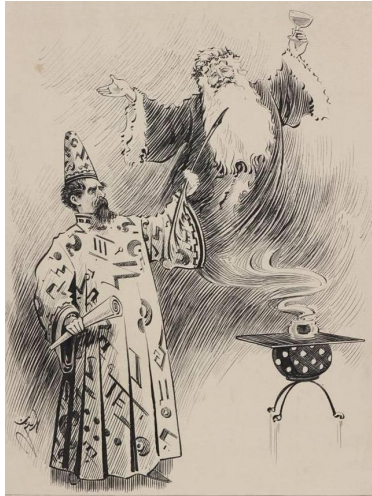


In conjunction with the exhibit
Charles Dickens: The Key to Character
September 14 through January 27

The Wertheim Study presents
in the South Court Auditorium of the Stephen A. Schwarzman Building



William Moeck
Charles Dickens: Speaking in Pictures
1:15 p.m. Thursday, November 29

David Kurnick
***Theater and the Politics of Style in
Great Expectations***
6:00 p.m. Wednesday, December 5

Kristin le Veness
Dickens and the Criminal Mind
6:00 p.m. Tuesday, December 18

Charles Dickens: Speaking in Pictures

The stories of Charles Dickens (1812–1870) appeal to the child inside every reader because his characters are easily visualized by the mind's eye. Dickens distorts descriptions of his characters' features and dress, speech and gestures, to suggest inner states of mind and ethical dispositions. Exaggeration, repetition, and ellipsis are used to create literary figures with a single emotional quality or predominant moral trait. Dickens's art of characterization is linked in this slideshow presentation to the graphic narratives of the previous century and, before that, to early modern emblem books. **William Moeck** co-edited *Paradise Lost 1668-1968: Three Centuries of Commentary* before organizing *John Milton at 400: A Life beyond Life* for NYPL. Guest curator of the current exhibition, *Charles Dickens: The Key to Character*, he teaches literature at Nassau Community College, SUNY. This lecture will be repeated on October 23, 2012 and January 8, 2013 at 6 o'clock in the South Court Auditorium.

Theater and the Politics of Style in Great Expectations

This talk considers the relations among Dickens's singular style, his interest in popular performance, and his democratic imagination. **David Kurnick** teaches English at Rutgers University. He is the author of *Empty Houses: Theatrical Failure and the Novel* (Princeton, 2012).

Dickens and the Criminal Mind

Charles Dickens created some of the most notorious villains in Victorian Literature, which he employed to realistically portray the darker side of Nineteenth-Century society. This presentation examines both male and female characters such as Sikes, Fagin, and Nancy with the goal of more fully understanding and appreciating Dickens' ability to understand the criminal mind. **Kristin A. Le Veness** teaches English at SUNY-Nassau Community College. Her scholarly interests concentrate on the Brontës, the history of the novel, and early Victorian feminism.

Image: Joseph Clayton Clarke ("Kyd"). Portrait of Charles Dickens as a magician. Pen and ink, 1887. NYPL, Berg Collection.

To benefit the world of letters, The New York Public Library offers two study centers in the Stephen A. Schwarzman Building: the Frederick Lewis Allen Room and the Wertheim Study. Both are for qualified scholars needing intensive and long-term use of the collections of the Library. For more information, contact researchstudyrooms@nypl.org

Elevator access is at 42nd Street. All programs are free and subject to change or cancellation.

