

## English 205.000: Victorian Poetry, Passion, and Loss

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5:30

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Class meets: MWF 10:40-11:30, Callaway S105

Office Hours: W & F 9:30-10:30 & F 4:15-

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**Content:** This course serves as a general introduction to poetry, placing particular emphasis on the Victorian period. In the first weeks of class, we will concentrate on developing valuable critical skills while approaching a wide range of poetry in a lively and creative way. We will follow closely Stephen Matterson and Darryl Jones's Studying Poetry. To ensure that you gain a sound understanding of poetry and critical analysis, we will focus on understanding key technical concepts: imagery, meter, connotation, allusion, voice, tone, and so on.

Once we have established these foundations, we will turn to the work of various Victorian poets—Tennyson, Emily Brontë, the Brownings, Arnold, Clough, Morris, Meredith, Carroll, the Rossettis, Swinburne, Hardy, and Hopkins—again making sure that we understand the meaning of these works and the context in which they were written. We will also listen to several modern poets and actors reading famous Victorian poems. And we will examine a range of different idioms and forms—dramatic, devotional, comic, and pastoral—that touch on a host of related social and aesthetic issues, including liberalism, domesticity, religious doubt, decadence, passion, and the grotesque. Finally, as the course evolves, we will focus on Victorian elegies, analyzing carefully how these poems offer testamentary power, while allowing their readers to understand loss, grief, and change.

**Texts** (available at the University Bookstore in Dobbs): Stephen Matterson and Darryl Jones, Studying Poetry (2000); Thomas J. Collins and Vivienne J. Rundle, The Broadview Anthology of Victorian Poetry and Poetic Theory (1999); and Bernard Richards, English Poetry of the Victorian Period: 1830-1890 (2nd ed., 2001).

**On Reserve:** Lionel Trilling and Harold Bloom (eds.), Victorian Prose and Poetry; Isobel Armstrong, Victorian Poetry: Poetry, Poetics, and Politics (1993, 1996); and several other relevant works of secondary criticism.

### Particulars:

1. Careful reading of all material before class.
2. Preparation of two discussion questions for each class (“active reading”).
3. Consistently high quality in-class participation.
4. One class presentation, lasting roughly 15 minutes, on a poem of your choice. I also encourage one person each class to take the “minutes.” That person will then refresh everyone’s memory by reproducing the salient points of discussion at the start of the next session.

5. Four 2-page response papers on literary works studied during the semester. One copy of each response paper to be given to the professor; the other to be posted to the class list-serve. To aid dialog and feedback, please read each others' response papers carefully.
6. Two 8-9-page essays on literary works studied during the semester. The abstracts for each essay to be completed in advance and sent to me by e-mail.
7. You are encouraged to keep a journal, in order to record discussion topics, as well as general thoughts, knotty questions, puzzles, and ideas.
8. Several reading quizzes.
9. Final exam.

### **Written Assignments**

1. The response papers in this class serve as directed readings. I will ask you to examine critically one or two poems, depending on their length and complexity.
2. Short quizzes ensure that you are keeping up with the reading. I will assign several throughout the semester. They will take the form of a simple but relevant question about the idea or principal theme of the poem we are studying. On the day in question, at the start of class, I will ask you to write your answer on a sheet of paper. The quizzes will count toward your grade, under the section on participation.
3. Keeping a journal for this class is optional. I will not review or grade this journal, but that should not stop you from referring to it in class, if you wish. In my experience, journals are an invaluable way of helping students prepare for essays.
4. The final exam comprises practical criticism—that is, close reading. I will reproduce three passages from works that we have studied, asking you to analyze two of them. As part of this exercise, you will need to identify where the passages occur in the works and what action immediately precedes them; you will also need to provide as much information about the poem's publication history as you can. A second section of the exam will comprise short answers to basic historical and cultural concerns, but not the secondary reading.
5. The two essays will require a substantial amount of preparation, planning, and research, and consequently I will ask you to write a one-paragraph abstract on the topic before you complete the essay proper. The abstract will have a deadline of its own. By that date, you will need to e-mail me your paragraph or hand it in during class or office hours. We will then meet to discuss your abstract and essay. The abstract must outline carefully your thesis and ideas. Specific requirements for this assignment can be found below, after the schedule for classes.

### **General Comments**

This approach to essay writing is designed to give you advice, support, confidence, and direction; it is meant to help you reflect on your argument and to offset any chance that you

may misunderstand an assignment. For obvious reasons, this approach can work only if I receive your abstract in advance.

If you have questions or concerns about an assignment, the reading, or the course, please come and see me during office hours. It matters very much to me that the course is an enjoyable and educational experience for you. Halfway through the semester, following your completion of informal and anonymous evaluations, we will discuss the course and review our progress. But if you are having problems with the course or the material, please do not wait until Week 8 to say so! If your schedule prevents you from seeing me during office hours, you can leave a detailed message on my voice mail and a time when I can reach you.

In my experience, e-mail is the least efficient way of helping students work through uncertainty about assignments; it is best used for posting and reading response papers, and for sending me your abstracts. Please note that I cannot accept essays by e-mail or requests for extensions by this medium.

### **A Few Words about the Material:**

Since this course is an introduction to poetry, no prior knowledge of technical and interpretive concepts will be assumed. The very nature of an introductory course requires that we cover quite briskly a range of concepts and styles of poetry. As the course evolves, you will find that we might easily spend an entire session of class discussing one or two stanzas, and that our pace and selective focus prevent us from paying such attention to all that we read. If we read only the poems we could discuss extensively in class, however, your knowledge of poetry by the end of this class would extend to just a few concepts and about a dozen poems! So, we will be reading more poems than we unfortunately have time to discuss in class. Also, although written for introductory classes, Bernard Richards's book English Poetry of the Victorian Period focuses on important contextual issues, including themes and poetic concerns, rather than on individual authors. Consequently, it is not always possible to make his chapters align perfectly with our primary reading.

### **Grading Policy**

Each paper will be graded on a scale from A to F, with pluses and minuses assigned when appropriate. These grades will be determined by the coherence, depth, consistency, and clarity of your argument, its relevance to the course, and the amount of effort your work displays.

You must complete every assignment to pass this class. Attendance is mandatory, and I give incompletes only for personal emergencies. Any late work and consistent absenteeism will result in a lowered grade at my discretion. I will calculate your final grade using the following criteria and points:

Paper 1.....	20%
Paper 2.....	20%
Responses (4 @ 10% each).....	40%
Final	
Exam.....	15%
Participation (incl. quizzes).....	5%

A.....	4.0
A-.....	3.67
B+.....	3.33
B.....	3.00
B-.....	2.67
C+.....	2.33
C.....	2.0
C-.....	1.67
D+.....	1.33
D.....	1.00
D-.....	0.67
F.....	0

I assign every grade you earn its corresponding number of points. To determine the percentage weight for each assignment, I multiply the relevant points for each paper by 2; the points for each response by 1; the points for participation by 0.5; and the points for the exam by 1.5. You can determine your final grade by dividing the total for these weighted scores by ten.

If for example you score a B- and a B+ for the two papers; a B, B-, B, and A- for the response papers; a B+ for participation; and a B for the final exam, your grade profile will look like this:

	Pap. 1	Pap. 2	Resp. 1	Resp. 2	Resp. 3	Resp. 4	Part.	Exam
	B-	B+	B	B-	B	A-	B+	B
	3.0	3.5	3.25	3.5	3.25	3.75	3.5	3.25
W'ted %	6.0	7.0	3.25	3.0	3.25	3.75	1.75	4.875

$33.375 \div 10 = 3.2875$ , or “B.”

Note: In situations where the total falls between two grades (e.g., you score 3.5), I weigh other factors, such as participation and attendance, etc. I will award the higher grade if these factors are exemplary. Note too that the 5% awarded for participation could be the difference between an A- and a B+.

**Criteria**

- **An “A” paper** makes its point (presents its argument) persuasively, eloquently, impressively, and memorably. Its approach to the chosen subject-matter (or issue) is ambitious and inventive, richly developed, and astutely adapted to its audience and situation. It makes sophisticated, convincing, telling use of the available evidence (or “data”), and is alert and responsive to possible (and significant) alternative lines of thought. From the introduction through to the conclusion, its structure—the sequencing of topics, the arrangement and development of points, the management of paragraphs, the use of tactical digressions—sustains a genuine sense of “movement” for the reader, and contributes to the overall effectiveness/persuasiveness of the argument. Its style—diction, sentence-structures, use of figures, and overall “voice”—is more than clear and appropriate: it is distinctive, fluent, and even striking, and adds emphasis, memorability, pleasure, and persuasiveness to what is being said.

- A **“B” paper** effectively makes its point: it is generally persuasive. It takes a thoughtful and responsible approach to its chosen subject—it takes up an issue with a sense of urgency, and goes beyond the obvious—and it makes appropriate adaptations to audience and situation. It makes generally good use of available and relevant evidence, and shows awareness of possible alternative lines of thought. Its overall structure, likewise, is generally effective: points are well-developed and sequenced in a clear, logical, and strategically appropriate way (according to the paper’s purposes); nonfunctional digressions and irrelevant points are kept to a minimum; paragraphs are well-structured; and the “writer-reader contract” is generally maintained from beginning to end. The style is clear, accessible, and appropriate, with few or no grammatical errors that could significantly impede readability or detract from the writer’s credibility.
- A **“C” paper** meets the minimal criteria for acceptable writing, though it may not be effective or persuasive. It makes an argument—that is, it presents a claim or stance, and offers the reader some basis for it (argumentation, evidence, supporting detail)—though it may not go much beyond the obvious, may not develop its points effectively, may not have an especially strong sense of audience and situation, may not be adequately responsive to alternative lines of thought, and may have major flaws in its reasoning. Its structure is generally clear, though perhaps mechanical: there is an introduction, body, and conclusion; points are arranged in a perceptible way; and paragraphs are adequately structured, though there may be irrelevant points or nonfunctional digressions, an unsteady sense of “movement,” or lapses in the “writer-reader contract.” Its style is more or less clear and readable, though there may be occasional grammatical errors that disrupt the intelligibility of what is being said, detract from the writer’s credibility, and weaken the overall persuasiveness of the paper.
- A **“D” paper** makes an honest effort, but significantly falls short of the minimal criteria. It presents either no argument or an argument whose intelligibility is seriously flawed; it may read as a mere “collection of thoughts,” or as a rant. It lacks a sense of audience and situation, and may show little or no awareness of possible alternative lines of thought. Its structure is unclear (from a reader’s point of view): its points may not seem to have a purposeful sense of order, and its paragraphs may not be adequately structured. Its style may have (again, from a reader’s point of view) serious problems of readability or appropriateness, including frequent and significant lapses in grammar.
- An **“F” paper** completely fails to meet the assignment: the paper is not completed or not handed in; or it falls significantly short of the minimum length requirement; or it addresses no topic under discussion; or it seriously violates common standards of civility and argumentation; or it is plagiarized or involves self-plagiarism (modification of a paper used for a different class). See Emory College’s Plagiarism Statement; and the College’s Honor Code: <http://www.emory.edu/COLLEGE/students/honor.html>

### **Policy on Rewriting Graded Work**

Writing abstracts and meeting to discuss your essays will save you time and diminish your anxiety about assignments. If you can understand properly the assignment and reflect clearly and confidently on your answer, you will work more effectively. Since this approach also serves as a “safety-net,” allowing you to clear up any confusion before you

begin writing, I allow only students receiving an “F” from me to rewrite assignments. Additionally, in the interests of fairness I will read only one draft of your work. If you do not understand my comments when I return your work, please come and see me during office hours. This applies to any concerns you might have about the class.

### **Additional Remarks—Advice on Research**

1. Several books expanding on information covered in this class will be on reserve in the Woodruff library. Please consult this material at your leisure, adding relevant works to your Works Cited. You will not be tested on this material, but it will expand the number of resources available to you, enhancing your education as well as your experience in taking this class.

2. “The Victorian Web” is an invaluable tool for research, and you may use it as a basis for your essays:

<http://www.stg.brown.edu/projects/hypertext/landow/victorian/victov.html>

You can also locate this website by finding “Outside Resources” on the English Department’s main page (<http://www.emory.edu/ENGLISH/resources.html>). Follow the link to “Romantic and Victorian Studies.” You will also find there links to “The Tennyson Page” (<http://charon.sfsu.edu/TENNYSON/tennyson.html>) and “The Rossetti Archive” (<http://jefferson.village.virginia.edu/rossetti/rossetti.html>). There also exists an interesting if slightly offbeat “Robert Browning Web Page” (<http://www.geocities.com/CollegePark/4134/index2.html>), and so on.

Many other websites reproduce useful and accessible information on key authors, including “E-texts” (useful when searching for single phrases), and you can locate these sites by using any internet search engine. Please be responsible when engaging secondary sources, including websites. The professor is familiar with these web sites, and the English Department provides clear guidelines on what constitutes plagiarism.

### **Schedule**

#### **Week 1**

1.17: Introduction.

1.19: Matterson and Jones, Studying Poetry, Introduction and chapter 1.  
Scan your favorite song.

#### **Week 2**

1.22: Matterson and Jones, Studying Poetry, chapters 2 & 3.

1.24: NO CLASS: Read ahead.

1.26: Matterson and Jones, Studying Poetry, chapters 4 & 5.

#### **Week 3**

- 1.29: Matterson and Jones, Studying Poetry, chapters 6 & 7.
- 1.31: Matterson and Jones, Studying Poetry, chapters 8 & 9.
- 2.2: Screening: The Victorian Poets (running time: 50 mins).

#### **Week 4**

- 2.5: Tennyson, “Mariana” (1830), “The Kraken” (1830), & “The Lady of Shalott” (1832), The Broadview Anthology, pp. 156-57, 162-65.  
Richards, English Poetry of the Victorian Period, chapter 1.
- 2.7: Tennyson, “The Lotus-Eaters” (1832) & “Break, break, break” (1842), The Broadview Anthology, pp. 172-75, 194-95.  
Richards, English Poetry of the Victorian Period, chapter 2.
- 2.9: Fox, “Tennyson—Poems, Chiefly Lyrical: 1830” (1831) & Hallam, “On Some of the Characteristics of Modern Poetry” (1831), The Broadview Anthology, pp. 1181-1205.

**Response Paper 1 due in class.**

#### **Week 5**

- 2.12: Tennyson, In Memoriam (1850), Prologue & Sections 1-27, The Broadview Anthology, pp. 204-14.
- 2.14: Mill, “What Is Poetry?” (1833) and “Two Kinds of Poetry” (1833), The Broadview Anthology, pp. 1212-27.  
Richards, English Poetry of the Victorian Period, chapter 3.
- 2.16: Emily Brontë, Entire selection in The Broadview Anthology, pp. 545-51.

#### **Week 6**

- 2.19: Browning, “My Last Duchess” (1842) & “Soliloquy of the Spanish Cloister” (1842), The Broadview Anthology, pp. 309-11.  
Richards, English Poetry of the Victorian Period, chapter 4.
- 2.21: Browning, “Porphyria’s Lover” (1836) & “Love among the Ruins” (1855), The Broadview Anthology, pp. 312-13, 318-19.

**Response Paper 2 due in class.**

- 2.23: Browning, “Fra Lippo Lippi” (1855), The Broadview Anthology, pp. 319-25.  
Richards, English Poetry of the Victorian Period, chapter 5.

### **Week 7**

- 2.26: Browning, “By the Fire-Side” (1855), The Broadview Anthology, pp. 327-32.
- 2.28: Browning, “Essay on Shelley” (1852), The Broadview Anthology, pp. 1243-53.  
Richards, English Poetry of the Victorian Period, chapter 6.
- 3.2: Browning, “Guido: Book IX,” The Ring and the Book (1868-69), The Broadview Anthology, pp. 419-20, 496-514 (lines 1-1285).  
**Abstract for Essay 1 due.**

### **Week 8**

- 3.5: Browning, “Guido: Book IX,” The Ring and the Book (1868-69), The Broadview Anthology, pp. 514-30 (lines 1286-2425).
- 3.7: Elizabeth Barrett Browning, “The Dead Pan” (1844), “A Man’s Requirements” (1850), and parts of Sonnets from the Portuguese (1850), The Broadview Anthology, pp. 69-74, 77-78.  
Richards, English Poetry of the Victorian Period, chapter 7.
- 3.9: Elizabeth Barrett Browning, Aurora Leigh (1857), Book 1, The Broadview Anthology, pp. 82-98.  
Richards, English Poetry of the Victorian Period, chapter 8.  
**Essay 1 due in class.**

### **Week 9**

- 3.12: NO CLASS—Spring Recess
- 3.14: NO CLASS—Spring Recess
- 3.16: NO CLASS—Spring Recess

### **Week 10**

- 3.19: Matthew Arnold, “Dover Beach” (1851; 1867), “The Buried Life” (1852), & “The Scholar-Gipsy” (1853), The Broadview Anthology, pp. 722-24, 727-32.
- 3.21: Arnold, “Thyrsis” (1866) & “Preface to the First Edition of Poems” (1853), The Broadview Anthology, pp. 733-37, 1270-78.  
Richards, English Poetry of the Victorian Period, chapter 9.
- 3.23: Arthur Hugh Clough, “Duty—that’s to say complying” (1849), “Qui Laborat, Orat” (1849), “The Latest Decalogue” (1850), & “Say not the struggle nought availeth” (1855), as well as Arnold, “The Function of Criticism at the Present Time” (1864), The Broadview Anthology, pp. 562-64, 1291-1307.

### **Week 11**

- 3.26: George Meredith, “Modern Love” (1862) & “Lucifer in Starlight” (1883), The Broadview Anthology, pp. 793-805.  
Richards, English Poetry of the Victorian Period, chapter 10.

#### **Response Paper 3 due in class.**

- 3.28: Lewis Carroll, “Jabberwocky” (1872) & “The Walrus and the Carpenter” (1872), as well as John Ruskin, “Of the Pathetic Fallacy” (1856), The Broadview Anthology, pp. 871-73, 1282-90.  
Richards, English Poetry of the Victorian Period, chapter 16.
- 3.30: William Morris, Entire selection & “Of the Origins of Ornamental Art” (1883; 1886), The Broadview Anthology, pp. 885-95, 1372-83.  
Richards, English Poetry of the Victorian Period, chapter 11.

### **Week 12**

- 4.2: Dante Gabriel Rossetti, “The Blessed Damozel” (1850), “My Sister’s Sleep” (1850), “Jenny” (1870), “The Portrait” (1870), “The Woodspurge” (1870), & “The Sea-Limits” (1870), as well as Robert Buchanan, “The Fleshly School of Poetry: Mr. D. G. Rossetti” (1871), The Broadview Anthology, pp. 806-17, 826, and 1329-40.
- 4.4: D. G. Rossetti, parts of The House of Life (c. 1870) & “The Stealthy School of Criticism” (1871), The Broadview Anthology, pp. 827-32, 1341-45.  
Richards, English Poetry of the Victorian Period, chapter 12.

- 4.6: Christina Rossetti, “Goblin Market” (1862), “A Birthday” (1862), “After Death” (1862), & “An Apple Gathering” (1862), The Broadview Anthology, pp. 848-56.

### **Week 13**

- 4.9: C. Rossetti, “Echo” (1862), “No, Thank you, John” (1862), “Song” (1862), “Uphill” (1862), “A Better Resurrection” (1862), “For Thine Own Sake, O My God” (1882) & “In an Artist’s Studio” (1896), The Broadview Anthology, pp. 857-58, 870.

Richards, English Poetry of the Victorian Period, chapter 15.

#### **Response Paper 4 due in class.**

- 4.11: Algernon Charles Swinburne, “The Triumph of Time” (1866), “Itylus” (1866), “Anactoria” (1866), & John Morley, “Mr. Swinburne’s New Poems: Poems and Ballads” (1866), The Broadview Anthology, pp. 973-84, 1320-25.

- 4.13: Swinburne, “The Garden of Proserpine” (1866), “A Forsaken Garden” (1878), “At a Month’s End” (1878), & “From Under the Microscope” (1872), The Broadview Anthology, pp. 996-97, 1001-4, 1346-48.

Richards, English Poetry of the Victorian Period, chapter 13.

#### **Abstract for Essay 2 due.**

### **Week 14**

- 4.16: Swinburne, Ave Atque Vale (1878), “The Lake of Gaube” (1904), & Walter Pater, “Preface and Conclusion to The Renaissance: Studies in Art and Poetry” (1873), The Broadview Anthology, pp. 1004-9, 1349-54.

- 4.18: Thomas Hardy, “Hap” (1866), “Neutral Tones” (1867), “A Broken Appointment,” “The Darkling Thrush” (1900), “The Self-Unseeing,” & “In Tenebris II” (1895-96), The Broadview Anthology, pp. 1029-31.

Richards, English Poetry of the Victorian Period, chapter 14.

- 4.20: Hardy, “The Minute before Meeting” (1871), “Night in the Old Home,” “The Something That Saved Him,” “Afterwards,” “A Young Man’s Exhortation” (1867), “Snow in the Suburbs,” “In a Wood” (1877), & “Apology: Preface to Late Lyrics and Earlier” (1922), The Broadview Anthology, pp. 1031-34, 1441-45.

## Week 15

- 4.23: Gerard Manley Hopkins, The Wreck of the Deutschland (1876; 1918), The Broadview Anthology, pp. 1041-47.
- 4.25: Hopkins, “God’s Grandeur” (1877; 1895), “Pied Beauty” (1877; 1918), “Hurrahing in Harvest” (1877; 1918), “The Caged Skylark” (1877; 1918), “Peace” (1879; 1918), & “Author’s Preface” (c. 1883), The Broadview Anthology, pp. 1047-49, 1355-57.
- 4.27: Hopkins, All remaining poems in The Broadview Anthology, pp. 1049-54. Richards, English Poetry of the Victorian Period, chapter 17.

## Week 16

- 4.30: Oscar Wilde, Entire selection, The Broadview Anthology, pp. 1106-7.

### Essay 2 due in class.

5.8 (Tues), 9:00-11:00: Final Exam.

## Formatting Advice

Please follow this advice carefully when writing assignments for this class.

1. All papers should be typed, double-spaced, stapled, and given both page numbers and suitable margins. Longer papers should also be given a title and accompanied by a cover sheet. No handwritten papers will be accepted.
2. When you first mention a work and author, give the author’s full name and the text’s full title (including its subtitle, if it has one), as well as its original date of publication. Here is an example, referring to prose fiction: “In Tess of the d’Urbervilles: A Pure Woman (1891), Thomas Hardy’s narrator provides a startling account of late-Victorian sexual hypocrisy.” Subsequent references should not include Hardy’s first name, the publication date, or the novel’s full title; you can refer simply to Hardy’s Tess.
3. When should you underline or italicize a work, and when should you reference it with quotation marks? The distinction is relatively simple: Novels, novellas, and epic poems are set off by italics or underlining (the difference being a matter of style; the choice is yours). Short stories, essays, and most poems, by contrast, are set off by quotations marks. Thus we refer to John Milton’s Paradise Lost, Book II (1667), Joseph Conrad’s novella Heart of Darkness (1899; 1902), and George Eliot’s Middlemarch (1871-72). But we also refer to Algernon Charles Swinburne’s “Hermaphroditus” (1863), James Baldwin’s short story “Sonny’s Blues” (1957), and Matthew Arnold’s canonical essay “The Function of Criticism at the Present Time” (1864).

4. Cultivate a formal and concise writing style, and aim to express yourself with clarity, style, and grace. Whenever possible, avoid word contractions (“doesn’t,” “don’t,” “couldn’t,” et cetera), slang, and overuse of the passive voice. The following statement contains several verbs in the passive voice:

The shelter will be owned by the town, but it will be run by members of the humane society and supported, in part, by funds raised by them. The bulk of the operating funds, however, will be supplied by the town.

You might revise this statement in the following way:

Although the town will own the shelter and pay most of the operating expenses, members of the humane society will run the facility and provide additional support through fund-raising.

The revised statement contains the same information, but it is clearly much easier to read. Additionally, the reader can establish easily who or what is modifying each verb. The passive voice may render this information obscure or enigmatic (more extreme examples would be, “the bell was rung”; “the meal was cooked,” et cetera).

5. Pay particular attention to subject-verb agreement, and ensure that your essay contains neither dangling participles nor split infinitives, et cetera. Also, make sure that you divide your essay into appropriate paragraphs.

Here is an amusing example of a dangling participle:

Roasted to perfection, carved, and reheated in orange sauce, you can serve this duck to your boss.

In this sentence, you end up with a mutilated cook, not a roasted duck! You should revise the sentence thus:

Roasted to perfection, carved, and reheated in orange sauce, this duck is elegant enough to serve to the boss.

Here is an example of a split infinitive: “To boldly go where no man has gone before.” In this sentence, the adverb boldly is “splitting” the infinitive to go. Move the adverb behind the verb: “To go boldly where no man has gone before.”

Excellent and affordable guides can help you improve your writing. I recommend that you purchase a copy of The Elements of Style, Third Edition (1959, 1979), by William Strunk Jr. and E. B. White. You might also enjoy reading Patricia T. O’Conner’s Woe Is I: The Grammarphobe’s Guide to Better English in Plain English (1996) and Claire Kehrwald Cook’s clear and inspiring guide, Line by Line: How to Improve Your Own Writing (1985).

Consider also the remarks of Florence King, one of the South’s most gifted and irreverent writers, on her early publications:

You may ask: why didn't the editors of these books catch these faults and call them to my attention? I imagine they did catch most of them, but there was nothing they could do. Editors really are overworked, though not as much as some of them like to claim. But even if they had had time for heavy blue-penciling, it would not have taught me anything. Self-editing is the only kind that really works, and it takes years to develop. Besides, I love it. Some women primp; I rewrite. Polishing and tightening my prose is my idea of good clean narcissistic fun.—Author's Note, The Florence King Reader (1995), xxvi.

6. Examples of correct quotation:

Charlotte Brontë's Villette (1853) begins thus: "My godmother lived in a handsome house in the clean and ancient town of Bretton" (61).

Note i) Because the quotation is less than fifty words, or thereabouts, you need not set it off in a paragraph of its own; it simply extends the existing paragraph. ii) Because we do not set off the quotation, we introduce it by a colon or comma and give it quotation marks. iii) In this example, the period follows the page reference, not the end of the quoted sentence. Thus you see "Bretton" (61)., not "Bretton." (61)., "Bretton". (61)., or "Bretton." (61) iv) Because the source of the quoted material is in this instance unmistakable, you need not repeat the author's name or the book's title when giving the page number, e.g., "Bretton" (Brontë 61), or "Bretton" (Brontë, p. 61), or "Bretton" (Villette 61), et cetera.

When the material you wish to reproduce is more than fifty words, or thereabouts, you will need to set off the passage. Indent it, and use space-and-a-half to make clear the difference between quoted and non-quoted material (I'm using single-space below because my text is already in space-and-a-half).

Charlotte Brontë's Villette (1853) begins thus:

My godmother lived in a handsome house in the clean and ancient town of Bretton. Her husband's family had been residents there for generations, and bore, indeed, the name of their birthplace—Bretton of Bretton: whether by coincidence, or because some remote ancestor had been a personage of sufficient importance to leave his name to his neighbourhood, I know not. (61)

Note that quotation marks do not accompany this material; you would use them only if they appeared in the passage itself. Note too that the period falls at the end of the sentence. In this example it does not appear after the page reference.

7. List all the works you mention in a Works Cited, at the end of your essay. If you consult several works but do not cite them, you may wish to include them as well, listing these works in a bibliography. Adopt the following MLA format. Additionally, include the original date of publication of primary sources, and note carefully the punctuation in the following examples:

Anderson, Amanda. Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture. Ithaca: Cornell UP, 1993.

Armstrong, Nancy. Desire and Domestic Fiction: A Political History of the Novel. New York: Oxford UP, 1987.

Austen, Jane. Mansfield Park. 1814. Harmondsworth: Penguin, 1966.

Brontë, Charlotte. Jane Eyre. 1847. Harmondsworth: Penguin, 1984.

8. Before submitting your assignment, check your spelling, grammar, and quotations for accuracy. This simple exercise will help you catch many errors, and will almost certainly improve your grade.

### Supplement: Important Dates

1820-30: Reign of George IV

1830-37: Reign of William IV

**1837-1901: Reign of Victoria**

1901-11: Reign of Edward VII

1911-1936: Reign of George V

1936-37: Reign of Edward VIII [Abdicated 1937]

1937-53: Reign of George VI

1953-Eternity: Reign of Elizabeth II

### Also, some interesting and relevant facts . . .

1780: The Industrial Revolution begins around this time, initially in the cotton industry, rapidly transforming England's economy from one based on agriculture to one based on manufacturing.

1788: Penal settlements established for convicts in Australia.

1798: Wordsworth's Lyrical Ballads published in September. During this year, income tax was introduced in England, and Nelson was in command in the Mediterranean Sea.

1801: The Catholic Emancipation Bill was refused royal assent.

1803: War with France resumes; Beethoven's Eroica symphony performed.

1804: First Corn Laws (refers to all grains; used to promote domestic agriculture from foreign imports; protects landowners' income while providing revenue for the government); Napoleon crowned Emperor.

1805: Battles of Trafalgar; Nelson's eventual victory at Trafalgar.

1807: First steps toward abolition of the slave trade. First public gas lighting in London, the world's largest city and most important commercial center. The city's population stands at roughly one million in 1800, but would grow to five million by 1900.

- 1811: The Prince of Wales made Regent; Luddite riots against the introduction of industrial machinery. Food riots in the Midlands, due to the high cost of provisions, due partly to the Corn Laws.
- 1812: War with America.
- 1814: War ends with America. Scott publishes Waverley; Austen publishes Mansfield Park. Robert Stephenson's locomotive built.
- 1815: Duke of Wellington defeats Napoleon at Waterloo, in Belgium (June); instills atmosphere of national pride (England's wars with France almost continuous since 1793, though not fought on home soil). For the rest of the century, Waterloo Day celebrated with memorials and schoolroom ceremonies. Landlords carry Corn Bill.
- 1816: Austen writes Persuasion while health failing. Depression and discontent in England.
- 1817: Report on the Poor Law (see 1833-34). Austen dies.
- 1819: Freedoms of press and assembly restricted.
- 1822: Place's pamphlet on birth control appears.
- 1825: Industrial and financial crisis. Combination Wage Laws. J. S. Mill publishes Essays on Government.
- 1826: Reform of the criminal law.
- 1829: Catholic Emancipation. Metropolitan police formed. Stephenson's Rocket built.
- 1830: Reform agitation. The Liverpool-Manchester railway opens. July revolutions in France. Accession of William IV.
- 1831: Bristol riots. Reform of game laws. Anatomy Act. Cholera epidemic begins (to 1833). Faraday discovers electromagnetic induction. Darwin begins voyage of the Beagle.
- 1832: First Reform Act (doubles the number of eligible male voters to about 1 million). Morse invents the telegraph.
- 1833-34: Parliament abolishes slavery in all parts of the British Empire (August). Factory Act passed. Carlyle publishes Sartor Resartus. The Oxford Movement begins with Keble's Assize Sermon. Workhouses established as a result of the Poor Law Amendment Act. They provide public assistance (food and housing) in return for suitable labor. Administrators had to be certain that the workers they accepted had a "less eligible" standard of living than the poorest working people outside. Among others, Dickens satirized this policy and its effects on families and individuals in Oliver Twist (couples were separated; and, initially, parents were not allowed to see their children).

- 1835: First railway boom. Bull and bear baiting proscribed. Fox Talbot's first photographs. Great expansion of the railways (lasting until the early 1840s, and again from 1845 on) revolutionizes the Victorians' conception of travel, mobility, and work patterns; also breaks up traditional communities as many people move to cities for higher-paid factory work. Means fresh milk can be brought to inland cities; and people no longer need to work, shop, and enjoy recreation within walking distance.
- 1836-37: Dickens publishes The Pickwick Papers. The Great Trek occurs in South Africa.
- 1837: **Accession of Victoria to the throne**; becomes queen of the United Kingdom of Great Britain and Ireland. She is aged eighteen and the niece of King William IV, who died on June 20, leaving no legitimate offspring. Daguerre's first photograph.
- 1838: "People's Charter" proclaimed (the first large-scale political activism by English working-class people). Designed to promote fairer economic goals and political democracy. Named after the formation of a People's Charter with six demands, including: annual parliaments; voting rights for all adult men; demand for secret ballots; and equal electoral districts; and the end of property qualifications for politicians. Anti-Corn-Law League formed.
- 1839: Government begins to provide money for elementary schools. Gaslights now light up major streets at night, making it safer to be out-of-doors at night. Most cities are well lit by midcentury.
- 1839-40: The "Hungry Forties" begin. Chartist riots (see 1838). Anglo-Chinese Opium War. Queen Victoria marries her cousin Prince Albert of Saxe-Coburg-Gotha (1840). Penny post starts as fast, inexpensive national mail service.
- 1842-43: Chartist petition overwhelmingly rejected by the House of Commons; mass meetings and riots ensue. Mines Act (women and children no longer allowed to work in mines). Second cholera epidemic. Railway from London to Manchester opens (1842). London police begin detective department (1842). In 1842, more than 15 percent of the population receives public assistance. High food prices help create the highest crime rate in the century. In England there are 562 titled families at this time.
- 1843: First telegraph line is in service.
- 1844: Cheap Trains Act required each line to run at least one train per day each way that had a fare of one penny per mile (such third-class transportation was in reality a wagon with open windows and wooden benches; many such wagons did not have a roof). Ragged schools begun. Factory Act limits work day to twelve hours for people under age eighteen.
- 1845: Failure of potato crop causes the Irish potato famine, which lasts until 1849, due to recurrence of late blight in successive years. Starvation and emigration (to principally Boston, New York, and Philadelphia) cause population of Ireland to

drop from 8.2 million in 1841 to 6.5 million in 1851. General Enclosure Act. John Henry Newman converts to Catholicism. Second railway boom.

- 1846: Repeal of Corn Laws (leading to lower cost of food and increased importation of foreign grain). Dickens publishes Dombey and Son.
- 1847: Under the pseudonym “Currer Bell,” Charlotte Brontë publishes Jane Eyre. 10 Hours Factory Act. Communist League founded. Chloroform used as general anesthetic.
- 1848: Revolutions in Europe; date also of Irish Revolt. Marx and Engels publish the Communist Manifesto. Failure of Chartist procession. Pre-Raphaelite Brotherhood formed. Emily Brontë’s Wuthering Heights, Gaskell’s Mary Barton, and Thackeray’s Vanity Fair all appear (E. Brontë also dies this year). Cholera epidemic reveals need for public health measures. The Public Health Act (largely a response to the cholera epidemics) recommends that all dwellings “have a fixed sanitary arrangement of some kind, namely an ash-pit, privy or a water closet.”
- 1849: Bedford College for Women founded, London. Froude publishes The Nemesis of Faith. Steamships can now cross the Atlantic in less than twenty days, bringing the American continents within England’s economic orbit.
- 1850: Tennyson completes In Memoriam and is made poet laureate. Public Libraries Act. Numerous prisons built in this decade as the number of Britons transported for crimes diminishes. Prisoners are locked up in cells. Penitentiaries, on the other hand, were charities, usually run by women, designed for the penitence and reform of prostitutes, unmarried pregnant women, and runaways.
- 1851: Great Exhibition at the Crystal Palace, London, celebrates Britain’s economic supremacy, progress, and industry (full title is “The Great Exhibition of the Works of Industry of all Nations”); displays over 100,000 exhibits from around the world; seen by six million visitors. The Palace is the first large structure to be built with metal and glass (it is three times the length of St. Paul’s Cathedral, London); a triumph of engineering and design. Period of national prosperity lasts until the mid-1870s; large numbers of people experience higher wages and higher standard of living. First trade union established. In 1851, one-fourth of all employed males still worked in agriculture; by the end of the century, only half as many did so.
- 1852: Cardinal Newman delivers The Idea of a University as a series of nine lectures.
- 1853: Queen Victoria uses chloroform at the birth of her eighth child, thereby ensuring its place as an anesthetic.
- 1854: Outbreak of Crimean War (1854-56); Earl of Cardigan leads the heroic (or suicidal) charge of light brigade at Balaclava (October 25); England and France are allies against Russia, concerning influence in the Middle East and trade routes to Asia. Third cholera epidemic. End of transportation for petty crime (see also 1857). Gaming houses prohibited. Bessemer’s steel process patented.

Construction of London Underground (subway) begins. New “department stores” begin to line London’s major commercial streets. Telegraph cables now stretch across Europe, permitting almost instant transmission of news and business messages. The London Times becomes a national presence, due to high-speed presses, cheaper paper, railroad distribution, and foreign correspondents.

- 1855: Limited Liability Act (changes forever possibility of imprisonment for debt). First sewers and water pipes laid; prior to this, London had open sewers and massive “cess lakes.” Process of laying internal drains takes 20 years to complete. Paris Exhibition. Livingstone discovers Victoria Falls. Florence Nightingale introduces hygienic standards into military hospitals. Propeller-driven steel ships can now cross the Atlantic in nine days.
- 1857: Indian “Mutiny” begins (1857-59), a rising by subject peoples in India. Dickens publishes Little Dorrit. Neanderthal Man discovered in Germany. Sentence of criminal transportation is abolished, although some long-term convicts are still sent to Australia. The Married Women’s Property Bill debated extensively in parliament, but isn’t passed until 1862 and properly revised until 1870; largely overshadowed by the Matrimonial Causes Act, passed in 1857, which aimed to resolve such anomalies in British legislation as married women appearing legally “non-existent.” Acknowledging marital unhappiness, which fueled demand for this Act, contributed to the erosion of the marital ideal.
- 1858: Joint paper by Charles Darwin and Alfred Russel Wallace, read at meeting of Linnean Society, proposes theory of evolution. Medical Act establishes register of qualified physicians. Lionel de Rothschild is first Jew seated in Parliament.
- 1859: First oil well drilled in USA. Darwin issues On the Origin of Species through Natural Selection in November. The ensuing controversy described as “earthshaking.” Scientists staunchly disbelieved the idea of mutability in species; clergy and pious lay people objected even more violently to Darwin’s claims. In 1863, Thomas Henry Huxley published Evidences as to Man’s Place in Nature, asserting unequivocally men and women’s kinship with the lower animals. The work helps found the modern science of anthropology. Liberal Party formed.
- 1860: First Food and Drug Act. George Eliot’s (Mary Ann Evans’s) The Mill on the Floss and Collins’s The Woman in White appear. Rationalist assault on religious orthodoxy properly begins. Nightingale Training School for Nurses established. Nile source found. Italian unification.
- 1861: US Civil War (1861-65). Prince Albert dies of typhoid, resulting in Queen Victoria’s long mourning; she is overwhelmed by grief and makes very few public appearances during the next fifteen years. Louis Pasteur proposes germ theory of disease.
- 1862: Meredith completes “Modern Love.”

- 1864: Dickens publishes Our Mutual Friend and Trollope publishes Can You Forgive Her? (both 1864-65). Pasteur invents “pasteurisation,” forever changing health and dietary habits.
- 1865: Barbara Bodichon forms Women’s Suffrage Committee. Slum rehabilitation. First woman doctor qualified. Carroll publishes Alice’s Adventures in Wonderland. Lister introduces antiseptic surgery. President Lincoln assassinated. Jamaican uprising.
- 1866: Mendel discovers laws of heredity. Nobel discovers dynamite. George Eliot’s Felix Holt and Swinburne’s Poems and Ballads, First Series, both published, the latter denounced by critics for its florid style and alleged debauchery.
- 1867: Second Reform Bill reduces property qualification for male voters (again, doubles the size of the electorate); John Stuart Mill’s amendment to substitute “person” for “man” and thus enfranchise women is defeated. Typewriter invented. Marx publishes Das Kapital.
- 1868: W. E. Gladstone (head of the Liberal Party) becomes Prime Minister. Reform of Army begins. British Trades Union Congress established. Public hangings abolished (partly due to the massive crowds they attracted); they now take place behind prison walls. Collins publishes The Moonstone.
- 1869: Suez Canal opens. Contagious Diseases Act against prostitution. Arnold publishes Culture and Anarchy in book form. Imprisonment for debt abolished.
- 1870: W. E. Forster’s Education Act makes elementary education available to all children in England and Wales. Married Women’s Property Act gives wives some control over their own earnings. Dickens dies. Franco-Prussian War (1870-71).
- 1871: Paris Commune. Irish Church disestablished. Darwin publishes The Descent of Man. Religious tests abolished at Cambridge. Eliot publishes Middlemarch (1871-72).
- 1872: (Secret) Ballot Act. Hardy publishes Under the Greenwood Tree. First women are admitted unofficially to Cambridge University examinations (women awarded Cambridge degrees: 1947).
- 1873: Beginning of world depression. Agricultural depression in Britain resulting from a series of bad harvests, as well as from rapid settlement of prairie land in Canada and the U.S. Rapid population growth and movement to cities also put strain on urban economies. More men than women leaving England for economic opportunities in the colonies or as immigrants to Australia, New Zealand, and North America. Resulting discrepancy renews a debate over the role of “surplus” women. Pater’s Studies in the History of the Renaissance advances a new aestheticism from the doctrine of epicureanism, later influencing Oscar Wilde and many others.

- 1874: Hardy publishes Far from the Madding Crowd. First Impressionist Exhibition in Paris. 1874 Factory Act establishes a maximum working week of fifty-six hours.
- 1875: The Public Health Act requires all municipalities to collect trash and garbage on a regular schedule. Streets begin to be paved—diminishes health problems, but cities still greatly polluted by use of coal.
- 1876: Women win the right to become licensed physicians. Eliot's Daniel Deronda appears. Bell invents the telephone and Edison invents the phonograph. By this year, 80 percent of the dwellings in Manchester, England had their own water supplies and flushing lavatories were becoming available.
- 1877: Prime Minister Benjamin Disraeli (leader of the Conservative ["Tory"] Party sends bill to Parliament making Queen Victorian Empress of India, thereby focusing attention on the idea of empire. Acquisition of new lands abroad, including Burma and Malaysia; safeguarding of important ports for trade; and so on.
- 1878: Ruskin and Whistler's libel trial. Hardy's The Return of the Native published. Salvation Army founded. Electric lights are installed on some London streets, adding to safety.
- 1879: Compulsory school attendance. Meredith's The Egoist is published. Afghan and Zulu wars. London's first telephone exchange opens.
- 1880: Elementary education becomes compulsory (from age 7 to 10). Stores begin to sell canned fruits and meats.
- 1882: Married Women's Property Act gives women separate rights. Phoenix Park murders.
- 1884: Fabian Society founded. Third Reform Bill extends vote to all male householders. Huysmans publishes A rebour in France.
- 1885: British expansion into Africa ("scramble for Africa"). The Criminal Law Amendment Act defines sexual offenses. Radio waves discovered. Meredith publishes Diana of the Crossways. Internal combustion engine invented by Daimler. Football League is formed to control professional soccer matches.
- 1886: Liberals split on Home Rule in Ireland. Trafalgar Square riots. Safety bicycles go on sale. Hardy publishes The Mayor of Casterbridge.
- 1888: Kodak box camera invented. County councils are established; women are granted the right to vote in county council elections. "Jack the Ripper" murders five women in London. Huxley publishes "The Struggle for Existence." Kipling publishes Plain Tales from the Hills.
- 1889: London dock strike is a success; trade unionism spreads. Employment of children under age ten is prohibited. International Congress of Psychology

founded. Paris Prevention of Cruelty to Children Act. Gissing publishes The Nether World.

- 1890: First underground railway opens, in London, transforming work patterns and the organization of the city (for some time now, workers no longer had to be within walking distance of their places of employment). First moving-picture shows appear. Parnell ruined by O'Shea divorce scandal. Henry James publishes The Tragic Muse; his brother, William, publishes Principles of Psychology. In the 1890s, one-third of all girls between the age of fifteen and twenty worked as domestic servants.
- 1891: Elementary education in state schools becomes free. Hardy publishes Tess of the d'Urbervilles; Wilde revises and publishes The Picture of Dorian Gray. With its population approaching five million, London still has only twenty or so homicides per year. Intolerance for crime remains high.
- 1893: Independent Labour Party formed and Second Home Rule Bill rejected.
- 1894: Collapse of the "three-decker" novel.
- 1895: Outbreak of Boer War in southern Africa. The diesel engine is patented. Hardy publishes his last novel, Jude the Obscure. Joseph Conrad publishes his first, Almayer's Folly. Trials of Oscar Wilde for gross indecency; imprisoned in Reading Gaol. Freud publishes Studies on Hysteria.
- 1896: The Daily Mail first appears, the revolutionary parent of all popular English journalism (the Times was founded in 1788).
- 1897: Queen Victoria's Diamond Jubilee leads to outpouring of national affection and celebration of fifty years of domestic progress. Massive exhibition of pageantry and power, including remarkable gifts from subject peoples. Freud modifies the seduction theory, and consequently redefines memory, fantasy, and our relationship to history. Workman's Compensation Act passed.
- 1899: War with Boers in South Africa (1899-1902); becomes Britain's largest and costliest nineteenth-century war, a damper on the Jubilee celebrations. School attendance becomes compulsory up to age 12. First motor bus is in service. Conrad's Heart of Darkness serialized in Blackwood's Magazine; Freud's Interpretation of Dreams completed the same year.
- 1900-10: Growth of the music hall—followed by silent films—as forms of popular entertainment.
- 1901: Queen Victoria dies, January 22; Edward VII becomes King. Marconi invents wireless telegraphy. First motor cycle built. 80 percent of England's people now live in urban areas.
- 1905: Albert Einstein publishes Theory of Relativity; Freud publishes Three Essays on the Theory of Sexuality.

- 1907: Emergence of Cubism: Picasso paints Les Demoiselles d'Avignon.
- c.1908-12: T. E. Hulme, Ezra Pound, Richard Aldington, and H. D. advance the doctrines of early modernist Imagism, founded properly in 1912: stylistic purity, concision, impersonality, disembodiment, “dryness,” a direct treatment of the “thing” in question, and a nonimitative basis for poetry; Wyndham Lewis sums up these doctrines in Tarr (1918) by writing of the artist “turning away from the immediate world”; these writers now reject the ornate flourishes and alleged “excesses” and “effeminacy” of Pre-Raphaelite poetry and 1890s decadence.
- 1910: Rilke and others found Expressionism in opposition to the furious and impatient emphases of Imagism and Futurism. The movement is a reaction against disembodied thought and presentism; it is an aspiration toward emotional unity, however difficult it is to achieve. Woolf tells us later that “Human nature changed in 1910.” Contemporaneous emergence of writers (such as George Bernard Shaw, D. H. Lawrence, James Joyce, and Virginia Woolf) who react against the 1880s-90s’ Realistic-Naturalistic movement in prose fiction (Zola is the best-known proponent, but English Naturalist writers include George Gissing, Thomas Hardy, G. E. Moore, and Arnold Bennett), instead promoting “psychological realism” (Woolf creates the phrase in her desire to shake off “the unscrupulous tyrant” of exacting “materialis[m]” [“Modern Fiction,” 1925]).
- 1910-13: Industrial relations significantly worsen in Britain, as well as in Germany and Russia; out of despair and demands for higher wages, labor force in Britain becomes increasingly militant; unions streamlined; alliances made with those struggling for Home Rule in Ireland.
- 1911: More public scandal and sensation: “Dr” Crippen hanged after he is found guilty of murdering and dissecting his wife in a London cellar.
- 1911: The “Sidney Street Siege” occurs, a “battle” in London with “criminal aliens”: 750 police arrest 3 men (Winston Churchill, then Home Secretary for Lloyd George’s Liberal Party, even attends). Xenophobia increases alarmingly, especially in London.
- 1912: National disaster and hubris: the Titanic sinks; around 1250 perish.
- 1913: Irish Home Rule; powerful union leader (James Larkin) calls for a general strike (which doesn’t occur) and is imprisoned for seven months for “using seditious language.”
- 1914 (August): Outbreak of First World War (Lenin correctly proclaims the war imperialist); several millions die. Pound and Wyndham Lewis found the Vorticist movement in a desire to be “farther away from the present”—to illustrate “dispersal” and diffusion, so capturing the dynamism of modern life and technology while avoiding the sentimental “presentism” of other kinds of modernism. They emphasize pastiche, allusion, violent juxtaposition, and bitter satire.

- 1916: Dadaism begins in Zurich with “meta-irony” (Duchamp); develops into Surrealist movement in the 1920s, promoted (among others) by André Breton and Max Ernst in Paris.
- 1917: Russian Revolution. T. S. Eliot’s Prufrock and Other Observations appears. Leonard and Virginia Woolf found the Hogarth Press, publishing Eliot’s and Katherine Mansfield’s works, as well as translations of Freud’s.
- 1919: After countless battles with the police, imprisonments, deaths, and ridiculous parliamentary debates, women finally gain the right to vote in Britain. Treaty of Versailles; onset of severe economic depression in Germany. In A riot in Amritsar, India, manifests tensions among Sikhs, Hindus, and Muslims, and leads to British violently overreacting, killing 379 people; E. M. Forster criticizes the massacre in A Passage to India (1924). “Tradition and the Individual Talent,” Eliot urges readers not to confuse self with “personality.”
- 1922: Joyce’s Ulysses published (“the book that destroyed the whole of the 19th Century” [Eliot]); it is banned in almost every English-speaking country, and is only admitted to the US in 1933. Eliot’s The Waste Land also published.
- 1925: Woolf publishes Mrs. Dalloway; To the Lighthouse appears two years later, in 1927.
- 1926: General Strike in Britain.
- 1928: Obscenity trial of Radclyffe Hall’s The Well of Loneliness; Woolf’s Orlando appears the same year, causing no scandal.
- 1929: Great Depression.
- 1939-45: Second World War; the Holocaust ends.