

ARTH 4852.001 – The Body in Victorian Art & Design
Spring 2026, 3 credits
Tuesdays & Thursdays, 11:00 AM – 12:20 PM, ART 280



MR. PUNCH'S DESIGNS AFTER NATURE.

Professor Contact Information

Carey Gibbons (she/her)

Assistant Professor, Art History

Office location: Art Building 206

Phone number: 940-565-4777 (Dept. of Art History number – not a direct line)

Email: Carey.Gibbons@unt.edu or Canvas inbox

I aim to respond to emails and Canvas messages within 24 hours on weekdays. On weekends and university holidays, responses will likely take longer.

Office hours: Tuesdays, 12:30–1:30 PM & Thursdays, 3:30–4:30 PM

Also available to meet by appointment

Course description

This course will explore the significance of the body in nineteenth-century British art and design. Victorian painting, sculpture, decorative arts, fashion, graphic design, illustration, interiors, and furniture will be addressed through a consideration of different artists, designers, and movements, with a particular focus on the Pre-Raphaelite Brotherhood and Aestheticism.

The course will explore the body in relation to ideas about gender, sexuality, morality, religion, science, race, and class.

Course objectives

- Students will investigate a range of examples of Victorian art and design, including painting, sculpture, decorative arts, fashion, and illustration, and gain an understanding of art and design objects in relation to historical, cultural, and social developments.
- Students will reach an understanding of the ways in which the human body was represented during the Victorian period.
- Students will engage in a cross-disciplinary analysis of the Victorian period.
- Students will apply the vocabulary and analytical skills needed to conduct research and present conclusions thoughtfully.
- Students will develop their ability to communicate thoughtfully in both verbal and written form.

Course structure & content

This course meets in person. Readings are from a variety of sources and will be posted on Canvas. Make sure you do your readings and required work before our class days. Readings will be supplemented by lectures, discussions (in-class and on Canvas discussion boards), and in-class activities throughout the semester. I encourage students to come and see me during office hours if they are having difficulty with the material or if they feel they are not expressing themselves adequately in class. I have included a course schedule of topics and readings in this syllabus, but be sure to check your email and Canvas regularly for announcements, adjustments to the schedule, and assignments.

Course disclaimer

Content in the arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. In this course, we will encounter examples of harmful stereotypes and expressions of cultural and racial superiority. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course. You can also contact me to discuss any concerns that you have about the course material.

Course Requirements & Grade Distribution

Attendance: 10%

Participation: 10%

Essay 1: 15%

Essay 2: 15%

Midterm multiple choice quiz: 15%

Victorian Salon group presentation: 10%

Final Project Topic Approval & Preliminary Bibliography: 5%

Final project: 20%

Attendance

Attendance will be taken at the beginning of each class, and students are expected to attend class meetings regularly. Although each student is allowed 2 unexcused absences without any penalty or questions asked, more than 2 unexcused absences will have a negative impact on a

student's attendance grade (-5 points for each unexcused absence beyond the 2 allowed absences). Absences will be excused for illness or another urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor's note) unless I tell you otherwise. It is important that you communicate with me prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals. Excessive tardiness will count as an absence (3 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless you need a bathroom break or have an urgent reason.

In the case of any absences, you are still responsible for the material covered. This information can be obtained by asking classmates for notes, reviewing the PowerPoint slides (posted on Canvas before each class), and/or meeting with me during office hours or by appointment.

Participation

It is required that each student come to class having completed the required reading and any assignments. Students are also expected to participate in class discussions and any in-class activities that are assigned. No cell phones shall be visible or audible in the classroom after class begins unless there is an emergency. If you are seen using a phone repeatedly during class without permission, it will have a negative impact on your class participation grade.

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. Adherence to these rules will be factored into your participation grade. Here are some general guidelines:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect, even when their opinion differs from your own.
- Speak from personal experiences. Try not to speak on behalf of groups or another individual's experiences.
- Use your critical thinking skills to respectfully challenge other people's ideas, instead of attacking individuals.

There will be 10 discussion boards over the course of the semester, and you must post a comment on at least 5 of the boards. Each comment should be at least 3 sentences. The comment can be a new comment or a reply to someone else's comment. Failure to comment on at least 5 boards will result in your participation grade being lowered 10 points for each missing post. If you have an issue with class attendance or are not contributing to class discussions, you are encouraged to go above the minimum requirement of 5 posts in order to ensure that you receive a good participation grade. Please don't hesitate to speak with me if you have concerns about your participation grade or need further guidance.

Although there will not be a graded Final Quiz, there will be a short quiz at the end of the semester that will need to be completed as part of your Participation grade. Failure to do so will result in your Participation grade being lowered by 10 points.

Essays

Your responses to essay questions are due on Canvas on **Fri., Feb. 27 and Fri., April 10 (by 11:59 PM.)** You will be provided with the questions 2 weeks in advance and are expected to write responses of at least 850 words and no more than 1500 words. 10 points will be deducted for each day past the deadline if you are late, unless you have extenuating circumstances. You will be provided with more detailed instructions on Canvas.

Midterm multiple choice quiz

Your midterm multiple choice quiz will be taken on Canvas on **Thurs., March 5.** You will have 1 hour to complete the quiz, and it must be taken sometime **between 10:00 AM and 7:00 PM.** You can take the quiz remotely. It will consist of 40 questions worth 2.5 points each. You will be allowed to consult notes, readings, and class slides, but you will not be allowed to collaborate with anyone else or use AI.

Victorian salon group presentation

You will deliver a short group presentation on a particular work of art or design from class that inspired you or that you think is especially significant on **Tues., April 28 or Thurs., April 30.** (Groups and presentation days will be assigned.) The presentation days will take the form of a Victorian salon. During the 19th century, salons were held in which guests would come together to engage in intellectual discussions and participate in cultural activities. The social gatherings provided a platform for the exchange of ideas and fostering of intellectual and artistic pursuits. You are encouraged to be creative with your group presentation. It can take the form of a poem, spoken word piece, debate, song, dance, short play, video essay, or something else!

Final project

You will have options for your final project, including a research paper (8–10 pages), creative writing project, virtual exhibition, art/design project, or podcast episode. I will provide you with more detailed instructions on Canvas. Your topic and preliminary bibliography must be submitted for approval by **Tues., April 14 (by 11:59 PM),** and the assignment is due on **Tues., May 5 (by 11:59 PM).** 10 points will be deducted from the final project grade for each day past the deadline if you are late, unless there are extenuating circumstances. No late projects will be accepted after Fri., May 9.

Overall Course Grading

A: 90% course average or above. Excellent work produced throughout the semester.

B: 80% course average or above. Good work produced throughout the semester.

C: 70% course average or above. Fair work produced throughout the semester.

D: 60% course average or above. Passing work produced throughout the semester.

F: Failure

Individual Assignments Grading

97-100 A+

93-96 A

90-92 A-

87-89 B+

83-86 B

80-82 B-

77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F

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 <https://studentaffairs.unt.edu/dean-of-students/conduct/index.html>

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

AI

One of the primary goals of this course is to help you develop strong writing and communication skills. Relying on AI to complete written assignments undermines your learning experience and can lead to academic penalties or sanctions. While you are welcome to use AI tools for brainstorming ideas and programs like Grammarly and spellcheck software to check grammar and spelling, all written content submitted for class assignments must be your own original work.

Privacy and Course Content

You may not record class lectures, discussions, or activities unless you have documented academic accommodations with the Office for Disability Access (ODA). Do not use any course materials (including recordings) for purposes not directly related to this course unless you have my permission.

ADA Accommodation Statement

UNT makes reasonable academic accommodation for students with disabilities. 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 a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students 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 ODA website at disability.unt.edu.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the UNT Learning Management System (LMS) for contingency plans for covering course materials.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940-565-2759.

Student Support Services

UNT provides resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Dean of Students: <https://studentaffairs.unt.edu/dean-of-students/>
- Student Health and Wellness Center: <https://studentaffairs.unt.edu/student-health-and-wellness-center/index.html>
- Counseling and Testing Services: <https://studentaffairs.unt.edu/counseling-and-testing-services>
- UNT Care Team: <https://studentaffairs.unt.edu/care>
- Eagle Engagement Center: <https://studentaffairs.unt.edu/eagle-engagement-center/index.html>

Technical assistance

You can contact the IT Help Desk for help with Canvas or other technology issues.

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 330

Hours and Availability: Visit <https://aits.unt.edu/support/index.html> for up-to-date hours and availability.



COURSE SCHEDULE & READINGS (subject to revision)

Note: Recommended readings are entirely optional. They delve deeper into the themes and ideas explored in class and are provided to spark your curiosity and encourage further exploration of the topics we're covering.

Tues., January 13 – Syllabus review/Introduction to the course

Thurs., January 15 & Tues., January 20 – Normative Femininity

Required readings (read by Jan. 20):

- Susan Casteras, Ch. 3, “The Ideal of Victorian Girlhood,” and Ch. 4, “Of Queen’s Gardens’ and the Model Victorian Lady,” in *Images of Victorian Womanhood in English Art* (Rutherford: Fairleigh Dickinson University Press, 1987), 35–49; 50–73.

Recommended readings:

- John Ruskin, “Of Queen’s Gardens,” in *Sesame and Lilies. Two Lectures* (London: Smith, Elder, and Co., 1865), 119–96.

Thurs., January 22 – Subversive Femininity

Required readings:

- Susan Casteras, Ch. 9, “The Wayward and the Fallen Woman,” and Ch. 10, “Later Feminine Alternatives,” in *Images of Victorian Womanhood in English Art* (Rutherford: Fairleigh Dickinson University Press, 1987), 131–43; 144–64.

Recommended readings:

- Tracy J.R. Collins, “Athletic Fashion, *Punch*, and the Creation of the New Woman,” *Victorian Periodicals Review* 43, no. 3 (Fall 2010): 309–35.

Tues., January 27 – Edward Burne-Jones

Required readings:

- Amelia Yeates, Ch. 4, “Health and Manliness in the Reception of Edward Burne-Jones’s

Work,” in *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*, eds. Serena Trowbridge and Amelia Yeates (Farnham, England: Routledge, 2014), 81–100.

Recommended readings:

- David Peters Corbett, Ch. 2, “Exile and Achievement,” *Edward Burne-Jones* (London: Tate, 2004), 29–43.
- Suzanne Fagence Cooper, “Burne-Jones as Designer,” in *Edward Burne-Jones*, ed. Alison Smith (London: Tate Publishing, 2018), 196–216.

Thurs., January 29 – William Morris and the Kelmscott Press

Required readings:

- Duncan Robinson, “Carvers and Architects: Edward Burne-Jones, William Morris and the Kelmscott Chaucer,” in *Literary Circles: Artist, Author, Word and Image in Britain 1800–1920*, eds. Jane Munro and Linda Goddard (Cambridge: Fitzwilliam Museum, 2006), 46–51.
- Samuel D. Albert, “‘My Work is the Embodiment of Dreams’: Morris, Burne-Jones, and Pre-Raphaelite Influences on Book Design,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (New Haven: Yale Center for British Art, 1991), 93–101.

Recommended readings:

- Velma Bourgeois Richmond, “Burne-Jones’s Chaucer Portraits in the Kelmscott ‘Chaucer,’” *The Chaucer Review* 40, no. 1 (2005): 1–38.
- Jeffrey Skoblow, “Beyond Reading: Kelmscott and the Modern,” in *The Victorian Illustrated Book*, ed. Richard Maxwell (Charlottesville: University Press of Virginia, 2002), 239–58.

Tues., February 3 – Research overview with Rebecca Barham (Art Librarian), Willis Library, Room 130

Thurs., February 5 – Visit to UNT Special Collections (Room 443, 4th floor, Willis Library)

Note that you will not be in room 443 for the entire class period. Please see below for when you are scheduled to be there:

Group 1: Students with the last names Barber–Johnson: 11:00–11:40 AM

Group 2: Students with the last names Lintag–Von Ruden: 11:40 AM–12:20 PM

Since each group has a limited amount of time looking at the materials, it is important that you are on time!

Tues., February 10 – Victorian Illustration

Required readings:

- Simon Cooke, Ch. 6, “Interpreting Masculinity: Pre-Raphaelite Illustration and the Works of Tennyson, Christina Rossetti and Trollope,” in *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*, eds. Serena Trowbridge and Amelia Yeates (Farnham, England: Routledge, 2014), 127–49.

Recommended readings:

- Poulson, Christine. "Death and the Maiden: The Lady of Shalott and the Pre-Raphaelites," in *Reframing the Pre-Raphaelites: Historical and Theoretical Essays*, ed. Ellen Harding (Bournemouth: Scholar Press, 1996), 173–94.
- Julia Thomas, Ch. 4, "Happy Endings: Death and Domesticity in Victorian Illustration," in *Reading Victorian Illustration, 1855–1875*, eds. Paul Goldman and Simon Cooke (Farnham, England: Ashgate, 2012), 79–96.
- Carey Gibbons, Ch. 3, "Grasping the Elusive: Victorian Weather Forecasting and Arthur Hughes's Illustrations for George MacDonald's *At the Back of the North Wind*," in *Victorian Science & Imagery: Representation & Knowledge in Nineteenth-Century Visual Culture*, ed. Nancy Rose Marshall (Pittsburgh: University of Pittsburgh Press, 2021), 79–109.

Thurs., February 12 – Dante Gabriel Rossetti

Required readings:

- Chiedza Mhondoro, "Sensitivity and Possibility: Reading Dante Gabriel Rossetti's *The Beloved Through Fiction*," and Margaretta Frederick, "Troubling Women: Dante Gabriel Rossetti's Portrayals of Modern Beauty," in *The Rossettis* (ex. cat.), eds. Carol Jacobi and James Finch (London: Tate, 2023), 162–75; 176–201.
- Virginia M. Allen, "One Strangling Golden Hair': Dante Gabriel Rossetti's *Lady Lilith*," *Art Bulletin* 66, no. 2 (June 1984): 285–94.

Recommended readings:

- Emma Flint, "The Secret Victorian Language That's Back in Fashion," *BBC*, October 13, 2022: <https://www.bbc.com/culture/article/20221012-the-flowers-that-send-a-hidden-message>
- Jessica Roux, *Floriography: An Illustrated Guide to the Victorian Language of Flowers* (Kansas City: Andrew McMeel Publishing, 2020).
- Galia Ofek, Ch. 2, "Hair Fetishized in Victorian Culture," in *Representations of Hair in Victorian Literature and Culture* (Farnham: Ashgate, 2009), 33–101.

Tues., February 17 – John Everett Millais

Required readings:

- Paul Barlow, "John Everett Millais (1829–1896)," in *The Cambridge Companion to the Pre-Raphaelites*, ed. Elizabeth Prettejohn (New York: Cambridge University Press, 2012), 133–47.

Recommended readings:

- Andrew Sanders, "Millais and Literature," in *John Everett Millais: Beyond the Pre-Raphaelite Brotherhood*, ed. Debra N. Mancoff (New Haven and London: Yale University Press, 2001), 69–93.
- Laurel Bradley, "From Eden to Empire: John Everett Millais's 'Cherry Ripe'," *Victorian Studies* 34, no. 2 (Winter 1991): 179–203.

Thurs., February 19 – Albert Moore, James McNeill Whistler, & Aestheticism; Consciousness & Sensation

Required readings:

- Aileen Ribeiro, “Fashioning White in the Work of Whistler and His Contemporaries,” in *The Woman in White: Joanna Hiffernan and James McNeill Whistler*, ed. Margaret F. MacDonald (New Haven and London: Yale University Press, 2020), 157–66.
- William Benjamin Carpenter, “The Power of the Will Over Mental Action,” and Frances Power Cobbe, “On Unconscious Cerebration,” and “Dreams as an Illustration of Involuntary Cerebration,” in *Embodied Selves: An Anthology of Psychological Texts 1830–1890*, eds. Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), 95–101; 93–95; 113–15.

Recommended readings:

- Elizabeth Prettejohn, Ch. 4, “Albert Moore,” in *Art for Art’s Sake: Aestheticism in Victorian Painting* (New Haven and London: Yale University Press, 2007), 101–27.
- Kimberly Wahl, Ch. 2, “Aesthetic Dress in the Work of James McNeill Whistler,” in *Dressed as in a Painting: Women and British Aestheticism in an Age of Reform* (Durham, NH: University of New Hampshire Press, 2013), 35–69.
- Rachel Teukolsky, “Walter Pater’s *Renaissance* (1873) and the British Aesthetic Movement,” *BRANCH: Britain, Representation and Nineteenth-Century History*, ed. Dino Franco Felluga, September 2012:
https://branchcollective.org/?ps_articles=rachel-teukolsky-walter-paters-renaissance-1873-and-the-british-aesthetic-movement
- Emma Merklng, “The Sensate Body: Consciousness in Albert Moore’s Art,” *Immediations* 4, no. 3 (2018):
<https://courtauld.ac.uk/research/research-resources/publications/immeditations-postgraduate-journal/immediations-online/2018-2/emma-merklng-the-sensate-body-consciousness-in-albert-moores-art/>

Tues., February 24 – Frederic Leighton

Required readings:

- Alison Hokanson, “The Fascination of Flaming June,” Metropolitan Museum of Art, August 23, 2023:
<https://www.metmuseum.org/perspectives/flaming-june>

Recommended readings:

- Keren Hammerschlag, Ch. 3, “Beautiful Death: Aestheticism,” in *Frederic Leighton: Death, Mortality, Resurrection* (London and New York: Routledge, 2018), 79–113.
- Keren Hammerschlag, “Excavated Evidence from Frederic Leighton’s Paintings of the Female Nude,” *Victorian Studies* 56, no. 3 (Spring 2014): 442–57.

Thurs., February 26 – Queer Victorians ESSAY 1 due on Fri., February 27 (by 11:59 PM)!

Required readings:

- Colin Cruise, “Coded Desires,” in *Queer British Art, 1861–1967*, ed. Clare Barlow (London: Tate, 2017), 24–47.
- Jan Marsh, Introduction, in *Aubrey Beardsley: Decadence & Desire* (London: V&A and Thames & Hudson, 2020), 8–35.

Recommended readings:

- Colin Cruise, “‘Lovely devils’: Simeon Solomon and Pre-Raphaelite Masculinity,” in *Reframing the Pre-Raphaelites: Historical and Theoretical Essays*, ed. Ellen Harding (Bournemouth: Scholar Press, 1996), 195–210.
- Elizabeth Prettejohn, Ch. 3, “Simeon Solomon,” in *Art for Art’s Sake: Aestheticism in Victorian Painting* (New Haven and London: Yale University Press, 2007), 70–99.
- Rachel Teukolsky, “On the Politics of Decadent Rebellion: Beardsley, Japonisme, Rococo,” *Victorian Literature and Culture* 49, no. 4 (2021): 643–66.

Tues., March 3 – Pre-Raphaelite Sisters

Required readings:

- Glenda Youde, “Dante Gabriel and Elizabeth Eleanor Rossetti: The Artistic Partnership,” in *The Rossettis* (ex. cat.), eds. Carol Jacobi and James Finch (London: Tate, 2023), 114–35.

Recommended readings:

- Glenda Youde and Robert Wilkes, eds., *Pre-Raphaelite Sisters: Art, Poetry and Female Agency in Victorian Britain* (Oxford: Peter Lang, 2022).
- Jan Marsh, Pamela Gerrish Nun, Alison Smith, Charlotte Gere, and Peter Funnell, *Pre-Raphaelite Sisters* (ex. cat.) (London: National Portrait Gallery Publications, 2019).

Thurs., March 5 – Midterm Quiz on Canvas (Complete between 10:00 AM & 7:00 PM.)

Tues., March 10 & Thurs., March 12 – SPRING BREAK!

Tues., March 17 & Thurs., March 19 – Ornament, Objects, & The Interior

Required readings (read by March 19):

- Penny Sparke, Ch. 4, “Furnishing the Aesthetic Interior: Manuals and Theories” (and other short essays by various authors), in *The Cult of Beauty: The Victorian Avant-Garde, 1860–1900*, eds. Lynn Federle Orr and Stephen Calloway (London: V&A, 2011), 125–55.
- Anne Anderson, “‘Fearful Consequences...Of Living up to One’s Teapot’: Men, Women, and ‘Cultchah’ in the English Aesthetic Movement, c. 1870–1900,” *Victorian Literature and Culture* 37, no. 1 (2009): 219–54.

Recommended readings:

- Owen Jones, *Grammar of Ornament* (London: Day and Son, 1856).
- Llewellyn Negrin, “Ornament and the Feminine,” *Feminist Theory* 7, no. 2 (August 2006): 219–35.

- Alison Georgina Chapman, “Ornament and Distraction: Peripheral Aesthetics in the Nineteenth Century,” *Victorian Literature and Culture* 45, no. 2 (June 2017): 233–55.

Tues., March 24 – The Influence of Darwin

Required readings:

- Caitlin Silberman, Ch. 8, “Darwinian Aesthetics and Aestheticism in James McNeill Whistler’s Peacock Room,” in *Victorian Science & Imagery: Representation & Knowledge in Nineteenth-Century Visual Culture*, ed. Nancy Rose Marshall (Pittsburgh: University of Pittsburgh Press, 2021), 206–26.

Recommended readings:

- Jane Munro, Ch. 11, “‘More Like a Work of Art than of Nature’: Darwin, Beauty, and Sexual Selection” in *Endless Forms: Charles Darwin, Natural Science and the Visual Arts* (ex. cat.), eds. Diana Donald and Jane Munro (New Haven and London: Yale University Press, 2009), 253–91.

Thurs., March 26 & Tues., March 31 – Race & the Victorians; Orientalism

Required readings (read by March 31):

- *The Colour of Anxiety: Race, Sexuality and Disorder in Victorian Sculpture*, Exhibition guide, Henry Moore Institute, 2022
- Madeline Hewitson, “Journeys for Colour: Artist-Travelers and British Orientalism,” in *Colour Revolution: Victorian Art, Fashion & Design* (ex. cat.), eds. Madeline Hewitson, Charlotte Ribeyrol, and Matthew Winterbottom (Oxford: Ashmolean Museum, 2023), 143–55.

Recommended readings:

- Keren Rosa Hammerschlag, Ch. 6, “Drawing Racial Comparisons in Nineteenth-Century British and American Anatomical Atlases,” in *Victorian Science & Imagery: Representation and Knowledge in Nineteenth Century Visual Culture*, ed. Nancy Rose Marshall (Pittsburgh: University of Pittsburgh Press, 2021), 167–88.
- Jan Marsh, “Fanny Eaton,” in *Pre-Raphaelite Sisters* (London: National Portrait Gallery, 2019), 102–09.
- Rachel Teukolsky, “Queen Victoria’s Iconic Visibility,” and “Whiteness and Other Sensations of Race,” in *Picture World: Image, Aesthetics, and Victorian New Media* (Oxford: Oxford University Press, 2022), 259–65; 265–69.

Thurs., April 2 – Physiognomy and Phrenology; Victorian Salon Group Working Day Victorian Salon topic & group name must be submitted for approval by 11:59 PM!

Required readings:

- John Caspar Lavater, “On Physiognomy,” and George Combe, “A System of Phrenology,” and “The Constitution of Man,” in *Embodied Selves: An Anthology of Psychological Texts 1830–1890*, eds. Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), 8–18; 29; 29–40.

Recommended readings:

- Sally Shuttleworth, Ch. 4, “Reading the Mind: Physiognomy and Phrenology,” in *Charlotte Bronte and Victorian Psychology* (Cambridge and New York: Cambridge University Press, 1996), 57–70.
- Mary Cowling, *The Artist as Anthropologist: The Representation of Type and Character in Victorian Art* (Cambridge and New York: Cambridge University Press, 1989), 182–231.

Tues., April 7 & Thurs., April 9 – Religion
GUEST SPEAKER Revd. Ayla Lepine on April 7!
ESSAY 2 due on Fri., April 10 (by 11:59 PM)!

Required readings (read by April 7):

- Michaela Giebelhausen, “The Religious and Intellectual Background,” in *The Cambridge Companion to the Pre-Raphaelites*, ed. Elizabeth Prettejohn (New York: Cambridge University Press, 2012), 62–75.
- Tim Barringer, “Christ, The Working Man,” in *Men at Work: Art and Labour in Victorian Britain* (New Haven: Yale University Press, 2005), 56–63.

Recommended readings:

- Eleanor Fraser Stansbie, Ch. 9, “Christianity, Masculinity, Imperialism: *The Light of the World* and Colonial Contexts of Display,” in *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*, eds. Serena Trowbridge and Amelia Yeates (Farnham, England: Routledge, 2014), 189–211.
- Colin Cruise, “‘Pressing all religions into his service’: Solomon’s Ritual Paintings and Their Contexts,” in *Love Revealed: Simeon Solomon and the Pre-Raphaelites* (ex. cat.), ed. Cruise (London and New York: Merrell, 2005), 57–63.

Tues., April 14 – Death & Spiritualism
Final Project Topic & Preliminary Bibliography must be submitted for approval by 11:59 PM!

Required readings:

- Jan Marsh, “Spiritual Women,” in *Modern Pre-Raphaelite Visionaries: British Art 1880–1930* (ex. cat.) (Leamington Spa: Royal Leamington Spa Art Gallery & Museum, 2022), 52–58.

Recommended readings:

- Rachel Oberter, “Esoteric Art Confronting the Public Eye: The Abstract Spirit Drawings of Georgiana Houghton,” *Victorian Studies* 48, no. 2 (Winter 2006): 221–32.
- Rachel Oberter, “‘The Sublimation of Matter into Spirit’: Anna Mary Howitt’s Automatic Drawings,” in *The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult*, eds. Sarah Willburn and Tatiana Kontou (Farnham, England: Ashgate Publishing, 2012), 333–58.
- Carey Gibbons, Ch. 8, “‘The Result of an Experiment’: Evelyn De Morgan and Automatic Writing,” in *Pre-Raphaelite Sisters: Art, Poetry and Female Agency in Victorian Britain*, eds. Glenda Youde and Robert Wilkes (Oxford: Peter Lang, 2022), 233–68.

Thurs., April 16 – Victorian Fashion

Required readings:

- Julia Thomas, Ch. 3, “Crinolineomania: Punch’s Female Malady,” in *Pictorial Victorians: The Inscription of Values in Word and Image* (Athens, Ohio: Ohio University Press, 2004), 77–103.
- Fiona Kay and Neil R. Storey, Ch. 8, “Mourning,” in *Victorian Fashions for Women* (Yorkshire and Philadelphia: Pen & Sword Books, 2022), 139–46.

Recommended readings:

- Leigh Summers, Ch. 1, “Elegance, Comfort, Durability! Class, Contours, and Corsetry,” in *Bound to Please: A History of the Victorian Corset* (Oxford and New York: Berg, 2001), 9–36.
- Robyne Calvert, Ch. 10, “Dismantling Pre-Raphaelite Dress: Facts and Fictions in Women’s Sartorial Practices,” in *Pre-Raphaelite Sisters: Art, Poetry and Female Agency in Victorian Britain*, eds. Glenda Youde and Robert Wilkes (Oxford: Peter Lang, 2022), 299–330.
- Kimberly Wahl, Ch. 5, “The Artful Containment of the Aesthetic Female Body,” in *Dressed as in a Painting: Women and British Aestheticism in an Age of Reform* (Durham, NH: University of New Hampshire Press, 2013), 141–60.
- Matthew Winterbottom, “‘The Triumph of Colour’: The Synthetic Colour Revolution,” in *Colour Revolution: Victorian Art, Fashion & Design*, eds. Madeline Hewitson, Charlotte Ribeyrol, and Matthew Winterbottom (Oxford: Ashmolean Museum, 2023), 86–101.
- Robyne Calvert, “Manly Modes: Artistic Dress and the Styling of Masculine Identity,” *Visual Culture in Britain* 16, no. 2 (2015): 223–42.
- Clare Phillips, “Jewellery,” in *The Cult of Beauty: The Victorian Avant-Garde, 1860–1900*, eds. Lynn Federle Orr and Stephen Calloway (London: V&A, 2011), 208–11.

Tues., April 21: Visit to TFC Study Space!

You will visit the Texas Fashion Collection study space in the **Art Building, room 259**.

Annette Becker, Director and Curator of the TFC, will meet us there. Note that you will not be in the study space for the entire class period. Please see below for when you are scheduled to be there:

Group 1: Students with the last names Barber–Johnson: 11:00–11:40 AM

Group 2: Students with the last names Lintag–Von Ruden: 11:40 AM–12:20 PM

Since each group has a limited amount of time looking at the materials, it is important that you are on time!

Thurs., April 23 – Julia Margaret Cameron & Victorian Photography

Required readings:

- Debra N. Mancoff, “Legend ‘From Life’: Cameron’s Illustrations to Tennyson’s ‘Idylls of the King’,” in Sylvia Wolf, *Julia Margaret Cameron’s Women* (ex. cat.) (Chicago; New Haven and London: The Art Institute of Chicago and Yale University Press, 1998), 87–106.

Recommended readings:

- Mirjam Brusius, “Impreciseness in Julia Margaret Cameron’s Portrait Photographs,” *History of Photography* 34, no. 4 (2010): 342–55.

Tues., April 28 & Thurs., April 30 – Victorian Salon Presentations!

Tues., May 5: FINAL PROJECTS DUE (by 11:59 PM)!