

ARTH 4801.006 – Gender and the Body in Victorian Art & Design
Spring 2024, 3 credits
Tuesdays & Thursdays, 11:00 AM – 12:20 PM, ART 288

Professor Contact Information

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Course description

This course will explore the significance of the body, especially the gendered body, in nineteenth-century British art and design. Victorian painting, sculpture, decorative arts, fashion, graphic design, illustration, interiors, furniture, and other objects of design will be addressed through a consideration of different artists, designers, and movements, with a particular focus on the Pre-Raphaelite Brotherhood and Aestheticism. In addition to gender roles, the course will explore sexuality, love, morality, religion, science, race, and class.

Course structure & content

This class 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 activities (in-class and on Canvas) throughout the semester. 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 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 and the relationship between gender and the body during the Victorian period.
- Students will engage in a cross-disciplinary analysis of the Victorian period, considering Victorian art and design in relation to literature, science, and religion.
- Students will apply the vocabulary and analytical skills needed to conduct research and present conclusions thoughtfully.
- Students will communicate with other students thoughtfully in verbal and written form.

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. We might encounter examples of harmful stereotypes or 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.

Technical assistance

At UNT we have an IT Help Desk that you can contact for help with Canvas or other technology issues.

Email: helpdesk@unt.edu

Live Chat: <https://it.unt.edu/helpdesk/chatsupport>

Phone: 940-565-2324

In Person: Sage Hall, Room 330

Hours and Availability: Visit <https://it.unt.edu/helpdesk> for up-to-date hours and availability.

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 deanofstudents.unt.edu/conduct.

Rules of Engagement

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. These rules will be factored into your final 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.

Student Support Services

UNT provides mental health 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:

- Student Health and Wellness Center (<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- Counseling and Testing Services (<https://studentaffairs.unt.edu/counseling-and-testing-services>)

- UNT Care Team (<https://studentaffairs.unt.edu/care>)
- UNT Psychiatric Services (<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- Individual Counseling (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

Other student support services offered by UNT include

- Registrar (<https://registrar.unt.edu/registration>)
- Financial Aid (<https://financialaid.unt.edu/>)
- Student Legal Services (<https://studentaffairs.unt.edu/student-legal-services>)
- Career Center (<https://studentaffairs.unt.edu/career-center>)
- Pride Alliance (<https://edo.unt.edu/pridealliance>)
- UNT Food Pantry (<https://deanofstudents.unt.edu/resources/food-pantry>)

Academic Support Services

- Academic Resource Center (<https://clear.unt.edu/canvas/student-resources>)
- Academic Success Center (<https://success.unt.edu/asc>)
- UNT Libraries (<https://library.unt.edu/>)
- Writing Lab (<http://writingcenter.unt.edu/>)
- Math Lab (<https://math.unt.edu/mathlab>)

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.

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 Canvas 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.

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: 25%

Attendance

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. Your Attendance grade will be lowered by one full letter grade for more than 2 unexcused absences. An excused absence is granted if you are ill or have an urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor's note or proof of a positive Covid test) 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 have an urgent reason.

Participation

It is required that each student come to class having completed the required reading and any assignments. You are also expected to participate in class discussions and any in-class activities that are assigned. Additionally, Canvas discussion board responses will factor into your Participation grade. There will be 10 discussion board posts over the course of the semester, and you must comment on at least 5 of the posts. Each comment should be at least 3 sentences. Failure to do so will result in your Participation grade being lowered by as much as one letter grade for each missing comment.

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 Participation grade.

Essays

Your responses to essay questions are due on Canvas on Thurs., Feb. 22 and Thurs., April 11 (by 11:59 pm.) You will be provided with the questions 1 1/2 weeks in advance and are expected to write responses of at least 800 words and no more than 1500 words. A letter grade will be deducted for each day past the deadline if you are late. You will be provided with more detailed instructions on Canvas.

Midterm multiple choice quiz

Your midterm multiple choice quiz will be taken on Canvas during class time on Thurs., March 7. 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.

Victorian salon group presentation

You will deliver a short group presentation on a particular work of art or design that inspired you on Tues., April 30 or Thurs., May 2. (Groups and presentation days will be assigned.) The presentation days will take the form of a Victorian salon. During 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, and your topic must be submitted for approval by Tues., April 16 at 11:59 PM. The assignment is due by Thurs., May 9 by 5:00 PM. A letter grade will be deducted from the final project grade for each day past the deadline if you are late.

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

COURSE SCHEDULE & READINGS (subject to revision)

WEEK 1: Tues., Jan. 16 – Syllabus review/Introduction to the course

WEEK 1: Thurs., Jan. 18 – Overview of the Pre-Raphaelites

Required readings:

- Tim Barringer, “Introduction,” and Ch. 1, “Rebellion and Revivalism,” in *Reading the Pre-Raphaelites* (New Haven and London: Yale University Press, 1999), 7-19; 21-53.

Recommended readings:

- Tim Barringer, Ch. 2, “Truth to Nature,” in *Reading the Pre-Raphaelites* (New Haven and London: Yale University Press, 1999), 55-83.
- Tim Barringer, “Radical Victorians: The Pre-Raphaelites and the Modern World,” in Martin Ellis, Victoria Osborne, and Tim Barringer, *Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement* (Munich, London, New York: American Federation of Arts, DelMonico Books, Prestel), 34-51.

WEEK 2: Tues., Jan. 23 & Thurs., Jan. 25 – Normative Femininity

Required readings (read all by Jan. 25):

- 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.
- Martha Vicinus, “Introduction: The Perfect Victorian Lady,” in *Suffer and Be Still: Women in the Victorian Age* (Bloomington: Indiana University Press, 1972), vii-xv.

Recommended readings:

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

WEEK 3: Tues., Jan. 30 – 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:

- Lynda Nead, Introduction and Ch. 3, “Forms of Deviancy: The Prostitute,” in *Myths of Sexuality* (Oxford and Cambridge: Basil Blackwell, 1988) 1-11; 91-109.
- Christina Bradstreet, Ch. 7, “The Erotics of Scent,” in *Scented Visions: Smell in Art, 1850-1914* (University Park, PA: Penn State University Press, 2022), 170-96.

WEEKS 3-4: Thurs., Feb. 1 & Tues., Feb. 6 – Dante Gabriel Rossetti

Required readings (read all by Feb. 6):

- 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*, 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).

• Charlotte Gere and Geoffrey C. Munn, Chapter IV, “Dante Gabriel Rossetti and ‘Pre-Raphaelite’ Fashion,” in *Pre-Raphaelite to Arts and Crafts Jewellery* (Woodbridge: Antique Collectors’ Club, 1996), 108–62.

• Sarah Heaton, Ch. 6, “Gender and Sexuality: Tresses Adorned and Adored, Locks Coiled and Cut,” in *A Cultural History of Hair in the Age of Empire*, ed. Sarah Heaton (London: Bloomsbury Academic, 2019), 101–16.

• Galia Ofek, Ch. 2, “Hair Fetishized in Victorian Culture,” in *Representations of Hair in Victorian Literature and Culture* (Farnham: Ashgate, 2009), 33–101.

WEEK 4: Thurs., Feb. 8 – Edward Burne-Jones

Required 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.

Recommended 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.

• J.B. Bullen, Part IV, “Burne-Jones and the Aesthetic Body,” in *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism* (Oxford: Oxford University Press, 1988), 149–216.

• John Christian, “Self-Portrait,” and “Obesity,” in *Edward Burne-Jones: The Hidden Humorist* (London: British Museum Press, 2011), 22–31; 96–109.

• Caroline Arscott, “Fractured Figures: The Sculptural Logic of Burne-Jones’s Stained Glass Windows,” in *Sculpture and the Pursuit of a Modern Ideal in Britain, c. 1880–1930*, ed. David J. Getsy (Aldershot, England: Ashgate, 2004), 39–62.

WEEK 5: Tues., Feb. 13 – 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.

- Velma Bourgeois Richmond, “Burne-Jones's Chaucer Portraits in the Kelmscott ‘Chaucer’,” *The Chaucer Review* 40, no. 1 (2005): 1–38.

Recommended readings:

- Jeffrey Skoblow, “Beyond Reading: Kelmscott and the Modern,” in *The Victorian Illustrated Book*, ed. Richard Maxwell (Charlottesville and London: University Press of Virginia, 2002), 239–58.

WEEK 5: Thurs., Feb. 15 – William Morris and the Kelmscott Press (cont.)

Visit to view Special Collections materials (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 Abadom–LaFrance: 11:00–11:40 AM

Group 2: Students with the last names Lovett–Zahan: 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!

WEEK 6: Tues., Feb. 20 – 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.
- 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.

WEEK 6: Thurs., Feb. 22 – Race and the Victorians

ESSAY 1 due by 11:59 PM!

Required readings:

- *The Colour of Anxiety: Race, Sexuality and Disorder in Victorian Sculpture*, Exhibition guide, Henry Moore Institute, 2022
- Madeline Hewitson, “Surface Matters: Skin Colour, Race and Materiality,” in *Colour Revolution: Victorian Art, Fashion & Design*, eds. Madeline Hewitson, Charlotte Ribeyrol, and Matthew Winterbottom (Oxford: Ashmolean Museum, 2023), 122–29.
- Joan Anim-Addo, “Queen Victoria’s Black ‘Daughter’,” in *Black Victorians/Black Victoriana*, ed. Gretchen Holbrook Gerzina (New Brunswick, New Jersey, and London: Rutgers University Press, 2003), 11–19.

Recommended readings:

- 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.

- Jan Marsh, “Fanny Eaton,” in *Pre-Raphaelite Sisters* (London: National Portrait Gallery, 2019), 102–09.

WEEK 7: Tues., Feb. 27 – Medical/Anatomical Illustration

Required 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.

Recommended readings:

- Michael Sappol, “Mr. Joseph Maclise and the Epistemology of the Anatomical Closet,” *British Art Studies* 20: <https://doi.org/10.17658/issn.2058-5462/issue-20/msappol>

WEEKS 7–8: Thurs., Feb. 29 & Tues., March 5 – Albert Moore, James McNeill Whistler, and Aestheticism

Required readings (read all by March 5):

- 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.
- 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.
- 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.
- Introduction to the V&A exhibition, “The Cult of Beauty”: <https://www.vam.ac.uk/blog/creating-cult-beauty/video-introduction-aestheticism>

Recommended readings:

- 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

WEEK 8: Thurs., March 7 – MIDTERM QUIZ!

WEEK 9: SPRING BREAK. NO CLASS ON TUES., MARCH 12 OR THURS., MARCH 14!

WEEK 10: Tues., March 19 & Thurs., March 21 – Queer Victorians

Required readings (read all by March 21):

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

WEEK 11: Tues., March 26 & Thurs., March 28 – Ornament, Objects, & The Interior

Required readings (read all by March 28):

- “Grammar of Ornament,” National Museums Scotland:
<https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/grammar-of-ornament/>
- 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.
- Penny Sparke, Ch. 4, “Furnishing the Aesthetic Interior: Manuals and Theories,” in *The Cult of Beauty: The Victorian Avant-Garde, 1860–1900*, eds. Lynn Federle Orr and Stephen Calloway (London: V&A, 2011), 125–55.

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.
- Charlotte Gere, “William Morris and the ‘Palace of Art’: Red House and the Two Kelmscotts,” in *Artistic Circles: Design and Decoration in the Aesthetic Movement* (London: V&A, 2010), 158–72.

WEEK 12: Tues., April 2 – Scientific Connections: Meteorology, Consciousness, & Sensation

Required readings:

- 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.
- 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:

- Emma Merklings, “The Sensate Body: Consciousness in Albert Moore’s Art,” *Immediations* 4, no. 3 (2018): <https://courtauld.ac.uk/research/research-resources/publications/immediations-postgraduate-journal/immediations-online/2018-2/emma-merklings-the-sensate-body-consciousness-in-albert-moores-art/>

WEEK 12: Thurs., April 4 – Scientific Connections: 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*, eds. Diana Donald and Jane Munro (New Haven and London: Yale University Press, 2009), 253–91.
- Janet Browne, Ch. 1, “Darwin in Caricature: A Study in the Popularization and Dissemination of Evolutionary Theory,” in *Art of Evolution: Darwin, Darwinisms, and Visual Culture*, eds. Barbara Larson and Fae Brauer (Hanover: Dartmouth College Press, 2009), 18–39.

WEEK 13: Tues., April 9 – Scientific Connections: Physiognomy and Phrenology

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 Urban Scene: Painters of the Crowd,” in *Victorian Figurative Painting: Domestic Life and the Contemporary Social Scene* (London: Andreas Papadakis, 2000), 89–119.
- 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.

WEEK 13: Thurs., April 11 – LIBRARY RESEARCH SESSION with Rebecca Barham!
Meet in Room 130 at Willis Library.
ESSAY 2 due by 11:59 PM!

WEEK 14: Tues., April 16 – Victorian Fashion

Final Project topic must be submitted for approval by the end of today (11:59 pm)!

Required readings:

- Marianne Thesander, Ch. 5, “The Corseted Woman, 1880s–c.1909,” in *The Feminine Ideal* (London: Reaktion, 1997), 80–106.
- 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.

WEEK 14: Thurs., April 18 – Victorian Fashion (cont.); Visit to the 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 Abadom–LaFrance: 11:00–11:40 AM

Group 2: Students with the last names Lovett–Zahan: 11:40 AM–12:20 PM

Since each group has a limited amount of time in the study space, it is important that you are on time!

Required readings:

- 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.
- 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.

Recommended readings:

- Robyne Calvert, “Manly Modes: Artistic Dress and the Styling of Masculine Identity,” *Visual Culture in Britain* 16, no. 2 (2015): 223–42.
- 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.

WEEK 15: Tues., April 23 – Death & Spiritualism

Required 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.
- 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.

Recommended readings:

- 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.
- Emma Merklung, Ch. 11, “‘Symbols Bewitched’: Evelyn De Morgan’s Symbolic Logic,” in *Evelyn and William De Morgan: A Marriage of Arts and Crafts*, ed. Margaretta Frederick (New Haven and London: Yale University Press, 2022), 130–39.

WEEK 15: Thurs., April 25 – Religion

Required readings:

- Tim Barringer, “Christ, The Working Man,” in *Men at Work: Art and Labour in Victorian Britain* (New Haven: Yale University Press, 2005), 56–63.
- 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.

Recommended readings:

- Norman Vance, Ch. 6, “Tom Brown’s Manliness,” in *The Sinews of the Spirit: The Ideal of Christian Manliness in Victorian Literature and Religious Thought* (Cambridge: Cambridge University Press, 1985), 134–65.

WEEK 16: Tues., April 30 & Thurs., May 2 – VICTORIAN SALON

Detailed instructions to follow.

FINAL PROJECT DUE ON THURS., MAY 9 BY 5:00 PM!

Detailed instructions to follow.