

THE 40TH DICKENS UNIVERSE

A

# CHRISTMAS CAROL

JULY 26-30, 2021



*John Leach*

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JULY 25-30, 2021

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“Scrooge and Bob Cratchit” or “The Christmas Bowl.”  
Wood-block engraving by John Leech.

Cover Illustration: “Mr. Fezziwig’s Ball.”  
Steel engraving by John Leech.

## DIRECTORS' WELCOME

It is our pleasure to welcome you to the 40th annual Dickens Universe gathering, featuring Charles Dickens's beloved story, *A Christmas Carol* (1843). This year, because of the pandemic, we are meeting virtually via the Zoom platform. Next year, we expect to resume our regular program and be back together in person on the beautiful UC Santa Cruz campus.

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.

We want to extend special thanks to the Friends of the Dickens Project, whose support helps make this event possible. We urge you to respond generously to their appeal for contributions, which aim to make the Universe a permanent and financially self-supporting event.

We look forward to a wonderful week and to seeing old friends and greeting new ones.

John O. Jordan and Renée Fox, Co-Directors  
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 40 universities and colleges in the United States and abroad.

## FRIENDS OF THE DICKENS PROJECT

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# SUNDAY

JULY 25, 2021

10:00-11:00 AM Dickens Universe Orientation  
\*Faculty & Graduate Orientation

6:00-8:00 PM Film Screening: *The Passion of Scrooge*

12:00-2:00 AM Late Screening: *The Passion of Scrooge*

If you experience any issues joining the meetings, or if you need any help, please post in the #general Slack channel.

Join or access Slack at:  
[bit.ly/DickensSlack](https://bit.ly/DickensSlack) 



"Marley's Ghost." Hand-colored steel engraving by John Leech.

# MONDAY

JULY 26, 2021

- 9:30-10:00 AM Welcome
- 10:00-11:00 AM Panel: "Ghosts of Christmas Present: Adapting *A Christmas Carol* Today" with Nora Gilbert (University of North Texas), Marty Gould (University of South Florida) and Sharon Aronofsky Weltman (Louisiana State University). Moderated by Carolyn Williams (Rutgers University)
- 11:10-12:00 PM Graduate-led Workshop A  
Graduate-led Workshop B  
Graduate-led Workshop C  
Graduate-led Workshop D  
Graduate-led Workshop E  
Graduate-led Workshop F  
Graduate-led Workshop G  
Graduate-led Workshop H
- 12:00-12:30 PM Lunch Break
- 12:40-1:30 PM Dickensian Seminar A  
Dickensian Seminar B
- Deciphering Dickens
- Undergraduate Seminar A  
Undergraduate Seminar B
- \*Faculty-led Graduate Seminar A  
\*Faculty-led Graduate Seminar B  
\*Faculty-led Graduate Seminar C
- 1:40-2:15 PM Victorian Tea, with guest performance by Mr. Charles Dickens (Robert Young, Great Dickens Christmas Fair)
- 2:30-3:30 PM Panel: "The lessons that they teach': *Christmas Carol* Pedagogies" with Teague Tubach (The Charter School of Morgan Hill), Nirshan Perera (Pacific Collegiate School), and Melisa Klimaszewski (Drake University). Moderated by Tricia Lootens (University of Georgia)
- 3:40-4:45 PM Demonstration of the new version of *Victorian Serial Novels: Reading Like a Victorian* website
- Undergraduate Writing
- 4:45-5:15 PM Pre-Prandial Potations
- 5:15-5:45 PM Dinner Break
- 6:00-8:00 PM Film Screening: *A Christmas Carol* (1951)
- 12:00-2:00 AM Late Screening: *A Christmas Carol* (1951)



Illustration by Arthur Rackham.

# TUESDAY

JULY 27, 2021

- 9:00-9:50 AM Faculty-led Context Group A  
Faculty-led Context Group B  
Faculty-led Context Group C  
Faculty-led Context Group D  
Faculty-led Context Group E  
Faculty-led Context Group F
- 19th-Century Seminar
- \*Graduate Pedagogy Workshop  
\*Graduate Presentation Workshop  
\*Graduate Writing Workshop A  
\*Graduate Writing Workshop B
- 10:00-11:00 AM Panel: "Who is Disabled in *A Christmas Carol*?" with Talia Schaffer (Queens College, CUNY), Essaka Joshua (University of Notre Dame), Martha Stoddard Holmes (CSU San Marcos), and Ryan Sweet (Swansea University). Moderated by Talia Schaffer
- 11:10-12:00 PM Graduate-led Workshop A  
Graduate-led Workshop B  
Graduate-led Workshop C  
Graduate-led Workshop D  
Graduate-led Workshop E  
Graduate-led Workshop F  
Graduate-led Workshop G  
Graduate-led Workshop H
- \*Faculty Seminar: Disability and *A Christmas Carol* in general
- 12:00-12:30 PM Lunch Break
- 12:40-1:30 PM Dickensian Seminar A  
Dickensian Seminar B
- Deciphering Dickens
- Undergraduate Seminar A  
Undergraduate Seminar B
- 12:40-1:30 PM \*Faculty-led Graduate Seminar A  
*continued*  
\*Faculty-led Graduate Seminar B  
\*Faculty-led Graduate Seminar C
- 1:40-2:15 PM Victorian Tea, with guest performance by Mr. Fezziwig (James Myers, Great Dickens Christmas Fair)
- 2:30-3:30 PM Panel: "Black Adaptations of *A Christmas Carol*" with Kyra Hicks (Author, Artist, and Quilter) and Francine Haskins (Mixed Media Artist and Author). Moderated by Melisa Klimaszewski (Drake University)
- 3:40-4:45 PM Undergraduate Writing
- 4:45-5:15 PM Pre-Prandial Potations
- 5:15-5:45 PM Dinner Break
- 6:00-10:00 PM Film Screening, Double Feature: *Mr. Magoo's Christmas Carol* (1962) and *Charles Dickens' A Christmas Carol with Vincent Price* (1949)
- 12:00-2:00 AM Late Screening, Double Feature: *Mr. Magoo's Christmas Carol* (1962) and *Charles Dickens' A Christmas Carol with Vincent Price* (1949)



Illustration by Arthur Rackham.

# WEDNESDAY

JULY 28, 2021

9:00-9:50 AM	Faculty-led Context Group A Faculty-led Context Group B Faculty-led Context Group C Faculty-led Context Group D Faculty-led Context Group E Faculty-led Context Group F	12:40-1:30 PM	*Grad Workshop: Alt-Ac Careers *Grad Workshop: Public Humanities *Grad Workshop: Publications *Grad Workshop: Dissertations
	19th-Century Seminar	1:40-2:15 PM	Victorian Tea, with guest performance by Mr. Ebenezer Scrooge (Jim Letchworth, Great Dickens Christmas Fair)
	*Graduate Pedagogy Workshop *Graduate Presentation Workshop *Graduate Writing Workshop A *Graduate Writing Workshop B	2:30-3:30 PM	Panel: "Christmas in the Crimea: Mary Seacole and Communities of Care" with Lara Kriegel (Indiana University), Indu Ohri (University of Virginia), and Aeron Hunt (Boston College). Moderated by Renée Fox (UC Santa Cruz)
10:00-11:00 AM	Panel: "Marley was dead; to begin with': Dickens, Death, and Christmas" with Robert L. Patten (Rice University), John O. Jordan (UC Santa Cruz), and Catherine Waters (University of Kent). Moderated by John O. Jordan	3:40-4:45 PM	Undergraduate Writing
11:10-12:00 PM	Graduate-led Workshop A Graduate-led Workshop B Graduate-led Workshop C Graduate-led Workshop D Graduate-led Workshop E Graduate-led Workshop F Graduate-led Workshop G Graduate-led Workshop H	4:45-5:15 PM	Pre-Prandial Potations
	*Faculty Seminar: Adaptation, Pedagogy, and Diversity	5:15-5:45 PM	Dinner Break
12:00-12:30 PM	Lunch Break	6:00-8:00 PM	Film Screening: <i>The Muppet Christmas Carol</i> (2012)
12:40-1:30 PM	Dickensian Seminar A Dickensian Seminar B	12:00-2:00 AM	Late Screening: <i>The Muppet Christmas Carol</i> (2012)
	Deciphering Dickens		
	Undergraduate Seminar A Undergraduate Seminar B		



Illustration by Arthur Rackham.

# THURSDAY

JULY 29, 2021

9:00-9:50 AM	Faculty-led Context Group A Faculty-led Context Group B Faculty-led Context Group C Faculty-led Context Group D Faculty-led Context Group E Faculty-led Context Group F  19th-Century Seminar <a href="#">↗</a>  *Graduate Pedagogy Workshop *Graduate Presentation Workshop *Graduate Writing Workshop A *Graduate Writing Workshop B	12:40-1:30 PM <i>continued</i>	*Faculty-led Graduate Seminar A *Faculty-led Graduate Seminar B *Faculty-led Graduate Seminar C
10:00-11:00 AM	Panel: "A Carol for the RSC: Staging <i>A Christmas Carol</i> for the Royal Shakespeare Company" with David Edgar (Playwright) and John Bowen (University of York). Moderated by Daniel Pollack-Pelzner (Portland Shakespeare Project)	1:40-2:15 PM	Victorian Tea, with guest performance by Mr. Richard Twining, II (Steven Johnson, Great Dickens Christmas Fair)
11:10-12:00 PM	Graduate-led Workshop A Graduate-led Workshop B Graduate-led Workshop C Graduate-led Workshop D Graduate-led Workshop E Graduate-led Workshop F Graduate-led Workshop G Graduate-led Workshop H  *Faculty Seminar: The 19th century beyond Dickens (and Dickens beyond the 19th century)	2:30-3:30 PM	Panel: " <i>The Passion of Scrooge: A Christmas Carol and Opera</i> " with H. Paul Moon (Director), Jon Deak (Composer), and Christopher Kendall (Conductor). Moderated by Jason Rudy (University of Maryland)
12:00-12:30 PM	Lunch Break	3:40-4:45 PM	The Great Dickens Bake-Off group baking challenge: "A Metrical Recipe for Christmas Pudding from <i>The Dinner Question</i> by Tabitha Tickletooth
12:40-1:30 PM	Dickensian Seminar A Dickensian Seminar B  Deciphering Dickens  Undergraduate Seminar A Undergraduate Seminar B	4:45-5:15 PM	Pre-Prandial Potations
		5:15-5:45 PM	Dinner Break
		6:00-8:00 PM	Film Screening: <i>Dr. Who's Christmas Carol</i> (2010)
		8:00-8:30 PM	Bake-Off Tasting
		12:00-2:00 AM	Late Screening: <i>Dr. Who's Christmas Carol</i> (2010)



Illustration by Arthur Rackham.



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 Great Pictorial, Scientific, Musical, and Illusionary Entertainment



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THE ORIGINAL  
**PROFESSOR PEPPER'S**  
 Great OFFICIAL WONDER, PROTEUS, AND STRANGE & WILSON'S NEWLY-INVENTED AND WONDROUS  
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**SCIENTIFIC MONOLOGUE AND PHANTOSCOPE**  
 And in fact, all other entertainments which have of late appeared and delighted the public mind. By means of this astounding entertainment, Angels are seen facing to space, and gliding impalpably through various forms, transparent bodies, or objects, which are not visible to the eye, but which are seen through the instrument. The most beautiful and marvellous scenes have been made to be seen in fact, it would be nearly impossible to convey any adequate idea of the extraordinary and marvellous appearance, when TRANSPARENT BODIES ARE MADE VISIBLE.  
 It has been exhibited in all the principal Cities in Great Britain with a degree of success unequalled by any similar Entertainment.  
 The present Programme is entirely new, and is intended to give effect and to conduct, in being the most amusing and interesting, also the most profitable, and the most valuable of the class in Great Britain.

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**ÆTHERSCOPIC ILLUSIONS**  
 As never exhibited in any other situation, or as well as the same beautiful Entertainment now exhibited in connection with the Exhibition of the class.

**A CHRISTMAS CAROL,**  
 BEING A  
**GHOST STORY**  
 OF CHRISTMAS!



STRANGE & WILSON'S entirely New Entertainment, Scientific, Pictorial, Musical, and Illusionary supported by a Company of Performers

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Concluding with the Astonishing Sensation, HAY'S  
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With several New Shows. THE GREAT SENSATION! CHANGING INTO AN ANGEL. A woman who is seen to change into an angel, and is seen to be seen in fact, it would be nearly impossible to convey any adequate idea of the extraordinary and marvellous appearance, when TRANSPARENT BODIES ARE MADE VISIBLE.  
 Children under 10 years of age and females of not less than 10 in number, 2s. 6d. Female Promenade excepted. Reserved Seats and Tickets may be secured by the Mail from Messrs. Strange & Wilson daily. Open each Evening at Half-past Seven; the Entertainment to terminate at Eight o'clock.  
 Admission—Reserved Seats, 2s. Unreserved, 2s. Third, 1s. Promenade, 6d.  
 A limited number only issued. Half-price on New Nights, Tickets reserved. Concessions to the Poor. Children under ten and women of not less than 10 in number, 2s. 6d. Female Promenade excepted.  
 Proprietors and Managers  
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# FRIDAY

JULY 30, 2021

9:00-9:50 AM

- Faculty-led Context Group A
- Faculty-led Context Group B
- Faculty-led Context Group C
- Faculty-led Context Group D
- Faculty-led Context Group E
- Faculty-led Context Group F

19th-Century Seminar

- \*Graduate Pedagogy Workshop
- \*Graduate Presentation Workshop
- \*Graduate Writing Workshop A
- \*Graduate Writing Workshop B

10:00-11:00 AM

Miriam Margolyes Reads from *A Christmas Carol*. Moderated by Sharon Aronofsky Weltman (Louisiana State University)

11:10-12:00 PM

- Graduate-led Workshop A
- Graduate-led Workshop B
- Graduate-led Workshop C
- Graduate-led Workshop D
- Graduate-led Workshop E
- Graduate-led Workshop F
- Graduate-led Workshop G
- Graduate-led Workshop H

12:00-12:30 PM

Lunch Break

12:40-1:30 PM

Dickensian Seminar A  
 Dickensian Seminar B

1:40-2:15 PM

Victorian Tea, with guest performance by Alfred Jingle, Esq. (Jeffrey Weissman, Great Dickens Christmas Fair)

2:30-3:30 PM

Panel: "Looking Ahead: *Dear Iola, Love South LA*, NAI Film Shorts" with Jacqueline Barrios (Neighborhood Academic Initiative/UCLA). Moderated by Jill Galvan (Ohio State University)

3:40-4:45 PM

Fundraising Auction & Farewell

# SPEAKERS



**JACQUELINE BARRIOS** Jacqueline holds a PhD in English from the University of California Los Angeles, a Master of English from the University of California at Irvine, a Master of Education and a BA in English from the University of California at Berkeley. She has been veteran educator at LAUSD, where she has served as public school teacher for many years in South Los Angeles.

**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 published many books and articles on Dickens, including *Other Dickens: Pickwick to Chuzzlewit*, *Palgrave Advances in Charles Dickens Studies* (with Robert L. Patten) and the Penguin edition of *Barnaby Rudge*. His edition of George Orwell's *Nineteen Eighty-Four* was published by Oxford World's Classics earlier this year.

A prominent instrumentalist, **JON DEAK** was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works, and has had his music played by Orchestras such as the Chicago Symphony, the National Symphony and the New York Philharmonic. His Concerto for String Quartet and Orchestra, "The Headless Horseman," was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings.

**DAVID EDGAR** adapted *Nicholas Nickleby* for the Royal Shakespeare in 1980, in a multi-award-winning production that was presented in London, on Broadway, and on television. His sell-out adaptation of *Christmas Carol* was presented by the RSC in 2018 and 2019. His original plays for the RSC and the National Theatre include *Destiny* (1976), *Maydays* (1983), *The Shape of the Table* (1990), *Pentecost* (1993), *Playing with Fire* (2007) and *Written on the Heart* (2011).

**RENÉE FOX** is an assistant professor in the Literature Department at UC Santa Cruz where she teaches classes in Victorian Studies, Irish Studies, the gothic, and popular culture: most recently Victorian Marriage and its Discontents, Sex and Violence in Irish Literature, The Vampire in Literature and Popular Culture, and *Harry Potter*. She is currently working on a book on reanimated corpses in 19th-century British and Irish literature.

**JILL GALVAN** is an Associate Professor of English at Ohio State University. She is the author of *The Sympathetic Medium: Feminine Channeling, the Occult, and Communication Technologies, 1859-1919* and co-editor with Elsie Michie of the essay collection *Replotting Marriage in Nineteenth-Century British Literature*. Her current book project, *After Romance: Alienated Marriage and the Sense and Time of Character Realism*, analyzes stories of troubled marriage as a major site for revealing the formal aesthetics of realism from the Victorian period to today.



**NORA GILBERT** is an Associate Professor of English at the University of North Texas. Her first monograph, *Better Left Unsaid: Victorian Novels, Hays Code Films, and the Benefits of Censorship*, was published by Stanford University Press in 2013, and she hopes to complete her second, provisionally entitled *Gone Girls: Flights of Feminist Resistance in the British Novel, 1684-1901*, by the end of the summer. Since 2016, she has served as editor of the journal *Studies in the Novel*.

**MARTY GOULD** is Associate Professor of English at the University of South Florida. He is the author of *Nineteenth-Century Theatre and the Imperial Encounter* (Cambridge, 2011). In connection with his current research and teaching focus, he has directed four NEH summer seminars for K-12 teachers. Sponsored by the Dickens Project, these seminars have explored the rich pedagogical potential of adaptations in the teaching of Victorian literature.

Art enthusiasts across the country collect **FRANCINE HASKINS'** pen-and-ink drawings, paintings, artists' books, quilts, handmade dolls and annual angel Christmas cards. Her one-of-a-kind cloth dolls are sold in the Smithsonian Institution's National Museum of African American History and Culture gift shop. Haskins captured her childhood in segregated 1950s Washington, DC in the picture books, *I Remember 121* and *Things I Like About Grandma* picture books. (Photo by Gloria Kirk.)

A Los Angeles native, **KYRA E. HICKS** lives in Arlington, Virginia. She loves historical, investigative research. She is the author of *This I Accomplish: Harriet Powers' Bible Quilt and Other Pieces*. She is also a quilter with work in the Museum of Arts & Design (NYC) collection. Kyra is an avid pop-up book collector. She continues to hunt for illustrated or pop-up editions of *A Christmas Carol* featuring African American or Black British imagery.

**AERON HUNT** is Associate Professor of English at Boston College. She is the author of *Personal Business: Character and Commerce in Victorian Literature and Culture* (U Virginia P, 2014), and of articles in journals such as *Victorian Studies*, *Victorian Literature and Culture*, *Nineteenth-Century Literature*, and *Journal of Victorian Culture*. She is currently at work on a book on the representation of veterans in Victorian literature.

**JOHN O. JORDAN** is a research professor of literature at UC Santa Cruz and the director of the Dickens Project. His primary research interests include Victorian literature and culture, Charles Dickens and narrative theory. John is the author of *Supposing Bleak House* and co-editor, with Robert L. Patten and Catherine Waters, of the *Oxford Handbook of Charles Dickens*.



**ESSAKA JOSHUA** is Associate Professor of Romantic and Victorian Literature at the University of Notre Dame, Indiana, USA. Her first two books *Pygmalion and Galatea* (2001) and *The Romantics and the May Day Tradition* (2007) were published by Ashgate (and reprinted by Routledge). Professor Joshua's latest book is *Physical Disability in British Romantic Literature* (Cambridge University Press, 2020). <https://twitter.com/EssakaJoshua>

**CHRISTOPHER KENDALL** was dean of the School of Music, Theatre & Dance at the University of Michigan for two terms, from 2005-2015. During his tenure, he was instrumental in establishing important initiatives such as the U-M Gershwin critical edition project and the Ann Arbor/Ypsilanti El Sistema program; re-instituting major ensemble and international touring; encouraging the development of chamber music; securing the funding and leading the design process for the expansion and renovation of the Earl V. Moore building; and successfully launching an ambitious fundraising campaign focused on building scholarship resources for students. As dean, he also helped initiate U-M's Arts Engine and the National Alliance for the Arts at Research Universities.

**MELISA KLIMASZEWSKI** is Professor of English and Director of Women's and Gender Studies at Drake University where, in addition to Victorian studies, she specializes in critical race studies and South African literature. She has edited nine of Dickens's collaborative works for publication and authored brief biographies of Wilkie Collins and Dickens for Hesperus Press. Her most recent book, *Collaborative Dickens* (Ohio UP, 2019), examines all eighteen of Dickens's collaborative Christmas numbers in their entirety and argues for a conversational model of collaboration.

**LARA KRIEDEL** is Associate Professor of History and English at Indiana University, Bloomington, where she has also served as the Associate Editor of *The American Historical Review* and as an editor of *Victorian Studies*. Her recent work explores how nineteenth-century warfare has shaped national institutions and ordinary lives, from Victorian times to our time. Her book, *The Crimean War and its Afterlife: Making Modern Britain*, is forthcoming with Cambridge University Press in 2022.

**TRICIA LOOTENS** A longtime Dickens Universe participant, Tricia Lootens is a Josiah Meigs Distinguished Teaching Professor of English at the University of Georgia. Her most recent book, *Political Poetess: Victorian Femininity, Race, and the Legacy of Separate Spheres* (Princeton, 2017), explores Victorian Studies' longstanding role as a repository for still-dangerous fantasies of an innocent, white, patriotic, feminine "private sphere." In the past decade or so, through co-editing of the Longman Cultural Edition of Rudyard Kipling's *Kim* with Paula M. Krebs; studies of Indian poet, translator, critic, and novelist Toru Dutt; and talks on Dickens himself, Lootens has begun exploring the larger implications of Victorian poetry's lives within and beyond Victorian novels.

**MIRIAM MARGOLYES** is a British-Australian actress. She won a BAFTA Award for her role in Martin Scorsese's *The Age of Innocence* and was cast in the role of Professor Sprout in the *Harry Potter* film series. She won the LA Critics Circle Award for Best Supporting Actress for her portrayal of Flora Finching in the film *Little Dorrit*. She co-wrote *Dickens' Women*, in which she played 23 characters, with Sonia Fraser and is a patron of the Dickens Museum in London.



**H. PAUL MOON** is a filmmaker, professor and attorney whose works include “Sitka: A Piano Documentary” about the craftsmanship of Steinway pianos, and “Quartet for the End of Time” about Olivier Messiaen’s transcendent WWII composition. Moon’s first feature, an acclaimed and award-winning documentary about the life and music of American composer Samuel Barber, premiered on PBS, and he is currently finishing another documentary feature about Western poetry. His ongoing bicentennial multimedia works on poet Walt Whitman are featured at whitmanonfilm.com.

**INDU OHRI** is a Preceptor and the current Echols Fellow in the University of Virginia’s English Department. Her current book project examines how the ghosts in women’s supernatural fiction reflect various unspeakable social concerns of late Victorian and early twentieth-century Britain. Her research and teaching interests include Victorian and Edwardian women’s ghost stories, Victorian authors of color across the British Empire, and the intersection between feminism and community engagement.

**ROBERT L. PATTEN**, “Bob”, retired from Rice University, is Senior Research Fellow at the Institute of English Studies, School of Advanced Study, University of London. He has published on Victorian culture: print history, graphic artists and illustration, novels and novelists, and poetry. He has edited volumes with Cathy Waters and John Jordan, and the three helmed *The Oxford Handbook of Charles Dickens* (2018). His next book, forthcoming from Oxford, is *Charles Dickens, Death, and Christmas*.

**NIRSHAN PERERA** teaches 12th-grade English at Pacific Collegiate School in Santa Cruz, CA. Dickens has a key place in Nirshan’s AP Literature curriculum—most often through *Great Expectations*; his students frequently work with *A Christmas Carol* as well. Nirshan is a longtime participant in the Dickens Universe, having received his Ph.D. in literature from UC Santa Cruz in 2012.

**DANIEL POLLACK-PELZNER** began attending the Dickens Universe in 2007, when he was a graduate student at Harvard. He gave a lecture on *Our Mutual Friend*; ran the graduate student presentation workshop for several years; and once played Wopsle playing Hamlet. His essays on literature and theater have appeared recently in *The New Yorker*, *The Atlantic*, and *The New York Times*. He is the scholar-in-residence at the Portland Shakespeare Project and a frequent lecturer at the Oregon Shakespeare Festival.

**JASON RUDY** is a Professor of English at the University of Maryland, past president of the Northeast Victorian Studies Association, a member of the Historical Poetics Working Group, and the recent director of the English Honors program at UMD. Prof. Rudy serves on the advisory boards of the journals *Victorian Studies* and *Victorian Poetry*, and he’s a General Editor for the *Broadview Anthology of British Literature*. His research focuses on nineteenth-century literature in English, especially poetry.



**TALIA SCHAFFER** is a professor of English at Queens College, CUNY and the Graduate Center, CUNY. She is the author of *Communities of Care: The Social Ethics of Victorian Fiction*, forthcoming from Princeton University Press in fall 2021, as well as *Romance's Rival* (Oxford UP, 2016); *Novel Craft* (Oxford UP, 2011); and *The Forgotten Female Aesthetes* (University Press of Virginia, 2001).

**MARTHA STODDARD HOLMES** teaches British literature, creative writing, medical humanities, and gender studies at CSU San Marcos. Her publications on the representation of disability and illness in literature, film, and comics include the book *Fictions of Affliction: Physical Disability in Victorian Culture* and the coedited collections *The Teacher's Body and The Cultural History of Disability in the Long Nineteenth Century*. A Pushcart Prize nominee, she is currently writing/drawing a graphic narrative of ovarian cancer.

Dr. **RYAN SWEET** is Lecturer in Humanities and Director of the Humanities Foundation Year at Swansea University. He has published several articles and essays on Victorian disability and prostheses. His first book, *Prosthetic Body Parts in Nineteenth-Century Literature and Culture*, is under contract for open-access publication later this year in the Palgrave Studies in Nineteenth-Century Writing and Culture book series.

**TEAGUE TUBACH** graduated from the University of California, Santa Cruz (Cowell '09), and holds degrees in philosophy and education. He currently teaches 7th grade humanities at the Charter School of Morgan Hill, in California. He is interested in using the life and times of Dickens and *A Christmas Carol* to teach social and economic justice to 12-13 year-olds. Each year, his students study the novella, compose an original adaptation, then stage a production.

**CATHERINE WATERS** is Emeritus Professor of Victorian Literature and Print Culture at the University of Kent. She is the author of *Dickens and the Politics of the Family* (Cambridge UP, 1997), *Commodity Culture in Dickens's Household Words: The Social Life of Goods* (Ashgate 2008) and *Special Correspondence and the Newspaper Press in Victorian Print Culture, 1850-1886* (Palgrave Macmillan, 2018). She has co-edited several essay collections on the work of Dickens and other Victorian writers, the most recent being *The Oxford Handbook of Charles Dickens*, edited by Robert L. Patten, John O. Jordan and Catherine Waters (OUP 2018).

**SHARON ARONOFSKY WELTMAN** is Director of Comparative Literature at LSU, Davis Alumni Professor of English, and co-editor of *Nineteenth-Century Theatre and Film*. Her newest book, *Victorians on Broadway: Literature, Adaptation, and the Modern American Musical* (2020), includes two chapters on Dickens, both born as Dickens Universe lectures. In 2014, she directed an NEH Summer Seminar for College and University Teachers at UC-Santa Cruz, "Performing Dickens: *Oliver Twist* and *Great Expectations* on Page, Stage, and Screen."

**CAROLYN WILLIAMS** is Distinguished Professor of English at Rutgers University, where she teaches Victorian novels, non-fiction prose, poetry, and theater. These days she is writing about Victorian melodrama (on the stage and in realist novels). Previously, she wrote books on Walter Pater and Gilbert and Sullivan. Last year she edited the *Cambridge Companion to English Melodrama*.

## 19TH-CENTURY SEMINAR

WITH BETH NEWMAN AND  
SHARON ARONOFSKY WELTMAN

Christopher Ferguson  
Emily Halliwell-Macdonald  
Sophia Jochem  
Lindsay Katzir  
Sungmey Lee  
Colleen McDonell

## UNDERGRADUATE SEMINARS

SEMINAR A WITH TARA MENON

Nicola Adamo	Jasmine Jones
Gail Galioto-Fang	Meelad Rahmatti
Austin Henlotter	Madison Stowe

SEMINAR B WITH JOHN O. JORDAN

Linda Buie	Cureha Mitchell
Anjali Dileep	Katelyn Stebles
Ella Jevtic	Nicholas Voytilla
Annie Keobounheung	

## A METRICAL RECIPE FOR CHRISTMAS PUDDING

If you wish to make the pudding in  
which every one delights,  
Of six pretty new-laid eggs, you must  
take the yolks and whites,  
Beat them well up in a basin till they  
thoroughly combine,  
And be sure you chop the suet up  
particularly fine.

Take a pound of well-stoned raisins, and  
a pound of currants dried,  
A pound of pounded sugar, and some  
candied peel beside;  
Rub them all up well together with a  
pound of wheaten flour,  
And let them stand to settle for a  
quarter of an hour.

Then tie the mixture in a cloth, and put  
it in a pot  
Some people like the water cold, and  
some prefer it hot.  
But though I don't know which of these  
two plans I ought to praise,  
I know it ought to boil an hour for every  
pound it weighs.

Oh! if I were Queen of France, or, still  
better, Pope of Rome,  
I'd have a Christmas pudding every day I  
dined at home;  
All the world should have a piece, and if  
any did remain,  
Next morning for my breakfast I would  
have it fried again.

Source: *The Dinner Question: Or, how to  
Dine Well and Economically* (1860) by  
Tabitha Tickletooth

# FACULTY-LED CONTEXT GROUPS

*If your name does not appear on this list you may join any group you wish.*

## GROUP A WITH ADAM ABRAHAM

Nicola Adamo  
Ricardo Avila  
Marian Branch  
Lindsay Chappell  
Nancy Darr  
Bernard Golden  
Larry Hicks  
Elizabeth Howells  
Jasmine Jones  
Barbara Keller  
Shawn Lahr  
Laurie Lober  
Glenna Matthews  
Muireann O'Conneide  
Ernie Peterson  
Janaki Rao  
Allan Schwartz  
Michael Stern  
Madison Stowe  
Laurie Thompson  
Stephanie Wetzel

## GROUP B WITH MURRAY BAUMGARTEN

Danielle Barkley  
Catherine Brown  
Carey Hunter Davis  
Peggy Forsberg  
Robert Googins  
Bernard Hilberman  
Joyce Huff  
Meghan Kelly  
Annie Keobounheung  
Jennifer Landau  
Abigail Loomis  
Kate Oestreich  
Cindy Peterson  
Vikky Pickett  
Mira Rao  
Marcy Schwartz  
Anne Sullivan  
Mary Ann Tobin  
Nicholas Voytilla  
Jericho Williams  
Jo Ellen Winters

## GROUP C WITH NICOLA KIRKBY

Melody Allan  
Wayne Batten  
David Brownell  
Nicole Crotchett  
Sally Davis  
Linda Freeman  
Mark Gordon  
Eleanor Hilberman  
Rachel Hunter  
Karen Kleeman  
Vincent Lankewish  
Molly Lewis  
Peter Lowens  
Jonathan Luna  
Allyson McGill  
Mary Olea  
Carol Pletcher  
Mary Roberts  
Michelle Shamasneh  
Jean Sward  
Carl Wilson

## GROUP D WITH SEBASTIAN LECOURT

Sheila Baumgarten  
Linda Buie  
Ray Crosby  
Caitlin Croughan  
Carole Deitrich  
Anjali Dileep  
Lorraine Garvilla  
Mark Halperin  
Trude Hoffacker  
Christina Jen  
Peter Kosenko  
Annie Laskey  
Ji Eun Lee  
Nora Levine  
Steve McMoyler  
Nancy Ostrom  
Liz Pollock  
Marguerite Romanello  
Pam Small  
Margaret Tamulonis  
Emily Tucker

## GROUP E WITH TRICIA LOOTENS

Helene Androski  
Sandy Bieler  
Serena Buie  
Gina Dalfonzo  
Susan Dillon  
Margaret Harrington  
Austin Henlotter  
Robert Hoffman  
Stan Kramer  
Frances Laskey  
Christian Lehmann  
Brian Malone  
Jan Mintz  
Don Peri  
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Meelad Rahmatti  
Brenda Sanfilippo  
Joan Squires-Lind  
Lisa-Marie Teubler  
Moirra Waddell  
Tyger Wright  
Rivka Yerushalmi

## GROUP F WITH CATHERINE ROBSON

Maria Avila  
Ronald Blumer  
Cynthia Cannon  
Poindexter  
Aleck Darr  
Marigny Dupuy  
Alison Golden  
Karen Hattaway  
Jodi Howe  
Ella Jevtic  
Bill Jordan  
Paula Krebs  
Thomas Laskey  
Robertta Lewis  
Kendall Mattern  
Susan Nordlof  
Angela Person  
Barbara Raney  
Diane Savage  
Martha Stead  
Katelyn Stebles  
Peggy Waters



“Scrooge Extinguishes the First of The Three Spirits.”  
Steel engraving by John Leech.



# GRADUATE-LED WORKSHOPS ON THE NOVEL

*If your name does not appear on this list you may join any group you wish.*

## GROUP A WITH LESLEY THULIN & EMI GONZALEZ

Nicola Adamo  
Helene Androski  
Marian Branch  
Nicole Crotchett  
Susan Dillon  
Bernard Golden  
Eleanor Hilberman  
Sophia Jochem  
Shawn Lahr  
Christian Lehmann  
Jonathan Luna  
Brian Malone  
Muireann O' Cinneide  
Carol Pletcher  
Brenda Sanfilippo  
Michael Stern  
Tyger Wright

## GROUP B WITH ALEXIS FERGUSON & SARA LOY

Maria Avila  
Catherine Brown  
Caitlin Croughan  
Marigny Dupuy  
Robert Googins  
Trude Hoffacker  
Bill Jordan  
Jennifer Landau  
Nora Levine  
Kendall Mattern  
Cureha Mitchell  
Kate Oestreich  
Liz Pollock  
Diane Savage  
Anne Sullivan  
Emily Tucker  
Rivka Yerushalmi

## GROUP C WITH JAELYN GLENNEMEIER & JOSH DOBBS

Ricardo Avila  
David Brownell  
Gina Dalfonzo  
Christopher Ferguson  
Mark Gordon  
Robert Hoffman  
Barbara Keller  
Vincent Lankewish  
Molly Lewis  
Glenna Matthews  
Mary Olea  
Peter Ponzio  
Meelad Rahmatti  
Allan Schwartz  
Jean Sward  
Maira Waddell

## GROUP D WITH YI-CHEN LAY & KIMBERLY KOTEL

Danielle Barkley  
Linda Buie  
Aleck Darr  
Anjali Dileep  
Peggy Forsberg  
Mark Halperin  
Jodi Howe  
Meghan Kelly  
Annie Laskey  
Roberta Lewis  
Colleen McDonell  
Nancy Ostrom  
Barbara Raney  
Marcy Schwartz  
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Margaret Tamulonis  
Peggy Waters

## GROUP E WITH BETH SHERMAN & SOPHIE GRAHAM

Wayne Batten  
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Linda Freeman  
Margaret Harrington  
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Elizabeth Howells  
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Michelle Shamasneh  
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Lisa-Marie Teubler  
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Sheila Baumgarten  
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Angela Person  
Cindy Peterson  
Mira Rao  
Pam Small  
Nicholas Voytilla

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Melody Allan  
Sandy Bieler  
Lindsey Chappell  
Sally Davis  
Maureen Gerarden  
Larry Hicks  
Rachel Hunter  
Jasmine Jones  
Stan Kramer  
Ji Eun Lee  
Peter Lowens  
Allyson McGill  
Ernie Peterson  
Mary Roberts Joan  
Squires-Lind  
Laurie Thompson  
Jericho Williams

## GROUP H WITH KELSEY RALL & STEPH MEEK

Ronald Blumer  
Ray Crosby  
Carole Deitrich  
Alison Golden  
Bernard Hilberman  
Christina Jen  
Annie Keobounheung  
Paula Krebs  
Sungmey Lee  
Susan Nordlof  
Vicky Pickett  
Marguerite Romanello  
Martha Stead  
Mary Ann Tobin  
Jo Ellen Winters  
Carl Wilson

## \*FACULTY-LED GRADUATE SEMINARS & WORKSHOPS

### \*SEMINAR A WITH RAE GREINER & CORNELIA PEARSALL

Spencer Armada  
Jordan Bunzel  
Josh Dobbs  
Jaelyn Glennemeier  
Hanna Groniger  
Rachel Howatt  
Laraib Khan  
Yangjung Lee  
Lindsey McClure  
Jiwon Min  
Sarah Margaret Pittman  
Laura Ritland  
Tyler Sheldon  
Lesley Thulin  
Katharine Williams

### \*SEMINAR B WITH JAMES BUZARD & NANCY HENRY

Aaron Bartlett  
Haonan Chi  
Alexis Ferguson  
Emi Gonzalez  
Jennifer Heine  
Vianna Iorio  
Kimberly Kotel  
Sara Loy  
Natalie McGartland  
Bailey Moorhead  
Jennifer Rabedeau  
Alicia Rosenthal  
Beth Sherman  
Michael Tingley  
Wendy Wood

### \*SEMINAR C WITH JASON RUDY & HELENA MICHIE

Margaret Bowlin  
Rochelle Davis  
Christian Gallichio  
Sophie Graham  
Emma Hetrick  
Shalisa James  
Andrea Lay  
Alice Martin  
Stephanie Meek  
Rachel Newman  
Kelsey Rall  
Cole Ryberg  
Jagreet Sekhon  
Justin Thompson  
Eliza Wilcox

### \*PROFESSIONALIZATION SEMINARS - WEDNESDAY ONLY - 12:40-1:30 PM ADVANCED REGISTRATION IS NOT REQUIRED.

Alt-Ac Careers with Michael  
Stern & Jon Varese

Dissertations with Sarah Bull  
and Melissa Free

Public Humanities with  
Elizabeth Meadows and Torie  
Burns

Publications with Kathleen  
Frederickson & Nora Gilbert

### \*PEDAGOGY WORKSHOP WITH IAIN CRAWFORD

Spencer Armada  
Aaron Bartlett  
Jordan Bunzel  
Haonan Chi  
Josh Dobbs  
Alexis Ferguson  
Jaelyn Glennemeier  
Sophie Graham  
Jennifer Heine  
Shalisa James  
Laraib Khan  
Kimberly Kotel  
Andrea Lay  
Sara Loy  
Lindsey McClure  
Stephanie Meek  
Sarah Margaret Pittman  
Beth Sherman  
Lesley Thulin  
Katharine Williams

### \*PRESENTATION WORKSHOP WITH DEANNA KREISEL

Rochelle Davis  
Rachel Newman  
Laura Ritland  
Alicia Rosenthal  
Tyler Sheldon

### \*WRITING WORKSHOP WITH MICHAEL COHEN AND RYAN FONG

Margaret Bowlin (A)  
Emi Gonzalez (A)  
Rachel Howatt (A)  
Vianna Iorio (A)  
Alice Martin (A)  
Natalie McGartland (A)  
Jiwon Min (A)  
Bailey Moorhead (B)  
Kelsey Rall (B)  
Cole Ryberg (B)  
Jagreet Sekhon (B)  
Michael Tingley (B)  
Eliza Wilcox (B)  
Wendy Wood (B)

### LETTERS OF APPRECIATION FROM GRADUATE STUDENTS

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,  
UC Santa Cruz  
1156 High Street  
215 Humanities Bldg. 1  
Santa Cruz, CA 95064

Thank you in advance for your help!

# UNIVERSAL HEALTHCARE

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.

All members of the Dickens community have the right to participate in and enjoy the Dickens Universe without suffering or witnessing harassment, bullying, or intimidation directed toward any community member. Harassment includes, but is not limited to, sexual harassment, such as unwelcome sexual advances, other verbal or physical contact of a sexual nature, or the use of sexual language/images in professional conversations and settings. Harassment also comprises activities/behaviors such as stalking, queer/trans bullying, or hostility, abuse, and/or violence (verbal or physical) 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. Such conduct is harmful, disrespectful and unprofessional. No Universe participant should ever engage in harassment, bullying, or intimidation of other participants or community members either in person or online.

By attending the Universe, all participants accept the obligation to uphold the rights of other community members and to treat everyone with respect. Universe participants who are found to be engaging in harassment, bullying, or intimidation will be held accountable and may be excused from participating in the Universe and future Dickens Project conferences. Anyone who experiences or witnesses any of these behaviors should contact the Dickens Project Best Practices Coordinators or any member of the Executive Committee. The UC Santa Cruz Title IX office is also available to receive reports and/or offer advice:

Phone: 831-459-2462  
Online: <https://titleix.ucsc.edu>

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



“Ignorance and Want.” Steel engraving by John Leech.

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 Carolyn Yost

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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. If you would like to make a gift to the endowment, please contact Cari Napoles from Humanities Development. She can be reached at (831) 459-4713 or [cmnapole@ucsc.edu](mailto:cmnapole@ucsc.edu).

If you are interested in making an estate gift, contact Virginia Rivera at (831) 459-5227 or [vvrivera@ucsc.edu](mailto:vvrivera@ucsc.edu).

## THE DICKENS PROJECT'S LEGACY CIRCLE

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.

Caitlin Croughan  
 Aleck and Nancy Darr  
 Trude Hoffacker  
 John O. Jordan  
 Barbara and Hale Keller

Peter Kosenko  
 Glenna Matthews  
 JoAnna Rottke  
 Thomas Savignano  
 Michael Stern

*An asterisk indicates monthly sustaining donors.*

# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## TWO WAYS TO BID

Email your bid before July 30 to [apthorp@gmail.com](mailto:apthorp@gmail.com). Specify the amount of your bid and the lot number. The highest emailed bid will be the opening bid for the live auction. \*

Or join the live Zoom Auction on Friday, July 30 at 3:40 PM (Pacific) / 6:40 PM (Eastern), right after the last panel.

Click on the link below to join the auction:  
<https://bit.ly/DU4oAuction>

Winning bidders will be asked to supply their credit card information or mail a check to Courtney Mahaney at the Dickens Project. All proceeds from this auction will be used to support the Dickens Universe.

*\*Please note: a small shipping fee will be added to cost of each item.*

When you give to the Friends of the Dickens Project, you are helping to sustain the very future of the Dickens Project. Your contribution goes beyond helping to bring world-renowned speakers to the Dickens Universe each summer who would not otherwise be able to attend. It ensures that the Project can continue its important outreach to high schools and community college teachers.

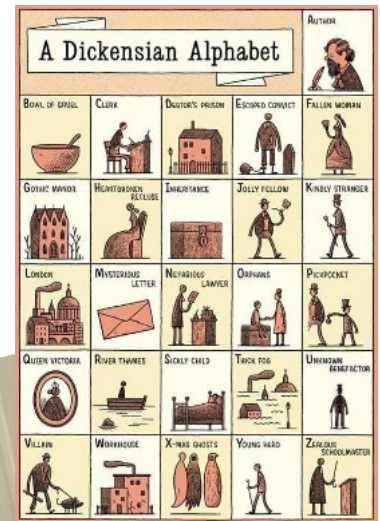
For questions regarding the auction, please contact Tim Clark ([poochclark@earthlink.net](mailto:poochclark@earthlink.net)) or Ronald Blumer ([apthorp@gmail.com](mailto:apthorp@gmail.com)).

## LOT NUMBER ONE

Dry the Dickens out of your dishes with this tea towel!

Made specifically for this auction, we printed a Dickensian alphabet on a tea towel. There are only two of these in the world, and the two top lucky bidders will wipe away the competition.

Opening Bid: \$25



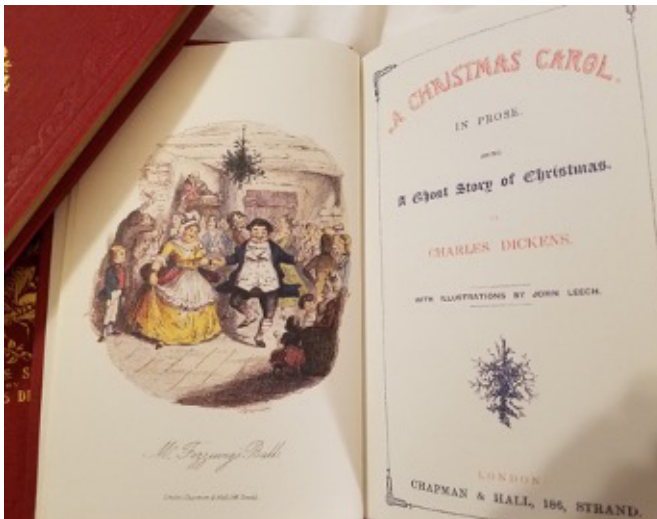
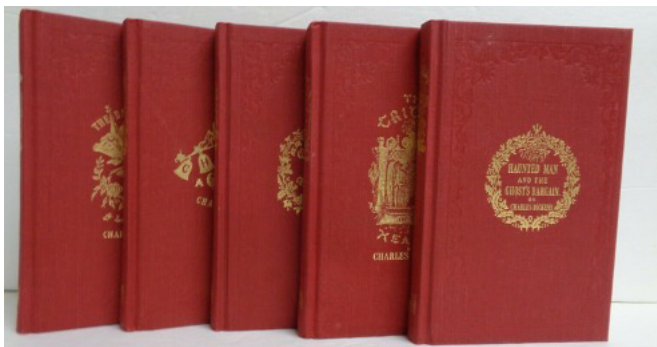
# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER TWO

Faithful reproductions of Dickens's five Christmas books published by Time Life: *A Christmas Carol*, *The Cricket on the Hearth*, *The Chimes*, *The Battle of Life*, and *The Haunted Man*.

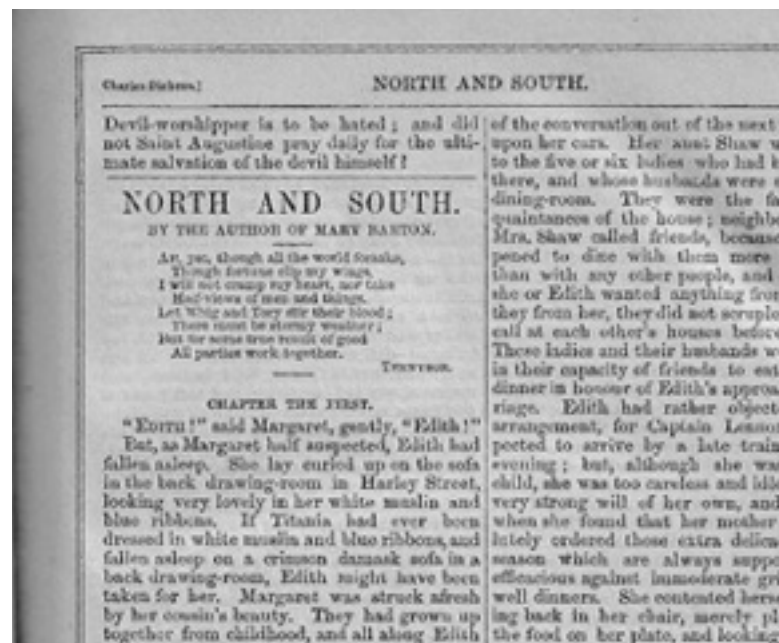
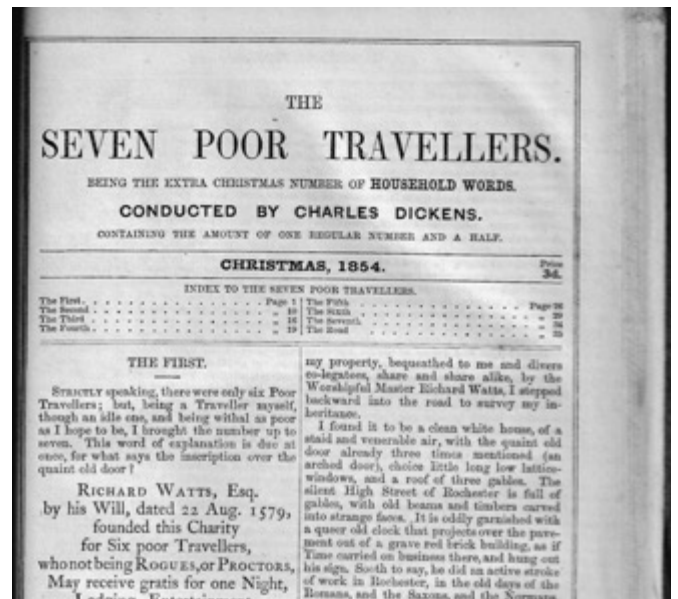
Opening Bid: \$40



## LOT NUMBER THREE

First edition bound volume Ten of Dickens's magazine *Household Words* running from August 19, 1854 to January 27, 1855. 571 pages bound together with the Christmas number of 36 pages. This volume contains, in serial form, the first appearance of Elizabeth Gaskell's *North and South*. The Christmas number has Dickens's inspirational short story *The Seven Poor Travellers*. The volume is in good condition bound in a contemporary 19th century binding with a leather spine.

Opening Bid: \$75



# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER FOUR

Gold-rimmed decorative plate, 9-1/2 inches from Dept. 56's Christmas Carol series. #4 in the series, "Visions of Christmas Past." Made in Germany in 1994, limited to 18,000 plates.

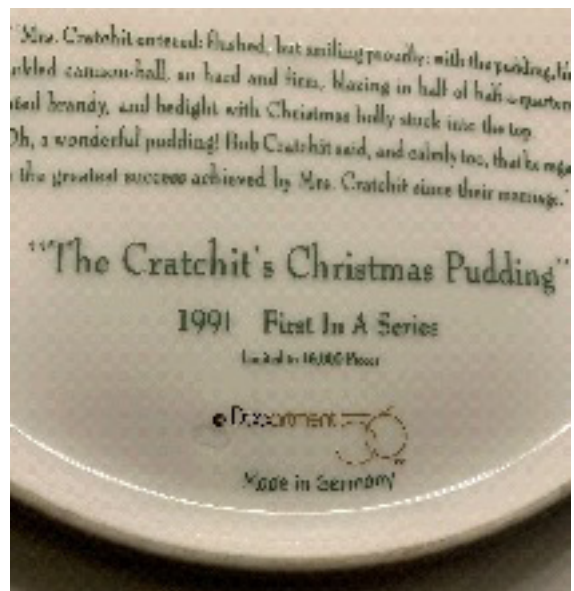
Opening Bid: \$25



## LOT NUMBER FIVE

Gold-rimmed decorative plate, 9-1/2 inches from Dept. 56's Christmas Carol series. #1 in the series, "The Cratchit's Christmas Pudding." Made in Germany in 1991, limited to 18,000 plates.

Opening Bid: \$25





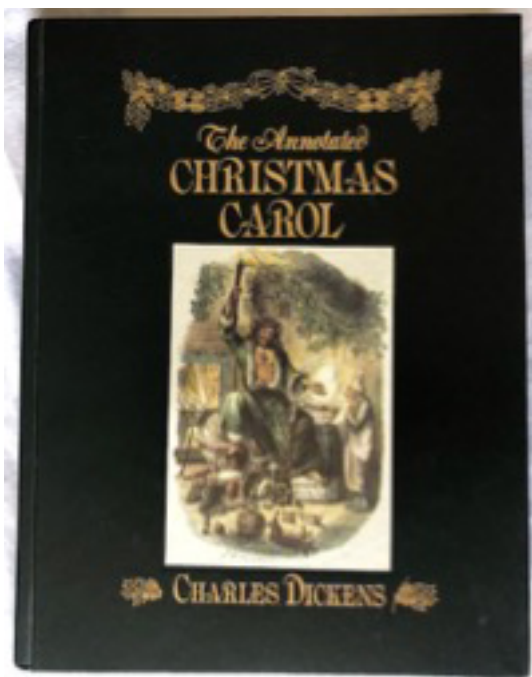
# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER SIX

*The Annotated Christmas Carol* by Charles Dickens. Avenel Books. Illustrated by John Leech, with an introduction, notes, and bibliography by Michael Patrick Hearn.

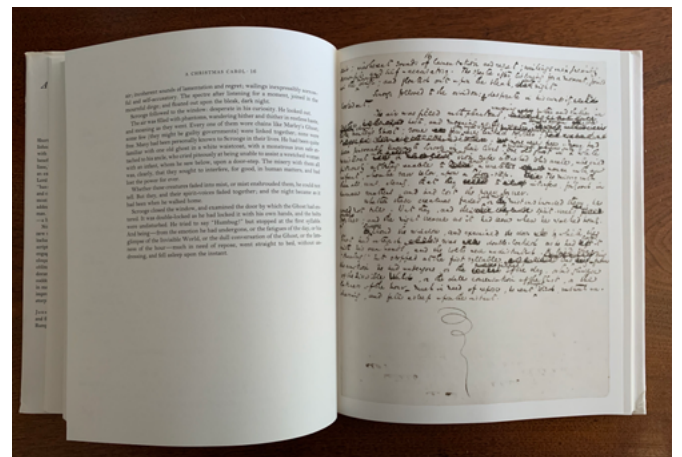
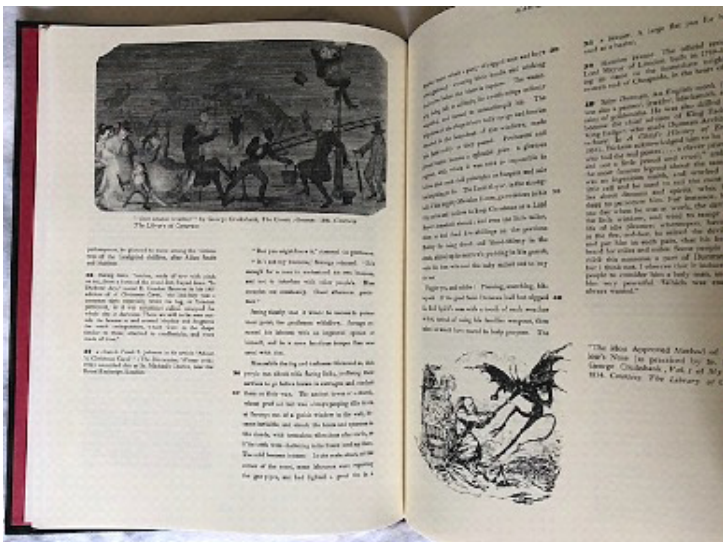
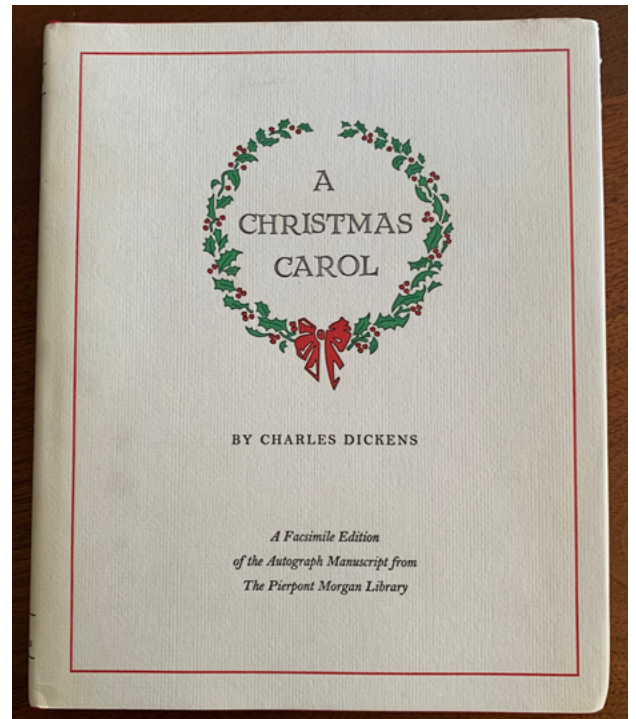
Opening Bid: \$40



## LOT NUMBER SEVEN

Enjoy the Deciphering Dickens project? Then you're bound to enjoy *A Christmas Carol: A Facsimile Edition of the Autograph Manuscript from The Pierpont Morgan Library*.

Opening Bid: \$25



# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER EIGHT

Steinbach Limited Edition Ebenezer Scrooge figurine, #3,697 of 10,000. Made of wood, fabric, and metal wire. 7-1/2-inches tall. Rectangular base is 1-1/2-inches by 2-1/2-inches.

Opening Bid: \$10



## LOT NUMBER NINE

Royal Doulton Scrooge and Tiny Tim figurines. Made of porcelain. 4-inches tall. Bases are 1-1/3-inches square.

Opening Bid: \$20



# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER TEN

LEGO 40410: Charles Dickens Tribute. New in box. 333 pieces. This was originally available from 11/21/20 to 11/22/20 as part of a LEGO promotional sale.

Opening Bid: \$30



## LOT NUMBER ELEVEN

“God Bless Us Everyone Said Tiny Tim.” Annual collector’s edition from 1974 by Gorham. From cover illustration, Saturday Evening Post, December 15, 1934. Illustration by Norman Rockwell. Plate is 8-1/2-inches in diameter.

Opening Bid: \$25



# CHRISTMAS IN JULY FUNDRAISING AUCTION

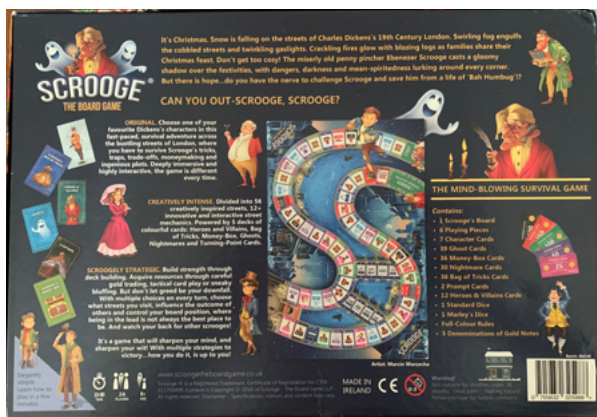
FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER TWELVE

**Scrooge: The Board Game.** Choose one of your favourite Dickens's characters in this fast-paced, survival adventure across the bustling streets of London, where you have to survive Scrooge's tricks, traps, and trade-offs, moneymaking and ingenious plots. Deeply immersive and highly interactive, the game is different every time.

Includes: 1 board, 6 playing pieces, 7 character cards, 39 ghost cards, 36 money-box cards, 30 nightmare cards, 36 bag of tricks cards, 2 prompt cards, 12 heroes and villains cards, die, and rules.  
Time: 15-90 minutes; 2-6 players; ages 8+

**Opening Bid: \$40**



## LOT NUMBER THIRTEEN

**A Christmas Carol: The Festive Board Game** Based on Charles Dickens' Classic Novel. © 2006, The Ash Grove Press, Inc.

Become your favorite character and road the streets of Victorian London as you answer questions about Dickens' classic novel. Make merry with Fezziwig, settle your account with Scrooge or hear the pudding singing in the Cratchit copper, but beware of "Humbug!" Spaces that could spoil your Christmas pleasure.

Includes 18"x 18" game board, 8 illustrated characters, 48 Victorian event cards, 48 novel question cards, game tokens, playing die, and instructions.

**Opening Bid: \$40**



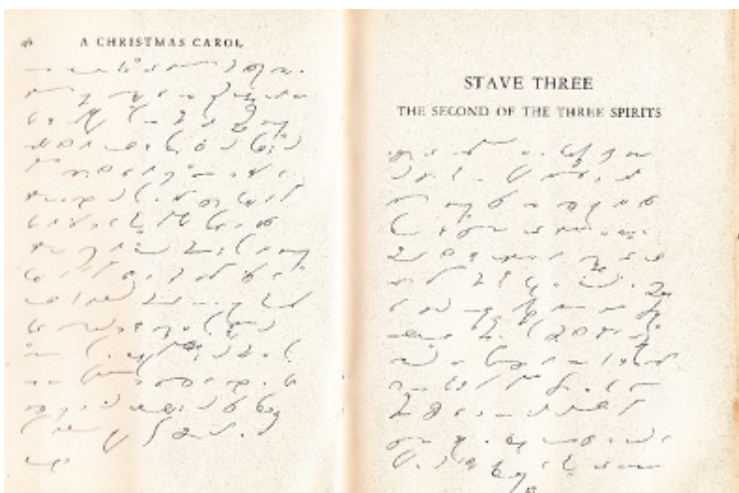
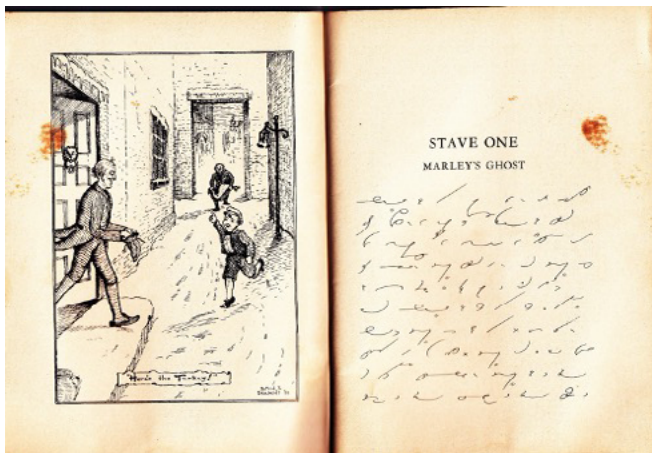
# CHRISTMAS IN JULY FUNDRAISING AUCTION

FRIDAY, JULY 30, 2021 AT 3:40 PM (PACIFIC TIME)

## LOT NUMBER FOURTEEN

Here is a curiosity! A Christmas Carol in shorthand. Paperback, 91 pages published by Gregg Publishing Company, New York. No Date.

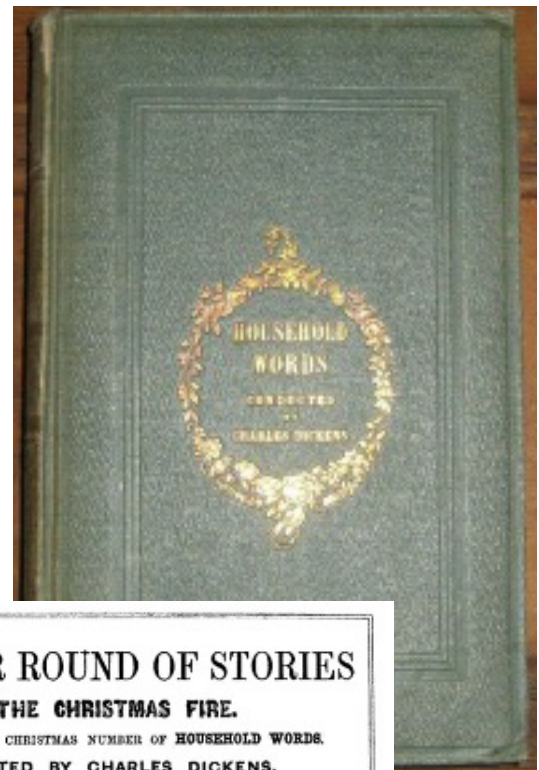
Opening Bid: \$20



## LOT NUMBER FIFTEEN

First edition bound Volume 8 of Dickens's magazine *Household Words* running from September 3, 1853 to February 11, 1854. 576 pages bound together with the special extra Christmas number of 36 pages, consisting of "The Schoolboy's Story," by Dickens, "The Colonel's Story," and "The Scholar's Story," a poem thought to be by William and Elizabeth Gaskell. This volume also contains, in serial form, the first appearance in print of seven numbers of *A Child's History of England*. what makes this volume rare is its bound in its **original green boards** as published in 1854. Hinges are splitting but overall, the volume is in excellent condition.

Opening Bid: \$100



**ANOTHER ROUND OF STORIES**  
**BY THE CHRISTMAS FIRE.**  
 BEING THE EXTRA CHRISTMAS NUMBER OF **HOUSEHOLD WORDS.**  
**CONDUCTED BY CHARLES DICKENS.**  
 CONTAINING THE AMOUNT OF ONE REGULAR NUMBER AND A HALF.

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**CHRISTMAS, 1853.** 138.

**CONTENTS.**

The Schoolboy's Story . . . . .	Page 1	The Spy's Story . . . . .	Page 19
The Old Lady's Story . . . . .	5	The Colonel's Story . . . . .	25
Dear Old Way's Story . . . . .	9	The Scholar's Story . . . . .	35
The Angel's Story . . . . .	17	Robbery's Story . . . . .	35

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**THE SCHOOLBOY'S STORY.**

Being rather young at present—I am getting on in years, but still I am rather young—I have no particular adventures of my own to fall back upon. It wouldn't much interest anybody here, I suppose, to know what a screw the Reverend is, or what a griffin she is, or how they do stick it into parents—particularly hair-cutting, and medical attendance. One of our fellows was charged in his half's account twelve and sixpence for two pills—inherently profitable at six and threepence a-piece. I should think—and be never took them either, but put them up the sleeve of his jacket.

As to the beef, it's shameful. It's not beef. Regular beef isn't veins. You can chew regular beef. Besides which, there's gravy to regular beef, and you never see a

brought there, very small, in a post-chaise, by a woman who was always taking snuff and shaking him—and that was the most he remembered about it. He never went home for the holidays. His accounts (he never learnt any extra) were sent to a Bank, and the Bank paid them; and he had a brown suit twice a year, and went into boots at twelve. They were always too big for him, too.

In the Midsummer holidays, some of our fellows who lived within walking distance, used to come back and climb the trees outside the playground wall, on purpose to look at Old Cheeseman reading there by himself. He was always as mild as the tea—and that's pretty mild, I should hope!—so when they whistled to him, he looked up and nodded (and when they said "Halloo Old Cheeseman, what have you had for dinner?" he said "Bolloo