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| **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.

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| **Prose Fiction:** | **Guidance:** |
| Bronte, Anne: *Agnes Grey* (1847) or *The Tenant of Wildfell Hall* (1848)  Brontë, Charlotte: *Jane Eyre* (1847) and *Shirley* (1849) or *Villette* (1853)  Brontë, Emily: *Wuthering Heights* (1847)  Butler, Samuel: *The Way of All Flesh* (1903)  Carroll, Lewis: *Alice’s Adventures in Wonderland* or *Through the Looking Glass* (1865, 1871)  Collins, Wilkie: *The Woman in White* (1860) or *The Moonstone* (1868)  Dickens, Charles: 2 novels (one early, one later) from among *David Copperfield* (1850), *Hard Times* (1854), *Bleak House* (1853), *Great Expectations* (1861), *Our Mutual Friend* (1865)  Eliot, George: *Middlemarch* (1872) and *Adam Bede* (1859) or *The Mill on the Floss* (1860) or *Felix Holt* (1866) or *Daniel Deronda* (1876)  Gaskell, Elizabeth: *Mary Barton* (1848) or *North and South* (1853)  Gissing, George: *New Grub Street* (1891) or *The Odd Women* (1893)  Haggard, H. Rider: *She* (1887)  Hardy, Thomas: *Jude the Obscure* (1895) and *Return of the Native* (1878) or *The Mayor of Casterbridge* (1886) or *Tess of the d’Urbervilles* (1891)  Kingsley, Charles: *Alton Locke* (1850) or *The Water-Babies* (1863)  Kipling, Rudyard: *Kim* (1901) or *The Jungle Book* (1894)  Le Fanu, Sheridan: *Carmilla* (1872) or Stoker, Bram: *Dracula* (1897)  Meredith, George: *The Egoist* (1879) or *Diana of the Crossways* (1885)  Morris, William: *News from Nowhere* (1891)  Stevenson, R. L.: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)  Thackeray, William: *Vanity Fair* (1848)  Trollope, Anthony: *Barchester Towers* (1857)  Wilde, Oscar: *The Picture of Dorian Gray* (1891) | To these  **twenty-five mandatory texts**, students should  **add another three**  of their own choosing, for a  **total of 28.** |

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| **Poetry:** | | **Guidance:** |
| Arnold, Matthew  Brontë, Emily  Browning, E. B.  Browning, Robert  Clough, Arthur  Dowson, Ernest  Field, Michael  FitzGerald, Edward  Hardy, Thomas  Hopkins, Gerard  Levy, Anne  Meredith, George  Morris, William  Patmore, Coventry  Rossetti, Christina  Rossetti, Dante G.  Siddal, Elizabeth  Swinburne, Algernon  Tennyson, Alfred  Thomson, James  Wilde, Oscar  Webster, Augusta | “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”  “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”  “The Cry of the Children”; 5 texts from *Sonnets from the Portuguese*;“The Runaway Slave at Pilgrim’s Point,” “A Curse for a Nation,” “To George Sand,” *Aurora Leigh*  “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 *Paracelsus*, *Sordello*, and *Stafford*  “The Latest Decalogue,” “Duty,” “To Spend Uncounted Years,” “Say Not the Struggle Nought Availeth”  “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”  “La Gioconda,” “Birth of Venus,” and three other poems  *The Rubáiyat of Omar Khayyám*  “Hap,” “Neutral Tones,” “The Darkling Thrush,” “In Tenebris,” “Night in the Old Home,” “Afterwards,” “Snow in the Suburbs,” “In a Wood,” “The Voice”  “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  “Xantippe,” “To a Dead Poet,” “Magdalen,” “London Poets,” “On the Threshold”  *Modern Love* (first six sonnets in the sequence; last five; five others)  “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”  Selections from *The Angel in the House* (Book 1: Prologue; Cantos 1, 2, 3, 4, 5, 11; Book 2: Prologue; Cantos 1, 6, 7, 8, 9, 11, 12; Epilogue)  “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,” *Monna Innominata*  “The Blessed Damozel,” “My Sister’s Sleep,” “Jenny,” “The Woodspurge,” “Mary’s Girlhood”; from *The House of Life*: “A Sonnet is a moment’s monument,” “Nuptial Sleep,” “Silent Noon,” “Willowwood,” Transfigured Life,” “Soul’s Beauty,” “Body’s Beauty,” “The One Hope”  “Lord May I Come,” “A Year and a Day,” “A Silent Wood,” “Dead Love,” “Love and Hate,” “True Love”  “Laus Veneris,” “Faustine,” “Itylus,” “Anactoria,” “Hymn to Proserpine,” “The Garden of Proserpine,” “A Forsaken Garden,” “Ave Atque Vale”  “Mariana,” “The Lady of Shalott,” “The Palace of Art,” “The Lotos-Eaters,” “Ulysses,” “Morte d’Arthur,” “St Simeon Stylites,” “The Splendour Falls,” “Tears, Idle Tears,” *In Memoriam A. H. H.*, “The Charge of the Light Brigade,” “Maud,” “Tithonus,” “Crossing the Bar”  “The City of Dreadful Night”  “Requiescat,” “Impression du Matin,” “Symphony in Yellow,” “Harlot’s House”“Hélas”  “Circe” or “A Castaway” or “Medea in Athens”; three sonnets from *Mother and Daughter* | 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.**  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. |

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| **Non-Fiction Prose:** | **Guidance:** |
| Arnold, Matthew: “Preface” to the 1st edition of *Poems* (1853), “The Function of Criticism at the Present Time” (1865), *Culture and Anarchy* (1869)  Carlyle, Thomas: *Sartor Resartus* (1834) or *Past and Present* (1843); selections from *Heroes and Hero Worship* (1841)  Darwin, Charles: Introduction, Chapters 3, 4, and 14 from *On the Origin of Species* (1859)  Eliot, George: “Antigone and Its Moral,” “Silly Novels by Lady Novelists,” “Notes on Form in Art”  Engels, Friedrich: Selections from *The Condition of the Working Class in England* (1845)  Huxley, Thomas: “Evolution and Ethics” (1893), “Agnosticism and Christianity” (1889)  Kingsley, Mary: *Travels in West Africa* (1897)  Maitland, Thomas: “The Fleshly School of Poetry” (1871)  Martineau, Harriet: *Cinnamon and Pearls* (1833)  Marx, Karl: *The Communist Manifesto* (1848)  Mayhew, Henry: Selections from *London Labour and the London Poor* (1851)  Mill, John Stuart: “What is Poetry” (1833, 1859), “Bentham” (1838), “Coleridge” (1840), “On Liberty” (1859)  Morris, William: “The Lesser Arts” (1882), “Useful Works vs. Useless Toil” (1888)  Newman, John H.: *Apologia pro Vita Sua* (1864) or *The Idea of a University* (1873)  Pater, Walter: “Coleridge’s Writings” (1866), *Studies in the History of the Renaissance* (1873; 1893 edition), “Style” (1889)  Prince, Mary: *The History of Mary Prince: A West Indian Slave* (1831)  Ruskin, John: “The Nature of Gothic” (1853), “Unto this Last” (1860), *Sesame and Lilies* (1865)  Seacole, Mary: *Wonderful Adventures of Mary Seacole in Many Lands* (1857)  Smiles, Samuel: excerpts from *Self-Help* (1882)  Spencer, Herbert: excerpts from *First Principles* (1862)  Symons, Arthur: “The Decadent Movement in Literature”(1893)  Taylor, Harriet: *The Subjection of Women* (1869) (and J. S. Mill)  Whistler, James: *Ten O’Clock Lecture* (1885; 1890)  Wilde, Oscar: “The Decay of Lying” (1889), “The Critic as Artist” (1890) | To these **mandatory figures,** students should **add two sets of readings of their own choosing by the same or different authors**, for a **total of 26**. |

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| **Drama:** | **Guidance:** |
| Boucicault, Dion: *Jessie Brown; or, the Relief of Lucknow* (1858) or *The Octoroon* (1859)  Bulwer-Lytton, E.: *Money* (1840)  Freeman, Eleanor: *When the Women Vote* (1885)  Gilbert, W. S.: *Patience, or, Bunthorne’s Bride* (libretto, 1881) and *The Mikado* (libretto, 1885)  Hazlewood, C. H.: *Lady Audley’s Secret* (1863)  Jerrold, Douglas: *Black-Ey’d Susan* (1829)  Pinero, Arthur: *The Second Mrs. Tanqueray* (1893) or *Trelawney of the ‘Wells’* (1898)  Robertson, T. W.: *Caste* (1867)  Shaw, G. B.: Two plays: *Mrs Warren’s Profession* (1898), *Arms and the Man* (1898), *The Devil’s Disciple* (1901), *Caesar and Cleopatra* (1901); and “The Quintessence of Ibsenism” (1891 essay)  Wilde, Oscar: *The Importance of Being Earnest* (1895) and *Salome* (1894)  Yeats, W. B.:*The Countess Kathleen* (1892)  A Victorian pantomime: *Aladdin* or *Babes in the Woods* or *Dick Whittington and His Cat* | This list is **mandatory**. |

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