

AEAH 4809  
Topics in Eighteenth-Century Art  
The Material World of Jane Austen  
Fall 2016



Excerpt from Rudolph Ackermann,  
*Repository of Arts, 1810*



View of Chatsworth House in Derbyshire



Georgian eye portrait

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Associate Professor of Art History  
Course meets Mondays, 2-4:50 in ART 226  
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The novels of Jane Austen have been frequently reworked in recent fiction and film, including the BBC's 1995 *Pride and Prejudice* (yes, the one with Colin Firth as Mr. Darcy), *Clueless* (1995), *Emma* (1996), *The Jane Austen Book Club* (2005), *Death Comes to Pemberley* (2011/2013), *Jane Austen's Guide to Good Manners* (2012), *Jane Austen: Game Theorist* (2014), to *Pride and Prejudice and Zombies* (2009, 2016) and, appropriately *Jane Austen's Cults and Cultures* (2012) as well as many fan sites – for the Janeites – seemingly more in keeping with a teen pop star than a novelist whose work remained unrecognized during her lifetime.

This course will explore selections of Austen's oeuvre in connection with the material culture of her lifetime. The focus will be on the development of the modern self, specifically modern selfhood in relationship to objects. To that end our efforts will share common cause with recent publications such as *The Real Jane Austen: A Life in Small Things* (2013) and *Jane Austen's Possessions and Disposessions* (2014). Yet our focus will be on objects and social practices engaging with objects and sites rather than the texts per se. Our approaches will be informed by material culture studies and we will concern ourselves with such things as dress and food as well as more traditional art historical objects of inquiry such as paintings, prints, townhomes, and country estates.

**Course texts:** Jane Austen, *Pride and Prejudice: An Annotated Edition*, edited by Patricia Meyer Spacks (Cambridge: MA: Belknap Press, 2010 [1813]).  
Jane Austen, *Emma: An Annotated Edition*, edited by Bharat Tandon (Cambridge, MA: Belknap Press, 2012 [1815]).

These editions of Jane Austen's texts have been ordered through the UNT Bookstore and are available for sale online. They are not the least expensive editions, but the annotations are particularly helpful for explaining some of the specifics of the material world Jane Austen crafts within her texts.

Other readings will be made available through learn.unt.edu

## Course outcomes:

- Develop critical reading skills
- Refine art historical writing skills
- Identify and analyze relevant works of eighteenth-century British painting, decorative arts, and material culture
- Conduct art historical research and engage with burgeoning modes of digital humanities scholarship
- Deploy the specialized vocabulary of art history and material culture studies as specifically used for the study of the context of late-eighteenth-century England.
- Implement successful research regarding the material world of late-eighteenth-century England using an object-based methodology and primary sources, research that identifies key discourses and theoretical models
- Construct arguments that demonstrate understanding of key course concepts
- Work collaboratively and individually towards these objectives

## Course requirements and student assessment:

Reading questions		15%
In-class activities		15%
Summary		10%
Think piece	10% each	20%
Midterm examination		10%
Final examination		15%
Ackermann's Project		15%

*Reading questions:* Reading questions must be completed and submitted online before midnight on the Sunday prior to each class meeting. Completion of these reading questions will help to be sure that you are sufficiently familiar with the reading content to contribute to our in-class work. You may complete these as an individual or as part of a group of up to three students. If you chose to work as a group, all members of the group will receive the same grade for the assignment. You are responsible for ensuring that all students's names are on the document that is submitted.

*In-class activities:* These will take various forms throughout the term.

*Summary:* The primary objective of this assignment is to develop your skills in close reading and analysis of art historical texts. In writing a summary of an art historical text, you will also be required to deploy relevant vocabulary. You may write this as an individual or as part of a group of up to three students. If you chose to work as a group, all members of the group will receive the same grade for the assignment. You are responsible for ensuring that all students's names are on the document that is submitted.

As you read the essay, you will want to ask yourself the following questions:

- What is the author's goal?
- What does the author want to convince you of?
- What is the argument and how is it proved?
- What assumptions does the author make?
- What is the author's position in relationship to problems posed?
- How is the argument constructed?
- Does the author address alternative hypotheses?
- What method does the author use?

Your summary must define the argument of the text and its methodology (the way that the author proves the argument). The paper must be 1-3 pages, double-spaced, written in Times New Roman 12-point font with 1-inch margins. You must use *Chicago Manual of Style* citation format. This must be submitted via TurnItIn in advance of the class meeting time. If you are working as a group, make sure that the names of all members of the group are on the paper. You must also bring a hard copy of the text to the class meeting.

*Think pieces:*

A think piece is a 2-3 page essay (double-spaced, written in Times New Roman 12-point font with 1-inch margins) in which you engage with some aspect of the week's readings. This is not to be a reiteration of the arguments presented in the reading(s), but an engagement with them. In this sense, the think piece builds upon the summary assignment. You might, for example, offer some sort of critique of the author's methodology, evidence, or conclusions. You might attempt to apply the author's arguments to an image, object, or situation of your own choosing. You may bring in external original research, such as primary source evidence from a novel of Jane Austen or Ackermann's *Repository*. You may write this as an individual or as part of a group of up to three students. If you chose to work as a group, all members of the group will receive the same grade for the assignment. You are responsible for ensuring that all students's names are on the document that is submitted. Selected students may be asked to read their responses in class each week. These are formal pieces of writing. Correct *Chicago Manual of Style* citation format is expected. This must be submitted via TurnItIn in advance of the class meeting time. If you are working as a group, make sure that the names of all members of the group are on the paper. You must also bring a hard copy of the text to the class meeting.

*Midterm examination:*

The midterm exam will be cumulative. You will receive the format for it in advance. It will be taken in a two-stage process. Each student will individually take the midterm examination. Then, upon completion, students will, in groups, take the same examination again, working together on the responses. Individual examination: 80%; Group examination: 20%

*Ackermann's Project:*

Rudolph Ackermann's *Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics* was published 1809-1829, a range that corresponds well with the publication dates of Jane Austen's novels (c1794-1817). This illustrated periodical has been fully digitized and searchable and therefore provides an excellent primary resource for the course. We will be working collectively and with colleagues in the UNT Libraries to review previous digital humanities projects and to craft our own scholarly contribution. This assignment will be collectively determined and will constitute 15% of the course grade.

*Final examination:*

Like the midterm, the final exam will be cumulative and will also be taken in a two-stage process. Format will be distributed in advance. Individual examination: 80%; Group examination: 20%

**Class attendance and participation:** Collaborative learning will be at the heart of this class. In order to collaborate, you must come to class prepared to think, to discuss, to offer and receive feedback. You may miss one class and one class only, for whatever reason. In missing class, however, you will not receive any credit for in-class activities and are still required to complete all required work due for that class by the stated deadlines. Any further absences will result in the lowering of your course grade by one letter grade. [See UNT Policy 15.2.5](#)

**Late Policy:**

Extensions for work may be granted in advance at the discretion of Dr. Baxter. Work that is late for which no pre-approved extension has been granted, will receive a grade of 0.

**ADA Accommodation Statement:**

In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. [See UNT Policy 18.1.14](#)

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://disability.unt.edu>. You may also contact them by phone at (940) 565-4323.

**Course Risk Factor:**

According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Financial Aid Satisfactory Academic Progress:**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**Building Emergency Procedures:**

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Center for Student Rights  
and Responsibilities:**

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information. Cases of academic dishonesty will be referred to University authorities. [See UNT Policy 18.1.16](#)

**Acceptable Student Behavior:**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at <http://deanofstudents.unt.edu>.

## Schedule of Classes

Date	In-Class	Due: These items are due either before or at this class period
29 August	Introduction to the course	<p><b>Read (in-class):</b> Deirdre Le Faye, “Chronology of Jane Austen’s Life,” in <i>Cambridge Companion to Jane Austen</i>, ed. Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press, 1997), 1-11.</p> <p>Jules David Prown, “The Truth of Material Culture: History or Fiction?” in <i>History from Things: Essays on Material Culture</i>, eds. Steven Lubar and W. David Kingery (Washington, DC and London: Smithsonian Institution Press, 1993), 1-13.</p>
5 September	Labor Day holiday, UNT closed	
12 September	The material world of <i>Pride and Prejudice</i>	<p><b>Read:</b> <i>Pride and Prejudice</i>, Volume 1</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> Your copy of <i>P &amp; P</i>; laptop</p> <p><b>Review:</b> <a href="#">“Pride, Prejudice, and Drudgery,” a Review of Jo Baker’s <i>Longbourn</i> in <i>The New York Times</i> (11 October 2013).</a></p>
19 September	Library outing	<p><b>Read:</b> <i>Pride and Prejudice</i>, Volume 2</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> A way to take notes at the library</p> <p><b>Review:</b> <a href="#">Bridget Jones vs. <i>Pride and Prejudice</i>, an interview with Helen Fielding</a> <a href="#">Bridget Jones’s <i>Diary</i> film trailer</a></p>
26 September	Public Sphere  Summary Writing	<p><b>Read:</b> <i>Pride and Prejudice</i>, Volume 3</p> <p>Jürgen Habermas, “Social Structures of the Public Sphere,” in <i>The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society</i>, trans. Thomas Burger with the assistance of Frederick Lawrence (Cambridge, MA: The MIT Press, 1989 [1962]), 27-56; 256-61.</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> Your copy of <i>P &amp; P</i>; laptop</p> <p><b>Review:</b> <a href="#">Wikipedia entry for <i>Pride and Prejudice and Zombies</i></a> <a href="#">Trailer for <i>Pride and Prejudice and Zombies</i></a></p>
3 October	Phenomenologically Thinking with guest speaker, Dr. Tyson Lewis, Associate Professor of Art Education	<p><b>Review:</b> <a href="#">What Jane Saw</a></p> <p><b>Reviews of What Jane Saw:</b> <a href="#">Jennifer Schuessler, “Seeing Art Through Austen’s Eyes,” <i>The New York Times</i> (24 May 2013).</a> Susan Spencer, “What Jane Saw,” <i>Eighteenth-Century Life</i> 38, no. 1 (Winter 2014): 93-101.</p>
10 October	Consumer Revolution	<p><b>Read:</b> Neil McKendrick, “The Consumer Revolution of Eighteenth-Century England,” in <i>The Birth of a Consumer Society: The Commercialization of Eighteenth-Century England</i>, eds. Neil McKendrick, John Brewer and J.H. Plumb (London: Hutchinson, 1982), 9-33.</p> <p><b>Write:</b> Summary Assignment due</p> <p><b>Bring:</b> Hard copy of your summary assignment; laptop</p> <p><b>Review:</b> <a href="#">“A Look Back, and Ahead, at Pemberley,” a review of P.D. James, <i>Death Comes to Pemberley</i> by Charles McGrath, <i>The New York Times</i> (26 December 2011).</a> <a href="#">Death Comes to Pemberley Trailer</a> <a href="#">Distinctive Setting for Murder: <i>Death Comes to Pemberley</i> on PBS a review by Mike Hale, <i>The New York Times</i> (24 October 2014).</a></p>

17 October	Midterm Exam	<p><b>Do:</b> Study!</p> <p><b>Bring:</b> 2 writing implements; 2 blue books</p> <p><b>Review:</b> <a href="#">Megan Garber, "There's Something About Mary Bennett," <i>The Atlantic</i> (19 August 2016).</a></p>
24 October	<i>Emma</i> , Ackermann's, and Digital Humanities	<p><b>Read:</b> <i>Emma</i>, Volume 1</p> <p>Tom Devonshire Jones, "Ackermann's 'Repository' 1809-28," <i>British Art Journal</i> 11, no. 1 (2010): 69-74.</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> Your copy of <i>Emma</i>; laptop</p> <p><b>Review:</b> <a href="#">Mapping the Republic of Letters: Travelers on the Grand Tour</a></p> <p><a href="#">Imago Urbis: Giuseppe Vasi's Grand Tour of Rome</a></p>
31 October	Fashion and Shopping	<p><b>Read:</b> Claire Walsh, "Shops, Shopping, and the Art of Decision Making in Eighteenth-Century England, in <i>Gender, Taste, and Material Culture in Britain and North America, 1700-1830</i>, eds., John Styles and Amanda Vickery (New Haven and London: Yale University Press, 2006), 151- 171.</p> <p>Anne Buck and Harry Matthews, "Pocket Guides to Fashion," <i>Costume</i> 18, no. 1 (January 1984): 35-58.</p> <p><b>Write:</b> Think Piece 1 due</p> <p><b>Bring:</b> Hard copy of your think piece assignment; laptop</p> <p><b>Review:</b> Natalie Rothstein, ed. <i>Barbara Johnson's Album of Fashions and Fabrics</i> (New York: Thames and Hudson, 1987). You will need to go to the library to do this! The book is on reserve for the course.</p> <p><a href="#">Jane Austen Society of North America</a></p>
7 November	The Material World of <i>Emma</i>	<p><b>Read:</b> <i>Emma</i>, Volume 2</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> Your copy of <i>Emma</i>; laptop</p> <p><b>Review:</b> <a href="#">"Jane Austen ring goes on display after Kelly Clarkson sale row"</a></p> <p><a href="#">"Kelly Clarkson forced to sell \$250,000 ring to the Jane Austen Museum"</a></p>
14 November	<p><b>Portraiture</b></p> <p>In the gallery there were many family portraits, but they could have little to fix the attention of a stranger. Elizabeth walked on in quest of the only face whose features would be known to her. At last it arrested her -- and she beheld a striking resemblance of Mr. Darcy, with such a smile over the face as she remembered to have sometimes seen, when he looked at her. She stood several minutes before the picture in earnest contemplation, and returned to it again before they quitted the gallery. Mrs. Reynolds</p>	<p><b>Read:</b> Louise Lippincott, "Expanding Portraiture: The Market, the Public, and the Hierarchy of Genres in Eighteenth-Century Britain," in <i>The Consumption of Culture, 1600-1800: Image, Object, Text</i>, eds., Ann Bermingham and John Brewer, (London and New York: Routledge, 1995), 75-88.</p> <p>Kate Retford, "Patrilineal Portraiture? Gender and Genealogy in the Eighteenth-Century English Country House," in <i>Gender, Taste, and Material Culture in Britain and North America, 1700-1830</i>, eds., John Styles and Amanda Vickery (New Haven and London: Yale University Press, 2006), 315-44.</p> <p><b>Do:</b> Reading Questions</p> <p><b>Bring:</b> Texts; laptop</p> <p><b>Review:</b> <a href="#">The Jane Austen Centre in Bath Chawton House</a></p> <p><a href="#">Cassandra Austen, Portrait of Jane Austen, c1810, pencil and watercolor, 114 x 80 mm., National Portrait Gallery, London</a></p>

	informed them that it had been taken in his father's life time. Jane Austen, <i>Pride and Prejudice</i>	
21 November	<b>The Accomplished Woman</b> 	<b>Read:</b> Ann Bermingham, "Accomplished Women," in <i>Learning to Draw: Studies in the Cultural History of a Polite and Useful Art</i> (New Haven and London: Paul Mellon Centre for Studies in British Art by Yale University Press, 2000), 182-227; 269-273. <b>Write:</b> Think Piece 2 due <b>Bring:</b> Hard copy of your think piece assignment; laptop <b>Review:</b> <a href="#">Jane Austen to be face of the Bank of England £20 note</a> <a href="#">Jane Austen IMBd page</a>
28 November	<b>The Picturesque</b>	<b>Read:</b> David Marshall, "The Problem of the Picturesque," <i>Eighteenth-Century Studies</i> 35, no. 3 (Spring 2002): 413-437. <b>Do:</b> Reading Questions <b>Bring:</b> Text; laptop <b>Review:</b> <a href="#">Mark Rozzo, "Whit Stillman's Long-Awaited Jane Austen Adaptation Is Here," <i>Vanity Fair</i> (21 January 2016).</a> Notable primary sources on the picturesque include: <a href="#">[William Gilpin], <i>A Dialogue Upon the Gardens at Stow</i> (Los Angeles: William Andrews Clark Memorial Library, 1976 [1748]).</a> <a href="#">William Gilpin, <i>Three Essays: On Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape</i> (London, 1792).</a> <a href="#">William Gilpin, <i>Observations of the River Wye and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty; Made in the Summer of the Year 1770</i> (London, 1782).</a> <a href="#">Uvedale Price, <i>An Essay on the Picturesque As Compared with the Sublime and the Beautiful; and on the Use of Studying Pictures for the Purpose of Improving Real Landscape</i> (London, 1796).</a>
5 December	<b>Finishing Emma, Finishing Ackermann's, Finishing the Semester...</b>	<b>Read:</b> <i>Emma</i> , Volume 3 <b>Do:</b> Reading Questions <b>Bring:</b> Your copy of <i>Emma</i> ; laptop <b>Review:</b> <a href="#">Tasha Robinson, "Clueless understands Jane Austen better than 1996's more literal <i>Emma</i>," <i>The Dissolve</i> (10 April 2014).</a>
12 December	<b>Final exam: 1:30-3:30</b>	<b>Do:</b> Study! <b>Bring:</b> 2 writing implements; 2 blue books