

Week 9 Day 2: *Mrs Dalloway*

ENGL201: Introduction to Modernism



“Angel in the House” - Coventry Patmore (Excerpt; published 1854-62)

Man must be pleased; but him to please
Is woman's pleasure; down the gulf
Of his condoled necessities
She casts her best, she flings herself.
How often flings for nought! and yokes
Her heart to an icicle or whim,
Whose each impatient word provokes
Another, not from her, but him;
While she, too gentle even to force
His penitence by kind replies,
Waits by, expecting his remorse,
With pardon in her pitying eyes;

“The Angel in the House.” Julia Margaret Cameron.
Model: Emily Peacock. Carbon print. 1873.

Strange, she thought, pausing on the landing, and assembling that diamond shape, that single person, strange how a mistress knows the very moment, the very temper of her house! Faint sounds rose in spirals up the well of the stairs; the swish of a mop; tapping; knocking; a loudness when the front door opened; a voice repeating a message in the basement; the chink of silver on a tray; clean silver for the party. All was for the party. (38)



“Emily Patmore,” John Everett Millais, 1851

It was a feeling, some unpleasant feeling, earlier in the day perhaps; something Peter had said, combined with some depression of her own, in her bedroom, taking off her hat; and what Richard had said had added to it, but what had he said? There were his roses. Her parties! That was it! Her parties! Both of them criticised her very unfairly, laughed at her very unjustly, for her parties. That was it! That was it!

Well, how was she going to defend herself? Now that she knew what it was, she felt perfectly happy. They thought, or Peter at any rate thought, that she enjoyed imposing herself; liked to have famous people about her; great names; was simply a snob in short. Well, Peter might think so. Richard merely thought it foolish of her to like excitement when she knew it was bad for her heart. It was childish, he thought. And both were quite wrong. What she liked was simply life. (121)



Mrs Dalloway, perf. Vanessa Redgrave, 1997



Rabindranath Tagore (1861-1941)

- Bengali poet, musician, playwright, painter, novelist, and polymath
- First Asian and non-European Nobel Laureate
- Educated in England
- Advocated “global modernity” and plurality in Indian art
- From prominent political and artistic family
- Broke from rigid classical forms, introduced mysticism and introspection as themes in literature

“I strongly urge our artists vehemently to deny their obligation to produce something that can be labelled as Indian art, according to some old world mannerism.” (Tagore, *On Art and Aesthetics*, 1961)



- Gujarati political activist and writer
- Trained as a barrister in London
- Started practicing in Johannesburg, South Africa, where he decried the treatment of Indians living there
- Agitated for India's autonomy from Britain— Government of India Act (1935)
- *Hind Swaraj* (1909)

**Mohandas Karamchand
“Mahatma” Gandhi (1869-
1948, assassinated)**





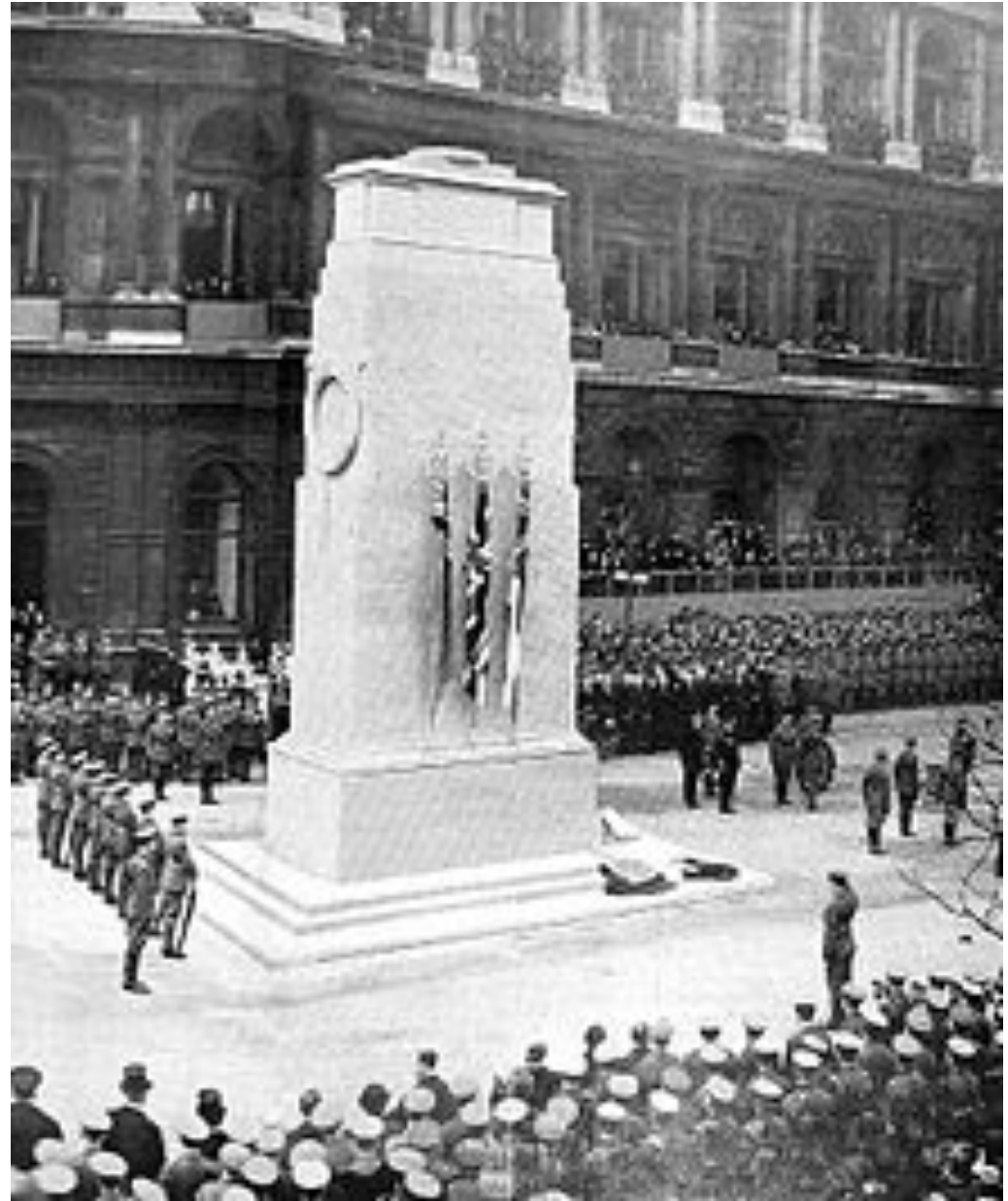



Rabindranath Tagore, Coloured
ink on paper, c. 1929-1930

- ...traditions in Asia were very different from those in Europe, so Asian artists with modernist aspirations were frequently confronted with different challenges and, in turn, sought alternative, intersecting or parallel solutions...(Melissa Chiu and Benjamin Genocchio, "Asian Modern Art," 103)

Tomb of the Unknown Soldier

Benedict Anderson: Unknown soldiers are a central mechanism for imagining nationhood





[A nation is] a pack of predatory creatures that
must have its victims [from among no-nations].
(Tagore, *Nationalism*, 1921)

Passage: pp. 50-52

“There they go, thought Peter Walsh, pausing at the edge of the pavement; and all the exalted statues, Nelson, Gordon, Havelock, the black, the spectacular images of great soldiers stood looking ahead of them, as if they too had made the same renunciation (Peter Walsh felt he too had made it, the great renunciation), trampled under the same temptations, and achieved at length a marble stare.”
(51)



André Derain, “Big Ben,” 1906

