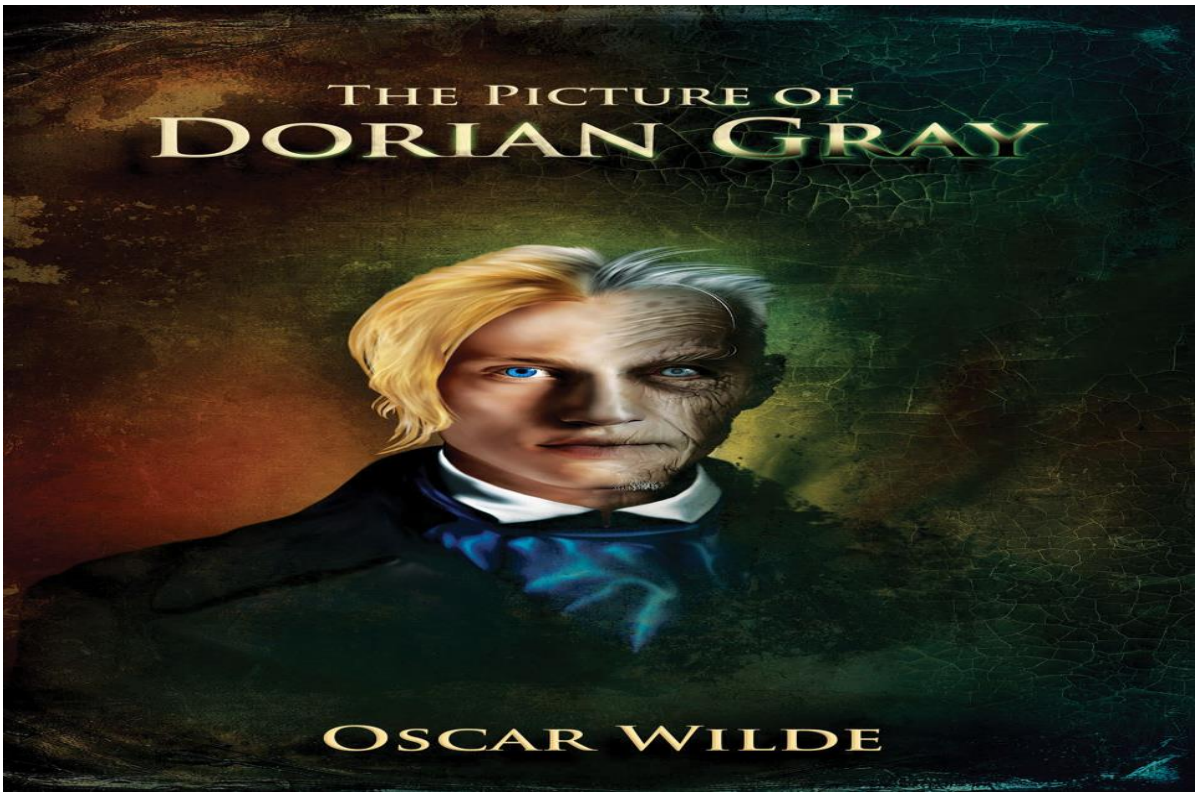
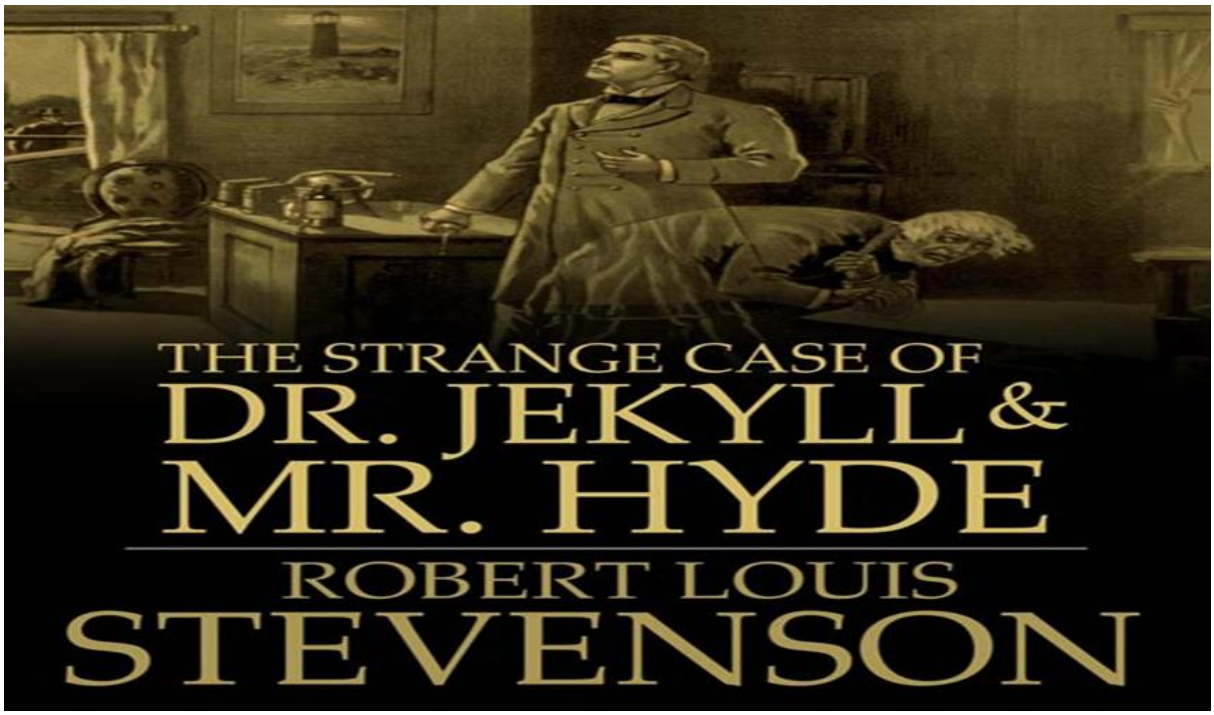
Disease and Degeneration in the Victorian Novel





Teacher Name: Dr Nazia Zarin	Pupil Name:

Timetable and Assignment Submission

Fill this in with your teacher.

Timetable – Tutorials

Tutorial	Date	Time	Location
1			
2			
3			
4			
5			
6			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline assignment questions and reading	By the next lesson
Tutorial 2	Read the next thirty pages of PODG and note examples of evolution and degeneration.	By the next lesson
Tutorial 3	Read the next thirty pages of *The Picture of Dorian Gray* and note down language relating to mind or the duality of self. Start to conjoin notes into paragraphs and try to connect your ideas to your previous homework from lessons one and two.	By the next lesson
Tutorial 4	Write a draft of your final assignment	By the next lesson
Tutorial 5	The final assignment	TBA

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after 4.00pm on	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

KS4 Programme 2016-17 – Pupil Feedback Report

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-Level
2:1	60-69	Performing to a good standard at A-Level
2:2	50-59	Performing to an excellent standard at current key stage
3rd	40-49	Performing to a good standard at current key stage
Working towards a pass	0-39	Performing below a good standard at current key stage
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Name of RIS Teacher			
Title of Assignment			
Name of Pupil			
Name of School			
ORIGINAL MARK / 100		**FINAL MARK / 100**	
DEDUCTED MARKS		**FINAL GRADE**	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Learning Feedback Comment 1 - *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	**How you could improve in the future** *Enter feedback here*
Learning Feedback Comment 2 – *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	**How you could improve in the future** *Enter feedback here*
Learning Feedback Comment 3 – *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	**How you could improve in the future** *Enter feedback here*
Resilience Comment	
How you showed learning resilience during the course *Enter feedback here*	**How you could build learning resilience in the future** *Enter feedback here*

Example

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Course Rationale

The last few decades of the nineteenth century saw rapid developments industrially which further propelled social, cultural and intellectual developments. These changes inevitably transformed the way the Victorians defined themselves. At the beginning of the nineteenth century Victorian society appeared to represent a fixed and self-assured identity. In contrast, the second half of the century was characterised by relativity and flux particularly in relation to the discourses of the science of mind.

Charles Darwin's *The Origin of the Species* (1859) started to infiltrate popular culture by the 1870s. Furthermore, the implications of his theories gained greater human or social credence. The science of the mind, or psychology however, was still in its infancy. As such, the subject of 'psychology' was strewn across an assortment of miscellaneous magazines. Moreover, the disciplinary boundaries that we know too well today did not exist in Victorian England. A rich and hybrid intellectual culture was promoted by Victorian newspapers, journals and periodicals which thrived on diversity of opinion and public debacles between well-known figures, intellectuals, artists and scientists alike. Periodicals invited contributors from an assortment of backgrounds to discuss a topic like 'pathology' or 'immorality' which encouraged discourse between artists, biologists, poets, clergyman, chemists and mathematicians as well as philosophers. This pluralistic approach to a subject about humanity in all its intricacies, meant that what we now know as 'psychology', was debated upon furiously and consequently taking shape as a discipline in a somewhat turbulent albeit transformative intellectual atmosphere.

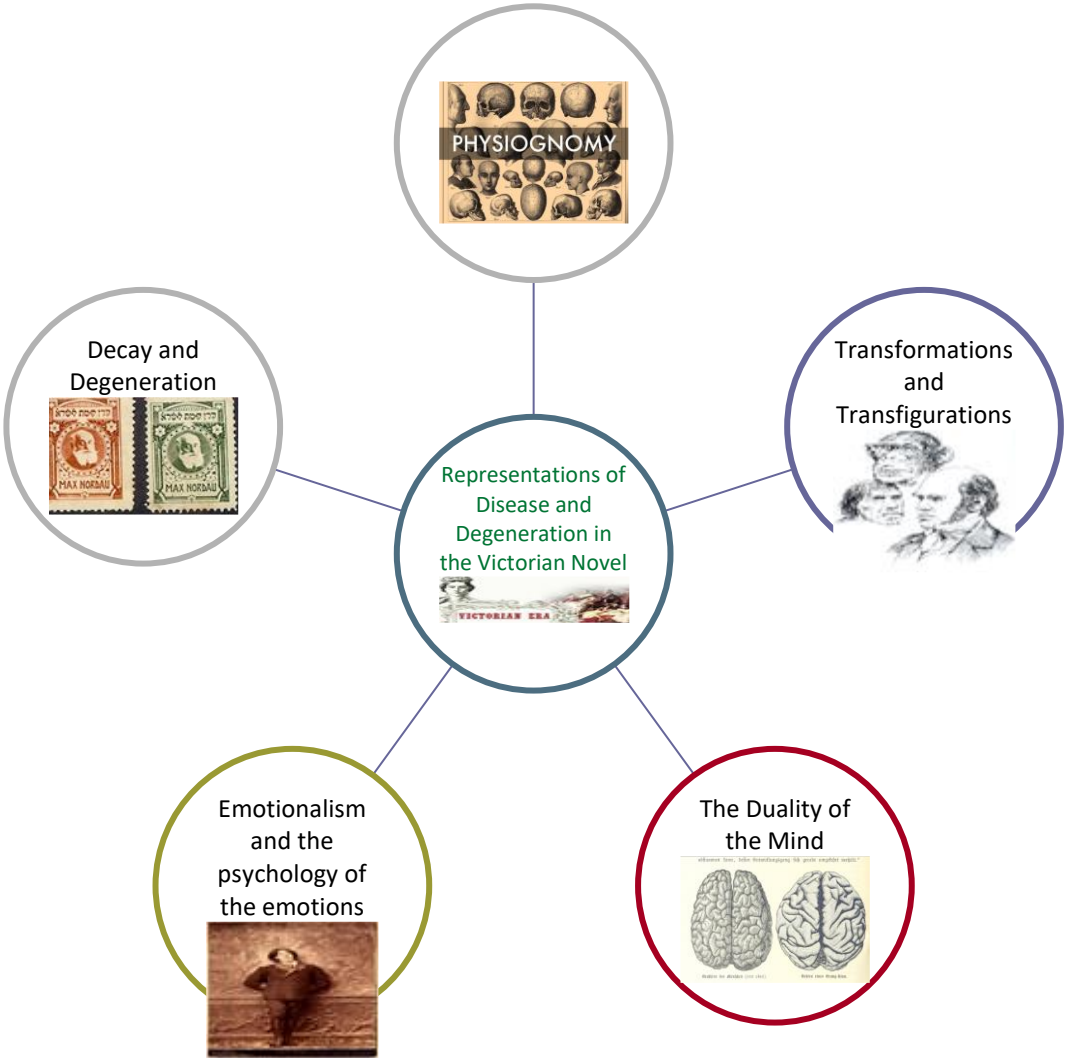
By the time Robert Louis Stevenson published *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and Oscar Wilde published *The Picture of Dorian Gray* (1890), psychology had become a source of heated debate and was becoming more and more recognised as a discipline it itself. Psychology shared its content with literature in that both subjects dealt with the subjective, the self, mental perception, narrative structures, and deep questions regarding mental states including the aesthetic, or the science of the beautiful. As such, many fictional writers such as Stevenson and Wilde responded to theories through the literary medium, sometimes critiquing, sometimes replicating developments in psychology.

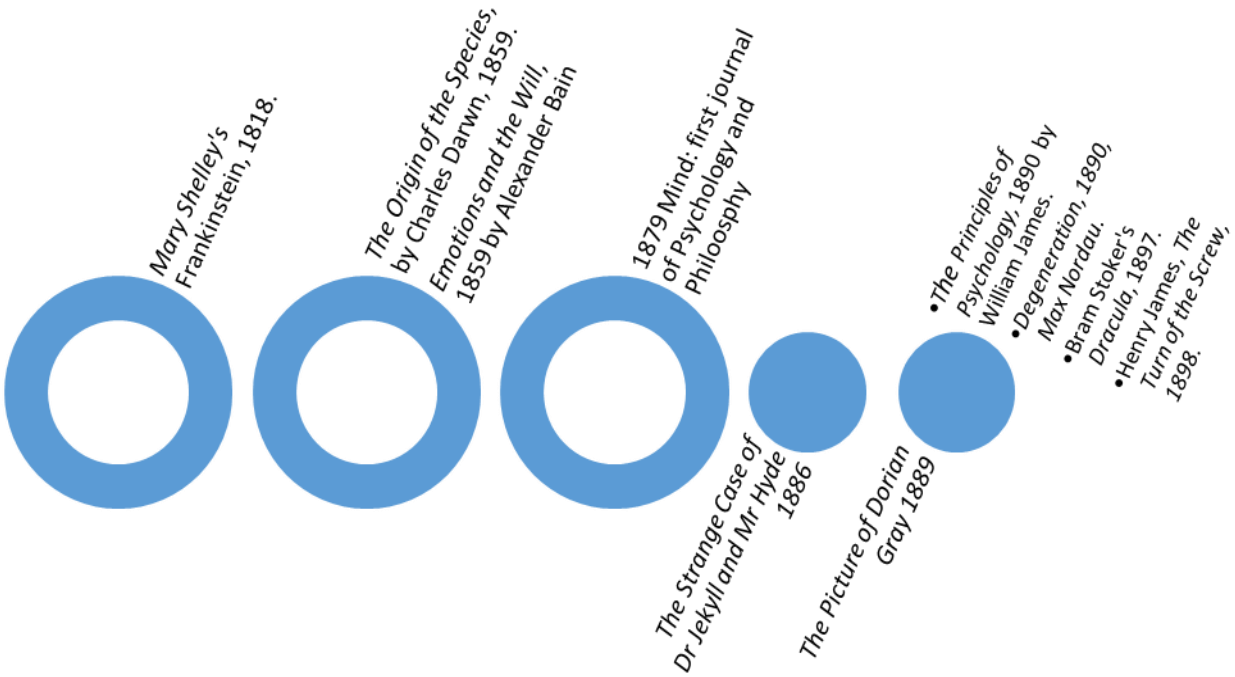
The aim of this module is to introduce students to an interdisciplinary mode of thinking about English Literature. 'Disease and degeneration in the Victorian Novel' will encourage students to explore some of the intersections between mid -to -late Victorian fiction and the emerging discipline of Victorian Psychology with a focus on discourses of the aberrant and pathological. Students will have the opportunity to engage with a range of psychological and medical sources and will explore the mediation of psychology through literary techniques. Students will also be expected to situate and consider both psychological and literary texts in their social, cultural and political contexts. This module will broaden and enrich students' existing knowledge of English literature by building on the Literary Heritage unit that students study at GCSE level. This module will also develop existing analytical and critical skills and encourage students to think about the ways in which English and English Literature cross-fertilise with other disciplines such as psychology, history, philosophy and the sciences, in an effort to foster creative and critical thinking and nurture an all-inclusive intellectual learning culture where students bring their subject knowledge from a range of disciplines.

Topics covered in seminars and for homework may include but are not limited to:

Physiognomy
Evolution
Decay and Degeneration
Emotionalism/ Emotionalist Psychology
The Duality of Mind

Course Map and Timeline





Mark Scheme

Key Skill	1st	2.2
Ability to integrate textual criticism with psychological theory	☐ Nuanced analysis of textual features with support from psychological concepts ☐ Demonstrates originality and sensitive perception of interactions between literary and psychology contexts ☐ Demonstrates independent study and learning of psychological, historical and cultural concepts.	☐ Some analysis of textual features with reference to psychological concepts. ☐ Makes psychological and historical links but not sufficiently developed.
Textual analysis	☐ Sophisticated understanding and analysis of structure, form and language ☐ Engagement with key concepts of literary genre ☐ Close and sophisticated attention to details of language	☐ Basic understanding of structure, form and language, relevant to the question ☐ Some awareness of different literary genres ☐ Some attention to details of language
Historical, contextual understanding	☐ Evidence of wide reading beyond the extracts discussed in class ☐ Argument will engage with historical context	☐ Sound knowledge of texts discussed in class ☐ Demonstrates some knowledge of historical factors
Awareness of critical discourse	☐ Show awareness of other critical perspectives when formulating own argument ☐ Quotation from and engagement with critical arguments	☐ Implicit or explicit acknowledgement of different perspectives on the question
Essay writing skills	☐ Final assignments will be well written with accurate grammar and spelling ☐ Will make good use of appropriate vocabulary to further their arguments. Will be written in formal academic language. ☐ The argument will be well structured and persuasive	☐ Will be clearly written with few significant errors in spelling or grammar ☐ The structure of the essay will be clear and considered

Glossary of Keywords

Word	Definition	In a sentence…
Physiognomy	The study of judging character traits, past and present actions through the analysis of facial features or form of the body generally.	Her physiognomy was displeasing… His physiognomic traits were devious… The physiognomy of her nose showed intelligence.
Evolution/ Evolutionary theory	The transformation of plants, animals and other living organisms into different forms through the accumulation of changes over successive generations.	He is referring to evolution/evolutionary theory when describing the changing features of the daisy.
Consciousness	The mental state of being aware of an emotion, thought, or act.	The writer describes the dual nature of his consciousness. His conscious is likened to a book.
Emotionalism	The act or tendency to indulge or yield to emotion. In Victorian terms, 'emotionalism' was a negative trait.	His emotional excess/ emotionalism was clear for all to see.
Degeneration	The process of worsening or going backwards. A change of structure leading to a less sophisticated organism.	The end of the nineteenth century was plagued with fears of degeneration. His character is degenerative, shown to be degenerating.
Victorian	Belonging to the era or reign of Queen Victoria (1837-1901)	The Victorian age was one of dynamic change. Victorian Literature is rich and varied.

Tutorial 1 Victorian Psychology: Introducing Physiognomy and its uses in fiction.

Today's Key Question(s):

- What is 'Victorian' 'Psychology'?
- What is 'Physiognomic' theory?
- How does Victorian fiction engage with Physiognomic theory?

What is the Purpose of Tutorial 1?

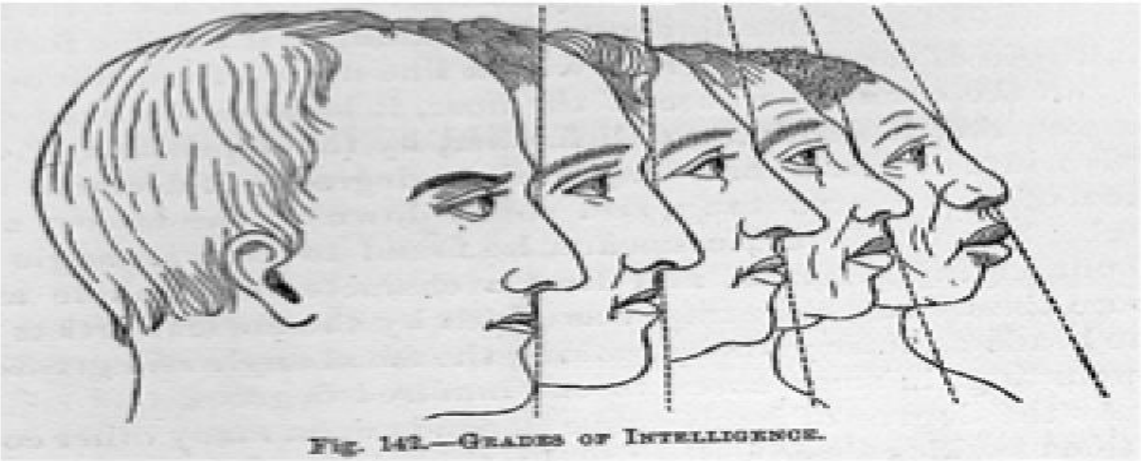
- To introduce you to the module 'Disease and Degeneration in the Victorian Novel'.
- To give you the opportunity to read nineteenth-century physiognomic texts and demonstrate an understanding of physiognomic theory.
- To apply physiognomic theory to passages from *The Picture of Dorian Gray* and *The Strange Case of Dr Jekyll and Mr Hyde*.

Q1 Look at the picture below. Which face represents a 'good' or moral person and which face a 'bad' or evil person? Support your answer with observations.

Q2. Read the following passage and underline what you find interesting or difficult to understand. Do either of these passages below change your understanding of a 'good' or 'bad' face?

John Casper Lavater, *Essays on Physiognomy*, (London: William Tegg, 1855)
Physiognomy: 'the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents.'
The moral life of man, particularly, reveals itself in the lines, marks, and transitions or the countenance. His moral powers and desires, his irritability, sympathy, and antipathy; his facility of attracting or repelling the objects that surround him; these are all summed up in, and painted upon, his countenance when at rest.
The animal life, the lowest and most earthly, would discover itself from the rim of the belly to the organs of generation, which would become its central or focal point.
The middle or moral life would be seated in the breast, and the heart would be its central point.
The intellectual life, which [is] supreme, would reside in the head, and have the eye for its centre.
Forehead: 'signs of an excellent, perfectly beautiful, intelligent and noble forehead: an exact proportion to the other parts of the countenance, oval at the top, eye bones must be simple, a freedom from unevenness and wrinkles'.
Eyes: Blue eyes 'signify weakness, effeminacy and yielding. Perfect circularity denotes tenderness and goodness and an open eye with a long acute angle of the nose connotes acute, understanding persons' (pp.14-15).

Cesare Lombroso's, *Criminal Man*, 1911.
[A criminal is] … an atavistic being who reproduces in his person the ferocious instincts of primitive humanity and the inferior animals. Thus were explained the enormous jaws, high cheek bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, handle-shaped ears found in criminal, savages and apes, insensibility to pain, extremely acute sight, tattooing, excessive idleness, and the irresponsible craving of evil for its own sake, the desire not only to extinguish life in the victim, but to mutilate the corpse, tear its flesh and drink its blood.



Physiognomy

Q3 Read the following passage from Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. Underline examples of physiognomic theory and think about the ways Stevenson draws from physiognomy to depict Mr Hyde.

He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.

Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him.

Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway.

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Q4 Now read the following passage.

a) **How does Wilde engage with or draw on the descriptions above by Lavater and Lombroso? Underline and write down your observations.**
b) **Compare this passage by Wilde with Stevenson's. Are their approaches similar? List similarities and differences in their treatment and application of physiognomy. How does each writer make you think about physiognomy?**

As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him […] the face appeared a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. […] A sense of infinite pity, not for himself, but for the painted image of himself, came over him. It had altered already and would alter more. Its gold would wither into grey. Its red and white roses would die. For every sin he committed, a stain would fleck and wreck its fairness […] The picture would be for him the visible emblem of conscience. (pp.73-75).

Eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins- he was to have all of these things. The portrait was to bear the burden of his shame: that was all. […] If thought could exercise its influence upon a living organism, might not thought exercise an influence upon dead an inorganic things? (pp.86-87).

His extraordinary absences became notorious, and, when he used to reappear again society, men would whisper to each other in corners, or pass him with a sneer, or look at him with cold searching eyes, as though they were determined to discover his secret (p.116).

Today's Homework is:

- Baseline Assessment

Homework 1 – Baseline Test

The homework assignment for the first tutorial is a baseline test to see your initial level of attainment in this subject area. The assignment will test for some or all of the subject specific skills that are required later in the final assignment. However, it is shorter than the final assignment and is will be an introduction to the subject as well as a challenge!

Do not worry too much about doing 'well' or 'badly' on the baseline test, it takes into account the fact that you may not be familiar with the subject area. It is designed to help you and your PhD tutor identify where you are at the start of the programme and to help you measure your progress along the way.

1. **What is physiognomy? Circle the correct answer.**

A The study of inner beauty through an analysis of a person's conversation and actions.
B The analysis of a person's face as a way of establishing their character traits and future actions.
C The study of judging character traits, past and present actions through the analysis of facial features or form of the body generally.
D An examination of a person's brain through surgery.

2. **Which of these passages engages with Victorian physiognomic theories? There is more than one answer.**

A His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl up in its own profusion … For the rest, his ears were pale and at the tops extremely pointed, the chin was broad and strong, and the cheeks firm but thin.
B A tear seemed to dim her eye when she saw us; but she quickly recovered herself, and a look of sorrowful affection seemed to attest her utter guiltlessness.
C A flash of lightening illuminated the object, and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect, more hideous than belongs to humanity.
D … a large, well-made, smooth-faced man of fifty, with something of slyish cast perhaps, but every mark of capacity and kindness.

3. **Read the first 35 pages of *The Picture of Dorian Gray.*** Note down what you think is relevant to our interest in 'Disease and Degeneration in the Victorian Novel'. Also note down words you do not understand or find interesting and be prepared to look these words or phrases up.

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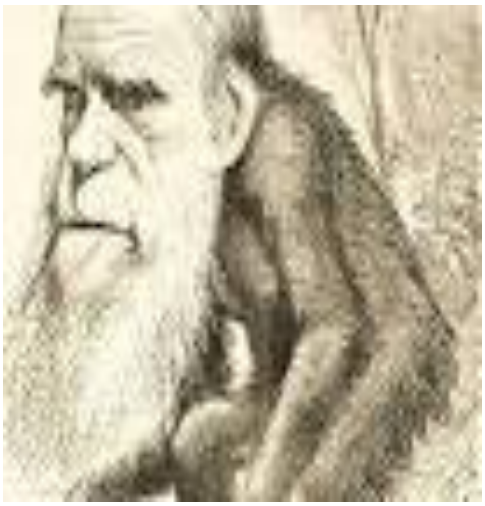
Tutorial 2 – Transformations and Transfigurations in the Victorian novel: the Evolutionary narrative.



Today's Key Question(s):

- Consider the ways in which imaginative literature engages with theories of evolution.
- Build on existing knowledge of physiognomy to understand representations of evolution and degeneration in Victorian fiction.

What is the Purpose of Tutorial 2?

- To learn about key features of the evolutionary narrative popularised in Victorian fiction and bring your own understanding of evolution from your Science lessons.
- To explore how novelists, with their particular preoccupation with human behaviour in society, have recast Darwin's ideas in a variety of ways.
- To understand the social and cultural concerns of evolutionary theory and how these are projected in Wilde and Stevenson's novels.

Darwin's theory of evolution

Charles Darwin (1809 - 1882)
Charles Darwin was an English naturalist who studied variation in plants and animals during a five-year voyage around the world in the 19th century. He explained his ideas on evolution in a book called, 'On the Origin of Species', published in 1859.

Darwin's ideas caused a lot of controversy, and this continues today, because they can be seen as conflicting with religious views about the creation of the world and the creatures in it.

The basic idea behind the theory of evolution is that all the different species have evolved from simple life forms. These simple life forms first developed more than 3 billion years ago (the Earth is about 4.5 billion years old).

Natural selection

The theory of evolution states that evolution happens by natural selection. The key points are that:

- individuals in a species show a wide range of variation
- this variation is because of differences in their genes.
- individuals with characteristics most suited to the environment are more likely to survive and reproduce
- the genes that allow these individuals to be successful are passed to their offspring

Individuals that are poorly adapted to their environment are less likely to survive and reproduce. This means that their genes are less likely to be passed to the next generation. Given enough time, a species will gradually evolve.

You need to remember that variation can be caused by both genes and the environment. But it is only variation caused by genes that can be passed on to the next generation.

Q1 Read the following quotation from Gillian Beer's ground breaking *Darwin's Plots*. In what ways is Beer suggesting that Darwin's *Origin of the Species* is similar to fiction or mythology?

Darwinian theory takes up elements from older orders and particularly from recurrent mythic themes such as transformation and metamorphosis. It retains the idea of […] the Great Mother, in its figuring of Nature. It rearranges the elements of creation myths, for example substituting the ocean for the garden but retaining the idea of the 'single progenitor'- though now an uncouth progenitor hard to recognise as kin.
Gillian Beer, *Darwin's Plots*, (Cambridge, Cambridge University Press, 1983) p.7.

Q2 Watch the two video clips and have a look at the evolutionary timeline.

Write down what events take place in each video clip in sequential order. You may want to mention facial features, language, and what changes you think take place.

2b What do you notice about the time taken for the transformations of Dorian's portrait or Jekyll's transfiguration into Hyde in comparison to the evolutionary time line?

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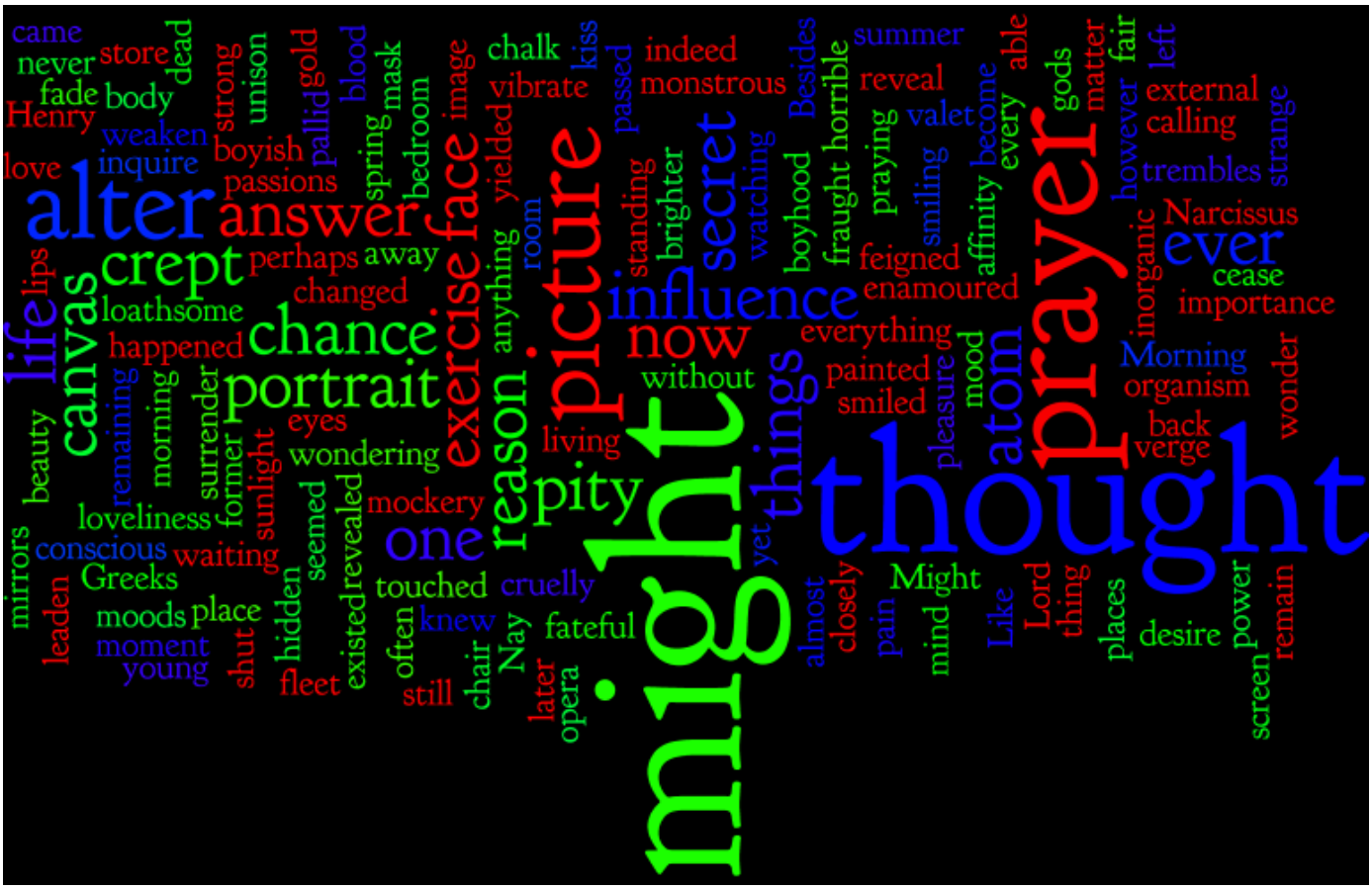
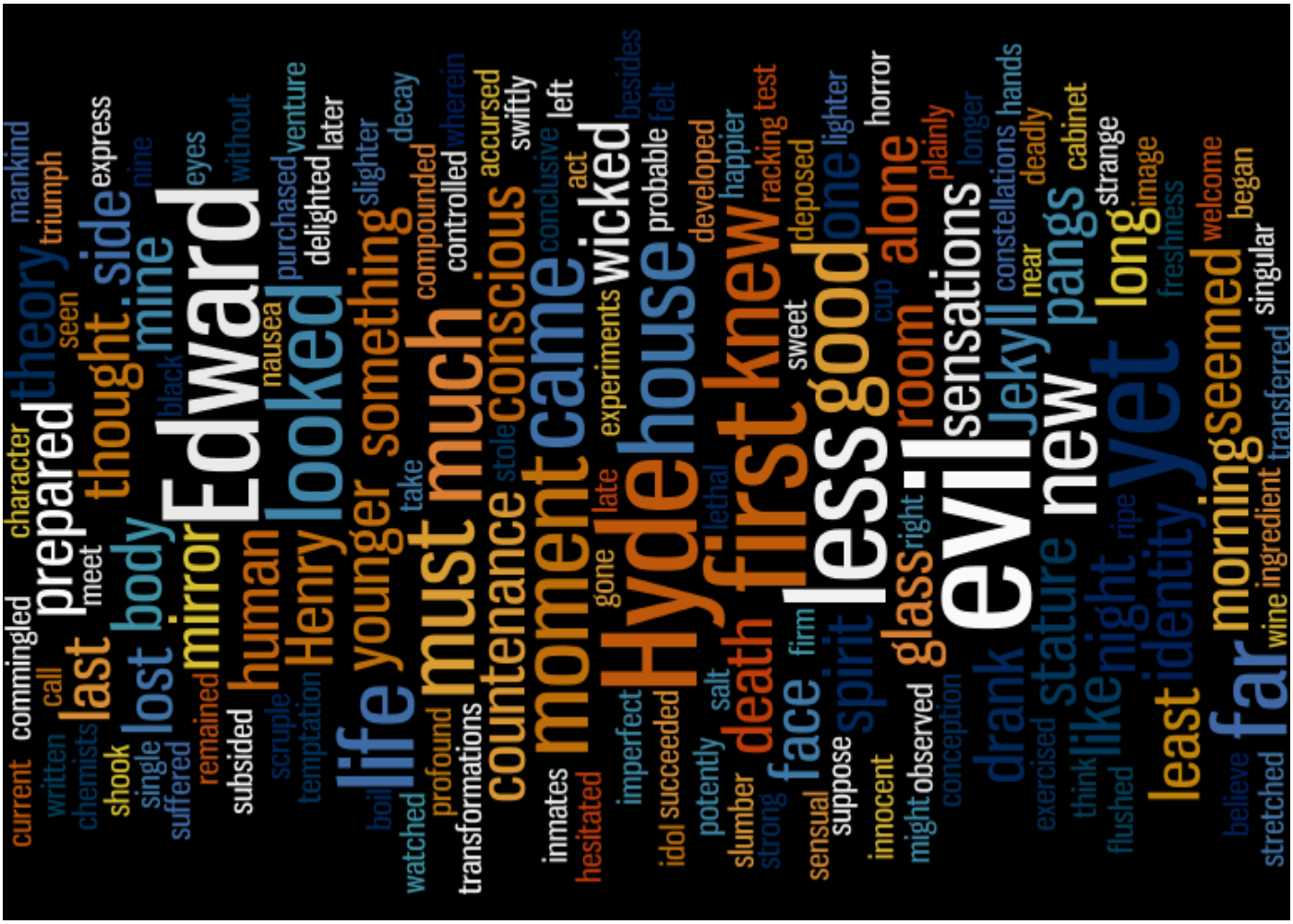
2 Look at the following Wordles (a pictorial representation of the transformations in Wilde and Stevenson's novel respectively). What words are prominent and what might these more prominent words suggest in terms of theme, topic, sign posting? 2b What words do you find interesting?

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drank evil sensations longer
exercised stature new Jekyll constellations hands
near deadly
think like night ripe pangs cabinet
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least identity image
freshness
believe far morning seemed welcome
stretched wine ingredient transferred singular began

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Read this passage from Beer's *Darwin's Plots*

The term 'evolution' only gradually acquired dominance. In French the word 'Transformisme' emphasises the activity not only of process but of transformation. Transformation within the single life span presents some of the most amazing observable phenomena of nature. Whereas 'transformisme' need not imply a progressive pattern to experience, the Development Hypothesis did suggest progress and improvement. Transformation might involve either progression or retrogression, and could give almost as much emphasis to the possibilities of degeneration as to those of improvement, p.12.

3 Now read the passages below from Wilde and Stevenson's novels describing each transformation. Think about how the 'evolutionary metaphor' is treated in each of these extracts. Then read the extracts below (by Lankester and Haley).

***The Picture of Dorian Gray*, p.74-75.**

In the huge gilt Venetian lantern, spoil of some Doge's barge, that hung from the ceiling of the great, oak-panelled hall of entrance, lights were still burning from three flickering jets: thin blue petals of flame they seemed, rimmed with white fire. He turned them out and, having thrown his hat and cape on the table, passed through the library towards the door of his bedroom, a large octagonal chamber on the ground floor that, in his new-born feeling for luxury, he had just had decorated for himself and hung with some curious Renaissance tapestries that had been discovered stored in a disused attic at Selby Royal. As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat puzzled. After he had taken the button-hole out of his coat, he seemed to hesitate. Finally, he came back, went over to the picture, and examined it. In the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.

He turned round and, walking to the window, drew up the blind. The bright dawn flooded the room and swept the fantastic shadows into dusky corners, where they lay shuddering. But the strange expression that he had noticed in the face of the portrait seemed to linger there, to be more intensified even. The quivering ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

As soon as he had left, he rushed to the screen and drew it back. No; there was no further change in the picture. It had received the news of Sibyl Vane's death before he had known of it himself. It was conscious of the events of life as they occurred. The vicious cruelty that marred the fine lines of the mouth had, no doubt, appeared at the very moment that the girl had drunk the poison, whatever it was. Or was it indifferent to results? Did it merely take cognizance of what passed within the soul? He wondered, and hoped that some day he would see the change taking place before his very eyes, shuddering as he hoped it.

Poor Sibyl! What a romance it had all been! She had often mimicked death on the stage. Then Death himself had touched her and taken her with him. How had she played that dreadful last scene? Had she cursed him, as she died? No; she had died for love of him, and love would always be a sacrament to him now. She had atoned for everything by the sacrifice she had made of her life. He would not think any more of what she had made him go through, on that horrible night at the theatre. When he thought of her, it would be as a wonderful tragic figure sent on to the world's stage to show the supreme reality of love. A wonderful tragic figure? Tears came to his eyes as he remembered her childlike look, and winsome fanciful ways, and shy tremulous grace. He brushed them away hastily and looked again at the picture.

He felt that the time had really come for making his choice. Or had his choice already been made? Yes, life had decided that for him—life, and his own infinite curiosity about life. Eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins—he was to have all these things. The portrait was to bear the burden of his shame: that was all.

A feeling of pain crept over him as he thought of the desecration that was in store for the fair face on the canvas. Once, in boyish mockery of Narcissus, he had kissed, or feigned to kiss, those painted lips that now smiled so cruelly at him. Morning after morning he had sat before the portrait wondering at its beauty, almost enamoured of it, as it seemed to him at times. Was it to alter now with every mood to which he yielded? Was it to become a monstrous and loathsome thing, to be hidden away in a locked room, to be shut out from the sunlight that had so often touched to brighter gold the waving wonder of its hair? The pity of it! the pity of it!

For a moment, he thought of praying that the horrible sympathy that existed between him and the picture might cease. It had changed in answer to a prayer; perhaps in answer to a prayer it might remain unchanged. And yet, who, that knew anything about life, would surrender the chance of remaining always young, however fantastic that chance might be, or with what fateful consequences it might be fraught? Besides, was it really under his control? Had it indeed been prayer that had produced the substitution? Might there not be some curious scientific reason for it all? If thought could exercise its influence upon a living organism, might not thought exercise an influence upon dead and inorganic things? Nay, without thought or conscious desire, might not things external to ourselves vibrate in unison with our moods and passions, atom calling to atom in secret love or strange affinity? But the reason was of no importance. He would never again tempt by a prayer any terrible power. If the picture was to alter, it was to alter. That was all. Why inquire too closely into it?

For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul. And when winter came upon it, he would still be standing where spring trembles on the verge of summer. When the blood crept from its face, and left behind a pallid mask of chalk with leaden eyes, he would keep the glamour of boyhood. Not one blossom of his loveliness would ever fade. Not one pulse of his life would ever weaken. Like the gods of the Greeks, he would be strong, and fleet, and joyous. What did it matter what happened to the coloured image on the canvas? He would be safe. That was everything.

***The Strange Case of Dr Jekyll and Mr Hyde*, pp.96-98.**

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose or at the least inopportunity in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound, at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a

firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill-race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night, however, was far gone into the morning—the morning, black as it was, was nearly ripe for the conception of the day—the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine-tenths a life of effort, virtue, and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter, and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.

Edwin Ray Lankester, *Degeneration: A Chapter in Darwinism* (London: Macmillan, 1880), pp.24-9, 32-3, 58-60.

This was a short book based on a lecture given to the British Association for the Advancement of Science in Sheffield on 22 August 1879. He speculates on the implications of 'Darwinism' on human society. **Read this and summarise the argument in pairs. How are the concerns raised by Lankester reflected in the above passages?**

DEGENERATION, A CHAPTER IN DARWINISM

The traditional history of mankind furnishes us with notable examples of degeneration. High states of civilisation have decayed and given place to low and degenerate states. At one time it was a favourite doctrine that the savage races of mankind were degenerate descendants of the higher and civilised races. This general and sweeping application of the doctrine of degeneration has been proved to be erroneous by careful study of the habits, arts, and beliefs of savages; at the same time there is no doubt that many savage races as we at present see them are actually degenerate and are descended from ancestors possessed of a relatively elaborate civilisation. As such we may cite some of the Indians of Central America, the modern Egyptians, and even the heirs of the great oriental monarchies of præ-Christian times. Whilst the hypothesis of universal degeneration as an explanation of savage races has been justly discarded, it yet appears that degeneration has a very large share in the explanation of the condition of the most barbarous races, such as the Fuegians, the Bushmen, and even the Australians. They exhibit evidence of being descended from ancestors more cultivated than themselves.

With regard to ourselves, the white races of Europe, the possibility of degeneration seems to be worth some consideration. In accordance with a tacit assumption of universal progress—an unreasoning optimism—we are accustomed to regard ourselves as necessarily progressing, as necessarily having arrived at a higher and more elaborated condition than that which our ancestors reached, and as destined to progress still further. On the other hand, it is well to remember that we are subject to the general laws of evolution, and are as likely to degenerate as to progress. As compared with the immediate forefathers of our civilisation—the ancient Greeks—we do not appear to have improved so far as our bodily structure is concerned, nor assuredly so far as some of our mental capacities are concerned. Our powers of perceiving and expressing beauty of form have certainly *not* increased since the days of the Parthenon and Aphrodite of Melos.[4] In matters of the reason, in the development of intellect, we may seriously inquire how the case stands. Does the reason of the average man of civilised Europe stand out clearly as an evidence of progress when compared with that of the men of bygone ages? Are all the inventions and figments of human superstition and folly, the self-inflicted torturing of mind, the reiterated substitution of wrong for right, and of falsehood for truth, which disfigure our modern civilisation—are these evidences of progress? In such respects we have at least reason to fear that we may be degenerate. Possibly we are all drifting, tending to the condition of intellectual Barnacles or Ascidians.[5]

Read this critical passage on Wilde. Summarise it in pairs. Based on your knowledge of the text so far, do you agree with Haley that Wilde's literary style is a model of growth and not degeneration?

NINETEENTH-CENTURY AESTHETIC DECADENCE MAY PROFITABLY BE SEEN AS a repudiation of that "Positive Philosophy" which for many intellectuals had become less a philosophy than a calling.[1] To the positivists, with their resolute, hopeful effort at organized comprehension, the decadent movement represented a disorderly, jaded, self-indulgent passivity, immoral in its indifference to the future. Writing of "Decadence in Modern Art," Frederic Harrison sternly reminded certain painters of the direction they ought to be taking: "Rational civilization implies that all forms of social life should equally conform to human experience, should work toward some recognized principles, should visibly conduce to moral and social progress."[2] The telling words here are conform, work, and progress. The decadents and their art did not fit in, they did not function organically within society's natural evolution, and therefore by definition they were degenerate rather than progressive. Oscar Wilde's most familiar pose squares with this picture quite well, appearing to justify Arthur Symons's description of him as "the perfect representative of all that is meant by the modern use of the word Decadence."[3] Wilde himself, however, regarded his personal and literary styles as models of growth, not degeneracy.

That view may be traced to a theory of societal evolution and decadence he formulated before he was well known, and based not on

Wilde's "Decadence" and the Positivist Tradition Author(s): Bruce Haley Source: Victorian Studies, Vol. 28, No. 2 (Winter, 1985), pp. 215-229 Published by: Indiana University Press Stable URL: http://www.jstor.org/stable/3827161 Accessed: 03-09-2016 18:14 UTC.

Today's Homework is:

- Read the next thirty pages of *Dorian Gray* and note down any examples of evolution or degeneration.

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Tutorial 3 – The Duality of the Mind

Today's Key Question(s):

- What were some of the pervading Victorian theories about the duality of the human mind and the nature of consciousness?
- How does Wilde and Stevenson explore the 'mind', the 'self' or the nature of 'consciousness'?

What is the Purpose of Tutorial 3?

- To learn about Victorian psychological theories relating to concepts such as 'Double Consciousness' or the duality of self.
- To read medical texts concerning psychological theories of the mind.
- To explore the representation of the self and the mind in Wilde and Stevenson's novels.

Q1 Think about the following statements and write down your opinion (or true or false). Be prepared to share this with the rest of the group.

A The mind is independent of matter.

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B Personality is static, fixed and essentially unchangeable.

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C Unconscious states reveal hidden parts of our identity.

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Q2 For the next activity you'll be given an extract relating to one of the theories summarised below. Take 10-15 minutes to read through your extract and be prepared to present your answers to the following questions:

A What is your extract about? What are the main ideas, or what is the main theory?

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B How might your extract relate to either *The Strange case of Dr Jekyll and Mr Hyde or The Picture of Dorian Gray?*

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C Judge (using evidence from your extract) the validity of the medical account you've been asked to read?

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3. Double Consciousness

THE CASE OF MARY REYNOLDS

Robert Macnish, *The Philosophy of Sleep* (1830), 3rd edn. (Glasgow, W. R. M'Phun: 1836), 187–8.

The case of the young American woman Mary Reynolds became one of the most famous instances of double or divided consciousness during the nineteenth century. Macnish's extended quotation of S. L. Mitchell's description of 'A double consciousness, or a duality of person in the same individual' (Medical Repository, *3 (Feb. 1816), 185–6) was widely cited in later discussions. These actively reinterpreted the case, arguing that Mary awoke to her 'second state' possessed of a mature consciousness, and emphasizing the dramatic difference in the personalities of the two Marys: the first quiet and sober, the second loquacious, witty, and fond of practical jokes. See, for example, W. S. Plumer, 'Mary Reynolds: A Case of Double Consciousness' in the American journal* Harper's New Monthly Magazine, *20 (1860), 807–12.*

A case was published in the Medical Repository, by Dr. Mitchell, who received the particulars of it from Major Ellicot, Professor of Mathematics in the United States Military Academy at West Point. The subject was a young lady, of a good constitution, excellent capacity, and well educated. 'Her memory was capacious and well stored with a copious stock of ideas. Unexpectedly, and without any forewarning, she fell into a profound sleep, which continued several hours beyond the ordinary term. On waking, she was discovered to have lost

In the old state, she possesses [illegible] while in the new, she writes a poor, awkward hand, having not had time or means to become expert. During four years and upwards, she has had periodical transitions from one of these states to the other. The alterations are always consequent upon a long and sound sleep. Both the lady and her family are now capable of conducting the affair without embarrassment. By simply knowing whether she is in the old or new state, they regulate the intercourse, and govern themselves accordingly.'

THE DUALITY OF THE MIND

Arthur Ladbroke Wigan, *A New View of Insanity: The Duality of the Mind proved by the Structure, Function and Diseases of the Brain, and by the Phenomena of Mental Derangement, and Shewn to be Essential to Moral Responsibility* (London: Longman, Brown, Green and Longman, 1844), 26–31.

Wigan's Duality of the Mind *was dedicated to Henry Holland, whose essay 'The brain as a double organ' first appeared in* Medical Notes and Reflections *in 1840. Wigan takes Holland's description to an extreme here in arguing for 'two distinct and separate cerebra'. However, as its full title implies, his argument through the book as a whole is to stress the possibilities of moral management. Describing how he was prompted to write the book on reading John Barlow's 'highly interesting little work',* On Man's Power over himself to Prevent or Control Insanity *(see Section IV on Insanity, below), he aims to reconcile physiological and moral interpretations of insanity within an overall Christian framework by stressing the ability of the dominant, moral brain to contain and control its potentially wayward other. In this extract he outlines his basic argument.*

I believe myself able to prove—

1. That each cerebrum is a distinct and perfect whole, as an organ of thought.
2. That a separate and distinct process of thinking or ratiocination may be carried on in each cerebrum simultaneously.
3. That each cerebrum is capable of a distinct and separate volition, and that these are very often opposing volitions.
4. That, in the healthy brain, one of the cerebra is almost always superior in power to the other, and capable of exercising control over the volitions of its fellow, and of preventing them from passing into acts, or from being manifested to others.
5. That when one of these cerebra becomes the subject of functional disorder, or of positive change of structure, of such a kind as to vitiate mind or induce insanity, the healthy organ can still, up to a certain point, control the morbid volitions of its fellow.
6. That this point depends partly on the extent of the disease or disorder, and partly on the degree of cultivation of the general brain in the art of self-government.
7. That when the disease or disorder of one cerebrum becomes sufficiently aggravated to defy the control of the other, the case is then one of the commonest forms of mental derangement or insanity; and that a lesser degree of discrepancy between the functions of the two cerebra constitutes the state of conscious delusion.
8. That in the insane, it is almost always possible to trace the intermixture of two synchronous trains of thought, and that it is the irregularly alternate utterance of portions of these two trains of thought which constitutes incoherence.
9. That of the two distinct simultaneous trains of thought, one may be rational and the other irrational, or both may be irrational; but that, in either case, the effect is the same, to deprive the discourse of coherence or congruity.

Even in furious mania, this double process may be generally perceived; often it takes the form of a colloquy between the diseased mind and the healthy one, and sometimes even resembles the steady continuous argument or narrative of a sane man, more or less frequently interrupted by a madman; but persevering with tenacity of purpose in the endeavour to overpower the intruder.

10. That when both cerebra are the subjects of disease, which is not of remittent periodicity, there are no lucid intervals, no attempt at self-control, and no means of promoting the cure; and that a spontaneous cure is rarely to be expected in such cases.

absurd an assertion, one *lobe* of the eye completely opaque, yet the vision perfect to the last, when every one knew that the integrity of both lobes was essential to the performance of that function, and consequently no impediment to vision.

ON THE BRAIN AS A DOUBLE ORGAN

Henry Holland, *Chapters on Mental Physiology* (London: Longman, Brown, Green and Longmans, 1852), 185–9.

Holland first discussed mental duality as primarily a problem of disordered association and memory in his essay 'The brain as a double organ' in Medical Notes and Reflections *(see note on Wigan, above). This extract is taken from the more developed analysis in* Chapters in Mental Physiology, *which takes account of Wigan's work.*

It has been a familiar remark that in certain states of mental derangement, s well as in some cases of hysteria which border closely upon it, there appear, as were, two minds; one tending to correct by more just perceptions, feelings, and olitions, the aberrations of the other; and the relative power of these influences arying at different times. Cases of this singular kind cannot fail to be in the recollection of every medical man. I have myself seen many such, in which there curred great disorder of mind from this sort of double-dealing with itself. In me cases there would seem to be a double series of sensations; the real and real objects of sense impressing the individual so far simultaneously that the dgment and acts of mind are disordered by their concurrence. In other stances the incongruity is chiefly marked in the moral feelings,—an opposition r more striking than that of incongruous perceptions, and forming one of the ost painful studies to the observer of mental disease. We have often occasion have at the very

Louis V. began life (in 1863) as the neglected child of a turbulent mother. He was sent to a reformatory at ten years old, and there showed himself, as he has always done when his organisation has given him a chance, quiet, well-behaved, and obedient. Then at fourteen years old he had a great fright from a viper—a fright which threw him off his balance and started the series of psychical oscillations on which he has been tossed ever since. At first the symptoms were only physical, epilepsy and hysterical paralysis of the legs; and at the asylum of Bonneval, whither he was next sent, he worked at tailoring steadily for a couple of months. Then suddenly he had a hystero-epileptic attack—fifty hours of convulsions and ecstasy—and when he awoke from it he was no longer paralysed, no longer acquainted with tailoring, and no longer virtuous. His memory was set back, so to say, to the moment of the viper's appearance, and he could remember nothing since. His character had become violent, greedy, and quarrelsome, and his tastes were radically changed. For instance, though he had before the attack been a total abstainer, he now not only drank his own wine but stole the wine of the other patients. He escaped from Bonneval, and after a few turbulent years, tracked by his occasional relapses into hospital or madhouse, he turned up once more at the Rochefort asylum in the character of a private of marines, convicted of theft but considered to be of unsound mind. And at Rochefort and La Rochelle, by great good fortune, he fell into the hands of three physicians—Professors Bourm and Burot, and Dr. Mabille—able and willing to continue and extend the observations which Dr. Camuset at Bonneval and Dr. Jules Voisin at Bicêtre had already made on this most precious of *mauvais sujets* at earlier points in his chequered career.[2]

He is now no longer at Rochefort, and Dr. Burot informs me that his health has much improved, and that his peculiarities have in great part disappeared. I must, however, for clearness' sake, use the present tense in briefly describing his condition at the time when the long series of experiments were made.

The state into which he has gravitated is a very unpleasing one. There is paralysis and insensibility of the right side, and (as is often the case in right hemiplegia) the speech is indistinct and difficult. Nevertheless he is constantly haranguing any one who will listen to him, abusing his physicians, or preaching, with a monkey-like impudence rather than with reasoned clearness, radicalism in politics and atheism in religion. He makes bad jokes, and if any one pleases him he endeavours to caress him. He remembers recent events

[2] For Dr. Camuset's account see *Annales Médico-Pyschologiques*, 1882, p. 75; for Dr. Voisin's, *Archives de Nérrologie*, Sept. 1885. The observations at Rochefort have been carefully recorded by Dr. Berjon, *La Grande Hystérie chez l'Homme*, Paris, 1886. The subject was again discussed at the recent meeting (Nancy, Aug. 1886) of the French Association for the Advancement of Science, when Professor Burot promised a longer treatise on the subject.

Q3 Now examine the following extracts from Wilde and Stevenson's novel respectively. How might either of these extracts engage with the ideas we've discussed so far and the extracts above?

But he never fell into the error of arresting his intellectual development by any formal acceptance of creed or system, or of mistaking, for a house in which to live, an inn that is but suitable for the sojourn of a night, or for a few hours of a night in which there are no stars and the moon is in travail. Mysticism, with its marvellous power of making common things strange to us, and the subtle antinomianism that always

seems to accompany it, moved him for a season; and for a season he inclined to the materialistic doctrines of the *Darwinismus* movement in Germany, and found a curious pleasure in tracing the thoughts and passions of men to some pearly cell in the brain, or some white nerve in the body, delighting in the conception of the absolute dependence of the spirit on certain physical conditions, morbid or healthy, normal or diseased. Yet, as has been said of him before, no theory of life seemed to him to be of any importance compared with life itself. He felt keenly conscious of how barren all intellectual speculation is when separated from action and experiment. He knew that the senses, no less than the soul, have their spiritual mysteries to reveal.

Yet these whispered scandals only increased in the eyes of many his strange and dangerous charm. His great wealth was a certain element of security. Society—civilized society, at least—is never very ready to believe anything to the detriment of those who are both rich and fascinating. It feels instinctively that manners are of more importance than morals, and, in its opinion, the highest respectability is of much less value than the possession of a good *chef*. And, after all, it is a very poor consolation to be told that the man who has given one a bad dinner, or poor wine, is irreproachable in his private life. Even the cardinal virtues cannot atone for half-cold *entrees*, as Lord Henry remarked once, in a discussion on the subject, and there is possibly a good deal to be said for his view. For the canons of good society are, or should be, the same as the canons of art. Form is absolutely essential to it. It should have the dignity of a ceremony, as well as its unreality, and should combine the insincere character of a romantic play with the wit and beauty that make such plays delightful to us. Is insincerity such a terrible thing? I think not. It is merely a method by which we can multiply our personalities.

Such, at any rate, was Dorian Gray's opinion. He used to wonder at the shallow psychology of those who conceive the ego in man as a thing simple, permanent, reliable, and of one essence. To him, man was a being with myriad lives and myriad sensations, a complex multiform creature that bore within itself strange legacies of thought and passion, and whose very flesh was tainted with the monstrous maladies of the dead. He loved to stroll through the gaunt cold picture-gallery of his country house and look at the various portraits of those whose blood flowed in his veins. Here was Philip Herbert, described by Francis Osborne, in his Memoires on the Reigns of Queen Elizabeth and King James, as one who was "caressed by the Court for his handsome face, which kept him not long company." Was it young Herbert's life that he sometimes led? Had some strange poisonous germ crept from body to body till it had reached his own? Was it some dim sense of that ruined grace that had made him so suddenly, and almost without cause, give utterance, in Basil Hallward's studio, to the mad prayer that had so changed his life? Here, in gold-embroidered red doublet, jewelled surcoat, and gilt-edged ruff and wristbands, stood Sir Anthony Sherard, with his silver-and-black armour piled at his feet. What had this man's legacy been? Had the lover of Giovanna of Naples bequeathed him some inheritance of sin and shame? Were his own actions merely the dreams that the dead man had not dared to realize? Here, from the fading canvas, smiled Lady Elizabeth Devereux, in her gauze hood, pearl stomacher, and pink slashed sleeves. A flower was in her right hand, and her left clasped an enamelled collar of white and damask roses. On a table by her side lay a mandolin and an apple. There were large green rosettes upon her little pointed shoes. He knew her life, and the strange stories that were told about her lovers. Had he something of her temperament in him? These oval, heavy-lidded eyes seemed to look curiously at him. What of George Willoughby, with his powdered hair and fantastic patches? How evil he looked! The face was saturnine and swarthy, and the sensual lips seemed to be twisted with disdain. Delicate lace ruffles fell over the lean yellow hands that were so overladen with rings. He had been a macaroni of the eighteenth century, and the friend, in his youth, of Lord Ferrars. What of the second Lord Beckenham, the companion of the Prince Regent in his wildest days, and one of the witnesses at the secret marriage with Mrs. Fitzherbert? How proud and handsome he was, with his chestnut curls and insolent pose! What passions had he bequeathed? The world had looked upon him as infamous. He had led the orgies at Carlton House. The star of the Garter glittered upon his breast. Beside him hung the portrait of his wife, a pallid, thin-lipped woman in black. Her blood, also, stirred within him. How curious it all seemed! And his mother with her Lady Hamilton face and her moist, wine-dashed

lips—he knew what he had got from her. He had got from her his beauty, and his passion for the beauty of others. She laughed at him in her loose Bacchante dress. There were vine leaves in her hair. The purple spilled from the cup she was holding. The carnations of the painting had withered, but the eyes were still wonderful in their depth and brilliancy of colour. They seemed to follow him wherever he went.

Yet one had ancestors in literature as well as in one's own race, nearer perhaps in type and temperament, many of them, and certainly with an influence of which one was more absolutely conscious. There were times when it appeared to Dorian Gray that the whole of history was merely the record of his own life, not as he had lived it in act and circumstance, but as his imagination had created it for him, as it had been in his brain and in his passions. He felt that he had known them all, those strange terrible figures that had passed across the stage of the world and made sin so marvellous and evil so full of subtlety. It seemed to him that in some mysterious way their lives had been his own.

HENRY JEKYLL'S FULL STATEMENT OF THE CASE

I WAS born in the year 18—- to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering. And it chanced that the direction of my scientific studies, which led wholly toward the mystic and the transcendental, re-acted and shed a strong light on this consciousness of the perennial war among my members. With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous, and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved day-dream, on the thought of the separation of these elements. If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust delivered from the aspirations might go his way, and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. It was the curse of mankind that these incongruous fagots were thus bound together that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then, were they dissociated?

I was so far in my reflections when, as I have said, a side-light began to shine upon the subject from the laboratory table. I began to perceive more deeply than it has ever yet been stated, the trembling immateriality, the mist-like transience of this seemingly so solid body in which we walk attired. Certain agents I found to have the power to shake and to pluck back that fleshly vestment, even as a wind might toss the curtains of a pavilion. For two good reasons, I will not enter deeply into this scientific branch of my confession. First, because I have been made to learn that the doom and burthen of our life is bound for ever on man's shoulders, and when the attempt is made to cast it off, it but returns upon us with more unfamiliar and more awful pressure. Second, because, as my narrative will make, alas! too evident, my discoveries were incomplete. Enough, then, that I not only recognised my natural body for the mere aura and effulgence of certain of the powers that made up my spirit, but managed to compound a drug by which these powers should be dethroned from their supremacy, and a second form and countenance substituted, none the less natural to me because they were the expression, and bore the stamp, of lower elements in my soul.

DID YOU KNOW?

This account of the case of 'Louis V' (Vivet) was published later in the same year as Robert Louis Stevenson's novel *Strange Case of Dr Jekyll and Mr Hyde*. It describes the case of a patient who suffered trauma which changed his personality, further changes being induced by doctors through the agency of selected metals and electricity. These changes inhibited either side of the brain, inducing hemiplegia (paralysis on the opposite side of the body). Louis Vivet, the first classified case of multiplex personality disorder, was said to have had eight personalities, each of which had a separate memory.

Who was Frederick Myers?

The writer of this account, Frederick Myers, was a literary critic who went on to study psychical research, scientifically examining the areas of dreams, clairvoyance, hallucinations and consciousness. Myers wrote to Stevenson soon after the publication of *Strange Case of Dr Jekyll and Mr Hyde*, suggesting some alterations, such as having Hyde attack a woman rather than a male MP, questioning the similarity between Jekyll's and Hyde's handwriting, and proposing a loss of consciousness at the point of transformation. Stevenson was interested in Myers points, asked for elaborations, and wrote back – 'With almost every word I agree – much of it I even knew before'. But despite his interest in Myers' ideas, and Myers' continued insistence that his suggested changes would make the work 'as perfect as possible', Stevenson did not make any changes to the text. Myers sent Stevenson a copy of this essay on Louis V.

What does the text indicate about attitudes to personality change at the time?

Though this case was not a source for the novel, it does show an underlying system of values surrounding mental states and dispositions. On pp. 651-52 'self-control', 'modesty' and 'duty' (attributes of a manly character) are seen as 'higher'; they are 'qualities which man [*sic*] has developed as he has risen from the savage level'. These were retained when the right half of Louis Vivet's brain was inhibited; when the left half was inhibited, and the right side of the body paralysed, 'he becomes, as one may say, not only left-handed but *sinister*; he manifests himself through nervous arrangements which have reached a lower degree of evolution'.

The fact that Stevenson has Hyde sharing Jekyll's tastes, and Jekyll enjoying the freedom of amorality that Hyde allows him, shows Stevenson's critiquing of the ideas of a hierarchy of mental 'worth' in late-Victorian male society.

- See more at: https://www.bl.uk/collection-items/multiplex-personality-from-the-nineteenth-century#sthash.XnywYPEq.dpuf

Today's Homework is:

- Read the next thirty pages of *The Picture of Dorian Gray* and note down language relating to mind or the duality of self. Start to conjoin notes into paragraphs and try to connect your ideas to your previous homework from lessons one and two.

Tutorial 4 – Emotionalism and Emotionalist Psychology

William Holman Hunt, The Lady of Shalott.

Today's Key Question(s):

- How is emotion treated in *The Picture of Dorian Gray*?
- What type of emotions were considered 'unhealthy' in the Victorian media?
- Where does the study of emotion belong: to Psychology or English?

What is the Purpose of Tutorial 4?

- To study some of the theories about emotion circulating in the late nineteenth century.
- To interrogate Wilde's statements about emotions.
- To synthesise our understanding of how Victorian Psychology and Victorian fiction interrelate.

A Private View at the Royal Academy **(1883) by William Powell Frith**

Q1 Make five observations of this portrait (you may wish to note facial expressions, clothes, scenery etc):

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_____

_____

_____

_____

Q2 READ THE FOLLOWING QUOTES ABOUT EMOTION FROM *THE PICTURE OF DORIAN GRAY*
Note down your impressions underneath and share them with a partner:

Medieval art is charming, but medieval emotions are out of date... no civilised man ever regrets a pleasure, p.64.

The secret of remaining young is never to have an unbecoming emotion, p.69.

Every impulse that we strive to strangle broods in the mind, and poisons us. The body sins once, and had done with its sin, for action is a mode of purification... It is in the brain only that great sins take place, p.15.

Faithfulness is to the emotional life what consistency is to the life of the intellect-simply a confession of failure, p.40.

We degenerate into hideous puppets, haunted by the passions of which we were too afraid, and the exquisite temptations we did not have the courage to yield to, p.19.

To note the curious hard logic of passion, and the emotional coloured life of the intellect, at what point they were in unison, and at what point they were at discord-there was delight in that! (p.47).

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_____

It was the passions about whose origin we deceived ourselves that tyrannized most strongly over us. It was the passions about whose origin we deceived ourselves that tyrannized most strongly over us, p.48.

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FRANCES POWER COBBES, 'THE EDUCATION OF THE EMOTIONS', *FORTNIGHTLY REVIEW* 1888

Q3 Read the passage from Cobbe's article below and summarise the argument:

THE EDUCATION OF THE EMOTIONS.

HUMAN Emotions—the most largely effective springs of human conduct—arise either at first hand on the pressure of their natural stimuli, or at second hand by the contagion of sympathy with the emotions of other men. This last source of emotion has not, I conceive, received sufficient attention in practical systems of education, and to the consideration of it the present paper will be chiefly devoted.

Every human emotion appears to be transmissible by contagion; and to be also more often so developed than it is solitarily evolved. For once that Courage or Terror, Admiration or Contempt, or even Good-will and Ill-will, spring of themselves in the breast of man, woman, or child, each is many times *caught* from another mind possessed of the same feeling. By a subtle sympathy, not unshared by the lower animals, a sympathy which sometimes works slowly and imperceptibly and is sometimes communicated with electric velocity, one man conveys to another as if it were a flame, the emotion which burns in his own soul. Thenceforth the recipient becomes a fresh propagator of the emotion to those with whom he in his turn comes into psychical contact. A few instances may be

We need not pursue this part of the subject further. Every day's experience may supply fresh illustrations of the immense influence of contagion in the development of all human emotions. Nor is it by any means to be set down as a weakness peculiar to or characteristic of a feeble mind, to be blindly susceptible of such contagion. Even the strongest wills are bent and warped by the winds of other men's passions, persistently blowing in given directions. Original minds, gifted with what the French call *l'esprit primesautier*, are perhaps, indeed, affected rather more than less than commonplace people by the emotions of those around them, because their larger natures are more open to the sympathetic shock. Like ships with every sail set, they are caught by every breeze. It is a question of degree how *much* each man receives of influence from

Beyond Legislation and Public Functions, the largest influence which sways the emotions of all educated people is undoubtedly Literature. The power of Books to awaken the most vivid feelings is a phenomenon at which savages may well wonder. The magic which enables both the living and the long departed to move us to the depths of our being by the aid only of a few marks on sheets of paper is a never-ending miracle. It were vain to attempt to do any justice to the subject, or show how the contagion of piety, patriotism, enthusiasm for justice and truth, and sympathy with other nations and other classes than our own, is carried to us in the pages of the poets and historians and novelists of the world. Pitiful it is to think how narrow must be the scope of the emotions of any man whose breast has never dilated nor his eyes flashed over the grandeur of the book of Job, over Dante or Shakespeare, and whose heart has never been warmed and his sympathies extended, backwards through time and around him in space, by Walter Scott, and Defoe, and Dickens, and George Eliot. Alas! that we must add that Literature can not only kindle the noblest emotions, but also light up baleful fires, of the basest and most sensual;—to look for which we have not now even to cross the Channel. M. Zola has been translated into English.

THE VICTORIAN GENTLEMAN

The concept of the gentleman was not merely a social or class designation. There was also a moral component inherent in the concept which made it a difficult and an ambiguous thing for the Victorians themselves to attempt to define, though there were innumerable attempts, many of them predicated upon the revival in the nineteenth century of a chivalric moral code derived from the feudal past.

"The essense of a gentleman," **John Ruskin** would write, "is what the word says, that he comes from a pure gens, or is perfectly bred. After that, gentleness and sympathy, or kind disposition and fine imagination."

Q4 Compare Ruskin's view of the Gentleman with the review below:

THE RECEPTION OF THE PICTURE OF DORIAN GRAY

THE DAILY CHRONICLE" ON "DORIAN GRAY

Dulness and dirt are the chief features of *Lippincott's* this month. The element in it that is unclean, though undeniably amusing, is furnished by Mr. Oscar Wilde's story of "The Picture of Dorian Gray." It is a tale spawned from the leprous literature of the French Décadents—a poisonous book, the atmosphere of which is heavy with the mephitic odours of moral and spiritual putrefaction—a gloating study of the mental and physical corruption of a fresh, fair and golden youth, which might be horrible and fascinating but for its effeminate frivolity, its studied insincerity, its theatrical cynicism, its tawdry mysticism, its flippant philosophisings and the contaminating trail of garish vulgarity which is over all Mr. Wilde's elaborate Wardour-street æstheticism and obtrusively cheap scholarship.

Mr. Wilde says his book has "a moral." The "moral," so far as we can collect it, is that man's chief end is to develop his nature to the fullest by "always searching for new sensations," that when the soul gets sick the way to cure it is to deny the senses nothing, for "nothing," says one of Mr. Wilde's characters, Lord Henry Wotton, "can cure the soul but the senses, just as nothing can cure the senses but the soul." Man is half angel and half ape, and Mr. Wilde's book has no real use if it be not to inculcate the "moral" that when you feel yourself becoming too angelic you cannot do better than rush out and make a beast of yourself. There is not a single good and holy impulse of human nature, scarcely a fine feeling or instinct that civilization, art and religion have developed throughout the ages as part of the barriers between Humanity and Animalism that is not held up to ridicule and contempt in "Dorian Gray," if, indeed, such strong words can be fitly applied to the actual effect of Mr. Wilde's airy levity and fluent impudence. His desperate effort to vamp up a "moral" for the book at the end is, artistically speaking, coarse and crude, because the whole incident of Dorian Gray's death is, as they say on the stage, "out of the picture." Dorian's only regret is that unbridled indulgence in every form of secret and unspeakable vice, every resource of luxury and art, and sometimes still more piquant to the jaded young man of fashion, whose lives "Dorian Gray" pretends to sketch, by every abomination of vulgarity and squalor is—what? Why, that it will leave traces of premature age and loathsomeness on his pretty facy, rosy with the loveliness that endeared youth of his odious type to the paralytic patricians of the Lower Empire.

Dorian Gray prays that a portrait of himself which an artist (who raves about him as young men do about the women they love not wisely but too well) has painted may grow old instead of the original. This is what happens by some supernatural agency, the introduction of which seems purely farcical, so that Dorian goes on enjoying unfading youth year after year, and might go on for ever using his senses with impunity "to cure his soul," defiling English society with the moral pestilence which is incarnate in him, but for one thing. That is his sudden impulse not merely to murder the painter—which might be artistically defended on the plea that it is only a fresh development of his scheme for realizing every phase of life-experience—

but to rip up the canvas in a rage, merely because, though he had permitted himself to do one good action, it had not made his portrait less hideous. But all this is inconsistent with Dorian Gray's cool, calculating, conscienceless character, evolved logically enough by Mr Wilde's "New Hedonism."

Then Mr. Wilde finishes his story by saying that on hearing a heavy fall Dorian Gray's servants rushed in, found the portrait on the wall as youthful looking as ever, its senile ugliness being transferred to the foul profligate himself, who is lying on the floor stabbed to the heart. This is a sham moral, as indeed everything in the book is a sham, except the one element in the book which will taint every young mind that comes in contact with it. That element is shockingly real, and it is the plausibly insinuated defence of the creed that appeals to the senses "to cure the soul" whenever the spiritual nature of man suffers from too much purity and self-denial.

The rest of this number of *Lippincott* consists of articles of harmless padding.

Charles Whibley, *The Scots Observer*

Why go grubbing in muck heaps? The world is fair, and the proportion of healthy-minded men and honest women to those that are foul, fallen and unnatural, is great. Mr Oscar Wilde has again been writing stuff that were better unwritten; and while *The Picture of Dorian Gray*, which he contributes to *Lippincott's* is ingenious, interesting, full of cleverness, and plainly the work of a man of letters, it is false art - for its interest is medico-legal; it is false to human nature - for its hero is a devil; it is false to morality - for it is not made sufficiently clear that the writer does not prefer a course of unnatural iniquity to a life of cleanliness, health and sanity. The story which deals with matters fitted only for the Criminal Investigation Department or a hearing in camera is discreditable alike to author and editor. Mr Wilde has brains, and art, and style; but if he can write for none but outlawed noblemen and perverted telegraph-boys, the sooner he takes to tailoring (or some other decent trade) the better for his own reputation and the public morals.

Q5 Read the above review of Wilde's novel. List all the negative words Whibley uses about Wilde's novel.

5b Why do you think the critic says that the story 'were better unwritten'?

WILDE'S RESPONSE TO THE REVIEW:

Wilde wrote to William Ernest Henley, the editor of the newspaper: "Your reviewer suggests that I do not make it sufficiently clear whether I prefer virtue to wickedness or wickedness to virtue. An artist, sir, has no ethical sympathies at all. Virtue and wickedness are to him simply what the colours on his palette are to the painter. They are no more, and they are no less. He sees that by their means a certain artistic effect can be produced and he produces it. Iago may be morally horrible and Imogen stainlessly pure. Shakespeare, as Keats said, had as much delight in creating the one as he had in creating the other."

Walter Pater, in *The Bookman* wrote 'There is always something of an excellent talker about the writing of Mr Oscar Wilde; and in his hands, as happens so rarely with those who practise it, the form of dialogue is justified by its being really alive. His genial, laughter-loving sense of life and its enjoyable intercourse, goes far to obviate any crudity there may be in the paradox, with which, as with the bright and shining truth which often underlies it... Dorian himself, though certainly a quite unsuccessful experiment in Epicureanism, in life as a fine art, is (till his inward spoiling takes visible effect suddenly, and in a moment, at the end of his story) a beautiful creation. But his story is also a vivid, though carefully considered, exposure of the corruption of a soul, with a very plain moral pushed home, to the effect that vice and crime make people coarse and ugly.'

Q5 Out of the two reviews which one do you agree with and why? Use evidence to support your response.

Q6 Analyse the following quotation. What is the main statement Wilde is making about 'Art'?

> There is no mood or passion that Art cannot give us. Those of us who have discovered her secret can settle before hand what our experiences are going to be. We can say to ourselves, 'To-morrow, at dawn, we will walk with grave Virgil through the valley of the shadow of death [...] We pass through the gate of the legend fatal to hope, and with pity or with joy behold the horror of another world. [...] Open [Baudelaire's masterpiece] [...] and you will find yourself worshipping sorrow as you have never worshipped joy. Pass on to the poem on the man who tortures himself, let its subtle music steal into your brain and colour your thoughts, and *you will become for a moment what he was who wrote it* [my italics] [...]. *It is a strange thing this transference of emotion* [my italics]. We sicken with the same maladies as the poets, and the singer lends us his pain. Dead lips have their message for us, and hearts that have fallen to dust can communicate their joy [...] The tears that we shed at a play are a type of the exquisite sterile emotions that it is the function of Art to awaken in us.

Oscar Wilde, 'True Critic and Value of Criticism', pp.439-440.

EXCERPTS FROM MAX NORDAU'S *DEGENERATION* 1895

sequence of [illegible] are necessarily egoistic [illegible]
system, degenerates are necessarily egoistic [illegible]
In these introductory remarks I would wish only to point out the stigma itself.

Another mental stigma of degenerates is their emotionalism. Morel* has even wished to make this peculiarity their chief characteristic—erroneously, it seems to me, for it is present in the same degree among hysterics, and, indeed, is to be found in perfectly healthy persons, who, from any transient cause, such as illness, exhaustion, or any mental shock, have been temporarily weakened. Nevertheless it is a phenomenon rarely absent in a degenerate. He laughs until he sheds tears, or weeps copiously without adequate occasion; a commonplace line of poetry or of prose sends a shudder down his back; he falls into raptures before indifferent pictures or statues; and music especially,† even the most insipid and least commendable, arouses in him the most vehement emotions. He is quite proud of being so vibrant a musical instrument, and boasts that where the Philistine remains completely cold, he feels his inner self confounded, the depths of his being broken up, and the bliss of the Beautiful possessing him to the tips of his fingers. His excitability appears to him a mark of superiority; he believes himself to be possessed by a peculiar insight lacking in other mortals, and he is fain to despise the vulgar herd for the dulness and narrowness of their minds. The unhappy creature does not suspect that he is conceited about a disease and boasting of a derangement of the mind; and certain silly critics, when, through fear of being pronounced deficient in comprehension, they make desperate efforts to share the emotions of a degenerate in regard to some insipid or ridiculous production, or when they praise in exaggerated expressions the beauties which the degenerate asserts he finds therein, are unconsciously simulating one of the stigmata of semi-insanity.

Besides moral insanity and emotionalism, there is to be observed in the degenerate a condition of mental weakness and despondency, which, according to the circumstances of his life, assumes the form of pessimism, a vague fear of all men, and of

himself; Westphal has created for this the good term 'Zwangs-Vorstellung,' *i.e.*, coercive idea] and impulsion—both irresistible.'

and need only to acquire a knowledge of Buddhism to become converts to it.

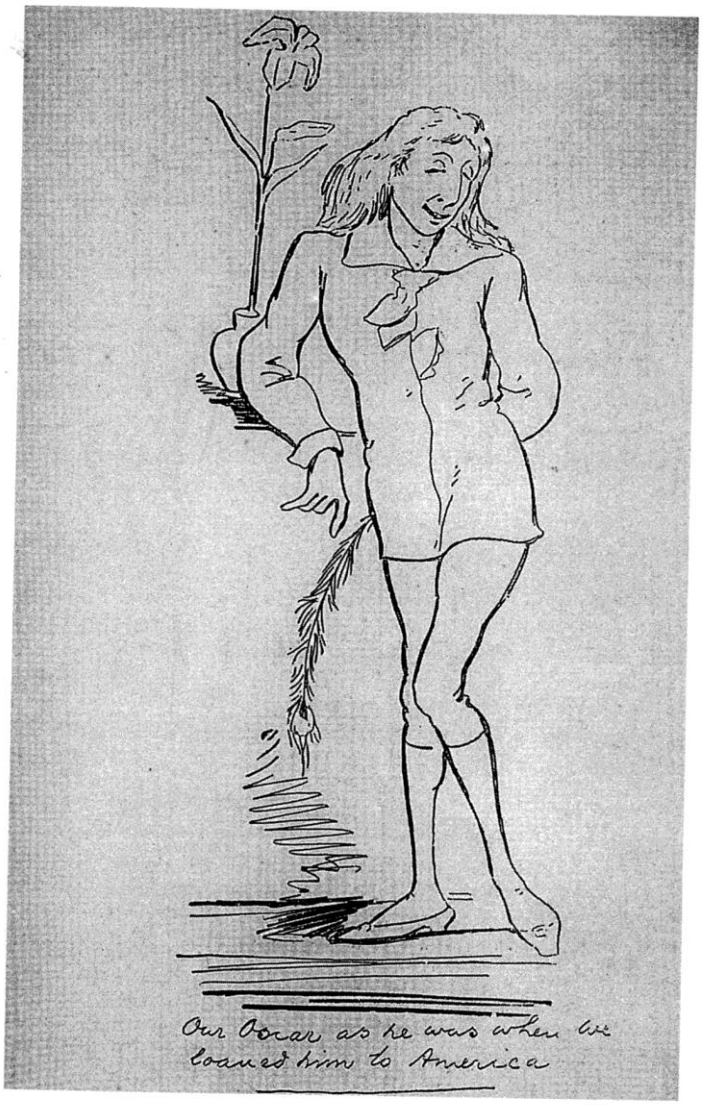
With the incapacity for action there is connected the predilection for inane reverie. The degenerate is not in a condition to fix his attention long, or indeed at all, on any subject, and is equally incapable of correctly grasping, ordering, or elaborating into ideas and judgments the impressions of the external world conveyed to his distracted consciousness by his defectively operating senses. It is easier and more convenient for him to allow his brain-centres to produce semi-lucid, nebulously blurred ideas and inchoate embryonic thoughts, and to surrender himself to the perpetual obfuscation of a boundless, aimless, and shoreless stream of fugitive ideas; and he rarely rouses himself to the painful attempt to check or counteract the capricious, and, as a rule, purely mechanical associations of ideas and succession of images, and bring under discipline the disorderly tumult of his fluid presentations. On the contrary, he rejoices in his faculty of imagination, which he contrasts with the insipidity of the Philistine, and devotes himself with predilection to all sorts of unlicensed pursuits permitted by the unshackled vagabondage of his mind; while he cannot endure well-ordered civil occupations, requiring attention and constant heed to reality. He calls this 'having an idealist temperament,' ascribes to himself irresistible æsthetic propinquities, and proudly styles himself an artist.*

We will briefly mention some peculiarities frequently manifested by a degenerate. He is tormented by doubts, seeks for the basis of all phenomena, especially those whose first causes are completely inaccessible to us, and is unhappy when his inquiries and ruminations lead, as is natural, to no result.† He is ever supplying new recruits to the army of system-inventing metaphysicians, profound expositors of the riddle of the universe, seekers for the philosopher's stone, the squaring of the circle and perpetual motion.‡ These last three subjects have such a special attraction for him, that the Patent Office at Washington is forced to keep on hand printed replies to the numberless memorials in which patents are constantly

The degree of exclusiveness and insistence in the predominance of any presentation is in proportion to the degree of morbid irritability in the particular tract of brain by which it is elaborated. Where the degree is not excessive there arise obsessions which the consciousness recognises as morbid. They do not preclude the coexistence of healthy functioning of the brain, and consciousness acquires the habit of treating these coexistent obsessions as foreign to itself, and of banishing them from its presentations and judgments. In aggravated cases these obsessions grow into fixed ideas. The immoderately excitable portions of the brain work out their ideas with such liveliness that consciousness is filled with them, and can no longer distinguish them from such as are the result of sense-impressions, the nature and strength of which they accurately reflect. Then we reach the stage of hallucinations and delirium. Finally, in the last stage, comes ecstasy, which Ribot calls 'the acute form of the effort after unity of consciousness.' In ecstasy the excited part of the brain works with such violence that it suppresses the functioning of all the rest of the brain. The ecstatic subject is completely insensible to external stimuli. There is no perception, no representation, no grouping of presentations into concepts, and of concepts into judgments and reasoning. A single presentation, or group of presentations, fills up consciousness. These presentations are of extreme distinctness and clearness. Consciousness is, as it were, flooded with the blinding light of mid-day. There therefore takes place exactly the reverse of what has been noticed in the case of the ordinary mystic. The ecstatic state is associated with extremely intense emotions, in which the highest bliss is mixed with pain. These emotions accompany every strong and excessive functioning of the nerve-cells, every extraordinary and violent decomposition of nerve-nutriment. The feeling of voluptuousness is an example of the phenomena accompanying extraordinary decompositions in a nerve-cell. In healthy persons the sexual nerve-centres are the only ones which, conformably with their functions, are so differentiated and so adapted that they exercise no uniform or lasting activity, but, for by far the greatest part of the time, are perfectly tranquil, storing up large quantities of nutriment in order, during very short periods, to decompose this suddenly and, as it were, explosively. Every nerve-centre which operates in this way would procure us voluptuous emotion; but precisely among healthy persons there are, except the sexual nerve-centres, none which are compelled to act in this manner, in order to serve the purpose of the organism. Among the degenerate, on the contrary, particular morbidly excited brain-centres operate in this way, and the emotions of delight which accompany

key to exhe

REPRESENTATIONS OF WILDE IN THE VICTORIAN PRESS:



14 Caricature from "Our Oscar," *Sporting Dramatic*, 21 July 1883.

en known to turn up after a long absence, t night.

u may remember, told Miss PECKSNIFF ieve what she had undergone on account of such passion in human nature," said she, avy among commercial gentlemen." And s that she didn't know where to turn for some fatality her boarders all like their here is, as a rule, no lack of gravy, but the

It is a sight to make you sad to see her fted and the cormorants gathered round tton with greedy eyes. There is, I fancy, g appeal in her eyes, and when the eldest duties of carver are relegated, ruthlessly a knife that he has been three minutes rpose, I have seen her involuntarily make ith her hand, as though she would shelter ng from the brutal butcher. Anon, amidst f cutlery, and the mumble and munching the work of destruction goes on its greasy gnedly looks on—she herself never eats at

is ever on her face an expression of ; the tones of her voice are those of for herself and her belongings, and the y."

? for she has one, I am sure. What has by chance, on a top shelf in an old cup-box containing a gauzy petticoat, some old ballet-shoes, wrapped in an old play-

E, in the name of all that's Terpsichorean, do these belong to?"

says, quietly stretching forth her hand.

say," says I, "that you——" And, in my irl and dropped into attitude.

s; but says no more.

, one day at dinner, the conversation allet-dancers, and Mrs. TOPSAWYER, our oarder, denounces the painted creatures of her own impregnable respectability.

nought daubed and dabbled over our window-panes, thr uninterrupted view may be all day long obtained of portioned water-butt, the family washing, the boundary brick, and the yellow-bricked backs of the opposite house I am certain, we ought to roar till our sides ache.

HE SANG THE LILLY!

If I ceptic all an where *stand d'être* hones the C who, of he see m at in I hav some esthet rough that might met o the ex the hi of o fashio deligh ing I t I hav apartm cally d prefer pearan sweet plicity ing-ro countr tion.

sneaking admiration for the new wall-papers, and I hav poetry by OSCAR WILDE, which, for poetry, I did no bad. Yet I expect there are JONESES about, awful-looking who find all these things ridiculous, perhaps, because they to what, in their poor little experience, they have been

THE PREFACE

The artist is the creator of beautiful things.

To reveal art and conceal the artist is art's aim.

The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest, as the lowest, form of criticism is a mode of autobiography.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

They are the elect to whom beautiful things mean only Beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass.

The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass.

The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.

No artist desires to prove anything. Even things that are true can be proved.

No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

No artist is ever morbid. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist materials for an art.

From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type.

All art is at once surface and symbol.

Those who go beneath the surface do so at their peril.

Those who read the symbol do so at their peril.

It is the spectator, and not life, that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself.

We can forgive a man for making a useless thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

Oscar Wilde.

Today's Homework is:

- Draft Final Assignment: **Write a draft of your final assignment, answering the question:**

Explore the representation of one of the following topics in either *The Picture of Dorian Gray* or *The Strange Case of Dr Jekyll and Mr Hyde:*

Physiognomy
Evolution
Degeneration
The Duality of Mind
Emotionalism or emotionalist psychology

You may wish to examine one theory in relation to:

- Plot
- Themes
- Character
- A particular chapter or event

Tutorial 5 – Planning the final assignment

What is the purpose of Tutorial 5?

- Together, we will discuss what makes a good final assignment and think about core essay writing skills such as planning, writing, editing and bibliography.
- Students will give each other feedback on their drafts.
- We will mark a model essay together and think about its strengths and weaknesses.

Good essay writing consists of:

1) _____

_____

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2) _____

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3) _____

_____

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4) _____

_____

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5) _____

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_____

What to avoid when writing an essay

1)_____

_____

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2)_____

_____

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_____

3)_____

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4)_____

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_____

5) _____

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_____

What I've done well

1. _____

_____

_____

_____

2. _____

_____

_____

_____

3. _____

_____

_____

_____

What I will improve in my final draft

1. _____

_____

_____

_____

2. _____

_____

_____

_____

3. _____

_____

_____

_____

My New Essay Plan:

Today's Homework is: THE FINAL ASSIGNMENT

Explore the representation of one of the following topics in either *The Picture of Dorian Gray* or *The Strange Case of Dr Jekyll and Mr Hyde*:

* Physigonomy
* Evolution
* Degeneration
* The Duality of the Mind
* Double Conciousness
* Emotionalism or Emotionalist Psychology

IMPORTANT: ASSESSMENT CRITERIA

Your essay should be word-processed and clearly printed in 12 point type with lines double spaced. Use a highly legible font, like Times or Calibri. **YOU SHOULD WRITE BETWEEN 2000-2500 WORDS AND NOT EXCEED THIS LIMIT.**

You **must** include a word count at the end of your work, excluding footnotes, endnotes or bibliographies, and quotations of more than two lines. You will lose credit if your assignment is substantially longer or shorter than the specified length.

You may wish to examine one theory in relation to:

- Plot
- Themes
- Character
- A particular chapter or event

SUBMIT VIA:

Free online resources to help with your research:

1. http://www.oscholars.com/
2. **Science in the Nineteenth Century Periodical (SciPer):** index to material relating to science, technology and medicine published in sixteen general periodicals 1800-1900.
3. http://www.nytimes.com/ref/membercenter/nytarchive.html

4. http://blogs.bcu.ac.uk/virtualtheorist/ a resource for studying literary theory, providing an introduction to and application of key literary theories.
5. http://www.bl.uk/ British Library

Books online:

1. **Alex Catalogue of Literary Texts** http://infomotions.com/alex/

This is a collection of public domain and open access documents with a focus on American and English literature as well as Western philosophy. Its purpose is to help facilitate a person's liberal arts education. *"Big ideas don't fit on a mobile."*

2. **Online Books Page** http://onlinebooks.library.upenn.edu/

Listing over 2 million free books on the Web

3. **Bartleby.com** http://www.bartleby.com/

4. **Project Gutenberg** http://www.gutenberg.org/

Offers over 50,000 free ebooks: choose among free epub books, free kindle books, download them or read them online.

The Deadline is:

_____

Tutorial 6 – Feedback

What is the Purpose of Tutorial 6?

- Reflect on skills learned on the programme with a view to encouraging resilience
- Receive feedback on final assignment

What are the key questions?

- What strengths have I demonstrated in my work and what areas of development are there left for me to address?
- What steps do I need to take to improve my academic output?

Activity 1 – Marking your own

Using the mark scheme, identify three things you did well and three things you could improve.

What went well?

1.

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_____

2._____

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3.

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_____

What could be improved?

1.

_____

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2.

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3.

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Activity 2 – Responding to feedback

Read through your feedback sheet and highlight on your assignment where you received positive feedback (one colour) and areas for improvement (different colour). You might find it helpful to annotate this with a brief comment or two.

Activity 3 – Looking Forwards: Think, Pair Share

1. Think about how you can use this feedback in your future school work.

_____

_____

_____

2. Talk to your partner about how you both plan to make changes to your school work in the future as result of this feedback.

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_____

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3. Share your ideas as a group.

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Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

A marker in your assignment: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].

Bibliography: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

Websites – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

Books – Author, date published, title of book (in italics), pages where the information came from.

E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

Articles – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', *Guardian*, 10 July 2014.

Appendix 2 – University Applications Guidance

For course choices and careers information:	www.brightknowledge.org.uk
For information and statistics on universities and course:	www.unistats.direct.gov.uk
For comprehensive information on universities, including rankings:	www.thecompleteuniversityguide.co.uk

PLEASE NOTE – The Researchers in Schools programme is designed to support the university applications process at your school. The work you complete for the programme should add to your schoolwork rather than detract from it. Please be aware of deadlines and try to manage your workload appropriately. If you are worried about the programme interfering with your schoolwork then please speak to your teacher.