

Long Nineteenth Century

Reading List for Qualifying Exams

Poetry and Poetics

1. William Wordsworth, selections from Lyrical Ballads: text and preface to 1798 edition; The 1805 Prelude, Book First and Seventh; “Lines composed a few miles above Tintern Abbey”; “Nutting”; “Michael”; “Resolution and Independence”; “I wandered lonely as a cloud”; “My heart leaps up”; “Ode: Intimations of Immortality”; “Composed upon Westminster Bridge, September 3, 1802”; “To Toussaint l’Ouverture”; “September 1st, 1802”; “London 1802”; “It is a beautiful evening”; “The world is too much with us”
2. Samuel Taylor Coleridge, Biographia Literaria Chapters 4 and 13; “The Eolian Harp”; “This Lime-Tree Bower My Prison”; “The Rime of the Ancient Mariner”; “Kubla Khan”; “Christabel”; “Frost at Midnight”; “Dejection: An Ode”;
3. George Gordon, Lord Byron, “She Walks in Beauty”; “Prometheus”; “Darkness”; “So we’ll go no more a-roving”; Childe Harold’s Pilgrimage, Canto I, Canto 3; Don Juan, Canto I, Canto II, Canto V.
4. John Keats, “On First Looking into Chapman’s Homer”; “Endymion” Book I; “The Eve of St Agnes”; “La Belle Dame sans Merci”; “Ode to Psyche”; “Ode to a Nightingale”; “Ode on a Grecian Urn”; “Ode on Melancholy”; “Ode on Indolence”
5. Percy Bysshe Shelley, “Mutability”; “Alastor; or, The Spirit of Solitude”; “Mont Blanc”; “Ozymandias”; “Stanzas Written in Dejection”; “The Mask of Anarchy”; “England in 1819”; “Ode to the West Wind”; “A Defence of Poetry”
6. John Clare, “The Nightingale’s Nest”; “Pastoral Poesy”; “[The Lament of Swordy Well]”; “[Mouse’s Nest]”; “A Vision”; “I Am”; “An Invite to Eternity”; “Clock a Clay”; “The Peasant Poet”
7. Elizabeth Barrett Browning, Aurora Leigh, Books I-V; “The Cry of the Children” “The Runaway Slave at Pilgrim’s Point” “A Curse for a Nation”
8. Alfred, Lord Tennyson, “The Lady of Shalott”; “The Lotos-Eaters”; “The Palace of Art”; “Ulysses”; “Locksley Hall”; In Memoriam, A.H.H.; “Dedication” “The Coming of Arthur” “Lancelot and Elaine” “The Last Tournament” “Guinevere” “The Passing of Arthur” and “To the Queen” all from Idylls of the King.
9. Robert Browning, “Porphyria’s Lover”; “Soliloquy of the Spanish Cloister”; “My Last Duchess”; “How They Brought the Good News from Ghent to Aix”; “The Bishop Orders His Tomb at Saint Praxed’s Church”; “A Toccata of Galuppi’s”; “Love among the

- Ruins”; “Childe Roland to the Dark Tower Came”; “Fra Lippo Lippi”; “Andrea del Sarto”; “Caliban upon Setebos”; “Abt Vogler” “Rabbi Ben Ezra”
10. Matthew Arnold, “To a Gipsy Child by the Sea-Shore,” “The Strayed Reveller”; “Resignation”; “The Forsaken Mermaid”; “Isolation: To Marguerite”; “To Marguerite—Continued” (also known as “To Marguerite, in Returning a Volume of the Letters of Ortis”); “The Buried Life”; “Memorial Verses April 1850”; “The Scholar-Gipsy”; “Empedocles on Etna”; “Consolation”; “Self-Dependence”; “Immortality”; “Morality”; “Dover Beach”; “Stanzas from the Grande Chartreuse”; “Philomela”; “Thyrsis”; “The Future”; “Growing Old”; “Preface” to Collected Poems (first edition) 1853.
 11. Christina Rossetti, “Goblin Market” “A Triad” “Remember” “A Birthday” “After Death” “An Apple-Gathering” “Echo” “Winter My Secret” “Dead Before Death” “No Thank You, John” “She sat and sang always” “Song (When I am dead, my dearest)” “Dead Before Death” “Monna Innominata” “A Better Resurrection” “The Inequity of the Fathers Upon the Children”
 12. George Meredith, Modern Love
 13. Thomas Hardy, “Hap”; “Neutral Tones”; “I Look into My Glass”; “A Broken Appointment”; “Drummer Hodge”; “The Darkling Thrush”; “The Ruined Maid”; “A Trampwoman’s Tragedy”; “One We Knew”; “She Hears the Storm”; “Channel Firing”; “The Convergence of the Twain”; “Ah, Are You Digging on My Grave?” “Under the Waterfall”; “The Walk”; “The Voice”; “The Workbox” “During Wind and Rain”; “In Time of ‘The Breaking of Nations’”; “He Never Expected Much”
 14. Arthur Henry Hallam, “On some characteristics of modern poetry”; John Stuart Mill, “What is poetry?” “Two kinds of Poetry”; Robert Buchanan “The Fleshly School of Poetry” (all previous selections available in Broadview Anthology); Algernon Charles Swinburne, Under the Microscope (full text available through Hathi Trust);

Theory and Philosophy

1. “Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation--An Argument” Sylvia Wynter CR: The New Centennial Review, Volume 3, Number 3, Fall 2003, pp. 257-337 (Article)
1. Karl Marx (with Friederich Engels), Communist Manifesto (Samuel Moore’s 1888 English translation of the 1872 German edition is standard, and available in both Penguin and Oxford World Classics editions); Capital, Part I, Chapter 1 “Commodities” (the translation in Robert C. Tucker’s Marx-Engels Reader remains well-regarded); “Preface” to A Contribution to the Critique of Political Economy.
1. Charles Darwin, Origin of the Species (1859 edition) “Introduction,” Chapters 3-10, 14.

1. John Stuart Mill, On the Subjection of Women; On Liberty.
1. Selections from the most recent edition of The Norton Anthology of English Literature on “The Woman Question.”
1. William Lovett and John Collins, Chartism: A New Organization of the People; Thomas Carlyle “Chartism”
1. John Ruskin, “Of the Pathetic Fallacy” from Modern Painters, excerpted in the Broadview Anthology of Victorian Poetry and Poetics; “The Nature of Gothic” from The Stones of Venice. Unto This Last
1. Matthew Arnold, “The Function of Criticism at the Present Time”; Culture and Anarchy
1. Oscar Wilde, “The Decay of Lying: An Observation”; “The Soul of Man Under Socialism”; De Profundis (for De Profundis, consult an unabridged printing that includes the entire British Library manuscript, in The Complete Letters of Oscar Wilde (Ed. Rupert Hart-Davis, 1962/2005), or in several other such printings after 1962post-1965 edition)
1. Walter Pater, “Preface” “Conclusion”; “School of Giorgione” from The Renaissance

Narrative

1. Walter Scott, Waverley or The Antiquary
1. Jane Austen, Emma or Pride and Prejudice
1. Mary Prince, The History of Mary Prince, A West Indian Slave
1. Mary Shelley, Frankenstein
1. Dion Boucicault, The Colleen Bawn and The Octoroon
1. Emily Bronte, Wuthering Heights
1. Charlotte Bronte, Jane Eyre or Villette
1. Elizabeth Gaskell, Mary Barton or North and South
1. Charles Dickens, Great Expectations or David Copperfield
1. Charles Dickens, Bleak House
1. Hannah Crafts, The Bondwoman’s Narrative

1. Mary Seacole, Wonderful Adventures of Mrs. Seacole in Many Lands
1. Wilkie Collins, The Moonstone or Woman in White
1. Henry Mayhew, London Labour and London Poor, Volume 1
1. George Eliot, Middlemarch
1. Anthony Trollope, The Eustace Diamonds or The Way We Live Now
1. Henry James, Portrait of a Lady
1. Thomas Hardy, Jude the Obscure or Tess of the D'urbervilles
1. Bram Stoker, Dracula
1. H Rider Haggard, She
1. Oscar Wilde, The Picture of Dorian Gray; The Importance of Being Earnest; Salomé
1. George Bernard Shaw, Arms and the Man; Mrs. Warren's Profession
1. Rudyard Kipling, Kim or Jungle Books I & II
1. H.G Wells, The Time Machine or Tono-Bungay
1. Joseph Conrad, Heart of Darkness
1. Henry James, "The Art of Fiction"; Walter Besant, "The Art of Fiction"; George Eliot, Chapter 17 from Adam Bede.

Good sources for most of the poems and essays are:

Norton Anthology of English Literature, TENTH EDITION Volume D (The Romantic Period);

Norton Anthology of English Literature, TENTH EDITION Volume E (The Victorian Age); and

Norton Anthology of Literature, TENTH EDITION, Volume F (The Twentieth Century and After)

The Norton Anthology of Theory and Criticism, THIRD EDITION

The Broadview Anthology of Victorian Poetry and Poetic Theory