# Teaching Illustrated Literature: Pedagogical Study of Selected Illustrated Works of Dickens, Tennyson, and Poe

Julia Adams Katz Charlottesville, VA

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# **Table of Contents**

Teaching Illustrated Literature	1
Introduction	
Explication of Unit Division and Unit Assignments	15
Conclusion	29
Exploring Illustrated Literature	33
Syllabus	
Assignment One	
Assignment Two	42
Assignment Three	
Bibliography	51
Annotated Thesis Resources	51
Additional Sources for Syllabus and Assignments	63
Illustrations and UVA Special Collections	

# **Teaching Illustrated Literature**

# Introduction

The undergraduate-level English course "Exploring Illustrated Literature" surveys illustrated literature of the 19th and early 20th century including the serialized fiction of Charles Dickens, the poetry of Alfred Tennyson, and the short stories and poems of Edgar Allan Poe. "Exploring Illustrated Literature" seeks to help students develop transferrable skills in interpretation and composition and to also recognize the role that form plays in determining meaning. Because illustrated literature is a genre in which visual art necessarily exists *in relation* to written text, the study of illustrated literature invites investigation into the relationship between images and words. In engaging illustrated literature through a focus on the questions within the field of comparative arts studies, students can closely consider the specific functions and limitations of each means of expression. At the same time, they can gain knowledge about the cultural and historical contexts of specific works of illustrated literature.

In *Teaching Literature*, Elaine Showalter explains that contemporary pedagogy has tended to focus on teaching literature as the transmission of a set of transferable skills. While teachers may define the goal of their course as the transmission of information about a subject such as "Romanticism" or "Modern Literature," primary objectives of the course will also be assisting students in gaining "a measure of control over textual processes" and "teaching literature as a craft, rather than a body of isolated information" (Showalter 26). I designed my

course along similar lines, choosing texts that would allow students to practice close interpretation and to make connections concerning literature and the visual arts as a whole. At the same time, I chose samples of illustrated literature that would allow students to gain knowledge of significant periods in the history of illustration.

The study of literature and visual art together reflect an emphasis on multimodality in contemporary language arts courses. At the same time, the course engages critical questions in the field of comparative arts studies regarding the relation of literature and visual art. In Literacies, the Arts, and Multimodality, Peggy Albers and Jennifer Sanders discuss how schools have incorporated "multimodality" into teaching of reading and writing. Albers states, "multimodal communication is comprised of many 'modes' or communicative forms (i.e., digital, visual, spatial, music, etc.) within various sign systems that carry meanings recognized and understood by a social collective" (Albers & Sanders 8). According to Carey Jewitt, in the article "Multimodality and Literacy in the Classroom," this interest in multimodality has come out of the 'communicational landscape' of the 21rst century" (Jewitt 260). Conditions of contemporary society which have produced the concept of "multiple literacies," according to Jewitt, include "the accelerated transnational flows of people as well as the information, ideology, and materials in contexts in which knowledge is highly situated, rapidly changing, and more diverse than ever" (Jewitt 243). Multimodality also recognizes the scholarly value of hybrid word-image categories such as photojournalism, the graphic novel, typography, and graphic design.

Pedagogical literature on teaching integrated forms of art often emphasizes that studying different modalities together can provide opportunities for students to practice transferrable skills. David Coleman argues that literature and the visual arts are two art forms that "reward sustained inquiry" and provide opportunities to "practice the discipline of close observation" (Coleman). A seminal work advocating for teaching multimodal analysis is Stephen Bernhardt's essay "Seeing the Text," which encourages teachers to teach students to recognize the rhetorical effect of the organization of words on a page (Bernhardt 66-68). Pedagogical theorists often use figures such as "seeing the text," "reading an image", or "possessing visual literacy" to express a desire for students to transfer skills between literary and pictorial composition and analysis.

Study of literary and visual modalities applies to the process Francis Russell in *Beyond the Books: Reflections on Learning and Teaching* calls recognizing "the contextuality of making and response" (Hart 76). According to Hart, students must learn to appreciate the role that historical, cultural, and individual context plays in creation and interpretation of texts:

Our students can (and must) learn that any text has been made, has gone through the process of making, by an other, an author. They also must learn that when we read we make our own text of the one given us. Understanding is the process of interaction between reader and other, between the author's making and our remaking. From these two discoveries a third can follow: reader and other carry on their

making in different circumstances, different contexts, and these contexts are a condition of understanding. (Hart 76)

Student textbooks for analyzing and producing multimodal compositions also may focus on "the contextuality of making and response." For instance, the textbook *Rhetorical Visions* teaches "the contextuality of making and response," by encouraging students to see both written and visual rhetoric as an interaction between "rhetor (creator)," "rhetoric," and "audience." Each part of this "rhetorical triangle," as the textbook maps this interaction, has its own historical and social context which the student must also seek to understand (Hesford, 7).

In the essay "Multimodality," Jerome Harste defines "language" more broadly to include "any sign system or combination of sign systems recognized by culture," which "affords a particular type of meaning" (Harste 27-29). Looking at "language," "rhetoric," or "communication" more broadly to include different sign systems allows for the inclusion of more types of expression into academic study and for practice of competencies across technological spheres. At the same time, there is a risk of obscuring the differences between sign systems and the complex ways in which interaction between systems produce meaning.

In *In Defense of Reading*, Daniel Schwarz argues that, in the study of English, "form" is "crucial for both aesthetic reasons and for what it does in terms of representation" (Schwarz xiii). Studying form "makes us aware of how these choices shape our response and leaves room for discussing how the aesthetic generates pleasure in the reader even as it enables the reader to take on different identities in

the imagined world" (Schwarz xiii). What is often meant by the interpretation of multimodal rhetoric is the "close reading" or sustained observation and comment upon specific features of a work. While this course practices interpretation of these smaller formal choices, it also explores the larger formal questions of how similarities and differences between sign systems impact the messages communicated.

What makes illustrated literature a useful category for comparison of the arts is that studying illustration necessitates thinking about word and image in relation to each other. In *Image and Text*, Edward Hodnett says, "Criticism of the illustration of English literature must deal with images in relation to text; otherwise, the critic has no logical grounds for evaluating the creative activity of illustrators" (Hodnett I). In accordance with Hodnett's position, John Harthan writes in the introduction to The History of Illustrated Literature, "We are not looking at single prints which may be judged for technical skill, or for the beauty and interest of individual designs but at pictures which relate directly to a text and are largely dependent on it for their significance" (Harthan 7), Julia Thomas, author of *Pictorial Victorians*, also claims, "it is the relation between word and image that defines Victorian painting and illustration" (Thomas 15). The emphasis on "relation" in each of these introductory statements reflects upon how an illustration should be understood not as an isolated artistic or technical achievement but as a statement demonstrating response to and functioning as a part of written text.

According to Edward Hodnett, "Books have been illustrated ever since they came into existence, and woodcuts appeared in printed books as early as 1461"

(Hodnett 12). Francis Hart's definition of the survey course as a "mental construction" which seeks to "fix boundaries and contours, to draw configurations of its landmarks," is appropriate for this course, which, by necessity, must exclude most of the history of illustrated literature (Hart 97-98). Therefore, another question about the design of my course might be why I choose to focus on the illustrated works of Dickens, Tennyson, and Poe in specific and more broadly on illustration in the nineteenth and early twentieth centuries.

One reason for highlighting the nineteenth and the early twentieth centuries is that during this time period illustration was commonly central to adult as well as children's literature. During this time, different styles of illustration emerged, corresponding to diverse genres of writing. Technical, commercial, and cultural forces also conspired to produce periods of innovation and marked accomplishment. Julia Thomas writes in *Pictorial Victorians* of the centrality of illustration in literature of the Victorian era:

To us, looking back on the mid-nineteenth century from a multimedia society that is so similar and yet so different, it is these two modes of representation that stand out and seem almost alien: our novels do not usually have pictures; our arts tend to despise storytelling.

Perhaps it is because of their otherness that narrative painting and illustrated texts have come to define the Victorian period and to shape our understanding of what this period is. (Thomas 2-3)

In a survey course, Francis Hart says, "the particulars are included as relational" (Hart 98). Therefore, "Our teaching must be dialectical: texts confront

and oppose each other in a single space. Our teaching must also be synecdochic: parts represent wholes and must be taught as samples" (Hart 98). The works that I choose to include are meant to be representative of important periods in illustration. Cruikshank's illustrations of *Oliver Twist* exemplify characteristics of the narrative illustrations for 19<sup>th</sup>-cenutry serial novels, the *Moxon Tennyson* shows some of the approaches to illustration within the Pre-Raphaelite Movement, while the illustrations for Poe's poetry and short stories represent the gift book illustrations of the late nineteenth and early twentieth century. The variety of kinds of illustrations included in this survey are also meant to allow for the investigation into particular questions regarding the relationship between image and word.

# **Explication of Course Goals and Questions**

Questions this course seeks to examine regarding the relationship between writing and visual art fall within the field of comparative arts scholarship (Barricelli, Gibaldi, & Lauter 1). College courses in comparative arts studies have explored "major interrelations of literature and other arts" which include "music, painting, sculpture, architecture, film, dance, theater, and photography" (Barricelli, Gibaldi, & Lauter 2). Critical works that have compared literature and other arts include Leonardo Da Vinci's *Paragone: Painting and Sculpture*, Gotthold Lessing's *Laocoon: The Limits of Poetry and Painting*, M. W. Turner's "Notes on Painting in Relation to Poetry", and John Ruskin's *Modern Painters*. Readings in the comparative arts included for this course are *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray*, "Interarts and Illustration: Some Historical

Antecedents, Theoretical Issues, and Methodological Orientations", and W. J. T. Mitchell's "Going Too Far with the Sister Arts."

In *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry*,

Hagstrum relates the history in Western literary and artistic criticism of comparing poetry and painting by referring to them as "sisters" (Hagstrum xiii). Painting and poetry have often been considered to be united by "their vital concern with imitation (mimesis)" (Weisstein 252). Hagstrum notes that in Aristotle's writing, "The mimetic arts of painting and poetry are distinguished from each other by the *means* imitation employed. Painting imitated by color and form; poetry, by language, rhythm, and harmony" (Hagstrum 6). In other instances, Aristotle classifies poetry and painting together:

After the argument of the *Poetics* has moved from the means of imitation to the *objects* of imitation, the analogy with painting is more frequently made. When the arts are classified according to the *means* of imitation, painting and poetry are further apart than comedy and tragedy. But when they are classified according to the kind of people represented, then a painting by Polygnotus is much closer to an epic poem than a comedy is. A comedy, in turn, is much closer to the unflattering caricatures of Pauson than it is to tragedy. (Hagstrum 7)

Among the overarching questions of the course will be the question of whether text can share the same "object" as an illustration. An "object" could be considered a way of perceiving the world, such as when generic terms like "satire," "caricature," "grotesque," "gothic," or "fantastic," are applied to both writing and

visual arts. An "object" may also be a particular narrative structure, such as the "myths" that C. S. Lewis characterizes as stories that can be portrayed in a plethora of modes including verbal telling, pictures, or physical movement (Lewis 41).

The critical readings of the course find connections between illustration and literature that extend beyond the fact that these two forms of communication are juxtaposed together. Similarly, the organization of my course invites readings of Dickens, Tennyson, and Poe that search for parallels to the artistic styles of their illustrators. In so far as my course presents illustrated literature as occurring in specific periods, it follows Francis Hart's advice in *Beyond the Books* that a survey course may be organized by general ways of "selecting, representing, and responding to perceived reality: comic, tragic, naturalistic, and so on..." (Hart 100).

This expectation of a shared "objects" of visual arts and literature also informs "The History of Western Culture: Literature and Art," a yearlong course required at the Juilliard School. James Mirollo describes this course as a chronologically organized examination of contemporary literary texts and art works, with emphasis on "mutual influence, recyclings of key myths and images, thematic and formal affinity, readings and misreadings, and intermedia transmissions" (Mirollo 72). The course breaks the study of literature and art into general, historically-based categories of "antiquity," "gothic," "renaissance and baroque," "rococo," "romanticism," and "moderns" (Mirollo 72-74). Use of broader generic terms to characterize both writing and image can also be found in scholarship describing multimodal composition as academic, artistic, or professional.

In combining the study of visual arts and literature, focus on affinity alone can obscure the contests and tensions that occur between art forms. In "Against Comparison: Teaching Literature and Visual Arts," W. J. T. Mitchell claims that interart courses may join together visual art and written texts based "prevailing zeitgeist or 'spirit of the times'" without engaging in the conflicts inherent in combined forms of expression (Mitchell "Against Comparison" 30). Mitchell argues that illustrations may "counterpoint, disrupt, or create a disjunctive alternative, or simply present an independent visions" as well as complement writing (Mitchell "Against Comparison" 31). Furthermore, Mitchell claims that it is not only patterns of "difference and similarity" which occur between art forms but also "struggles" between domination and subversion, of relations of independence, collaboration, and (occasionally) equality" (Mitchell "Against Comparison" 31). In "Literature and the Visual Arts," Ulrich Weisstein also notes that terms applied to both visual arts and literature may conceal the differences of these modes. Scholars may use the same name for "apparently common elements" where the elements themselves are "either parallel or analogous" (Weisstein 268). For example, the term "perspective" usually refers to creating the illusion of spatial depth when used in conjunction with the visual arts, but usually refers to the depiction of thoughts and feelings when named as an element of literature (Weisstein 269).

As a first area of investigation, the course will look at: To what extent can texts and images be said to share an object? Through what particular choices can we say that words and images occupy a shared genre or depict the same narrative

structure? How is characterization, genre, or narrative transcribed differently depending on whether the medium is word or image?

In *Images and Texts*, Edward Hodnett defines the three functions of illustration as representation, interpretation, and decoration (Hodnett 13). While Hodnett acknowledges that the functions are imprecise terms, he attempts to distinguish between them (Hodnett 13). Hodnett claims that "straightforward representation" represents the events of the text "as if there were some 'way they really looked' for the characters, scenes, settings of literature" (Hodnett 14). Hodnett argues that this kind of illustration can be highly commendable and appreciated by authors and readers:

The illustrator of *David Copperfield*, say, has an implicit obligation to satisfy a natural curiosity of anyone reading the book to know what David and his associates and their surroundings looked like in early Victorian London. Charles Dickens was prodigal with descriptive detail. Yet no general readers have known to protest against an artist putting that detail together and adding some that Dickens left out. Moreover, the most common complaint of Dickens and other authors about their illustrators has been that some detail or other is factually incorrect. (Hodnett 14)

In his delineation of the representative function of illustration, Hodnett implies that there are kinds of representation that can be more or less "straightforward" and that the quality of straightforwardness depends upon the illustrator potentially adding detail without contradicting "facts." Interpretation, however, need not

adhere to facts of text, but should express the author's intent through a "parallel pictorial statement" (Hodnett 15). Hodnett acknowledges that illustration includes both representation and interpretation and that "in actuality a true illustration does something of all three," interpretation, representation, and decoration (Hodnett 13).

There have been many conflicts between authors and illustrators over just what a "faithful" illustration entails. Julia Thomas, in *Pictorial Victorians*, claims that the failure of illustrators to fulfill their author's wishes for "straightforward representation," often reveals that the text does not have a fixed, apparent meaning. Thomas posits that the concerns authors such as Dickens and Trollope have shown regarding how illustration might distort reception of their literature demonstrates underlying fear about lack of textual authority or transparency of authorial intention (Thomas 14).

In thinking about "representation" as a function of illustration, we can ask to what extent a picture can be considered more or less representative of a text. Is it possible for a picture to show a text "as it might have looked"? Is there a difference between interpreting words and contradicting them?

Another way of approaching this word-image relation to ask whether or not writing can be "pictorial." There is a long-standing contest within the comparative arts debating whether or not literature can equal or even exceed the power of the visual arts to produce images in the mind of the reader. In *The Sister Arts,* Hagstrum offers a definition of "pictorial" literature:

In order to be called 'pictorial,' a description or an image must be, in its essentials, capable of transmission into painting or some other

visual art. It need not resemble a particular painting or even a school of painting. But its leading details and their manner and order of presentation must be imaginable as a painting or sculpture.

(Hagstrum xxi-xxii)

Some critics of literature and arts have compared reading literature to a "inner" looking. Anti-pictorialists, who emphasize difference between visual arts and literature, claim that the obscurity and imprecision of words make literature better equipped for representation of emotion and thought, whereas the the visual arts are better suited for representing tangible materiality (Spinozzi 3-4).

In "Interarts and Illustration: Some Historical Antecedents, Theoretical Issues, and Methodological Orientations" Paola Spinozzi defines the contest between pictorialists and anti-pictorialists in England by contrasting the theories of Joseph Addison with the theories of Edmund Burke:

In contrast with Addison, who maintains that images of the thing evoked in the mind by means of writing can achieve greater vividness than the ones observed directly, and can generate a pleasure more intense than vision itself, Burke believes that verbal language can only convey images characterized by approximation, vagueness, and imprecision. (Spinozzi 3)

Anti-pictorialists may feel that the failure of words to represent material reality enables literature to better represent the subjective world of ideas and emotions.

According to Burke, writing fails in the description "of an object in its entirety" but

such a failure reveals the resources particular to writing (Spinozzi 3). Because writing cannot "signify the wholeness of the thing," language "is perfectly suited to represent the emotions produced by the thing" (Spinozzi 3). Arnheim makes a similar claim regarding literature in "The Reading of Images and the Images of Reading":

Literature, by its reliance on the distillations of direct experience, can be called the most aristocratic of artistic media. Language knows the world only by hearsay and therefore focuses most directly on the almost disembodied meanings that underlie the facts of life. (Arnheim 87)

Readers may remember the process of reading literature as analogous to watching a series of images. However, Peter Mendelsund in *What We See When We Read* claims a set of distinctions between reading words and looking at a series of pictures. For instance, in reading we make constant adjustments to the pictures in our mind based on the addition of details in descriptions or revelation of information in the plot. Readers often cannot imagine precisely the outward appearance of a character but gain a sense of the characters' inner qualities through the signification of actions, dialogue, and fragmentary description of physical traits. The process of reading, Mendelsund argues in *What We See When We Read*, is a "cocreative" one in which the reader draws associations with words from personal experience and memory (Mendelsund 203).

Mendelsund also claims that certain genres, such as science fiction and the gothic make the word-image difference more explicit, through the trope of asking a

reader to imagine the unimaginable. "In these instances," said Mendelsund, "I have a sensation of alienation and eerie astonishment- this is how I perform this act of 'not seeing'" (Mendelsund 241). This performance of "not seeing," however, is a part of the general reading experience and not exclusive to more speculative genres.

Writes Mendelsund, "Though when I am told I can't imagine, I still imagine. And the content of my imagination in these cases is no more or less clear, or apt, than my visions of Anna Karenina" (Mendelsund 241). Here, Mendelsund is using Anna Karenina as a stand-in for all characters and objects that exist in literature.

In the study of illustrated literature, we can consider whether some kinds of writings are more "pictorial" than others. We can ask how a failure to "paint pictures" might allow words to perform other kinds of work. We can also consider how images might stretch across the word-image divide in order to also invite cocreation from the reader.

# **Explication of Unit Division and Unit Assignments**

The first unit of my course focuses on Victorian periodicals as a genre of illustrated literature. The specific serialized novel we read is *Oliver Twist*, written by Charles Dickens and illustrated by George Cruikshank. My critical readings regard *Oliver Twist* as an example of illustrated literature in which author and illustrator had parallel styles, used analogous devices, and had shared influences through which they produced a coherent vision. Because *Oliver Twist* is seen as a successful collaboration between words and pictures, I want students to consider the features of words and pictures that enable them to work together so well.

In *Victorian Novelists and their Illustrators*, John Harvey claims that the illustrated novels of the 19<sup>th</sup> century exemplified collaboration between two art forms. While illustrators of fiction are "often accessories after the facts," the serial novel demonstrated "text and picture making, a single art" (Harvey 2). This is the case, Harvey claims, because the novelists and illustrators had a "common background in a mode of visual art that was chiefly concerned to making fighting points about human character, motive, and action," namely, "popular satiric print" (Harvey 2). The satiric cartoons of Gillray and Hogarth inspired both Dickens and Cruikshank, according to John Harvey.

In *The History of the Illustrated Book: The Western Tradition*, John Harthan also claims that commonalities between authors and illustrators informed the quality of nineteenth century novels:

Interest in the anecdote, the moment of time caught by an artist, the incident of ordinary life recorded in its comic, nostalgic, edifying or admonitory aspect, was strong in the nineteenth century. Novelists at this time often had a strong visual sense...and illustrators were correspondingly literal in their approach. (Harthan 201)

Cruikshank's illustrations to Dickens' prose provide what Edward Hodnett calls "straightforward representation" of the characters and incidents in the text. As such, Cruikshank is representative of the "majority of English book illustrators" who produced illustrations for a general audience that would be encountering the illustrations for the first time with the text (Hodnett 13-14). If one were to look at Cruikshank's illustrations in order, without any reference to the text, one could still

make out the basic trajectory of the plot and guess the prominent character traits of the principle characters.

The magazine *Bentley's Miscellany* published *Oliver Twist* in monthly installments between 1837 and 1868. *Oliver Twist* was first published in serial format and edited by Dickens (Project). The periodical was a multimodal form of non-book print media. Periodicals were "collaborations among proprietors, editors, writers, and sometimes illustrators" (Patten). Both author and illustrator were working for a shared audience and would have had to meet common aims, such as enabling readers to remember characters over periods of installments and holding audience attention by providing entertainment.

In the case of *Oliver Twist*, Dickens and Cruikshank worked closely together, connecting through correspondences in the process of the development of the novel. *Oliver Twist*, in both its prose and its pictures, inhabits the genres of the "progress," in which a single character moves through the stations of his or her life and the "satire," which conveys a message about the ills of society through biting humor (Harvey 19-51). As masters of "caricature," both Dickens and Cruikshank created characterization through exaggeration of features and through emblematic props, gestures, and costumes (Quinn 67, Wigan 56).

The Victorian periodical often included the hybrid genre of the cartoon, in which words serve as a captions or text within pictures. In the serialized novel, writers and illustrators worked together so it could be difficult to tell if, as Samuel Warren said of Cruikshank and Dickens, "the writer follows the caricaturist," or,

"caricaturist follows the writer" (Patten). In the online series, "When is a Book Not a Book? *Oliver Twist in Context*," Patten writes:

Serialization deconstructs the single author as sole creator, and does so as part of a larger collaborative project within which the serial is framed. Conversely, prioritizing the book as a single-authored material object over the multiply-authored serial deconstructs the periodical, erasing all the extra-textual influences, turning the voice from polyphonic to monophonic and connecting the text to the author's imagination rather than to the culture of the magazine and of a historical movement. (Patten)

My primary goal for students reading *Oliver Twist* is that they receive background on the serialized novel in general, with particular focus on its connection to the satiric print and the cartoon in Victorian periodicals. At the same time, we will begin looking at the questions I described concerning the placement of both image and text within a shared genre and how these modes of expression are seen as ways of portraying a common object or point of view.

During this unit, I would ask students to look up the terms "caricature," "narrative," and "satire" in both *The Visual Dictionary of Illustration* by Mark Wigan and *A Dictionary of Literary and Thematic Terms* by Edward Quinn. *The Visual Dictionary of Illustration* is a multimodal dictionary that includes both written and pictorial definitions for words related to the history and art of literature (see bibliography). *A Dictionary of Literary and Thematic Terms* is a more conventional dictionary of literary terms (see bibliography). I am hoping that, by looking at both

of these dictionaries, students can consider how particular phrases are used in common to describe literature and illustration.

We will carefully read through the whole novel with attention to the choices of scenes for representation, the effect of written captions placed beneath illustration, and the overall effect of juxtaposition of prose and illustrations throughout the novel. Students will be expected to analyze a single scene as it is portrayed in both prose and illustration and from this analysis develop tentative theories about how writing and illustration co-inhabit a genre.

My second unit looks at the *Moxon Tennyson* as an example of the Victorian gift-book (See: Illustrations and Special Collections: Millais, Hunt, & Rossetti). The *Moxon Tennyson* contains poetry by Alfred Tennyson illustrated by the pre-Raphaelite artists John Everett Millais, William Holman Hunt, and Dante Gabriel Rossetti. In 1848, William Holman Hunt, Dante Gabriel Rossetti, and John Millais founded the Pre-Raphaelite Brotherhood. The Pre-Raphaelites emphasized a link between poetry and painting by referring to poetry and painting as "sister arts" (Kashtan). The Pre-Raphaelites adopted the concept of "sister arts" in a variety of ways, including creating poems paired with paintings, writing ekphrastic poetry, and producing narrative painting that depicted scenes and characters from literature (Kashtan). They often sought to relate visual art to literature by including allegorical elements to be decoded for symbolism and narrative elements that would be understood in the context of famous works of literature (The Pre-Raphaelites). Because of their belief that writing and visual arts are "sisters," and because of the diverse works this metaphor helped to inspire, the Pre-Raphaelites

are a useful set of artists to consider when investigating the relationship between written text and images. The Pre-Raphaelite illustrations for the *Moxon Tennyson* and the reception that these images received provide a jumping off point for considering what makes a picture representative or not representative of writing and whether representation is an achievable objective for pictures in relation to writing.

The *Moxon Tennyson*, published in 1857, was a collection of Alfred Tennyson's *Poems* with 54 wood-engraved illustrations (Kooistra). In the essay "Between Dream and Shadow," Sharyn Udall writes, "Perhaps the most celebrated book illustrations in the mid-19<sup>th</sup> century England were those created by Rossetti, Millais, and Hunt for the 1875 edition of Tennyson's poems published by Moxon" (Udall 334). Unlike critical writings on *Oliver Twist*, which often emphasize the shared influences and aims of Dickens and Cruikshank, reception of the Pre-Raphaelite illustrations in the *Moxon Tennyson* commonly emphasizes how these illustrations digress from Tennyson's poetry.

The art critic and champion of the Pre-Raphaelite movement John Ruskin wrote this assessment to Alfred Tennyson in regards to the illustrations to be engraved for the *Moxon Tennyson*:

...many of the plates are very noble things, though, not it seems to me, illustrations of your poems. I believe, in fact, that good pictures can never be; they are always another poem, subordinate but wholly different, from the poet's conception, and serve chiefly to show the reader how variously the same verses may affect various minds. But

these woodcuts will be of much use in making people think and puzzle a little; and it does not so much matter whether an given vignette is right or not, as whether it contains thoughts or not; still more, whether it contains any kind of plain facts. (Ruskin 264)

Ruskin's approval of the plates presents some questions: What does it mean to Ruskin that a "good picture" can never been a "true illustration" but is more like "another poem"? Additionally, what kind of "plain facts" existing in a text should or can an illustration contain? In *The History of the Illustrated Book* John Harthan states that at times the role of the illustrator has been that of "a stage director" who "mediates between author and reader" (Harthan 8). At other times, illustrators have felt "little need to subordinate their personalities to those of the author and publisher" (Harthan 8) This variation can be found among the Pre-Raphaelite illustrators of Tennyson.

Millais's illustrations are the Pre-Raphaelite illustrations of Tennyson closest to what Edward Hodnett calls straightforward representation. Millais's illustrations for "St. Agnes Eve" and "Marianna" convey a perspective on the poems through their choice of scene, design, and shading. The pictures capture single moments in the narrative even as the poems themselves describe fantastical events.

On the other hand, Tennyson objected to Hunt's illustrations on the grounds that Hunt's illustrations added details not in his poetry and took the events of the narrative out of chronological order. Holman Hunt recorded a conversation between himself and Tennyson in which Tennyson argued against the liberties Hunt takes with the text:

"But I didn't say her hair was blown about like that. Then there is another question I want to ask you. Why did you make the web wind round and round her like the threads of a cocoon?"

"Now," I exclaimed, "surely that may be justified, for you say-

*'Out flew the web and floated wide;* 

The mirror crack'd from side to side;'

a mark of dire calamity that had come upon her."

But Tennyson broke in, "But I did not say that it floated round and round her." My defense was, "May I not urge that I had only half a page on which to convey the impression of a weird fate, whereas you use about fifteen pages to give expression to the same idea?" But Tennyson laid it down that, "an illustrator ought never to add anything to what he finds in the text." (Thomas 55)

What Hunt claims in Hunt's recollection of his argument with Tennyson is that Hunt and Tennyson had different ideas of what a faithful illustration would entail. The differences between Tennyson's expectations for illustration and the illustration Hunt produces evoke the conventions that poetry is the "art of time, motion, and actions," while the visual arts is suited for representation of "space, stasis, and arrested actions" (Mitchell "Going Too Far" 1). Hunt tries to overcome these conventional differences between the "sister arts" through use of symbolism and by compressing events into a single space, while Tennyson perceives Hunt's artistic devices as violating the logic of his narrative.

Dante Gabriel Rossetti's illustration for "The Palace of Art" is perhaps an even more digressive illustration of a Tennyson poem. Several critics have considered Rossetti's illustration to be a willful transgression of the described action of the text and of the underlying authorial intent. Rather than producing an illustration based on the whole content of the text, he draws inspiration from a few lines:

In clear wall'd city on the sea

Near gilded organ-pipes, her hair

Wound with white roses, slept Saint Cecily;

*An angel look'd at her.* (Kim)

In the Rossetti illustration, the angel is not looking at St. Cecily but kissing her forehead. As Hae-In Kim notes in the essay, "Rossetti's Interpretations: The Illustrations of Tennyson's 'Palace of Art'," the Rossetti illustration "introduces an element of sensuality that does not appear in the poem" (Kim). In a letter, Rossetti expressed the desire to illustrate "The Palace of Art" and "Vision of Sin," because they were poems "where one can allegorise one's hook on the subject of the poem, without killing for oneself and everyone a distinct idea of the poet's "(Kim). Rossetti, in this justification, expresses a wish to preserve the imaginative activity of the reader by providing a more oblique interpretation of the poem. George Layard, in *Tennyson and his Pre-Raphaelite Illustrators: A Book about a Book* also noted the digression from the text. "I think that everyone who studies these woodengravings," writes Layard, "together with the poems, will agree that Rossetti was never an imitator. At best, he was an interpreter. At worst, from the book-

illustrating point of view, he was a great artist, with profoundly original conceptions" (Layard 65). n cases where pictures "fail" to represent the text, what do such "failures" suggest about the word-image relationship or enable as interpretative possibilities? For the assignment of this unit, students select an illustration that we have not included in our discussion of the Pre-Raphaelites. They provide written observations of the illustration before reading the poem which it illustrates. Afterwards, they attempt to define what function the illustration has with regard to the poem. I intend for this assignment to enhance our discussions of the role of the illustrator and to connect to the final assignment, in which students will attempt to illustrate a written passage.

The final unit of the course covers the illustration of the poems and short stories of Edgar Allan Poe by the illustrators Harry Clarke, Edmund Dulac, and Arthur Rackham. By looking at the ways these illustrators attempted to approach the fantastic and horrific subjects of Poe's writing and stories, we can consider what relation both image and word have to the "unimaginable."

In What We See When We Read, Mendelsund claims readers experience literature as an interaction of abstract ideas rather than as an succession of mental images:

If we don't have pictures in our minds when we read, then it is the interaction of ideas- the intermingling of abstract relationships- that catalyzes feeling in us readers. This sounds like a fairly unenjoyable experience, but, in truth, this is also what happens when we listen to music. This relational, nonrepresentational calculus is where some of

the deepest beauty in art is found. Not in mental pictures of things, but in the play of the elements. (Mendelsund 245)

While Mendelsund claims this is true of all literature, he also claims that certain genres, like horror and science fiction, are more explicit in their concern for the "unimaginable". Edgar Allan Poe's stories and poetry are particularly overt in their emphasis on the mysterious, horrific, and sublime. Alexander Hammond notes that "epistemological uncertainties haunt" Poe's tales, "uncertainties rooted in the unreliability of their narrator's memories and perceiving consciousness, if not marginal sanity" (Hammond 6).

In illustrating the works of Edgar Allan Poe, Edmund Dulac, Harry Clarke, and Arthur Rackham attempted to relate illustration to a genre of writing that seems to take advantage of the ways that words resist pictorial translation. In looking at the works these illustrators produced, we ask whether pictures are superfluous or distracting to text. We can consider how pictures, as well as words, approach the sublime.

The gift book illustrations of the late nineteenth and early twentieth century signified a "period of renewal as vigorous as that of the Sixties era a generation before" (Harthan 229). Dulac, Clarke, and Rackham were among the most prominent illustrators of the Golden Age of Illustration, a period in American and European illustration that "lasted roughly from 1880 to 1920" (Sturdevant). The Golden Age of Illustration resulted from the rise of "newspapers, mass market magazines, and illustrated books" as a "dominant media of public consumption" and from advances

in technology that "freed illustrators to experiment with color and new rendering techniques" (Sturdeveant).

Rackham, Dulac, and Clarke each combined imitation of material reality with depiction of the supernatural. In "Arthur Rackham and the Romantic Tradition: The Question of Polarity and Ambiguity," Christa Kamenetsky writes that Rackham's illustrations mix observation of the material world with elements of deliberate obscurity and ambiguity. Rackham's art makes unclear exactly what he is depicting by combining the forms of different objects together. "In the landscapes of Rackham the very concepts of 'manhood,' 'treehood,' and 'dwarfhood' often become strangely fused and blurred, leaving the observer with a feeling of ambiguity" (Kamenetsky 120). Rackham's drawings seem to work "a strange metamorphosis" which fuses "natural objects and imaginative perspectives" (Kamenetsky 120).

Evelyn Marie Stuart also describes Edmund Dulac's artwork as art that is suggestive and prompts imagination in the viewer through its intangible elements. She compares Dulac to a "poet" and says that his art is:

like things seen in a vision or a mirage; or traced by the fancy of a child in the lichens on the wall, the water discolorations upon the ceiling, or the light shining through a broken crumbled shade; or even like the things we try to decipher in the leaping flames and glowing embers of an open fire- many of these delightful sketches suggest to our fancy in some detail a variety of objects. (Stuart 88-89)

In the biography *Edmund Dulac*, Collin White claims that, in illustrating the poetry of Poe, Dulac's use of color and design enabled him to depict abstract qualities such as

the bells' "cold message of despair" or the contemplation of "the Infinite" (White 54).

Harry Clarke's illustrations have also been described as "swinging from the grotesquely macabre to the sublimely beautiful" (Doherty).

Rackham claimed that his goal as an illustrator was not the treatment of "a subject that the author has already treated interestingly from his own point of view" but the expression of "an individual sense of delight or emotion aroused by the accompanying passage of text" (Hamilton 92). These descriptions of the art of Dulac, Rackham, and Clarke complicate the conventions conceive of visual art as depicting the "material" and writing as depicting the "sublime."

We may begin to expand upon Mendelsund's points in *What We See When We Read* by noticing how looking at illustrations also involves a co-creative process rather than just passive reception. In *An Experiment in Criticism*, C. S. Lewis describes how, as a child, he used illustrations in order to activate his own thoughts, as one might use "two other sorts of representational objects; namely the ikon and the toy" (Lewis 17). Lewis writes:

The result, I now see, was that I attended very inadequately to what was before me. It mattered intensely what the picture was 'of'; hardly at all what the picture was. It acted almost as a hieroglyph. Prolonged and careful observation of the picture itself was not necessary. It might even have hindered the subjective activity. (Lewis 15)

As we discuss passages from Mendelsund's *What We See When We Read* and Lewis's *Experiment in Criticism*, we can think about how both written text and illustration can be used as part of a co-creative process on the part of the reader and the viewer.

Rackham notes that prolonged observation of illustration is not always expected, as it would be of a picture on a wall. "An illustration, on the other hand, is only looked at for a fraction of a time, now and then, the page being turned next, perhaps to a totally different subject, treated, it may be, in a totally different way" (Hamilton 91). We might consider how words and images are each sign systems, with different cultural expectations about how they are to be used. Words can be considered "typography" when they observed as one might observe an image on a wall, so perhaps there are some contexts in which images are "read" and thus treated as hieroglyphs.

For this unit's assignment, I ask students to produce an illustration for the opening of Edgar Allan Poe's short story "The Pit and the Pendulum" or for his poem "Silence." I ask them to also reflect upon the process of composing imagery to match this text and the thought process that went into their compositional choices. I choose the opening lines of "The Pit and the Pendulum" because this passage is a strong example of literature using language to depict abstractions that seem to willfully defy pictorial translation. The passage takes the perspective of an unreliable narrator and shifts between tenses. It includes highly abstract noun phrases like "the idea of REVOLUTION," "the thought of what sweet rest there must be in the grave," and "a mad rushing descent as of a soul into Hades (Poe 246)." At the same time, this passage also includes subjects that are potentially more appropriate for pictorial representation such as "weaving of sable draperies," "seven tall candles," and "the lips of the black-robed judges" (Poe 246). "Silence" consists almost entirely of abstract phrases such as "some incorporate things," "The type of

twin entity which springs/ from matter and light, evinced in solid and shade," and "a two-fold *Silence*" (Poe 966). In illustrating either the short story or poem and through looking at illustrations for "The Pit and the Pendulum" and "Silence" by Clarke, Rackham, and Dulac, students can perceive how visual art can either enhance or dispel a sense of mystery.

Looking back at the other units, students can contemplate whether the observations we have made about the relation between word and image in the illustrated works of Poe also apply to the relation between word and image in the illustrated works of Tennyson and Dickens. Just as the artistic styles from one era of illustration influence subsequent works of illustrated literature, the questions posed by readings of critical essays, interpretation of text, and fulfillment of assignments are not meant to stay isolated by unit but to develop into a continuous dialogue.

### Conclusion

My objective for "Exploring Illustrated Literature" is to develop student competencies in interpreting and analyzing multimodal texts and in engaging with the theoretical questions of comparative arts studies. Some of the critical readings, sample courses, and textbooks I surveyed discussed integrating literature and the visual arts in order to build student skills that are transferrable to the analysis and production of both modes of communication. While my course takes advantage of broader definitions of "language" offered by the pedagogy of teaching multimodality, it also attempts to encourage thinking about how the form of sign system employed shapes the meaning of a text.

In illustrated literature, written text and visual arts are necessarily related. What the relationship between illustration and text should or can be has generated much discussion among authors, illustrators, and readers, while the broader comparison between writing and visual art has long been a subject of comparative arts scholarship. Studying illustration as a response to and as a part of literature emphasizes the "contextuality of making and response" for literature in general (Hart 76).

Some limitations of my research included its lack of incorporation of knowledge of bibliography or visual studies. By focusing less on the materiality of the production of literature, I was able to focus more on illustration in relation to text. However, cross-disciplinary interaction between literature, arts, visual studies, and bibliography departments as well as library services would strengthen the teaching of illustrated literature. Another limiting factor in designing the course was trying to find a balance between exposing students to authentic interaction with sources in the form illustrated literature was originally produced and making the sources we would study obtainable and affordable. Especially when dealing with more rare sources, such as the works in the *Moxon Tennyson*, I had to rely on reproductions (See: Illustrations and Special Collections: Millais, Hunt, & Rossetti). Locating available illustrated works in museums and special collections, as I did where possible, could decrease this limitation.

Furthermore, I had limited space within this survey course and wanted to focus on fewer subjects in depth rather than trying to exhaust all of the significant illustrators or illustrated works within the nineteenth and early twentieth centuries.

One way this course attempts to overcome this limitation is by beginning and ending with "Illustration Appreciation" days in which we would share favorite illustrated works. During these classes, I would encourage students to bring in other illustrations or illustrated texts to show to the class. I could also provide a timeline, for the period my course covers, which would contain illustrators such as John Leech, Hablot Browne, John Tenniel, Randolph Caldecott, Aubrey Beardsley, William Morris, Kate Greenaway, and Walter Crane. The inclusion of "Illustration Appreciation" days also would help to generate excitement towards the subject at the beginning of class and to end the class in a way that opens its concerns into a wider field.

Courses combining English language arts with the study of illustration, such as "Exploring Illustrated Literature," could be developed in collaboration with courses in bibliography, visual studies, arts and design, and with programs in library special collections. Courses in illustrated literature could explore other texts, authors, illustrators, and time periods, and focus on other questions regarding illustrated literature. Some future questions to engage with in such courses could include "What is the relation between illustration and other multimodal forms such as the graphic novel, graphic design, and typography?", "How has the technology and systems surrounding publishing and printing informed the construction of illustrated texts?", and "What role does illustration play in contemporary literature?" Alternately, courses on the comparative arts could focus on the relationship between illustration and other image-text categories including

ekphrasis, narrative painting, or the *doppelbegabung* works of artist-writers like William Thackeray, William Blake, and Dante Gabriel Rossetti.

Studying illustrated literature allows students to explore questions about the relationship between literature and the visual arts, to learn about the historical and cultural factors behind works of literature and art, and to perform close analysis and reflection on specific multimodal works. One premise of this course is that illustration cannot be properly studied outside of the text to which it relates.

Furthermore, viewing literature and illustration in relation to each other provides a place from which to examine the qualities of each mode of communication as they work individually and in combination. Each of the units included in the course builds upon the discussion of the relation between writing and visual art while introducing an important period in the history of illustration. The competencies which student can gain from "Exploring Illustrated Literature" as a whole can inform their work as scholars of literature, the visual arts, and the comparative arts, and sharpen their observational and expressive abilities as readers, viewers, and composers.

# **Exploring Illustrated Literature**

# **Syllabus**

COURSE NUMBER- Exploring Illustrated Literature
Time
Place

Instructor Email Office Hours

Description

Title: Exploring Illustrated Literature

This undergraduate course will survey selected illustrated English literature of nineteenth and twentieth-century poetry and fiction. Topics will include the relation of literature to the visual arts, the function of the illustrator as an interpreter of prose and poetry, and the interaction between author, illustrator, and audience.

Throughout this course, we will ask: To what extent can we compare the means by which writers and illustrators create characters, compose narrative, and express symbolic meaning? What are the parameters and limits for producing an illustration that is "faithful" to a poem or work of fiction? Are there particular works of literature (including, arguably *all* of literature) that are more or less amenable to pictorial representation?

The course surveys several movements in the illustration of imaginative literature, including the satirical illustrations of the 19<sup>th</sup> century serialized novel, the gift-book engravings of the Pre-Raphaelite Brotherhood, and the fantastical artwork of the Golden Age of Illustration. The course covers literature by Charles Dickens, Alfred Tennyson, and Edgar Allan Poe alongside the illustrations of George Cruikshank, John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, Harry Clarke, Arthur Rackham, and Edmund Dulac.

# **Requirements**

- 1. Each week, post a critical comment onto the COLLAB site. Your comment should pose a question, make an observation, or form an argument, either in response to the weekly readings or to another comment on the site.
- 2. Attendance of class and participation in discussions about the readings On (class 8 date) and (class 19 date) we will be visiting the Special Collections Room to view works of illustration pertinent to this course. If you cannot attend one of those days, you will be expected to view them while they are on reserve.
- 3. Completion of the three Unit Assignments

Students are encouraged to make an office-hour appointment with instructor to discuss assignments prior to due date.

#### Course Materials:

**COURSE PACKET** 

Dickens, Charles. *Oliver Twist.* Ill. George Cruikshank. New York: Modern Library, 2001.

Mendelsund, Peter. *What We See When We Read.* New York: Knopf Doubleday Publishing Group, 2014.

Wigan, Mark. The Visual Dictionary of Illustration. London: AVA Publishing SA, 2009.

#### Online Databases:

*Punch Magazine Cartoon Archive.* Punch Ltd, 2014. 10/13/14. Web: http://www.punch.co.uk

Thomas, Julia, Dr. Tim Killick, Dr. Anthony Mandal, and Professor David Skilton. *Database of Mid-Victorian Wood-Engraved Illustrations*. Centre for Editorial and Intertextual Research. 2007. Web: http://www.dmvi.cf.ac.uk.

# **Grading:**

Assignment 1 25% Assignment 2 25% Assignment 3 25% COLLAB 15 % Class Participation 10%

Class Participation determined by attendance and active engagement in discussions.

### Schedule

# Class 1 **Introduction: Illustration Appreciation**

Overview of significant movements and illustrators of  $19^{th}$  to early  $20^{th}$  century

From Packet: Edward Hodnett Image and Text. "Image and Text"

Class 2 Reading: Peter Mendelsund What We See When We Read.

"Picturing 'Picturing'"

"Co-Creation"

### Class 3 Unit 1: Charles Dickens and The Illustrated Serialized Novel

Mid-Victorian Culture." Browse: Punch Magazine. "Victorian Era Cartoons." Online: http://www.punch.co.uk/gallery-list Class 4 Reading: *Oliver Twist* pg. 1-114. Class 5 From Packet: John Harvey Victorian Novelists and their Illustrators. "Gillray to Cruikshank: Graphic Satire and Illustration." Brainstorm for Assignment #1 Class 6 Reading: *Oliver Twist* pg. 114-252. Class 7 From Packet: John Harvey. *Victorian Novelists and their Illustrators* "Bruegel to Dickens: Graphic Satire and the Novel." Class 8 Reading: Oliver Twist 231-419. Visit: Special Collections: Twenty-five water-color drawings by George Cruikshank illustrating Oliver Twist. **ASSIGNMENT #1 is DUE** Class 9 Unit 2: Alfred Tennyson and the Pre-Raphaelite Brotherhood Documentary: "The Pre-Raphaelite Revolt." Arts Council of England. 2005. Episode 1 and Episode 2. Class 10 From Packet: Jean Hagstrum. *The Sister Arts* xiii-10 Aaron Kashtan. "Pre-Raphaelite Approaches to 'Ut Pictura Poesis': Sister Arts or Sibling Rivalry? Class 11 Reading: "Marianna" and "The Eve of St. Agnes" by Tennyson. View: "Marinna" and "The Eve of St. Agnes" illustrations by Millais Class 12 From Packet: "Lorraine Janzen Kooistra," "The Moxon Tennyson as Textual Event: 1857, Wood Engraving, and Visual Culture." Class 13 Reading: "The Lady of Shalott" by Tennyson View: "The Lady of Shalott" illustration by Holman Hunt Class 14 From Packet: Sharyn R. Udall. "Between Dream and Shadow: William Holman Hunt's "Lady of Shalott."

From Packet: Julia Thomas *Pictorial Victorians.* "Word and Image in

Class 15 Reading: "The Palace of Art" by Tennyson View: "The Palace of Art" illustration by Dante Gabriel Rossetti. Class 16 From Packet: Julia Thomas. *Pictorial Victorians*. "Pictures, Poems, and Politics: Illustrating Tennyson." **ASSIGNMENT #2 is DUE** Class 17 Unit 3: Edgar Allan Poe and Gothic Illustration Reading: Peter Mendelsund. What We See When We Read "Openings" "Time." Class 18 Reading: Edgar Allan Poe. "The Imp of the Perverse." Peter Mendelsund. What We See When We Read. "Abstractions." Class 19 Special Collections Visit: (To see Harry Clarke, Rackham, and Dulac) Class 20 From Packet: Leslie Atzmon. "Arthur Rackham's Phrenological Landscapes: In-betweens, Goblins, and Femme Fatales." Class 21 Reading: Edgar Allan Poe. "The Pit and the Pendulum." Documentary: *Harry Clarke: Darkness in Light.* Dir. John J. Doherty. Dublin: Camel Productions. 2003. Class 22 From Packet: Paola Spinozzi. "Interarts and Illustration: Some Historical Antecedents, Theoretical Issues, and Methodological Orientations." Assignment #3 Discussion Reading: "Silence." "The Bells." Class 23 View: Du Lac Illustrations. Class 24 Reading: C. S. Lewis. "How the Few and the Many Use Pictures." An Experiment in Criticism. Reading: W. J. T. Mitchell "Going Too Far with the Sister Arts." Time, Image, Sign: Essays on Literature and the Visual Arts. Class 25 Wrap-up Final discussion of course topics and sharing of finished assignments

**ASSIGNMENT #3 is DUE** 

#### Class 26

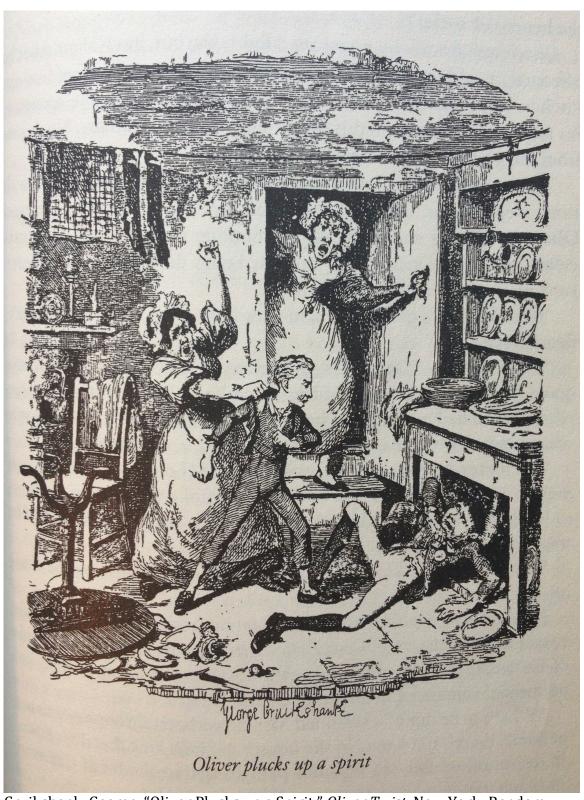
**"Illustration Appreciation Day II."**Bring favorite illustrated books or pictures to share.

#### **Assignment One**

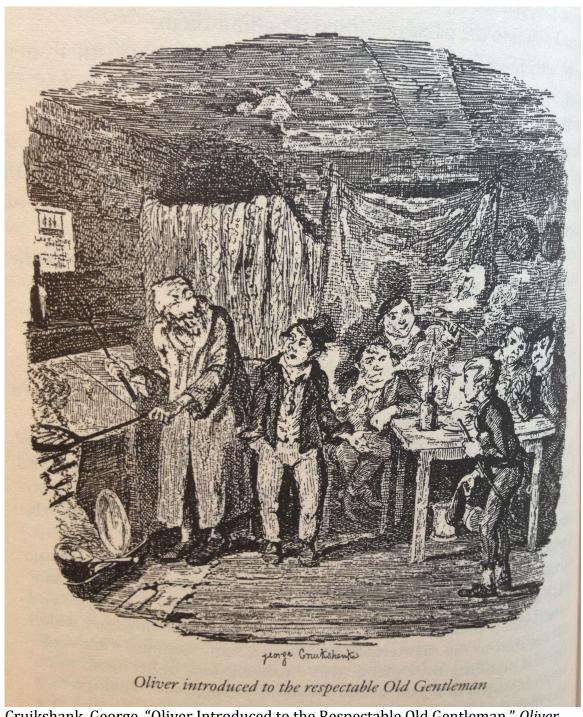
In 4-5 pages, provide a close reading of a scene from *Oliver Twist* that is both illustrated by Cruikshank and written by Dickens. Compare how Cruikshank depicts the scene as a picture with how Dickens depicts that scene in prose. In what ways do each of the creators convey messages about character, tone, theme, and/or narrative? Which of the tools that Dickens and Cruikshank use to craft their message are the same and which tools are different?

Additionally, express the overall effect of the scene when it is considered as image and text working together. How might the placement of the image within the text influence the reading of that text? What effect does the caption underneath the illustration have upon interpretation of the illustration?

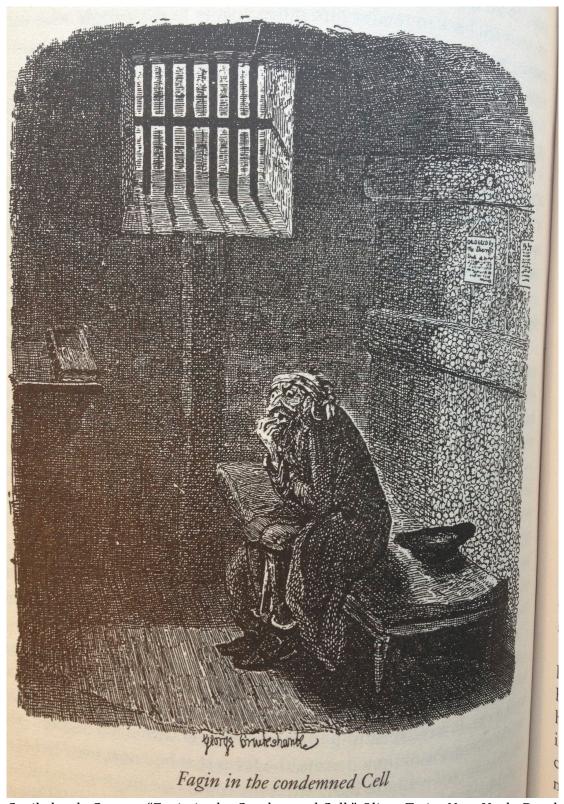
You do not have to answer all of these questions, but should choose the questions that will enable you to focus carefully on the picture and the text and make an argument about the complete scene. Include quotations, summaries, or descriptions of the text and illustration to support your analysis. You should also include some discussion of *Oliver Twist* as a whole in order to provide context for the scene you are analyzing.



Cruikshank, George. "Oliver Plucks up a Spirit." *Oliver Twist.* New York: Random House, Inc., 2001.



Cruikshank, George. "Oliver Introduced to the Respectable Old Gentleman." *Oliver Twist.* New York: Random House, Inc., 2001.



Cruikshank, George. "Fagin in the Condemned Cell." *Oliver Twist.* New York: Random House, Inc., 2001.

#### **Assignment Two**

**Part 1.** Locate, in *The Database of Mid-Victorian Wood-Engraved Illustrations*, an illustration for a poem that we have not already covered in class.

Before reading the poem, observe in detail the illustration. Write 2-3 paragraphs describing and commenting upon the image. Your description can attempt to articulate "facts" about the image, to speculate on what narrative the picture might convey, or to discuss symbolic associations the image calls to mind.

**Part 2.** Read over the poem which your image illustrates. In 2-3 pages, describe what the illustration does to or with the poem. In what ways does the illustration "represent" and in what ways "interpret" the poem? If there is a different term that you find more appropriate to the relationship than "represent" and/or "interpret," provide it and explain why. Include in your argument specific quotes from the poem and details concerning the image.

The Database of Mid-Victorian Wood-Engraved Illustrations is available online at: <a href="http://www.dmvi.cf.ac.uk">http://www.dmvi.cf.ac.uk</a>.>



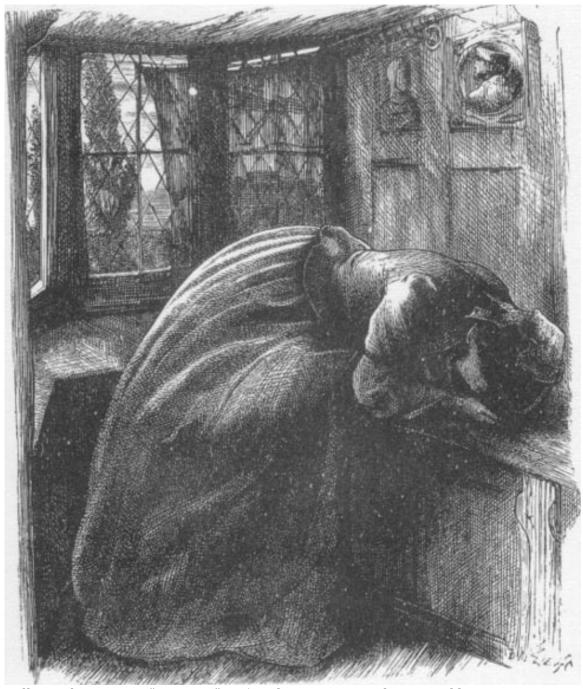
Rossetti, Dante Gabriel. "The Palace of Art." 1857. *The Victorian Web* Scanned by George P. Landow. Web. 31 December 2014.

<a href="http://www.victorianweb.org/art/illustration/dgr/9.html">http://www.victorianweb.org/art/illustration/dgr/9.html</a>



Hunt, William Holman "The Lady of Shalott." 1857. *The Victorian Web* Scanned by George P. Landow. Web. 31 December 2014.

<a href="http://www.victorianweb.org/art/illustration/whh/6.html">http://www.victorianweb.org/art/illustration/whh/6.html</a>



Millais, John Everett. "Mariana." 1857. *The Victorian Web.* Scanned by George P. Landow. Web. 31 December 2014. <a href="http://www.victorianweb.org/art/illustration/millais/1.html">http://www.victorianweb.org/art/illustration/millais/1.html</a>

#### **Assignment Three**

In What We See When We Read, Peter Mendelsund writes that certain genres, such as science fiction and horror, contain the convention of asking readers to "imagine the unimaginable" or "not to see." Writes Mendelsund, "in these instances I have a sensation of alienation and eerie astonishment- this is how I perform the act of 'not seeing." (Mendelsund 241).

Many of the readings we covered have evoked the convention that words are better suited than images for expressing the imprecise, obscure, abstract, and mysterious.

In order to test this convention, this assignment asks you to perform the task given Arthur Rackham, Harry Clarke, and Edmund Du Lac, to represent Edgar Allan Poe's literature of "Mystery and Imagination" with imagery.

Through either drawings, collage, or photography, make an "illustration" to represent and interpret the opening paragraph of either Edgar Allan Poe's poem "Silence" or the short story "The Pit and the Pendulum."

Provide a 3-4 page **reflection** on your illustration, explaining what words, phrases, actions, characters, feelings, ideas etc. you choose to focus on in creating your image. Note your thought process as you made your illustration and how the image relates either to this passage and/or to "The Pit and the Pendulum" as a whole. Discuss the experience of producing this composition in relation to our readings on text-image difference or similarity.

Note: We will be viewing examples of illustrations of "The Pit and the Pendulum," among illustrations of other Edgar Allan Poe works, in Special Collections.

### From "The Pit and the Pendulum" by Edgar A. Poe. The Complete Tales and Poems of Edgar Allan Poe. New York: Random House, Inc., 1938.

I was sick, sick unto death, with that long agony, and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me. The sentence, the dread sentence of death, was the last distinct accentuation which reached my ears. After that, the sound of the inquisitorial voices seemed merged in one dreamy indeterminate hum. It conveyed to my soul the idea of REVOLUTION, perhaps from its association in fancy with the burr of a mill-wheel. This only for a brief period, for presently I heard no more. Yet, for a while, I saw, but with how terrible an exaggeration! I saw the lips of the black-robbed judges. They appeared to be me white- whiter than the sheet upon which I trace these words—and thin even to grotesqueness; thin with the intensity of their expression of firmness, of immovable resolution, of stern contempt of human torture. I saw that the decrees of what to me was fate were still issuing from those lips. I saw them writhe with a deadly locution. I saw them fashion the syllables of my name, and I shuddered, because no sound succeeded. I saw, too, for a few moments of delirious horror, the softy and nearly imperceptible swaying of the sable draperies in which enwrapped the walls of the

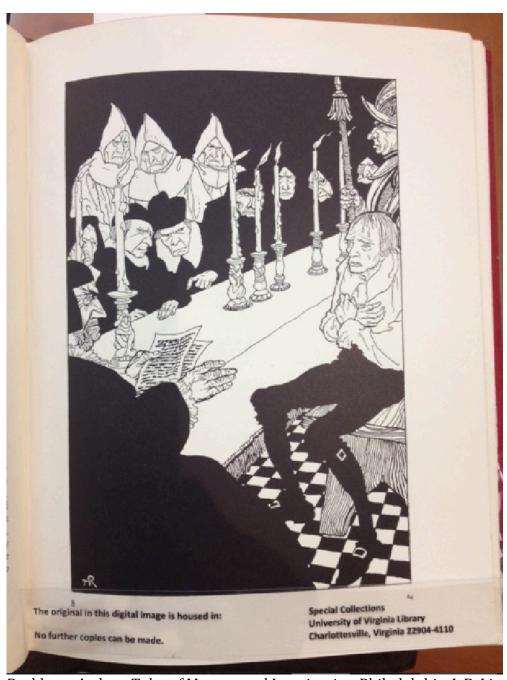
apartment; and then my vision fell upon the seven tall candles upon the table. At first they wore the aspect of charity, and seemed white slender angels who would save me: but then all at once there came a most deadly nausea over my spirit, and I felt every fiber in my frame thrilled, as if I had touched the wire of a galvanic batter, while the angel forms became meaningless spectres, with heads of flame, and I saw that from them there would be no help. And then there stole into my fancy, like a rich musical note, the thought of what sweet rest there must be in the grave. The thought came gently and stealthily, and it seemed long before it attained full appreciation; but just as my spirit came at length properly to feel and entertain it, the figures of the judges vanished, as if magically, from before; the tall candles sank into nothingness; their flames went out utterly; the blackness of darkness superened; all sensations appeared swallowed up in a mad rushing descent as of the soul into Hades. Then silence, and stillness, and night were the universe.

### "Silence." by Edgar A. Poe. *The Complete Tales and Poems of Edgar Allan Poe.* New York: Random House, Inc., 1938.

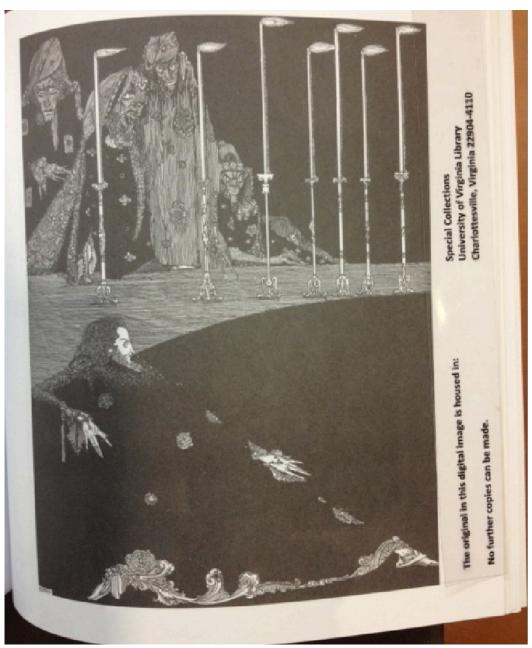
There are some qualities- some incorporate things That have a double life, which thus is made A type of twin entity which springs From matter and light, evinced in solid and shade.

There is a two-fold *Silence*- sea and shore-Body and soul. One dwells in lonely places, Newly with grass o'ergrown; some solemn graces, Some human memories and tearful lore, Render him terrorless; his name's "*No More*."

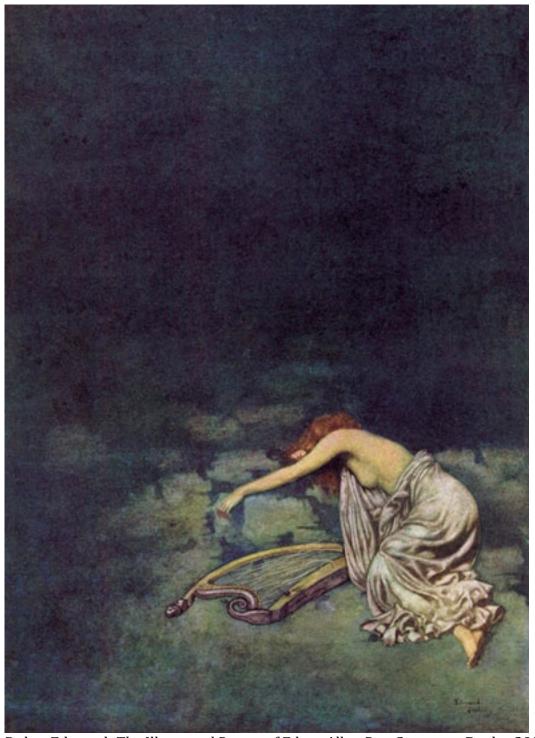
He is the corporate Silence: dread him not! No power hath he of evil in himself; Bring thee to meet his *shadow* (nameless elf, That haunteth the lone regions where hath trod No foot of man,) commend thyself to God!



Rackham, Arthur. *Tales of Mystery and Imagination*. Philadelphia, J. B. Lippincott Co, [1935?]



Clarke, Harry. *Nightmares in Decay: The Edgar Allan Poe Illustrations*. Telford: Creation Oneiros, 2010.



Dulac, Edmund. The Illustrated Poetry of Edgar Allan Poe. Gramercy Books, 2001.

#### **Bibliography**

#### **Annotated Thesis Resources**

Albers, Peggy and Jennifer Sanders. "Introduction." *Literacies, the Arts & Multimodality.* Ed. Peggy Albers and Jennifer Sanders. Urbana: National Council of Teachers of English, 2010.

Literacies, the Arts & Multimodalities is addressed to teachers and contains accounts of ways teachers have incorporated "multimodal literacies" into their classroom. In the introduction, the editors justify the inclusion of "multimodal literacies" in education as a response to the diversity of student populations (both cultural diversity and diversity of learning styles) and the proliferation of new ways to communicate provided by technology. The introduction claims that teachers "have the responsibility to provide students with a range of opportunities that enable them to expand their repertoire of ways in which they can communicate what and how they know" (Albers 3). While the lesson plans provided in Literacies, the Arts & Multimodalities are aimed at teachers of primary school students, the introduction of this text shows how educators are expanding their concept of "literacy" to include more forms of communication.

Arnheim, Rudolf. "The Reading of Images and the Images of Reading." *Space, Time, Image, Sign. Essays on Literature and the Visual Arts.* Ed. James A. W. Hefferman. New York: Peter Lang, 1987.

In this essay, Arnheim categorizes two kinds of images, "direct images" which "invade us from the outside," and "mental images," which "are generated by internal stimulation" (Arnheim 83). One quality of literature, according to Arnheim, is that it relies less on direct images than painting and sculpture. Says Arnheim, "Literature knows the world only by hearsay and therefore focuses most directly on the almost disembodied meanings that underlie the facts of life" (Arnheim 83). The essay claims a distinction between visual art and literature that occurs as a convention in other texts. The question of what images, if any, readers "see" while reading, appears also in Mendelsund's *What We See When We Read*.

Barricelli, Jean-Pierre, Joseph Gibaldi, and Estella Lauter. "Introduction." Teaching Literature and Other Arts. New York: The Modern Language Association of America, 1990.

Teaching Literature and Other Arts is an anthology of essays and course material for teaching courses on the "interarts". The introduction defines "interarts scholarship" as scholarship focused on the interrelationship between different art forms (for instance, the relationships between music and painting or between writing and photography). According to the introduction, the purpose of *Teaching* 

Literature and Other Arts is to fulfill a "need for materials that would help both specialists and generalists to translate interarts scholarship into the classroom" (Barricelli 2). In looking at this book I concentrated on the essays "The History of Western Culture: Literature and Art" and "Against Comparison: Teaching Literature and the Visual Arts."

#### Bernhardt, Stephen. "Seeing the Text" College Composition and Communication. 1 Feb 1986: 66-78.

Stephen Bernhardt's "Seeing the Text" is a seminal essay in the field of teaching visual communication. Bernhardt argues that students should be trained to notice the rhetorical effect of the organization of words on a page. Bernhardt claims, "The physical fact of the text, with its spatial appearance on the page, requires visual apprehension: a text can be seen, must be seen, a process which is essentially different from the perception of speech" (Bernhardt 66). While my course would deal more specifically with the inclusion of illustration along with a text rather than the overall shape and organization of a whole text, the essay's argument for teaching reading and writing as a visual experience supports the objectives of my course.

### Coleman, David. Guiding Principles for the Arts Grades K-12. Web. 13 Dec. 2014. <a href="http://usny.nysed.gov/rttt/docs/guidingprinciples-arts.pdf">http://usny.nysed.gov/rttt/docs/guidingprinciples-arts.pdf</a>>

"Guiding Principles for the Arts Grades K-12" lists and explains principles for teaching arts in conjunction with the standards of the Common Core. Although this document is directed at teachers of grades K-12, I felt it could also be useful for considering arts integration into college courses because it expresses many ways that studying arts can help students develop comprehension and communication skills and gain cultural and historical knowledge. Coleman also emphasizes a balance between using art to learn broadly about history and culture and performing close reading of individual artworks.

### Doherty, John J. Director. *Harry Clarke: Darkness in Light.* Dublin: Camel Productions, 2003. Film.

Harry Clarke: Darkness in Light is a documentary about the career and works of the illustrator and stained glass artist Harry Clarke. The documentary explores the beautiful and nightmarish imagery that Clarke produced. It also explores how Clarke's artwork provoked disapproval from Irish government in the 1930s. This documentary could serve as an introduction to students to the works of Harry Clarke and to connections between Harry Clarke and Edgar Allan Poe.

#### Hagstrum, Jean H. *The Sister Arts: The Tradition of Literary Pictorialism.* Chicago: The University of Chicago Press, 1958.

Published in 1958, *The Sister Arts* traces the history of comparisons in Western criticism that have been made between written and visual art (Hagstrum

vii). The book particularly addresses the traditions that have formed around interpretations of Horace's statement "ut picture poesis" (Hagstrum vii). The first chapter, "Classical Antiquity" describes the associations that Plato, Aristotle, and Horace drew between poetry and painting. The Sister Arts: The Tradition of Literary Pictorialism is referenced in several of texts I read concerning interart relationships. The first chapter of this book could serve as a good starting point for encouraging students to think about the differences and similarities between modes of communication.

#### Hamilton, John. *Arthur Rackham: A Life with Illustration.* London: Pavilion Books Limited, 1995.

"Arthur Rackham: A Life with Illustration" provides a biography of the illustrator Arthur Rackham, with delineation of his life, career, and works. The book includes many pictures of his sketches and illustrations. One part of this book I found useful was an account of a speech Rackham delivered in which he talked about how he conceives of his role as an illustrator and what differences exist between producing illustration and writing a story. "Arthur Rackham a Life with Illustration" also includes a timeline of books that Rackham illustrated.

### Hammond, Alexander. "Subverting Interpretation: Poe's Geometry in 'The Pit and the Pendulum." Edgar Allan Poe Review. Fall 2008: 5-16.

Alexander Hammond examines Poe's "The Pit and the Pendulum" as a puzzle and attempts to use clues from the story to ascertain the geometric layout of the setting of the story. This article expresses several ways that Poe introduces mystery and uncertainty into his fiction, such as the switches between temporalities and the use of an unreliable narrator. I look at this article to suggest how ambiguities in Poe's writing might present challenges to an illustrator of his literature.

# Harste, Jerome C. "Multimodality." *Literacies, the Arts & Multimodality.* Ed. Peggy Albers and Jennifer Sanders. Urbana: National Council of Teachers of English, 2010.

In the essay "Multimodality" (within the book *Literacies, the Arts & Multimodality*) Harste situates the term "multimodality" within his claims about literacy. Harste claims that "any literacy is multimodal" and that educators should think about literacy broadly, "not just in language but in all the ways there are to know and mean" (Harste 29). By Harste's recognition of multimodality in literacy, literacy can include forms of expression such as art, music, dance, and drama (Harste 29). Harste also argues that we also need to think about the cultural implications of favoring or excluding different kinds of language and meaning-making in our definition of "literacy" and in what we teach in schools.

#### Hart, Francis Russell. *Beyond the Books: Reflections on Teaching and Learning.* Columbus: Ohio State Press, 1989.

In *Beyond the Books* Hart discuses how various models for thinking about learning and teaching might inform a literature course. Hart reflects on various ways that teachers have approached the structuring of courses as well as the process of teaching itself. Hart emphasizes the role that cross-disciplinary knowledge plays in teaching literature and discusses the teaching of literature in connection to teaching history, culture, and art. Additionally, Hart expresses the need for students to understand "the contextuality of making and response" whereby literature has been made by an author and remade through the reader (Hart 76).

#### Harthan, John. *The History of the Illustrated Book: The Western Tradition.*London: Thames and Hudson Ltd, 199

The History of the Illustrated Book provides a chronological account of illustrated books, concentrating on illustrated books produced in Europe and the United States. In the introduction, Harthan suggests various ways of approaching illustration, while asserting that illustrations need to be looked at in context of their relation to text. I used this book for background on the proliferations of illustrated work in the 19<sup>th</sup> century and on the gift book of the late nineteenth and early twentieth century. While it did not cover any single artist or work of illustrated literature in great depth, *The History of the Illustrated Books* was the most extensive book I found on the history of illustration and on different artists, movements, and technological innovations in that history.

### Harvey, John R. *Victorian Novelists and their Illustrators.* New York: New York University Press, 1971.

John Harvey places attention on the history of Victorian serialized novels and describes the development of novels that were first published in illustrated format. Chapters focus on the relationship between Charles Dickens and his illustrators George Cruikshank and Hablot Browne. Harvey also relates how satirical prints, particularly the artwork of Hogarth and Gillray, influenced the works of Dickens and his illustrators.

# Hesford, Wendy S. and Brenda Jo Brueggemann. *Rhetorical Visions: Reading and Writing in Visual Culture (Instructor Review Copy)*. Upper Saddle River: Pearson Education Inc., 2007.

Rhetorical Visions: Reading and Writing in Visual Culture is a textbook that explores visual communication with a focus on rhetorical persuasion. The material given to students to study are photographs and essays. Students are asked to consider three parts of a "rhetorical triangle" when interpreting visual and written works. These parts are the "rhetor" (creator/writer/producer), audience, and text (visual or written production). Concepts like "memory", "description", "interpretation", "narrative", "context", "metaphor", and "metonym" are applied to

both visual and written material. Although this textbook focuses on a connection between writing and photography, its conceptualization of the "rhetorical triangle" could apply to many forms of visual and written communication.

#### Hodnett, Edward. *Image and Text: Studies in the Illustration of English Literature.* London: Scolar Press, 1982.

Image and Text deals with the specific relationship between literature and "literary illustration". The central argument of Image and Text is that scholarship of literary illustration cannot be adequately performed without reference to the written text it illustrates. In the introduction, Hodnett attempts to classify the three simultaneous functions of illustration as representation, interpretation, and decoration. Image and Text focuses on how evaluations of illustration should take into account the choices available to the illustrator, such as choices of which scenes to represent.

### Jewitt, Carey. "Multimodality and Literacy in School Classrooms." Review of Research in Education. 1 January 2008: 241-267.

Carey Jewitt explores new ways that literacy has been defined in the 21rst century. She provides background for the use of terms such as "literacy" multiliteracies" and "multimodality" in pedagogical discourse. Literacy, Jewett claims, cannot be thought of solely in terms of print literacy or solely as a "linguistic accomplishment" in contemporary educational contexts (Jewitt 1). Rather, understandings of literacy must take into account the way that form and media informs content and meaning. This article relates to the way my course deals with thinking about different media and how form affects communication.

# Kamenetsky, Christa. "Arthur Rackham and the Romantic Tradition: The Question of Polarity and Ambiguity in Children's Literature." *Children's Literature*. 1978: 115-129.

Christa Kamenetsky claims that the polarities in Rackham's work are illuminative of the polarities in European Romanticism. She cites Margery Darell's description Rackham's art as a "strange mix of magic and materialism (Kamenetsky 115)." Rackham combined representation of everyday objects and commonplace settings with the depiction of fantastical creatures and imaginary worlds. Therefore, says Kamenetsky, there is in Rackham's art a sense of ambiguity and mutability. I saw Kamenetsky's description of Rackham's art as providing an example of how images can embody some of the imprecision noted as a feature of language.

Kashtan, Aaron. "Pre-Raphaelite Approaches to *Ut Pictura Poesis:* Sister Arts or Sibling Rivalry." The Victorian Web, 20 Dec. 2004. Web. 21 Dec. 2014. <a href="http://www.victorianweb.org/painting/prb/kashtan12.html">http://www.victorianweb.org/painting/prb/kashtan12.html</a>

Aaron Kashtan contrasts two ways that Pre-Raphaelite artists and painters used the "sister arts" analogy for the relationship between poetry and painting. He describes a "complementary approach" in which "a work in one art form acted as complement to a work in another" and later as "digressive approach" in which "a preexisting work in one medium served as a point of departure for a radically different work in the other art form." Although I found it not entirely clear what the difference was between the "complementary approach" and the "digressive approach," this essay could provides background on how the Pre-Raphaelite Brotherhood used the "sister arts" analogy in genres including and extending beyond illustrated literature.

# Kim, Hae-in. "Rossetti's Interpretations: The Illustrations for Tennyson's 'The Palace of Art'" The Victorian Web, 16 Sep. 2004. Web. 21 Dec. 2014. <a href="http://www.victorianweb.org/art/illustration/dgr/hikim4.html">http://www.victorianweb.org/art/illustration/dgr/hikim4.html</a>

This short article analyzes two illustrations by Dante Gabriel Rossetti of the Alfred Tennyson poems "The Palace of Art" and "Arthur and the Weeping Queens." Hae-in Kim discusses how Rossetti would choose to illustrate selected passages from Tennyson poetry by using the passage as a "hook" to his own interpretation. In particular, I looked at Kim's discussion of Rossetti's illustration to "The Palace of Art," which analyzes the differences between the narrative of the "The Palace of Art" and the content of Rossetti's illustration.

Kooistra, Lorraine Janzen. "The Moxon Tennyson as Textual Event: 1857, Wood Engraving, and Visual Culture." BRANCH: Britain, Representation and Nineteenth-Century History. Ed. Dino Franco Felluga. Extension of Romanticism and Victorianism on the Net. Web. 3 Dec. 2014. <a href="http://www.branchcollective.org/?ps\_articles=lorraine-janzen-kooistra-the-moxon-tennyson-as-textual-event-1857-wood-engraving-and-visual-culture">http://www.branchcollective.org/?ps\_articles=lorraine-janzen-kooistra-the-moxon-tennyson-as-textual-event-1857-wood-engraving-and-visual-culture></a>

In this article, Lorraine Janzen discusses the publishing history of the Edward Moxon edition of Tennyson's *Poems*. She describes how critics value the *Moxon Tennyson* for the work of its Pre-Raphaelite illustrators. The article primarily is concerned with placing the Moxon Tennyson in context with other forms of "visual communication" occurring at the time of its production.

### Layard, George Somes. *Tennyson and his Pre-Raphaelite Illustrators: A Book about a Book.* London: Elliot Stock, 62, Paternoster Row, E. C., 1894.

This book, written in 1894, discusses the Pre-Raphaelite illustrations in the Moxon Tennyson. In particular, Layard praises the originality and artistry of Rossetti's artworks, but questions whether they are really "illustrations" of the Tennyson poems. This source distinguishes between judgment of illustration based on its artistic quality and judgment of illustration based on its relation to written text.

#### Lewis, C. S. *An Experiment in Criticism*. Cambridge: Cambridge University Press, 1961.

"How the Few and the Many Use Pictures and Music" is an essay that comes from C. S. Lewis's *An Experiment in Criticism*. In this essay, Lewis describes how, as a child, he used to use the picture he found in illustrated books to generate imaginary activity based on the illustrations' subject matter rather than to look at and appreciate the pictures simply as well-produced pictures. He compares this use of illustrations to the use of an icon or a toy. I found this to be an thought-provoking essay because it complicates some of the generalizations about words producing "indirect images" while pictures produce "direct images."

### Mendelsund, Peter. What We See When We Read. New York: Knopf Doubleday Publishing Group, 2014.

What We See When We Read, written and designed by the book jacket designer Peter Mendelsund, is a book about the perceptual experience of reading. The main argument made by the author is that people do not really "picture" series of events or images when they read in the way that reading is often described. The book itself contains many images and illustrations in order to explore the lived experience of reading. I feel this book would be a great resource for students to help conceptualize key differences between looking at pictures and reading words. At the same time, there book leaves mostly unexamined questions about what students "see" when looking at pictures (besides the pictures themselves). This is another question that we could discuss.

### McQuade, Donald and Christine McQuade. Seeing & Writing 4. Boston: Bedford/ St Martin's, 2010.

Donald and Christine McQuade's *Seeing & Writing 4* is an innovative textbook that combines imagery, text, and comics. The book encourages students to respond questions and prompts through visual compositions as well as through writing. The editors of the textbook find that a good place to begin engaging students in the process of interpreting visual subjects is the "myriad visual elements of contemporary American experience" (McQuade vi). While I liked the innovative attempt to balance between visual and written content, one difference between this book and the focus of my course is that the visuals my course would cover are less prevalent in popular culture.

# Mirollo, James V. "The History of Western Culture: Literature and Art." Teaching Literature and Other Arts. New York: The Modern Language Association of America, 1990.

This essay outlines the course "The History of Western Culture: Literature and Art" taught at the Julliard School. James Mirollo explains that the course

combines literature and art lectures organized around what Mirollo calls his "affinities approach" (Mirollo 71). With the "affinities approach," Mirollo emphasizes connections between literary and visual works in terms of influence and theme, for instance by showing how different artists reuse a common myth. He also categorizes artworks by order of chronological periods.

# Mitchell, W. J. T. "Against Comparison: Teaching Literature and the Visual Arts." *Teaching Literature and Other Arts.* New York: The Modern Language Association of America, 1990.

Mitchell explains why he teaches the comparative arts by emphasizing difference between art and literature rather than emphasizing "formal resemblances," "biographical connections," or "a prevailing 'spirit of the times'" (Mitchell 30). Mitchell explains how he came to doubt the relevance of a similarity-based approach through his scholarship of the composite poetry and painting of William Blake. Mitchell felt that the illustrations did not "illustrate" but rather "counterpoint, disrupt, or creative a disjunctive alternative, or simply present an independent vision" (Mitchell 31). Mitchell designed a course to focus not only on similarities between art forms but also on the ways in which they form hierarchies and subversions of each other in hybridized texts.

# Mitchell, W. J. T. "Going too Far with the Sister Arts." Space, Time, Image, Sign. Essays on Literature and the Visual Arts. Ed. James A. W. Hefferman. New York: Peter Lang, 1987.

In "Going too far with the Sister Arts," Mitchell reiterates conventions that have been made in other critics' works regarding the differences between word and image as modes of communication. Mitchell makes the case that, instead of just arguing the validity or invalidity of comparisons made between literature and the visual arts, we should also consider how image/word binaries often bring up other binaries present at a cultural moment regarding divisions of literacy, race, nationality, and gender. The essay considers ways that the relation between how we think of "literature" and how we think of "pictures" extends beyond the realm of comparative arts studies.

# Patten, Robert L. "When is a Book Not a Book? *Oliver Twist* in Context." New York Public Library. Web. 21 Dec. 2014. <a href="http://web-static.nypl.org/exhibitions/booknotbook/index.html">http://web-static.nypl.org/exhibitions/booknotbook/index.html</a>

This website provides a history of the original publication of *Oliver Twist*. A series of short sections discuss *Oliver Twist* in terms of "periodical publishing and book history," "magazines and collaborative authorship," "the generic ambiguities of serial fiction," and other topics regarding the publication of serialized novels. From this website, I gained some perspective on the collective authorship of *Oliver Twist*.

### "Project Boz." George C. Gordon Library of Worcester Polytechnic Institute. Web. 21 Dec. 2014. <a href="http://dickens.wpi.edu">http://dickens.wpi.edu</a>

"Project Boz" is another website that discusses the works of Charles Dickens and provides historical background on Dickens in the context of the serialization of his fiction. "Project Boz" also contains a digital scan of a copy of *Oliver Twist* from *Bentley's Miscellany* that could be looked at by students in order to observe how the illustrations originally fit into the text.

Rinne, Luke, et al. "Why Arts Integration Improves Long-Term Retention Of Content." *Mind, Brain & Education*. 2011: 89-96. *Education Research* "Complete. Web. 30 Nov. 2014. <a href="http://onlinelibrary.wiley.com/doi/10.1111/j.1751228X.2011.01114.x/abstract">http://onlinelibrary.wiley.com/doi/10.1111/j.1751228X.2011.01114.x/abstract</a>

This articles reviews "a variety of long-term memory effects well known in cognitive psychology" and applies these memory effects to argue that integration of the arts into the classroom can improve retention (Rinne 89). Some of the memory effects covered in the article that could be applied to the integration of the visual arts include the positive effects of "elaboration," "generation," "effort after meaning," "pictorial representation," and "emotional arousal." The article does go deeply into the research used to prove these memory effects but instead cites other studies on cognitive psychology. Mostly, this article provoked me to think about ways that arts might be taught so as to take advantage of some of these effects.

# Ruskin, John. *The Works of John Ruskin*. Ruskin Library and Research Center. Web. 21 Dec. 2014. <a href="http://www.lancaster.ac.uk/users/ruskinlib/Pages/Works.html">http://www.lancaster.ac.uk/users/ruskinlib/Pages/Works.html</a>

"The Works of John Ruskin" is an archive of Ruskin's writings collected by Lancaster University and available online. In "Modern Painters," Ruskin defended the visual arts by comparing painting to poetry. In my research, I looked at a correspondence from John Ruskin to Alfred Tennyson, in which Ruskin provides his opinion on the plates of the Pre-Raphaelite illustrations for the *Moxon Tennyson*.

#### Schwarz, Daniel R. *In Defense of Reading: Teaching Literature in the Twenty-First Century.* Oxford: Blackwell Publishing, 2008.

Daniel Schwarz defends his humanistic perspective towards teaching literature and reflects on his experiences as a twenty-first century professor of English. One way in which I found Schwarz's perspective useful was his emphasis on teaching form, technique, structure, and style as choices that ultimately inform meaning. His understanding of literature as being "by humans, for humans, and about humans" also apply to the individual interpretations of literature presented in illustration.

#### Showalter, Elaine. Teaching Literature. Malden: Blackwell Publishing, 2003.

Teaching Literature covers different theories and methods of teaching literature. It includes sections specifically focused on teaching poetry, fiction, and drama, as well as advice and reflections on the author's own experiences teaching. The book claims that trends in literature pedagogy are moving "away from battles over content and toward processes and skills" and that there are advantages to teaching "literature as a craft rather than as a body of isolated information" (Showalter 26).

Spinozzi, Paola. Interarts and Illustration: Some Historical Antecedents, Theoretical Issues and Methodological Orientations. From Journal of Illustration Studies, December 2007. Web. April 29 2015. <a href="http://jois.uia.no/articles.php?article=43">http://jois.uia.no/articles.php?article=43</a>

Paola Spinozzi describes perspectives that notable artists and critics have taken towards the "interart" comparison between painting and writing. She discusses a contest between Pictorialist critics and artists, who believed that "writing can aim at pictorial effects in order to render the vividness of reality," and Anti-Pictorialist critics and artists, who felt that words were more obscure and imprecise when representing material reality but, as a consequence of their imprecision, better at representing thoughts and feelings. Writers whose viewpoints Spinozzi represents include Leonardo Da Vinci, James Addison, Edmund Burke, and John Ruskin. Like the first chapter of *The Sister Arts*, this article would be a useful reading to give to students when talking about interart comparisons.

### Stuart, Evelyn Marie. "Edmund Dulac- A Poet of the Brush." *Fine Arts Journal.* 1 August 1910: 87-102.

"Edmund Dulac- A Poet of the Brush" is a review of an art exhibit of the works of Edmund Dulac. The reviewer uses symbolic imagery in the review to express how Dulac's images inspire the imagination in a way comparable to poetry. The description of the effect of Dulac's work blurs the categories of literature and the visual arts in order to describe Dulac's style.

Sturdevant, Eric. *The Golden Age of Illustration*. The Golden Age of Illustration Museum. 2012. Web. 21 Dec. 2014. <a href="http://www.nvcc.edu/loudoun/humdiv/comdesign/ArtShow-2013/esturdevant/index.html">http://www.nvcc.edu/loudoun/humdiv/comdesign/ArtShow-2013/esturdevant/index.html</a>

This website is an online collection of artwork from the Golden Age of Illustration. It includes background on individual illustrators and description of changes in media and printing technology that allowed illustration to flourish in the period "roughly from 1880 to 1920" known as the Golden Age of Illustration (Strudevant). The website focus more on appreciating artistic achievements than

applying critical analysis, but it does contextualize the term "Golden Age of Illustration."

### The Pre-Raphaelites: Victorian Revolutionaries. Executive Producer Franny Moyle. United Kingdom: BBC 4, 2009. Film.

The Pre-Raphaelites: Victorian Revolutionaries is a three-point documentary series on the Pre-Raphaelite Brotherhood. It follows the history of the Pre-Raphaelites from its formation as a revolutionary artistic movement to its later years as a group of successful commercial artists. The documentary discusses the ideas of the Pre-Raphaelites concerning the relationship between visual art and literature. It also analyzes specific works of art by Pre-Raphaelite artists.

### Thomas, Julia. *Pictorial Victorians: The Inscription of Values in Word and Image.* Athens: Ohio University Press, 2004.

Pictorial Victorians: the Inscription of Values in Words and Images provides historical background and critical essays on narrative painting and illustration in Mid-Victorian culture. Julia Thomas argues that illustrations reveal the possibility for multiple interpretations of a text. She claims that the genres of narrative painting and illustration were important to Victorian culture and that these genres both expressed and shaped "cultural questions of national and racial identity" (Thomas 17). One essay in the Pictorial Victorians, "Pictures, Poems, and Politics: Illustrating Tennyson." analyzes the conflicting views held by Tennyson and his pre-Raphaelite illustrators on the objectives of illustration.

#### Udall, Sharyn R. "Between Dream and Shadow: William Holman Hunt's Lady of Shalott." *Woman's Art Journal.* 1 March 1990: 34-38.

In "Between Dream and Shadow," Sharyn Udall analyzes Alfred Tennyson's poem "The Lady of Shalott" and Holman Hunt's illustration of this poem. She notes how both Tennyson and Hunt make reference to female figures Biblical, Greek, and Medieval mythology. She states that "Critical to any interpretation of Tennyson's poem and Hunt's illustration is the knowledge that both poet and painter rely heavily on allegory as a means of transcending the limits of mere narration or illustration" (Udall 34). This essay can encourage students to think about what it means for both authors and illustrators to use "allegory."

# Weisstein, Ulrich. "Literature and the Visual Arts." *Interrelations of Literature*. Ed. Jean-Pierre Barricelli and Joseph Gibaldi. New York: The Modern Language Association of America, 1982.

In "Literature and Visual Arts," Ulrich Weisstien claims that the comparison made between literature and visual arts has frequently been based on their shared "mimetic" capacities. Ulrich categorizes twelve types of work that involve a relationship between literature and art. (These include "literary works that describe

or interpret works of art," "literary work whose outward appearance partly, or wholly depends on design or graphic elements," "literary works concerned with art and artists," etc.). Weisstein also analyzes cases of 'doppelbegabung,' or interarts in which one creator utilizes both pictorial and literary expression.

#### White, Collin. Edmund Dulac. London: Scribner, 1976.

Edmund Dulac is a biography of the illustrator Edmund Dulac. The book discusses Dulac's career and artistic techniques. White also evaluates Dulac's illustrations of Edgar Allan Poet's poetry. While I wish this book spoke more to the illustrations as they relate to text, I did find it a useful resource for considering Dulac's influences and strengths as an artist.

#### Wigan, Mark. *The Visual Dictionary of Illustration.* London: AVA Publishing SA, 2009.

The Visual Dictionary of Illustration is "a reference guide to key terms used in illustration" (Wigan 4). Illustration, in the context of this dictionary, includes not only literary illustration but also other forms of visual communication such as websites, textiles, and murals. The dictionary contains descriptions and definitions of notable illustrators, historical movements, techniques, styles, forms, and other terms pertaining to illustration. Each entry in the dictionary includes a written definition and a visual example of the key term. The back pages of the dictionary provides a timeline of the history of illustration. My intended use of this text would be to give students a broad overview of illustration as well as a source from which to draw quick definitions. In particular, I will have us draw parallel definitions included in both *The Visual Dictionary of Illustration* and *A Dictionary of Literary and Thematic Terms* by Edward Quinn.

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