Supplementary List for the Victorian Period

1. Additional Instructions

Students for whom the nineteenth century is their Primary Field should supplement the general list with material chosen from the following, as suits the particular focus of their studies.

Students who choose to concentrate on the Victorian Period within their major field should reduce the material on the Romantic part of the nineteenth-century list by approximately two thirds, and should replace this material with material drawn from the following list. In addition, the list for the major or primary field should contain 20% more material overall than for the secondary field.

Optional Texts

Poetry


Robert Browning: “Count Gismond” “Soliloquy of the Spanish Cloister”; “Home-Thoughts, from Abroad”; “Pictor Ignotus”; “Meeting at Night”; “Parting at Morning”; “A Woman’s last Word”; “By the Fire-side”; “An Epistle Containing the Strange Medical Experience of Karshish, the Arab Physician”; “How it Stikes a Contemporary”; “Memorabilia”; “In a Year”; “Popularity”; “Two in

Emily Bronte: ‘The night is darkening round me’; ‘I am the only being whose doom’; “The Night Wind”; “The Old Stoic”; ‘Shall earth no more inspire thee’; ‘Aye, there it is! It wakes to night’; “To Imagination”; “Plead for Me”; “Remembrance”; “Death”; “Stars”; “The Prisoner”; ‘No coward soul is mine’; ‘I’m happiest when most away’.

Arthur Clough: Amours de Voyage; “The Latest Decalogue”.

George Eliot: “The Spanish Gypsy”; “Brother and Sister”


A. A. Procter: “Envy”; “A Lost Chord”; “The Requital”; “’A Woman’s Last Word”; “Homeless”.


George Meredith: Modern Love; “Lucifer in Starlight”; “Dirge in Woods”.


Lewis Carroll: “Father William”; “Jabberwocky”; The Hunting of the Snark.


Augusta Webster: “By the Looking-Glass”; “Circe”; “The Happiest Girl in the World”; “A Castaway”; ‘While the Woods Were Green’; “Betrothed”; “Beyond the Shadow”; “Siste Viator”; selections from “Mother and Daughter”.


Michael Field: ‘Where with their boats the fishers land’; ‘Maids, not to you my mind doth change’; ‘Come, Gorgo, put the rug in place’; ‘Yea, gold is the son of Zeus: no rust’; ‘Ah me, if I grew sweet to man’; “A Portrait”; “Spring. Sandro Botticelli”; “A Pen-Drawing of Leda. Sodoma”; “The Sleeping Venus. Giorgione”; ‘A Girl’; “Noon” “An Apple-Flower”; ‘Love rises up some days’; ‘It was deep April, and the morn’; “Cyclamens”; “To Christina Rossetti”; ‘Your rose is dead’: “Grass in Spring”; “Stream and Pool”; ‘I love you with my life—tis so I love you’: “The Mummy Invokes his Soul”; “Good Friday”; “Nests in Elms”; “Ebbtide at Sundown”.

Oscar Wilde: “Requiescat”; Hélas”; “Symphony in Yellow”; “The Ballad of Reading Gaol”.


A. E. Housman: A Shropshire Lad, selections.


Ernest Dowson: “Non Sum Qualis Eram Bonae Sub regno Cynaræ”; “Vita Brevis Spem Nos Vetat Incohare Longam”; “Benedicto Domini”; “Spleen”; Villanelle of the Poet’s Road”; “A Last Word”.


NOVELS

Students should select from the optional novels on the general list in addition to the following:

Charles Dickens:  *Oliver Twist, David Copperfield, Great Expectations*,

E. Bulwer Lytton:  *The Last Days of Pompeii*.

Charles Kingsley:  *Alton Locke*

Elizabeth Gaskell:  *Cranford*

Antony Trollope:  *Barchester Towers or The Way we Live Now or The Eustace Diamonds*.


Margaret Oliphant, *Phoebe Junior*

Olive Schreiner:  *The Story of an African Farm*.

DRAMA


CRITICAL PROSE

Students should supplement the material on the general list with choices from the following:


Carlyle:  *Past and Present*

Darwin:  *The Origin of Species*

Eliot:  “Silly Novels by Lady Novelists”; “Margaret Fuller and Mary Wollstonecraft”

Hardy:  “Candour in English Fiction”; “The Science of Fiction”


Gaskell:  *Life of Charlotte Bronte*

Martineau:  *Illustrations of Political Economy*

Mill:  *On Liberty*

Nightingale: “Cassandra”

Pater: The Renaissance, Imaginary Portraits, Appreciations

Ruskin: Unto This Last, Sesame and Lilies. Besides these two works in their entirety, students should read the selections from Ruskin in The Genius of John Ruskin, John D. Rosenberg, ed.


Secondary Reading Sources:

Students are expected to have some sense of the historical and theoretical foundations of Victorian Studies and the criticism of Victorian literature. The list below is by no means exhaustive, but includes fundamental works in theory and history, as well as representative studies of literature. In selecting critical works for your list, you should consider the titles recommended below, but you may also, with the permission of your examiners, add works of your own choice on topics not represented here.

You should also be familiar with the textual histories and variants of works on your reading lists. Finally you should be familiar with the professional tools used to mediate the field: these include major scholarly editions (e.g. Christopher Ricks’ edition of Tennyson’s poetry, or R. H. Super’s Prose Works of Matthew Arnold), and major anthologies (including the way they have discursively constructed and reconstructed the field at different times). Please consult your supervisors or the examining committee for further advice on these matters.


*Departmental regulations regarding PhD comprehensive exams can be found @ the following site: [https://www.uwo.ca/english/graduate/phd/index.html](https://www.uwo.ca/english/graduate/phd/index.html).*