

The British Novel, 1688-1903

Aphra Behn, *Oroonoko* (1688)

Eliza Haywood, *Love in Excess* (1719-1720)

Daniel Defoe, *Moll Flanders* (1722)

Jonathan Swift, *Gulliver's Travels* (1726)

Samuel Richardson, *Pamela* (1740)

Henry Fielding, *Joseph Andrews* (1742)

Sarah Fielding, *David Simple* (1744)

Charlotte Lennox, *The Female Quixote* (1752)

Horace Walpole, *The Castle of Otranto* (1764)

Oliver Goldsmith, *The Vicar of Wakefield* (1766)

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1769)

Tobias Smollett, *Humphry Clinker* (1771)

Frances Burney, *Evelina* (1778)

William Godwin, *Caleb Williams* (1794)

Matthew Lewis, *The Monk* (1796)

Ann Radcliffe, *The Italian* (1797)

Jane Austen, *Pride and Prejudice* (1813)

Sir Walter Scott, *Waverly* (1814)

Mary Shelley, *Frankenstein* (1818)

Emily Brontë, *Wuthering Heights* (1847)

Charlotte Brontë, *Jane Eyre* (1847)

William Thackeray, *Vanity Fair: A Novel Without a Hero* (1847-1848)

Elizabeth Gaskell, *North and South* (1855)

Wilkie Collins, *The Woman in White* (1859-1860)

Charles Dickens, *Great Expectations* (1860-1861)

George Eliot, *Middlemarch* (1871-1872)

Anthony Trollope, *The Way We Live Now* (1875)

Bram Stoker, *Dracula* (1897)

Joseph Conrad, *Heart of Darkness* (1899)

Henry James, *The Ambassadors* (1903)

Critical Texts

Viktor Shklovsky, *Theory of Prose* (1925)

Erich Auerbach, *Mimesis* (1946)

Ian Watt, *The Rise of the Novel* (1957)

Wayne Booth, *The Rhetoric of Fiction* (1961)

Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (1967)

M.M. Bakhtin, *The Dialogic Imagination* (1981)

Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981)

Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (1984)

Michael McKeon, *The Origins of the English Novel, 1600-1740* (1987)

Nancy Armstrong, *Desire and Domestic Fiction* (1987)

D.A. Miller, *The Novel and the Police* (1988)