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Dickens in the Eye of the Beholder: The Photographs of Robert Hindry Mason

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DICKENS STUDIES ANNUAL:

Essays on Victorian Fiction
 Ph. D. Program in English
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 365 Fifth Avenue
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July 31, 2015

Dr. Leon Litvack
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Dear Dr. Litvack:

My co-editors and I are happy to accept your stimulating, valuable essay ““Dickens in the Eye of the Beholder: The Photographs of Robert Hindry Mason “ for publication in a future issue of *Dickens Studies Annual*. We agree with the remarks of one outside reader: “This essay . . . opens up an avenue in Dickens studies not much examined. It offers some explanation of the artistic and professional elements of photography in the nineteenth century.” My colleagues and I, however, do want you to address the following queries and comments, several of which were provided by the reviewer just quoted. Although we’ll also ask for a number of additional stylistic changes, these can wait until your essay is copyedited.

p. 3, para. 1 [i.e., the first paragraph **to begin** on this page], line 4: “his brother John Watkins (1823-74)” —since this is the only name in your list for which you do not provide a reference, can you include a source?

p. 3, para. 1, line 6: do you want to omit “over”?

p. 4, para. 1, last line: can you give a source or sources for the other information on Mason in this paragraph?

p. 8, para. 1, line 7: do you want to add “often” before “looking relaxed and comfortable”? do “relaxed and comfortable” apply to all the images you consider?

p. 10, para. 1, lines 4-6: does Kitton offer any support for this claim? On p. 11, para. 1, line 7, you claim th[at Kitton’s speculation is “corroborated” by the existence of a note identifying the book in Fig. 3 as Carlyle’s *French Revolution*; but doesn’t the binding of the book in Fig. 3 seem to be much darker than that of the volume in Fig. 2?

- p. 10, para. 1, line 11: correct the sp of “vulnerable”
- p. 10, last 2 lines: don’t the words “serious volume” and “lessons of history” indicate full acceptance of what is a speculation by Kitton?
- p. 11, 3rd line after indented quotation: delete the superfluous “in”
- p. 13, para. 2, line 4: place “named” before “Newman Noggs” and replace “whose” with “and its”?
- p. 15, last line: would all of your readers agree that in this photograph Dickens has a half-smile on his face”? Would “his eyes appear closed, and he looks relaxed” be more appropriate? Although your observations are usually excellent, your comment here seems subjective and questionable. Moreover, don’t experts on nineteenth-century photography at times remark that subjects in portraits are nearly always unsmiling because of the need to hold a pose for a relatively long time?
- p. 16, para. 1, line 2: add “(Fig. 7)” after “directly at the camera”?
- p. 18, para. 1, line 5: change “whatnot” to “whatnot desk”?
- p. 19, para. 1, line 4: should “are” be “is”? Isn’t your subject singular (“The quality”)?
- p. 21, line 8 after indented quotation: change “once” to “one”?
- p. 22, line 12: does “the artist” refer to Thomas Lawrence, to whom you refer earlier in the sentence? Or to Charles Robert Leslie, who was, I suppose, an artist himself?
- p. 26, para. 1, line 9: delete “in the” after “appears to be”?

Please write to me if you have questions about any matter, large or small.

When you complete your revisions, please prepare a 100- to 200-word abstract, and send Dr. Albert Rolls, Editor-in-Chief at AMS Press, both the essay and your abstract attached as a Word document. Dr. Rolls’s e-mail address is: editorial@amspressinc.com Since we wish to include your article in Volume 47 of *DSA*, which is tentatively scheduled to be published in the summer of 2016, can you forward your essay and abstract to Dr. Rolls no later than September 30, 2015? (I’d be grateful to learn an approximate date by which Dr. Rolls may expect to receive your materials.)

As I observed before, when your essay is copyedited by our publisher (probably in October or November 2015), you’ll be asked to provide additional stylistic emendations.

My colleagues and I greatly appreciate your cooperation.

Best wishes,
Stanley Friedman