



DICKENS, EUROPE AND THE NEW WORLDS

Edited by Anny Sadrin

Foreword by John O. Jordan and Murray Baumgarten



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Anny Sadrin

*Professor of English
Université de Bourgogne*

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Foreword

The path by which some sixty or so Dickens scholars from all over the globe found their way to Burgundy in the summer of 1996 to discuss 'Dickens, Europe, and the "New Worlds"' leads, curiously enough, through the redwood forests of Northern California. It is a path first travelled by the eminent French Dickensian, Sylvère Monod, in the course of his 1984 visit to a Dickens gathering held on the campus of the University of California at Santa Cruz.

For the past sixteen years, Dickens has had a summer home in California. Since 1981, the University of California at Santa Cruz has hosted an annual conference on Dickens, organised by the Dickens Project, a research consortium composed of faculty and graduate students from the eight general campuses of the University of California and from other research universities in the United States and overseas. In keeping with its mission to promote and disseminate research findings about the life, times, writings and cultural impact of Charles Dickens, the Dickens Project regularly sponsors institutes and conferences for Dickensians from around the world. Professor Monod was among the first of many distinguished international participants to come to Santa Cruz in connection with these events.

As early as 1985, Dickens Project organisers Murray Baumgarten and John Jordan had begun considering the idea of a conference on 'Dickens and Europe'. The goal of such a conference, as they imagined it, would be twofold: first, to locate Dickens more securely in a European, as opposed to a merely British, literary and cultural context; and, second, to broaden the field of Dickens studies by bringing Anglo-American Dickensians into contact with their European counterparts. To achieve these goals, they agreed, it would be important to hold the conference on the continent rather than in California or in Britain. Doing so would not only reinforce the idea of Dickens as a European writer, but would further the goal of decentring Anglo-American hegemony over Dickens studies.

Like many good ideas, the notion of a European Dickens conference was greeted with general enthusiasm, but little material support. It was not until Professor Anny Sadrin of the Université de Bourgogne took notice of it that the conference idea really began to take shape. In visits to Santa Cruz in 1991 and again in 1995, Professor Sadrin agreed to undertake the responsibility of organising and hosting the event. Drawing on the resources of the Dickens Project as well as on her many

contacts with other European scholars, she began publicising the conference internationally. Word soon went out over the internet that Dickensians from all over the world would gather in Dijon in June 1996.

In developing the plan for this gathering, Professor Sadrin made a small but significant adjustment in the conference title. 'Dickens and Europe' became 'Dickens, Europe, and the "New Worlds"'. While preserving the original emphasis on Dickens in a European context, this new title opened the way for participants to consider Dickens in a global as well as a regional perspective. 'New worlds' – the term deliberately left unspecified – suggested not only other geographical locations (Australia, North America, the sea), but also new media (film, television, the internet) and new theoretical frames (feminist, postcolonial) in which Dickens might be seen.

The imaginativeness of Professor Sadrin's conference design was matched not only by her skill in securing funding for the event but by her perseverance in bringing it to completion. Working with little or no staff support, she put together a diverse and smoothly organised programme calculated to satisfy the appetites of both mind and body. For her warm and generous hospitality, the sixty delegates are deeply appreciative.

The new contexts provided by the assembled scholars in their papers and discussions offered a view of Dickens as a writer of consequence for world literature. What they accomplished was to underline Dickens's achievement in terms of Europe and those new worlds, at the same time that they showed how those interests were among the informing presences of Dickens's texts. This volume includes some of the most important of the talks delivered at the conference. In their power to illuminate all three of the terms in the conference title – Dickens, Europe, and the New Worlds – they reveal the value of rethinking even so classic a writer as Dickens.

MURRAY BAUMGARTEN and JOHN O. JORDAN

Preface and Acknowledgements

This book bears the title of a conference that was held in Dijon in June 1996. The conference was indeed a truly international event, where no fewer than 14 countries in Europe and the New Worlds were represented. Three retired luminaries, Philip Collins, Sylvère Monod and K.J. Fielding, gave plenary lectures, respectively on 'Dickens's Englishness', 'Translating Dickens into French' and a sceptical 'Dickens and Science?'; overall, more than 50 papers were read.

Charmian Hearne, Senior commissioning editor at Macmillan, who attended the conference, would have liked to publish the whole proceedings, as indeed I would. But a single volume could not hold them all, and the difficult task of making a selection among excellent papers had to be faced. Fortunately, we agreed on most points and I would like to thank Charmian for her generous cooperation. Murray Baumgarten and John O. Jordan rightly say in their Foreword that the volume includes 'some of the most important of the talks delivered at the conference', but I would like to put emphasis on their 'some'. 'Some' excellent papers were not selected simply because we wanted to give priority to representativeness. To give just one example, we had three good talks on Paris and only one was retained. But, for the benefit and pleasure of both Dickens fans and Dickens specialists (as well as for the appeasement of my guilty conscience), most of the unfairly excluded papers will appear in journals devoted to Dickens, namely *The Dickensian* and *Dickens Quarterly*, and other periodicals. Let me at least acknowledge them here by way of thanking the speakers: Murray Baumgarten (Santa Cruz), 'Moving Spirits: Faust, Scrooge and Film'; Nicola Bradbury (Reading), "'Watching with my eyes closed": The Dream Abroad'; Elizabeth M. Brennan (London), 'Curiosities of "Le Magasin d'Antiquités"'; Laurent Bury (Paris), 'London-Paris-Hollywood: A Tale of Three Cities'; Philip Collins (Leicester), 'Dickens's Englishness'; Clotilde De Stasio (Milano), 'Dickens and the "Invisible Towns" of Northern Italy'; Ekaterina Dianova (Moscow), 'Comparative Study of Images of Childhood in Dickens's Novels of the 1850-60s and Russian Prose'; Horst W. Drescher (Mainz), 'Dickens's Reputation in Germany:

Some Remarks on Early Translations of his Novels'; John Drew (Leon), 'Charles Dickens, Traducteur? A New Article in *All the Year Round*'; Joseph H. Gardner (Lexington), 'Captains courageous: Mark Twain and Dickens at Sea'; Robin Gilmour (Aberdeen), '*The Uncommercial Traveller* and the Later Dickens'; Michal Peled Ginsburg (Evanston), 'On Being Recalled to Life: Dickens and Balzac'; A. D. Hutter (Los Angeles), 'Traducing the Foreign: Dickens and *faux Amis*'; Rob Jacklosky (Riverdale), 'Dangerous Import: "Foreign Nationals" in Dickens'; Juliet John (Liverpool), 'A Tale of Two Authors: The Falseness of Dickens's French Fiends'; Leon Litvack (Belfast), 'Dickens, Australia and Magwitch'; Annegret Maack (Bergische), 'Creative Reception: Dickensian References in Recent Fiction'; Helena Michie (Houston), 'The "Young Person" and the Personification of Englishness: Podsnappery Abroad'; Sue Milner (Denton), 'Charles Dickens's Letters from the Continent and America'; David Parker (London), '*Pictures from Italy*: A Traveller's Coming of Age'; Laura Peters (Stoke-on-Trent), 'Dickens, Orphans and Colonial Discourse: The Perils of Mutiny'; Shale Preston (Sydney), 'The Alps in *David Copperfield*: A Site of Enlightenment or Male Hysteria?'; Andrew Sanders (Durham), 'Dickens and Paris: Novelty and Anomaly'; Michael Slater (London), 'Dickens and "John Bull"'; Grahame Smith (Stirling), 'Dickens and Paris: Idea and Reality'; Garrett Stewart (Fribourg), 'Dealing with *Dombey*'; Leona Tokor (Jerusalem), 'Further Reflections on Martin Chuzzlewit's America'; Björn Tysdahl (Oslo), 'Paris is not the Other: On *A Tale of Two Cities*'; Max Véga-Ritter (Clermont-Ferrand), 'Violence and the World of "New Women" in *Bleak House*'; Ella Westland (Exeter), 'Dickens and the Sea'; George J. Worth (Lawrence), 'Three English Visitors to America in 1867: Stephen Buckland, Alexander Macmillan and Charles Dickens'.

There is little need to comment on the essays published in this volume or even to account for the selective criteria. The Contents should speak for itself. I would rather thank all the participants who, with their competence and enthusiasm, made the conference what it was. I am particularly grateful to Murray Baumgarten and John Jordan for their encouragement during the nine months of preparation; to Philip Collins who gave us one of his famous Dickens Readings with Mr Podsnap's 'foreign gentleman' as keynote; to David Parker, the well-known curator of the Dickens Museum in London, for setting up an exhibition in the Town Library and taking the risk of crossing the Channel with original editions, manuscripts, objects that had belonged to the Inimitable and iconographic items; to Horst W. Drescher for lending us early translations of Dickens into German; to Murray Baumgarten for sending translations

into Danish and Hebrew; to Laurent Bury for showing us a little known (to use a euphemism) silent film directed by Charles Kent in 1911 on *A Tale of Two Cities*; to Michael Slater and Malcolm Andrews who gave a finishing note to the conference, replacing Barbara Hardy's closing lecture, which, to our disappointment, was cancelled at the last minute, by a wonderful performance, 'A Medley', as they called it.

It seems that my gratitude is not fully illustrated in this volume, an unfortunate paradox, for most of my best supporters are not among the chosen few. But this is for reasons that have nothing to do with quality, as I explained earlier, and because several of them felt reluctant or were too busy to revise their papers for publication.

This volume ought to be an incentive to further reading and to re-reading Dickens, as it illustrates so well the diversity of his work and of critical approaches. Contributors have explored many (often contradictory) aspects of Dickens, his Englishness as well as his fascination with otherness, new countries, new worlds, scientific discoveries of his age, narrative innovations. Some have drawn our attention to contemporary re-thinking of a great Victorian who was also a great precursor of Modernity, and the different approaches cohabit peacefully, fulfilling the wish expressed by Roger Sell in his talk, which I thought would be the best of conclusions.

ANNY SADRIN

Notes on the Contributors

Malcolm Andrews is Professor of Victorian and Visual Studies at the University of Kent at Canterbury. He is the author of *Dickens on England and the English* (Harvester Press, 1979), and *Dickens and the Grown-up Child* (University of Iowa Press, 1994) and is the editor of *The Dickensian*.

Matthias Bauer is a postdoctoral research fellow at the Westfälische Wilhelms-Universität Münster, where he is completing a study on *The Mystical Linguistics of Metaphysical Poetry*. He has published several articles on Dickens as well as *Das Leben als Geschichte: Poetische Reflexion in Dickens' 'David Copperfield'* (Cologne, Boehlau, 1991).

James Buzard is Associate Professor of Literature and holds the Class of 1956 Career Development Chair at MIT. Author of *The Beaten Track: European Tourism, Literature, and the Ways to 'Culture,' 1800–1918* (Oxford University Press, 1993), he is currently writing *Anywhere's Nowhere: Fictions of Autoethnography in the United Kingdom*. In 1997–98 he was a fellow at the National Humanities Center in Research, Triangle Park, NC, and coedited a special issue of *Victorian Studies* on 'Victorian Ethnographies'.

Brian Cheadle is Professor of English at the University of the Witwatersrand, Johannesburg. He has worked and published mainly in Renaissance studies, but he has recently concentrated on Dickens and has published two articles (on *Great Expectations* and *Bleak House*) in *Dickens Studies Annual*.

K. J. Fielding is a University of Edinburgh emeritus professor, has edited Dickens's *Speeches* (Oxford, Clarendon press, 1960) taken part in editing the *Pilgrim Letters*, and written a *Critical Introduction* (Longmans, Green and Co., 1958) and numerous articles about him.

Shu-Fang Lai has completed an M.Litt. thesis on Dickens in relation to science at Edinburgh, and is working on science articles in his periodicals for a PhD at the University of Glasgow.

Neil Forsyth is Professor of English at the University of Lausanne in Switzerland. He is the author of *The Old Enemy: Satan and the Combat Myth* (Princeton University Press, 1987), editor of *Reading Contexts* and currently edits *The European English Messenger*.

Lawrence Frank is Professor of English at the University of Oklahoma. He is the author of *Charles Dickens and the Romantic Self* (University of Nebraska Press, 1984) and of essays involving the response of Dickens, Arthur Conan Doyle and Edgar Allan Poe to nineteenth-century science. He is currently at work on a book-length study, *'Reconstructions: Science and Detection in Poe, Dickens and Doyle'*.

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John O. Jordan is Professor of English at the Santa Cruz campus of the University of California, where he directs the Dickens Project. He is co-editor, with Robert L. Patten, of *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices* (Cambridge, Cambridge University Press, 1995) and, with Carol T. Christ, of *Victorian Literature and the Victorian Visual Imagination* (University of California, California Press, 1995). In addition to studies of Dickens and Victorian fiction, he has published essays on South African literature and on Picasso.

Patrick J. McCarthy, emeritus professor at the University of California, Santa Barbara, is author of *Matthew Arnold and the Three Classes* (Columbia University Press, 1964) and of a wide variety of articles and reviews on Victorian poets, novelists and essayists, notably in *Victorian Studies*, *The Dickensian*, *The Dickens Quarterly*, *Dickens Studies Annual*, *SEL*, *University of Toronto Quarterly*, *Victoria*

Institute Journal. He is currently preparing a study of the language of Dickens.

Nancy Metz has published articles on Dickens and Trollope, and on the historical contexts of nineteenth-century fiction. The essay included in this volume incorporates research recently undertaken as part of the forthcoming *Companion to Martin Chuzzlewit* to be published by Helm.

Sylvère Monod taught at the universities of Caen and Paris. He retired from the Sorbonne Nouvelle in 1982. He published *Dickens romancier* (Hachette) in 1953 and *Dickens the Novelist* (University of Oklahoma Press in 1968), edited *Hard Times* and *Bleak House* with George Ford for Norton, and several other Dickens novels in his French translations for Classiques Garnier and Bibliothèque de la Pléiade. He is a past president of the Dickens Society and the Dickens Fellowship.

Patricia Plummer is lecturer in English at Mainz University. She has an MA in English literature and is currently working on her PhD dissertation. Her research interests and publications focus on contemporary women writers, feminist theory, postcolonial studies and Victorian literature.

Robert M. Polhemus is Howard H. and Jesse T. Watkins University Professor in English at Stanford. He is the author of *The Changing World of Anthony Trollope* (University of California Press, 1968), *Comic Faith: The Great Tradition from Austen to Joyce* (University of Chicago Press, 1980), *Erotic Faith: Being in Love from Jane Austen to D. H. Lawrence* (University of Chicago Press, 1990) and, most recently, an author and co-editor of *Critical Reconstruction: The Relationship of Fiction and Life* (Stanford University Press, 1994). Currently, he is at work on a book called *Lot's Daughters*.

Dominic Rainsford gained his PhD in 1994 at University College, London. He has taught at UCL, Imperial College of Science, Technology and Medicine, the University of Warsaw, Loyola University of Chicago and, most recently, the University of Wales, Aberystwyth. His publications include *Authorship, Ethics and the Reader: Blake, Dickens, Joyce* (Macmillan, 1997), and essays in *Contemporary European History*, the *Victorian Newsletter*, *English Language Notes* and *Imprimatur*. He is currently working on a book

on the cultural history of the English Channel/*la Manche* since the French Revolution.

Tore Rem is a Junior Research Fellow in English literature at Christ Church, Oxford. He has a Cand. Philol. degree from the University of Oslo, Norway, and has recently completed his DPhil. thesis on parodic structures in Dickens's works. He has published articles on generic aspects of Dickens's novels and short fiction and on TV adaptation.

Anny Sadrin, emeritus professor at the University of Burgundy, is the author of several books on Dickens, including *Great Expectations* (Unwin Hyman, 1988), *Dickens ou le roman-théâtre* (PUF, 1992) and *Parentage and Inheritance in the Novels of Charles Dickens* (Cambridge University Press, 1994). She has published widely on Victorian subjects, notably the Brontës, Carroll, Darwin, Dickens, Eliot and Wells.

Victor Sage is a Reader in English Literature in the School of English and American Studies at the University of East Anglia. He is the author of several works of fiction and criticism and has edited collections of essays on nineteenth- and twentieth-century literature, the latest of which is *Modern Gothic: A Reader* (1996), ed. with Allan Lloyd-Smith. He is currently working on a study of Sheridan LeFanu.

Paul Schlicke, senior lecturer at the University of Aberdeen, is the author of *Dickens and Popular Entertainment* (Allen and Unwin, 1985, Unwin Hyman 1988) and of *The Old Curiosity Shop: An Annotated Bibliography* (Garland, 1988). He has edited *Hard Times* and *Nicholas Nickleby* for World's Classics and *The Old Curiosity Shop* for Everyman. He has compiled the Dickens entry for the 3rd edition of the *Cambridge Bibliography of English Literature* and is general editor of *The Oxford Companion to Dickens*.

Roger D. Sell is J.O.E. Donner Professor of English Language and Literature at Åbo Akademi University. He has led research projects on literary pragmatics, on the facts and fictions of women's life-experience, and on British studies. His recent publications include *Literary Pragmatics* (Routledge, 1991), *Great Expectations: A New Casebook* (Macmillan, 1994), *Literature and the New Interdisciplinarity: Poetics, Linguistics, History* (with Peter Verdonk) (Rodopi, 1994), and *Literature throughout Foreign Language Education: The Implications of Pragmatics* (Modern English Publications and the British Council, 1995). His *Towards a Mediating Criticism: Literary Pragmatics Humanized* is forthcoming. He is also working on two further

volumes: *Beautics from History: Literary Criticism as Mediation* and *The Pleasures and Pains of Literature: the Modernist Emphasis Mediated*.

Ronald Thomas is Associate Professor and Chairman of the English Department at Trinity College in Hartford, Connecticut. He has also taught at Harvard University as a Mellon Faculty Fellow in the Humanities and at the University of Chicago. The author of *Dreams of Authority* (Cornell, 1990) and numerous articles on British novelists (including Dickens, Collins, Stevenson, Joyce and Beckett), Thomas is currently completing a book on nineteenth-century fiction and the rise of forensic science (Cambridge University Press).

Sara Thornton is Maître de Conférences at the University of Picardy. She has published articles and edited collections on Thackeray, Dickens, Wilkie Collins, Bram Stoker, the Gothic tale, on food and digestion, monetary systems and symbolic exchange. These are published by PUF, Macmillan (*Children in Culture*), *Editions du Temps*, *Ellipses*, *Cahiers Victoriens et Edouardiens*, *Tropismes*, and *Q/W/E/R/T/Y*. She is currently working on a book which will examine the metaphoric systems in the early and mid-Victorian novel.

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Part I

Dickens and Europe

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