### Historical Field List: Long Nineteenth Century (British)

*Note: As per the graduate handbook, “historical field lists are advisory rather than contractual; they determine the parameters of the exam, but do not rule out the possibility that the conversation may range more broadly. Students may not refer to historical field lists during the exam.”*

<table>
<thead>
<tr>
<th>Prose Fiction</th>
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<tbody>
<tr>
<td>Jane Austen (1775-1817)</td>
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<tr>
<td><em>Northanger Abbey</em> (1817)</td>
<td><em>Hard Times</em> (1854)</td>
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<td><em>Sense and Sensibility</em> (1811)</td>
<td><em>Great Expectations</em> (1860-1)</td>
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<td><em>Pride and Prejudice</em> (1813)</td>
<td><em>Tale of Two Cities</em></td>
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<td><em>Emma</em> (1816)</td>
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<td>Sir Walter Scott (1771-1832)</td>
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<td><em>Waverley</em> (1814)</td>
<td>Anthony Trollope (1815-1882)</td>
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<td><em>Ivanhoe</em> (1819)</td>
<td><em>Barchester Towers</em> (1857)</td>
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<td><em>Redgauntlet</em> (1824)</td>
<td><em>The Way We Live Now</em> (1875)</td>
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<td>Mary Shelley (1797-1841)</td>
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<td><em>Frankenstein</em> (1818/23)</td>
<td>George Eliot (1819-1880)</td>
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<td><em>The Last Man</em> (1826)</td>
<td><em>The Mill on the Floss</em> (1860)</td>
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<td>Benjamin Disraeli (1804-1881)</td>
<td><em>Middlemarch</em> (1871-2)</td>
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<td><em>Sybil</em> (1845)</td>
<td><em>Daniel Deronda</em> (1876)</td>
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<td>Elizabeth Gaskell (1810-1865)</td>
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<td><em>North and South</em> (1855)</td>
<td>Wilkie Collins (1824-1889)</td>
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<td>William Makepeace Thackeray (1811-1863)</td>
<td><em>The Woman in White</em> (1860)</td>
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<td><em>Vanity Fair</em> (1847)</td>
<td><em>The Moonstone</em> (1868)</td>
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<td>Charlotte Bronte (1816-1855)</td>
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<td><em>Jane Eyre</em> (1847)</td>
<td>Lewis Carroll (1832-1898)</td>
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<td><em>Villette</em> (1853)</td>
<td><em>Alice’s Adventures in Wonderland</em> (1865)</td>
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<td>Emily Bronte (1818-1848)</td>
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<tr>
<td><em>Wuthering Heights</em> (1847)</td>
<td>Thomas Hardy (1840-1928)</td>
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<td>Charles Dickens (1812-1870)</td>
<td><em>The Mayor of Casterbridge</em> (1886)</td>
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<td><em>David Copperfield</em> (1849-1850)</td>
<td><em>Tess of the D’Urbervilles</em> (1891)</td>
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<td><em>Bleak House</em> (1852-3)</td>
<td><em>Return of the Native</em> (18??)</td>
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<td>Robert Louis Stevenson (1850-1894)</td>
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<td><em>The Strange Case of Dr. Jekyll and Mr. Hyde</em> (1886)</td>
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<td>Henry Rider Haggard (1856-1925)</td>
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<td><em>She</em> (1887)</td>
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<td>William Morris (1834-1896)</td>
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<td><em>News From Nowhere</em> (1891)</td>
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<tr>
<td>Oscar Wilde (1854-1903)</td>
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<td><em>The Picture of Dorian Gray</em> (1890)</td>
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</table>
George Gissing (1857-1903)
   *New Grub Street* (1891)

H.G. Wells (1866-1946)
   *The Time Machine* (1895)

Bram Stoker (1847-1912)
   *Dracula* (1897)

Prose Nonfiction

Thomas Malthus
   *An Essay on the Principle of Population* (1798-1826)

Samuel Taylor Coleridge (1772-1834)
   *Biographia Literaria* (1817)

Percy Bysshe Shelley
   Defense of Poetry, (1821) 1840

Thomas Carlyle (1795-1881)
   “Signs of the Times” (1829)
   *Sartor Resartus* (1833-4)
   *History of the French Revolution* (1837)
   *Past and Present* (1843)

Cardinal Newman (1801-1890)
   *Apologia Pro Vita Sua* (1864)
   *The Idea of a University Defined* (1873)

John Stuart Mill (1806-1873)
   *On Liberty* (1859)
   *Utilitarianism* (1863)
   *On the Subjection of Women* (1869)
   *Autobiography* (1873)

John Ruskin (1819-1900)
   “The Nature of Gothic” in *Stones of Venice* (1851-3)
   *Modern Painters*
   *Unto this Last*

Matthew Arnold (1822-1888)
   *Culture and Anarchy* (1869)

   “The Function of Criticism at the Present Time”
   *Science in Culture; Literature & Science*

Walter Pater (1839-1894)
   *Studies in the History of the Renaissance* (1873)

Oscar Wilde (1854-1900)
   “The Decay of Lying” (1889)
   “The Critic as Artist” from *Intentions* (1891)

Charles Darwin
   *Origin of Species*
   *Descent of Man*

Poetry

Sir Walter Scott (1771-1832)
   “The Lay of the Last Minstrel,” 1805

William Wordsworth (1770-1850)
   *Lyrical Ballads*, 1798: 1800
   “Prefaces,” 1800; 1802
   Lucy poems, 1800
   “Michael,” 1800
   “Milton! . . .,” 1802
   “Nuns fret not . . .,” 1802
   Prelude, 1798, 1850
   “Intimations of Immortality,” 1807

Samuel Taylor Coleridge (1772-1834)
   “Æolian Harp,” 1795
   “The Rime of the Ancient Mariner,” 1798
   “The Nightingale,” 1798
   “Frost at Midnight,” 1798
   “This Lime Tree Bower My Prison,” 1800
   “Dejection: An Ode,” 1802
   “To Wordsworth,” 1807
   “Kubla Khan,” 1816
   “Christabel,” 1816

George Gordon, Lord Byron (1788-1824)
   “Childe Harold’s Pilgrimage,” 1809-17
“Manfred,” 1816-17  
*Don Juan*, 1819-24

Percy Bysshe Shelley (1792-1822)
“Alastor,” 1815  
“Mont Blanc,” 1816  
“Hymn to Intellectual Beauty,” 1816  
“Ozymandias,” 1818  
*Prometheus Unbound*, 1818  
“Ode to the West Wind,” 1819  
“To a Skylark,” 1820  
*The Cenci*, 1820  
“Epipsychidion,” 1821  
*Adonais*, 1821  
“The Triumph of Life,” 1822

John Keats (1795-1821)
“On First Looking Into Chapman’s Homer,” 1816  
“On Seeing the Elgin Marbles,” 1817  
“Hyperion,” 1818  
“The Eve of St. Agnes,” 1819  
“La Belle Dame sans Merci,” 1919  
“Ode on a Grecian Urn,” 1819  
“Ode to a Nightingale,” 1819  
“Ode on Melancholy,” 1819  
“Lamia,” 1819  
“To Autumn,” 1819  
“The Fall of Hyperion,” 1819

Alfred Tennyson (1809-1892)
*The Princess*  
*In Memoriam* (1850)  
*Maud* (1855)  
“The Lady of Shallot”  
“Ulysses”  
“The Lotos-Eaters”  
“Mariana”  
“Locksley Hall”

Elizabeth Barrett Browning (1806-1861)
*Aurora Leigh* (1857)

Robert Browning (1812-1889)
“Porphyria’s Lover”  
“My Last Duchess”  

“The Bishop Orders His Tomb”  
“Fra Lippo Lippi”  
“Andrea del Sarto”  
“Caliban at Setebos”

Matthew Arnold (1822-1888)
“Thyrsis”  
“Dover Beach”  
“The Scholar Gipsy”

Christina Rossetti (1834-1894)
“The Goblin Market”  
“In the Artist’s Studio”

Dante Gabriel Rossetti (1828-1882)
“The Blessed Damozel”

Gerard Manley Hopkins (1844-1889)
“The Windhover”  
“Spring and Fall”  
Dark Sonnets

Charles Swinburne
“Atalanta in Calydon”

George Meredith
*Modern Love*

Secondary Readings

Peter Brooks, *Reading for the Plot*
Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act*
Georg Lukacs, *The Historical Novel; The Theory of the Novel*
D.A. Miller, *The Novel and the Police*
Franco Moretti, *Signs Taken for Wonders; The Way of the World: The Bildungsroman in European Culture*
Garrett Stewart, *Dear Reader: The Conscripted Audience in Nineteenth Century British Fiction*
Katie Trumpener, *Bardic Nationalism: the Romantic Novel and the British Empire*
Raymond Williams, *The Country and the City; Culture and Society*
Adela Pinch, *Thinking about Other People in Nineteenth-Century British Writing*