

## Dickens And Italy Cambridge Scholars

This collection of essays by French and British humanities scholars explores the complex relationship between the two nations in the long nineteenth century. Both countries contemplated the other with admiration and anxiety, using their best enemy to shape their own national identities. Mutual (In)Comprehensions is unique in the range of its coverage, which includes artistic, literary, economic, educational, social, and historical interpretations, interactions, and appropriations. British railway engineers consider the character of the French railway worker; a French illustrator portrays with disturbing insight the social divisions of Victorian London; British agricultural writers find cause for reflection in the condition of the French peasantry; and an English Anglo-Catholic considers the lessons for her church in the history of post-Reformation French Catholicism. French architects discover something to admire in the British Gothic Revival, while geographical societies on both sides of the Channel exhibit a spirit of international co-operation. Including the work of both established academics and young scholars, the collection demonstrates the significance of Franco-British interactions over the long nineteenth century, and shows that – as ever – British culture can only be fully understood within a Continental framework, and vice versa. This volume will appeal to scholars of Victorian culture, in particular French and British nineteenth-century literature and art, as well as to academics interested in the development of national identities and international cultural relations. The Routledge Companion to Literature and Class offers a comprehensive and fresh assessment of the cultural impact of class in literature, analyzing various innovative, interdisciplinary approaches of textual analysis and intersections of literature, including class subjectivities, mental health, gender and queer studies, critical race theory, quantitative and scientific methods, and transnational perspectives in literary analysis. Utilizing these new methods and interdisciplinary maps from field-defining essayists, students will become aware of ways to bring these elusive texts into their own writing as one of the parallel perspectives through which to view literature. This volume will provide students with an insight into the history of the intersections of class, theory of class and invisibility in literature, and new trends in exploring class in literature. These multidimensional approaches to literature will be a crucial resource for undergraduate and graduate students becoming familiar with class analysis, and will offer seasoned scholars the most significant critical approaches in class studies.

From Charles Dickens's *Oliver Twist* to George Sims's *How the Poor Live*, illustrated accounts of poverty were en vogue in Victorian Britain. Poverty was also a popular subject on the screen, whether in dramatic retellings of well-known stories or in 'documentary' photographs taken in the slums. London

and its street life were the preferred setting for George Robert Sims's rousing ballads and the numerous magic lantern slide series and silent films based on them. Sims was a popular journalist and dramatist, whose articles, short stories, theatre plays and ballads discussed overcrowding, drunkenness, prostitution and child poverty in dramatic and heroic episodes from the lives and deaths of the poor. Richly illustrated and drawing from many previously unknown sources, *Pictures of Poverty* is a comprehensive account of the representation of poverty throughout the Victorian period, whether disseminated in newspapers, illustrated books and lectures, presented on the theatre stage or projected on the screen in magic lantern and film performances. Detailed case studies reveal the intermedial context of these popular pictures of poverty and their mobility across genres. With versatile author George R. Sims as the starting point, this study explores the influence of visual media in historical discourses about poverty and the highly controversial role of the Victorian state in poor relief.

'Dickens and America' has been amply studied, his no less important relationship to Italy much less so, despite his friend Forster's assertion that his long stay in Genoa represented 'the turning-point of his career.' This book, arising from a major conference held in Genoa in 2007, attempts to redress the balance, focusing primarily on Dickens's two major writings about Italy the travel book *Pictures from Italy* of 1845, and Part Two of his great novel *Little Dorrit* of 1855-7. It falls into six sections: the first concerns Dickens's enjoyment of leisure for the first time in his life in Italy; the second, his response to the visual attractions of Italy, both natural and artistic; the third, his political stance about Italy in the period of the Risorgimento; the fourth, his preoccupation with death and decay in what he saw and experienced in Italy; the fifth, his representation of 'Italianness' in *Little Dorrit* and elsewhere; and the sixth, his relation to modern and contemporary writers about Italy. It thus aims to fill a vital gap in Dickens studies.

The relation between narration and history from the perspective of the twentieth century – the century of criticisms – suggests a new outlook fit for the new millennium. We can no longer look at history and historiography naively, but must be aware of the rhetorical strategies that are at work in the writing. A research group based in Milan has been working on this topic for a few years, discussing authors and texts from different genres and epochs. The essays presented here deal with texts chosen because of their intrinsic relevance to the history of English-speaking cultures and recent critical perspectives – largely, but not exclusively, indebted to Hayden White. Thus the volume considers instances of narrativity and historical discourse in authors as diverse as S. Johnson, E. Chambers, C. Hill, J. Raban, V. Woolf, N. Mitchison, V. S. Naipaul, S. Rushdie, J. M. Coetzee, A. Ghosh.

The Most Gorgeous Lady on the Tour

Reflections on / of Dickens

Readers and Texts, from the Fourteenth Century to the Present

**Looking Back from the Twentieth Century  
British Women Travel Writers and the Risorgimento (1844–61)  
Life Beyond Dictionaries**

Dickens and Italy Little Dorrit and Pictures from Italy Cambridge Scholars Publishing

Mobility in the Victorian Novel explores mobility in Victorian novels by authors including Charles Dickens, Charlotte Brontë, Elizabeth Gaskell, George Eliot and Mary Elizabeth Braddon. With focus on representations of bodies on the move, it reveals how journeys create the place of the nation within a changing global landscape.

This collection of new essays draws attention to the various and complex ways in which scholars and critics have reflected upon and reacted to Charles Dickens's texts, including his novels, short fiction and journalism. Subsequent to the initial publication of Dickens's works, writers, visual artists and filmmakers have re-imagined, transposed and transformed them from the mid-nineteenth century to the present. Although Reflections on / of Dickens recognizes the writer's importance as first and foremost a major figure in literature, it nevertheless offers a uniquely vast array of approaches to his literary output, ranging from intertextual and generic strategies, through gender studies, translation studies and comparative literary studies, to issues connected with reception, popular culture, visual culture and performing arts. The diverse thematic preoccupations present in this highly interdisciplinary volume attest to Dickens's central position in the British canon and his global appeal, while at the same time narrowing the gap between traditional textual analysis and more contextualised readings of his oeuvre, taking into account the socio-cultural and historical circumstances thanks to which his literary reputation continues to flourish.

The Reception of Charles Dickens in Europe offers a full historical survey of Dickens's reception in all the major European countries and many of the smaller ones, filling a major gap in Dickens scholarship, which has by and large neglected Dickens's fortunes in Europe, and his impact on major European authors and movements. Essays by leading international critics and translators give full attention to cultural changes and fashions, such as the decline of Dickens's fortunes at the end of the nineteenth century in the period of Naturalism and Aestheticism, and the subsequent upswing in the period of Modernism, in part as a consequence of the rise of film in the era of Chaplin and Eisenstein. It will also offer accounts of Dickens's reception in periods of political upheaval and revolution such as during the communist era in Eastern Europe or under fascism in Germany and Italy in particular.

This work explores Dickens's perception of Italy as it appears in the travel book Pictures from Italy. Corpus methodologies, alongside the notion of intersectionality, display the writer's multi-faceted interpretation of the Italians and his efforts to highlight their multidimensionality and heterogeneity. The book debates that Pictures from Italy departs from

conventions – it investigates the function of travel in the construction of Italian identity and discusses Dickens's relationship with Italy. Corpus linguistics methodologies analyse the language of the book and shed new light on the relationship between body language and culture.

History and Narration

Metropolis and Experience

Alle radici del meridionismo

The Prison in Fact, Fiction, and Fantasy

Charles Dickens and Europe

The Reception of Charles Dickens in Europe

***This book brings together theories of spatiality and mobility with a study of travel writing in the Victorian period to suggest that 'idleness' is an important but neglected condition of subjectivity in that era. Contrary to familiar stereotypes of 'the Victorians' as characterized by speed, work, and mechanized travel, this book asserts a counter-narrative in which certain writers embraced idleness in travel as a radical means to 're-subjectification' and the assertion of a 'late-Romantic' sensibility. Attentive to the historical and literary continuities between 'Romantic' and 'Victorian', the book reconstructs the Victorian discourse on idleness. It draws on an interdisciplinary range of theorists and brings together a fresh selection of accounts viewed through the lens of cultural studies as well as accounts of publication history and author biography. Travel texts from different genres (by writers such as Anna Mary Howitt, Jerome K. Jerome and George Gissing) are brought together as representing the different facets of the spectrum of idleness in the Victorian context.***

***In recent years, terrorism has become closely associated with martyrdom, in the minds of many terrorists and in the view of nations around the world. Islam contains manifold concepts of martyrdom, some of which link "bearing witness" to faith and God. Martyrdom is also central to the Christian tradition, not only in the form of Christ's Passion or saints faced with persecution and death, but in the duty to lead a good and charitable life. In both religions, the association of religious martyrdom with political terror has a long and difficult legacy. The essays of this volume illuminate these legacies - following, for example, Christian martyrdom from its origins in the Roman world, to the experience of the deaths of "terrorist" leaders of the French Revolution, to parallels in the contemporary world - and explore historical parallels in Islamic, Christian, and secular traditions. Featuring essays from eminent scholars in a wide range of disciplines, Martyrdom and Terrorism provides a timely comparative history of the practices and discourses of terrorism and martyrdom from antiquity to the twenty-***

*first century.*

*This book derives from the conviction that Marguerite Blessington (1788–1849) merits scholarly attention as a travel writer, and thus offers the first detailed analysis of Blessington’s four travel books: ‘A Tour in The Isle of Wight, in the Autumn of 1820’ (1822), ‘Journal of a Tour through the Netherlands to Paris in 1821’ (1822), ‘The Idler in Italy’ (1839) and ‘The Idler in France’ (1841). It argues that travelling and travel writing provided Blessington with endless opportunities to reshape her public personae, demonstrating that her predilection for self-fashioning was related to the various tendencies in tourism and literature as well as the changing aesthetic and social trends in the first half of the nineteenth century.*

*The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens’s life and works. It includes original chapters on all of Dickens’s writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.*

*Gli studi post e de-coloniali in Italia non possono prescindere dalla rilettura di ciò che va sotto il nome di “studi anglo-italiani”. Fin qui ci siamo poco preoccupati di interrogare, alla luce della “colonialità del potere”, i rapporti fra la nazione moderna par excellence e la nazione europea che è arrivata a quella condizione en retard. In pochi ci siamo chiesti se questi rapporti non siano stati vissuti e rappresentati secondo una relazione asimmetrica di potere. Questo libro prova a farlo indagando la formazione del meridionismo, indagine che getta luce sulla storia passata e, di conseguenza, sull’origine dell’attuale scontro fra un nord Europa “virtuoso” e un Mediterraneo “colpevole”. Si parte dal secolo dei lumi per arrivare – toccando via via temi come il tarantismo, il Grand Tour, il Risorgimento, il pittoresco – al momento in cui l’Italia, “ispirata” dalla Terra d’Albione, raggiunge la modernità costruendo il suo stato-nazione borghese, mentre gli inglesi sono ancora lontani dal revocare in dubbio la propria master narrative imperiale.*

*Queer Dickens*

*Metaphors of Confinement*

***Pictorial Discourse in Eighteenth-Century English Fiction***

***The Major Works of Charles Dickens in 29 volumes***

***The Grotesque in the Fiction of Charles Dickens and Other 19th-century European Novelists***

***The Routledge Companion to Travel Writing***

This book examines the place of 'saints' and sanctity in a self-consciously modern age, and argues that Protestants were as fascinated by such figures as Catholics were. Long after the mechanisms of canonisation had disappeared, people continued not only to engage with the saints of the past but continued to make their own saints in all but name. Just as strikingly, it claims that devotional practices and language were not the property of orthodox Christians alone. Making and remaking saints in the nineteenth-century Britain explores for the first time how sainthood remained significant in this period both as an enduring institution and as a metaphor that could be transposed into unexpected contexts. Each of the chapters in this volume focuses on the reception of a particular individual or group, and together they will appeal to not only historians of religion, but those concerned with material culture, the cult of history, and with the reshaping of British identities in an age of faith and doubt. *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* focuses on the interrelationship between eighteenth-century theories of the novel and the art of painting – a subject which has not yet been undertaken in a book-length study. This volume argues that throughout the century novelists from Daniel Defoe to Ann Radcliffe referred to the visual arts, recalling specific names or artworks, but also artistic styles and conventions, in an attempt to define the generic constitution of their fictions. In this, the novelists took part in the discussion of the sister arts, not only by pointing to the affinities between them but also, more importantly, by recognising their potential to inform one another; in other words, they expressed a conviction that the theory of a new genre can be successfully rendered through meta-pictorial analogies. By tracing the uses of painting in eighteenth-century novelistic discourse, this book sheds new light on the history of the so-called "rise of the novel".

There are few authors whose names can be as immediately identified by a large international public as that of Charles Dickens. Indisputably, to both his own time and all since, he is the greatest literary figure of Victorian England. To many readers, he is equally the English novelist par excellence. Indeed, part of the general significance of Dickens is that he, more than anyone else in the English-speaking world, ensured the triumph of the novel as the most highly regarded and widely read of literary genres, a position it has retained ever since. This edition of Dickens' major works includes, as a matter of course, all the novels and the most significant shorter fiction (Christmas books and stories, Sketches by Boz, etc.). It also includes two volumes of travel writing, considerable selections from Dickens' periodical writing, and his entire output of verse. CSP are particularly pleased to include in this edition, by permission of the editor's estate, the entirety of Prof. Ken Fielding's edition of Dickens's speeches, acknowledged as the standard edition but which has now been out of print for over twenty years. The contents of the volumes are as follows: Volume 1 (606 pp.): Introduction to the Works by Prof. Michael Hollington; Sketches by Boz and other sketches Volume 2 (707 pp.): The Pickwick Papers Volume 3 (774 pp.): Nicholas Nickleby Volume 4 (101 pp.): Master Humphrey's Clock Volume 5 (507 pp.): The Old Curiosity Shop Volume 6 (600 pp.): Barnaby Rudge Volume 7 (737 pp.): Martin Chuzzlewit Volume 8 (398 pp.): Oliver Twist Volume 9 (754 pp.): Dombey and Son Volume 10 (736 pp.): David Copperfield Volume 11 (758 pp.): Bleak House Volume 12 (255 pp.):

Hard Times Volume 13 (746 pp.): Little Dorrit Volume 14 (344 pp.): A Tale of Two Cities Volume 15 (376 pp.): Great Expectations Volume 16 (749 pp.): Our Mutual Friend Volume 17 (237 pp.): The Mystery of Edwin Drood Volume 18 (362 pp.): complete Christmas books: A Christmas Carol, The Chimes, The Cricket on the Hearth, The Battle of Life, The Haunted Man and the Ghost's Bargain Volume 19 (631 pp.): complete Christmas stories (including collaborative material) Volume 20 (197 pp.): Reprinted Pieces Volume 21 (232 pp.): Lazy Tour of Two Idle Apprentices, Bardell v. Pickwick, George Silverman's Explanation, Holiday Romance Volume 22 (216 pp.): American Notes Volume 23 (148 pp.): Pictures from Italy Volume 24 (341 pp.): A Child's History of England Volume 25 (301 pp.): The Uncommercial Traveller Volume 26 (660 pp.): Miscellaneous Papers Volume 27 (416 pp.): Uncollected Writings from Household Words Volume 28 (503 pp.): Speeches (ed. Ken Fielding) Volume 29 (72 pp.): Poems and Verses All the texts have been newly typeset for this edition.

*Metaphors of Confinement: The Prison in Fact, Fiction, and Fantasy* offers a historical survey of imaginings of the prison as expressed in carceral metaphors in a range of texts about imprisonment from Antiquity to the present as well as non-penal situations described as confining or restrictive. These imaginings coalesce into a 'carceral imaginary' that determines the way we think about prisons, just as social debates about punishment and criminals feed into the way carceral imaginary develops over time. Examining not only English-language prose fiction but also poetry and drama from the Middle Ages to postcolonial, particularly African, literature, the book juxtaposes literary and non-literary contexts and contrasts fictional and nonfictional representations of (im)prison(ment) and discussions about the prison as institution and experiential reality. It comments on present-day trends of punitivity and foregrounds the ethical dimensions of penal punishment. The main argument concerns the continuity of carceral metaphors through the centuries despite historical developments that included major shifts in policy (such as the invention of the penitentiary). The study looks at selected carceral metaphors, often from two complementary perspectives, such as the home as prison or the prison as home, or the factory as prison and the prison as factory. The case studies present particularly relevant genres and texts that employ these metaphors, often from a historical perspective that analyses development through different periods.

With the rise of mass tourism, Italy became increasingly accessible to Victorian women travellers not only as a locus of artistic culture but also as a site of political enquiry. Despite being outwardly denied a political voice in Britain, many female tourists were conspicuous in their commitment to the Italian campaign for national independence, or *Risorgimento* (1815–61). *Revisiting Italy* brings several previously unexamined travel accounts by women to light during a decisive period in this political campaign. Revealing the wider currency of the *Risorgimento* in British literature, Butler situates once-popular but now-marginalized writers: Clotilda Stisted, Janet Robertson, Mary Pasqualino, Selina Bunbury, Margaret Dunbar and Frances Minto Elliot alongside more prominent figures: the Shelley-Byron circle, the Brownings, Florence Nightingale and the Kemble sisters. Going beyond the travel book, she analyses a variety of forms of travel writing including unpublished letters, privately printed accounts and periodical serials. *Revisiting Italy* focuses on the convergence of political advocacy, gender ideologies, national identity and literary authority in women's travel writing. Whether promoting nationalism through a maternal lens, politicizing the pilgrimage motif or reviving gothic representations of a revolutionary Italy, it identifies shared touristic discourses as temporally contingent, shaped by commercial pressures and the volatile political climate at home and abroad.

The Works of George R. Sims and Their Screen Adaptations

Serial Revolutions 1848

Erotics, Families, Masculinities

Making and remaking saints in nineteenth-century Britain

Dickens and the Italians in 'Pictures from Italy'

Dickens and the Imagined Child

1848 was a pivotal moment not only in Europe but in much of the rest of the world too. Marx's scornful dismissal of the revolutions created a historiography for 1848 that has persisted for more than 150 years. Serial Revolutions 1848 shows how, far from being the failure that Karl Marx claimed them to be, the revolutions of 1848 were a powerful response to the political failure of governments across Europe to care for their people. Crucially, this revolutionary response was the result of new forms of representation and mediation: until the ragged and the angry could see themselves represented, and represented as a serial phenomenon, such a political consciousness was impossible. By the 1840s, the developments in printing, transport, and distribution discussed in Clare Pettitt's *Serial Forms: The Unfinished Project of Modernity, 1815-1848* (Oxford University Press, 2020) had made the social visible in an unprecedented way. This print revolution led to a series of real and bloody revolutions in the streets of European cities. The revolutionaries of 1848 had the temerity to imagine universal human rights and a world in which everyone could live without fear, hunger, or humiliation. If looked at like this, the events of 1848 do not seem such 'poor incidents', as Marx described them, nor such an embarrassing failure after all. Returning to 1848, we can choose to look back on that 'springtime of the peoples' as a moment of tragi-comic failure, obliterated by the brutalities that followed, or we can look again, and see it as a proleptic moment of stored potential, an extraordinary series of events that generated long-distance and sustainable ideas about global citizenship, international co-operation, and a shared and common humanity which have not yet been fully understood or realised.

This book is about literary representations of the both left- and right-wing Italian terrorism of the 1970s by contemporary Italian authors. In offering detailed analyses of the many contemporary novels that have terrorism in either their foreground or background, it offers a "take" on postmodern narrative practices that is alternative to and more positive than the highly critical assessment of Italian postmodernism that has characterized some sectors of current Italian literary criticism. It explores how contemporary Italian writers have developed narrative strategies that enable them to represent the fraught experience of Italian terrorism in the 1970s. In its conclusions, the book suggests that to meet the challenge of representation posed by terrorism fiction rather than fact is the writer's best friend and most effective tool.

In treating the topic of the landscapes of stylistics, this book provides a series of chapters which deal not only with

physical landscapes but also with social, mental, historical portraits of places, people and society. The chapters demonstrate that all texts project a worldview, even when the content appears to be only a physical description of the external world. The implication is that texts attempt to produce specific effects on the reader determined by the author's worldview. Contents and effects, (namely mental and emotional states, behaviours), are thus inseparable. Identifying those effects and how they are produced is an eminently cognitive operation. The chapters analyse a variety of linguistic devices and cognitive mechanisms employed in producing the text and accounting for the effects achieved. Though the majority of the chapters have a cognitive basis, a wide range of methodologies are employed, including ecostylistics, offering cutting-edge theoretical approaches teamed up with close reading. A further crucial feature of this collection is the selection of non-canonical texts, ranging from lesser-known texts in English to significant works in languages other than English, all of which are characterised by important social themes, thus emphasising the importance of critical appreciation as a means of self-empowerment.

Drawing on the expertise of more than 40 international contributors and covering literature, fine art, architecture, religion, politics, and social change, this Handbook examines the pervasive Victorian obsession with the culture of the Middle Ages.

This volume of essays provides a selection of leading contemporary scholarship which situates Dickens in a global perspective. The articles address four main areas: Dickens's reception outside Britain and North America; his intertextual relations with and influence upon writers from different parts of the world; Dickens as traveller; and the presence throughout his fiction and journalism of subjects, such as race and empire, that extend beyond the national contexts in which his work is usually considered. Written by leading researchers from diverse countries and cultures, this is an indispensable reference work in the field of Dickens studies.

Dickens as a Reader

Global Dickens

Charles Dickens in Context

Dante's British Public

Some Keywords in Dickens

Placing the Nation

*'Dickens and America' has been amply studied, his no less important relationship to Italy much less so, despite his friend Forster's assertion that his long stay in Genoa represented 'the turning-point of his career.'* This book, arising from a major conference held in Genoa in 2007, attempts to redress the balance, focusing primarily on Dickens's two major writings about Italy—the travel book *Pictures from Italy* of 1845, and Part Two of his great novel *Little Dorrit* of 1855–7. It falls into six sections: the first concerns Dickens's enjoyment of leisure for the first time in his life in Italy; the second, his response to the visual attractions of

*Italy, both natural and artistic; the third, his political stance about Italy in the period of the Risorgimento; the fourth, his preoccupation with death and decay in what he saw and experienced in Italy; the fifth, his representation of 'Italianness' in Little Dorrit and elsewhere; and the sixth, his relation to modern and contemporary writers about Italy. It thus aims to fill a vital gap in Dickens studies.*

*As many places around the world confront issues of globalization, migration and postcoloniality, travel writing has become a serious genre of study, reflecting some of the greatest concerns of our time. Encompassing forms as diverse as field journals, investigative reports, guidebooks, memoirs, comic sketches and lyrical reveries; travel writing is now a crucial focus for discussion across many subjects within the humanities and social sciences. An ideal starting point for beginners, but also offering new perspectives for those familiar with the field, The Routledge Companion to Travel Writing examines: Key debates within the field, including postcolonial studies, gender, sexuality and visual culture Historical and cultural contexts, tracing the evolution of travel writing across time and over cultures Different styles, modes and themes of travel writing, from pilgrimage to tourism Imagined geographies, and the relationship between travel writing and the social, ideological and occasionally fictional constructs through which we view the different regions of the world. Covering all of the major topics and debates, this is an essential overview of the field, which will also encourage new and exciting directions for study. Contributors: Simon Bainbridge, Anthony Bale, Shobhana Bhattacharji, Dúnlaith Bird, Elizabeth A. Bohls, Wendy Bracewell, Kylie Cardell, Daniel Carey, Janice Cavell, Simon Cooke, Matthew Day, Kate Douglas, Justin D. Edwards, David Farley, Charles Forsdick, Corinne Fowler, Laura E. Franey, Rune Graulund, Justine Greenwood, James M. Hargett, Jennifer Hayward, Eva Johanna Holmberg, Graham Huggan, William Hutton, Robin Jarvis, Tabish Khair, Zoë Kinsley, Barbara Korte, Julia Kuehn, Scott Laderman, Claire Lindsay, Churnjeet Mahn, Nabil Matar, Steve Mentz, Laura Nenzi, Aedín Ní Loingsigh, Manfred Pfister, Susan L. Roberson, Paul Smethurst, Carl Thompson, C.W. Thompson, Margaret Topping, Richard White, Gregory Woods.*

*Charles Dickens is one of the best-loved icons of British literature, but many of his novels stem from his connections with Europe. Does it make sense to read him as a European author as well? This book seeks to explore Dickens' relationship to Europe, from his numerous travels – and subsequent travel writing – to the representation of continental locations in his novels, and to the reciprocal influence between his works and other European texts. Contributions focus on major fictional works like A Tale of Two Cities and Little Dorrit, but also on Dickens' letters, travel writing and biography. The study begins by delineating the scope of Dickens' European frame of reference, and goes on to deal with specific geographical and political issues in Italy, France and Switzerland. Finally, it places Dickens' works within a wider European artistic context through comparisons with Hugo, Tolstoy, Daumier and Grandville.*

*This is the first account of Dante's reception in English to address full chronological span of that process. Individual authors and periods have been studied before, but Dante's British Public takes a wider and longer view, using a selection of vivid and detailed case studies to record and place in context some of the wider conversations about and appropriations of Dante that developed in Britain across more than six centuries, as access to his work extended and diversified. Much of the evidence is based on previously unpublished material in (for example) letters, journals, annotations and inventories and is drawn from archives in the UK and across the world, from Milan to Mumbai and from Berlin to Cape Town. Throughout, the role of Anglo-Italian cultural contacts and intermediaries in shaping the public understanding of Dante in Britain is given prominence - from clerics and merchants around Chaucer's time, through itinerant scholars, collectors and tourists in the early modern period, to the exiles and expatriates of the nineteenth and twentieth centuries. The final chapter brings the story up to the present, showing how the poet's work has been seen (from the fourteenth century onwards) as accessible to 'the many', and demonstrating some of the means by which Dante has reached a yet wider British public over the past century, particularly through translation, illustration, and various forms of performance. Charles Dickens, a man so representative of his age as to have become considered synonymous with it, demands to be read in context. This book illuminates the worlds - social, political, economic and artistic - in which Dickens worked. Dickens's professional life encompassed work as a novelist, journalist, editor, public reader and passionate advocate of social reform. This volume offers a detailed treatment of Dickens in each of these roles, exploring the central features of*

*Dickens's age, work and legacy, and uncovering sometimes surprising faces of the man and of the range of Dickens industries. Through 45 digestible short chapters written by a leading expert on each topic, a rounded picture emerges of Dickens's engagement with his time, the influence of his works and the ways he has been read, adapted and re-imagined from the nineteenth century to the present.*

*Nineteenth-Century Radical Traditions*

*Pictures of Poverty*

*Mobility in the Victorian Novel*

*Painting the Novel*

*Little Dorrit and Pictures from Italy*

*Martyrdom and Terrorism*

This book brings together papers presented at the Tenth International School on Lexicography, titled "Life Beyond Dictionaries" and held in Ivanovo, Russia, and Florence, Italy, in September 2013. It continues the series of edited volumes dealing with the theoretical and practical aspects of lexicography, published by Cambridge Scholars Publishing in 2007, 2009, 2010, and 2013. The book is divided into three sections, "Lexicography Worldwide: Historical and Modern Perspectives", "Tourism and Heritage Dictionaries with Special Reference to Culture", and "Projects of New Dictionaries". The contributions to this volume investigate problems of world lexicography and its cultural contexts with special reference to projects of new dictionaries. As such, the book will be of interest to theoreticians, lexicographers, and students of linguistic faculties.

This book offers a radically new reading of Dickens and his major works. It demonstrates that, rather than representing a largely conventional, conservative view of sexuality and gender, he presents a distinctly queer corpus, everywhere fascinated by the diversity of gender roles, the expandability of notions of the family, and the complex multiplicity of sexual desire. The book examines the long overlooked figures of bachelor fathers, maritally resistant men, and male nurses. It explores Dickens's attention to a longing, not to reproduce, but to nurture, his interest in healing touch, and his articulation, over the course of his career, of homoerotic desire. Holly Furneaux places Dickens's writing in a broad literary and social context, alongside authors including Bulwer-Lytton, Tennyson, Braddon, Collins, and Whitman, to make a case for Dickens's central position in queer literary history. Examining novels, poetry, life-writing, journalism, and legal and political debates, *Queer Dickens* argues that this eminent Victorian can direct us to the ways in which his culture could, and did, comfortably accommodate homoeroticism and families of choice. Further, it contends that Dickens's portrayals of

nurturing masculinity and his concern with touch and affect between men challenge what we have been used to thinking about Victorian ideals of maleness. Queer Dickens intervenes in current debates about the Victorians (neither so punitive nor so prudish as we once imagined) and about the methodologies of the histories of the family and of sexuality. It makes the case for a more optimistic, nurturing, and life-affirming trajectory in queer theory.

This book is a companion volume to *Dickens and Italy*, edited by Michael Hollington and Francesca Orestano, which aimed to fill an important gap in our understanding of England's paramount novelist by studying his personal, political and literary relation to the foreign country he loved best of all of those he visited. Its focus is wider and its scope more ambitious and speculative. Without in any way leaving Dickens or his writings about Italy behind, the attempt here is to approach the Victorian fascination with that country from a broader, more theoretical perspective in which several current debates about travel writing are taken up and critically redeployed. The book is articulated in three parts. Part One concerns what the writings of Dickens and other Victorians can tell us about the history and theory of travel and travel writing, and Part Two, what they can tell us about particular Victorian writers themselves and their work. In Part Three the focus shifts in order to compare writing and visual representations of the experience of 'abroad' in general and Italy in particular, in an era when what can be thought of as modern visual culture is gradually taking shape. The book aims to show that the study of how Victorians imagined Italy can lead to a deeper understanding of some of the stereotypes that continue to inform contemporary tourism.

This book takes a fresh look at the progressive interventions of writers in the nineteenth century. From Cobbett to Dickens and George Eliot, and including a host of lesser known figures - popular novelists, poets, journalists, political activists - writers shared a commitment to exploring the potential of literature as a medium in which to imagine new and better worlds. The essays in this volume ask how we should understand these interventions and what are their legacies in the twentieth and twenty first centuries? Inspired by the work of the radical literary scholar, the late Sally Ledger, this volume provides a commentary on the political traditions that underpin the literature of this complex period, and examines the interpretive methods that are needed to understand them. This timely book contributes to our appreciation of the radical traditions that underpin our literary past.

This book examines the changing roles of fathers in the nineteenth century as seen in the lives

and fiction of Victorian authors. Fatherhood underwent unprecedented change during this period. The Industrial Revolution moved work out of the home for many men, diminishing contact between fathers and their children. Yet fatherhood continued to be seen as the ultimate expression of masculinity, and being involved with the lives of one's children was essential to being a good father. Conflicting and frustrating expectations of fathers and the growing disillusionment with other paternal authorities such as church and state yielded memorable portrayals of fathers from the best novelists of the age. The essays in this volume explore how Victorian authors (the Brontës, Dickens, Gaskell, Trollope, Eliot, Hardy, and Elizabeth Sewall and Mary Augusta Ward) responded to these tensions in their lives and in their fiction. The stern Victorian father cliché persisted, but it was countered by imaginative, involved, albeit faulty fathers and surrogate fathers. This volume poses fathering questions that are still relevant today: What does it mean to be a good father? And, with distrust in patriarchal authorities continuing to increase, are there any sources of authority left that one can trust?

The Experience of Idling in Victorian Travel Texts, 1850-1901

The Oxford Handbook of Charles Dickens

Stranger than Fact

Pre-modern to Contemporary Perspectives

The Oxford Handbook of Victorian Medievalism

Victorian Writers and Travellers

**Pictures from Italy is, broadly speaking, a travel book, but one that carries itself with a refreshing mixture of emphasis on the personal and revisionist attitude to the stale norms of the genre at the time.**

**Metropolis and Experience: Defoe, Dickens, Joyce offers a close reading of the major texts of Defoe, Dickens, and Joyce, in their respective historical contexts and in comparison with their intertextual companions, from seventeenth-century "character" pamphlets through Baudelaire to Calvino. In doing so, it challenges the quietist complacency of specialization prevalent in current academia to contribute to a critique of urban modernity in the tradition of Simmel, Benjamin, and Lefebvre. Taking its cue from Benjamin's bisection of "experience" into subjective sensory Erlebnis and communal reflective Erfahrung, Metropolis and Experience uses this binary pair as a categorical guide in its analysis of the stylistic and thematic adventures of the three centerpiece authors. Whereas Defoe's novels embody a Simmelian metropolitan mentality through its narration of lived experience in paratactic prose, Dickens strives to humanize the sprawling Victorian metropolis into an experience for communal sharing. In Joyce's works, the colonial dejections and belatedness of the Hibernian metropolis are**

transformed into an exuberant excess where both *Erlebnis* and *Erfahrung* meet their joyous end. This investigation of the interconnections between the metropolis, experience, and the novel takes place in tandem with a sustained query on non-literary subtopics such as finance capitalism and urban class antagonism. This is literary criticism charged with relevance for the age of "Occupy Wall Street."

The figure of the child and the imaginative and emotional capacities associated with children have always been sites of lively contestation for readers and critics of Dickens. In *Dickens and the Imagined Child*, leading scholars explore the function of the child and childhood within Dickens's imagination and reflect on the cultural resonance of his engagement with this topic. Part I of the collection examines the Dickensian child as both characteristic type and particular example, proposing a typology of the Dickensian child that is followed by discussions of specific children in *Oliver Twist*, *Dombey and Son*, and *Bleak House*. Part II focuses on the relationship between childhood and memory, by examining the various ways in which the child's-eye view was reabsorbed into Dickens's mature sensibility. The essays in Part III focus upon reading and writing as particularly significant aspects of childhood experience; from Dickens's childhood reading of tales of adventure, they move to discussion of the child readers in his novels and finally to a consideration of his own early writings alongside those that his children contributed to the *Gad's Hill Gazette*. The collection therefore builds a picture of the remembered experiences of childhood being realised anew, both by Dickens and through his inspiring example, in the imaginative creations that they came to inform. While the protagonist of *David Copperfield*-that 'favourite child' among Dickens's novels-comes to think of his childhood self as something which he 'left behind upon the road of life', for Dickens himself, leafing continually through his own back pages, there can be no putting away of childish things.

This book provides an overview of the literary grotesque in 19th-century Europe, with special emphasis on Charles Dickens, whose use of this complex aesthetic category is thus addressed in relation with other 19th-century European writers. The crossing of geographical boundaries allows an in-depth study of the different modes of the grotesque found in 19th-century fiction. It provides a comprehensive analysis of the reasons behind the extensive use of such a favoured mode of expression. Intertextuality and comparative or cultural analysis are thus used here to shed new light on Dickens's influences (both given and received), as well as to compare and contrast his use of the grotesque with that of key 19th-century writers like Hugo, Gogol, Thackeray, Hardy and a few others. The essays of this volume examine the various forms taken by the grotesque in 19th-century European fiction, such as, for example, the fusion of the familiar and the uncanny, or of the terrifying and the comic; as well as the figures and narrative techniques best suited for the expression of a novelist's grotesque vision of the world. These essays contribute to an assessment of the links between the grotesque, the gothic and the fantastic,

**and, more generally, the genres and aesthetic categories which the 19th-century grotesque fed on, like caricature, the macabre and tragicomedy. They also examine the novelists' grotesque as contributing to the questioning of society in Victorian Britain and 19th-century Europe, echoing its raging conflicts and the shocks of scientific progress. This study naturally adopts as its theoretical basis the works of key theorists and critics of the grotesque: namely, Victor Hugo, Charles Baudelaire and John Ruskin in the 19th century, and Mikhail Bakhtin, Wolfgang Kayser, Geoffrey Harpham and Elisheva Rosen in the 20th century.**

**This volume shows how highly conscious Dickens was of words - of their meaning of course, and of the ideas they conjured up, but also of their very substance, texture, plasticity, visuality, and resonance, as well as their interactions with other words, and with their cultural environment. Each keyword is treated not as a semantic unit with a fixed meaning but rather as a flexible linguistic construct. Some keywords are just a word, a characteristic or even idiosyncratic lexical unit; some are treated as a load-bearing conceptual category or theme; some disintegrate into noise, complicating readers' assumptions about what a keyword must be. The focus shifts from "word" at micro- to macro-levels of signification, at times denoting wider cultural usage. Dynamic relations, oppositions, correlations and overlappings result from these individualized reading journeys, creating unforeseen and rich systems of meaning.**

**The Travel Writings of Marguerite Blessington  
France and Britain in the Long Nineteenth Century  
Mutual (In)Comprehensions  
Writing, Politics, Form  
Revisiting Italy**

*While Dickens used to be seen as a writer of shallow and sentimental children's literature, as the prolific caterer to the new market of mass literature, this collection of essays shows that Dickens was not only a reader of high-brow literature, but also expected his readers to understand them in the context of contemporary scientific and economic debates. Covering a wide range of writers - from Sidney, Shakespeare, Cervantes to Swift, Smollett and Bulwer-Lytton - Dickens's novels reveal a multi-layered cosmos and supply their readers with richly woven nets of intertextuality.*

*Imagining Italy*

*Fathers in Victorian Fiction*

*Contemporary Italian Narrative and 1970s Terrorism*

*Texts, Contexts and Intertextuality*

*Defoe, Dickens, Joyce*

*Sguardo inglese e mediterraneo italiano*