ENL 6256:
TOWARD MODERNISM:
COLONIZING MONSTROSITY
IN THE VICTORIAN FIN DE SIÈCLE

Dr. C. Snodgrass; 4336 Turlington; 376-8362; snod@english.ufl.edu
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SYLLABUS: READING SCHEDULE

REQUIRED TEXTS (books available at Orange & Blue Textbooks and ABE Books online):

Oscar Wilde, *The Ballad of Reading Gaol and Other Poems* (Dover)
Oscar Wilde, *Lady Windermere’s Fan* (Dover)
Aubrey Beardsley, *Salome: Aubrey Beardsley and Oscar Wilde* (Dover)
Aubrey Beardsley, *The Best Works of Aubrey Beardsley* (Dover)
M. L. Rosenthal, ed., *Selected Poems and Two Plays of W. B. Yeats* (Collier)
Six photocopy supplements — buy at Orange & Blue Textbooks

SCHEDULE

Week 1  **NO CLASS**

Week 2  **Walter Pater and a ‘Modern’ Renaissance**  [*The Renaissance*; c. 220 pages + notes]
Introduction, “Walter Pater (1839–1894)”
Walter Pater — *Studies in the History of the Renaissance* (1873)
Week 3  Victorianism, the ‘Decadence,’ and the Grotesque  

[Packet #1: c. 250 pages; Packet #2: Optional 30-page Chronology]

NO CLASS (Martin Luther King Day), BUT the following assigned background reading:

“Facts, Themes, and Principles of Victorian Culture”
“A Few of the Dichotomies that Haunted Victorians”

Introduction, “John Ruskin (1819–1900)”
“Chronicle of Some Important Events Bearing on Victorian Age & Aftermath” (Optional)

Week 4  Oscar Wilde: The Artist as Critic  

[Packet #2: c. 125 pages; plus Wilde books: c. 150 pages]

Introduction: “Oscar Wilde (1854–1900)”
Oscar Wilde —


Criticism: “The Critic As Artist,” Nineteenth Century (July and September 1890), and in Intentions (1891), [98]–224

Drama: Lady Windermere’s Fan, v–52

SSSS PROJECT SELECTION DUE SSSS

Week 5  The ‘Feminine Ideal’ and its Deconstruction  

(Packet #2: c. 110 pages; Packet #3: c. 55 pages]
Introduction: “Ernest Dowson (1867–1900)"

Ernest **Dowson** —

**Poetry:** “Vitae summa brevis spem nos vetat incohere longem,”

“Nuns of the Perpetual Adoration,” “My Lady April,”

“Yvonne of Brittany,” “Benedictio Domini,” “Non Sum Qualis Eram Bonae Sub Regno Cynarae,” “Cease smiling, Dear! a little while be sad,” “Epigram,” “Dregs”

**Dowson — Fiction:** “An Orchestral Violin,” *Macmillan’s Magazine* (August 1891) and *Dilemmas*, 51–85

Introduction: Virginia Blain, “Mathilde Blind (1841–96)"


**Vernon Lee** [Violet Paget] — “Prince Alberic and the Snake Lady,”

from *The Yellow Book* 10 (July 1896) and republished in *Supernatural Tales* (1902), 19–72

Week 6 **George Egerton and the ‘New Woman’** [*Packet #3*: c. 145 pages; 2 images]

Introduction: “The New Woman”

Introduction: “Eliza Lynn Linton (1822–1898)”


Introduction: “Ouida [Marie Louise de la Ramée] (1839–1908)"


Introduction: “George Egerton (1859–1945)”

**George Egerton** [Mary Chavelita Dunne Bright] — Martha


“Wedlock,” *Discords* (London: John Lane, Bodley Head, 1894), 115–44

**Punch** cartoons (see my website): “SheNotes” (Vol. 106),

“SheNotes Reclining” (Vol. 106)

Week 7 **Ella D’Arcy & Modern Romance** [*Packet #3*: c. 35 pages; *Packet #4*: c. 125 pages]

Introduction: “Ella D’Arcy (1856?–1939)”

---BIBLIOGRAPHY DUE---

Week 8 Rosamund Marriott Watson and the Grotesque

[Packet #4: c. 20 pages]

Introduction: “Graham R. Tomson (1860–1911)”


Week 9 Arthur Symons: The Artist as Symbolist Flâneur

[Packet #4: c. 105 pages; Packet #5: c. 200 pages]

Introduction: “Charles Baudelaire (1821–67)”


R. A. Walker, Forward to “The Art of Hoarding,” 91


Introduction: “Arthur Symons (1865–1945)”

**Arthur Symons** —

**Poetry:** “Eyes,” “Javanese Dancers,” “Prologue: Before the Curtain,” “Prologue: In the Stalls,” “To a Dancer,” “Renée,” “Hallucination: I,” “Nerves,” “Bianca: I. Bianca”

**Fiction:** “Esther Kahn” (c. 1890), *Spiritual Adventures* (London: Constable, 1905), 35–53


**Symons** — *The Symbolist Movement in Literature* (1896–99; London: Constable, 1908), i–vii, 1–193

---STATEMENT OF THESIS DUE---

Week 10 Spring Break, No Class

Week 11 Oscar Wilde, Aubrey Beardsley, and Salome

[16 images; Packet #5: c. 20 pages; Salome: Oscar Wilde and Aubrey Beardsley (Dover), c. 99 pages, including 20 images]
A few historical images of Fatal Women (via the various links noted below, or via a
Powerpoint slide show [if you have Powerpoint software] by clicking the
following link: SalomeJudithPaintings.ENL6256.S11, then the slide show tab,
then “From Beginning.” The order should be the same as below, and if
there’s a glitch, click previous on the slide.): Mantegna, Judith and
Holofernes (1495); Giorgione, Judith (1504); Caravaggio, Judith &
Holofernes (c.1595), Salome with the Head of the Baptist (1609);
Gentileschi, Judith Beheading Holofernes (c. 1611-12), Judith Beheading
Holofernes (c. 1620); Rubens, Judith with the Head of Holofernes (c. 1616);
Moreau, The Tatooed Salome (1875), Salome Dancing before Herod (1876);
Stuck, Sin (1891), Sin (1893), Sin (1893, version 2), Sin (1899), Sin (1900),
Kiss of the Sphinx (1895), Salome (1906); and Klimt, Judith I (Czech
Republic 1901), Judith I (Vienna 1901), Judith II (1909)

Oscar Wilde — Salome (Dover)
Chris Snodgrass, “Wilde’s Salome: Turning ‘the Monstrous
Beast’ into a Tragic Hero,” Oscar Wilde: The Man, His
Writing, and His World, ed. Robert N. Keane (New York:
AMS Press, 2003): 183–96

Introduction: “Aubrey Beardsley (1872–1898)”
Aubrey Beardsley — Salome pictures in Salome: Oscar Wilde and
Aubrey Beardsley; also, from Best of Beardsley, pp. 3–4, 18,
24–39

Week 12 Victorian Femininity and The Beardsley Woman
[c. 95 website images; Best of Beardsley, c. 45 pictures]

Nineteenth-Century Paintings (via the various links noted below, or via a
Powerpoint slide show [if you have Powerpoint software] by clicking the
following link: 19thCenturyPaintingLandscape.ENL6256.S11, then the slide
show tab, then “From Beginning.” The order should be the
same as below, and if there’s a glitch, click previous on the slide.):
Ingres, La Grande Odalisque (1814); Millais, Mariana
(1851); Hunt, The Hireling Shepherd (1851), The Lady of
Shalott (1889-92); Morris, Queen Guenevere (1857); Sandys,
Morgan le Fay (1864); Burne-Jones, The Beguiling of Merlin
(1874), The Annunciation (1879), King Cophetua and the
Beggar Maid (1884), The Depths of the Sea (1887), Depths of
the Sea, version 2; Leighton, The Fisherman and the Siren
(1856-58), Flaming June (1895), The Garden of the
Hesperides (c. 1892); Moore, Dreamers (1879-82); Long,
The Babylonian Marriage Market (1875), The Chosen Five
(1885); Manet, Olympia (1863), Woman with a Parrot
(1866), *Nana* (1877); *Moreau, Samson and Delilah* (1881-82), *The Poet and the Siren* (1894); *Stanhope, Eve Tempted* (1877, Private Collection); *Alma-Tadema, In the Tepidarium* (1881); *Collier, Lilith* (1887); *Rops, La Femme au Lorgnon*, or *La Buveuse d’Absinthe* (1870), *Pornokrates*, or *La Dame au cochon* (1879); *Godward, The Betrothed* (1892), *Mischief and Repose* (1895), *The Delphic Oracle* (1998); *Waterhouse, Pandora* (1896), *Ariadne* (1898); *Draper, The Gates of Dawn* (1900); *Dicksee, La Belle Dame Sans Merci* (1902); and *Poynter, The Cave of the Storm Nymphs* (1903)


Other Beardsley and Punch cartoons (via the various links noted below, or via a Powerpoint slide show [if you have Powerpoint software] by clicking the following link: BeardsleyPunchPortrait.ENL6256.S11, then the slide show tab, then “From Beginning.” The order should be the same as below, and if there’s a glitch, click previous on the slide.): *Poster for a ‘Comedy of Sighs’* (1894) [black & white], “Ars Postera” (Vol. 106), *Mrs. Patrick Campbell* (1894), Design for a Poster Advertising *The Spinster’s Scrip* (1895)

Week 13  Aubrey Beardsley, Modernist Dandy of the Grotesque [70 images; Packet #5: c. 20 pages; Best of Beardsley, c. 90 pictures; Packet #6: c. 45 pages]

Nineteenth-Century Paintings  (via the various links noted below, or via a Powerpoint slide show [if you have Powerpoint software] by clicking the following link: 19thCenturyGrotesquePortrait.ENL6256.S11, then the slide show tab, then “From Beginning.” The order should be the same as below, and if there’s a glitch, click previous on the slide.):

Ford Madox Brown, “Take Your Son, Sir!” (1851-92) [unfinished]; Moreau, Oedipus and the Sphinx (1864); D. G. Rossetti, Ecce Ancilla Domini (1850), The Bower Meadow (1870-71), Astarte Syriaca (1877), La Pia de’ Tolomei (1868-80); Leighton, Perseus and Andromeda (1891–94); Rops, La Tentation de St-Antoine [The Temptation of Saint Anthony] (1878), L’Incantation [Incantation] (1896); Lévy-Dhurmer, Medusa (1897); Khnopff, The Caress (1896); Cabanal, Cleopatra Testing Poisons on Condemned Prisoners (1897); Draper, Ulysses and the Sirens (1909); Stuck, Inferno (1908); Wardle, A Bacchante (1909); and Schwabe, Medusa (1895), Spleen and Ideal (c. 1907-8), The Faun (1923)


Beardsley — illustrations for Lysistrata (1897)

Beardsley Caricatures, other Beardsley Pictures, and Punch cartoons (via the various links noted below, or via a Powerpoint slide show [if you have Powerpoint software] by clicking BeardsleyPunch2Portrait.ENL6256.S11, then the slide show tab, then “From Beginning.” The order should be the same as below, and if there’s a glitch, click previous on the slide.): “Beardsley Admiring Himself,” “One & Only Aubrey,” Caricature of Beerbohm by Beardsley, “Aubrey Bear-dsley” by Max Beerbohm, Vignette intended for the Bon-Mots series (1893–94) [Reputed Caricature of Max Beerbohm], Beardsley with Paper by Max Beerbohm, another version of Beardsley with Paper by Max Beerbohm

Other Beardsley Pictures: Hollyer Photograph of Beardsley (1893), Self-Portrait (1892), Skeleton Woman (1894), How King Arthur Saw the Questing Beast (1893), Pierrot Tickling Demimondaine (1894), Grotesque in Bon-Mots of Foote and Hook (1894)

Punch cartoons: “An Appropriate Illustration, by Danby Weirdsley” (Vol. 106),
**Week 14**  
**Michael Field: The Tragic Art of Love**  
(Packet #6: c. 90 pages)  
Virginia Blain, “Michael Field [Katherine Bradley (1846–1914) and Edith Cooper (1862–1913)]”

**Michael Field** [Katherine Bradley and Edith Cooper] —


**Michael Field — Verse Drama**: Julia Domna (1903), 1–50

—— **DRAFT OF TERM PAPER DUE (Optional)**——

**Week 15**  
**Bending Short-Fictional Modalities: Harland, Stenbock, and Rolfe**  
[4 pictures; Packet #6: c. 95 pages]

Introduction: “Henry Harland (1861–1905)”


**High Victorian Art** (via the various links noted below, or via a Powerpoint slide show [if you have Powerpoint software] by clicking VictorianHomosexualPortrait.ENL6256.S11, then the slide show tab, then “From Beginning.” The order should be the same as below, and if there’s a glitch, click previous on the slide.): **Renoir**, Young Boy with a Cat (1868-69); **Simeon Solomon**, Bacchus (1868), The Sleepers, and the One that Watcheth (1870), Night (1896); **Bouguereau**, Cupidon (1875); **Leighton**, Athlete Struggling with a Python (1874-77); **Schwabe**, Les noces du poete avec la muse ou l’ideal (1902)


**Count Eric Stenbock** — “A Modern St. Venantius,” “The Story of a Scapular,” pp. 95–110

Introduction: “Baron Corvo [Frederick Rolfe] (1860–1913)”

**Baron Corvo** [Frederick Rolfe] —“Stories Toto Told Me,” The Yellow Book 9 (April 1896): [86]–101
Week 16  William Butler Yeats: From Victorian to Modern [Packet #6: 2 pages;  
Selected Poems, c. 70 pages]
Introduction: William Butler Yeats (1865–1939) 
Selected Poems and Four Plays, Fourth edition, ed. M. L. Rosenthal (New 
York: Scribner, 1996), xix–xlv

———TERM PAPER DUE, MONDAY OF FINALS WEEK———