NEW COLLEGE

The Victorian Paper
Michaelmas Term

Course Outline

This course outline contains the core reading required for the Victorian Paper. You must also read beyond this list, following your interests, using 'Preliminary Reading Lists for First-Year English'. During this course, you write six tutorial essays. A tutorial essay must be based, at the very least, on two major works (i.e. novels or collections of poems), but more is preferable. There is some flexibility with how authors may be grouped over the term. For example, with James and Conrad, you may, if you wish, combine them in one tutorial, or study either James or Conrad, or separate them into two consecutive weeks (and drop one of the other seventh or eighth week options). In addition to these tutorials, we have four classes (on narrative point of view, poetic form, realism, and the *fin de siècle*).

Week	Tutorials
First	**The Brontës** Emily Brontë, *Wuthering Heights* (1847) Charlotte Brontë, *Jane Eyre* (1847) Anne Brontë, *The Tenant of Wildfell Hall* (1848)
Second	**The Dramatic Monologue: Robert Browning & Alfred Tennyson** Browning: From *Dramatic Lyrics* (1842): 'My Last Duchess', 'Porphyria's Lover', 'The Bishop Orders his Tomb at Saint Praxed's Church', 'Soliloquy of the Spanish Cloister', From *Men and Women* (1855): 'Fra Lippo Lippi', 'Andrea del Sarto', 'An Epistle from Karshish' 'Essay on Shelley' (1852) – not a dramatic monologue, but an important statement, distinguishing the 'objective' from the 'subjective' poet Tennyson: 'The Lotos Eaters' (1832), 'St Simeon Stylites' (1842), 'Ulysses' (1842), 'Tiresias' (1833, 1885), 'Tithonus' (1860)
Fourth	**The Industrial Novel: Charles Dickens & Elizabeth Gaskell** Dickens, *Bleak House* (1852-3), *Hard Times* (1854) Gaskell, *North and South* (1854-5)
Sixth	**George Eliot** *Middlemarch* (1871-2) and/or *Daniel Deronda* (1876), *Adam Bede* (1859)
Seventh	**Aestheticism: Walter Pater & Oscar Wilde** Pater, *The Renaissance* (1873) (and perhaps *Marius the Epicurean* (1885)) Wilde, 'The Critic as Artist' (1891), 'The Decay of Lying' (1889), *The Picture of Dorian Gray* (1890, 1891) ***or*** **Sexuality in Victorian Poetry: George Meredith & Algernon Charles Swinburne** Meredith, *Modern Love* (1862)

Swinburne, *Poems and Ballads, First Series* (1866)

or **Literary Impressionism: Henry James and/or Joseph Conrad**

James, *The Portrait of a Lady* (1881), *What Maisie Knew* (1897), *The Ambassadors* (1903)
Conrad, *Heart of Darkness* (1899), *Nostromo* (1904), *The Secret Agent* (1907)

Eighth **Aestheticism: Pater & Wilde**
or **Literary Impressionism: James and/or Conrad**
or **Sexuality in Victorian Poetry: Meredith & Swinburne**