MODERN BRITISH LITERATURE (c. 1900 to 1950)
READING LIST

Please note that there are two lists below. The first is the full list with the core readings in bold; the second is the core list separated out. You are responsible for all core readings and may incorporate readings from the full list into your tailored list.

Unless otherwise noted, selections separated by commas indicate all works students should know.

A. FICTION
Beckett, Samuel. One of the following: *Murphy*, *Watt*, *Molloy*
Bennett, Arnold. *Clayhanger*
Bowen, Elizabeth. *The Heat of the Day*
Butler, Samuel. *The Way of All Flesh*
Chesterton, G.K. *The Man Who Was Thursday*
Conrad, Joseph. *Heart of Darkness* AND one of: *Lord Jim*, *The Secret Agent*, *Nostromo*, *Under Western Eyes*
Ford, Ford Madox. *The Good Soldier*
Forster, E. M. *Howards End*, *A Passage to India* (plus the essays “What I Believe” and “The Challenge of Our Times” in *Two Cheers for Democracy*)
Galsworthy, John. *The Man of Property*
Greene, Graham. One of: *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter*
Huxley, Aldous. *Brave New World*
Joyce, James. *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*
Kipling, Rudyard. *Kim*
Lawrence, D. H. Two of: *Sons and Lovers*, *Women in Love*, *The Rainbow*, *The Plumed Serpent*
Lewis, Wyndham. *Tarr*, manifestos in *BLAST 1*
Mansfield, Katherine. “Prelude,” “At the Bay,” “The Garden Party,” “The Daughters of the Late Colonel” (in *Collected Stories*)
Orwell, George. *1984* (or Aldous Huxley, *Brave New World*)
Wells, H. G. One of the following: *Ann Veronica*, *Tono-Bungay*, *The New Machiavelli*
West, Rebecca. *The Return of the Soldier*
Waugh, Evelyn. One of: *Vile Bodies*, *A Handful of Dust*, *Brideshead Revisited*
Woolf, Virginia. Two of: *The Voyage Out*, *Jacob’s Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *Between the Acts* (plus the essays “Mr. Bennett and Mrs. Brown” and “Modern Fiction” in *Collected Essays*)

B. POETRY
The poems below are available in either *The Longman Anthology of British Literature* or *The Norton Anthology of British Literature*.

Pre-World War I Poets
A.E. Housman. Loveliest of Trees, When I was One-and-Twenty, To an Athlete Dying Young, On Wenlock Edge, With Rue My Heart is Laden, Terence, This is Stupid Stuff, Epitaph on an Army of Mercenaries

World War I Poets
Owen, Wilfred. Anthem for Doomed Youth, Apologia Pro Poemate Meo, Miners, Dulce et Decorum Est, Strange Meeting

Rosenberg, Isaac. Break of Day in the Trenches, Louse Hunting, Returning, We Hear the Larks, Dead Man’s Dump

Sassoon, Siegfried. “They,” The Rear-Guard, Glory of Women, On Passing the New Menin Gate

W. B. Yeats

T. S. Eliot

The 1930s and 1940s
W. H. Auden. On This Island, Spain 1937, Musee des Beaux Arts, Lullaby, In Memory of W. B. Yeats, September 1, 1939, In Praise of Limestone, The Shield of Achilles

Stevie Smith. Is It Wise?, Our Bog is Dood, Not Waving But Drowning, The New Age, Thoughts about the Person from Porlock


Dylan Thomas. The Force that through the Green Fuse Drives the Flower, After the Funeral, Fern Hill, Do Not Go Gentle into that Good Night, A Refusal to Mourn the Death, by Fire, of a Child in London

C. DRAMA
Auden, W.H., and Christopher Isherwood. The Dog Beneath the Skin
Beckett, Samuel. Endgame, Waiting for Godot
O’Casey, Sean. Juno and the Paycock
Osborne, John. Look Back in Anger
Shaw, G. B. Two of the following: Mrs. Warren’s Profession, Man and Superman, Pygmalion, Major Barbara
Synge, J.M. Playboy of the Western World
Wilde, Oscar. The Importance of Being Earnest
D. REQUIRED SECONDARY SOURCES AND CRITICISM
Depending on your familiarity with modernism, you may want to consult the introductory texts under section E before turning to these required secondary sources.

AESTHETIC FORM

THE CITY

THE CULTURE INDUSTRY AND MASS CULTURE

WORLD WAR I

GENDER

IMPERIALISM

E. INTRODUCTIONS TO MODERNISM (NOT REQUIRED)
In addition to the sources listed below, students would be well served to survey back issues of the following journals, to orient themselves to recent critical debates on modern British literature and its key authors: Modernism/Modernity, Modern Fiction Studies, Novel, ELT: English Literature in Transition, and Twentieth-Century Literature.

Bradbury, Malcolm, and James McFarlane, eds. Modernism: A Guide to European Literature, 1890-1930. [A classic but now somewhat dated collection of essays]
Childs, Peter. *Modernism*. [A useful and concise introduction to central issues of modernism]


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Modern Literature and Culture, Society, Politics

Eagleton, Terry. *Exiles and Émigrés: Studies in Modern Literature*. [A somewhat dated but helpful overview of modern British writers and their politics]

Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. [A groundbreaking study of modernism’s relation to mass culture]

Kern, Stephen. *The Culture of Time and Space, 1880-1918*. [A fascinating cultural history of technology’s impact on modern life and art]

Naremore, James, and Patrick Brantlinger. *Modernity and Mass Culture*. [See the introductory essay, “Six Artistic Cultures,” for a helpful contextualizing of modernism and other art forms in the early twentieth century]

North, Michael. *Reading 1922*. [A literary and cultural analysis of modernism’s climactic year]


Williams, Raymond. *Culture and Society 1780-1950*. [Parts II and III]

—. *The Politics of Modernism: Against the New Conformists*.

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Critics for Particular Authors

Critical editions published by Norton and Bedford are especially useful in highlighting the shifting debates surrounding particular authors, texts, and genres, as is the *Cambridge Companion* series (to Modernism, Twentieth Century Irish Drama, Beckett, Conrad, Eliot, Joyce, Shaw, and Woolf, with others forthcoming).

Next to each literary figure below are authors of important books, articles, and collections, presented in roughly chronological order with early critics first.


Forster: Lionel Trilling, Wilfred Stone, P.N. Furbank, Paul Armstrong, Robert K. Martin and George Piggford


Kipling: John McClure, Bart Moore-Gilbert, John McBratney
Lawrence: F.R. Leavis, Keith Sagar, Philip Hobsbaum, Michael Bell, Ann Fernihough

Woolf: James Naremore, Quentin Bell, Rachel Bowlby, Bonnie Kime Scott, Alex Zwerdling, Gillian Beer, Douglas Mao, Kathy Philips

Yeats: Frank Kermode, Harold Bloom, Richard Ellmann, Richard Finneran, Michael North, Jahan Ramazani

Other Topics
Women and Gender: Sandra Gilbert and Susan Gubar, Bonnie Kime Scott, Shari Benstock, Suzanne Clark, Ann Ardis, Marianne DeKoven, Rita Felski, Sarah Cole

Race and Empire: Patrick Brantlinger, Edward Said, Benita Parry, Fredric Jameson, Sara Suleri, Christopher Lane, Marianna Torgovnick, Ian Baucom, Joshua Esty

World War I: Paul Fussell, Allyson Booth, Vincent Sherry, Sarah Cole

Core List: Primary Sources

Unless otherwise noted, selections separated by commas indicate all works students should know.

A. FICTION
2. Ford Madox Ford. *The Good Soldier*
3. E. M. Forster. *Howards End, A Passage to India* (plus the essays “What I Believe” and “The Challenge of Our Times” in *Two Cheers for Democracy*)
5. James Joyce. *Dubliners, A Portrait of the Artist as a Young Man, Ulysses*
8. George Orwell. 1984 (or Aldous Huxley, *Brave New World*)
9. Rebecca West. *The Return of the Soldier*
10. Evelyn Waugh. One of: *Vile Bodies, A Handful of Dust, Brideshead Revisited*
11. Virginia Woolf. Two of: *Jacob’s Room, Mrs. Dalloway, To the Lighthouse, Orlando, Between the Acts* (plus the essays “Mr. Bennett and Mrs. Brown” and “Modern Fiction” in *Collected Essays*)

B. POETRY
The poems below are available in either *The Longman Anthology of British Literature* or *The Norton Anthology of British Literature*.

12. **Pre-World War I Poets**
   A.E. Housman. *Loveliest of Trees, When I was One-and-Twenty, To an Athlete Dying Young, On Wenlock Edge, With Rue My Heart is Laden, Terence, This is Stupid Stuff, Epitaph on an Army of Mercenaries*

13. **World War I Poets**
   Owen, Wilfred. *Anthem for Doomed Youth, Apologia Pro Poemate Meo, Miners, Dulce et Decorum Est, Strange Meeting*
   Rosenberg, Isaac. *Break of Day in the Trenches, Louse Hunting, Returning, We Hear the Larks, Dead Man’s Dump*
   Sassoon, Siegfried. *“They,” The Rear-Guard, Glory of Women, On Passing the New Menin Gate*

14. **W. B. Yeats**

15. **T. S. Eliot**

16. **The 1930s and 1940s**
   W. H. Auden. On This Island, Spain 1937, Musee des Beaux Arts, Lullaby, In Memory of W. B. Yeats, September 1, 1939, In Praise of Limestone, The Shield of Achilles
   Stevie Smith. Is It Wise?, Our Bog is Dood, Not Waving But Drowning, The New Age, Thoughts about the Person from Porlock
   Dylan Thomas. The Force that through the Green Fuse Drives the Flower, After the Funeral, Fern Hill, Do Not Go Gentle into that Good Night, A Refusal to Mourn the Death, by Fire, of a Child in London

**C. DRAMA**
17. Samuel Beckett. *Endgame, Waiting for Godot*
18. G. B. Shaw. Two of the following: *Mrs. Warren’s Profession, Man and Superman, Pygmalion, Major Barbara*

**Core List: Secondary Sources**

1. **AESTHETIC FORM**

2. **THE CITY**

3. **THE CULTURE INDUSTRY AND MASS CULTURE**

4. **WORLD WAR I**

5. **GENDER**

6. **IMPERIALISM**