

WESTERN UNIVERSITY  
DEPARTMENT OF ENGLISH

PHD QUALIFYING EXAMINATION READING LIST

English 9914 (SF)/ 9934 (PF)

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**

E. Barrett Browning: “A Sea-Side Walk”; “Felicia Hemans”; “Bertha in the Lane”; “Grief”; “To George Sand: A Desire”; “To George Sand: A Recognition”; “Hiram Powers’ ‘Greek Slave’”; “Sonnets from The Portuguese”; *Aurora Leigh*; “Lord Walter’s Wife”; “The Best Thing in the World”; “Mother and Poet”.

Alfred Lord Tennyson: Song (‘A spirit haunts the year’s last hours’); “The Kraken”; “The Hesperides”; “To---. With the Following Poem”; “The Palace of Art “St Simeon Stylites”; “Break, Break, Break”; “Locksley Hall”; from *The Princess* ‘Sweet and low, sweet and low’; ‘Tears, idle tears’; ‘Now sleeps the crimson petal’; ‘Come down, O maid’; “The Eagle”; “Ode on the Death of the Duke of Wellington”; “The Charge of the Light Brigade”; “Enoch Arden” ; “The Higher Pantheism”; “Rizpah”; *Idylls of the King*; ‘Frater Ave atque Vale’; “Demeter and Persephone”; “Far—Far—Away”; “To the Marquis of Dufferin and Ava”; “Crossing the Bar”

Edward Fitzgerald: *The Rubaiyat of Omar Khayyam*.

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

the Campagna”; “One Word More”; “Abt Vogler”; “ Youth and Art”; *The Ring and the Book*; “Amphibian”; “Thamuris Marching”; “House”; “Adam, Lilith, and Eve”; “Why I am a Liberal”; from *Asolando*—“Prologue”.

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”

Matthew Arnold: “Quiet Work”; “The Strayed Reveller”; “Shakespeare”; “To a Gipsy Child by the Sea-Shore”; “The Forsaken Merman”; “Empedocles on Etna”; “Switzerland”; “Tristram and Iseult”; “Sohrab and Rostum”; “Rugby Chapel”.

Coventry Patmore: *The Angel in the House* (1905 version—rpt. In Collins and Rundle, . *The Broadview Anthology of Victorian Poetry and Poetic Theory*).

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

D. G. Rossetti: “Sister Helen”; “Ave”; “Eden Bower”; “Sudden Light”; “The Ballad of Dead Ladies”; for “The Wine of Circe”; *The House of Life*

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

C. G. Rossetti: “Despair”; “The P. R. B.”; “A Birthday”; “Up-Hill”; “A Triad”; “Love from the North”; “Cousin Kate”; “Remember”; “The Hour and the Ghost”; “Echo”; “Shut Out”; “The Convent Threshold”; “A Better Resurrection”; “Amen”; “Good Friday”; “Amor Mundi”; “Twice”; “Memory”; “By the Sea”; “A Christmas Carol”; “Paradise”; selections from *Sing-Song*; “Monna Innominata”; “A Fisher-Wife”; “Birchington Churchyard”; “An Echo from Willowood”; ‘O Lord when Thou didst call me, didst thou know’; ‘Where their worm dieth not, and the fire is not quenched’; ‘Lord, grant us calm, if calm can set forth Thee’; “A Pause”; ‘Sleeping at last, the trouble and tumult over’.

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

William Morris: “The Defence of Guinevere”; “Concerning Geffray Teste Noire”; “The Blue Closet”; “The Tune of Seven Towers”; “The Haystack in the Floods”; “Two Red Rises Across the Moon”; selections from *The Earthly Paradise*.

A. C. Swinburne; *Atalanta in Calydon*; “Laus Veneris”; “The Triumph of Time”; “Itylus”; “Anactoria”; “Hymn to Proserpine”; “The Leper”; “Dolores”; “The Garden of Proserpine”; “Hertha”; “A Forsaken Garden”; “At a Month’s End”; “Ave Atque Vale”; *Tristram of Lyonesse*; “The Lake of Gaube”.

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”.

Thomas Hardy: “Hap”; “Neutral Tones”; “Her Initials”; “A Sign-Seeker”; “Friends Beyond”; “Thoughts of Phena”; “Nature’s Questioning”; “The Impercipient”; “Heiress and Architect”; “I Look into My Glass”; “Drummer Hodge”; “The Ruined Maid”; “In Tenebris I”; “In Tenebris II”; “The Darkling Thrush”.

G. M. Hopkins: “Heaven Haven: A Nun Takes the Veil”; “The Habit of Perfection”; “The Wreck of the *Deutschland*”; “The Starlight Night”; “Spring”; “God’s Grandeur”; “The Windhover”; “Pied Beauty”; “Hurrahing in Harvest”; “Henry Purcell”; “Felix Randall”; “Spring and Fall”; ‘As kingfishers catch fire, dragonflies draw flame’; “Carrion Comfort”; ‘No worst, there is none’; ‘I wake and feel the fell of dark, not day’; “Spelt from Sybil’s Leaves”; “That Nature is a Heraclitean Fire and of the Comfort of the Resurrection”; “Thou art indeed just, Lord”; “To R.B.”.

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. Mary F. Robinson: “The Scape-Goat”; “The Idea”; “Darwinism”; “An Orchard at Avignon”; “Love, Death, and Art”; “Art and Life”; “Song”; “Neurasthenia”; “To My Muse”.

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

Mary Coleridge: “The Other Side of a Mirror”; “Impromptu”; “Gone”; “Mortal Combat”; “Master and Guest”; “The Witch”; “L’Oiseau Bleu”; “The Nurse’s Lament”; “Wilderspin”; ‘Some in a child would live, some in a book’; “The White Women”.

Amy Levy: “Xantippe”; “Felo de Se”; “Magdalen”; “A Farewell”; “On the Threshold”; “A Reminiscence”; “The Old House”; “London in July”; “A Ballad of Religion and Marriage”.

Rudyard Kipling: “The Ballad of East and West”; “Mandalay”; “Tommy”; “The Widow at Windsor”; “Recessional”; “The White Man’s Burden”.

Ernest Dowson: “Non Sum Qualis Eram Bonae Sub regno Cynarae”; “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*.

George Eliot: *Adam Bede*, *The Mill on the Floss*, *Daniel Deronda*.

Margaret Oliphant, *Phoebe Junior*

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

## **DRAMA**

Taylor, *The Ticket-of-Leave Man* and Pinero, *Trelawny of the Wells*; Wilde, *The Importance of Being Earnest* and *Salomé*; Shaw, *Mrs. Warren's Profession*

## **CRITICAL PROSE**

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

Arnold: "On Translating Homer"; *Culture and Anarchy*; "The Study of Poetry".

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"

Hallam: "On Some of the Characteristics of Modern Poetry, and on the Lyrical Poems of Alfred Tennyson"

Gaskell: *Life of Charlotte Bronte*

Martineau: *Illustrations of Political Economy*

Mill: *On Liberty*

Morris: “Useless Work Versus Useless Toil”; [from] *Hopes and Fears for Art*: “The Lesser Arts”; “The Art of the People”

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.

Wilde: “The Portrait of Mr. W. H.”; *De Profundis*.

### 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.

Altick, Richard, *The English Common Reader: A Social History of the English Mass Reading Public 1800-1900*. 1957.

Armstrong, Isobel, *Victorian Poetry: Poetry, Poetics, Politics*. 1993.

Armstrong, Nancy, *Desire and Domestic Fiction: A Political History of the Novel*. 1987.

Beer, Gillian, *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth Century Fiction*. 1983.

Foucault, Michel, *The History of Sexuality*, vol. 1, Robert Hurley, trans. 1978.

Freedgood, Elaine. *The Ideas in Things: Fugitive Meaning in the Victorian Novel*. (2006).

Gallagher, Catherine, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form 1832-1867*. 1985.

Gilbert, Sandra, and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 1979.

Levine, Caroline. *Forms: Whole, Rhythm, Hierarchy, Network*. (2017).

Levine, George, *Dying to Know: Scientific Epistemology and Narrative in Victorian England* (2002).

Langbaum, Robert, *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*. 1957.

Miller, D. A. *The Novel and the Police*. 1988.

Poovey, Mary, *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. 1988.

Said, Edward, *Orientalism*. 1979.

Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. 1985.

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