

# ENL 3251

## VICTORIAN LITERATURE

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The Victorian Period (roughly 1832-1901) was one of the most influential periods in Western history. This course will define the world-views, beliefs, doubts, anxieties, assumptions, and paradoxes of that age through a survey of the *poetry, fiction, drama, pictures, and critical theory* of a few representative artists. *Be aware that this is not the Victorian Novel course — that course is ENL 3122. This course (ENL 3251) is designed to introduce you to many of the other artistic forms—and broad intellectual history—of the Victorian Age, other than novels.*

### GOALS AND EXPECTATIONS

By the end of this course, you should be able to demonstrate that you can

**%/read accurately what the work says and how it goes about saying what it says effectively;**

**%/establish what the premises of the work seem to be, that is, what world-view is implied or assumed; and**

**%/trace how the common thematic issues/problems Victorians raised are dealt with differently from writer to writer.**

### BASIS FOR FINAL GRADE

Your final grade will be computed based on the following:

**O 25% — Your average score on five (5) concise and succinct 14/2-page “Insights” papers (1-1/2-page single spaced; or 3-page double spaced; maximum 1000 words).** Each of these should offer at least *three [3] key “insights, ” “ideas, ” or “themes ”* you have found in the works assigned that week, one paragraph per “insight.” At least one (1) of the insights must address how the themes relate to the themes and patterns found in *previous works/authors/ assignments.* *Each “Insights”paper must be both posted on the class’s SAKAI site and turned in as a printed hard copy:*

**Exactly What to do & When:**

1. Write the 3-paragraph/insights “Insights” paper (1000 word maximum) due for the appropriate assigned week.
2. Go to <https://lss.at.ufl.edu/>
3. Click the big orange “e-Learning login” button.
4. Login using your Gator Link username and password. After logging in, you will be taken to your “My Workspace.”
5. Click on ENL3251: 1D68, Spring 2014. (You will see this course listed across the top of the screen).
6. Click on “**Discussions**” tab in left-hand menu.
7. Click on the appropriate week & assignment.
8. Click on “Post New Thread.”
9. Type in **your name** as the “Title.”
10. Then copy/write in your paper in the “Message” box (can paste in from a Word document).
11. Post your paper (by clicking “Post Message” at bottom) **NO LATER THAN NOON TUESDAY ON THAT WEEK.**
12. Print out a hard copy of your paper & turn it in Tuesday in class.

[Individual papers will receive one of the following numerical scores: A+ = 100 (rare); A = 95; A- = 90; B+ = 88; B = 85; B- = 80; C+ = 78; C = 75; C- = 70; **D** = 65; E = 0]. ***No late “insights” papers will be accepted.*** However, you will be permitted to drop from your record the lowest grade on these assignments, ***if*** you have ***not*** cut more than three (3) hours’ worth of class time;

**2**

**25%**— Your **average score on five (5)** papers, consisting of **one brief one-paragraph posted “insight” together with your online responses to *three* of the postings by other students** during each of those weeks, as follows:

**What to do & When:**

1. Write the 1-paragraph/insight “Insights” paper due for the appropriate assigned week. 350 words maximum.
2. Go to <https://lss.at.ufl.edu/>
3. Click the big orange “e-Learning login” button.
4. Login using your Gator Link username and password. After logging in, you will be taken to your “My Workspace.”
5. Click on ENL3251: 1D68, Spring 2014. (You will see this course listed across the top of the screen).
6. Click on “**Discussions**” tab in left-hand menu.
7. Click on the appropriate week & assignment.

8. Click on “Post New Thread.”
9. Type in your name as the “Title.” Then copy/write in your paper in the “Message” box (can paste in from a Word document).
10. Post *your* 1-paragraph “Insights” paper (by clicking “Post Message” at bottom) NO LATER THAN NOON TUESDAY ON THAT WEEK.
11. After class Tuesday but BEFORE NOON THURSDAY, return to the appropriate week and assignment. Click on the posted 1-paragraph “insights” paper for any 3 students to whom you have NOT responded before (listed under “Thread”).
12. Click on the “Reply” button to the far right. Then respond to the paragraph, amplifying on it. (Do that for 3 different students).
13. Print out one printed hard copy that includes (a) your own originally posted 1-paragraph “Insight”; and (b) the 1-paragraph “Insight” for the student you selected, followed by your response to that student’s “insight” paragraph (Do (b) for each student selected [i.e., 3 times]). Turn in the hard copy Thursday in class.

[Individual papers will receive one of the following numerical scores: A+ = 100 (rare); A = 95; A- = 90; B+ = 88; B = 85; B- = 80; C+ = 78; C = 75; C- = 70; **D** = 65; E = 0]. **No late “insight & Responses” papers will be accepted.** However, you will be permitted to drop from your record the lowest grade on these assignments, *if* you have *not* cut more than three (3) hours’ worth of class time;

**Q 10% — Your degree of *active class participation and general***

**preparedness during each class session.** [*Total points for the term will*

*be awarded as follows: A = 10 points (speaking effectively nearly every class session); A- = 9 (speaking almost every class session, usually effectively); B+ = 8.5 (speaking effectively every week); B = 8 (speaking every week, but not as effectively); C+ = 7.5 (speaking almost every week); C = 7 (speaking intermittently during the semester); D = 6 (speaking rarely); E = 5 (almost never speaking)];*

**Q 40% — A comprehensive final exam.**

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**OPTIONAL PAPER :**

**20% — As an *option*, you may *substitute* for poor grades in any of the above assignment categories or combination of categories — *except* for the Final Exam—your grade on an optional additional assignment, but only up to a maximum of 20% of your final grade. There is *no guarantee* that your optional term paper will improve, rather than lower, your overall grade (if the**

optional paper is weaker than your performance on what you hoped to substitute it for, your grade will be lowered). That is the gamble you would be taking.

Students wishing to attempt such an optional-paper substitution must choose one of the following two options:

**OPTION 1:**

**A detailed poem analysis of approximately 1000-2500 words** (approximately 4-8 printed pages), choosing *one poem from a selection of fifteen poems that I will provide*. This paper is designed mostly to confirm that you have sound critical-reading skills (or to enable you to learn those skills, if you haven't already).

**OPTION 2:**

An analytical term paper **of approximately 3000-4000 words** (approximately 10-14 pages) on a topic of your choosing (related to the material of this course).

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***OPTIONAL EXTRA CREDIT PAPERS : Extra-credit papers do NOT substitute for regular assignments and will only serve to give you the “benefit of the doubt” if your final grade computes to a choice between two grades. The most you can benefit from extra-credit papers is to raise your final grade % of a letter grade.***

To earn extra credit: Write a 7-10-page (double-spaced) review of one of the books in the “Possible Secondary Readings” list at the end of this syllabus (or another book that I approve). The first page or two should summarize the main argument of the book, and the remaining 6-9 pages should react to specific ideas in the book (giving the page numbers). This extra-credit paper does not need to be a well-organized essay; it can be a collection of notes or disconnected reactions. Just interact intelligently with the material. W

**Final course grades will be awarded on the following scale:**

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; E = 0-59.

For UF overall grade policy, see the following website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**RULES AND POLICIES**

3H. ATTENDANCE: **Mandatory**. You also need to be **on time** for those class periods. Being late for class more than once will count as an absence, in addition to any actual absences. **If you take more than three hours of unexcused cuts** (i.e., the equivalent of one week's classes), your **final grade will be reduced one-half of a letter grade for each class period cut over the three-hour limit**.

>-11. **CLASS PARTICIPATION:** I *prefer* that you *speak up* and be wrong rather than not speak at all (within reason). THERE IS **NO PENALTY** IN THIS COURSE FOR WRONG ANSWERS DURING CLASS SESSIONS. And if you don't understand something said in class, ask immediately for clarification!!!

>111. **WRITTEN WORK:** If not otherwise instructed, *you will be expected to have read the entire assigned reading for the week by the **first** class session* dealing with that new material. Also, since this is an upper-level English course, you are naturally expected to produce written work that is relatively free of grammatical/punctuation errors. Please **proofread**, because *any paper containing several basic-grammar or punctuation errors will suffer a substantial reduction in the grade it might have received on content alone.*

>IV. **DEADLINES:** *All work must be turned in on time.* A paper will be considered late if it is not turned in during the class session it is due. **No Late Papers will be accepted.** If late, you will receive a zero for that assignment.

>V. **“DEATH PENALTY” FOR CHEATING:** My job is, among other things, to teach you how to reason clearly and precisely. Dishonest shortcuts defeat that purpose and ultimately corrupt potentially disciplined minds. So my approach to cheating is brutally simple: ***The first time you are caught cheating in any form, you fail the course.*** No second chances. No excuses.

One of the most common and most misunderstood ways of cheating is plagiarism, which is broader than just copying someone else's thoughts word for word. You are plagiarizing if you pass off someone else's ideas as your own — no matter how much you may have reworded, reworked, or otherwise disguised the source.

>VI. **SEEK HELP AND ADVICE:** I hope you will *feel free to speak with me at any time* before class, after class, during my office hours, or by appointment—

PARTICULARLY (AND AS SOON AS POSSIBLE) IF YOU ARE HAVING ANY PROBLEM.

My office is in 4336 Turlington Hall. I am very willing to meet by appointment at any mutually convenient time. Therefore, I tend to hold *scheduled* office hours only within narrowly defined times. My scheduled ***office hours*** this term will be approximately the hour immediately after class—roughly ***10<sup>th</sup> & 11<sup>th</sup> periods (5 PM-6:30 PM) on Tuesdays & Thursdays,*** if you find that you cannot see me during my office hours, please ***telephone*** (best) or ***e-mail*** me or make an appointment for another mutually convenient time.

I am happy to make accommodations for students with disabilities. However, please note that University of Florida policy mandates the following procedure: “Students requesting classroom accommodation must first register with the Dean of Students

Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

When all else fails, take a deep breath, concentrate, and don't forget that real learning is fun. So work hard, but also **BE SURE TO MAKE IT FUN FOR YOURSELF!**

## **REQUIRED TEXTS**

Photocopy Supplements, including poems and essays not included elsewhere (*Note:* purchase at Book-It, near NE corner of NW 13<sup>th</sup> & University Ave.)

Alfred, Lord Tennyson, *The Charge of the Light Brigade and Other Poems* (Dover; ISBN: 0486272826)

Gerard Manley Hopkins, *Selected Poems of Gerard Manley Hopkins* (Dover; ISBN: 048647867X)

Paul Negri, ed., *Pre-Raphaelite Poetry* (Dover; ISBN: 0486424480)

Arthur Wing Pinero, *The Second Mrs. Tanqueray*, ed., J. P. Wearing (Broadview; ISBN: 1551116871)

Aubrey Beardsley, *Best Works of Aubrey Beardsley* (Dover; ISBN: 0486262731)

Oscar Wilde, *The Ballad of Reading Gaol and Other Poems* (Dover; ISBN: 0486270726)

Wilde, *An Ideal Husband* (Dover; ISBN 10: 048641423X)

## **SCHEDULE**

### **Week 1** Introduction to the course

[Background: Victorian Period]

“Defining and Avoiding Plagiarism”

“Some Reasons Why Americans Value the British”

“Facts, Themes, and Principles of Victorian Culture”

“A Few of the Dichotomies that Haunted Victorians”

“Chronicle of Some Important Events Bearing on Victorian Age & Aftermath”

Matthew **Arnold**, “Dover Beach”

Alfred, Lord **Tennyson** (1809-92)—introductory note on Tennyson; “The Poet,” “The Lady of Shalott”

- Week 2**      **Tennyson** (continued)—“The Lotus-Eaters,” “Ulysses,” “Tithonus,” “Charge of the Light Brigade,” “[Tears, Idle Tears],” “Locksley Hall”; Introductory note on *In Memoriam*; from *In Memoriam*: poems 4, 5, 34, 41, 54, 55, 56, 57, 108, 124; “Vastness”
- Week 3**      —*Insights Paper 1 (on Hopkins)*—  
**Tennyson** (continued)—if necessary)  
 Gerard Manley **Hopkins** (1844-89)—Introductory note and reading on Hopkins, “God’s Grandeur,” “Spring,” “The Sea and the Skylark,” “The Windover,” “Pied Beauty,” “Hurrahing in Harvest,” “The Caged Skylark,” “Spring and Fall,” “Spelt from Sibyl’s Leaves,” “As kingfishers catch fire, dragonflies draw flame”
- Week 4**      —*Online Paragraph & Responses 1*—  
**Hopkins** (continued)—“(Carrion Comfort),” “No worst, there is none,” “I wake and feel the fell of dark, not day,” “That Nature is a Heraclitean Fire and of the comfort of the Resurrection,” “Thou art indeed just, Lord, if I contend”
- Week 5**      —*Insights Paper 2*—  
 Dante Gabriel **Rossetti** (1828-82)—Introductory Note on Rossetti; “The Blessed Damozel,” “The Portrait,” “The Sea-Limits”; from *The House of Life*: “A Sonnet is a moment’s monument” [Preface poem; *in packet*], “II. Bridal Birth,” “IV. Lovesight,” “VI. The Kiss,” “XXII. Heart’s Haven,” “XXXVI. Life-in-Love,” “XLIV. Cloud and Wind,” “XLIX. Willowwood I,” “L. Willowwood II,” “LI. Willowwood III,” “LII. Willowwood IV,” “LVII. True Woman: II. Her Love,” “LXXX. From Dawn to Noon,” “LXXXI. Memorial Thresholds,” “LXXXV. Vain Virtues,” “LXXXVI. Lost Days,” “XCVII. A Superscription”
- Week 6**      —*Online Paragraph & Responses 2*—  
 Algernon Charles **Swinburne** (1837-1909)— Introductory Note on Swinburne; “Hymn to Proserpine,” “Laus Veneris,” “Hermaphroditus,” “Dolores”
- Week 7**      —*Insights Paper 3*—  
 Introductory Note on “The Angel in the House”  
 Introductory Note on Ruskin  
 John **Ruskin** (1819-1900)—“Of Queens’ Gardens” (1865) [*Sesame and Lilies*, in *The Works of John Ruskin*, Vol. 18, eds. E.T.Cook

and Alexander Wedderburn (George Allen, 1905): III, 121ff.], in *Second Mrs. Tanqueray*, Appendix C, pp. 163-66.

**High Victorian & Pre-Raphaelite Painting** [in-class slides and analysis; for composite side show, see “Resources” tab of SAKAI site: <https://lss.at.uci.edu/>]; William Holman **Hunt**, *The Hireling Shepherd* (1851), *The Lady of Shalott* (1889-92) [Manchester]; Arthur Hughes, *April Love* (1855-56); John Everett Millais, *Mariana* (1851), *Cherry Rive* (1879); Edwin Long, *The Babylonian Marriage Market* (1875); Dante Gabriel Rossetti, *King Arthur’s Tomb* (1854), *Beata Beatrix* (1864-70), *The Blessed Damozel* (1875-78), *Astarte Syriaca* (1877); Edward Burne-Jones, *Pygmalion & the Image: The Heart Desires* (1868-78), *The Beguiling of Merlin* (1874), *Perseus Slaying the Sea Serpent, or Doom Fulfilled* (1876-88), *The Depths of the Sea* (1887); John Spencer Stanhope, *Eve Tempted* (1877); Fredric Leighton, *Athlete Struggling with a Python* (1874-77), *The Bath of Psyche* (c. 1890), *Perseus and Andromeda* (1891-94); John Waterhouse, *Ariadne* (1898); *Hylas and the Nymphs* (1896); s24 John William Godward, *The Delphic Oracle* (1898); Herbert Draper, *Ulysses and the Sirens* (1909), *Clyties of the Mist* (1912); *European Examples*: Edouard Manet, *Nana* (1877); William Bouguereau, *Naissance de Vénus* [The Birth of Venus] (1879); Félicien Rops, *La Tentation de St-Antoine* [Temptation of St. Anthony] (1878); Carlos Schwabe, *Medusa* (1895); Alexandre Cabañal, *Cleopatra Testing Poisons on Condemned Prisoners* (1897); Franz von Stuck, *Kiss of the Sphinx* (1895), *Sin* (1900)

## Week 8 —Online Paragraph & Responses 3—

Introductory note on Pinero.

Arthur Wing Pinero (1855-1934)—*The Second Mrs. Tanqueray* (1892), pp. 58-137.

F.F.A., review of “*The Second Mrs. Tanqueray*” [*Illustrated London News* 102 (3 June 1893): 659], in *SMT*, Appendix D, pp. 178—80.

William Archer, review of “*The Second Mrs. Tanqueray*” [*World*, 31 May 1893], in *SMT*, Appendix D, from middle of p. 182, beginning with “There is no illogical . . .” through top of p. 185, ending with “their future life.”

Review of *The Second Mrs. Tanqueray* [*Illustrated Sporting and Dramatic News*, 3 June 1893], in *SMT*, Appendix D, pp. 186-87. Pinero, c. 1891

## Week 9 Spring Break, No Classes

## Week 10 —Insights Paper 4 —



Introductory Note on Mary Elizabeth Coleridge  
Virginia Blaine, Introduction to Mary Elizabeth Coleridge  
Mary Elizabeth **Coleridge** (1861-1907)—“To Memory,” “The Other Side of the Mirror,” “Master and Guest,” “Awake,” “Marriage,” “The Witch,” “The Witches’ Wood,” “An Insincere Wish Addressed to a Beggar,” “A Day-dream,” “Unwelcome,” “Wasted,” “The fire, the lamp, and I, were alone together,” “I envy not the dead that rest,” “Mortal Combat,” “He Knoweth Not That the Dead Are Thine,” “True to myself am I, and false to all,” “Gone,” “Impromptu,” “Friends—With a Difference,” “The Contents of an Ink-bottle,” “Solo,” “A Clever Woman,” “The White Women”

**Week 11** —*Online Paragraph & Responses 4*—

Introductory Note on the “New Woman”  
Introductory Note on Eliza Lynn Linton  
Eliza Lynn **Linton** (1822-98)—“The Girl of the Period,” *Saturday Review*, 14 March 1868: [356-60], in *Second Mrs. Tanqueray*, Appendix C, pp. 166-70; “The Wild Women As Social Insurgents,” *Nineteenth Century* 30 (October 1891): 596-605.  
Introductory Note on Grant Allen  
Grant **Allen** (1848-1899)—“Some Plain Words on the Woman Question,” *Fortnightly Review*, ns. 46 (1889): 448-58.  
Introductory Note on Sarah Grand  
Sarah **Grand** [Frances Elizabeth Bellenden Clarke] (1854-1943)—“The New Aspect of the Woman Question,” *North American Review* 158 (1894): 270-76.

(continued)

Introductory Note on Ouida  
**Ouida** [Marie Louise de la Ramée] (1839-1908)—“The New Woman,” *North American Review* 158 (1894): 610-19 [a response to Grand’s “The New Aspects of the Woman Question”].  
Sarah **Grand**—“The New Woman and the Old,” *Lady’s Realm* (1898).

Introductory Note on Victoria Cross  
**Victoria Cross** [“Vivian” Annie Sophie Cory] (1868-1952)—“Theodora, A Fragment,” *The Yellow Book* 4 (January 1895): [156]—188.

**Week 12** —*Insights Paper 5 (on Beardsley)*—

**Victoria Cross** (continued)—if necessary  
Aubrey **Beardsley**—introductory notes on Beardsley; *Best Works of Aubrey Beardsley*, pp. 48-49, 60-61, 73-107.

**Week 13**    **Beardsley** (continued)—*Best Works of Aubrey Beardsley*, pp. 114—22, 141-60; the unexpurgated pictures from *Lysistrata* in the photocopy packet.

**Week 14**    —*Online Paragraph & Responses 5*—  
Oscar **Wilde**—Introductory Note on Wilde  
    *Poetry*: ““Requiescat,” “Vita Nuova,” “Impression du Matin,”  
            “The Grave of Keats,” “Hélas!” “Taedium Vitae,”  
            “[Bittersweet Love],” “The Harlot’s House,” “The Ballad  
            of Reading Gaol”  
    *Criticism* : “The Decay of Lying”  
—*Optional* Extra Credit Assignment(s) Due—

**Week 15**    **Wilde** (continued)—  
            *Play: An Ideal Husband* (1894)

**Week 16**    Review

**Finals Week: *COMPREHENSIVE FINAL EXAM***

## **BRIEF LIST OF POSSIBLE SECONDARY READINGS** **READINGS**

### **GENERAL BACKGROUND**

Daniel Pool, *What Jane Austen Ate and Charles Dickens Knew*  
Julia Prewitt Brown, *A Reader's Guide to the Nineteenth-Century English Novel*  
Sally Mitchell, *Daily Life in Victorian England*  
J. Hillis Miller, *The Disappearance of God*  
John A. Lester, Jr., *Journey Through Despair*  
Holbrook Jackson, *The Eighteen Nineties*  
Gail Marshall, ed, *The Cambridge Companion to the Fin de Siècle*  
E. Chamberlin and S. Gilman, eds, *Degeneration*  
Stephen Arata, *Fictions of Loss in the Fin de Siècle*  
John Stokes, *In the Nineties*  
Morse Peckham, *Beyond the Tragic Vision*  
Walter Houghton, *The Victorian Frame of Mind*  
John R. Reed, *Victorian Conventions*  
Deirdre David, *Rule Britannia: Women, Empire, and Victorian Writing*  
Edward Said, *Orientalism*  
Norman O. Brown, *Life Against Death*  
Georges Bataille, *Death and Sensuality*

### **INDIVIDUAL FIGURES**

A. Dwight Culler, *The Poetry of Tennyson*  
Daniel H. Harris, *Inspirations Unbidden: The "Terrible Sonnets" of Gerard Manley Hopkins*  
David Sonstroem, *Rossetti and the Fair Lady*  
Jerome J. McGann, *Swinburne: An Experiment in Criticism*  
John Dawick, *Pinero: A Theatrical Life*  
Matthew Sturgis, *Aubrey Beardsley* (biography)  
Ian Fletcher, *Aubrey Beardsley*  
Chris Snodgrass, *Aubrey Beardsley, Dandy of the Grotesque*  
Richard Ellmann, *Oscar Wilde: A Biography*  
Gary Schmidgall, *The Stranger Wilde* (biography)  
Epifanio San Juan, Jr., *The Art of Oscar Wilde*  
Regenia Gagnier, *Idylls of the Marketplace: Wilde and the Victorian Public*

### **PAINTING AND ARTISTS**

John Berger, *Ways of Seeing*  
W. J. T. Mitchell, *Iconography*  
Timothy Hilton, *The Pre-Raphaelites*  
Jan Marsh, *Pre-Raphaelite Sisterhood* (biographies)  
Gay Daly, *Pre-Raphaelites in Love* (biographies)  
Pamela Gerrish Nunn, *Problem Pictures: Women and Men in Victorian Painting*  
(continued)

**BRIEF LIST OF POSSIBLE SECONDARY READINGS** (cont'd)

**GENDER AND SEXUALITY**

Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-siècle Culture*

Michael Mason, *The Making of Victorian Sexuality*

Roy Porter & Lesley Hall, *The Facts of Life: . . . Sexual Knowledge in Britain*

Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*

Elaine Showalter, *The Female Malady*

. *Sexual Anarchy*

Nina Auerbach, *Woman and the Demon: The Life of a Victorian Myth*

Gilbert and Gubar, *The Madwoman in the Attic*

Pamela Gilbert, *Disease, Desire, and the Body in Victorian Women's Popular Novels*

Elizabeth Langland, *Nobody's Angels: Middle-Class Women . . . in Victorian Culture*

Linda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain*

Helena Michie, *The Flesh Made Word: Female Figures and Women's Bodies*

Rita S. Kranidis, *Subversive Discourse: . . . Late-Victorian Feminist Novels*

Richard Dellamora, *Masculine Desire: The Sexual Politics of Victorian Aestheticism*

**NEW WOMAN**

Sally Mitchell, *The New Girl*

Sally Ledger, *The New Woman: Fiction and Feminism at the Fin de Siècle*

Deborah Gorham, *The Victorian Girl and the Feminine Ideal*