

Ендру Гудспид, Наталија Поп Зариева, Крсте Илиев

ПРАКТИКУМ
ПО БРИТАНСКА ЛИТЕРАТУРА 3 (19 век)

Штип, 2020

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УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ – ШТИП

ФИЛОЛОШКИ ФАКУЛТЕТ



д-р Ендру Гудспид
д-р Наталија Поп Зариева
м-р Крсте Илиев

ПРАКТИКУМ ПО БРИТАНСКА ЛИТЕРАТУРА 3 (19 ВЕК)

Рецензиран практикум

Штип, 2020

ПРЕДГОВОР

Ракописот со наслов „Практикум по *Британска литература 3 (19 век)*“ од д-р Ендру Гудспид, д-р Наталија Поп Зариева и м-р Крсте Илиев претставува учебно помагало прилагодено на содржините од вежбите по предметот *Британска книжевност 3 (19 век)*, кој студентите од групата Англиски јазик и книжевност на Филолошкиот факултет при Универзитет „Гоце Делчев“ – Штип го слушаат во третиот семестар, со фонд на часови 2+2+1. Ракописот е структуриран со цел да одговори на наставните содржини поделени во поглавја. Целта на практикумот е да се овозможи полесно совладување на материјалот на неколку начини: 1. Преку прашања со повеќе избори кои проверуваат знаење поврзано со авторите и делата кои се обработуваат, дефинирање на литературни поими и карактеристики на одреден литературен период; 2. Прашања со одговор точно-грешно, кои ги поттикнуваат вештините: разбирање и употреба; 3. Прашања за размислување и дискусија со кои се развива способноста за анализа, синтеза и евалуација преку толкувања на дадените книжевни примери во однос на теми, идеји, мотиви, правење споредба и контрастирање, како и оценување на делата во рамка на литературниот, културниот и историскиот контекст на времето во кое се напишани.

Ракописот е поделен на две поглавја во согласност со распределбата на материјалот и периодот кој го покрива: Прв дел – Период на романтизам, и Втор дел – Викторијански период. Првиот дел ја опфаќа поезијата на британските романтичари: Вилијам Вордсворт, Семјуел Тејлор Колриџ, Перси Шели, Лорд Бајрон, Џон Китс, вклучувајќи го и предвесникот на романтизмот – Вилијам Блејк. Овој дел исто така вклучува неколку прозни дела, како што се: романот на Мери Шели *Франкенштајн, или модерниот Прометеј*, расказот на Бајрон *Фрагмент од еден роман* и романот *Вампирот* на Џон Полидори. Практикумот става акцент на идентификување на најважните карактеристики на овој избор од поезија и проза од периодот на романтизмот, како и осознавање на тенденцијата за вклучување на натприродното, ужасното и монструозното во книжевноста во овој период.

Вториот дел од практикумот се состои од избор на проза од Викторијанскиот период: *Божиќна песна* од Чарлс Дикенс, *Чудниот случај на д-р Џекил и г-н Хајд* од Роберт Луис Стивенсон, *Сликата на Доријан Греј* од Оскар Вајлд, *Студија во црвено* од Сер Артур Конан Дојл и *Војна на световите* од Херберт Џорџ Велс. Прашањата во врска со овие дела ги водат студентите кон осознавање на карактеристиките на книжевноста од Викторијанскиот период која ја отсликува општествената, историската и културната опкруженост во Велика Британија во дадениот период. Прашањата се насочени кон продлабочување на сознанијата на студентите за викторијанската фасцинираност од природата на човекот преку дихотомииите добро/зло, приватен живот/јавен живот, позитивна/негативна еволуција, како и за позитивното/негативното влијание на развојот на науката. Како посебно поглавје е избор од викторијанската поезија на авторите: Алфред Лорд Тенисон, Роберт Браунинг, Елизабет Браунинг и Радиард Киплинг.

Целта на овој практикум е студентите да развиваат способност за критичко интерпретирање на книжевни текстови преку прашања кои поттикнуваат повисоки нивоа на размислување како што се анализа, синтеза и евалуација со што ќе се здобијат со компетенции за пишување на аргументативна литературна критика. Стекнати знаења и вештини имаат за цел да им помогнат на студентите во успешна подготовка за колоквиумите, испитот и изготвување на проектната задача по предметот *Британска книжевност 3 (19 век)*.

д-р Ендру Гудспид
д-р Наталија Поп Зариева
м-р Крсте Илиев

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PART I The Romantic Era

Questions and discussion topics



Figure 1. [Keats, Shelley, Byron, Blake and Coleridge]. (n.d)

1. Introduction—Romanticism Themes
Wordsworth & Coleridge, “Preface to Lyrical Ballads”

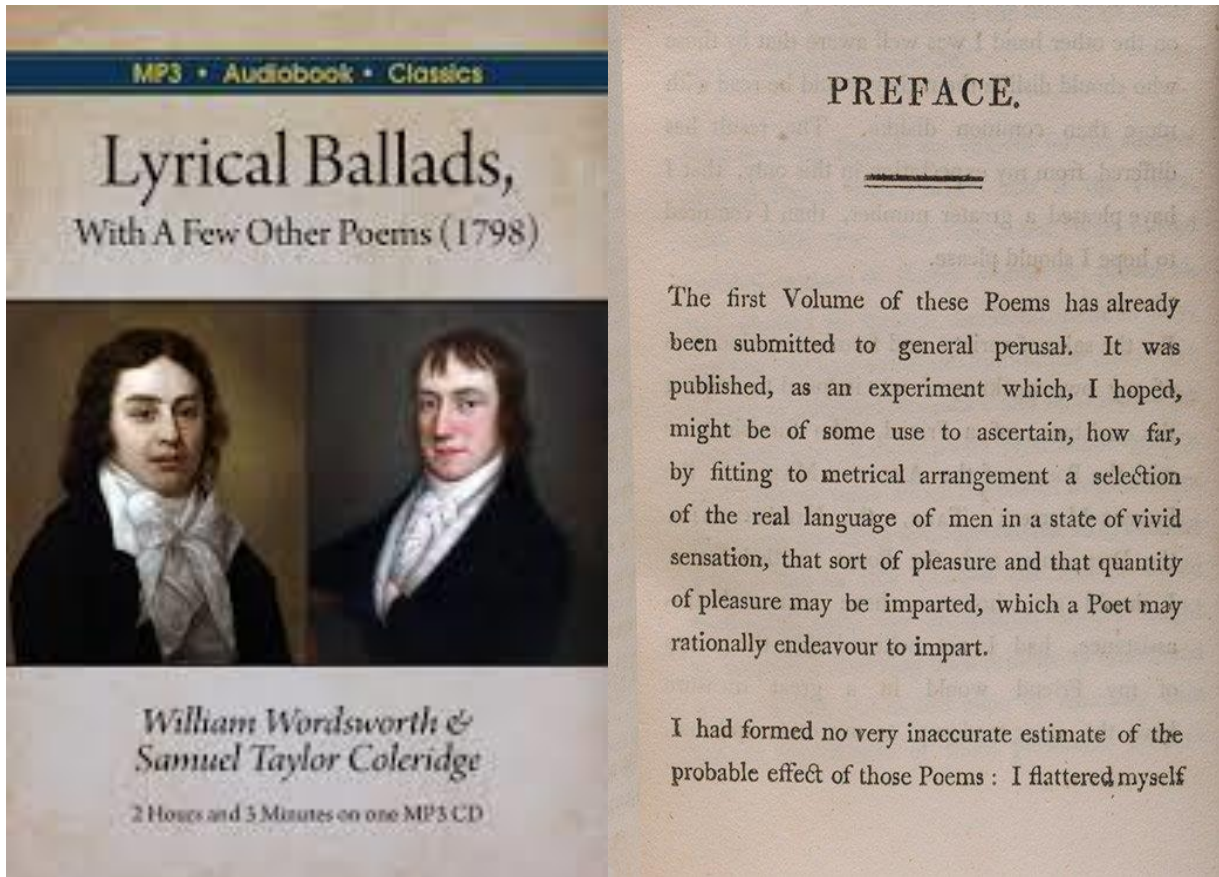


Figure 2. [Wordsworth and Coleridge, *Lyrical Ballads*, first edition 1798} (n.d.)

I. Choose the correct answer to the given questions.

1. *Romanticism* was a reaction against:

- a. The nobility of old Europe.
- b. New tariffs on farm goods.
- c. Industrial Revolution and Enlightenment.
- d. A burgeoning middle class.

2. What *Enlightenment* values did Romantics disagree with?

- a. Increasing the size of the family unit.
- b. Technological advancement and urbanisation.
- c. Rising opportunities for women.
- d. Cultural movements favoring public song and dance.

3. What is typical of *Romanticism*?

- a. Stress on individual thoughts and personal feelings.
- b. Stress on universal thoughts and ideas.

4. What did the *Romantics* prefer?

- a. The countryside.
- b. Industrial towns.
- c. Wealth and power.
- d. Reason over imagination.

5. The most important genre of literature to *Romantic* era writers was:

- a. Prose.
- b. Short stories.
- c. Poetry.
- d. Novels.

6. *English Romanticism* developed in part as a reaction against . . .

- a. Puritanism.
- b. American Gothic Literature.
- c. Rationalism.
- d. European traditions.

7. Approximately when did the *English Romantic* literary movement take place?

- a. 1570-1650.
- b. 1670-1750.
- c. 1770-1850.
- d. 1870-1950.

8. Poets of the *Romantic* epoch did not care much for:

- a. Imagination.
- b. Logical, lengthy problem analysis.
- c. Feelings and intuition.
- d. Wild nature.

9. Often, *Romantic* artists believed one needed to explore ideas through . . . because the . . . mind could not understand all of the important truths of life.

- a. novels, poetic
- b. history, fictional
- c. deep contemplation, spontaneous
- d. imagination, rational

10. In British literature, the *Romantic* era engaged peoples' . . .

- a. political opinions.
- b. personal feelings.
- c. religious beliefs.
- d. educational backgrounds.

II. Answer the questions in a short-essay answer.

1. What is the main concept in "Preface to Lyrical Ballads" by William Wordsworth?

2. How does Wordsworth describe the language he claims to have selected for his poems?

3. Would you consider Wordsworth's "Preface to Lyrical Ballads" the manifesto of the Romantic movement? Why/Why not?

4. Critically analyze "I wandered lonely as a cloud" according to Wordsworth's own criteria for poetry as described in the "Preface to Lyrical Ballads." Does it have the desired effect?

5. Define what poetry means to Wordsworth. This poet may have certain assumptions about poetry, especially the role of imagination in creating poetry.

6. Discuss the connection between Wordsworth and Aristotle regarding poetry.

7. Name the six major Romantic poets.

- | | |
|----------|----------|
| a. _____ | d. _____ |
| b. _____ | e. _____ |
| c. _____ | f. _____ |

8. Imagination, emotion, and freedom are the focal points of Romanticism. Which other characteristics can you add to the list?

2. Social criticism and Religion:
William Blake, *Songs of Innocence and Songs of Experience*



Figure 3. [William Blake drawings for “The Lamb” and “The Tyger”] (n.d.)

I. Choose the correct answer to the given questions.

1. What was accompanying many of Blake's poems?

- a. Explanations.
- b. Illustrations.
- c. Comic books.
- d. Footnotes.

2. The major event in Europe during Blake's life was?

- a. The French Revolution.
- b. World War II.
- c. The Protestant Reformation.
- d. World War I.

3. Whose mother died when he "was very young," and who was sold before his "tongue / Could scarcely cry"?

- a. The Chimney Sweeper.
- b. The Little Boy Lost.
- c. The Little Black Boy.
- d. The School-Boy.

4. Complete this line from "The Tyger": "Did he smile his work to see? Did he who made the . . . make thee?"

- a. lamb
- b. heart
- c. world
- d. brain

5. Who did Blake protest against in his poems? (multiple correct answers)

- a. Tigers.
- b. Industrialists.
- c. The Royal Family.
- d. Atheists.
- e. The Church.

6. In the poem *London*, which of the following might be a suggestion that the city has robbed people of the ability to think; people's minds are restricted and confined?

- a. Wander.
- b. Mark.
- c. Charter.
- d. Mind-forged manacles.

7. In the same poem, which of the following suggests that society damages its members and innocence is lost almost immediately? (More than one answer)

- a. "Every black'ning church appals, /And the hapless soldier's sigh." (Lines 10-11)
- b. "How the youthful harlot's curse/Blasts the new-born infant's tear." (Lines 14-15)
- c. "In every cry of every man,'In every infant's cry of fear." (Lines 5-6)
- d. "The mind-forged manacles I hear." (Line 8)

8. Which of the following is an example of the poet's use of oxymoron to link the happy image of marriage with death, create a powerful image of illness and disease and suggest that everything has been destroyed?

- a. "I wonder through each chartered street." (Line 1)
- b. "And mark in every face I meet." (Line 3)
- c. "The mind-forged manacles I hear." (Line 8)
- d. "And blights with plagues the marriage hearse." (Line 16)

9. How does the cycle of misery in “London” recommence?

- a. In the form of an adult gambling.
- b. In the form of a baby being born into poverty.
- c. In the form of a mother getting divorced.
- d. In the form of a teenager with an alcoholic father.

10. The speaker uses the poem to criticise the monarchy and the church for their corruption and lack of action.

- a. True.
- b. False.

II. Answer the question in a short-essay answer.

1. In "The Chimney Sweeper" (*Innocence*), how does Blake evoke sympathy for the little chimney sweeper at the beginning of the poem?

2. What point(s) is Blake trying to make in the "The Chimney Sweeper" (*Innocence*)?

3. Discuss the parents' response to the child in "The Chimney Sweeper" (*Innocence and Experience*)? Are they similar or different?

4. In general, what is Blake's attitude toward organized religion, as it is revealed in these poems?

5. What is the theme for both “The Tyger” and “The Lamb” by William Blake?

6. Compare and contrast “The Lamb” and “The Tyger”.

7. How do you understand and what do you think is the symbolism of these lines from “The Lamb”: “He is called by thy name, / For he calls himself a Lamb”?

8. How does “The Tyger” end? How does this compare with the way that the poem began? How is it similar/different? Why do those differences matter?

3. Nature and Imagination: William Wordsworth

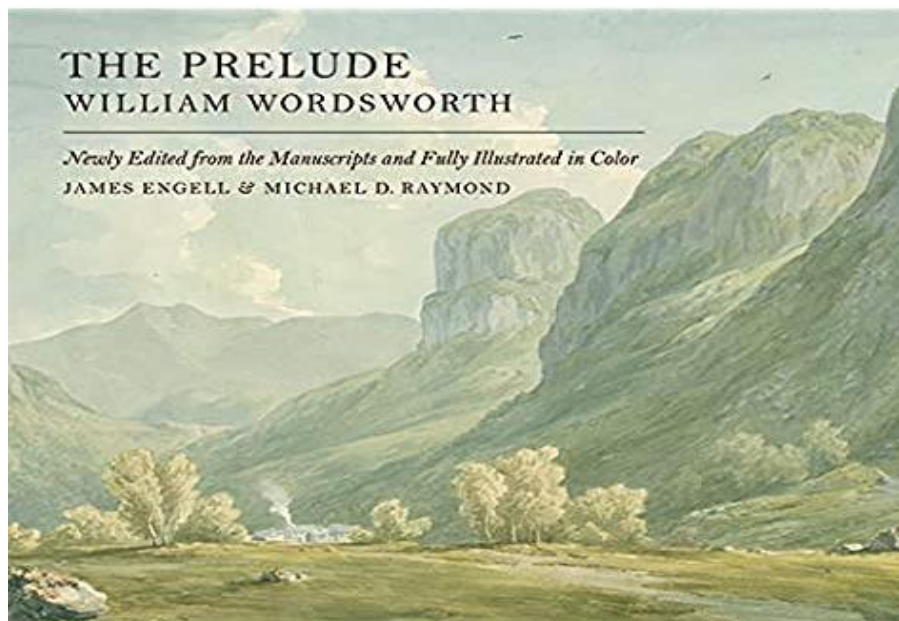


Figure 4. [William Wordsworth, *The Prelude*, 2019] (n.d.)

I. Choose the correct answer to the given questions.

1. Which of these descriptions best characterizes William Wordsworth?

- a. A satanic poet.
- b. A "Lake poet".
- c. A Renaissance poet.
- d. A Neoclassical poet.

2. What time of day does "Composed upon Westminster Bridge" take place during?

- a. Late evening.
- b. Night.
- c. Early morning.
- d. Afternoon.

3. The following is from which poem: "Getting and spending, we lay waste our powers: / Little we see in Nature that is ours"?

- a. "Nutting".
- b. "Elegaic Stanzas".
- c. "Ode to Duty".
- d. "The World is too Much with Us".

4. Which poem of William Wordsworth is considered his greatest autobiographical epic?

- a. "Guilt and Sorrow".
- b. "The Prelude".
- c. "The Excursion".
- d. "Peter Bell".

5. Which idiom best relates to "My Heart Leaps Up"?

- a. Every cloud has a silver lining.
- b. Stop and smell the roses.
- c. Beauty is in the eye of the beholder.
- d. Making a mountain out of a molehill.

6. What is the main message in "The World is Too Much With Us"?

- a. We are out of touch with nature.
- b. We appreciate nature too much.
- c. Paganism is the main way to be in touch with nature.
- d. Our souls and hearts do not belong to nature.

7. Which work of William Wordsworth, with the joint publication with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature?

- a. *The Excursion*
- b. *The Prelude*
- c. *Lyrical Ballads*
- d. *Poems, in Two Volumes*

8. In the poem *I wandered lonely as a Cloud...(Daffodils)* the speaker says they are fluttering and dancing in the breeze. Extract a figure of speech?

- a. Personification.
- b. Simile.
- c. Metaphor.
- d. Rhyme scheme.

9. Why was seeing the daffodils such an important moment for the poet?

- a. Because nature is beautiful and fulfilling.
- b. Because he has a memory that brings him happiness.
- c. Because he wasn't lonely any more.
- d. Because they looked pretty.

10. What does the speaker say is the "father of the man"? (from *My Heart Leaps Up When I Behold*)

- a. The Child.
- b. Nature.
- c. God.

d. Tradition

II. Answer the questions in a short-essay answer.

1. Why does the heart of the poet leap up when he sees a rainbow in the sky in "My Heart Leaps Up When I Behold"?

2. Explain the paradox "The Child is Father of the Man" from the same poem.

3. Compare and contrast "London" by William Blake and "Composed upon Westminster Bridge" by William Wordsworth.

4. In William Wordsworth's poem "Composed upon Westminster Bridge," where does the speaker find the strength and power of the city?

5. In the same poem the speaker says: "A sight so touching in its majesty"— What 'sight' is referred to here? How does the poet describe the 'sight'?

6. In "My Heart leaps up when I behold", why do you think the speaker says "Or let me die"?

7. In the same poem, what is your interpretation of the phrase "natural piety"?

8. What is the theme of the poem "The World is Too Much with Us"?

**4. The Supernatural and the Sublime:
Samuel Taylor Coleridge, *The Rime of the Ancient Mariner***



Figure 5. "Ship Between Icebergs" Figure 6 "The Albatross is Shot by the Mariner"
(wood engravings), Gustave Dore, 1876

I. Choose the correct answer to the given questions.

1. Which Samuel Taylor Coleridge poem is most notably influenced by opium?

- a. "Frost at Midnight".
- b. "The Rime of the Ancient Mariner".
- c. "Dejection: An Ode".
- d. "Kubla Khan".

2. Which major Coleridge poem is featured in *Lyrical Ballads*?

- a. "Frost at Midnight".
- b. "Christabel".
- c. "Kubla Khan".
- d. "The Rime of the Ancient Mariner".

3. According to Burnet's epigraph, what does man strive but fail to classify?

- a. Spiritual beings.

- b. Animals and plants.
- c. Works of literature.
- d. Woman's beauty.

4. Which of the following does NOT describe the Ancient Mariner?

- a. With a crazed look in his eye.
- b. Unnaturally old.
- c. Sprightly.
- d. Skinny.

5. Why does the Ancient Mariner stop the Wedding Guest and not one of his companions?

- a. He chooses his audience at random.
- b. The wedding guest is the most distracted and therefore the easiest to reel in.
- c. His instinct tells him whom to stop.
- d. The wedding guest asks the ancient mariner for directions.

6. How did the sailors react when they first spotted the Albatross?

- a. They were sure it was a bad omen.
- b. They hailed it in god's name.
- c. They dropped dead suddenly.
- d. They didn't pay attention to it.

7. Why did the Ancient Mariner shoot the Albatross?

- a. He thought it was an evil spirit.
- b. We are never told.
- c. He was mentally unsound.
- d. He was starving and killed it for food.

8. What did the sailors do with the Albatross's corpse?

- a. They hung it from the main mast for good luck.
- b. They ate it.
- c. They hung it around the Ancient Mariner's neck.
- d. They dropped it into the sea, where it sank like lead.

9. Which of the following is a liminal space in the poem?

- a. The bottom of the ocean.
- b. The ship's deck.
- c. Any church.
- d. The icy world.

10. Who ends up "sadder but wiser"?

- a. The Wedding-Guest.

- b. The ship's captain.
- c. The Pilot's boy.
- d. The Hermit.

II. Answer the questions in a short-essay answer.

1. What is an epigraph and what is the message of the epigraph in this work?

2. Discuss how the crew besides the Ancient Mariner is punished. Is the punishment fair? Did they deserve it?

3. In your opinion, is the Ancient Mariner's punishment for killing the Albatross fair? Whose fate is worse, the Ancient Mariner's or the sailors'? Why?

4. Why do you think Coleridge made Nightmare Life-in-Death a woman? Do you think it had anything to do with women's roles during his time?

5. How does Coleridge portray the natural world before and after the Ancient Mariner shoots the Albatross? Is there a major change?

6. Which do you think is the more significant motivating force in "The Rime of the Ancient Mariner": consequence, or coincidence?

7. Analyze "The Rime of the Ancient Mariner" as an allegory for environmentalism and/or animal rights.

8. Compare the following two passages: "The very deep did rot: O Christ! / That ever this should be! / Yea, slimy things did crawl with legs / Upon the slimy sea" (9)
"O happy living things! No tongue / Their beauty might declare" (13).

5. The Second Generation Romantics: Percy Shelley, Lord Byron and John Keats



Figure 7. [Poetical Works, J. Keats, Paris, 1829] (n.d.)

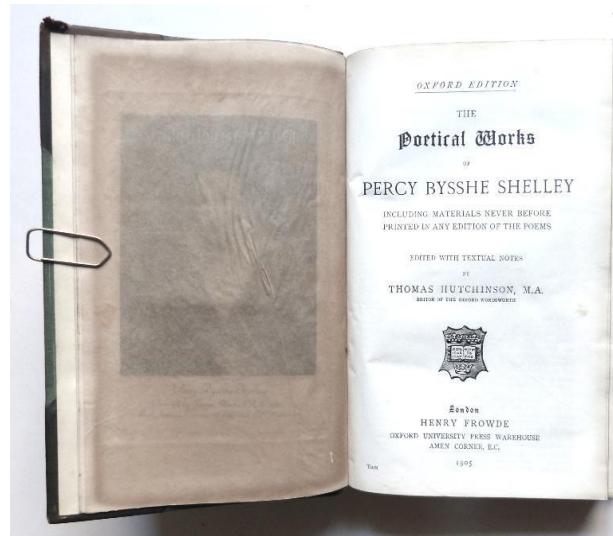


Figure 8. [*Poetical Works*, P.B. Shelley, Oxford Edition, 1905] (n.d.)

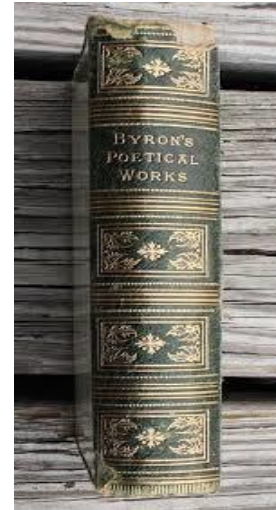


Figure 9. [*Poetical Works*, L.G. Byron] (n.d.)

I. Choose the correct answer to the given questions.

1. What deformity was Byron born with?

- a. A hunchback.
- b. Six fingers.
- c. A cleft palate.
- d. A club foot.

2. What was Byron's first published book of poetry?

- a. *Childe Harold's Pilgrimage*.
- b. *Fugitive Pieces*.
- c. *The Prisoner of Chillon*.
- d. *Manfred*.

3. What cause did Byron end his life supporting?

- a. Preservation of antiquities in museums.
- b. Child labor law enforcement.
- c. Greek independence from Turkey.
- d. Government reform in England.

4. Which text that Shelley wrote shocked the Oxford University where he studied?

- a. "The Defense of Poetry".
- b. "The Necessity of Atheism".
- c. "Ode to the West Wind".
- d. "A Declaration of Rights".

5. Shelley's Ozymandias is the Greek name for which Egyptian pharaoh?

- a. Amenhotep I.
- b. Neri-kare.
- c. Ramses II.
- d. Tutankhamen.

6. Shelley's second wife became a famous author who wrote . . .

- a. *Frankenstein*.
- b. *Jane Eyre*.
- c. *Northanger Abbey*.
- d. *Wuthering Heights*.

7. Which Shelley poem was written as part of a challenge with his friend Horace Smith?

- a. "Ode to the West Wind".
- b. "Ozymandias".
- c. "The Cloud".
- d. "The Revolt of Islam"

8. What is ironic about the inscription on the pedestal and the statue of Ozymandias?

- a. It describes someone other than the statue.
- b. It describes a humble king yet the statue is gigantic.
- c. It describes a mighty king yet the statue is desolate and decaying.
- d. It describes the traveler.

9. In Keats's *Ode to a Grecian Urn*, what does the speaker refer the urn to?

- a. "An unravished bride of quietness."
- b. "leaf-fring'd legend haunts."
- c. "sylvan author."
- d. "bold lover."

10. Why does the speaker praise the urn's immortality so much?

- a. He praises it because it has everlasting beauty, and it only needs to know its own beauty to contribute a purpose to life.
- b. He admires the different scenes pictured on the urn.
- c. He praises the urn because it is so unique.
- d. He praises it because it reminds him of his own life.

II. Answer the questions in a short-essay answer.

1. What does the phrase “and sneer of cold comman” in line five of Shelley’s “Ozymandias” suggest about the way the pharaoh Ozymandias ruled?

2. "Look on my works ye mighty and despair." How do you understand this line from “Ozymandias”?

3. Can “Ozymandias“ be viewed as a poem about the conflict between man and nature? Which force prevails according to the poem?

4. How does Lord Byron's poem "She Walks in Beauty" follow the conventions of Romanticism?

5. Compare and contrast Byron’s “She Walks in Beauty” and “Maid of Athens ere we part” .

6. Please explain the following quote from Keats's *Ode on a Grecian Urn*: "Beauty is Truth, truth beauty - that is all/ Ye know on earth, and all ye need to know."

7. How does John Keats's Poem *Ode on a Grecian Urn* illustrate Romanticism?

8. Expand on the dualities—time and timelessness, silence and sound, the static and the eternal in Keats's *Ode on a Grecian Urn*.

6. The Romantic Hero:
Mary Shelley, *Frankenstein; or, the Modern Prometheus*

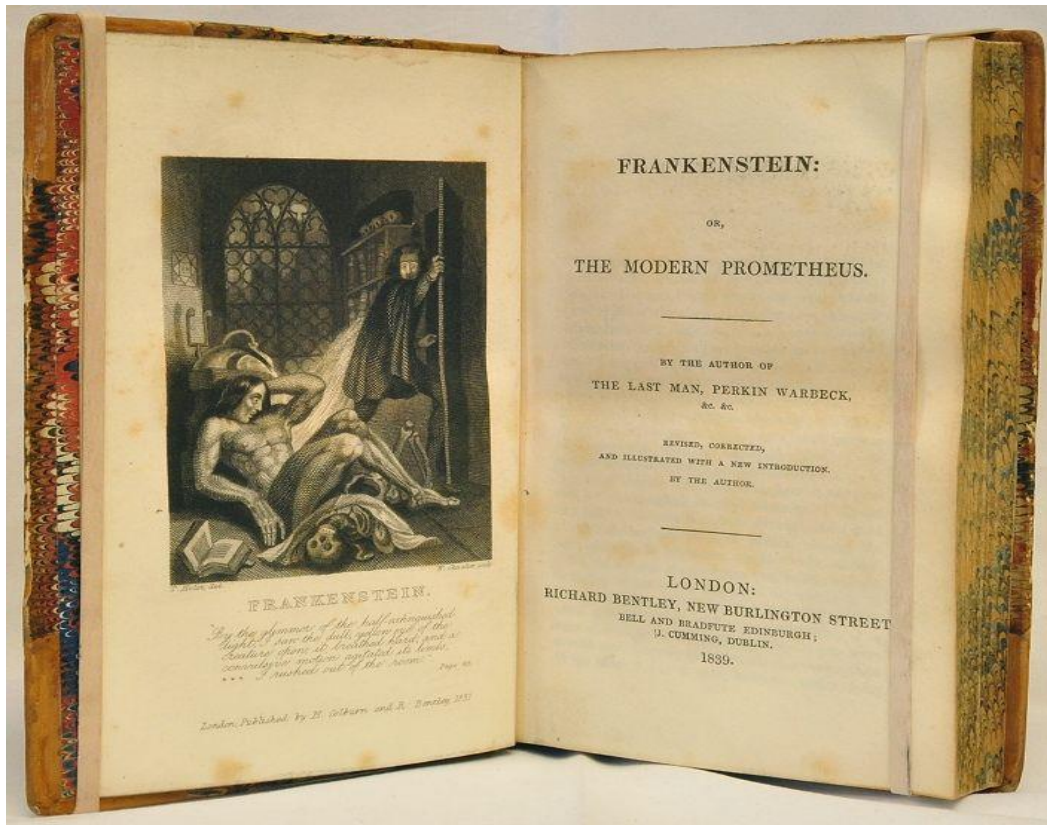


Figure 10. [Mary Shelley, *Frankenstein; or, the Modern Prometheus*] (n.d.)

I. Choose the correct answer to the given questions.

1. How does the monster learn to speak?

- a. By listening to Felix teach Safie his language.
- b. By reading Victor's journal of his creation of the monster.
- c. By learning from Victor.
- d. He doesn't; he is born knowing how to speak.

2. Where does Victor first have a conversation with his monster?

- a. In Victor's apartment in Ingolstadt.
- b. In a field outside of Geneva.
- c. On a desolate island off Scotland.
- d. In a hut on a glacier near Montanvert.

3. What does the monster want Victor to do to heal his loneliness?

- a. Create a female monster to be his companion.
- b. Accept him into his family.

- c. Destroy him.
- d. Work to make him appear less hideous.

4. To which character(s) in Paradise Lost does the monster compare himself?

- a. Adam and Eve.
- b. Satan.
- c. Adam.
- d. Adam and Satan.

5. Which of the following books is not one of those read by the monster?

- a. *Paradise Lost*.
- b. *The Sorrows of Werter*.
- c. *Plutarch's Lives*.
- d. *The Inferno*.

6. What is the monster's reward for saving a girl from drowning?

- a. He is shot.
- b. He is given a meal and a room and place to stay.
- c. He is beaten and chased away.
- d. He is cursed and ignored.

7. Victor's initial interest in science is sparked at age 13 when he reads . . .

- a. The works of Cornelius Agrippa.
- b. The works of Plato.
- c. The works of Da Vinci.
- d. The works of Galileo.

8. Ultimately, Victor's schooling results in his obsession for . . .

- a. Supernatural.
- b. Money.
- c. Power.
- d. Knowledge.

9. The relationship between Victor and the creature can be likened to that between . . .

- a. "Esau and Jacob".
- b. "Cain and Abel".
- c. "God and Adam".
- d. "Jacob and Rachel".

10. A major aspect of morality brought into question by the narrative is . . .

- a. Kantianism.
- b. Nihilism.
- c. Marketplace ethics.

d. Natural law.

II. Answer the questions in a short-essay answer.

1. What relation does the novel's alternate title, *The Modern Prometheus*, bear to the story?

2. How might the novel be read as a commentary on scientific progress?

3. Images of nature as a peaceful retreat are common in Romantic era writing and artwork. How might Shelley have been inspired by this idea when she wrote Chapter 9 of *Frankenstein*? How is the landscape used, much like a character would be, in relation to Victor?

4. The Byronic hero is a popular archetype that developed in the Romantic period: a brooding anti-hero who is often resistant to authority figures, dangerously rebellious, and often aloof from others. In what ways does Victor Frankenstein seem to fit this literary character type? Are there other characters in *Frankenstein* who also correspond to this archetype?

5. The creature pleads for sympathy from Frankenstein and claims that he was initially

good. What do you think of the creature's claims? Expand on the Nature vs. Nurture theme.

6. Isolation is a common theme in *Frankenstein*. The creature is isolated because of its appearance. Victor is isolated because of his knowledge. What are some other examples of isolation in the novel?

7. What does it mean to be a monster? Who is the real monster in *Frankenstein*? Is Victor, the well-intentioned yet troubled scientist, a monster? Or is his creation the monster? Are they both monsters in their own ways?

8. *Frankenstein* is often used as an example of ethical vs. non-ethical scientific/medical procedure. Do you think that the way that Victor created his creature was ethical/ nonethical? Should Victor have made his creature at all? Explain.

7. Monsters and Vampires:

Byron, *A Fragment of a Novel*, Polidori, *The Vampyre* and Mary Shelley, *Frankenstein*



Figure 11. William Purser, Villa Diodati near Geneva, where Lord Byron, Mary Shelley, Percy Shelley and John Polidori stayed in 1816 creating literary the characters of the Vampire and Frankenstein, (c. 1832, engraving)

I. Choose the correct answer to the given questions.

1. The group gathered in Villa Diodati in the summer 1816 were reading

- a. Goethe's *The Bride of Corinth*.
- b. *Lyrical Ballads*.
- c. A collection of German horror stories *Fantasmagoriana*.
- d. William Beckford's *Vathek*.

2. In Polidori's *The Vampyre*, where are Ruthven and Aubrey when they first meet?

- a. In Athens.
- b. In London.
- c. In Lima.
- d. In Rome.

3. In Polidori's *The Vampyre*, what is the name of the beautiful Greek girl Aubrey spends time with in Athens?

- a. Artemisia.
- b. Myrtle.
- c. Ianthe.

d. Heather.

4. *The Bride of Corinth* is an erotic, macabre tale of a young woman sworn to chastity in her short life, only to return from the grave to find a husband - perhaps for all time. What giant of European verse wrote this intriguing classically-based ballad?

- a. William Shakespeare.
- b. Johann Wolfgang von Goethe.
- c. Miguel de Cervantes.
- d. John Milton.

5. In 1797, one of the giants of English verse began a lengthy poem with vampiric overtones. He added a second section in 1800, and the poem, titled "Christabel" circulated in manuscript copies among the English-speaking intelligentsia for over a decade. The poet finally published "Christabel" in 1816, along with another poem he could not finish, "Kubla Khan". Who was this eccentric, opium-driven dean of Romantic poetry?

- a. A. E. Housman.
- b. William Wordsworth.
- c. Samuel Taylor Coleridge.
- d. Lord Byron.

6. Another great romantic poet put vampire imagery to good use in two works, "La Belle Dame sans Merci" and "Lamia". In both of these, the vampire is a seductress who drains the vitality of strong young men. Ironically enough, this great poet would himself waste away and die at a young age from tuberculosis, the effects of which were sometimes blamed on vampirism. Who was this wordsmith who would come to resemble the vampire-stricken knights of which he wrote: "Pale warriors, death pale were they all"?

- a. Dylan Thomas.
- b. Samuel Taylor Coleridge.
- c. John Keats.
- d. Alfred Lord Tennyson.

7. Aubrey finds a sheath in Lord Strongmore's luggage that belongs to the knife found in the cottage he was attacked in.

- a. True.
- b. False.

8. Which person was used as a model for Polidori's Lord Ruthven?

- a. Coleridge.
- b. Shelley.
- c. Keats.
- d. Byron.

9. Which of these traits is NOT Lord Ruthven?

- a. Pale and seductive.
- b. Attractive to women.
- c. A loyal friend.
- d. Possesses superhuman strength.

10. Which one DOES NOT appear in all three works: *A Fragment of a Novel*, *The Vampyre* and *Frankenstein*?

- a. Death.
- b. Friendship.
- c. Sublime landscape.
- d. Journey.

II. Answer the questions in a short-essay answer.

1. Relate how Polidori came to write *The Vampyre*.

2. Why does Aubrey swear to conceal all he knows about Ruthven's crimes and death? How does this compare to the events described in Byron's fragment?

3. What characteristics of Gothic Literature are employed in Polidori's *The Vampyre*? Provide examples of three different terms.

4. What parallels referring to plot and characters can be made between Byron's *A Fragment of a Novel* and Polidori's *The Vampyre*?

5. Byron includes the symbolism of the stork with a serpent in its mouth, which further indicates that Darvell is a vampire. What is the classical symbolism of these animals? The combination of these symbols suggests once more that Darvell exists in between the living or the dead. Explain.

6. Consider the relationship between death and sexuality in *The Vampyre* and with reference to vampirism in general.

7. *The Vampyre* shares several motifs with *Frankenstein*. Can you expand on a few of them?

8. Discuss what type of story *The Vampyre* is and its influence on the development of modern vampire stories.



**8. Realism and the Supernatural:
Charles Dickens, *A Christmas Carol***

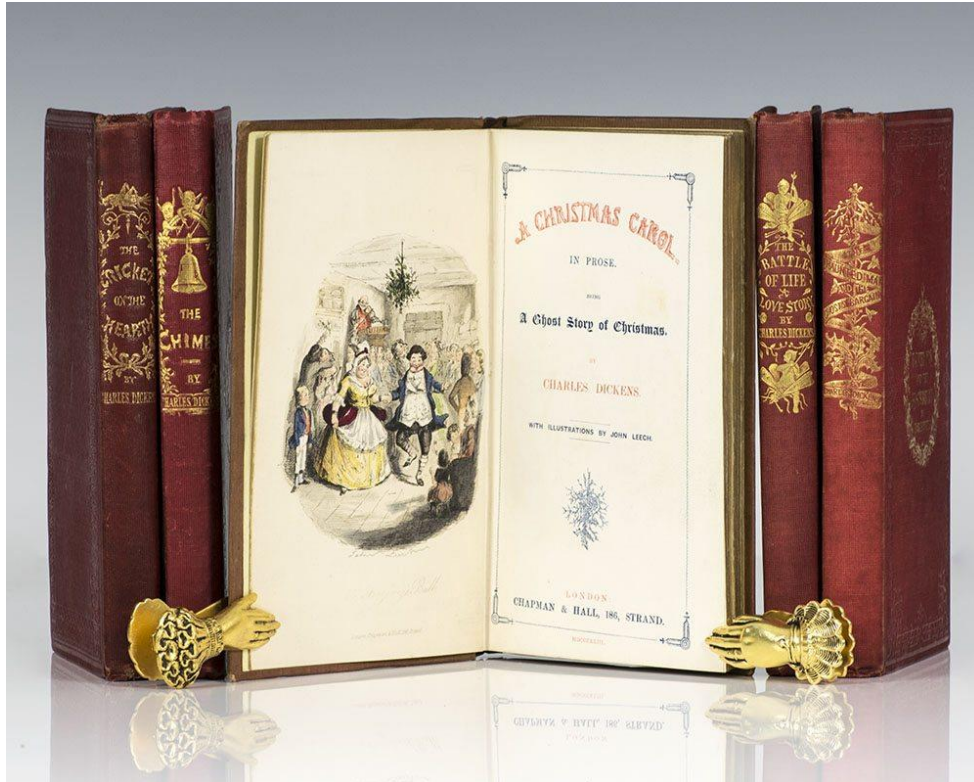


Figure 13. [Charles Dickens, *A Christmas Carol*, 1843] (n.d.)

I. Choose the correct answer to the given questions.

1. Which novel was Dickens's "favourite child"?

- a. *Nicholas Nickleby*.
- b. *David Copperfield*.
- c. *Oliver Twist*.
- d. *Barnaby Rudge*.

2. Which of these titles did Dickens write?

- a. *Martin Cheesewiz*.
- b. *Hard Times*.
- c. *Tom Sawyer*.
- d. *Great Exaltations*.
- e. *The Prince and The Pauper*.
- f. *Barnaby Rudge*.
- g. *Our Mutual Friend*.
- h. *The Mystery of Satis House*.

- i. *Dombey and Son*.
- j. *The Life and Adventures of Thomas Knuckleboy*.

3. Which of these was a pen name occasionally used by Dickens?

- a. Huffman.
- b. Moses.
- c. Boz.
- d. Dickon.

4. What is the name of Victorian England's welfare laws?

- a. The Poor Laws.
- b. The Welfare Laws.
- c. The Laws against nature.
- d. The Out Laws.

5. Where are the Victorian poor sent to work?

- a. Workhouses.
- b. South Africa.
- c. Prisons.
- d. Ireland.

6. In what year was A Christmas Carol written?

- a. 1830.
- b. 1837.
- c. 1843.
- d. 1846.

7. What is Scrooge's typical response to "Merry Christmas"?

- a. "Bah! Nonsense!"
- b. "Pah! Life's too short!"
- c. "Bah! Humbug!"
- d. "Oh, fiddlesticks!"

8. What is Jacob Marley forced to drag about as a result of his sinful life?

- a. A huge safe full of lead.
- b. An ox cart piled with gold.
- c. Heavy chains forged from ledgers and lockboxes.
- d. A cross made of gold.

9. How is the Ghost of Christmas Past represented?

- a. As an invisible specter.
- b. As a jolly giant.
- c. As a silent phantom.

d. As a small, elderly man.

10. What saying of Tiny Tim's is repeated in the final line of the novella?

- a. "Christ lives within us."
- b. "God bless us, every one!"
- c. "I love Christmas!"
- d. "Spare change, guv'nor?"

II. Answer the questions in a short-essay answer.

1. Why did Jacob Marley's ghost appear to Scrooge in chains? What were the chains meant to symbolize?

2. Explain Ebenezer Scrooge's reply to the charity collectors: "Are There No Prisons . . . Are There No Workhouses?"

3. Is Christmas presented as more secular than religious in *A Christmas Carol*? What message is Dickens trying to tell us about the meaning of Christmas?

4. How effective are the supernatural elements of *A Christmas Carol*, and what is their role?

5. Redemption and the possibility for redemption is an important theme in *A Christmas Carol*. Elaborate on whether you think Scrooge's redemption in the final stave is convincing or unconvincing.

6. In what ways is Ebenezer Scrooge a Gothic character in *A Christmas Carol*?

7. In what way is *A Christmas Carol* an allegory? What are the symbolic meanings of the main characters?

8. What role does social criticism play in *A Christmas Carol*? To what extent is the story a social commentary?

9. The Victorian Society:
Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*

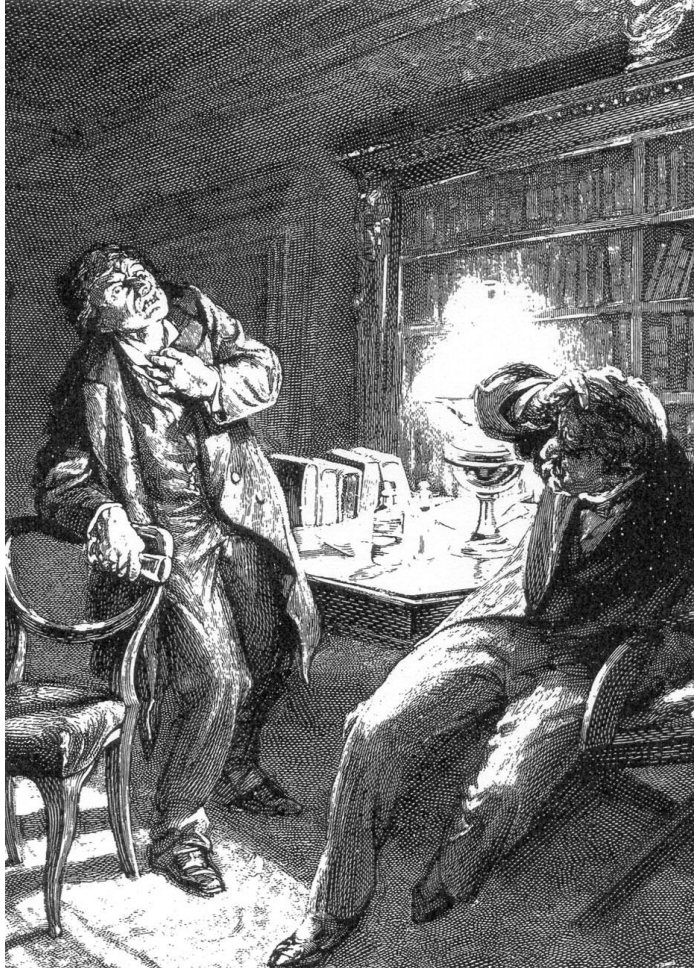


Figure 14. Mr. Hyde changes into Dr. Jekyll, illustration by William Hole, 1899

I. Choose the correct answer to the given questions.

1. What did Enfield see Hyde do late one night?

- a. Break into Jekyll's house.
- b. Trample a girl.
- c. Shoot a man.
- d. Steal bread.

2. Whom does Jekyll's will initially specify as his heir?

- a. Poole.
- b. Lanyon.

- c. Enfield.
- d. Hyde.

3. Why has Lanyon and Jekyll's friendship cooled?

- a. They had a dispute over Jekyll's scientific inquiries.
- b. They both fell in love with the same woman.
- c. Lanyon found Jekyll's run-down laboratory unsettling.
- d. Jekyll stole Lanyon's research.

4. How do the characters in the novel describe Hyde?

- a. They cannot describe him; they are struck by lightning when they utter his name.
- b. They say he is ugly and deformed but cannot say exactly why.
- c. They say he looks oddly similar to Jekyll—like a warped version of him.
- d. They say he has an ugly scar across his face.

5. What does a servant girl witness from a window?

- a. Hyde murdering Sir Danvers Carew.
- b. Jekyll and Hyde meeting in secret.
- c. Jekyll transforming into Hyde.
- d. Hyde trampling a little child.

6. Initially, why does Jekyll turn himself into Hyde?

- a. Poole forces him to do so.
- b. He wants to escape his nagging wife.
- c. He wants to kill Carew and Utterson.
- d. He enjoys doing so.

7. What does Lanyon give Utterson before he dies?

- a. A box, not to be opened until Lanyon's death.
- b. A letter, not to be opened until Jekyll's death or disappearance.
- c. A small fortune.
- d. A mysterious vial.

8. What sort of relationship did Utterson think that Dr. Jekyll and Mr. Hyde had?

- a. Mr. Hyde was blackmailing Dr. Jekyll.
- b. Mr. Hyde and Dr. Jekyll were lovers.
- c. None of the above.
- d. All of the above.

9. Gabriel John Utterson serves well as the book's narrator because he . . .

- a. delights in entertaining people with unusual stories.
- b. is intellectual and objective.
- c. is quick to express judgments.

d. knows many people's secrets and doesn't mind sharing them.

10. Who does Utterson find in the laboratory after breaking down the door?

- a. Enfield.
- b. No one.
- c. Jekyll, lying dead.
- d. Hyde, lying dead.

II. Answer the questions in a short-essay answer.

1. Describe the basic physical appearance of Henry Jekyll, and then describe the physical appearance of Edward Hyde.

2. At the beginning of the novel, Dr. Jekyll is in total control of Mr. Hyde, yet at the end of the novel, Mr. Hyde is in control of Dr. Jekyll. Show how this reversal came about.

3. Contrast Dr. Jekyll and Dr. Lanyon in their basic responses to scientific medicine, to metaphysics, to the basic nature of evil itself.

4. Using this novel as your basis, discuss the nature of "good" and "evil," or "the double" and the duality of man's nature, as presented in this novel.

5. Stevenson creates a balance of realism and the supernatural. How does he integrate these concepts?

6. Throughout the novel, there is a notable lack of female characters. When they do appear in the story, they are victims or servants rather than more prominent roles. How is this a reflection of life in Victorian England?

7. When Jekyll tried to separate himself, he got only two versions: good and evil. Consider the Victorian beliefs that may have led Stevenson to write the novel this way?

8. Find some details from the novel which are used to describe Hyde's physical appearance? Why do you think some of them refer to bestiality and deformity?

10. The Idea of the 'Double' in Romantic and Victorian Literature



Figure 15. [Dr. Jekyll and Mr. Hyde]. (n.d.).



Figure 16. [Dorian Gray]. (n.d)



Figure 17. [Dr. Frankenstein and the creature]. (n.d.)

I. Choose the correct answer to the given questions.

1. Sigmund Freud defines 'the double' in his 1919 essay . . .

- a. *The Interpretation of Dreams.*
- b. *Totem and Taboo.*
- c. *The Uncanny.*
- d. *The Future is an Illusion.*

2. Percy Bysshe Shelley's drama *Prometheus Unbound* makes reference to . . . meeting "his own image walking in the garden."

- a. Zoroaster.
- b. Ione.
- c. Mercury.
- d. Demogorgon.

3. Fyodor Dostoyevsky's novel . . . presents the doppelgänger as an opposite personality who exploits the character failings of the protagonist to take over his life.

- a. *The Double*.
- b. *The Idiot*.
- c. *Demons*.
- d. *The Brothers Karamazov*.

4. Finish the phrase from the preface of *Dorian Grey*: "All art is quite . . . "

- a. useless.
- b. useful.
- c. beautiful.
- d. admirable.

5. In the preface, Wilde states that "It is . . . , and not life that art really mirrors."

- a. "Caliban"
- b. "the artist"
- c. "society"
- d. "the spectator"

6. What gift from Lord Henry does Dorian blame for playing a large part in his corruption?

- a. A novel.
- b. A handheld mirror.
- c. A book of poetry.
- d. A box of opium.

7. Lord Henry influences Dorian to . . .

- a. invest his money wisely.
- b. never yield to temptation.
- c. reject future requests to sit for portraits.
- d. value youth and beauty.

8. How has the portrait of Dorian changed when he looks at it the first time?

- a. There are lines of cruelty around the mouth and eyes.
- b. He looks more handsome.
- c. He looks younger.
- d. He looks happier.

9. As the years pass, what happens to Dorian's body?

- a. It becomes horribly ugly.
- b. It slowly disintegrates.
- c. It remains youthful and beautiful.
- d. It grows perpetually younger and stronger.

10. What happens when Dorian attempts to drive a knife into his portrait?

- a. The weapon sinks into the canvas but cannot be pulled out again.
- b. The portrait is torn to bits, and the pieces show a beautiful young man once more.
- c. He is unable to bring himself to destroy the painting, and he throws the knife out the window.
- d. He becomes the disfigured image in the painting and, in effect, stabs himself.

II. Answer the questions in a short-essay answer.

1. Why was the idea of a hidden or double self so appealing to writers and readers of the late Victorian period?

2. In *Frankenstein* the creature is living proof that Victor has become separated from the best in himself and the potential for using his intelligence and skill for beneficial purposes. Can it be considered to be Victor's doppelgänger? Why/ Why not?

3. Stevenson's monster emerges from the dark side of the human personality. His genius with Jekyll and Hyde was to show the dual nature not only of one man but also of society in general. Can you find examples from the text that support this?

4. Can you find elements of the double in the character of Ebenezer Scrooge in *A Christmas Carol*? Think about the transformation of Scrooge.

5. Two of the most powerful and controversial English novels of the time are Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Oscar Wilde's *The Picture of Dorian Gray*. Can you find similarities in what the double represents in both works?

6. In what ways do Wilde's and Stevenson's representations of the hidden self challenge prevailing conceptions of sin and crime? In what ways do they reinforce these conceptions?

7. Dorian's relationship with his doppelgänger, the painting, is complex. At first he imagines that it will teach him about himself: 'the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul' (p. 86). Does this turn out to be true?

8. Can we say that the doppelgänger in *The Picture of Dorian Gray* is used as a device to present the transformation of the main character from innocence to corruption?

11. The Advancements of Science and Technology and the Victorians:
Sir Arthur Conan Doyle, *A Study in Scarlet*, and H.G. Wells, *The War of the Worlds*

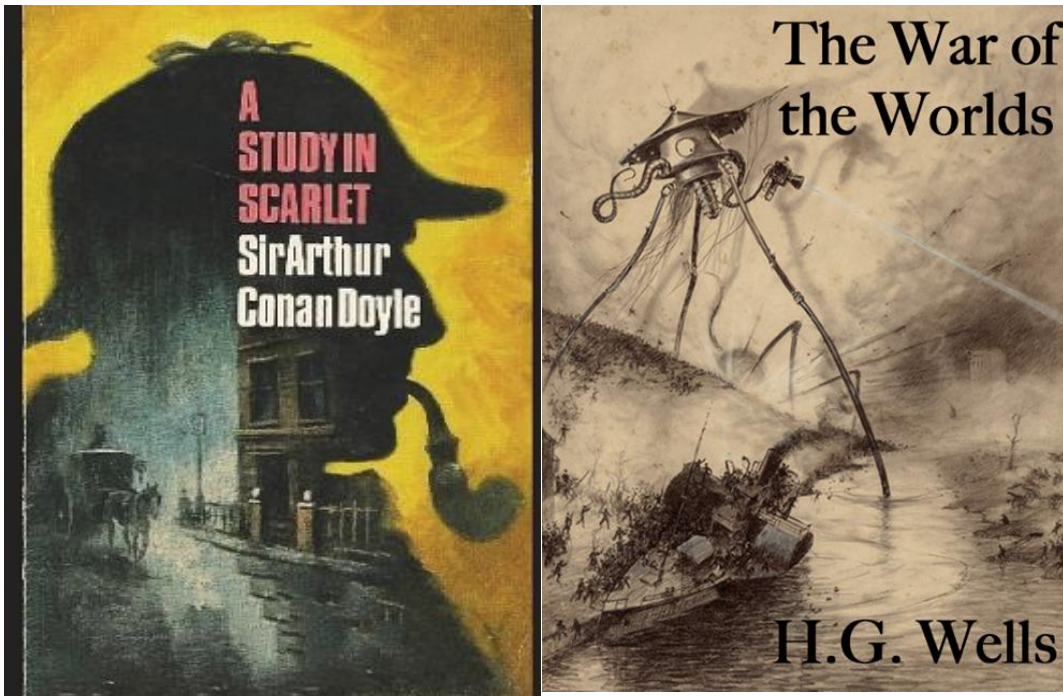


Figure 18. [Sherlock Holmes]. (n.d.) Figure 19. G. H. Wells, *War of the Worlds*, 2019, illustration by Henrique Alvim Correa

I. Choose the correct answer to the given questions.

1. Stamford offers all of the following information about Holmes to EXCEPT one.

- a. Stamford does not know what Holmes actually does for a living.
- b. He is a scientist and a chemist.
- c. He has a lot of out-of-the-way knowledge.
- d. He is very scientific and cold-blooded.

2. What piece of information does Holmes identify about Watson upon their first meeting? (More than one correct answer)

- a. That Watson had been in Afghanistan.
- b. That Watson had been wounded.
- c. That Watson was wealthy.
- d. That Watson was an only child.

3. The "Sherlock Holmes test" concerns . . .

- a. Dirt.
- b. Mucus.
- c. Blood.

d. Fingerprints.

4. "The proper study of mankind is . . ." This quote is uttered by Watson after his negotiations with Holmes are completed and the two decide to become flatmates.

- a. God.
- b. Love.
- c. Man.
- d. Nature.

5. After the discovery of the message, Holmes proceeds to conduct a detailed examination of the room. This is the first time we see him using an investigative instrument that is indelibly associated with him. It is a . . .

- a. Metal detector.
- b. Camera.
- c. Magnifying glass.
- d. Pair of tweezers.

6. What word was written on the wall in blood?

- a. Beloved.
- b. Luc.
- c. Rache.
- d. Cursed.

7. Why did the Martians leave their home planet and invade Earth in *The War of the Worlds*?

- a. Mars began to cool off.
- b. It was part of an inter-galactic invasion plan.
- c. They desired Earth and all its riches.
- d. The previous century had seen a 1000% increase in the Martian population.

8. What was the "great light" seen six years prior to the beginning of the story in *The War of the Worlds*?

- a. Invading forces.
- b. The first explosion of the sun.
- c. A meteor streaking towards the Earth.
- d. A supernova.

9. What do Martians do with people they capture?

- a. Roast them with their heat rays.
- b. Eat their brains with their tentacles.
- c. Chop them up and discard the bones.
- d. Suck the blood out of them.

10. What finally ends up killing the Martians?

- a. Pollution.
- b. Gravity.
- c. Sunlight.
- d. Bacteria.

II. Answer the questions in a short-essay answer.

1. When introducing Sherlock Holmes, what does the novel *A Study in Scarlet* establish about his methods of detection? Do you think his approach to detection reasonable?

2. What is the relationship between Holmes and Scotland Yard? In what ways does Holmes need Scotland Yard and in what ways does Scotland Yard need Sherlock Holmes? Explain what need might mean in reference to this relationship.

3. How does this novel *A Study in Scarlet* exemplify the tensions present in late 19th century London?

4. In some ways, Holmes is a difficult character to like, especially because of his contempt for others in the story and for us. In your opinion, what makes Sherlock Holmes such an important and enduring figure in British fiction? Why do readers like him?

5. London had recently survived the Jack the Ripper attacks when Conan Doyle wrote this story. Do you think the Holmes stories became so popular as a direct result of the crimes?

6. In *The War of the Worlds*, when the Martians first land on earth, the people who encounter them initially treat the incident lightly, as if the aliens are a traveling amusement. Is this a realistic response? What do you think Wells is trying to say by this?

7. If the fear of an army invading England from the sky adds to the terror for the reader, what elements of the novel might make them consider their own country inspiring fear as an invading force?

8. Many people consider *The War of the Worlds* the greatest science fiction book of all time. Do you agree? Why or why not?

12. A Selection of Victorian Poetry

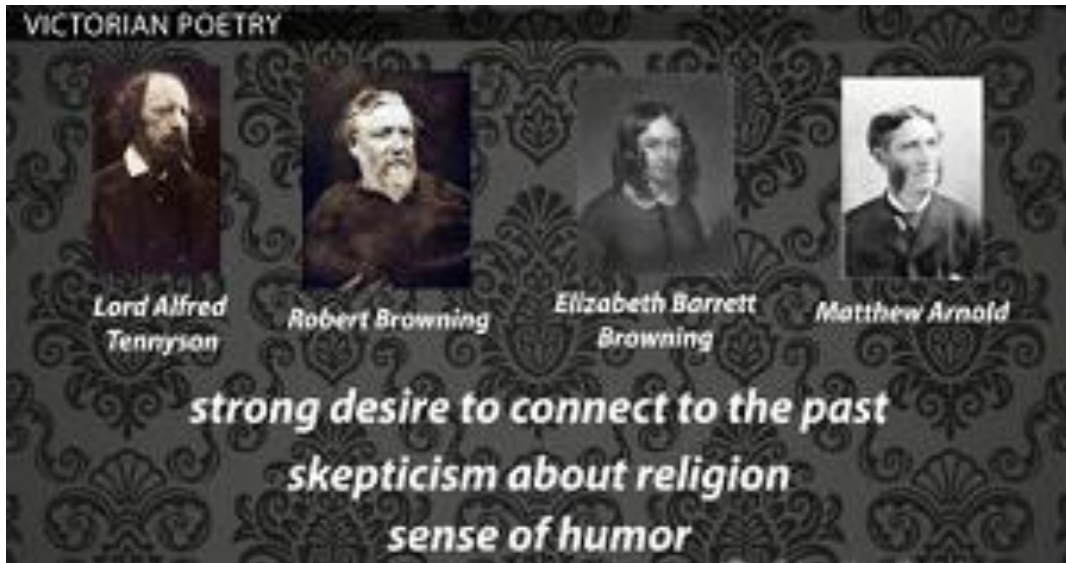


Figure 20. [Victorian poets]. (n.d.)

I. Choose the correct answer to the given questions.

1. Alfred Lord Tennyson set his poem about “Ulysses” at what point in the hero's life?

- a. In old age.
- b. Just before he embarks for Troy.
- c. After he escapes the Sirens.
- d. Upon his return to Ithaca.

2. Tennyson succeeded whom as poet laureate of England?

- a. Arthur Cunningham.
- b. William Wordsworth.
- c. Walden.
- d. Shakespeare.

3 Ulysses wants to hand over the kingdom to his son because he thinks his son...

- a. will rule with prudence and tenderness.
- b. will be a strict ruler.
- c. is a skillful warrior.
- d. son is old enough.

4. In “Dover Beach”, "The Sea of Faith was once, too, at the full, . . . But now I only hear its melancholy, long, withdrawing roar, retreating, to the breath..." is a metaphor for . . .

- a. Dover beach.
- b. the poet's wife.
- c. the poet's honey moon.
- d. humanity's loss of faith.

5. Which of the following imagery was included in Alfred, Lord Tennyson's “Dover Beach”?

- a. Moonlight.
- b. Pebbles which the waves draw back.
- c. Turbid ebb and flow.
- d. All of the above.
- e. None of the above.

6. What poetic form is Robert Browning most known for?

- a. Elegies.
- b. Pastorals.
- c. Epics.
- d. Dramatic monologues.

7. Which of these was not written by Robert Browning?

- a. “The Ring and the Book”.
- b. “Porphyria's Lover”.
- c. “My Last Duchess”.
- d. “How do I love thee?”.

8. What is the central idea of the poem “How do I love thee?”

- a. The man is unworthy of the speaker's love.
- b. The speaker struggles with her feelings for him.
- c. The speaker's love is pure, free, and passionate.
- d. The speaker is uncertain of his feelings for her.

9. Based on lines 5 and 6 of Rudyard Kipling's “If”, what can you conclude about the speaker's values?

- a. The speaker values curiosity and creativity.
- b. The speaker values patience and honesty.
- c. The speaker values good looks and political debates.
- d. The speaker values the opinions of other people.

10. What is a theme of the poem “If” by Rudyard Kipling?

- a. Becoming a grownup takes confidence, determination, and virtue.
- b. Most people handle failure better than they handle success.

- c. Talking about your problems is the first step toward solving them.
- d. People should spend more time in crowds and less time around royalty.

II. Answer the questions in a short-essay answer.

1. What is Ulysses searching for in "Ulysses" by Alfred, Lord Tennyson?

2. How does Ulysses think about his present life (ll. 1-5), his past experience (ll. 7-21), and what life should and should not be like (ll. 22-32). Why does Ulysses compare himself to "gray spirit" and "a sinking star"?

3. In the poem "Ulysses" by Alfred Lord Tennyson, is Ulysses a heroic or an unheroic figure?

4. How does Robert Browning portray the concept of ideal love in his lyric poem "Now"?

5. What role does time play in the poem "If"? Is it similar to Keats's treatment of time in "Ode on a Grecian Urn"?

6. What poetic devices does the speaker use in "How do I love thee?" by Elizabeth Browning in order to portray her love for her husband as larger than life?

7. How have the speaker's feelings in Elizabeth Browning's poem "How do I love thee?" changed between the past and the present? How might the speaker's feelings change between the present and the future in the same poem?

8. According to the poem "If" by Rudyard Kipling, what qualities should an ideal human being (a perfect man) possess to lead a peaceful life? What are the good qualities of a perfect man described in this poem?

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