

MAJOR FIELD EXAM IN VICTORIAN LITERATURE

Student: _____

Supervisor: _____

Anticipated Exam Date: _____

Students are expected to be familiar with a wide range of texts from the field. In each of the four categories – prose fiction and non-fiction, poetry, drama – a mandatory core list is provided, which will be augmented by the specified number of students’ choices. Additional texts in any section should be discussed with and approved by the students’ supervisors. A finalized reading list must be submitted to the Graduate Study Committee at least two months before the written examination. The list should be submitted alongside the default list below, annotated to make clear how the student has met the requirements here outlined.

The list is designed to help prepare students for various facets of their intellectual and professional lives, in addition to the dissertation: for example, teaching an introductory survey course in the field; being conversant with the field and its canons as they have emerged in the last one hundred years; and conducting scholarship in the field.

PROSE FICTION:	GUIDANCE:
<p>Bronte, Anne: <i>Agnes Grey</i> (1847) <u>or</u> <i>The Tenant of Wildfell Hall</i> (1848) Brontë, Charlotte: <i>Jane Eyre</i> (1847) <u>and</u> <i>Shirley</i> (1849) <u>or</u> <i>Villette</i> (1853) Brontë, Emily: <i>Wuthering Heights</i> (1847) Butler, Samuel: <i>The Way of All Flesh</i> (1903) Carroll, Lewis: <i>Alice’s Adventures in Wonderland</i> <u>or</u> <i>Through the Looking Glass</i> (1865, 1871) Collins, Wilkie: <i>The Woman in White</i> (1860) <u>or</u> <i>The Moonstone</i> (1868) Dickens, Charles: 2 novels (one early, one later) from among <i>David Copperfield</i> (1850), <i>Hard Times</i> (1854), <i>Bleak House</i> (1853), <i>Great Expectations</i> (1861), <i>Our Mutual Friend</i> (1865) Eliot, George: <i>Middlemarch</i> (1872) <u>and</u> <i>Adam Bede</i> (1859) <u>or</u> <i>The Mill on the Floss</i> (1860) <u>or</u> <i>Felix Holt</i> (1866) <u>or</u> <i>Daniel Deronda</i> (1876) Gaskell, Elizabeth: <i>Mary Barton</i> (1848) <u>or</u> <i>North and South</i> (1853) Gissing, George: <i>New Grub Street</i> (1891) <u>or</u> <i>The Odd Women</i> (1893) Haggard, H. Rider: <i>She</i> (1887) Hardy, Thomas: <i>Jude the Obscure</i> (1895) <u>and</u> <i>Return of the Native</i> (1878) <u>or</u> <i>The Mayor of Casterbridge</i> (1886) <u>or</u> <i>Tess of the d’Urbervilles</i> (1891) Kingsley, Charles: <i>Alton Locke</i> (1850) <u>or</u> <i>The Water-Babies</i> (1863) Kipling, Rudyard: <i>Kim</i> (1901) <u>or</u> <i>The Jungle Book</i> (1894) Meredith, George: <i>The Egoist</i> (1879) <u>or</u> <i>Diana of the Crossways</i> (1885) Morris, William: <i>News from Nowhere</i> (1891)</p>	<p>To these twenty-five mandatory texts, students should add another three of their own choosing, for a total of 28.</p>

<p>Pater, Walter: "The Child in the House" (1878)</p> <p>Stevenson, R. L.: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (1886)</p> <p>Thackeray, William: <i>Vanity Fair</i> (1848)</p> <p>Trollope, Anthony: <i>Barchester Towers</i> (1857)</p> <p>Wilde, Oscar: <i>The Picture of Dorian Gray</i> (1891)</p>	
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POETRY:		GUIDANCE:
Arnold, Matthew	"In Harmony with Nature," "Shakespeare," "Resignation," "The Forsaken Merman," "To Marguerite— Continued," "The Buried Life," "Empedocles on Etna," "Philomela" "Stanzas from the Grande Chartreuse," "The Scholar Gipsy," "Thyrsis," "Dover Beach"	<p>To these twenty-two mandatory poets, students should add another three sets of poems of their own choosing by the same or different poets, for a total of 25.</p> <p>Knowledge of all selected texts will be expected; in addition, students should be sufficiently familiar with 3 to 4 works by each poet to be able to discuss them in some detail during the examination.</p>
Brontë, Emily	"The Night is Darkening Round Me," "I'll come when thou art saddest," "Stanzas to ___," "The Old Stoic," "Self-Interrogation," "To Imagination," "The Prisoner (A Fragment)," "Remembrance," "Anticipation," "No Coward Soul is Mine"	
Browning, E. B.	"The Cry of the Children"; 5 texts from <i>Sonnets from the Portuguese</i> ; "The Runaway Slave at Pilgrim's Point," "A Curse for a Nation," "To George Sand," <i>Aurora Leigh</i>	
Browning, Robert	"Porphyria's Lover," "Laboratory," "My Last Duchess," "Soliloquy of the Spanish Cloister," "The Bishop Orders his Tomb," "Meeting at Night," "Parting at Morning," "Love among the Ruins," "Fra Lippo Lippi," "Childe Roland," "Andrea del Sarto," "Two in the Campagna," "How It Strikes a Contemporary," "Rabbi Ben Ezra,"; prefaces to <i>Paracelsus</i> , <i>Sordello</i> , and <i>Stafford</i>	
Clough, Arthur	"The Latest Decalogue," "Duty," "To Spend Uncounted Years," "Say Not the Struggle Nought Availeth"	
Dowson, Ernest	"Flos Lunae," "Vain Resolves," "Non Sum Qualis Eram Bonae Sub Regno Cynarae," "Nuns of the Perpetual Adoration," "Villanelle of Sunset," "Dregs," "A Last Word," "In a Breton Cemetery," "Spleen," "Vita Summa Brevis"	
Field, Michael	"La Gioconda," "Birth of Venus," and three other poems	
FitzGerald, Edward	<i>The Rubáiyat of Omar Khayyám</i>	
Hardy, Thomas	"Hap," "Neutral Tones," "The Darkling Thrush," "In Tenebris," "Night in the Old Home," "Afterwards," "Snow in the Suburbs," "In a Wood," "The Voice"	
Hopkins, Gerard	"God's Grandeur," "The Windhover," "Pied Beauty," "Spring," "Henry Purcell" "As kingfishers catch fire," "Spelt from Sibyl's Leaves," "To seem the stranger," "Carrion Comfort," "No worst, there is none," "I wake and feel the fell of dark," "That Nature is a Heraclitean Fire," "To R. B.," and the Author's Preface	

Levy, Anne	“Xantippe,” “To a Dead Poet,” “Magdalen,” “London Poets,” “On the Threshold”	
Meredith, George	<i>Modern Love</i> (first six sonnets in the sequence; last five; five others)	
Morris, William	“The Defence of Guenevere,” “King Arthur’s Tomb,” “The Haystack in the Floods,” “A Garden by the Sea,” “An Apology,” “October,” “Thunder in the Garden”	
Patmore, Coventry	Selections from <i>The Angel in the House</i> (Book 1: Prologue; Cantos 1, 2, 3, 4, 5, 11; Book 2: Prologue; Cantos 1, 6, 7, 8, 9, 11, 12; Epilogue)	
Rossetti, Christina	“Goblin Market,” “An Apple Gathering,” “A Birthday,” “Song: When I am Dead My Dearest,” “In an Artist’s Studio,” “A Better Resurrection,” “The Convent Threshold,” “Remember,” “Paradise,” “An Echo from Willow-wood,” <i>Monna Innominata</i>	
Rossetti, Dante G.	“The Blessed Damozel,” “My Sister’s Sleep,” “Jenny,” “The Woodspurge,” “Mary’s Girlhood”; from <i>The House of Life</i> : “A Sonnet is a moment’s monument,” “Nuptial Sleep,” “Silent Noon,” “Willowood,” Transfigured Life,” “Soul’s Beauty,” “Body’s Beauty,” “The One Hope”	
Siddal, Elizabeth	“Lord May I Come,” “A Year and a Day,” “A Silent Wood,” “Dead Love,” “Love and Hate,” “True Love”	
Swinburne, Algernon	“Laus Veneris,” “Faustine,” “Itylus,” “Anactoria,” “Hymn to Proserpine,” “The Garden of Proserpine,” “A Forsaken Garden,” “Ave Atque Vale”	
Tennyson, Alfred	“Mariana,” “The Lady of Shalott,” “The Palace of Art,” “The Lotus-Eaters,” “Ulysses,” “Morte d’Arthur,” “St Simeon Stylites,” “The Splendour Falls,” “Tears, Idle Tears,” <i>In Memoriam A. H. H.</i> , “The Charge of the Light Brigade,” “Maud,” “Tithonus,” “Crossing the Bar”	
Thomson, James	“The City of Dreadful Night”	
Wilde, Oscar	“Requiescat,” “Impression du Matin,” “Symphony in Yellow,” “Harlot’s House” “Hélas”	
Webster, Augusta	“Circe” <u>or</u> “A Castaway”; three sonnets from <i>Mother and Daughter</i>	

NON-FICTION PROSE:	GUIDANCE:
Arnold, Matthew: “Preface” to the 1st edition of <i>Poems</i> (1853), “The Function of Criticism at the Present Time” (1865), <i>Culture and Anarchy</i> (1869), “Wordsworth” (1888) Carlyle, Thomas: Two of <i>Sartor Resartus</i> (1834), <i>Heroes and Hero Worship</i> (1841), <i>Past and Present</i> (1843) Darwin, Charles: <i>On the Origin of Species</i> (1859) Eliot, George: “Antigone and Its Moral,” “Silly Novels by Lady Novelists,” “Notes on Form	To these mandatory figures , students should add three sets of readings of their own choosing by the same or different authors , for a total of 24 .

<p>in Art?”</p> <p>Engels, Friedrich: Selections from <i>The Condition of the Working Class in England</i> (1845)</p> <p>Gaskell, Elizabeth: <i>The Life of Charlotte Bronte</i> (1864)</p> <p>Huxley, Thomas: “Evolution and Ethics” (1893), “Agnosticism and Christianity” (1889)</p> <p>Martineau, Harriet: 5 selected economic tracts <u>or</u> travel writings (<i>Retrospect of Western Travel</i>, 1838)</p> <p>Marx, Karl: <i>The Communist Manifesto</i> (1848)</p> <p>Mayhew, Henry: Selections from <i>London Labour and the London Poor</i> (1851)</p> <p>Mill, John Stuart: “What is Poetry” (1833, 1859), “Bentham” (1838), “Coleridge” (1840), “On Liberty” (1859)</p> <p>Morris, William: “The Lesser Arts” (1882), “Useful Works vs. Useless Toil” (1888)</p> <p>Newman, John H.: <i>Apologia pro Vita Sua</i> (1864) <u>or</u> <i>The Idea of a University</i> (1873)</p> <p>Pater, Walter: “Coleridge’s Writings” (1866), <i>Studies in the History of the Renaissance</i> (1873; 1893 edition), “Style” (1889)</p> <p>Ruskin, John: “The Nature of Gothic” (1853), “Unto this Last” (1860), <i>Sesame and Lilies</i> (1865)</p> <p>Smiles, Samuel: excerpts from <i>Self-Help</i> (1882)</p> <p>Spencer, Herbert: excerpts from <i>First Principles</i> (1862)</p> <p>Symons, Arthur: “The Decadent Movement in Literature” (1893)</p> <p>Taylor, Harriet: <i>The Subjection of Women</i> (1869) (and J. S. Mill)</p> <p>Whistler, James: <i>Ten O’Clock Lecture</i> (1885; 1890)</p> <p>Wilde, Oscar: “The Decay of Lying” (1889), “The Critic as Artist” (1890)</p>	
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<p>DRAMA:</p>	<p>GUIDANCE:</p>
<p>Bulwer-Lytton, E.: <i>Money</i> (1840)</p> <p>Freeman, Eleanor : <i>When the Women Vote</i> (1885)</p> <p>Gilbert, W. S.: <i>Patience, or, Bunthorne’s Bride</i> (libretto, 1881) <u>and</u> <i>The Mikado</i> (libretto, 1885)</p> <p>Hazlewood, C. H.: <i>Lady Audley’s Secret</i> (1863)</p> <p>Jerrold, Douglas: <i>Black-Ey’d Susan</i> (1829)</p> <p>Pinero, Arthur: <i>The Second Mrs. Tanqueray</i> (1893) <u>and</u> <i>Trelawney of the ‘Wells’</i> (1898)</p> <p>Robertson, T. W.: <i>Caste</i> (1867)</p> <p>Shaw, G. B.: Two plays: <i>Mrs Warren’s Profession</i> (1898), <i>Arms and the Man</i> (1898), <i>The Devil’s Disciple</i> (1901), <i>Caesar and Cleopatra</i> (1901); <u>and</u> “The Quintessence of Ibsenism” (1891 essay)</p> <p>Wilde, Oscar: <i>The Importance of Being Earnest</i> (1895) <u>and</u> <i>Salome</i> (1894)</p> <p>Yeats, W. B.: <i>The Countess Kathleen</i> (1892) <u>and</u> <i>The Shadowy Waters</i> (1900)</p>	<p>This list is mandatory.</p>

Updated: October 2014