

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*, *Nostramo*, *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

Thomas Hardy. Hap, Neutral Tones, Drummer Hodge, The Darkling Thrush, The Ruined Maid, The Convergence of the Twain, Channel Firing, In Time of 'The Breaking of Nations,' Ah, Are You Digging on My Grave?, Heredity, During Wind and Rain, Afterwards, He Never Expected Much

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

The Madness of King Goll, Down by the Salley Gardens, The Lake Isle of Innisfree, The Man Who Dreamed of Faeryland, Adam's Curse, No Second Troy, The Fascination of What's Difficult, September 1913, The Wild Swans at Coole, Easter 1916, The Second Coming, A Prayer for My Daughter, Sailing to Byzantium, Leda and the Swan, Among School Children, In Memory of Eva Gore-Booth and Con Markievicz, Crazy Jane Talks With the Bishop, Lapis Lazuli, Under Ben Bulbin, The Circus Animals' Desertion

T. S. Eliot

The Love Song of J. Alfred Prufrock, Gerontion, *The Waste Land*, The Hollow Men, The Journey of the Magi, *Four Quartets* (plus the essays "Tradition and the Individual Talent," "The Metaphysical Poets," "What Is a Classic?," and "Ulysses, Order, and Myth," in *Selected Prose of 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

Stephen Spender. Icarus, What I Expected, The Express, The Pylons

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*

Yeats, W.B. *Cathleen ni Houlihan*

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

Joseph Frank. "Spatial Form in Modern Literature." (Sections I, II, III, VI, VII). In *The Widening Gyre: Crisis and Mastery in Modern Literature*. New Brunswick: Rutgers UP, 1963.

Also see required essays listed under Virginia Woolf and T. S. Eliot.

THE CITY

Raymond Williams. "Metropolitan Perceptions and the Emergence of Modernism." In *The Politics of Modernism: Against the New Conformists*. London: Verso, 1989. 37-48.

THE CULTURE INDUSTRY AND MASS CULTURE

Theodor Adorno and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." *The Dialectic of Enlightenment*. Trans. John Cumming. New York: Seabury, 1972.

Andreas Huyssen. "Mass Culture as Woman: Modernism's Other." *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana UP, 1986.

WORLD WAR I

Paul Fussell. *The Great War and Modern Memory*. London: Oxford UP, 1975. [Chapters I, III, VIII]

James Campbell, "Combat Gnosticism: The Ideology of First World War Poetry Criticism." *New Literary History*

History 30.1 (Winter 1999): 203-15.

Sarah Cole, "Modernism, Male Intimacy, and the Great War." *ELH* 68.2 (Summer 2001): 469-500.

GENDER

Sandra M. Gilbert and Susan Gubar. *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. Vol. 1. The War of the Words. New Haven: Yale UP, 1988. [Chapters 1 and 5]

Rita Felski, *The Gender of Modernity*. Cambridge, MA: Harvard UP, 1995. [Introduction and Chapter 1]

IMPERIALISM

Fredric Jameson. "Modernism and Imperialism." In *Nationalism, Colonialism, Literature*. By Terry Eagleton, Fredric Jameson, and Edward Said. Minneapolis: U of Minnesota P, 1990. 43-66.

Jed Esty. *A Shrinking Island: Modernism and National Culture in England*. Princeton: Princeton UP, 2004. [Introduction and Chapter 1]

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]
Kenner, Hugh. *The Pound Era*.
Lewis, Pericles. *The Cambridge Introduction to Modernism*. [A more extensive introduction, with useful chapters on Eliot and Joyce.]
Levenson, Michael, ed. *The Cambridge Companion to Modernism*. [A collection of essays with helpful introductions to modernist fiction, poetry, drama, cinema, visual art]
Levenson, Michael. *A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922*.
Nicholls, Peter. *Modernisms: A Literary Guide*.
Trotter, David. *The English Novel in History 1895-1920*.

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]
Huysen, 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]
Trattner, Michael. *Modernism and Mass Politics*.
Williams, Raymond. *Culture and Society 1780-1950*. [Parts II and III]
— . *The Politics of Modernism: Against the New Conformists*.

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.

Conrad: Avrom Fleishman, Zdzislaw Najder, Edward Said, Norman Sherry, Ian Watt, Benita Parry, Fredric Jameson, J.H. Stape, Christopher GoGwilt, Owen Knowles and Gene Moore

Eliot: F.O. Matthiessen, Northrop Frye, Harold Bloom, Frank Lentricchia, Ronald Bush, John Paul Riquelme, Michael North, Anthony David Moody, Joshua Esty

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

Joyce: Harry Blamires, Richard Ellmann, Hugh Kenner, Colin MacCabe, Bonnie Kime Scott, Don Gifford, Morris Beja, Derek Attridge, Vincent Cheng, Enda Duffy, Joseph Valente

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

1. Joseph Conrad. *Heart of Darkness* AND one of: *Lord Jim*, *The Secret Agent*, *Nostramo*, *Under Western Eyes*
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*)
4. Graham Greene. One of: *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter*
5. James Joyce. *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*
6. D. H. Lawrence. Two of: *Sons and Lovers*, *Women in Love*, *The Rainbow*, *The Plumed Serpent*
7. Katherine Mansfield. "Prelude," "At the Bay," "The Garden Party," "The Daughters of the Late Colonel" (in *Collected Stories*)
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*)

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

14. W. B. Yeats. The Madness of King Goll, Down by the Salley Gardens, The Lake Isle of Innisfree, The Man Who Dreamed of Faeryland, Adam's Curse, No Second Troy, The Fascination of What's Difficult, September 1913, The Wild Swans at Coole, Easter 1916, The Second Coming, A Prayer for My Daughter, Sailing to Byzantium, Leda and the Swan, Among School Children, In Memory of Eva Gore-Booth and Con Markievicz, Crazy Jane Talks With the Bishop, Lapis Lazuli, Under Ben Bulbin, The Circus Animals' Desertion

15. T. S. Eliot. The Love Song of J. Alfred Prufrock, Gerontion, *The Waste Land*, The Hollow Men, The Journey of the Magi, *Four Quartets* (plus the essays "Tradition and the Individual Talent," "The Metaphysical Poets," "What Is a Classic?," and "*Ulysses*, Order, and Myth," in *Selected Prose of T. S. Eliot*)

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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*
19. J. M. Synge. *Playboy of the Western World*

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