

Cambridge University Press
0521806526 - Dickens on Screen
Edited by John Glavin
Frontmatter
[More information](#)

Dickens on Screen

Television and film, not libraries or scholarship, have made Charles Dickens the most important unread novelist in English. It is not merely that millions of people feel comfortable deploying the word “Dickensian” to describe their own and others’ lives, but also that many more people who have never read Dickens know what Dickensian means. They know about Dickens because they have access to over a century of adaptations for the big and small screen. Because Dickens has proven to be the most easily adapted of major novelists, he has become, somewhat ironically, one of the foremost novelists in the English canon. This is ironic because it was just this capacity to entertain that once confined him to the margins of the “great tradition” in fiction. *Dickens on Screen* is an invaluable resource for students and scholars alike. It provides an exhaustive filmography and further reading, and is well illustrated.

JOHN GLAVIN is Professor of English, and Director of the John Carroll Scholars Program Georgetown University in Washington DC. He is the author of *After Dickens: Reading, Adaptation and Performance* (Cambridge 1999).

Cambridge University Press
0521806526 - Dickens on Screen
Edited by John Glavin
Frontmatter
[More information](#)

Dickens on Screen

Edited by
John Glavin



Cambridge University Press
0521806526 - Dickens on Screen
Edited by John Glavin
Frontmatter
[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge, CB2 2RU, UK
40 West 20th Street, New York, NY 10011-4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa
<http://www.cambridge.org>

© Cambridge University Press 2003

This book is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without
the written permission of Cambridge University Press.

First published 2003

Printed in the United Kingdom at the University Press, Cambridge

Typeface Plantin 10/12 pt. *System* L^AT_EX 2_ε [TB]

A catalogue record for this book is available from the British Library

ISBN 0 521 80652 6 hardback
ISBN 0 521 00124 2 paperback

The publisher has used its best endeavours to ensure that URLs for external websites referred to in this book are correct and active at the time of going to press. However, the publisher has no responsibility for the websites and can make no guarantee that a site will remain live or that the content is or will remain appropriate.

Contents

<i>List of illustrations</i>	<i>page</i> vii
<i>Notes on the contributors</i>	viii
<i>Acknowledgments</i>	xii
Introduction	I
JOHN GLAVIN	
Part I	
1 Dickens, psychoanalysis, and film: a roundtable	II
GERHARD JOSEPH	
Part II	
2 David Copperfield’s home movies	29
JOHN BOWEN	
3 David Lean’s <i>Great Expectations</i>	39
REGINA BARRECA	
4 <i>Great Expectations</i> on Australian television	45
JOHN O. JORDAN	
5 Dickens’s “The Signalman” and Rubini’s <i>La stazione</i>	53
ALESSANDRO VESCOVI	
6 Bill Murray’s Christmas Carols	61
MURRAY BAUMGARTEN	
7 Screen memories in Dickens and Woody Allen	72
ROBERT M. POLHEMUS	

Cambridge University Press
0521806526 - Dickens on Screen
Edited by John Glavin
Frontmatter
[More information](#)

vi	Contents	
	Part III	
8	Writing after Dickens: the television writer’s art JOHN ROMANO	89
9	Directing Dickens: Alfonso Cuarón’s 1998 <i>Great Expectations</i> PAMELA KATZ	95
10	Playing Dickens: Miriam Margolyes	104
	Part IV	
11	Cinematic Dickens and uncinematic words KAMILLA ELLIOTT	113
12	Dickens, Eisenstein, film GARRETT STEWART	122
13	Orson Welles and Charles Dickens 1938–1941 MARGUERITE RIPPY	145
14	<i>David Copperfield</i> (1935) and the US curriculum STEVE J. WURTZLER	155
15	Dickens, Selznick, and <i>Southpark</i> JEFFREY SCONCE	171
16	Tiny Tim on screen: a disability studies perspective MARTIN F. NORDEN	188
	Part V	
17	Dickens composed: film and television adaptations 1897–2001 KATE CARNELL WATT AND KATHLEEN C. LONSDALE	201
	<i>Index</i>	217

Illustrations

12.1.	Lean, <i>Great Expectations</i> , 1946	page 134
12.2.	Lean, <i>Great Expectations</i> , 1946	134
12.3.	Lean, <i>Great Expectations</i> , 1946	135
12.4.	Lean, <i>Great Expectations</i> , 1946	136
12.5.	Lean, <i>Oliver Twist</i> , 1948	136
12.6.	Lean, <i>Oliver Twist</i> , 1948	137
12.7.	Lean, <i>Oliver Twist</i> , 1948	137
12.8.	Lean, <i>Oliver Twist</i> , 1948	138
12.9.	Lean, <i>Oliver Twist</i> , 1948	138
12.10.	Lean, <i>Oliver Twist</i> , 1948	139
12.11.	Lean, <i>Oliver Twist</i> , 1948	140
12.12.	Lean, <i>Oliver Twist</i> , 1948	141
12.13.	Lean, <i>Oliver Twist</i> , 1948	141
12.14.	Lean, <i>Oliver Twist</i> , 1948	142
12.15.	Lean, <i>Oliver Twist</i> , 1948	142
14.1.	Page from <i>A Study Guide to Dickens' David Copperfield</i> , Mary Allen Abbott, 1935	162
14.2.	Page from <i>A Study Guide to Dickens' David Copperfield</i> , Mary Allen Abbott, 1935	163
14.3.	Photograph (from the David O. Selznick version of <i>David Copperfield</i>) from <i>A Study Guide to Dickens' David Copperfield</i> , Mary Allen Abbott, 1935	165
14.4.	Frank Lawton as David and Madge Evans as Agnes in <i>David Copperfield</i> (1935)	167
14.5.	Lennox Pawle as Mr. Dick in <i>David Copperfield</i> (1935)	169

Contributors

REGINA BARRECA, Professor of English and Feminist Theory at the University of Connecticut, is the author of *They Used To Call Me Snow White But I Drifted*; *Perfect Husbands (And Other Fairy Tales)*; *Sweet Revenge*; *Untamed and Unabashed*, and *Too Much Of a Good Thing Is Wonderful*. She has recently edited *A Sit-Down With The Sopranos* and *Don't Tell Mama: The Penguin Anthology of Italian American Writing*.

MURRAY BAUMGARTEN, Professor of English and Comparative Literature at the University of California, Santa Cruz, is the founding director of The Dickens Project, a multi-campus research consortium on nineteenth-century literature and culture. He has published extensively on Dickens and on Victorian culture, and is the editor-in-chief of the Strouse Edition of the works of Thomas Carlyle.

GREGORY BELLOW is a psychiatric social worker with an enduring interest in literature. His current concerns center on expanding contemporary, non-Freudian applications of psychoanalytic theory to concepts such as narrative that bridge the humanities and the clinical consulting room.

JOHN BOWEN is Professor in the Department of English, Keele University, and the author of *Other Dickens: Pickwick to Chuzzlewit*. He is a member of the editorial board of the *Journal of Victorian Culture*, and has edited Dickens's *Barnaby Rudge* for Penguin.

MURIEL BROTSKY is a psychotherapist in private practice in San Francisco. She serves on the Board of the California Institute of Clinical Social Work.

KAMILLA ELLIOTT, Assistant Professor of English at the University of California, Berkeley, teaches Victorian literature and the interdisciplinary study of literature and film. Her book, *Rethinking the Novel/Film Debate*, is forthcoming from Cambridge University Press.

JANE JORDAN, a Training and Supervising Analyst, is a faculty member and the coordinator of the Institute of Contemporary Psychoanalysis North (California). She maintains a private practice in San Francisco and Santa Cruz.

JOHN JORDAN is Professor of English and Director of The Dickens Project at the University of California, Santa Cruz. He has written widely on Dickens and on Victorian culture, and recently edited *The Cambridge Companion to Charles Dickens*.

GERHARD JOSEPH, Professor of English at Lehman College and at the Graduate Center of the City University of New York, teaches Victorian literature and literary theory. He has published a wide variety of essays on literary and cultural subjects; two books, *Tennysonian Love: The Strange Diagonal* and *Tennyson and the Text: The Weaver's Shuttle*, and is working currently on the dialectic of interest and disinterestedness in post-Renaissance thought.

PAMELA KATZ is a screenwriter and novelist specializing in historical subjects. Her recent work includes a novel and two-part television series based on the life of Lotte Lenya, as well as two projects with the renowned film director, Margarethe von Trotta: a theatrical film, *Rosenstrasse*, about the only successful resistance to Hitler during World War II; and *F—ing For the Fatherland*, a film about the East German secret police (Stasi) and their use of seduction during the Cold War.

KATHLEEN C. LONSDALE recently received her Ph.D. in English literature from the University of Southern California. While working as a lecturer and braving the academic job market, she has published several reviews as well as articles on feminist theory and Jack the Ripper. She is currently at work on a book-length study of anatomical and figurative dismemberment in Victorian culture, including the novels of Charles Dickens.

MIRIAM MARGOLYES OBE is an award-winning actress, renowned for her versatility on stage, screen, and radio. Her one-woman show, *Dickens' Women*, has toured the world following awards in Edinburgh and London.

MARTIN F. NORDEN, Professor of Communication at the University of Massachusetts-Amherst, has published widely on movies and disability. He presented a slightly different version of his chapter in this collection at the 2002 North East Popular Culture Association (NEPCA) conference in New London, New Hampshire.

Cambridge University Press
 0521806526 - Dickens on Screen
 Edited by John Glavin
 Frontmatter
[More information](#)

x Notes on contributors

ROBERT M. POLHEMUS, Joseph S. Atha Professor in Humanities and Chair of the Department of English at Stanford University, is the author of *Erotic Faith: Being in Love from Jane Austen to D. H. Lawrence*; *Comic Faith: The Great Tradition from Austen to Joyce*; *The Changing World of Anthony Trollope*, and an author and co-editor of *Critical Reconstruction: The Relationship of Fiction and Life*. He is currently working on a book entitled *Lot's Daughters*, about father–daughter, older man–younger woman, parent–child relationships in fiction, art and culture.

MARGUERITE RIPPY, Assistant Professor of Literature at Marymount University (Virginia), has published articles on performance studies and contributed to *Spectacular Shakespeare: Critical Theory and Popular Cinema* and *Classic Hollywood, Classic Whiteness*. She is currently working on a book-length study of Orson Welles and his radio series, “First Person Singular.”

JOHN ROMANO, the author of *Dickens and Reality*, is an Emmy-nominated screenwriter-producer who, for his sins, has worked on over a dozen television series. He co-wrote the movie, *The Third Miracle*, and has recently adapted Philip Roth’s Pulitzer Prize-winning novel, *American Pastoral*, for Paramount Pictures.

JEFFREY SCONCE, Associate Professor of Radio/TV/Film at Northwestern University, is the author of *Haunted Media: Electronic Presence from Telegraphy to Television*. His current research centers on the politics of irony in recent American film and television.

ESTELLE SHANE is a Founding Member, Past President, and Training and Supervising Analyst at the Institute of Contemporary Psychoanalysis (California). She is on the faculty of the Department of Psychiatry at the University of California, Los Angeles, and is co-author of *Intimate Attachments: Toward a New Self Psychology*.

GARRETT STEWART is James O. Freedman Professor of Letters at the University of Iowa. He is the author of *Dickens and the Trials of the Imagination* among other books on Victorian fiction, and most recently of *Between Film and Screen: Modernism’s Photo Synthesis*.

ALESSANDRO VESCOVI is a Researcher in the Department of English of the Università degli Studi di Milano. He has written *Dal focolare allo scrittoio*, a study of the Victorian and modernist short story, and co-edited a volume of essays on *Dickens, The Craft of Fiction*. Since 1999 he has been the editor of *Carlo Dickens*, a website in Italy devoted to Dickens studies.

Cambridge University Press
0521806526 - Dickens on Screen
Edited by John Glavin
Frontmatter
[More information](#)

Notes on contributors

xi

KATE CARNELL WATT, lecturer in English at the University of California, Riverside, is completing a dissertation on the tensions informing representations of poor children, corruptive parents, and middle-class intervention in Victorian literature. She has presented papers at numerous conferences, including MLA, PMLA, and the Dickens Universe.

STEVE WURTZLER, Assistant Professor in the English department of Georgetown University, is currently working on a book-length study of sound technologies in the 1920s and 30s. His historical work on film, mass media, and US culture has been published in the journal *Film History* and in the anthologies *Sound Theory/Sound Practice*; *Keyframes: Popular Cinema and Cultural Studies*, and *Communities of the Air: Radio Century, Radio Culture*.

Acknowledgments

I am deeply grateful to each of my contributors, those who wrote chapters and those who allowed themselves to be interviewed for chapters. Without their courtesy, generosity, and knowledge there could have been no *Dickens on Screen*.

And even with their sterling qualities *Dickens on Screen* would have remained a mere notion were it not for the generous, patient, and constant assistance I received from Donna Even-Kesef, Andrew Jacobs, Zoe Kalendek, and Karen Lautman of the Georgetown English department; from Nicholas Scheetz and Jodie Roussel in the Special Collections branch of the Georgetown University Library, and from my unflappable and resourceful research assistant, John Frank Weaver.

I am also indebted to Rachel De Wachter of Cambridge University Press, who has guided the book through production. Indeed, this book is not only a Cambridge product but a Cambridge idea. It originated there with Linda Bree. It was carefully reshaped by her over a long and tricky period of redesign. Its final content and form are almost entirely due not only to her unmatched editorial skills, but to her wisdom, and to her wit.

Finally, and as always, I am happy to proclaim my profound reliance on my wife Margaret O’Keeffe Glavin, who continues to make everything that is good in my life possible.