

## VICTORIAN LITERATURE, 1832-1900 READING LIST

Please note that there are two lists below. The first is the full list with the core readings in bold; the second is the core list separated out. You are responsible for all core readings and may incorporate readings from the full list into your tailored list.

### INTRODUCTION

The following list was designed to guide your study of the Victorian period, its literature, history, and culture. I suggest that you begin by reading one or two of the histories noted at the end of the list. The recommended secondary sources will introduce you to the vast number of critical and theoretical studies of the Victorians; begin with these texts but then feel free to seek out the commentaries that you personally find most helpful. Consult anthologies (e.g., Norton's or Longman's) for an overview. It is essential, however, that you read the poetry in critical editions (so you are in a position to evaluate the anthologies from which you will likely one day be teaching) and find good, carefully edited editions of the novel because footnotes and introductory material will enrich your understanding, particularly of the novel's historical, cultural, and philosophical contexts.

### PRIMARY TEXTS

Macaulay "Milton," "Southey's Colloquies," *History of England*, Vol. I, Ch. III: "England in 1685"

Thomas Carlyle, "Characteristics," *Sartor Resartus, On Heroes and Hero Worship, Past and Present*, "Shooting Niagara: And After?"

John Henry Newman, *Apologia pro Vita Sua*

**John Stuart Mill**, *The Subjection of Women (1861)*, "Bentham," "Coleridge," *On Liberty*, *Autobiography*

Alfred Tennyson, *In Memoriam (1850)*, major poems, including "The Lady of Shalott," "Oenone," "The Palace of Art," "The Lotos Eaters," "Ulysses," "Tithonus," "The Two Voices," "Break, Break, Break," "Locksley Hall," "The Princess," "Maud," "Flower in the Crannied Wall," "The Higher Pantheism," *Idylls of the King*, "Merlin and the Glean," "Crossing the Bar"

**Emily Bronte**, *Wuthering Heights (1847)*, major poems,

**Elizabeth Barrett Browning**, *Aurora Leigh (1856)*, OR **Augusta Webster**, "A Castaway" (1870)

**Robert Browning**, dramatic monologues, major poems, including "My Last Duchess," "Soliloquy of the Spanish Cloister," "Porphyria's Lover," "Pictor Ignotus," "The Lost Leader," "The Bishop Orders His Tomb," "Love Among the Ruins," "A Woman's Last Word," "Fra Lippo Lippi," "A Toccata of Galuppi's," "By the Fire-side," "An Epistle . . . Karshish," "Childe Roland to the Dark Tower Came," "The Statue and the Bust," "How It Strikes a Contemporary," "Bishop Blougram's Apology," "Memorabilia," "Andrea del Sarto," "Saul," "Cleon," "Two in the Campagna," "Abt Vogler," "Rabbi Ben Ezra," "Caliban Upon Setebos," "Prospice," "The Ring and the Book," "House," "Why I am a Liberal"

**John Ruskin**, *Stones of Venice (1851-53)*, *Modern Painters*, *Praeterita*

**Matthew Arnold, *Culture and Anarchy* (1869) AND poems** (including, for example)

"Mycerinus," "To a Friend," "The Strayed Reveller," "In Harmony with Nature," "The Forsaken Merman," "Resignation," "Empedocles on Etna," "Isolation. To Marguerite," "To Marguerite-- Continued," "Memorial Verses," "A Summer Night," "The Scholar-Gipsy," "Thyrsis," "Dover Beach," "Stanzas from the Grande Chartreuse," "Preface to Poems (1853)," "The Function of Criticism at the Present Time," "The Literary Influence of Academics," "The Study of Poetry," "Wordsworth," "Byron," "Shelley," "Keats," "Literature and Science,"

Dante G. Rossetti, major poems

**Christina Rossetti, *Goblin Market* (1862) and poems**

**Augusta Webster, "A Castaway," "By the Looking-Glass," "Faded," "Circe"**

William Morris, major poems, *News from Nowhere*

**Charles Darwin, *The Origin of Species* (1859), *The Descent of Man***

Edward Fitzgerald, *The Rubaiyat of Omar Khayyam*

Algernon C. Swinburne, major poems, including "A Ballad of Life," "Laus Veneris,"

"Anactoria," "Hermaphroditus," "Faustine," "The Leper," "Dolores," "The Higher Pantheism in a Nutshell," "A Nympholept"

**Walter Pater, *The Renaissance* (1893), from *Appreciations*: "Style," "Wordsworth," "Coleridge," "Rossetti"**

Gerard M. Hopkins, major poems, including "God's Grandeur," "The Sea and the Skylark," "The Windhover," "Pied Beauty," "Hurrahing in Harvest," "The Caged Skylark," "Andromeda," "Felix Randal," "Spring and Fall," "As Kingfishers Catch Fire," "Not, I'll Not, Carrion Comfort," "No Worst, There is None," "Thou Art Indeed Just, Lord," "Author's Preface to MS. Poems (1876-1889)"

Rudyard Kipling, major poems

Amy Levy, "Xantippe," "A Minor Poet," "Magdalen"

**Oscar Wilde, *The Picture of Dorian Gray* (1890) OR *The Importance of Being Earnest* (1895);**

"The Decay of Lying," "The Critic as Artist"; poems

**Edmund Gosse, *Father and Son* (1907)**

**W. M. Thackeray, *Vanity Fair* (1847)**

**Elizabeth Gaskell, *North and South* (1855), *Cranford***

**Charles Dickens, *Bleak House* (1853) AND *Hard Times* (1854), *David Copperfield*, *Great Expectations*, *Our Mutual Friend***

Wilkie Collins, *The Moonstone*, *The Woman in White*

Anthony Trollope, *Barchester Towers*

**Charlotte Bronte, *Jane Eyre* (1847) AND *Villette* (1853), *Shirley***

**George Eliot, *Mill on the Floss* (1860) AND *Middlemarch* (1874), *Adam Bede*, *Daniel Deronda***

**Thomas Hardy, *Tess of the d'Urbervilles* (1891) AND *Jude the Obscure* (1895), *The Return of the Native*, *The Mayor of Casterbridge*, *The Woodlanders***

George Gissing, *New Grub Street*, *The Odd Women*

**Olive Schreiner, *The Story of an African Farm* (1883)**

**Joseph Conrad, *Heart of Darkness* (1899)**

*Victorian Short Stories*, edited by Dennis Denisoff

*Daughters of Decadence: Women Writers of the Fin-de-Siecle*, edited by Elaine Showalter

## **SECONDARY WORKS**

Richard D. Altick, *Victorian People and Ideas*

**Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830-1914* (1990)**

**Joseph Bristow, ed., *The Cambridge Companion to Victorian Poetry* (2000)**

Jerome H. Buckley *The Victorian Temper*

**Carol T. Christ, *Victorian and Modern Poetics* (1986)**

G. Kitson Clark, *The Making of Victorian England*

Deirdre David, *Intellectual Women and Victorian Patriarchy*

**Dierdre David, ed. *The Cambridge Companion to the Victorian Novel* (2001)**

Linda Dowling, *Language and Decadence in the Victorian fin de siecle*

**Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative from 1832-1867* (1985) OR *The Body Economic: Life, Death, and Sensation in***

***Political Economy and the Victorian Novel* (2005)**

**Peter K. Garrett, *The Victorian Multiplot Novel: Studies in Dialogic Form* (1980) OR *Gothic Reflections: Narrative Force in Nineteenth Century Fiction* (2003)**

John Holloway, *The Victorian Sage*

Graham Hough *The Last Romantics*

Robert Langbaum, *The Poetry of Experience*

Robert Langbaum, ed., *The Victorian Age: Essays in History and In Social and Literary Criticism*, 2nd ed. rev.

**Angela Leighton, *Victorian Women Poets: Writing Against the Heart* (1992)**

**George Levine, *Darwin and the Novelists* (1988) OR *Darwin Loves You: Natural Selection and the Re-enchantment of the World* (2006)**

George Levine, ed., *Realism and Representation*

**Andrew H. Miller and James Eli Adams, *Sexualities in Victorian Britain* (1996)**

J. Hillis Miller, *The Disappearance of God*

E. P. Thompson, *The Making of the English Working Class*

**Herbert F. Tucker, ed. *A Companion to Victorian Literature and Culture* (1999)**

Martha Vicinus, ed., *Suffer and Be Still: Women in the Victorian Age*

G. M. Young, *Victorian England: Portrait of an Age*

## **Core List: Primary Sources**

Emily Bronte, *Wuthering Heights* (1847)

William Thackeray, *Vanity Fair* (1847)

Novels by Charlotte Bronte (*Jane Eyre* [1847] and *Villette* [1853])

Alfred Lord Tennyson, *In Memoriam* (1850)

John Ruskin, *The Stones of Venice* (1851-53)

Novels by Charles Dickens (*Bleak House* [1853] and *Hard Times* [1854])

Elizabeth Gaskell, *North and South* (1855)  
Elizabeth Barrett Browning, *Aurora Leigh* (1856), or Augusta Webster, "A Castaway" (1870)  
Charles Darwin, *The Origin of Species* (1859)  
John Stuart Mill, *The Subjection of Women* (1861)  
Christina Rossetti, *Goblin Market* (1862) and poems  
Robert Browning, dramatic monologues  
Matthew Arnold, *Culture and Anarchy* (1869) and poems  
Novels by George Eliot (*The Mill on the Floss* [1860] and *Middlemarch* [1874])  
Olive Schreiner, *The Story of an African Farm* (1883)  
Oscar Wilde, *The Picture of Dorian Gray* (1890) or *The Importance of Being Earnest* (1895)  
Novels by Thomas Hardy (*Tess of the d'Urbervilles* [1891] and *Jude the Obscure* [1895])  
Walter Pater, *The Renaissance* (1893)  
Joseph Conrad, *Heart of Darkness* (1899)  
Edmund Gosse, *Father and Son* (1907)

### **Core List: Secondary Sources**

Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830-1914* (1990)  
Joseph Bristow, ed., *The Cambridge Companion to Victorian Poetry* (2000)  
Carol T. Christ, *Victorian and Modern Poetics* (1986)  
Dierdre David, ed. *The Cambridge Companion to the Victorian Novel* (2001)  
Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative from 1832-1867* (1985) **or** *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel* (2005)  
Peter K. Garrett, *The Victorian Multiplot Novel: Studies in Dialogic Form* (1980) **or** *Gothic Reflections: Narrative Force in Nineteenth Century Fiction* (2003)  
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