



BALLIOL
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Victorian literature: further reading

I have listed a lot of other works here which you might best try next, but the list is for your guidance rather than all required reading. Follow your enthusiasms.

Thomas Carlyle (1795-1881)

Carlyle's essays and books exerted an immense influence on the age and you should have at least some sense of them. 'Signs of the Times', an essay first published in 1829, is included in many collections of Carlyle's prose; *Past and Present* crops up in second-hand bookshops all the time.

'Signs of the Times'. *Past and Present*.

Elizabeth Barrett Browning (1806-1861)

Aurora Leigh and Other Poems, ed. Bolton and Holloway (Penguin).

Aurora Leigh; 'Sonnets from the Portuguese'.

Alfred Tennyson (1809-1892)

The best edition to use is the selected edition by Christopher Ricks (paperback; Longman). 'Ulysses'; 'Morte d'Arthur'; 'Break, break, break'; 'Now sleeps the crimson petal', 'Tears, Idle Tears'; *In Memoriam*.

Elizabeth Gaskell (1810-1865)

Mary Barton; *North and South*.

Robert Browning (1812-1889)

If you become an enthusiast, the work to move on to next is *The Ring and the Book*, Browning's epic of competing points of view: it comes in a separate volume from Penguin, edited by Robert Altick. (Balliol library has one of the best collections of Browning material in the world.)

'Andrea del Sarto'; 'A Toccata of Galuppi's'; "'Childe Roland to the Dark Tower Came'"; 'Porphyria's Lover'; 'Soliloquy of the Spanish Cloister'.

Charles Dickens (1812-1870)

Oliver Twist; *Bleak House*; *Hard Times*.

Edward Lear (1812-1888)

The best edition is *The Complete Verse and Other Nonsense*, ed. Vivien Noakes (Penguin) but the texts are widely available.

Limericks from *A Book of Nonsense*; 'The Dong with a Luminous Nose'.

Charlotte Brontë (1816-1855)

Jane Eyre.

Frederick Douglass (1817-1895)

Narrative of the Life of Frederick Douglass, an American Slave.

Emily Brontë (1818-1848)

The best edition of her verse is *Poems*, ed. Gezari (Penguin). ‘The night is darkening round me’; ‘It’s over now; I’ve known it all’; ‘I know not how it falls on me’; ‘Cold in the earth, and the deep snow piled above thee!’; ‘The Prisoner’.

Walt Whitman (1819-1892)

‘Song of Myself’ from *Leaves of Grass*.

John Ruskin (1819-1900)

Selected Writings of John Ruskin, ed. Dinah Birch (Oxford World’s Classics).

Unto this Last (1860) is one of Ruskin’s great pieces of social protest and a big influence on progressive thought in Britain. You can often find it second hand, and there is a separate edition from Penguin, edited by Clive Wilmer. Ruskin was also the greatest art critic of his day: people interested in painting will enjoy his account of Turner in *Modern Painters*. (Begin with the excerpts from volume III.)

‘The Pathetic Fallacy’ excerpted from *Modern Painters*, volume III; *Unto this Last*.

George Eliot [Mary Ann Evans] (1819-1880)

The Mill on the Floss; Silas Marner; Daniel Deronda.

Arthur Hugh Clough (1819-1861)

The best text in print is probably is the *Selected Poems*, ed. Shirley Chew (Carcanet). *Amours de Voyage*; ‘The Latest Decalogue’.

Matthew Arnold (1822-1888)

Selected Poems, ed. Keith Silver (Carcanet) is in print.

‘To Marguerite—Continued’; ‘Dover Beach’; ‘The Scholar-Gipsy’; ‘Thyrsis’.

Prose: ‘The Function of Criticism at the Present Time’.

George Meredith (1828-1909)

‘Modern Love’. *The Egoist*.

Christina Rossetti (1830-1894)

Selected Poems, ed. Dinah Roe (Penguin).

‘When I am dead, my dearest’; ‘From the Antique’; ‘May’; ‘A Birthday’; ‘By the Sea’; ‘Goblin Market’.

Emily Dickinson (1830-1886)

The *Collected Poems* are published by Faber, but there are several rival editions each of which presents her work in slightly different ways.

‘After great pain, a formal feeling comes -’; ‘All overgrown by cunning moss’; ‘Because I could not stop for Death -’; ‘A Bird, came down the Walk -’; ‘Crumbling is not an instant’s Act’; ‘Fame is a bee’; ‘I dwell in Possibility -’; ‘I felt a Funeral, in my Brain’; ‘I heard a Fly buzz - when I died -’; ‘A narrow Fellow in the Grass’.

Lewis Carroll [Charles Dodgson] (1832-1898)

Alice's Adventures in Wonderland and Through the Looking-Glass, ed. Hugh Haughton (Penguin).

Mark Twain (1835-1910)

Huckleberry Finn; *Pudd'nhead Wilson*.

Mary Elizabeth Braddon (1835-1915)

Lady Audley's Secret.

Algernon Charles Swinburne (1837-1909)

Poems and Ballads and Atalanta in Calydon, ed. Kenneth Haynes (Penguin).
'The Garden of Proserpine'.

Walter Pater (1839-94)

A critic of great influence on, among others, Wilde and Yeats. *Studies in the History of the Renaissance*, ed. Matthew Beaumont (Oxford World's Classics).
'Leonardo da Vinci' and 'Conclusion'.

Thomas Hardy (1840-1928)

The Oxford course regards Hardy the poet as a 20th-century writer, Hardy the novelist as a Victorian.

Tess of the D'Urbervilles; *Jude the Obscure*.

Henry James (1843-1916)

The Aspern Papers; *What Maisie Knew*; *The Turn of the Screw*.

Gerard Manley Hopkins (1844-1889)

Most useful is the Oxford World's Classics text of the *Major Works*, edited by Catherine Phillips.

'The Wreck of the Deutschland'; 'The Windhover'; 'Pied Beauty'; 'As kingfishers catch fire'; 'No worst, there is none'.

George Grossmith (1847-1912) and Weedon Grossmith (1852-1919)

The masterpiece of Victorian humour. *The Diary of a Nobody*, ed. Kate Flint (Oxford World's Classics).

Oscar Wilde (1854-1900)

Wilde is an important essayist as well a playwright and writer of fiction. There is a single-volume *Complete Works of Oscar Wilde*, ed. Merlin Holland (HarperCollins). His book of essays, *Intentions*, is often found second-hand.

The Importance of Being Earnest.

'The Decay of Lying' (from *Intentions*).

The Picture of Dorian Gray.

Joseph Conrad (1857-1924)

Heart of Darkness; *The Secret Agent*; *Under Western Eyes*.

A.E. Housman (1859-1936)

The Collected Poems and Selected Prose, edited by Christopher Ricks, is published by Penguin.

'1887'; 'It nods and curtseys and recovers'; 'Into my heart an air that kills'; 'Oh who is that young sinner'; 'Bredon Hill'.

'The Name and Nature of Poetry'.

Professor Seamus Perry

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