**Suggested Preliminary Reading. MA in the History of Art, The Courtauld Institute of Art**

Special Option: ‘Victorian Science and Aesthetic Movement Art’, Course tutors: Professor Caroline Arscott and Dr Thomas Hughes. Academic year 2021–2022.

This is a list of items to help you explore as you wish. You are not expected to read all the texts in this list.

A picture containing indoor

Description automatically generated

Evelyn de Morgan, *Night and Sleep* (1878). De Morgan Collection: <https://www.demorgan.org.uk/collection/night-and-sleep/>.

All these suggested readings are available online. Links are included in each case.

Caroline Arscott, ‘William Morris: The Poetics of Indigo Discharge Printing’, *Nonsite*, no. 35, May 2021.

<https://nonsite.org/william-morris-the-poetics-of-indigo-discharge-printing/>

Robyn Asleson, *Albert Moore*, London: Phaidon, 2004, chapter 3, pp. 76–127.

<https://archive.org/details/albertmoore00roby/page/n5/mode/2up>

Rosemary Barrow, *Lawrence Alma-Tadema*, London: Phaidon, 2001, part two ‘Establishment and Success 1870–1887’, pp. 56–129.

<https://archive.org/details/lawrencealmatade00barr/mode/2up>

*Edward Burne-Jones: Victorian Artist-Dreamer*, exhibition catalogue edited by Stephen Wildman and John Christian, Metropolitan Museum of Art, New York, 1998, especially catalogue section introductions pp. 141–151; 191–211.

<https://www.metmuseum.org/art/metpublications/Edward_Burne_Jones_Victorian_Artist_Dreamer?Tag=Burne-Jones&title=&author=&pt=0&tc=0&dept=0&fmt=0>

*Julia Margaret Cameron: The Complete Photographs*, Los Angeles: Getty Publications, 2003, essays by Colin Ford, ‘Geniuses, Poets and Painters …’ and Julian Cox, ‘To startle the eye…’ pp. 10–78.

<https://archive.org/details/juliamargaretcam0000coxj/page/n7/mode/1up>

Tamara Ketabgian, ‘The Energy of Belief: The Unseen Universe, and the Spirit of Thermodynamics’, in Lara Karpenko and Shalyn Claggett(eds), *Strange Science: Investigating the Limits of Knowledge in the Victorian Age*, foreword by Gillian Beer, pp. 254–278. Ann Arbor: University of Michigan Press, 2017.

<https://preview.tinyurl.com/ydas7x6x>

Walter Pater, *Studies in the History of the Renaissance*, London: MacMillan & Co., 1873.

<https://victorianweb.org/authors/pater/renaissance/preface.html>

Wendy Parkins and Peter Adkins, ‘Introduction: Victorian Ecology and the Anthropocene’, *19: Interdisciplinary Studies in the Long Nineteenth Century*, 26 (2018).

<https://doi.org/10.16995/ntn.818>

Roger Smith, ‘The Human Significance of Biology: Carpenter, Darwin and the *vera causa*’, in U. C. Knoepflmacher and G. B. Tennyson, *Nature and the Victorian Imagination*, Berkeley and London: University of California Press, 1977, pp. 216–230.

<https://archive.org/details/naturevictorian00knoe>

Wendy Slatkin, *The Voices of Women Artists*, Englewood Cliffs: Prentice-Hall, 1993, pp. 79–112.

<https://archive.org/details/voicesofwomenart0000slat>

Rachel Teukolsky, ‘Walter Pater’s *Renaissance* (1873) and the British Aesthetic Movement’, *BRANCH: Britain, Representation and Nineteenth-Century History*, (ed.) Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*.

<http://www.branchcollective.org/?ps_articles=rachel-teukolsky-walter-paters-renaissance-1873-and-the-british-aesthetic-movement>

Ariane de Waal, ‘Looking Both Ways: *Middlemarch*, True Skin, and the Dermatological Gaze’, *Victorian Network*, vol. 9, summer 2020, *Victorian Visions*.

<https://doi.org/10.5283/vn.107>

Irena Yamboliev, ‘Christopher Dresser, Physiological Ornamentist’, *BRANCH: Britain, Representation and Nineteenth-Century History*, (ed.) Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*.

<http://www.branchcollective.org/?ps_articles=irena-yamboliev-christopher-dresser-physiological-ornamentist>

You might also browse *BRANCH.*

During the summer, for some further enjoyable reading, feel free to dip into the categories below following your own enthusiasms.

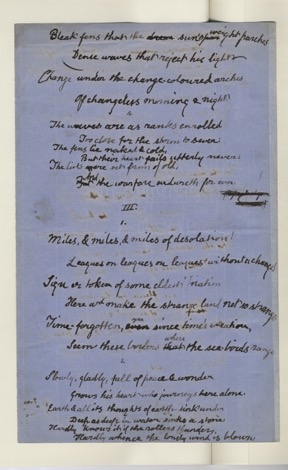
Poetry

Image of Swinburne manuscript page https://www.flickr.com/photos/balliolarchivist/8113540892/in/album-72157631829993536/

* William Morris, *The Earthly Paradise*, published in parts 1868–1870, ‘August: Pygmalion and the Image’ (1868). <http://morrisarchive.lib.uiowa.edu/items/viewer/1866#page/n9/mode/1up>
* Dante Gabriel Rossetti, ‘For “The Wine of Circe” by Edward Burne-Jones’, *Sonnets for Pictures* in D. G. Rossetti, *Poems*, London: F. S. Ellis, 1870, p. 264. <https://archive.org/details/poems09rossgoog>  
  Do read it alongside Burne-Jones’s picture (bw in the Wildman catalogue but here: <https://www.eb-j.org/browse-artwork-detail/MTI2MA==>).
* Algernon Charles Swinburne, ‘By the North Sea’, in Swinburne, *Studies In Song*, 1880.

<https://victorianweb.org/authors/swinburne/northsea.html>

Novels

* Wilkie Collins, *The Moonstone*, originally published in parts in *All the Year Round*, 1868.
* Anthony Trollope, *The Eustace Diamonds*, 1871.
* George Eliot, *Middlemarch*, originally published in parts 1871–2.
* Thomas Hardy, *The Return of the Native*, originally published in parts in *Belgravia*, 1878.

Modern biographies

* Penelope Fitzgerald, *Edward Burne-Jones*, London: Michael Joseph, 1975; London: Hamish Hamilton, 1989.
* Judith Flanders, *A Circle of Sisters: Alice Kipling, Georgiana Burne-Jones, Agnes Poynter and Loiusa Baldwin*, London: Penguin, 2002.
* Fiona McCarthy, *William Morris*, London: Faber and Faber, 1994.