



Pre-Raphaelite Brothers & Sisters

Syllabus

Let's get this out of the way: Like the last two terms, summer term 201 will be yet another experiment in pandemic pedagogics. I look forward to experimenting with new forms of (online) teaching, but I will need your help. Please keep in touch, take part in the Zoom classes, and use the forum for asynchronous coursework (study questions, book reviews – tasks specified below). Most importantly, please let me (and the other course members) know if something does not work for you or if you have different ideas about how to do things. Let's do this together!

class:

- **Wednesday, 10:15-11:45** [online]

As Zoom is not the perfect medium for everyone (and some of you might struggle with technical issues) the seminar will combine synchronous Zoom classes and asynchronous sessions (see schedule & tasks below).

contact:

- [office: 4.154 IG-Farben-Haus]
- **e-mail:**
- **office hours:** Thursday, 9:00-10:30 (and on appointment) – please send me an e-mail for the Zoom link.
- **twitter:** @susannegruss (#PreRaphsHS)

resources:

- **OLAT:**

literature:

- Please **buy** the following text:
The Pre-Raphaelites: From Rossetti to Ruskin (ed. Dinah Roe, Penguin)
- Make sure that you have familiarised yourselves with the main Pre-Raphaelite artists and their works before term starts. You can do so online, but if you want to buy a book, Jan Marsh's *The Pre-Raphaelite Circle* (National Portrait Gallery Publications, 2013) or Elizabeth Prettejohn's *Cambridge Companion to the Pre-Raphaelites* (Cambridge University Press, 2012) are good starting points.
- Apart from primary texts in Roe's *The Pre-Raphaelites*, all **other texts** that are mandatory reading are available on OLAT.
- Please check the **bibliography** for further references (full bibliographical details, further reading).

course description:

The Pre-Raphaelites are often described as Britain's 'first modern art movement'. Many of their paintings have entered cultural memory – the strong, sensual women that were the trademark of Dante Gabriel Rossetti (*Bocca Baciata*, 1859; *Lady Lilith*, 1868; or *Proserpine*, 1873-77), John Everett Millais' drowning *Ophelia* (1852) or John William Waterhouse's *Lady of Shalott* (1888) are but a few examples. The fascination of the Pre-Raphaelite Brotherhood (PRB) remains unbroken, as the immensely successful exhibition *The Pre-Raphaelites* (Tate Britain, London, 2012) or the more recent *Pre-Raphaelite Sisters* (National Portrait Gallery, London, 2020) have shown. In this course, we will focus on the whole spectrum of the Pre-Raphaelite oeuvre. We will, of course, focus on the 'brotherhood's' visual art (including William Morris's designs and the work of female artists), but this class will also discuss Pre-Raphaelite poetry (including Rossetti's poems and his sister Christina Rossetti's "Goblin Market") as well as the PRB's theoretical output (published in *The Germ*, 1850).



e-mail and Zoom etiquette:**- e-mail:**

Please give me some time to answer your **e-mails** (up to 3 or 4 days). I will not write e-mails after 8pm or on weekends. As I teach four different classes, it would be very helpful if the class you are taking with me appeared somewhere in the body of your e-mail.

Zoom:

The usual: Please **mute yourself** if you are not talking. If you feel uncomfortable talking into the camera (or if you have connection issues), feel free to use the **chat** to contribute to class discussions.

I obviously will not (and cannot) force anyone to turn on their **camera** when we zoom but would still kindly ask you to do so (or drop me a brief note at the beginning of term explaining why you would rather not). Yes, staring at yourself onscreen can be cringeworthy, but if we want to use Zoom to create a **seminar experience**, being able to see each other's faces and nonverbal communication just makes everything so much easier for me (and you). Imagine trying to keep a discussion going while staring into a void of black rectangles.

Most of us will zoom from our **private spaces** – this means that my kids might make an appearance at some point (sorry). Zoom bombing family members, flatmates or pets are always welcome! Added bonus: you get to eat and drink during classes (as long as you have muted yourself, see above).

Our Zoom seminar should be a **safe space** for everyone. Recording (parts of) sessions or taking (and posting) screenshots is an absolute no-go. All material shared onscreen will be made available to you on OLAT.

I am not exempt from the occasional **technical blip** – please be patient if I freeze and simply carry on with your discussion. Like the terminator, I will be back, promised.

- And, as a general rule: **Be kind (to yourself, to each other, and to me).**

course performance & requirements:

- Apart from preparing the **compulsory reading**, please stick to the tasks detailed in the course schedule below.
- I expect you to take part in class **regularly** and **actively**, both in synchronous and asynchronous sessions. As indicated below, I will use your activity in the forum to track participation. Communication is key, so talk to me if you are struggling.
- For **asynchronous sessions**, I have indicated the tasks I expect you to cover over the week in the schedule below. This should not take more time than the 90-minute course slot (plus the time you would normally take to read/prepare for class).
- Instead of an oral presentation, **each** of you is expected to write **three 1–1½ reviews of individual artworks**. Please write an academic review focussing not only on a description of the painting, but also on technique and (your) interpretation. Please hand in the artwork reviews on the dates specified in the schedule below. I will read them and send you feedback (this might take a while).
For those of you who do not need a term paper but an **assignment**, please revise and slightly extend your artwork reviews (3x **2 pages**) and hand them in by the end of term at the latest.

term paper:

- If you need to write a term paper for this course, please stick to the department's style sheet and attend the Zoom session on term papers.
- You can, of course, use ideas developed in your book reviews as part of your term paper – see the book reviews as an exercise in academic writing.
- Developing a topic **independently** and coming up with a suitable **thesis** is part of your assignment. Please talk to me/chat with me as soon as possible – I will not accept & grade your term paper if I have not talked to you about your topic.



 mandatory reading / study
 to do
 background reading (optional)

- 01** 14.04.21 **organisation, tools** (Flinga, Padlet, Perusall)
Zoom **The Pre-Raphaelites** (historical context)
- to read / to do:
 /
- tasks:
- Please have a quick look at the forum **before we start** and introduce yourself (including your pronouns) – if you want to, you can also upload a selfie and/or a picture of your workspace. And if you have a pet, upload a pic for us (pretty please).
 - prep for class:** Think about what you know about **the Pre-Raphaelites** (art/literature).
- 02** 21.04.21 **Dante Gabriel Rossetti, William Holman Hunt & John Everett Millais**
Zoom **the ‘original’ P.R.B.**
- to read / to do:
- D. G. Rossetti, *Proserpine* (1874); W. H. Hunt, *The Shadow of Death* (1873); J. E. Millais, *Ophelia* (1851-52) 
 - J. Graham, “Artistic Inspirations” (32-46) 
 - A. Smith, “Medium & Method in Pre-Raphaelite Painting” (*Victorian Avant-Garde* 18-23) 
- tasks:
- Read **Graham & Smith** carefully and take some **notes**.
 - prep for class:** How would you analyse a **work of art**? Do some research & come up with some criteria, we will assemble a **catalogue of questions** to help you along with your artwork reviews.
 - study prompt:** Look at the paintings & try to find **similarities** (technique, topics, composition).
 - Please take the **minute paper** (link in today’s OLAT session) for some feedback – I will upload a compilation of your answers, and we will discuss open questions at the beginning of our next synchronous session.
- 03** 28.04.21 **The P.R.B.**
introductory overview – timeline
- to read / to do:
- T. Barringer, J. Rosenfeld, & D. Waggoner, “Pre-Raphaelites: Victorian Avant-Garde” (National Gallery of Art podcast) 
 - D. Riede, “The Pre-Raphaelite School” (305-20) 
 - E. Prettejohn, “Pre-Raphaelite Brotherhood” (*Victorian Avant-Garde* 17-65) 
- tasks:
- Listen** to Barringer, Rosenfeld, and Waggoner’s **podcast** (link in today’s OLAT session) and **take notes** while doing so (careful – it is more than an hour long, so this needs some time).
 - Read & comment on **Riede’s article** (**Perusall**, link in today’s OLAT session).
 - Answer the **forum question** & engage with the others’ entries – there will be an open question for every asynchronous week of this seminar (I will use your forum posts to track participation). In an extra thread, I will prompt you to think about **discussion questions** for next week – this way you can contribute to the structure of our synchronous sessions.
 - Please take the **minute paper** (link in today’s OLAT session) for some feedback.
- Note that this asynchronous session will probably take you a bit longer as you learn how to navigate Perusall and the forum. It will become easier as term progresses, I promise!
 We will evaluate your experience of this asynchronous session at the beginning of our next (Zoom) session.



- 04** 05.05.21 **The Germ**
Zoom **P.R.B. theory**
- to read / to do:
- excerpts from *The Germ* 
 - contents of *The Germ* 
 - M. Demoor, "In the Beginning, There Was *The Germ*: The Pre-Raphaelites & 'Little Magazines'" (51-65) 
- tasks:
- reading prompt:** Read the excerpts from *The Germ* with a focus on the magazine as the **manifesto** of the P.R.B. as well as on **common characteristics** of the brotherhood that are articulated in the magazine.
 - prep for class:** Have a quick look at the **discussion questions** posted in last week's forum.
 - Please take the **minute paper** (link in today's OLAT session) for some feedback.
- 05** 12.05.21 **Gender & Sexuality**
Pre-Raphaelite Women
- to read / to do:
- D. G. Rossetti, *Bocca Baciata* (1859), *Beata Beatrix* (c.1864-1870); W. H. Hunt, *The Awakening Conscience* (1853); D. G. Rossetti, *Found* (1854) 
 - D. G. Rossetti, "Jenny" (1870) (Roe 94-105) 
 - T. Barringer, "Beauty" (*Victorian Avant-Garde* 156-77) 
 - hand in a 1–1½ page **artwork review** (you need to write three for the seminar) 
 - J. B. Bullen, "Il Rossetti, the Sexualized Woman, and the Late 1850s" (*Pre-Raphaelite Body* 49-109) 
- tasks:
- study prompt:** **Analyse** the paintings with regard to the depiction of **femininity** (*Bocca Baciata*, *Beata Beatrix*) and **sexuality** (*Awakening Conscience*, *Found*), then watch my brief **video** on Pre-Raphaelite women (link in today's OLAT session).
 - Collaborate on an interpretation of **Rossetti's poem "Jenny"** (Perusall, link in today's OLAT session).
 - Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
 - Please take the **minute paper** (link in today's OLAT session) for some feedback.
- 06** 19.05.21 **Pre-Raphaelite Sisters 1**
Zoom **models & muses: Fanny Cornforth, Effie Gray Millais, Jane Morris**
- to read / to do:
- D. G. Rossetti, *The Blue Bower* (1865), *The Day Dream* (1880) 
 - J. Marsh, "Pre-Raphaelite Models" (15-21) 
 - C. Gere, "Model Wives & Mistresses" (139-145) 
 - hand in a 1–1½ page **artwork review** (you need to write three for the seminar) 
 - E. Prettejohn, "2. Pre-Raphaelite Sisterhood" (*Art of the Pre-Raphaelites* 67-85) 
- tasks:
- study prompt:** Following up on last week's discussion of **femininity** and **sexuality**, how are Fanny Cornforth and Jane Morris depicted in the 2 examples?
 - prep for class:** Please look up the **biographies** of the 3 women – bring along other paintings/sketches that depict them! Have a quick look at the **discussion questions** posted in last week's forum.
 - Please take the **minute paper** (link in today's OLAT session) for some feedback.



07 26.05.21 **Pre-Raphaelite Sisters 2**
Elizabeth Eleanor Siddal

to read / to do:

- E. Siddal, *Lady Clare* (1857), poetry (Roe 136-146) 
- BBC Woman's Hour, "Elizabeth Siddal & the Pre-Raphaelite women" 
- D. Cherry, "Elizabeth Eleanor Siddall (1829-1862)" (183-195) 
- hand in a 1–1½ page **artwork review** (you need to write three for the seminar) 
- J. Marsh & P. Gerrish Nunn, "The First Generation 1848-65 – Elizabeth Siddall" (*Women Artists* 65-73) 

tasks:

- study prompt:** We have already talked about Siddal as a model/muse – today I want you to think about her as an **artist** and a **poet** in her own right!
- Listen to **BBC Woman's Hour** – the section on Siddal starts at c.43:00 mins. – and take some notes (link in today's OLAT session). Then read and comment on **Cherry's chapter (Perusall, link in today's OLAT session)**.
- Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

08 02.06.21 **Dante Gabriel Rossetti**
Zoom
poetry

to read / to do:

- D. G. Rossetti, poetry (Roe 82-133) – esp. "The Blessed Damozel", "Nuptial Sleep", "The Woodspurge", "The Honeysuckle", "Astarte Syriaca" (For a Picture)", "The Kiss", "The Love-Letter" 
- J. McGann, "The Poetry of Dante Gabriel Rossetti (1828-1882)" (89-102) 

tasks:

- reading prompt:** In how far does Rossetti's **poetry** mirror his **paintings**? Can you find **similarities**?
- prep for class:** Brush up your knowledge on the **sonnet**. Have a quick look at the **discussion questions** posted in last week's forum.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

09 09.06.21 **Christina Rossetti**
Goblin Market

to read / to do:

- C. Rossetti, *Goblin Market* (Roe 151-186) 
- C. Maxwell, "Gender, Intertextuality, & Christina Rossetti's *Goblin Market*" (75-103) 
- L. Janzen Kooistra, "Christina Rossetti (1830-1894)" (164-182) 

tasks:

- reading prompt:** Read Rossetti's poem with a focus on **gender** and **sexuality** as well as **fairy-tale elements**.
- Watch my short **video** on **Christina Rossetti**, then read & comment on **Maxwell's article (Perusall, both linked in today's OLAT session)**. Do let me know if you have any questions!
- Answer the **forum question** and engage with the others' entries.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.



10 16.06.21 **'The Last Pre-Raphaelite'**
Edward Burne-Jones

to read / to do:

- Edward Burne-Jones, *Laus Veneris* (1873-1878), *The Legend of the Briar Rose* (1885-1890), *Love and the Pilgrim* (1896-1897) 
- Tate Britain Exhibition Guide *Edward Burne-Jones, "Seven Sides of Edward-Burne-Jones"* 
- A. Wolk Rager, "Edward Burne-Jones & *The Legend of the Briar Rose*" (438-450) 
- hand in a 1–1½ page **artwork review** (you need to write three for the seminar) 
- C. Arscott, "Edward Burne-Jones (1833-1898)" (223-235) 

tasks:

- viewing prompt:** How does Burne-Jones develop the Pre-Raphaelite style? Study his *Briar Rose*-paintings in particular with a focus on **seriality** and **story-telling**.
- Read the **Tate Britain** guide & the Tate Britain article on Burne-Jones (both linked in today's OLAT-session).
- Read & comment on **Wolk Rager's article (Perusall, link in today's OLAT session)**.
- Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

11 23.06.21 **'Religion & Mythology'**
Zoom
Pre-Raphaelite mythologies
Term Papers

to read / to do:

- D. G. Rossetti, *The Girlhood of Virgin Mary* (1848-1849); W. H. Hunt, *The Light of the World* (1851-1853); D. G. Rossetti, *Helen of Troy* (1863); E. Burne-Jones, *Perseus* series (1875-1885) 
- hand in a 1–1½ page **artwork review** (you need to write three for the seminar) 
- think about your **term paper** – hand in a topic/idea/short abstract if you already have one 
- A. Smith, "Salvation" (*Victorian Avantgarde* 114-15), "Mythologies" (*Victorian Avantgarde* 206-07) 

tasks:

- viewing prompt:** Are **religion** and **mythology** treated in the same way? Or can you spot any differences?
- prep for class:** Look up **contexts** you might not know (both **religious** and **mythological** topics). Have a quick look at the **discussion questions** posted in last week's forum.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

12 30.06.21 **The Lady of Shalott**
from poetry to painting(s)

to read / to do:

- A. Tennyson, "The Lady of Shalott" 
- W. H. Hunt (1850; c.1888-1905), E. Siddal (1853), J. W. Waterhouse (1888; 1894) 
- K. A. Psomiades, "'The Lady of Shalott' & the Critical Fortunes of Victorian Poetry" (25-45) 

tasks:

- Watch my short **video** on the **Victorian ballad**, then collaborate on an interpretation of **Tennyson's "The Lady of Shalott"** (**Perusall**, both links in today's OLAT session). Do let me know if you have any questions!
- viewing prompt:** Which **different aspects** of Tennyson's poem are emphasised in the paintings? For Hunt and Waterhouse, how do their Ladies **develop**?
- Answer the **forum question** and engage with the others' entries.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.



13 07.07.21

Arts & Crafts**the writings & designs of William Morris**to read / to do:

- W. Morris, "The Defence of Guenevere" (1858, Roe 193-204), from *News of Nowhere* (1890) 
- "Arts & Crafts: an Introduction" (V&A website) 
- D. Latham, "'Reading Aright' the Political Texts of Morris's Textiles and Wallpapers" (119-134) 

tasks:

- Read "Arts & Crafts: an Introduction" on the V&A website (link in today's OLAT session) and explore the website for more information on the arts & crafts movement.
- reading prompt:** Read the poem in the context of the **P.R.B.** – how does it tie in with typical features we have established in his class? Read *News from Nowhere* with a focus on Morris's **politics**.
- Collaborate on an interpretation of **Morris's "The Defence of Guenevere"** (Perusall, link in today's OLAT session).
- Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

14 14.07.21
Zoom**The Pre-Raphaelite Legacy****round-up & open questions**to read / to do:

- E. Prettejohn, "The Pre-Raphaelite Legacy" (*Victorian Avant-Garde* 231-236) 

task:

- prep for class:** Read **Prettejohn's chapter** and take some notes about the legacy of the P.R.B. Have a quick look at the **discussion questions** posted in last week's forum.

Easter Egg: Finished reading the complete syllabus? Well done! Now please log on to OLAT (see link above), sign into the course, go to the forum (thread 00) and post your favourite meme to let me know that you are done.



Literature

primary literature

please note: bibliographical details are for the editions of primary texts I use

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Roe, Dinah, ed. *The Pre-Raphaelites: From Rossetti to Ruskin*. London: Penguin Books, 2010.

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secondary literature

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Maxwell, Catherine. 1999. "Tasting the 'Fruit Forbidden': Gender, Intertextuality, and Christina Rossetti's *Goblin Market*." *The Culture of Christina Rossetti: Female Poetics and Victorian Contexts*. Ed. Mary Arseneau. Athens, OH: Ohio University Press, 1999. 75-103.

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