Instructor: Severine Letalleur-Sommer

Requirements & Grading:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Attendance, participation</td>
<td>10%</td>
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<tr>
<td>Oral presentation</td>
<td>15%</td>
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<tr>
<td>Test one</td>
<td>10%</td>
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<td>Text two</td>
<td>10%</td>
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<tr>
<td>Mid-term paper</td>
<td>20%</td>
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<td>Final research paper</td>
<td>35%</td>
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Flag: writing/independent inquiry

Description: Examining what links fictional narratives to graphic illustrations will give us an opportunity to address the intimate connection of text and image. We will reflect on textual materiality, the concrete means by which literary pieces reach us, as well as on the numerous illustration styles and techniques adopted. Acting as visual pauses in the narratives’ fabric, illustrations suggest authorial and editorial choices often deeply rooted in history. Their presence (or absence) can be the hallmark of an epoch (19th-century England for instance when illustrated novels were a widespread phenomenon). Some literary pieces are closely associated to the work of an illustrator (see Beardsley’s designs for Wilde’s Salome), other works appear in several editions with illustrations whose style may vary a good deal. We will investigate the goals of book illustration, moving from mere ornamentation to seeing them as agents with decisive influence on the text’s reception. These visual additions may serve to entice the gaze of a targeted audience, while occasionally affecting how the plot will unfold (see 19th-century illustrated periodicals). At times, illustrations are part and parcel of the text itself, as in W. Blake’s hybrid works. In other instances, those links may be looser and pave the way to a fertile and less constrained dialogue (see for instance how e. e. cummings took inspiration from his work as a painter to conceive the visual lay-out of some of his poems on the printed page). Surveying books and visual materials from the Romantic period to the Modern, we will learn to appreciate the way the visual and verbal work dialectically.

Corpus & primary sources: Particular attention will be paid to original drawings and pictures by English and American writers and poets present in the collections of the HRC, in particular: W. Blake, E. A. Poe, W. M. Thackeray, C. Dickens, D. G. Rossetti, L. Carroll, O. Wilde, D. H. Lawrence, and E. E. Cummings. The works of famous illustrators, also present in the HRC catalogues, will be examined, such as those by H. K. Browne for Dickens’s novels or that of K. Greenaway in the field of children’s literature, that of A. Beardsley for Wilde’s Salome, Rickett’s designs of O. Wilde’s The Sphinx (1894), that of A. Rackham for E. A. Poe’s Tales of Mystery and Imagination or that of G. Cruikshank and G. du Maurier in the field of caricature.

Assignments & grading: students will be asked to do a personal oral presentation cross-examining literature and illustration using material of their choice taken from the HRC (15%),
they will then have to draft a mid-term paper (2,000 words) building to a research essay on that same topic. There will also be two tests mainly dealing with terminology and definitions studied during the course (10% each). Mid-term draft = 20% (5 to 10 pages); final research essay (10 to 15 pages of formal writing, 4,000 to 5,000 words) = 35%; attendance and participation (including presentations) = 20%.

In addition to the excerpts commented upon, all students will be required to have read at least four novels and/or essays and two books of poems at the end of the semester.

Participation and attendance (10%)

**Prerequisite:** Nine semester hours of coursework in English or rhetoric and writing.

**Plus and minus grades** will be used in the class.  
A = 93-100; A- = 90-92.9; B+ = 88-89.9; B = 83-87.9; B- = 80-82.9; C+ = 78-79.9; C = 73-77.9; C- = 70-72.9; D = 65-69.9. Below 65 = E.

**Recommended Material:**
Ring binder containing plastic document holders and/or composition notebook alongside a folder containing plastic sleeves.

Please be aware of University policies and services for students with disabilities who may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities: 471-6259

[http://diversity.utexas.edu/disability/](http://diversity.utexas.edu/disability/)

Please be aware of the University Standard for Academic Integrity:

**SCHEDULE** (subject to alteration upon notice)

**Session 1:** Tuesday, January 17 — first day of spring semester classes – General introduction

**Session 2:** Thursday, January 19 – **General introduction** – *Making sense of visual signs, how vision works*

**Session 3:** Tuesday, January 24 – **General introduction** – *Images: more than meets the eye*
Case study: Wyndham Lewis - a portrait of James Joyce at the HRC

**Session 4:** Thursday, January 26 – **General introduction** – *Visual signs/linguistic signs – Peircean trichotomy*
Cases study: ‘A sonnet on a sonnet’ D. G. Rossetti
[http://hrc.contentdm.oclc.org/cdm/compoundobject/collection/p15878coll57/id/60/rec/25#nav_top](http://hrc.contentdm.oclc.org/cdm/compoundobject/collection/p15878coll57/id/60/rec/25#nav_top)

**Session 5:** Tuesday, January 31 – **General introduction** - *Word/image studies, a fertile dialogue – keywords and other useful analytical tools*
Case study – D. G. Rossetti, study for *La Pia de ‘Tolomei*

Session 7: Tuesday, February 7 – **Doing research in archives and libraries** – a few tips – create your research account - [https://research.hrc.utexas.edu/aeon/FirstTime.html](https://research.hrc.utexas.edu/aeon/FirstTime.html)
Understanding call numbers: [http://www.bpl.org/general/callnumbers.htm](http://www.bpl.org/general/callnumbers.htm)
Bibliography, corpus, primary sources, secondary sources, MLA norms, formatting a research paper, etc.
[https://style.mla.org/formatting-papers/](https://style.mla.org/formatting-papers/)

Session 8: Thursday, February 9 – **Originals vs. reproductions** - Brainstorming – keywords on illustration –
Case study: e.e. cummings – ‘Ballade of soul’ - the poem and the manuscript

Session 9: Tuesday, February 14 – **Second visit at the HRC**
- welcome by Kathryn, storing of bags
- 20 min - Handling demonstration w/ Andi (beginning at 9:45)
- 40 min - show orientation video, distribute and collect digital camera use policy,
- take students in groups of 3-4 to finalize their registration and take an orientation tour of the Reading and Viewing Room

Session 10: Thursday, February 16 – **Test one** – keywords and definitions – general overview – **Have an idea for your research topic ready**

Session 11: Tuesday, February 21 – The art of illustration – woodcuts and wood engravings – prepare questions concerning your research to be addressed on Thursday at the HRC

Session 12: Thursday, February 23 – **Third visit at the HRC**

Session 13: Tuesday, February 28 – The art of illustration – etchings, mezzotints, copper-plates, lithography (K. Greenaway), etc.

Session 14: Thursday, March 2 – The art of illustration
Case study – L. Carroll’s *Alice’s Adventures in Wonderland* and Sir John Tenniel (see Gordon Ray p. 116)

Session 15: Tuesday, March 7 – The art of illustration, when literature inspires painters – Case study - L. Carroll’s – *Alice’s Adventures in Wonderland* – Dali

Session 16: Thursday, March 9 – The art of illustration - children’s literature and illustrators K. Greenaway - **first essay deadline** – delineating your object of research – difficulties encountered, elaborating your bibliography, corpus, primary and secondary sources

*Spring break*
Session 17: Tuesday, March 21 – The art of illustration –
Case study: Dicken’s *Pickwick Papers*’ - ‘the Goblin and the Sexton’ – Phiz (Hablot K. Brown)
http://blog.hrc.utexas.edu/2012/02/07/charles-dickens-turns-200-today/dickens_book_003/

Session 18: Thursday, March 23 – The art of caricature
Case study: Du Maurier/Cruikshank, *Punch*

Session 19: Tuesday, March 28 – The art of illustration
Case study – O. Wilde’s *Picture of Dorian Gray*, Rickett’s designs of O. Wilde’s *The Sphinx*

Session 20: Thursday, March 30 – The art of illustration
Case study – A. Beardsley and O. Wilde’s *Salome*
http://hrc.contentdm.oclc.org/cdm/pageflip/collection/p15878coll50/id/2299/type/compoundobject/show/2084/cptype/document/pftype/image#page/40/mode/2up

Session 21: Tuesday, April 4 – The art of illustration
Case study: E. A. Poe’s *Tales of Mystery and Imagination* and illustrations by A. Rackham

Session 22: Thursday, April 6 - The art of illustration
Case study: E. A. Poe’s *Tales of Mystery and Imagination* and illustrations by A. Rackham

Session 23: Tuesday, April 11 - *Writers illustrating their own work*: W. Blake, W. M. Thackeray, D. H. Lawrence, etc.
Case study: W. M. Thackeray, *Vanity Fair*

Session 24: Thursday, April 13 – *Test two: report on your research advances – delineating a problematic, bring you’re the material collected*

Session 25: Tuesday, April 18 – The art of illustration
Case study – W. Blake, *Songs of Innocence*

Session 26: Thursday, April 20 – The art of illustration
Case study – W. Blake, *Book of Los, Poetical Sketches*

Session 27: Tuesday, April 25 – From words to images
Case study – D. H. Lawrence’s *Sons and Lovers*

Session 28: Thursday, April 27– From words to images
Case study – D. H Lawrence and R. Eberhart: from a painting to a poem, the notion of *ekphrasis*

[course-instructor survey (CIS) – 20 minutes]

Session 29: Tuesday, May 2 – From words to images
Case study – e. e. cummings

Session 30: Thursday, May 4 – Conclusion - final paper to be handed in – S. Beckett’s doodles
Bibliography (subject to alteration upon notice):

- **Primary sources** (non exhaustive list; students can choose any edition according to what is available to them)

  Blake, W. *The Book of Los* (1795); *Songs of Innocence* (1789).
  Cummings, e. e. "The New Art" (1915), "Gaston Lachaise" (1920), "The Agony of the Artist (with a Capital A)" (1927), "Forward to an Exhibit: II" (1945)
  Dickens, C. *The Pickwick Papers* (1836-37)
  Lawrence, D. H. *Sons and lovers* (1913), *Kangaroo* (1923)
  Poe, E. A. *Tales of Mystery and Imagination* (1845)
  Rossetti, D. G. sonnet LXXVII “Soul’s Beauty” & sonnet LXXVIII “Body’s Beauty” (from *The House of Life*, 1870-1881)
  Thackeray, W. M. *Vanity Fair* (1847-48)
  Wilde, O. *Picture of Dorian Gray* (1890)
  ______. *Salome* (1891)
  ______. *The Sphinx* (1894),
  Carroll, L. *Alice’s Adventures in Wonderland* (1865)

- **Secondary sources**


