



Students are expected to select and read representative criticism, literary history, and critical theory--enough to provide a grounding in the movements, periods, techniques, critical perspectives, and theoretical issues that are important in relation to the texts on the reading list.

PART I: Romantic Poetry and Prose

1. WILLIAM BLAKE, *Songs of Innocence and Experience*; *The Book of Thel*; *Visions of the Daughters of Albion*; *The Marriage of Heaven and Hell*.
2. _____, *The (First) Book of Urizen*; *There is no Natural Religion* (a and b); from the *Pickering Manuscript*; *The Mental Traveller*; *The Crystal Cabinet*; *Auguries of Innocence. A Descriptive Catalog*.
3. _____, *Jerusalem*; *A Vision of the Last Judgement*.
4. WILLIAM WORDSWORTH, *An Evening Walk*; *Lyrical Ballads* (both eds. and Preface to 1800 ed.); *The Solitary Reaper*, *Resolution and Independence*, *Ode: Intimations of Immortality*; *Elegiac Stanzas on Peele Castle*.
5. _____, *The Prelude* (1799, 1805 and 1850 versions).
6. _____, *The Ruined Cottage*; *The Excursion*, Book One.
7. SAMUEL TAYLOR COLERIDGE, *The Rime of the Ancient Mariner*; *Christabel*; *Kubla Khan*; the following "Conversation Poems": *The Eolian Harp*; *This Lime-Tree Bower My Prison*; *Frost at Midnight*; *The Nightingale*. *Dejection: An Ode*.
8. _____, from *Biographia Literaria*: Chapters IV, XII, XIV, XVII. *On Shakespeare as a Dramatist*; *Romeo and Juliet*; *Hamlet* [as in *Coleridge's Writings on Shakespeare* ed. Terence Hawkes]. *From Statesman's Manual: Symbol and Allegory*.
9. CHARLOTTE SMITH. From *Elegiac Sonnets* I, II, III, VII, XXXIX, SLIV, LV, LXX. *Thirty-eight, Addressed to Mrs. H---y*; *The Emigrants*; *Beachy Head*.
10. DOROTHY WORDSWORTH. *Alfoxden Journal*; *Grasmere Journals*.

11. JOHN KEATS. Sonnets: To One Who Has Been Long in the City Pent; On First Looking into Chapman's Homer; On Seeing the Elgin Marbles; When I Have Fears that I May Cease to Be; On Sitting down to Read King Lear Once again; To Homer; Bright Star; To Sleep; The Eve of St. Agnes; La Belle Dame sans Merci.
12. Endymion: A Poetic Romance.
13. _____. Hyperion; the odes (all); Lamia; The Fall of Hyperion.
14. _____. Letters: To B.R. Haydon [10-11 May 1817]; To Benjamin Bailey, 22 Nov. 1817; To George and Tom Keats [21-27 Dec. 1817]; To John Taylor, 27 Feb. [1818]; To J.H. Reynolds, May [1818]; To Richard Woodhouse [27 Oct. 1818]; To George and Georgina Keats [14 Feb.—3 May 1819], esp. 21 April [1819].
15. JOHN CLARE. To a Rose Bud in Humble Life; The Lamentations of Round-Oak Waters; Langley Bush; To the Rural Mouse; Emmonsails Heath in Winter; The Vixen; The Badger; Pastoral Poesy; An Invite to Eternity; 'I Am'; Sonnet: 'I Am'; The Peasant Poet; To John Clare. Prose: Apology for the Poor.
16. FELICIA HEMANS. Joan of Arc, in Rheims; Woman and Fame; Woman in the Field of Battle; Evening Prayer at a Girls' School; To Wordsworth; The Memorial Pillar; Imelda.
17. LORD BYRON. Childe Harold's Pilgrimage, cantos 3 and 4; Don Juan, Boos I-IV, XIV-XVI.
18. _____. The Vision of Judgement OR Beppo; Manfred; Cain.
19. PERCY BYSSHE SHELLEY. Mutability; Alabastor; Ozymandias; Hymn to Intellectual Beauty; Mont Blanc To a Sky-Lark; Ode to a West Wind; The Cloud; Lines Written Among the Eurganean Hills.
20. _____. Prometheus Unbound.
21. _____. Adonais; The Triumph of Life; The Mask of Anarchy; Song to the Men of England; Sonnet: England in 1819. The Two brief essays: On Love and On Life.
22. _____. Prose: A Deference of Poetry.

Prose Writers

23. MARY WOLLSTONECRAFT. From Vindication of the Rights of Woman:

Dedication to M. Talleyrand-Perigord, Advertisement, Introduction, Chapters I, II, IV, IX, XII.

24. THOMAS DE QUINCEY. Confessions of an English Opium Eater.
25. WILLIAM HAZLITT. From Lectures on the English Poets: On Shakespeare and Milton; From Characters of Shakespeare's Plays: Romeo and Juliet; Hamlet, On Gusto. THOMAS DE QUINCEY. On the Knocking on the Gate in Macbeth.
26. FRIEDRICH SCHILLER. On Naïve and Sentimental Poetry. ARTHUR SCHOPENHAUER. The World as Will and Representation, Book III.
27. G.W.F. HEGEL. Introduction to The Aesthetics; The Phenomenology of Mind, B.IV.A (the master-slave relationship), B.IVB.3 (the unhappy unconsciousness), C.BB.C.c (the beautiful soul).
28. FRIEDRICH NIETZSCHE. The Birth of Tragedy, On Truth and Lie in an Ultra-Moral Sense, The Will To Power, aphorisms 470-522 (on truth, the will to power and the self).

PART II. Novel to 1850

29. MATTHEW GREGORY LEWIS. The Monk.
30. ANN RADCLIFFE. The Mysteries of Udolpho.
31. WILLIAM GODWIN. Caleb Williams (1794).
32. SIR WALTER SCOTT. Waverly OR Old Mortality.
33. JANE AUSTEN, Pride and Prejudice.
34. _____, Emma.
35. MARIA EDGEWORTH. Castle Rackrent.
36. MARY SHELLEY. Frankenstein.
37. ELIZABETH GASKELL. Mary Barton OR North and South.
38. BENJAMIN DISRAELI. Sybil.
39. W.M. THACKERAY. Vanity Fair.
40. CHARLES DICKENS. Pickwick Papers.

41. _____. David Copperfield.
42. CHARLOTTE BRONTE. Jane Eyre.
43. EMILY BRONTE. Wuthering Heights.

PART III. Victorian and Edwardian Poetry

44. ALFRED TENNYSON, Supposed Confessions ... Mind, Mariana, The Post; The Poet's Mind, The Hesperides, The Lady of Shalott, The Lotus-Eaters, Ulysses, St. Simeon Stylites; The Palace of Art; Tithonus, The Epic; Morte d'Arthur; Locksley Hall.
45. _____, In Memoriam.
46. _____, Idylls of the King
47. ELIZABETH BARRETT BROWNING. To George Sand: A Desire; To George Sand: A Recognition; Sonnets from the Portuguese: nos. 21, 22, 32, 43; a Year's Spinning; Aurora Leigh: selections as in the Norton Anthology of English Literature (Sixth ed. Vol 2); a Musical Instrument; Mother and Poet.
48. EMILY BRONTE. I'm Happiest When Most Away; The Night-Wind; Remembrance; Stars; The Prisoner; A Fragment; No Coward Soul Is Mine.
49. ROBERT BROWNING, Johannes Agricola; Porphyria's Lover; My Last Duchess; Soliloquy of the Spanish Cloister; The Laboratory; Pictor Ignotus; The Last Ride Together; The Bishop Ordered His Tomb; Fra Lippo Lippi; Andrea del Sarto; Childe Roland to the Dark Tower Came; Love Among the Ruins.
50. _____. Two in the Campagna; A Toccata of Galuppi's; An Epistle ... of Karshish; Cleon; Christmas Eve and Easter Day; Bishop Blougram's Apology; Rabbi Ben Ezra; James Lee's Wife; Abt Vogler; Prospice.
51. _____. The Ring and the Book.
52. EDWARD FITZGERALD, The Rubaiyat of Omar Khayyam. ARTHUR HIGH CLOUGH. Qui Laborat, Orat; Epi-Strauss-ium; Easter Day, Naples, 1849; Easter Day II; The Latest Decalogue; Say Not the Struggle Nought Availeth; Amours de Voyage.
53. MATTHEW ARNOLD. To a Gipsy Child by the Sea-Shore; Resignation; The Strayed Reveller; In Utrumque Paratus; The Forsaken Merman; Memorial Verses; Empedocles on Etna.

54. _____. The Buried Life; Tristram and Iseult; Self-Dependence; Sohrab and Rustum; The Scholar-Gipsy; Stanzas from the Grande Chartreuse; Thyrsis; Palladium; Dover Beach; Rugby Chapel.
55. DANTE GABRIEL ROSSETTI. The Blessed Damozel; Jenny; My Sister's Sleep; Sister Helen; Troy Town; A Last Confession; The Song of the Bower; The Woodspurge; The Sea Limits; Sudden Light; The Portrait; The Stream's Secret; The Orchard Pit.
56. _____. The House of Life.
57. CHRISTINA ROSSETTI. Songs When I Am Dead My Dearest; A Pause; In an Artist's Studio; After Death; Dead before Death; An App;e-Gathering; Up-Hill; A Better Resurrection; A Birthday; Winter; My Secret; Goblin Market; The Convent Threshold; Monna Innominata; Sleeping at Last.
58. WILLIAM MORRIS, The Defence of Guinevere and Other Poems.
59. CHARLES ALGERNON SWINBURNE. Atlanta in Calydon; Faustine; Laus Veneris; Itylus; The Triumph of Time; Hymn to Proserpine; The Garden of Proserpine; Hertha; Ave atque Vale; To Walt Whitman in America; Anactoria; The Lake Gaube.
60. GERARD MANLEY HOPKINS. The Wreck of the Deutschland; God's Grandeur; The Windhover; Pied Beauty; Hurraing in Harvest; Binsey Poplars; Duns Scotus's Oxford; The Caged Skylark; Henry Purcell; Spring and Fall; he Candle Indoors; As Kingfishers Catch Fire; Spelt from Sibyl's Leaves; Carrion Comfort; That Nature is a Heraclitean Fire; Thou Art Indeed Just, Lord.
61. OSCAR WILDE. Helas!; Requiescat; Le Jardin; The Harlot's House; The Sphinx. ARTHUR SYMONS. Maquillage; Morbidezza; Prologue; Before the Curtin; Prologue: In the Stalls; To a Dancer; La Melinite: Moulin-Rouge; Javaneses Dancers; By the Pool at the Third Rosses; Hallucination: I, White Heliotrope; At Dieppe: After Sunset.
62. ERNEST DOWSON. Nuns of the Perpetual Adoration; Flose Lunae; Dregs; To One in Bedlam; Villanelle of the Poet's Road; Benedictio Domini; Plymouth Harbour; Non Sum Qualis ... Cynarae; Vitae Summa Brevis. LIONEL JOHNSON. Mystic and Cavalier; By the Statue of King Charles; The Dark Angel; Plato in London; The Church of a Dream; The Destroyer of a Soul; The Last Music; To Morfydd.
63. W. B. YEATS. The Madness of King Goll; The Stolen Child; The Rose of the World; The Lake Isle of Innisfree; Who Goes with Fergus; The Man Who

Dreamed of Fairyland; from The Wind Among the Reeds: The Hosting of the Sidhe; The Everlasting Voices; The Song of Wandering Aengus; The Valley of the Black Pig; The Secret Rose; The Fiddler of Dooney; Adam's Curse; No Second Troy.

64. THOMAS HARDY. Hap; Neutral Tones; The Darkling Thrush; In Tenebris; Channel Firing; The Convergence of the Twain; The Going; At Castle Boterel; The Ruined Maid; Drummer Hodge; Ah. Are You Digging on My Grave?; During Wind and Rain; In Time of "The Breaking of Nations"; He Never Expected Much.
65. A.E. HOUSMAN. A Shropshire Lad: 1887 (From Clee to Heaven the Beacon Burns); On Moonlit Heath and Lonesome Bank; Loveliest of Trees; When I was One-and-Twenty; To an Athlete Dying Young; "Is My Team Plowing"; With Rue My Heart is laden; Terence, This is Stupid Stuff; On Wenlock Edge; The Immortal Part; The Carpenter's Son.

PART IV: Novel 1850-1914

66. CHARLES DICKENS. Hard Times OR Great Expectations.
67. _____. Bleak House.
68. _____. Our Mutual Friend.
69. CHARLOTTE BRONTE. Villette OR Shirley.
70. GEORGE ELIOT. Adam Bede OR Mill on the Floss OR Daniel Deronda.
71. _____. Middlemarch.
72. MARY ELIZABETH BRADDON. Lady Audley's Secret OR ELLEN WOOD [Mrs. Henry Wood]. East Lynne.
73. WILKIE COLLINS. The Woman in White; The Moonstone OR No Name.
74. ANTHONY TROLLOPE. Barchester Towers.
75. _____. Can You Forgive Her.
76. LEWIS CARROLL. Alice's Adventures in Wonderland; Through the Looking Glass.
77. GEORGE MEREDITH. The Egoist OR Diana of the Crossways.
78. THOMAS HARDY. Tess of the D'Urbervilles.

79. _____. Far From the Madding Crowd OR Jude the Obscure.
80. HENRY JAMES. Portrait of a Lady.
81. _____. What Maisie Knew.
82. GEORGE GISSING. New Grub Street OR The Old Women.
83. BRAM STOKER. Dracula.
84. OSCAR WILDE. The Picture of Dorian Gray.
85. JOSEPH CONRAD. Lord Jim OR Victory.
86. _____. Nostromo OR The Secret Agent.
87. FORD MADOX FORD, The Good Soldier.
88. D.H. LAWRENCE. Sons and Lovers.
89. JAMES JOYCE. A Portrait of the Artist.
90. ARNOLD BENNETT. The Old Wive's Tale.
91. E.M. FORSTER. Howard's End.
92. H.G. WELLS. The Time Machine.

PART V: Victorian Prose

93. THOMAS B. MACAULAY. Review Essays: Milton; Southey's Colloquies; Lord Bacon.
94. THOMAS CARLYLE. Signs of the Times; Characteristics; The Hero as Man of Letters; from Past and Present: Gospel of Mammonism; Gospel of Dilettantism; Democracy; Captains of Industry.
95. _____. Sartor Resartus.
96. JOHN STUART MILL. Autobiography.
97. _____. On Liberty.
98. JOHN HENRY NEWMAN. Apologia Pro Vita Sua: History of My Religious

Opinions to the Year 1833; from The Idea of a University: Knowledge Its Own End; Knowledge Viewed in Relation to Learning.

99. MATTHEW ARNOLD. Preface to Poems, 1853; The Function of Criticism at the Present Time, Wordsworth; The Study of Poetry; Literature and Science.
100. _____. Culture and Anarchy (first four essays).
101. WALTER PATER. The Renaissance.
102. _____. essays: Wordsworth, Aesthetic Poetry, Style. from Imaginary Portraits: Denys l'Auxerrois, Apollo in Picardy.
103. CHARLES DARWIN. From Origin of Species (1859): Chapters 1-4, 6 and 10. THOMAS HENRY HUXLEY. Science and Culture.
104. JOHN RUSKIN. from Modern Painters: A Definition of Greatness in Art; "The Slave Ship"; Of the Pathetic Fallacy. From the Seven Lamps of Architecture: The Lamp of Truth; The Lamp of Memory. From The Stones of Venice: The Nature of Gothic chapter.
105. _____. Lectures: Traffic; The Mystery of Life and Its Arts. From Unto This Last: first essay ("The Roots of Honour"). The Storm Cloud of the Nineteenth Century: Lecture I.
106. OSCAR WILDE. The Decay of Lying; The Critic as Artist; The Soul of Man Under Socialism.
107. ARTHUR SYMONS. The Symbolist Movement in Literature. JOSEPH CONRAD. Preface to The Nigger of Narcissus.

PART VI: 19th Century Drama

108. PERCY SHELLEY. The Cenci.
109. W. S. GILBERT. Patience.
110. ARTHUR PINERO. The Second Mrs. Tanqueray OR HENRY ARTHUR JONES. The Liars.
111. GEORGE BERNARD SHAW. Mrs. Warren's Profession OR Arms and the Man; Candida OR Caesar and Cleopatra; Man and Superman.
112. WILLIAM BUTLER YEATS. Countess Cathleen; Kathleen ni Houlihan; Deidre.

113. JOHN MILLINGTON SYNGE. The Playboy of the Western World; Riders to the Sea.
114. OSCAR WILDE. Lady Windermere's Fan; The Importance of Being Earnest; Salome.

PART VII: Short Fiction

115. GEORGE ELIOT. The Lifted Veil. MRS. GASKELL. From Cousin Phillis and Other Tales; Lizzie Leigh; The Grey Nurse.
116. CHARLES DICKENS. A Christmas Carol. JOHN RUSKIN. King of Golden River. GEORGE MACDONALD. The Light Princess.
117. DANTE GABRIEL ROSSETTI. Hand and Soul. WALTER PATER. The Child in the House; Emerald Uthwart.
118. ROBERT LOUIS STEVENSON. Dr. Jekyll and Mr. Hyde; The Beach of Falesa; The Ebb-Tide.
119. JOSEPH CONRAD. Heart of Darkness; The Secret Sharer.
120. HENRY JAMES. The Turn of the Screw, Daisy Miller; The Beast in the Jungle.
121. JAMES JOYCE. Dubliners.