The following is a fundamental reading list for doctoral candidates to use as a guide in preparing for the comprehensive examination in British and Irish Romanticism. Students are expected to be thoroughly familiar with the major works and writers, to have a solid understanding of way these works and writers are situated in late eighteenth- and nineteenth-century history and culture, to grasp the literary and cultural importance and impact of Romanticism, and to be familiar with the theoretical and critical literature—in both books and journals—pertinent to Romanticism in general and to their specialty interests in particular. Because the study of British and Irish Romantic literature and culture subdivides into many sub-fields, students are encouraged to work with their committee on studies chair to focus and supplement this list with works pertinent to their line of research. Hence, the following reading list should provide the basis for individual discussions with the Committee on Studies about breadth and focus. The list, of course, may be—should be—supplemented by works aligned with the major emphasis of the students’ research interests.

The list has four sections:

- Poetry and Drama
- Fiction
- Nonfiction Prose
- Criticism: A. Classic & B. More recent.

NOTE: **Students should be familiar with these works, no matter what their research interests may be.

**Poetry and Drama**

Baillie, Joanna.
***“A Winter’s Day.” 1840.***
***“Address to the Muses.” 1790.***
“Lines on the Death of Sir Walter Scott.” 1832.
“To Mrs. Siddons.” 1823.

Barbauld, Anna Letitia Aiken.
***“A Summer Evening’s Meditation”***
***“The Mouse’s Petition.” 1767.***
“Eighteen Hundred and Eleven.” 1812.
***“The Rights of Woman.” 1773.***
“To Mr. Coleridge”

Blake, William.
**Songs of Innocence and Experience. 1789.**
**The Marriage of Heaven and Hell. 1793.**
*The Book of Thel. 1789.*
**Visions of the Daughters of Albion. 1908.**
*The Book of Urizen. 1794.*
“Annotations to Reynolds”

Burns, Robert.
***“To a Mouse.” 1785.
***“Holy Willie’s Prayer.” 1789.
***“The Cotter’s Saturday Night.” 1795.
“Epistle to J. Lapraik, an Old Scotch Bard.” 1785.
“Man was made to Mourn.” 1784.
***“Tam o’ Shanter.” 1791.
“Song—For a’ That and a’ That.” 1797.

Byron, Lord. George Gordon.
“She Walks in Beauty.” 1814.
“English Bards and Scotch Reviewers.” 1809.
**Childe Harold’s Pilgrimage. 1812.
“Sonnet on Chillon”
“Darkness.” 1816.
“Prometheus.” 1816.
**Manfred, A Dramatic Poem. 1817.
Don Juan. 1824

Clare, John.
“Helpstone.” 1820.
“On Taste.” 1832.
***“The Fate of Genius.” 1824
***“To the Rural Muse.” 1835.
“The Eternity of Nature”
***“The Mores.” 1831.
“Remembrances.” 1908.
“A Vision.” 1844.
***“An Invite to Eternity.” 1920.
***“I Am.” 1848.
***“The Peasant Poet.” 1920.

Coleridge, Samuel Taylor.
“Reflections on Having Left a Place of Retirement.” 1795.
***“The Eolian Harp.” 1795.
***“This Lime-Tree Bower My Prison.” 1797.
***“The Rime of the Ancient Mariner.” 1798.
“Christabel.” 1816.
***“Frost at Midnight.” 1798.
***“Kubla Khan.” 1816.
***“Dejection: An Ode” (both versions)
“Hymn before Sunrise, in the Vale of Chamouni.” 1802.
“To William Wordsworth.” 1807.
“Constancy to an Ideal Object.” 1828.

Hazlitt, William.
“My First Acquaintance with Poets.” 1823.
Hemans, Felicia Dorothea (Browne).
“Casabianca.” 1826.
***“To the Poet Wordsworth.” 1834.
***“The Bride of the Greek Isle.” 1828.
“Properzia Rossi.” 1828.
“Indian Woman’s Death Song.” 1828.
“Woman and Fame.” 1829.
“Remembrance of Nature.” 1829.

Keats, John
***“On First Looking into Chapman’s Homer.” 1816.
Sleep and Poetry. 1816.
***“On Seeing the Elgin Marbles.” 1817.
***“La Belle Dame sans Merci.” 1819.
***“The Eve of St. Agnes.” 1820.
Hyperion. 1820.
***“Ode to Psyche.” 1819.
***“Ode to a Nightingale.” 1819.
***“Ode on a Grecian Urn.” 1819.
***“Ode on Melancholy.” 1819.
***“Lamia.” 1819.
***“To Autumn.” 1819.

The Fall of Hyperion. 1856.
Landon, Letitia Elizabeth (L.E.L.)
***“Sappho’s Song.” 1824.
***“The Proud Ladye.” 1839.
“Revenge”
“Scale Force, Cumberland.” 1837.
“Fountains Abbey.” 1839.
***“Felicia Hemans.” 1839.
“Stanzas on the Death of Mrs. Hemans.” 1835.
“The Princess Victoria.” 1837.
“The Poet’s Lot”

Moore, Thomas.
“Oh! Blame Not the Bard.” 1839.
“Away with this Pouting.” 1825.

Robinson, Mary.
***“A London Summer Morning.” 1804.
***“January, 1795”
“Written Between Dover and Calais, July 1792”
“The Haunted Beach.” 1800.
***“Mrs. Robinson to the Poet Coleridge.” 1801.

Scott, Sir Walter.
The Lay of the Last Minstrel, Canto 6. 1805.
Shelley, Percy Bysshe.

Alastor. 1815.
***“Mont Blanc.” 1816.
***“Hymn to Intellectual Beauty.” 1817.
“Ozymandias.” 1818.
***“Ode to the West Wind.” 1819.
Epipsychidion. 1821.
**Prometheus Unbound. 1820.
***“Julian and Maddalo.” 1819.
“Lines Written Above the Euganean Hills”
“To A Skylark.” 1820.
The Triumph of Life. 1822.

Smith, Charlotte Turner.

Elegiac Sonnets. 1827.
***“Beachy Head.” 1807.
***“The Emigrants.” 1793.

Southey, Robert.
“The Widow.” 1848.
“The Idiot.” 1848.
The Botany Bay Eclogues. 1794.

Wordsworth, William.

**Lyrical Ballads. 1798.
“Nutting.” 1799.
**The Lucy poems. 1801.
***“Resolution and Independence.” 1807.
**The Prelude. 1805. and Book XIV. 1850.
***“Ode: Intimations of Immortality.” 1807.
***“London: 1802”
***“The world is too much with us.” 1807.

Fiction

Austen, Jane.
Northanger Abbey. 1803.
**Emma. 1815.
**Sense and Sensibility. 1811.
Mansfield Park. 1814.

Edgeworth, Maria.
Belinda. 1801.
**The Absentee. 1812.

Godwin, William.
**Caleb Williams. 1794.

Hamilton, Elizabeth.
Translations of the Letters of a Hindoo Rajah. 1796.
Hays, Mary.
  *Memoirs of Emma Courtney.* 1796.

Hogg, James.

Owens, Sydney, Lady Morgan.
  *The Wild Irish Girl.* 1806.
  *The Missionary.* 1811.

Radcliffe, Ann.
  *The Mysteries of Udolpho.* 1794.
  **The Italian.* 1797.

Scott, Sir Walter
  *Waverley,* or *'Tis Sixty Years Since.* 1814.

Shelley, Mary Wollstonecraft
  **Frankenstein,* or *The Modern Prometheus.* 1818.
  “Matilda.” 1820.

Smith, Charlotte.
  *The Old Manor House.* 1793.

Wollstonecraft, Mary
  **Mary.* 1788.
  *Maria, or The Wrongs of Woman.* 1798.

**Nonfiction Prose**

Aikin, Lucy.
  *Epistles on Women.* 1810.

Baillie, Joanna.
  “Introductory Discourse” to *Plays on the Passions.* 1798.

Burke, Edmund
  **A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful.* 1757.
  *Reflections on the Revolution in France.* 1790.

Coleridge, Samuel Taylor.
  *Biographia Literaria* (**Books 1, 13, 14, 15, 18 & 22).* 1817.

DeQuincey, Thomas.
  **Confessions of an English Opium-Eater.* 1821.
  “On the Knocking at the Gate in Macbeth.” 1823.
  “Literature of Knowledge and Literature of Power.” 1848.

Equiano, Olaudah.
  *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African.* 1789.

Hazlitt, William.
  **“My First Acquaintance with Poets.”** 1823.

Keats, John.
  **Selected Letters**
  To J. H. Reynolds (April 17, 1817)
Lamb, Charles.
***“A Dissertation upon Roast Pig.” 1888.
“The Superannuated Man.” 1823.
Lamb, Mary.
***“On Needlework.” 1814.
Prince, Mary.
The History of Mary Prince, a West Indian Slave. 1831.
Robinson, Mary.
Shelley, Percy Bysshe.
***“A Defence of Poetry.” 1821.
Williams, Helen Maria.
Letters from France. 1792.
Williams, Helen Maria.
Letters written in France in the summer of 1790
Wollstonecraft, Mary.
**Vindication of the Rights of Women. 1792.
**Maria. 1798.
Letters Written in Sweden, Norway and Denmark. 1796.
Wordsworth, Dorothy.
**The Alfoxden and Grasmere Journals. 1803
Wordsworth, William.
**Preface to Lyrical Ballads. 1800.
“Essay, Supplementary to the Preface.” 1815.

**Criticism**
PhD students will be expected to demonstrate familiarity with the critical tradition as well as with the most recent critical discourse—including articles and books—pertaining to British romanticism in general, as well as with the criticism and theory that pertains to their particular areas of focus. Students should consult with their committee chair and committee members to create a list of those texts that best suit their prospective research and teaching interests. Each reading list must include at least **five books from each** of the following categories of critical works on British and Irish Romanticism.

A. **Classic criticism of Romanticism**


*B. More recent criticism of Romanticism*


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