

NINETEENTH CENTURY Orals List

2018

POETRY (12)

Anna Letitia Barbauld (1743-1825)

- “To A Lady, with some painted Flowers (1773)
- “Epistle to William Wilberforce” (1791)
- “The Rights of Woman” (c.1792-95)
- “Washing-Day” (1797)
- “Eighteen Hundred and Eleven” (1812)

Samuel Taylor Coleridge (1772-1834)

- “Domestic Peace” (1794, from *The Fall of Robespierre*, Act I)
- “The Eolian Harp” (1796)
- “The Rime of the Ancient Mariner” (1798)
- “Frost at Midnight” (1798)
- “Kubla Khan” (1816)
- “Christabel” (1816)

William Wordsworth (1770-1850)

*Lyrical Ballads* (1798):

“Expostulation and Reply”

“The Tables Turned”

“Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour. July 13, 1798”

*Lyrical Ballads* (1800):

“The Childless Father”

“Resolution and Independence” (1807)

“The Solitary Reaper” (1807)

Lord Byron (1788-1824)

*Childe Harold's Pilgrimage* (1812-1818): Canto the Third; Canto the Fourth

*The Giaour* (1813)

John Keats (1795-1821)

“On First Looking into Chapman’s Homer” (1816)  
“On Seeing the Elgin Marbles” (1817)  
“La Belle Dame Sans Merci” (1819)  
“This living hand” (1819) [1898]  
“Ode on a Grecian Urn” (1820)

Percy Bysshe Shelley (1792-1822)

“Mutability” (1816)  
“Mont Blanc” (1817)  
“Ozymandias” (1818)  
“England in 1819” (1819) [1839]

Robert Browning (1812-1889)

“Porphyria’s Lover” (1836)  
“My Last Duchess” (1842)  
“Sibrandus Schafnaburgensis” (1845)  
“Childe Roland to the Darke Tower Came” (1855)  
“Pan and Luna” (1880)

Elizabeth Barrett Browning (1806-1861)

“The Deserted Garden” (1838)  
“The Lady’s Yes” (1844)  
“The Soul’s Expression” (1844)  
“Hiram Powers’ Greek Slave” (1850)  
“A Man’s Requirements” (1850)  
“A Curse for a Nation” (1854)  
*Aurora Leigh* (1856)

Alfred, Lord Tennyson (1809-1892)

“Locksley Hall” (1835) [1842]  
“Lady of Shalott” (1842)  
“Come down O Maid” from *The Princess* (1847)  
*In Memoriam* (1850)  
“The Charge of the Light Brigade” (1854)  
“Locksley Hall Sixty Years After” (1886)

Christina Rossetti (1830-1894)

“From the Antique” (1854)  
“Goblin Market” (1859) [1862]  
“In an Artist’s Studio” (1856) [1896]  
“Remember” (1849) [1862]

“No, Thank You, John” (1860) [1862]  
“A Daughter of Eve” (1875)  
“Sonnets are full of love” (1880)  
“A Frog’s Fate” (1885)

Algernon Charles Swinburne (1837-1909)

“The Leper” (1866)  
“The Triumph of Time” (1866)  
“Ave Atque Vale” (1868)  
“The Higher Pantheism in a Nutshell” (1880)

“Michael Field”: Katharine Harris Bradley (1846-1914), Edith Emma Cooper (1862-1913)

“La Gioconda” (1892)  
“A Pen-Drawing of Leda” (1892)  
“A Girl” (1893)  
“It Was Deep April” (1893)  
“Cyclamens” (1893)

#### FICTION (21 authors)

1. Elizabeth Inchbald, *A Simple Story* (1791)
2. William Godwin, *Caleb Williams* (1794)
3. Ann Radcliffe, *Mysteries of Udolpho* (1794)
4. M.G. Lewis, *The Monk* (1795)
5. Jane Austen, *Mansfield Park* (1814)
6. Mary Shelley, *Frankenstein* (1818)
7. Sir Walter Scott, *The Bride of Lammermoor* (1819) [1830 *Magnum Opus* edition]
8. Edward Bulwer-Lytton, *Paul Clifford* (1830)
9. Charlotte Brontë, *Jane Eyre* (1847)
10. William Makepeace Thackeray, *Vanity Fair* (1848)
11. Anne Brontë, *The Tenant of Wildfell Hall* (1848)
12. Elizabeth Gaskell, *North and South* (1855)
13. Charles Dickens, *Little Dorrit* (1857)
14. Wilkie Collins, *The Woman in White* (1860)
15. Charles Dickens, *Great Expectations* (1861)
16. Ellen Wood, *East Lynne* (1862)

17. Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)
18. George Eliot, *Middlemarch* (1872)
19. Anthony Trollope, *The Way We Live Now* (1875)
20. Oscar Wilde, *The Picture of Dorian Gray* (1891)
21. Thomas Hardy, *Tess of the D'Urbervilles* (1891)
22. Bram Stoker, *Dracula* (1897)

#### NON-FICTION PROSE (16 authors)

Mary Wollstonecraft

*A Vindication of the Rights of Woman* (1792)

William Wordsworth

“Preface to the Lyrical Ballads” (1800)

Thomas Carlyle

from *On Heroes* (1840): “Hero as Poet,” “Hero as Man of Letters”

from *Sartor Resartus* (1833-4): “The Everlasting Yea,” “Centre of Indifference,” “The Everlasting No”

John Ruskin

from *Stones of Venice* (1851): “The Nature of Gothic”

John Stuart Mill

*On Liberty* (1859)

*The Subjection of Women* (1869)

Annie Thackeray

“Heroines and Their Grandmothers” (1865)

Algernon Charles Swinburne

*Notes on Poems and Reviews* (1866)

Helen Taylor

“Women and Criticism” (1866)

Matthew Arnold

from *Culture and Anarchy* (1869): “Sweetness and Light”

Margaret Oliphant

“Sensation Novels” (1862)

“The Literature of the Last Fifty Years” (1887)

excerpts from *Autobiography* (1899)

Walter Pater

from *The Renaissance* (1873): “Conclusion”

William Morris

“Art and Socialism” (1884)

Henry James

“The Art of Fiction” (1884)

Robert Louis Stevenson

“A Humble Remonstrance” (1884)

Oscar Wilde

from *Intentions* (1891): “The Decay of Lying”

Arthur Symons

“The Decadent Movement in Literature” (1893)

## CRITICISM (6)

1. Raymond Williams, *Culture and Society* (1958)
2. Nancy Armstrong, *Desire and Domestic Fiction* (1987)
3. Mary Poovey, *Uneven Developments* (1988)
4. Anne McClintock, *Imperial Leather* (1995)
5. Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (2006)
6. George Levine: *Dying to Know: Scientific Epistemology and Narrative in Victorian England* (2010)