California NAI in 2010, and now puts his vast acting experience to work as the co-founder and artistic director of NAI's Theater Workshop.



JON VARESE
The Dickens Project

Jon Varese has been involved with the Dickens Project since 1997, when he began attending UCSC as a graduate student. He was at the forefront of the outreach initiative now known as The Dickens Project-USC Neighborhood Academic Initiative, which awards scholarships to students from Title 1 schools in South Los Angeles.

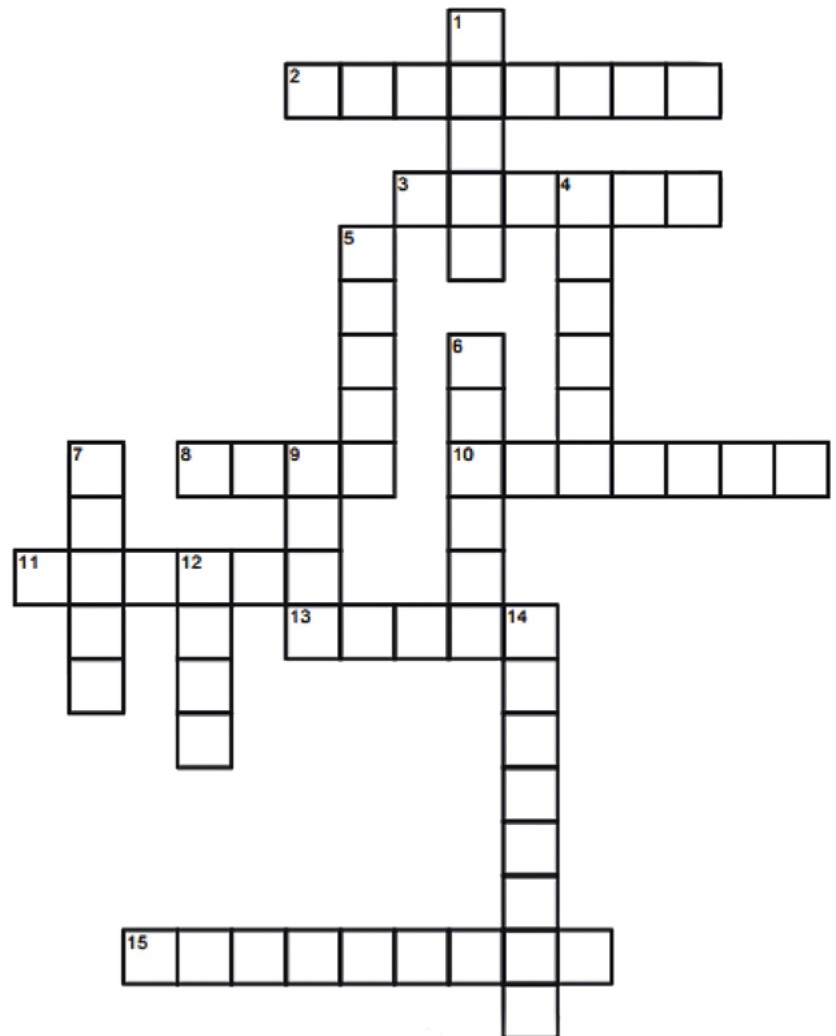
2017 DICKENS UNIVERSE CROSSWORD by Allison Clymer

ACROSS

- 2 *Middlemarch* character described as having a "scrappy slovenliness" to his speech
- 3 2016 Dickens Universe title character
- 8 Victorian heroine whose unfortunate fate was determined by a letter slipping underneath the carpet
- 10 *Middlemarch* genre
- 11 Author of *Supposing Bleak House* (2011)
- 13 George Eliot's surname
- 15 Bell-shaped Victorian undergarment

DOWN

- 1 Dickens character who dies from spontaneous human combustion
- 4 Fruit associated with the UC Santa Cruz mascot
- 5 Famous member of Elizabeth Gaskell's family tree
- 6 Modernist author who was a fan of "Middlemarch," but disliked all of Dickens's novels except *David Copperfield*
- 7 "_____ people did what their neighbors did, so that if any lunatics were at large, one might know and avoid them." (*Middlemarch*)
- 9 "_____ people did what their neighbors did, so that if any lunatics were at large, one might know and avoid them." (*Middlemarch*)
- 12 Extinct, flightless bird that appears as a nickname in *Middlemarch*
- 14 Irksome spoon habit of Causabon's, to Celia



FACULTY-LED CONTEXT GROUPS (8:30-9:30 AM)

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

GROUP A 261 Soc Sci 1

with Taryn Hakala
+ Gerhard Joseph

Lorna Adkins
Kit Andrews
Clay Ballard
Ellen Brinks
Gerald Browne
Ronjaunee Chatterjee
Jayda Coons
Veronika Cuddy
Toni Eaton
Elizabeth Gough
Ken Harris
Tom Huser
Josie Jordan
Frances Laskey
Terri Leimbach
Rowena Mason
Mel Matsumoto
Kimberly Mejia
Diana Postlethwaite
Catherine Quirk
Marguerite Romanello
Martha Stead
Jean Sward
Cathy Tempelman
Alex Turnage
Cathy Waters

GROUP B 171 Soc Sci 2

with Beth Newman
+ Jeffrey Spear

Sydney Ahmed
Carolyn Angus
Beverly Ballard
Lynn Bartlett
David Brownell
Marlene Bumgarner
Tim Clark
Cindy Donovan
Gretchen Emmons
Kai Hanson
Karen Hattaway
Yaritza Hernandez
Bill Jordan
Mary Julien
Christian Lehmann
Nora Levine
Glenna Matthews
Emily McArthur
Maria Nunez-Romero
Susan Purkart
Tina Ruyter
Tom Savignano
Michael Stern
Laurie Thompson
Gary Todd
Maura Walden
Margaret Wood

GROUP C 265 Soc Sci 2

with Alison Booth
+ Teresa Mangum

Dick Angus
Wayne Batten
Sandy Bieler Rao
Bailey Bolton
Serena Buie
Debra Cantrell
Jake Edwards
Ginny Finch
Beverly Hayes
Beth Hightower
Trude Hoffacker
Barbara Keller
Jack Kelliher
Roberta Lewis
Jen Liddell
Julie Minnis
Paula Nelson
Daniel Parks
Jana Rao
Nadja Scholl
Carolyn Oppenheim
Schwartz
Paul Story
Ric Trost
Moira Waddell
Hunter Wilkinson
Olivia Xu

GROUP D 363 Soc Sci 2

with Jill Rappoport
+ James Williams

Svein Arber
Bonnie Bomberg
Catherine Brasher
Miranda Butler
Chris Chua
Joshua Commander
Robert Davis
Ann Gaubinger
Marna Golub-Smith
Lawrence Hicks
Rachel Hoiem
Suzanne Jacobs
Natalie Kopp
Patricia Kovner
Jimmy Lin
Laurie Lober-Tracy
Susan Nordlof
Marlee Perez
Carol Pletcher
Mira Rao
Pam Small
Laura Strout
Mary Beth Uitti
Christopher Ward
Hannalei Wilson
Irena Yamboliev

GROUP E Namaste Lounge

with Sarah Henstra
+ Jennifer McDonell

Antje Anderson
Ricardo Avila
William Bonnell
Christina Breen
Bob Cate
Kristl Commander
Kenia Coyoy
Linda Dittmore
Mark Gordon
Jenny Harris
Gordon Hultberg
Sophia Jochem
Stan Kramer
Annie Laskey
Mary Luersen
Kelsey Mansueto
Beth Penney
Deborah Pollack
Aurora Roman
Lundy Smith
Patricia Springer
Mary Steen
Chuck Sullivan
Elizabeth Walker
Leslie Yamaguchi
Rita Zralek

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 Alumni Room	GROUP 2 Sentinel Room	GROUP 3 261 Soc Sci 1	GROUP 4 171 Soc Sci 2	GROUP 5 265 Soc Sci 2
with Katherine Bergevin + Mark Celeste	with Katherine Brandt + Ted Zhang	with Scott Caddy + Rosalind Parry	with Caitlin Crandell + Sierra Senzaki	with Danielle Dye + Will Glovinsky
Lorna Adkins Sydney Ahmed Bonnie Bomberg Ellen Brinks Joshua Commander Gretchen Emmons Yaritza Hernandez Gordon Hultberg Annie Laskey Jen Liddell Kelsey Mansueto Julie Minnis Diana Postlethwaite Pam Small Martha Stead Mary Beth Uitti Hunter Wilkinson	Carolyn Angus Bailey Bolton William Bonnell David Brownell Kristl Commander Ginny Finch Trude Hoffacker Tom Huser Frances Laskey Laurie Lober-Tracy Kimberly Mejia Susan Nordlof Susan Purkart Mary Steen Michael Stern Elizabeth Walker Hannalei Wilson	Antje Anderson Dick Angus Gerald Browne Serena Buie Chris Chua Jayda Coons Marna Golub-Smith Suzanne Jacobs Mary Julien Christian Lehmann Mary Leursen Maria Nunez-Romero Beth Penney Jana Rao Paul Story Jean Sward Peggy Waters	Kit Andrews Svein Arber Marlene Bumgarner Miranda Butler Kenia Coyoy Cindy Donovan Jenny Harris Sophia Jochem Jack Kelliher Roberta Lewis Rowena Mason Daniel Parks Catherine Quirk Mira Rao Laura Strout Gary Todd	Ricardo Avila Beverly Ballard Debra Cantrell Bob Cate Veronika Cuddy Jake Edwards Ken Harris Josie Jordan Patricia Kovner Jimmy Lin Glenna Matthews Marlee Perez Aurora Roman Tina Ruyter Chuck Sullivan Margaret Wood

READING SCHEDULE

Monday, July 31: Book 1 and 2, through Ch.16
 Tuesday, August 1: Book 2 and 3, reread Prelude
 Wednesday, August 2: Book 4 and 5, through Ch. 45
 Thursday, August 3: Book 6 and 7
 Friday, August 4: Book 8

Reading schedule allows especially for discussions of the following topics:

Monday: realist fiction, omniscient narration, multiplots
 Tuesday: marriage plots and gender (part one)
 Wednesday: medicine (Lydgate, the hospital, Bulstrode)
 Thursday: government and politics (Brooke, Ladislaw)
 Friday: marriage plots and gender (part two)

DISCUSSION TOPICS

A Study of Provincial Life
 Old and young
 Multiplotted novels (equivalent centers)
 This particular web
 Key to All Mythologies
 The narrator's self-critiques
 The originary tissue
 Women's education
 Men's vocation
 History of Medicine
 Railways and progress
 Liberalism, Politics, and the Reform Bill

READING SCHEDULE & DISCUSSION TOPICS

GROUP 6 363 Soc Sci 2

with Sean Hughes
+ Zach Fruit

Clay Ballard
Wayne Batten
Ronjaunee Chatterjee
Robert Davis
Ann Gaubinger
Kai Hanson
Karen Hattaway
Bill Jordan
Stan Kramer
Paula Nelson
Marguerite Romanello
Nadja Scholl
Patricia Springer
Christopher Ward
Irena Yamboliev
Moirra Waddell

GROUP 7 Namaste Lounge

with Andrew Forrester
+ Polina Vinogradova

Lynn Bartlett
Catherine Brasher
Tim Clark
Linda Dittimore
Mark Gordon
Beverly Hayes
Beth Hightower
Barbara Keller
Terri Leimbach
Mel Matsumoto
Carol Pletcher
Tom Savignano
Laurie Thompson
Alex Turnage
Leslie Yamaguchi
Olivia Xu

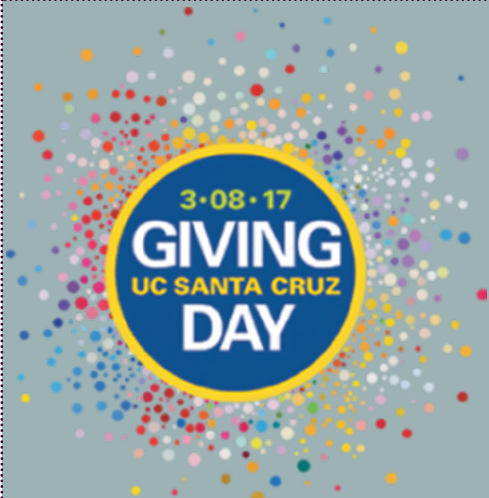
GROUP 8 9/10 Community Rm

with Linda Liu
+ Rebecca Thursten

Sandy Bieler Rao
Christina Breen
Toni Eaton
Elizabeth Gough
Lawrence Hicks
Rachel Hoiem
Natalie Kopp
Nora Levine
Emily McArthur
Deborah Pollack
Carolyn Oppenheim
Schwartz
Lundy Smith
Ric Trost
Maura Walden
Rita Zralek

Dorothea's cottages
Agricultural reform
Sympathy: "Why always Dorothea?"
The squirrel's heartbeat
Insiders/outside (natives/settlers)
Narrative voice
Genealogies
Disinheritance
Chapter epigraphs and intertextuality
Marriage
Money and debt
Crime

Heroic lives/unvisited tombs
Characters and Types
Later-born St. Therasas
Marriage Plots
Religion & Hypocrisy
Class
Gossip & Newspapers
Serialization & Division into 8 Books
Reception
Pseudonymous authorship
Adaptations: Plays, Films, Opera



3-08-17
GIVING
UC SANTA CRUZ
DAY

We would like to extend our deepest gratitude to the forty-four donors who made contributions during UCSC's second annual Giving Day, a 24-hour fundraiser used to fund UCSC students, faculty and projects.

Generally, consortium schools cover travel costs for their graduate students to attend the Dickens Universe, but we know financial support from home institutions isn't always adequate or readily available. Our goal on Giving Day was to establish a fund to assist with travel costs associated with attending any Dickens Project event. This fund will be used to help ease the financial burden on future participants and enable them to take maximum advantage of our programming. We are pleased to report that we raised over \$9,000 to establish a graduate travel grant program, and this year awarded funds to fourteen graduate students.

FACULTY-LED GRADUATE SEMINARS (1:30-3:00 PM)

* These seminars are for consortium member graduate students only.

<p>SEMINAR A 71 Soc Sci 2</p> <p>with James Buzard + Monique Morgan</p> <hr/> <p>Kirsten Andersen Marissa Bolin Rachel Cason Staci Conner Danielle Dye Holly Fling Zachary Garber Amy Hale Linda Liu Samantha Nystrom Sierra Sensaki Elisabeth Strayer Eliza Urban Ted Zhang</p>	<p>SEMINAR B 110 Soc Sci 1</p> <p>with Gerard Cohen-Vrignaud + Amy Wong</p> <hr/> <p>Mariana Badarnih Katherine Brandt Mark Celeste Emily Corey Rebecca Ehrhardt Hannah Fogarty Will Glovinsky Katherine Harclerode Lydia Maunz-Breese Rosalind Parry Yumi Shiroma Sam Tett Polina Vinogradova</p>	<p>SEMINAR C 141 Soc Sci 2</p> <p>with Pearl Brilmyer + Rachel Teukolsky</p> <hr/> <p>Lauren Bailey Zoe Hope Bulaitis Christine Choi Caitlin Crandell Emma Eisenberg Andrew Forrester Lindsay Graham Michael Hatch Margaret Miller Annemarie Pearson Tsila Sofer Elguez Tara Thomas Darby Walters</p>	<p>SEMINAR D 171 Soc Sci 2</p> <p>with Jim Adams + Zoe Beenstock</p> <hr/> <p>Katherine Bergevin Scott Caddy Alli Clymer Julie Cruz Noa Erez Zach Fruit Jessica Gray Sean Hughes Veronica Mittnacht Crescent Rainwater Anna Stone Rebecca Thursten Rosie White</p>	<p>SEMINAR E 9/10 Community Rm</p> <p>with Claire Jarvis + Allen MacDuffie</p> <hr/> <p>Sanders Bernstein Sari Carter Emily Cody Leah Duncan Powell Vanessa Febo Holly Gallagher Mackenzie Gregg Cherrie Kwok Frances Molyneux Max Sater Sarah Storti Jennifer Tinonga-Valle Lucy Whitehead</p>
<p>PEDAGOGY A 261 Soc Sci 1 11:15-12:30 PM</p> <p>with Rochelle Almei- da + Sara Lyons + Simon Reader</p> <hr/> <p>Mariana Badarnih Zoe Hope Bulaitis Emily Cody Hannah Fogarty Lindsay Graham Max Sater Tsila Sofer Elguez Sarah Storti Rosie White</p>	<p>PEDAGOGY B 265 Soc Sci 2 4:00-5:15 PM</p> <p>with Devin Griffiths + Valentina Gosetti</p> <hr/> <p>Marissa Bolin Rachel Cason Emma Eisenberg Holly Gallagher Mackenzie Gregg Lydia Maunz-Breese Yumi Shiroma Anna Stone Elizabeth Strayer Lucy Whitehead</p>	<p>PRESENTATIONS Alumni Room 8:45-9:30 AM</p> <p>with Simon Rennie + Robyn Warhol</p> <hr/> <p>Kirsten Andersen Emily Corey Julie Cruz Holly Fling Jessica Gray Amy Hale Katherine Harclerode Michael Hatch Annemarie Pearson</p>	<p>PUBLICATION Alumni Room 4:00-5:15 PM</p> <p>with Ryan Fong + Kathleen Frederickson</p> <hr/> <p>Lauren Bailey Sari Carter Staci Connor Leah Duncan Powell Vanessa Febo Zachary Garber Margaret Miller Samantha Nystrom Crescent Rainwater Sam Tett Jennifer Tinonga-Valle Eliza Urban</p>	<p>WRITING Sentinel Room 8:45-9:30 AM</p> <p>with Michael Cohen + Andrew Miller</p> <hr/> <p>Sanders Bernstein Christine Choi Rebecca Ehrhardt Noa Erez Cherrie Kwok Veronica Mittnacht Tara Thomas</p>

UNDERGRADUATE AND SUMMER SESSION SEMINARS (1:30-3:00 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 (8:45-9:30 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)

- Sunday, Monday, and Tuesday

There is a 7-10 page paper due no later than Monday, August 14, 2017. The title of your paper needs to be submitted no later than Monday, August 7. Details about the paper and submission will be given to you in class.

SEMINAR A 265 Soc Sci 2

with Priti Joshi
+ Daniel
Pollock-Pelzner

Sydney Ahmed
Veronika Cuddy
Beth Hightower
Maria Nunez-Romero
Daniel Parks
Patricia Springer
Maura Walden
Hanna Wilson

SEMINAR B 363 Soc Sci 2

with Margaret Loose
+ Beverley Rilett

Bailey Bolton
Chris Chua
Kenia Coyoy
Kai Hanson
Kelsey Mansueto
Kimberly Mejia
Marlee Perez
Keith Turnage
Hunter Wilkinson

PROFESSIONALIZATION
SEMINARS
1:30-3:00 PM
Wednesday only

JOURNAL PUBLICATION
with Logan Browning
+ Rae Greiner

JOB MARKET
with Elisha Cohn
+ Aman Garcha
+ Susan Zieger

DISSERTATIONS
with Catherine Robson

PUBLIC SCHOLARSHIP
with Elizabeth Meadows

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,
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1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!

CALIFORNIA COMMUNITY COLLEGE ESSAY CONTEST WINNER

"WIFE FOR HIRE": THE PARADOX OF VICTORIAN EMOTIONAL WORK

Maria Nunez-Romero, Pierce College

What will we feminists think of next? That somehow, the work of caring, soothing, remembering to call Grandma on her birthday, planning dinner, and countless other things that keep the world connected, is actually *work*, and not a woman's blessing, her "graces of the soul" (163). While Charles Dickens is clearly of the mind that this "work" is necessary and valuable, it would be difficult to read *Hard Times* without coming away with the idea that it is something which is a pleasure, rather than a burden, to women.

The main conflict in *Hard Times* is that of "fancy" against "reason," but there are implicit assumptions in the novel's treatment of "fancy" that remain unexamined. In "Fettered Fancy in 'Hard Times'" David Sonstroem details the two facets of "fancy" that *Hard Times* is concerned with: "imagination" and "fellow-feeling." The latter encompasses what modern sociologists call "emotional labor" when performed for pay, or "emotion work" if unpaid. First defined by Arlie Russell Hochschild in her 1979 book "The Managed Heart," "emotional work" is the often-invisible work of maintaining relationships and managing emotions. Service workers are often subjects of studies of emotional labor--they are literally paid to smile and put others at ease. Until recently, however, the expectations of who performs emotional work in a domestic setting have remained unquestioned. Aren't women just naturally better at "emotional stuff"?

Few would dare proclaim that to be the case about housework--that battle is mostly won--but, the case for emotional work as work is complicated by deep-seated assumptions about the "natural" nurturing qualities of women, and reawakened interest in the concept establishes it as the next battle in the struggle for equality.

This deeply ingrained bias is vital to understanding the treatment of emotional work--or "fellow-feeling"--in *Hard Times*. The narrative exalts emotional work, and scorns Utilitarianism for devaluing it, but the fact that this work is performed by women creates tension. *Hard Times* simultaneously recognizes that emotional work must be taught and practiced while denying the burden it places on women. Emotional work is recognized necessary for familial and societal harmony, but the women who perform this work are not recognized as having made any sacrifices--selflessness should be its own reward, we are led to believe. In this regard, little has changed since the Victorian Age.

This tension is apparent in Dicken's struggle to reconcile his dualist "fancy." Sonstroem rightly delineates a division in how the characters in *Hard Times* experience "fancy." Only one facet of "fancy" is available to his protagonists--"fellow-feeling". As Sonstroem points out, imagination is relegated to the antagonists and the narrator, while the protagonists in *Hard Times* are, or strive to be, full of "fellow-feeling," but are mostly lacking imagination. The hard-hearted industrialist Mr. Bounderby invented quite the fanciful backstory for his boyhood, and spinster housekeeper Mrs. Sparsit concocts a diabolical staircase--feats of imagination unseen in the protagonists (Sonstroem 586). As much as the narrator may pay lip service to the importance of imagination, within the world of *Hard Times*, the fate of characters is determined by their capacity for empathy--that is to say, "fellow-feeling" and "emotional work." By examining the characters the narrator empathizes with, and the characters the narrator



MARIA NUNEZ-ROMERO

demonizes, we can arrive at an understanding of how emotional work fits into Dicken's world, and how it fails to square with the Victorian ideals of womanhood espoused in the novel.

Three characters in *Hard Times* are treated sympathetically in the narration because of their relative success in the realm of emotional work: Sissy Jupe, Rachael, and Louisa. Sissy Jupe and Rachael are perfect Angels in the House (though Rachael might be more accurately described as an Angel Without a House). Rachael is boundlessly selfless. She devotes herself to a life of spinsterhood in honor of a love she has no legal commitment to and volunteers for a life of not only chastity, but charity as well, caring for an ungrateful drunk in honor of Stephen's memory. She bears this great self-sacrifice as if it were no sacrifice at all, and is rewarded with the narrator's sympathy. Sissy is the luckier of the two; after her father abandons her, she is adopted into the Gradgrind household, where she mitigates the harmful effects of Thomas Gradgrind's Utilitarian education on the younger Gradgrind children, and she eventually leaves that household to form one of her own. Both of these women exhibit high proficiency in the realm of "fellow-feeling," but little in the way of imagination. They clearly exemplify the value of emotional work in the world Dickens constructs and they are exalted by the narrator because they labor without complaint or profit.

Louisa, on the other hand, presents a more complicated experience of emotional work. She struggles to access her store of "fellow-feeling" and occasionally her "fancy" breaks through, but it is always emotional--not imaginative. She asks Sissy to tell her not about *One Thousand and One Arabian Nights*, which Sissy's father used to read to her, but rather about her family--she's interested in Sissy's family life, not her circus life: "Louisa asked these questions with a strong, wild, wandering interest peculiar to her; and interest gone astray like a banished creature and hiding in solitary places" (83). The metaphor here is the narrator's, not Louisa's. The spark that is extinguished--the fire that dies, like the ones Louisa watches night after night--is not one of imagination; it is one of empathy. A childhood filled with repressed "fellow-feeling" will complicate Louisa's adult life, and prevent her from fulfilling the role of Angel in the House.

Despite the fact that Louisa has limited stores of empathy, she is regarded with sympathy by the narrator. Louisa's saving grace is her self-awareness about her deficiency. She recognizes the importance of emotional work, and recognizes that it is not among "what little [she] is fit for" (75). This self-awareness is what motivates Louisa's marriage. Her choice to marry Mr. Bounderby is, at its surface, chilling. It seems to be a sign of Louisa surrendering to her father's values. Something deeper, and more human--a small triumph rather than a fatal defeat--underlies her decision, however. Harthouse correctly identifies Tom as the only thing Louisa cares for (78), and Tom himself states that Louisa married Bounderby for his sake (105), but he is not entirely correct in his conclusion. Though Louisa does care for Tom, and did hope to help him after her marriage, he is not the sole impetus behind her choice.

Louisa knows she is not fit for a proper marriage. As Mr. Bounderby is in pursuit of her as another social trophy--"Tom Gradgrind's daughter"--to add to his collection, next to the venerable Mrs. Sparsit (whom he does not have to marry to "acquire"), she can be comforted by the fact that she will not be expected to exercise the kind of emotional work she is incapable of (85). Louisa's unwillingness to take on a role which would require her to engage in emotional work explains the heartbreaking exchange she has with her father when he brings news of Bounderby's proposal:

'Father,' pursued Louisa in exactly the same voice as before, 'do you ask me to love Mr. Bounderby?'

'My dear Louisa, no. No. I ask nothing.'

'Father,' she still pursued, 'does Mr. Bounderby ask me to love him?' (74)

CALIFORNIA COMMUNITY COLLEGE ESSAY CONTEST WINNER

It is only when Louisa is satisfied that Mr. Bounderby does not ask her to love him--that is, to provide tender care, and raise well-loved children-- that she can accept the proposal.

This marriage affords Louisa the opportunity to do "what little she is fit for"--she is not fit for emotional work, so she might as well marry Mr. Bounderby and do her brother some good (75). Louisa makes a terrible mistake on the basis of empathy--following her desire to help her brother, armed with the knowledge that she is not fit to be a nurturing mother--and it is her empathetic motivation that saves her from the narrator's scorn.

In contrast to Sissy Jupe, Rachael, and Louisa, Dickens presents us with three women who fail in some degree in the practice of "fellow-feeling:" Mrs. Blackpool, Mrs. Gradgrind, and Mrs. Sparsit. The narrator is far from sympathetic to these three characters; Mrs. Blackpool is a repulsive obstacle to Stephen and Rachael's happiness (so much so that the reader finds herself hoping for an accidental suicide!), Mrs. Gradgrind's most attractive feature (to her husband) is her inability to interfere with Mr. Gradgrind's "system," and Mrs. Sparsit is absurd comic relief.

The lack of sympathy for Mrs. Blackpool is no mystery; she does not fulfill her wifely duties in any sense, and she actively stands in the way of her husband's happiness. Her selfish actions and the stigma against alcoholism (particularly in the case of women) in the Victorian age--and now--makes Mrs. Blackpool a convenient villain. The cases of Mrs. Gradgrind and Mrs. Sparsit are not as straightforward, however, and it is within this puzzle that we find the key to the narrator's conflicting attitudes toward emotional labor.

Mrs. Gradgrind is caught in an impossible situation; her husband has no need for her to enrich their children--he has taken it upon himself to bring them up in his system of Facts and Figures. She is robbed of her rightful place as Angel in the House, relegated instead to enervated shadow of a person. It's easy to see how Mrs. Gradgrind represents the Victorian archetype of faint and fragile woman. It's difficult to see, however, any sympathy from the narrator. She is introduced with near-neutrality--"a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily"--but the derision quickly becomes overt: "Mrs. Gradgrind faintly looked at the tongs, as the most appropriate thing her imbecility could think of doing" (13). Mr. Gradgrind was motivated to marriage by "a question of figures" (that is, her dowry), and her simplicity--not wise criteria, in retrospect. This failure of Mr. Gradgrind's is not treated with admiration, but Mr. Gradgrind is spared the venomous scorn that is heaped on Mrs. Gradgrind. Of course, failure in emotional work is easier to forgive when it is perpetrated by men.

Mrs. Gradgrind escapes pity because of the damage her ineptitude does to her children, while Louisa is saved from contempt because she acknowledges her own deficiencies in emotional resources, and recognizes that she is not fit to raise a "little sphere" of her own (164). Mrs. Gradgrind is missing this self-awareness. She supports Mr. Gradgrind's educational plan for Louisa and Tom, and urges them to be diligent in all their "logical" studies, because if they did otherwise, she would "never hear the last of it" from Mr. Gradgrind (43). She provides little warmth or encouragement to play and laugh, instead acting as a (weak) extension of Mr. Gradgrind. It is only on her deathbed that she reflects on her life, and finds something lacking: "not an Ology at all-- that your father has missed, or forgotten...I shall never get its name now" (152). Her almost-insight comes too late, however. The damage is done for Louisa and Tom, who will struggle to reclaim a sense of humanity as adults. But the damage is done for Mrs. Gradgrind as well--her complicity in the upbringing of her children leaves her with more blame than her husband's design of that upbringing.

Mrs. Sparsit, on the other hand, has not been "raised to high matrimonial position" by Mr. Bounderby, yet she performs the

courtesies/emotional work of a wife, without the social status of a wife, for an insufferable bombastic prig of a man. Unlike Mrs. Gradgrind, Mrs. Bounderby is well-versed in the intricacies of emotional work, and she does not deprive any children of "fellow-feeling"--why, then, is she the object of scorn?

Contempt for Mrs. Sparsit is so deeply imbedded in the narrative of *Hard Times*, that the reader might easily miss that she is indeed, a pitiable character. To summarize: she was left destitute by the death of her husband, forced to rely on her relation Lady Scadgers for financial support, and then she persevered in finding a way to support herself after a falling out with that Lady. These are problems of privilege, to be sure--the indignity of working for a wage! But even disregarding Mrs. Sparsit's expectations of her life based on her societal rank, theoretically, the reader should side with anyone who has to endure life with Mr. Bounderby, the main antagonist of the novel.

And yet, the reader is not inclined to side with Mrs. Sparsit. It's shocking how little regard for the hardships of Mrs. Sparsit's life the narrator holds. Even Louisa--his *wife*--does not pretend to like Mr. Bounderby, and yet Mrs. Sparsit receives no admiration for succeeding in that difficult task. Sure, she acts antagonistically toward Louisa, our darling protagonist, but is Mrs. Sparsit not right to be threatened by Louisa? Mrs. Sparsit's position is made redundant by a wife. Furthermore, Mrs. Sparsit rightly intuits that Louisa is unfit for emotional work, and that Mr. Bounderby's household harmony will suffer for it.

The difference between Mrs. Sparsit and the other female practitioners of emotional work in *Hard Times* is that she does not hold house for Mr. Bounderby, serving tea and making sure he has his sherry to his liking after dinner, for love, but for a wage (pardon, "an annual compliment"). Mrs. Sparsit, unlike the rest of the female characters in *Hard Times*, does not engage in emotional work--she engages in emotional labor. Because she engages in the work of coddling and supporting for a wage, Mrs. Sparsit exposes the nature of emotional work as work. Essentially, Mrs. Sparsit is a wife for hire. The most crucial component of emotional labor/work is the appearance of effortlessness. Now, Mrs. Sparsit has mastered this facet of emotional labor as well:

...she was never hurried. She would shoot with consummate velocity from the roof to the hall, yet would be in full possession of her breath and dignity on the moment of her arrival there. Neither was she ever seen by human vision to go at a great pace. (146)

But while Mrs. Sparsit may fool Mr. Bounderby and other members of the *Hard Times* universe, she cannot fool us or the narrator.

It is not enough for a woman to bear her duties silently; she must also bear them without resentment--with joy, even. The same cognitive dissonance of the Victorian-era Angel in the House ideal underlies our current struggle to value emotional work. The narrator's attitude toward the female characters reflects the conflict at the heart of *Hard Times*: emotional labor is necessary for the world to keep spinning, but a patriarchal system necessitates this work be undertaken without compensation.

WORKS CITED

Dickens, Charles. *Hard Times*. New York: Simon & Schuster, 2010. Print.

Hochschild, Arlie Russell. *Managed Heart*. Berkeley: U of California Press, 2003. Print

Sonstroem, David. "Fettered Fancy in 'Hard Times.'" *PMLA*, vol. 84, no. 3, 1969, pp. 520-29. www.jstor.org/stable/1261140.

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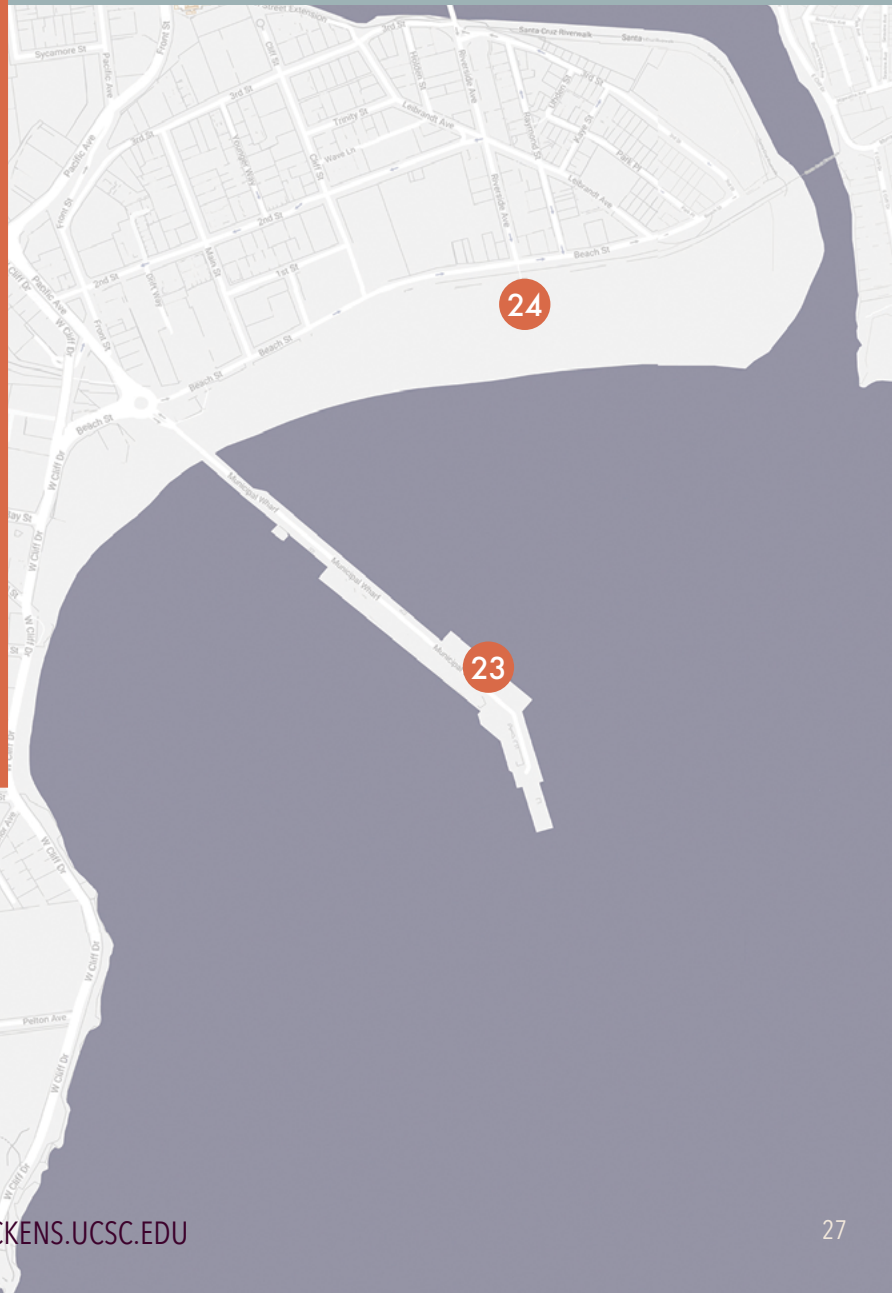
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IT'S EASY TO BECOME A FRIEND

Your tax-deductable 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 Cari Napoles from Humanities Development can help you to make the right choice. She can be reached at (831) 459-4713 or cmnapole@ucsc.edu.

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 vvrivera@ucsc.edu.

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HELPFUL TIPS & DEPARTURE INFORMATION

HELPFUL TIPS

Conference Services will provide you with room key cards, meal cards, extra linens, lightbulbs, lamps, laundry cards, parking permits, and most things having to do with housing. The Dickens Project handles everything else, including the loaning of electric teapots, ethernet cables, bath mats, and hangers.

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

Cell phone service is spotty at UC Santa Cruz, so ask around to find someone with the same provider and see if they have found good places for reception. Connecting to wifi can be excellent or terrible, depending where you are. Login information is provided 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."

BEFORE YOU LEAVE THE UNIVERSE

Don't forget to return your Room Card Keys, and Meal Card to the Conference Office. 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 Conference Services isn't open when you need to leave, please make prior arrangements with them or with the Dickens Project staff.

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.

SAVE THE DATE

The 2018 Dickens Universe will take place from August 4-11, 2018. We hope to see you again next summer!

The Dickens Universe brings together scholars, teachers, students, and book-lovers of all backgrounds and experiences in order to create a vibrant community of intellectual collaboration and conversation. The conference provides a rare opportunity for this diverse group of people to spend a week learning, living and socializing together. We believe that intellectual excitement unfolds around dining tables and under redwood trees as much as it does in lecture halls and seminar rooms, and we want all participants in the Dickens Universe to feel welcomed, valued, and comfortable fostering productive professional and social bonds with one another. The friendships and mentoring relationships that form in this unique environment are valuable to all of us, and we rely on everyone to conduct themselves in ways that allow these connections to develop in healthy and mutually beneficial ways.

We will not tolerate behavior that makes any community members feel that they cannot fully participate in and enjoy the Dickens Universe. This includes discriminatory or offensive remarks related to race, color, national origin, religion, sex, gender, gender expression, gender identity, physical or mental disability, medical condition, marital status, age, sexual orientation, or citizenship. It also includes inappropriate physical contact, unwelcome sexual attention, the use of sexual language/images in professional conversations and settings, harassment of any sort, disruptive language or actions, and physical or verbal violence in any context. Universe participants who are found to be engaging in any of these behaviors will be held accountable and may be asked to limit their participation in future conferences.

This is our Universe. Let's keep it a benevolent, thriving, and intellectually vital place.



"MARY GARTH AND FRED VINCY"
The Jenson Society, 1910

MANYTHANKS

Many thanks to the Friends of the Dickens Project, Road Scholar, and UCSC's Conference Services for their support of this year's Universe. Thank you to the Pacific Cookie Company, Shopper's Corner, Trader Joe's, and Safeway, for generous donations toward the Grand Party on Thursday evening.



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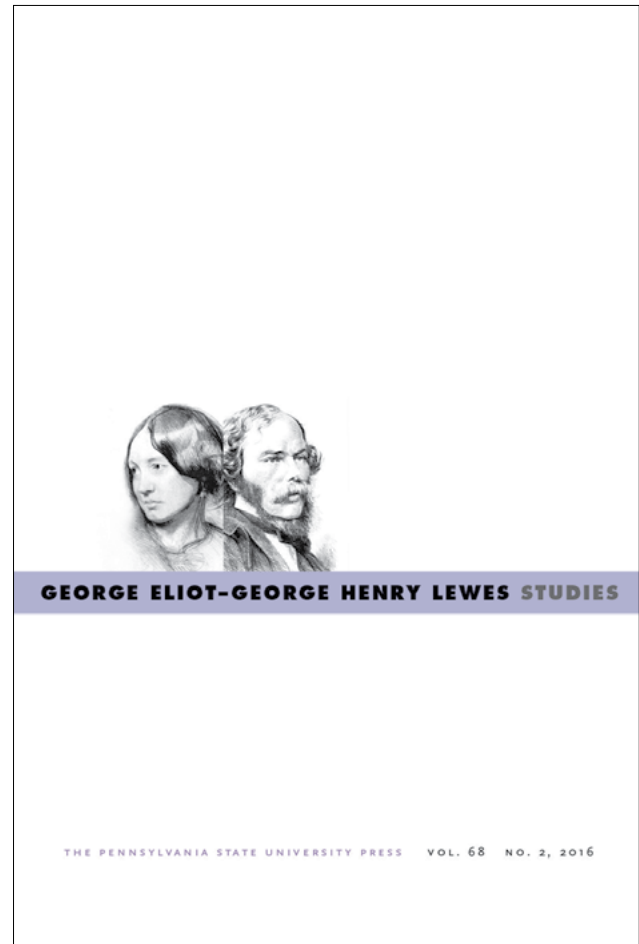
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Since its founding as a newsletter in 1982, *George Eliot-George Henry Lewes Studies* (ISSN 2372-1901, E-ISSN 2372-191X) has recorded scholarly communication about the life and literature surrounding the Victorians George Eliot (Mary Anne Evans), the famous author and translator, and her life partner, the noted English philosopher and critic George Henry Lewes. For more than thirty years ago, *George Eliot-George Henry Lewes Studies* seeks to provide a forum for those interested and actively engaged in working with either George Eliot, George Henry Lewes, or the relationship between them and their circle. Currently, the journal publishes two issues per year.

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