

DIALOGIC DICKENS
INVENTION AND TRANSFORMATION



Edited by
Allan C. Christensen
Francesco Marroni
David Paroissien

Solfanelli

CrossWays

Collana di Anglistica diretta da Francesco Marroni

Comitato Scientifico:

Richard AMBROSINI (Università di Roma III)
Patrick BRANTLINGER (Indiana University, Bloomington, USA)
Ann C. COLLEY (State University of New York, Buffalo, USA)
Lidia DE MICHELIS (Università Statale di Milano)
Corinne DUBOIN (Université de La Réunion, France)
Norman ETHERINGTON (University of Western Australia)
Gloria LAURI-LUCENTE (University of Malta)
Phillip MALLETT (University of St Andrews, UK)
Mitsuharu MATSUOKA (Nagoya University, Japan)
Gerald MONSMAN (University of Arizona, USA)
Frédéric REGARD (Université de Paris-Sorbonne, France)
Enrico REGGIANI (Università Cattolica del Sacro Cuore, Milano)
Anna Enrichetta SOCCIO (Università G. d'Annunzio, Chieti-Pescara)
Andrew STAUFFER (University of Virginia, USA)
Lindy STIEBEL (University of KwaZulu-Natal, South Africa)

[ISBN-978-88-7497-934-9]

© 2015, Edizioni Solfanelli
del Gruppo Editoriale Tabula Fati
66100 Chieti - Via Colonna n. 148
Tel. 0871 561806 - Fax 0871 446544
Cell. 335 6499393
www.edizionisolfanelli.it
edizionisolfanelli@yahoo.it

DIALOGIC DICKENS

INVENTION AND TRANSFORMATION

Edited by

Allan C. Christensen

Francesco Marroni

David Paroissien

Solfanelli

Renzo D'Agnillo

DICKENS, ARNOLD AND THE DEMOCRATIZATION OF PUBLIC EDUCATION

1. In spite of their artistic and ideological divergences, Charles Dickens and Matthew Arnold¹ were the foremost literary figures of the Victorian Age to advocate for compulsory education. Both were equally insistent in their caution that education must not be the sole privilege of the wealthy classes but democratically extended to comprise every child in the country regardless of background or provenance. Both were also painfully aware of the extent to which the extreme poverty and destitution, brought on by the industrial revolution, compounded by the fact that children were notoriously treated as incomplete adults to be handled by means of coercion and repression, must have made the very idea of a democratically organised education system seem like an impossible dream. At the very moment of its magnificent empirical and commercial expansion, England found itself woefully behind its Mediterranean counterparts in terms of the organisation and quality of the education it provided for children. The fact that Dickens and Arnold campaigned so tirelessly to provide pragmatic solutions to the problem in their different ways and from their very different social backgrounds and educational experiences in itself testifies to the gravity of a universal problem. However, it is deceptive to see their efforts as part of a common undertaking, for there is no evidence that the two men ever met. Furthermore, as shall be pointed out later, Arnold's attitude towards Dickens was anything but unambiguous and reveals a prejudice that is

¹ John Lucas, "Dickens and Arnold", *Renaissance and Modern Studies*, 16 (1), 1972, p. 86: "On the face of it the coupling is an unlikely one. And it may seem downright perverse to want to bring them together".

qualified precisely in terms of class and education. Before confronting this issue, a comparison between their respective scholastic experiences may be useful in order to appreciate the different perspectives from which their ideas on the question developed.

The early years of Dickens's life coincided with the State's growing sense of the importance of education for every child in England. However, although it is true that Parliament had begun to take steps in the direction of financing public education in 1833, it was not until Forster's 1870 Education Act, that the legal basis for the initial enforcement of a nationwide scheme was established. In Dickens's day no such system existed and access to education varied vastly according to place, sex and social class. What is more, the two main types of religious and independent secular schools required no teaching qualifications. Consequently, the people responsible for their running ranged from compassionate benefactors to sadistic exploiters — it is significantly the latter that prevail in Dickens's fiction. Dickens, who never attended a public school, let alone a university, was to describe his own education as "irregular". Furthermore, as Andrew Sanders has pointed out, having "no network of influential school or university friends to assist his advance"², his sense of social disadvantage was something he would have been made keenly aware of early on in his career. A gentleman by birth he certainly would not have been considered. If there was anyone to whom Dickens would be indebted for his early education it was his parents. His mother taught him to read English and Latin and awakened in him a passion for literature, whilst his father, eager for his son to become a learned and distinguished gentleman, allowed him complete access to the books in his library. This is where Dickens first fell in love with the novels of Defoe, Fielding, Goldsmith and Sterne. In later life, Dickens recalled his mother's teaching to his friend John Forster: "I faintly remember her teaching me the alphabet; and when I look upon the fat black letters in the primer, the puzzling novelty of their shapes and

² Andrew Sanders, *Charles Dickens*, Oxford, Oxford University Press, 2003, p. 15.

the easy good nature of O and S, always seem to present themselves before me as they used to do"³.

Dickens initially attended a Dame School⁴, which he was to later use as a model for Mrs Pipchin's establishment in *Dombey and Son*, where the children are underfed and unhappy. He would also recall this experience to Forster: "It is from life, and I was there — I don't suppose I was eight years old; but I remember it all as well, as I do now. We should be devilish sharp in what we do to children"⁵. Luckily, his own experience was short-lived as Mrs Dickens thought fit to pull him out of the place and send him to the Clover Lane Academy. This school was run by the Oxford Baptist Minister Reverend William Giles and proved to be an extremely positive experience for the young Dickens who had, by now, developed a real passion for study. Giles was a benevolent man who greatly encouraged him and, impressed by his progress, praised him for his abilities. But once again, Dickens' experience was short-lived, though this time for the wrong reason. For it unhappily coincided with the family's move to London and the worsening of their financial situation as a result of which Dickens was prevented from being able to continue his studies. Shortly after came his family's confinement to Marshalsea debtor's prison and the humiliating but character-forming experience of working at the rat-infested Warren's shoe blacking factory, the shock of which opened his eyes to the world of poverty, ignorance and social injustice that figures so much in his fiction. Dickens did not resume his formal education until four years later in 1825 at the Wellington House Classical and Commercial Academy. Its sadistic headmaster, William Jones, became the inspiration for the terrifying Mr Creakle in *Great Expectations*. Nevertheless, the experience was not entirely negative and Dickens found an amiable and sensitive teacher in Mr Taylor who, like Mr Mell in *David Copperfield* dedicated himself entirely to any pupil who showed

³ Quoted in Claire Tomalin, *Charles Dickens. A Life*, London, Penguin, 2012, p. 10.

⁴ Dame Schools were generally run by women (hence the name) and located in the home of the teacher. They varied a great deal in terms of the kind of education they offered (many of the women were actually illiterate!).

⁵ Quoted in Tomalin, *op. cit.*, p. 185.

intelligence and a desire to learn. However in 1827, at the age of 15, Dickens's formal education was prematurely terminated for the simple reason that his father could no longer pay for his school fees. Between his jobs as an office clerk and parliamentary reporter, the rest is a story of self-education: learning shorthand, studying in the Reading Room of the British Museum and observing and absorbing life around him. Nevertheless the frustration of his early years finds an outlet in the thirty odd schools he portrays in his fiction (more than any other novelist of his time). As Philip Collins has pointed out "Almost all of the characters in the novels who are shown getting an education are the worst for it, emotionally and morally: this is largely because Dickens prefers to depict vicious or misguided teachers"⁶. What Dickens was to write about the German pedagogue Friedrich Froebel applied equally to himself: "Froebel determined upon the devotion of his entire energy, throughout his life, to a strong effort for the establishment of schools that should do justice and honour to the nature of a child"⁷. Like Froebel, Dickens felt a sense of injustice against his own upbringing: "He remembered the quick feelings and perceptions, the incessant nimbleness of mind proper to his first years, and how he had been hemmed in and cramped for want of right encouragement and sympathy"⁸. It is significant that, for Dickens, as for Froebel: "Only the mother should, if possible, be the child's chief companion and teacher during at least the first three years of its life"⁹. Because of his experiences, Dickens, as James L. Hughes has commented, "entered more fully than any other English author into sympathy with childhood from the standpoint of the child"¹⁰.

To turn to Arnold is to confront a totally different world. Born into an upper middle-class family, his father, Thomas, was an intimate friend of William Wordsworth and the

⁶ Philip Collins, *Dickens and Education*, London, Macmillan, 1963, p. 194

⁷ Charles Dickens, *Household Words*, July 21, 1855, p. 578.

⁸ *Ibid.*, p. 577.

⁹ *Ibid.*, p. 579.

¹⁰ James L. Hughes, *Dickens as an Educator*, New York, D. Appleton and Company, 1902, p. 3.

headmaster of the most famous public school in England; Rugby School. Through his educational innovations, Thomas Arnold succeeded in transforming what was effectively a den of vice (as were most public schools at the time) into one of the most respected institutions in the country. Rugby School became the platform from which Arnold preached a muscular Christianity to prepare his army of young Christian soldiers for an outside world of corruption and perdition. His dogmatically virtuous approach appeared in stark contrast with the public school system of that time which, in the words of Lytton Strachey: "[...] was a life of freedom and terror, of prosody and rebellion, of interminable floggings and appalling practical jokes"¹¹. His school system was a counter-reaction to the utilitarianism of Jeremy Bentham and James Mill – which is interesting when one recalls Dickens's parody of utilitarianism in *Hard Times*. Arnold's three programmatic aims were: to instil moral and religious principles, teach gentlemanly conduct and develop intellectual capabilities. In that very significant order. The zeal with which Arnold committed himself to his schoolmaster duties extended to his own home, with Rugby pupils flowing "in and out of the family downstairs drawing room like tidal water in an estuary"¹². No doubt the omnipresent atmosphere of his father's school affected the young boy to the extent that he displayed a woeful disregard for study. After entrusting him to a series of governors, who all failed to awaken any interest in him, his exasperated father, determined not to put him into his own school, enrolled him at the private school of Buckland in Laleham. Subsequently, Matthew was sent to Winchester Grammar School (from the age of 14-15) with very similar results. Finally, Thomas Arnold recalled him home where he was made to attend the fifth and sixth year of Rugby School. However, even there Matthew's performance was inconstant, the reason being obvious. As Park Honan comments: "no matter how well he did his lessons, there were boys in the Rugby library tower to outshine him: they won prizes and

¹¹ Lytton Strachey, *Eminent Victorians*, Oxford, Oxford World Classics, 2003, p. 148.

¹² Park Honan, *Matthew Arnold. A Life*, Cambridge Massachusetts, Harvard University Press, 1983, p. 16.

achieved miracles"¹³. No doubt also because of his unusual position as the son of the headmaster, things were made worse by the fact that he took special liberties with the teachers. Moreover, his disinterest and apathy for studying continued even as a student at Balliol College, Oxford where he preferred the outdoor pursuits of fishing and walking, and the indoor recreations of billiards and cards to reading books. The fact that he only managed to achieve a second class degree was considered by all involved as a real disgrace for a Balliol scholar (let alone a son of Thomas Arnold) and even regarded with suspicion. As Honan brutally puts it: "His degree branded him out as a shallow, lazy silly man with a great name who had thrown every chance to the wind and sunk to mediocrity"¹⁴.

2. These brief synopses should sufficiently indicate the striking contrast in the educational possibilities afforded to Dickens and Arnold as well as their different attitudes and experiences within the scholastic context. If Dickens's frustration and hunger for education developed into a hyperactivity that propelled him into the world of letters where he grew in confidence and authority as he ascended the social ladder, Arnold's foppishness suggests an underlying filial response that betrays an inferiority complex — for he always felt his own name would be completely outshone by that of his father's. It may have been bad enough to have a headmaster for a father, but Thomas Arnold was one of the most famous men in the land, renowned for his unquestionable morals and religious uprightness. Under the circumstances, it is easy to imagine the young Matthew's mortification on reading the following words of reproach in a letter from his father while he was at Laleham, as he chillingly addresses him in the third person: "It makes me sadly afraid that my boy Matt is an idle boy, who thinks that God sent him into the world to play and eat and drink [...] I do not like writing to my Crabby when I am obliged to find fault with him."¹⁵ No such guilt feelings entered Dickens's heart, only anger and injustice at his cultural deprivation.

¹³ *Ibid.*, p. 21.

¹⁴ *Ibid.*, p. 78.

¹⁵ *Ibid.*, p. 19.

In view of the above considerations, the fact that Arnold was to become one of the very first of Her Majesty's Inspectors of Schools must appear as a delicious irony. It was, indeed, a decision initially dictated by economic necessity¹⁶. What is equally as significant is that Arnold accepted the post with a profound sense of responsibility and commitment, realising at once that he could make an important contribution (like his father) to the crying need for culture in society which he was already advocating in his prose essays. This is not the place to discuss what his inspecting duties comprised save to note that his career spanned thirty-five years, nineteen of which were taken up travelling daily, often to the most isolated places, all over England and Wales, as well as three continental missions. The schools he inspected were Non-Conformist Wesleyan and 'British' primary schools (the religious schools being inspected by clergymen) and comprised children of the working and middle-classes. In his official reports to the Education Department he took the opportunity to offer opinions and suggests for improvement not only in the conditions of the schools (which were often precarious) but also in teaching methods and content. Like Dickens, he became increasingly convinced that social regeneration could only occur through the process of enculturation that necessarily began with compulsory education. "It is my conviction, that education will never, any more than vaccination, become universal in this country, until it is made compulsory"¹⁷. For Arnold, culture implied reading (and reading the best that has been thought and said), "but reading with a purpose to guide it and with a system. He does a good work who does anything to help this. Indeed, it is the one essential service now to be rendered to education"¹⁸. Such a system he saw lacking in the education of the wealthy and privileged as well as the poor.

¹⁶ At this point in his life Arnold was intending to marry the woman who would become his wife, Frances Lucy Wightman, but his job as a private secretary to Lord Lansdowne did not provide him with sufficient wages to allow him to support a family.

¹⁷ Matthew Arnold, *Reports on Elementary Schools 1852-1882*, London, Macmillan, 1889, pp. 26-7.

¹⁸ *Ibid.*, p. 217.

Not surprisingly, Dickens ventured further down the social scale in his own privately organised school inspections¹⁹. He was particularly interested in ragged schools — The first of which was set up by John Pounds in Portsmouth in 1818. As the name suggests, these schools only took in the poorest of children and were run by individual benefactors. Dickens admired the good intentions of the volunteers willing to teach any child or even adult, whether homeless, starving, disabled or delinquent. However, when he came to provide his own testimony of these institutions in an article published in *Household Words* in 1852 entitled “A Sleep to Startle Us” he offered little in the way of hope in its attendees: “the people would not come to be improved. The gulf between them and all wholesome humanity had swollen to such a depth and breadth, that they were separated from it as by impassable seas or deserts”²⁰. Although he praised the honesty and good will of the teachers, he was indignant at the emphasis that was placed on religious teaching, seeing no point in impressing children whose lives were so desolate with the idea of God. For Arnold, the problem was not in the teaching of religion itself so much as the way it was presented: “Religion is surely to be taught, but what of it is to be taught and how? A

¹⁹ See Cumberland Clark, *Charles Dickens and the Yorkshire Schools*, London, Chiswick Press, 1918, pp. 32-3 for an early example (though not strictly speaking an actual inspection) in which Dickens provides an account in a letter dated 29 December, 1838 of a notoriously violent Yorkshire School, the headmaster of which became the model for Wackford Squeers in *Nicholas Nickelby*: “I went down in an assumed name, taking a plausible letter to an old Yorkshire attorney from another attorney in town, telling him how a friend had been left a widow and wanted to place her boy at a Yorkshire School, in hopes of thawing the frozen compassion of her relations. The man of business gave me an introduction to one or two schools, but at night he came down to the Inn where I was stopping, and after much hesitation and confusion — he was a large-headed flat-nosed red-faced old fellow — said with a degree of feeling one would not have given him credit for, that the matter had been upon his mind all day — that they were sad places for mothers to send their orphan boys too — that he hoped I would not give up him as my adviser — but that she had better do anything with them — let them hold horses, run errands — fling them in any way upon the mercy of the World — rather than trust them there. This was an attorney, a well-fed man of business, and a rough Yorkshireman”.

²⁰ Charles Dickens, *Household Words*, March 13, 1852, p. 103.

clear grounded consent is again wanting. And taught in such a fashion as things are now, how often must a candid and sensible man, if he were offered an art of memory to secure all that he has learned of them, be inclined, as to a very great deal of it, to say with Themistocles: "teach me rather to forget!"²¹

Although government intervention was invoked by socialist-minded thinkers (it would be given strong support later in the century by the Fabian Society), many saw a danger in this interference. Arnold, who was a liberal as opposed to a socialist, argued level-headedly on an elitist level that takes a certain degree of education for granted: "People talk of government interference, government control, as if State action were necessarily something imposed upon them from without; something despotic and self-originated; something which took no account of their will, and left no freedom to their activity. Can anyone really suppose that, in a country like this, State action, in education for instance, can ever be that unless we choose to make it so?"²² Dickens seems to have shared a similar view, believing that it was not the State's business to "run all the schools and compel all the children to attend them, only to insure that each child "received some minimum of schooling"²³. However, for his part, the problem was much more fundamental. As Thomas Guthrie eloquently puts it in *A Plea for Ragged Schools*: "What father, if his child ask for bread, would give him a stone? And let me ask, what is English Grammar or the Rule of Three, or the A, B, C to a poor hungry child — what is it but a stone?"²⁴

3. In the same year as Dickens published his essay "A Sleep to Startle us", Arnold wrote the first of his annual reports on elementary schools, which were later collected and published in book form in 1889. Here he laments the absence of poor children in the schools that were included in his visiting itinerary and

²¹ Matthew Arnold, *Thoughts on Education*, ed. Leonard Huxley, New York, The Macmillan Company, 1912, p. 2.

²² *Ibid.*, p. 103.

²³ Collins, *op. cit.*, p. 71.

²⁴ Thomas Guthrie, *A Plea for Ragged Schools or Prevention Better than Cure*, Edinburgh, J. Elder, 1847, p. 21.

the almost exclusive presence of middle-class children. These children did not meet with his particular approval: "I am convinced there is no class of children so indulged, so generally brought up (at home at least) without discipline, that is, without habits of respect, exact obedience, and self-control, as the children of the lower middle class in this country"²⁵. In report after report, Arnold reiterates the need to allow poorer children the possibility to attend school free of charge if necessary. But his impatience with middle-class children is telling. For his single reference to Dickens appears in an essay, appropriately titled, "The Incompatibles"²⁶, which significantly hinges on his condemnation of the very middle-class to which Dickens belongs: "I have said so much about this class at divers times, and what I have said about it has made me so many enemies, that I prefer to take the words of anybody rather than myself for showing the impression which this class is likely to make" (p. 61). Arnold goes on to quote an example from *David Copperfield* "a book familiar to us all [...]". Initially, he welcomes the opportunity of discussing the novel and uses no half terms in eulogizing Dickens's novelistic skills:

Of the contemporary rubbish which is shot so plentifully all around us, we can hardly read too little. But to contemporary work so good as David Copperfield, we are in danger of perhaps not paying respect enough, of reading it (for who could help reading it?) too hastily, and then putting it aside for something else and forgetting it. What treasures of gaiety, invention, life, are in that book! what alertness and resource! what a soul of good nature and kindness governing the whole! Such is the admirable work which I am now going to call in evidence (p. 62).

As the essay continues, however, the underlying motive for

²⁵ Arnold, *Reports on Elementary Schools*, cit., p. 7.

²⁶ Matthew Arnold, *Irish Essays*, London, Smith, Elder & Co, 1882 (Originally published as "The Incompatibles" in *Nineteenth Century*, 9, June, 1881), from now on with page numbers in the text.

Arnold's focus on Dickens's novel (rather than the countless others by much more inferior authors he could have chosen) becomes clear as he steers his discussion towards a critique of the middle-classes: "Intimately, indeed, did Dickens know the middle class; he was bone of its bone and flesh of its flesh. Intimately he knew its bringing up. With the hand of a master he has drawn for us a type of the teachers and trainers of its youth, a type of its places of education" (p. 62). For Arnold, Dickens, being the supreme example of the middle-class, is also its prime narrator, for only he could know how to faithfully render its cruelty and vulgarity, its inflexibility and complete lack of sensitivity and imagination. And it is precisely from the world of Salem House (the school David attends in the opening chapters of the novel) that the archetypal figures of teacher and pupil-teacher emerge: "Mr. Creakle and Salem House are immortal. The type itself, it is to be hoped, will perish; but the drawing of it which Dickens has given cannot die" (p. 62). Arnold is as fascinated as he is terrified by the lowly characters of Dickens' fictional world:

Let us recall, then, Mr. Murdstone; Mr. Murdstone with his firmness and severity, with his austere religion and his tremendous visage in church; with his view of the world as 'a place for action, and not for moping and droning in; his view of young Copperfield's disposition as 'requiring a great deal of correcting, and to which no greater service can be done than to force it to conform to the ways of the working world, and to bend it and break it' (pp. 66-7).

His intense evocation of Dickens's fictional representation merges with reality the moment he identifies Dickens's characters (particularly David Copperfield) as the true representatives of the middle-class: "by the middle class I understand those who are brought up at establishments which are more or less like Salem House, and by educators who are more or less like Mr. Creakle" (p. 64). We should not be deceived by the qualifying phrase "more or less". As Fred G. Walcott has rightly noted: "Dickens's descriptions of English schools are by no means caricatures. When Arnold read *David Copperfield* in

1880, he recognized the accuracy of the depiction of Salem House²⁷. For Arnold, therefore, this was precisely the educational reality of the vast majority of the British population. Although he concedes that there are exceptions to the rule (Dickens?), the vast majority of the British population (the philistines as he brands them in *Culture and Anarchy*) are recognisable not by their gentility or refinery but by “a defective type of religion, a narrow range of intellect and knowledge, a stunted sense of beauty, a low standard of manners” (p. 66). A class that firmly, but stupidly, believes that the greatness of England resides in its material wealth, and has no regard for culture or spiritual and moral improvement: “Culture looks beyond machinery, culture hates hatred; culture has one great passion, the passion for sweetness and light [...] This is the *social idea*; and the men of culture are the true apostles of equality²⁸. The middle-class clearly have no place in Arnold’s social utopia.

Regrettably, Arnold’s comments on Dickens are limited to this single essay. Besides a casual reference to *Household Words*, no more mention of him is made in his writings. Not even in his *Guide to English Literature*. No mention of the devastating effect of Dickens’ powerful denunciations in his fiction and his reports of those institutions of vice and corruption which passed off as ‘schools’ and no mention of the fact that he was, together with himself, one of the first promoters of compulsory education and nothing about his contribution in inciting the government and public to change their attitudes and realise the importance of a universal education. Arnold’s silence is eloquent, for it is admittedly impossible to ignore their different approaches to the question. Satire and parody were never his weapons, as they were with Dickens. In his reports, he is careful to maintain a rational, measured dialogue with his superiors (one of whom was Baron Lionel de Rothschild): “Your Lordships have done much to better the quality of education in this country, by improving the instruction in the existing elementary schools ;

²⁷ Fred G. Walcott, “Matthew Arnold on the Curriculum”, *Educational Theory*, 6 (2), 1956, p. 75.

²⁸ Matthew Arnold, *Culture and Anarchy and Other Writings*, ed. Stefan Collini, Cambridge, Cambridge University Press, 1993, pp. 78-9.

what is now perhaps most urgent, is to make this improved instruction universally available; to widen the sphere of the elementary schools, and to extend the benefits of them to the masses"²⁹. As an insider, Arnold's tone could be too conciliatory, but it was the only way to achieve the goals for which he was aiming. Dickens's bitter satire on the other hand, was calculated to shock and provoke moral outrage. In hindsight, their contrasting approaches acquired a synergetic force which made their contribution towards the realisation of a nationwide education system all the more effective and durable, even though that same system continues to be an object of discussion for motives probably neither would have imagined.

²⁹ Arnold, *Reports on Elementary Schools*, cit., p. 31.

CONTENTS

Foreword	5
----------------	---

PART I

DIALOGUES WITH THE TEXT

Allan C. Christensen BROKEN DIALOGUES IN <i>BARNABY RUDGE</i>	11
--	----

Francesco Marroni DICKENS'S TRIADIC VISION: <i>THE HAUNTED MAN</i> AND THE CHAMBER OF THE SORCERER	27
--	----

David Paroissien UNLOCKING SIR LEICESTER: DIALOGICAL TENSIONS IN <i>BLEAK HOUSE</i>	49
---	----

Andrew Mangham GRAVE SENSITIVITIES: MEDICINE AND FEELING	63
--	----

PART II

DIALOGUES WITH TIME AND SPACE

Anna Enrichetta Soccio READING DICKENS'S DOMESTIC SPACES	87
---	----

Tania Zulli	
TOWARDS THE NEW WORLD: TRANSATLANTIC CONNECTIONS AND IDEOLOGICAL BOUNDARIES IN DICKENS'S <i>AMERICAN NOTES</i>	105
Maria Luisa De Rinaldis	
WOEFUL VENICE: DICKENS IN THE CITY OF RUSKIN AND JAMES	119
Roberto Baronti Marchiò	
"A NATURAL HORROR OF SIGHTS": DICKENS AND THE GREAT EXHIBITION.....	139
Renzo D'Agnillo	
DICKENS, ARNOLD AND THE DEMOCRATIZATION OF PUBLIC EDUCATION	159

PART III
INTERSEMIOTIC DIALOGUES,
AFTERLIFE DIALOGUES

Gloria Lauri-Lucente	
FIDELITY TO <i>GREAT EXPECTATIONS</i> DEEPENED: DICKENS, LEAN, AND CUARÓN	175
Gilles Menegaldo	
<i>OLIVER TWIST</i> ON SCREEN: THREE AVATARS.....	197
Mariaconcetta Costantini	
THE OTHER DICKENS: NEO-VICTORIAN GOTHIC AND METAFICTION IN DAN SIMMONS'S <i>DROOD</i>	215

Saverio Tomaiuolo
 "A STRANGE FILM OVER YOUR EYES":
 ILLUSTRATIONS AND TEXTUAL DUALITY
 IN *THE MYSTERY OF EDWIN DROOD* 235

Raffaella Antinucci
 "HEAPS" OF WORDS AND THE LANGUAGE OF THINGS
 IN DICKENS'S FICTION: A CORPUS STYLISTIC
 APPROACH 259

INDEX 279

NOTES ON CONTRIBUTORS 287