

19th Century American Literature

The following list of literary and critical works, ranging from the beginning of the nineteenth century and into the first decade of the twentieth, is designed with two general goals in mind. First, this wide-ranging list contains texts that are generally considered to be among the most important works written during the period. Though we are wary of the term "canonical," it is also the case that professionals seeking expertise in the field should be familiar with the vast majority of these titles. Second, the list has been constructed with the intention of illustrating in broad strokes some of the fundamental themes and concepts of the peculiarly American ideologies that arose during the time period covered. While it is true that "ideology" can mean many things to many people, it is also clear that large amounts of effort in the field of American studies have historically been devoted to the meaning and effects of race, slavery, and conquest; the study of the rise of American empire; and the lingering influence of such concepts as "myth and symbol," American exceptionalism, and the American dream. The titles presented here are illustrative of these rhetorical and ideological constructs.

- 1) Alcott, Louisa May. *Little Women* (1868)
- 2) Alger, Horatio. *Ragged Dick* (1868)
- 3) Bellamy, Edward. *Looking Backward: 2000 - 1887* (1888)
- 4) Bierce, Ambrose. *Tales of Soldiers and Civilians* (1891)
- 5) Chesnutt, Charles. *The Marrow of Tradition* (1901)
- 6) Chopin, Kate. *The Awakening* (1899)
- 7) Cooper, James Fenimore. *The Pioneers* (1828)
- 8) Crane, Stephen. *The Red Badge of Courage* (1895)
- 9) Dickinson, Emily. *Final Harvest* (Back Bay Books)
- 10) Douglass, Frederick. *Narrative of the Life of Frederick Douglass* (1845)
- 11) Dreiser, Theodore. *Sister Carrie* (1900)
- 12) Du Bois, W. E. B. *The Souls of Black Folk* (1903)
- 13) Emerson, Ralph Waldo. Selected Essays: "Nature" (1836), "The American Scholar" (1837), "War" (1838), "The Divinity School Address" (1838), "Self-Reliance" (1841), "Circles" (1841), "Experience" (1844), "The Poet" (1844),
- 14) Fern, Fanny. *Ruth Hall* (1854)
- 15) Hawthorne, Nathaniel. *The Scarlet Letter* (1850)
- 16) Hawthorne, Nathaniel. Selected Tales: "My Kinsman, Major Molineux" (1832), "Young Goodman Brown" (1835), "Endicott and the Red Cross" (1836), "The Maypole of Merry Mount" (1836), "The Minister's Black Veil" (1836), "Rappaccini's Daughter" (1844), "Ethan Brand" (1850)
- 17) Howells, William Dean. *The Rise of Silas Lapham* (1885)
- 18) Irving, Washington. *The Sketch Book of Geoffrey Crayon* (1820)
- 19) Jacobs, Harriet. *Incidents in the Life of a Slave Girl* (1861)
- 20) James, Henry. *The American* (1877)
- 21) Jewett, Sarah Orne. *The Country of the Pointed Firs* (1896)
- 22) Lincoln, Abraham. Selected Speeches: The "House Divided" Speech (1858); The Cooper Union Speech (1860); "First Inaugural" (1861); "Gettysburg Address" (1863); "Second Inaugural" (1865)
- 23) London, Jack. *Call of the Wild* (1903)
- 24) Melville, Herman. *Moby-Dick* (1851)
- 25) Melville, Herman. Selected Tales: "Bartleby the Scrivener" (1853), "Benito Cereno" (1855)
- 26) Norris, Frank. *McTeague* (1899)
- 27) Phelps, Elizabeth Stuart. *The Gates Ajar* (1868)
- 28) Poe, Edgar Allan. *Narrative of Arthur Gordon Pym* (1838)
- 29) Poe, Edgar Allan. Selected Tales: "The Man of the Crowd" (1840), "The

Murders in the Rue Morgue" (1840), "The Gold-Bug" (1843), "A Tale of the Ragged Mountains" (1844), "The Fall of the House of Usher" (1843), "The Purloined Letter" (1844-1845)

- 30) Riis, Jacob. *How the Other Half Lives* (1890)
- 31) Stowe, Harriet Beecher. *Uncle Tom's Cabin* (1852)
- 32) Thoreau, Henry David. *Walden* (1854)
- 33) Twain, Mark. *Adventures of Huckleberry Finn* (1884)
- 34) Twain, Mark. *A Connecticut Yankee in King Arthur's Court* (1889)
- 35) Washington, Booker T. *Up from Slavery* (1901)
- 36) Wharton, Edith. *The House of Mirth* (1900)
- 37) Whitman, Walt. *Leaves of Grass* (1855) and the following poems from later editions: "Crossing Brooklyn Ferry"; "Out of the Cradle Endlessly Rocking"; "As I Ebb'd with the Ocean of Life"; "Passage to India"; "When Lilacs Last in the Dooryard Bloomed"

Critical Section -- INTERDISCIPLINARY READING

- 38) Blight, David W. *Race and Reunion: The Civil War in American Memory* (2001)
- 39) Blum, Edward. *Reforging the White Republic: Race, Religion, and American Nationalism* (2005)
- 40) Douglas, Ann. *The Feminization of American Culture* (1977)
- 41) Gossett, Thomas. *Race: The History of an Idea in America* (1997)
- 42) Lewis, R. W. B. *The American Adam* (1995)
- 43) Limerick, Patricia Nelson. *The Legacy of Conquest* (1987)
- 44) Menand, Louis. *The Metaphysical Club: A Story of Ideas in America* (2001)
- 45) Reynolds, David S. *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville* (1988)
- 46) Rowe, John Carlos. *Literary Culture and U. S. Imperialism* (2000)
- 47) Said, Edward. *Culture and Imperialism* (1994)
- 48) Sundquist, Eric. *To Wake the Nations: Race in the Making of American Literature* (1998)
- 49) Tompkins, Jane. *Sensational Designs: The Cultural Work of American Fiction, 1790-1860* (1985)
- 50) Trachtenberg, Alan. *The Incorporation of America: Culture & Society in the Gilded Age* (1982)

20th/21st Century American Literature

Below is a chronological list of "canonical" American literary texts published since 1900. The faculty expects students to both study these works and be able to place them within a literary movement, such as Naturalism, Imagism, The Harlem Renaissance, Surrealism, Modernism, Beat Literature, The Theater of the Absurd, The Black Mountain School, Black Humor, or Post-Modernism.

- 1) Theodore Dreiser, *Sister Carrie* (1900)
- 2) Edith Wharton, *The House of Mirth* (1905)
- 3) Robert Frost, *North of Boston* (1914)
- 4) Willa Cather, *My Antonia* (1918)
- 5) Sherwood Anderson, *Winesburg, Ohio* (1919)
- 6) T[homas] S[tearns] Eliot: "Tradition and the Individual Talent" (1917), *The Waste Land* (1922)
- 7) William Carlos Williams, *Spring and All* (1922)
- 8) Wallace Stevens, *Harmonium* (1923)
- 9) Jean Toomer, *Cane* (1923)
- 10) F. Scott Fitzgerald, *The Great Gatsby* (1926)
- 11) Ernest Hemingway, *The Sun Also Rises* (1926)
- 12) William Faulkner, *The Sound and the Fury* (1929)
- 13) Ezra Pound, "Cantos I-XXX" (1930)
- 14) Nathanael West, *Miss Lonelyhearts* (1933)
- 15) Zora Neale Hurston: "Characteristics of Negro Expression" (1934); *Their Eyes Were Watching God* (1937)
- 16) John Steinbeck, *Grapes of Wrath* (1939)
- 17) Richard Wright, *Native Son* (1940)
- 18) Tennessee Williams, *A Streetcar Named Desire* (1947)
- 19) Arthur Miller, *Death of a Salesman* (1949)
- 20) 1950s Poetry: Allen Ginsberg, *Howl and Other Poems* (1956), Robert Lowell, *Life Studies* (1959)
- 21) Ralph Ellison, *Invisible Man* (1952)
- 22) Vladimir Nabokov, *Lolita* (1955)
- 23) Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories* (1955)
- 24) Eugene O'Neill, *Long Day's Journey into Night* (1956)
- 25) Jack Kerouac, *On the Road* (1957)
- 26) 1960s Poetry: Robert Duncan, *The Opening of the Field* (1960); Robert Creeley, *For Love* (1962); Sylvia Plath, *Ariel* (1966)
- 27) Joseph Heller, *Catch-22* (1961)
- 28) Edward Albee, *Who's Afraid of Virginia Woolf?* (1962)
- 29) LeRoi Jones/Amiri Baraka: *Dutchman* (1964); "Black Art"; "A Poem for Black Hearts"; "SOS"; "Three Movements and a Coda" (1969)
- 30) Thomas Pynchon, *The Crying of Lot 49* (1966)
- 31) John Barth: "The Literature of Exhaustion" (1967), *Lost in the Funhouse* (1968)
- 32) Kurt Vonnegut, *Slaughterhouse-Five* (1969)
- 33) Ishmael Reed, *Mumbo Jumbo* (1972)
- 34) 1970s Poetry: Adrienne Rich, *Diving into the Wreck* (1973); John Ashbery, "Self-Portrait in a Convex Mirror" (1975); Elizabeth Bishop, *Geography III* (1977)
- 35) Maxine Hong Kingston, *The Woman Warrior* (1976)
- 36) Leslie Marmon Silko, *Ceremony* (1977)
- 37) Marilynne Robinson, *Housekeeping* (1980)
- 38) Sandra Cisneros, *The House on Mango Street* (1984)
- 39) Don DeLillo, *White Noise* (1985)

- 40) August Wilson, *Fences* (1987)
- 41) Octavia Butler, *Dawn* (1987)
- 42) Toni Morrison, *Beloved* (1987)
- 43) Louise Erdrich, *Tracks* (1988)
- 44) John Wideman, *Philadelphia Fire* (1990)
- 45) Tony Kushner, *Angels in America* (1991)
- 46) Dorothy Allison, *Bastard Out of Carolina* (1992)
- 47) Richard Powers, *Galatea 2.2* (1995)
- 48) Ann Patchett, *Bel Canto* (2001)
- 49) Paul Auster, *The Book of Illusions* (2002)
- 50) Cormac McCarthy, *The Road* (2006)

20th Century British Literary & Cultural Contexts

This list focuses on 20th-century works of British literature that register an awareness of, or creation of, cultural rupture. It includes some key cultural documents that are important references for that literary culture. We do not mean to make claims about "massive" paradigm shifts. Such shifts are always contested and always retrospective. What the list offers is a map of the literary terrain, with some indications of the critical debates and intellectual foci (in our opinion) in the culture at large. We understand culture in its broadest sense: as political, textual, generic, gendered, of class, of sex, of race, of science, of visual arts. Our list foregrounds an examination of the intersection of formal, textual, and cultural forces.

We have chosen to include cultural documents by these writers: Fraser, Casement, Fry, Harrison, Woolf's *Room*, Freud, Snow, Scarman, and Thiong-o.

1. James Fraser, *The Golden Bough* (1890)
2. Oscar Wilde, *The Importance of Being Earnest* (1895)
3. Joseph Conrad, *Heart of Darkness* (1899 three-part series in *Blackwood*; 1902), *Nostramo* (1904)
4. Shaw, *Major Barbara* (written 1905; published 1907); *Pygmalion* (1912)
5. John Millington Synge, *Playboy of the Western World* (1907), *In the Shadow of the Glen* (1903)
6. Roger Casement, *The Black Diaries* (1910) and *Selections from Report from the Congo*
7. E. M. Forster, *Howard's End* (1910), *A Passage to India* (1924)
8. James Joyce, *Dubliners* (1914), (1918-1920 serialized in *The Little Review*; 1922)
9. W. B. Yeats, *At Hawk's Well* (performed 1916; published 1917), *The Tower - The Norton Facsimile Edition, Please* (1928)
10. Fry, Roger, *Vision and Design*, 1920s
11. Jane Harrison, *Epilegomena to the Study of Greek Religion* (1921)
12. T. S. Eliot, *The Waste Land* (1922), *Murder in the Cathedral* (1935)
13. D. H. Lawrence, *The Fox* (1923), *Women in Love* (1920)
14. Hugh MacDiarmid, *A Drunk Man Looks at the Thistle* (1926)
15. Seán O'Casey, *The Plough and the Stars* (1926)
16. Sylvia Townsend Warner, *Lolly Willowses* (1926)
17. Elizabeth Bowen, *The Last September* (1929)
18. Sigmund Freud, *Civilization and Its Discontents* (written 1929; published in German 1930)
19. Virginia Woolf, *A Room of One's Own* (1929) and *The Waves* (1931)
OR *Mrs Dalloway* (1925)

20. Lewis Grassie Gibbon, *A Scots Quair* (*Sunset Song*-1932; *Cloud Howe*-1933; *Grey Granite*-1934)
21. W. H. Auden, *Another Time* (1940)
22. Samuel Beckett, *Trilogy* (*Molloy*-1951; *Malone Dies*-1951; *The Unnamable*--1953); *Waiting for Godot* (1953)
23. Iris Murdoch, *The Bell* (1958)
24. Harold Pinter, *The Birthday Party* (1958)
25. C. P. Snow, *The Two Cultures* (a Rede Lecture) (1959)
26. Muriel Spark, *The Prime of Miss Jean Brodie* (1961)
27. Doris Lessing, *The Golden Notebook* (1962)
28. Joe Orton, *Loot* (1965)
29. Jean Rhys, *Wide Sargasso Sea* (1966)
30. Basil Bunting, *Briggflatts* 1966
31. Edward Bond, *Lear* (1971), *Bingo* (1973)
32. Geoffrey Hill *Mercian Hymns* (1971)
33. Seamus Heaney, *North* (1975)
34. Angela Carter, *The Bloody Chamber* (full text of stories) (1979)
35. Caryl Churchill, *Cloud Nine* (1979), *Top Girls* (1982)
36. Lord Scarman, "The Scarman Report" (1981)
37. Alasdair Gray, *Lanark* (1981)
38. Salman Rushdie, *Midnight's Children* (1981)
39. Julian Barnes, *Flaubert's Parrot* (1984)
40. Grace Nichols, *The Fat Black Woman's Poems* (1984)
41. Carol Anne Duffy, *Standing Female Nude* (1985)
42. J. M. Coetzee, *Foe* (1986)
43. Ngugi wa Thiong'o, *Decolonizing the Mind* (1986)
44. Alan Hollinghurst, *The Swimming-Pool Library* (1988)
45. Jeanette Winterson, *Written on the Body* (1992)
46. Sarah Kane, *Blasted* (1995)
47. Eavan Boland, *In a Time of Violence* (1995)
48. Monica Ali, *Brick Lane* (2003)
49. William Trevor, *The Story of Lucy Galt* (2002)
50. Sarah Waters, *The Night Watch* (2006)

Saint Louis University Department of English
African American Doctoral Reading List

Primary List

[These 54 *authors*, regardless of the number of works, *must* be read]

C18

Briton Hammon, *A Narrative of the Uncommon Sufferings, and Surprising*
[sic] *Deliverance* (1760)
Olaudah Equiano (Gustavus Vassa), *Interesting Narrative* (1789)
Prince Hall, *A Charge Delivered to the African Lodge at Menotomy* (1797)
Phillis Wheatley, collected works
John Marrant, *A Narrative of the Lord's Wonderful Dealings* (1802)

C19

David Walker, *Appeal in Four Articles* [Preamble and Article I only] (1829)
Frederick Douglass, *Narrative of the Life* (1845) [usefully compared with
Douglass, *My Bondage and My Freedom* (1855)]
Solomon Northrop, *Twelve Years a Slave* (1853)
William Wells Brown, *Clotel; or, a Tale of the Southern States* (1853)
Harriet Wilson, *Our Nig; or, Sketches from the Life of a Free Black* (1859)
William and Ellen Craft, *Running a Thousand Miles for Freedom* (1860)
Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)
Charles W. Chesnutt, *The Conjure Woman and Other Tales*
of the Color Line (1899); *The Marrow of Tradition* (1900)

Early C20: Romanticism & The Harlem Renaissance

Booker T. Washington, *Up From Slavery* (1901)
Paul Laurence Dunbar, *The Sport of the Gods* (1902); *Lyrics of Lowly Life* (1896)
W. E. B. Du Bois, *The Souls of Black Folk* (1903)
James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*
(1912); *God's Trombones* (1927)
Jean Toomer, *Cane* (1923)
Alain Locke, ed. *The New Negro* (1925)
Zora Neale Hurston, *Mules and Men* (1927); *Their Eyes Were Watching God* (1937)
George Schuyler, "The Negro Art-Hokum" (1926); *Black No More* (1931)
Langston Hughes, *The Weary Blues* (1925); *Fine Clothes to the Jew* (1927);
"The Negro Artist and the Racial Mountain" (1926); *Not without Laughter* (1930)
Nella Larsen, *Quicksand* (1928); *Passing* (1929)
Jessie Fauset, *Plum Bun* (1929)
Sterling Brown, *Southern Road* (1932)

The 1940s-1950s, the “School of Wright,” and the “Triumph of Naturalism”

Richard Wright, *Uncle Tom’s Children* (1938); *Native Son* (1940); *Black Boy* (1945)
William Attaway, *Blood on the Forge* (1941)
Chester Himes, *If He Hollers Let Him Go* (1945)
Ann Petry, *The Street* (1942)
Robert Hayden, selected poems
Ralph Ellison, *Invisible Man* (1952)
Gwendolyn Brooks, *Maud Martha* (1953); *In the Mecca* (1968)
James Baldwin, *Notes of a Native Son* (1955); *The Devil Finds Work* (1976)
Lorraine Hansberry, *A Raisin in the Sun* (1956)

1960s-70s: Black Arts/Black Consciousness

Adrienne Kennedy, *Funnyhouse of a Negro* (1964)
Amiri Baraka, *Dutchman*; *The Slave* (both 1964); poems
Malcolm X and Alex Haley, *The Autobiography of Malcolm X* (1965)
Larry Neal, Amiri Baraka, eds., *Black Fire* (1968)
Ed Bullins, *Clara’s Ole Man*; *Goin’ a’ Buffalo* (1969)
Albert Murray, *The Omni-Americans: Black Experience and American Culture* (1970); *Train Whistle Guitar* (1974)
Addison Gayle, *The Black Aesthetic* (1972)
Ishmael Reed, *Mumbo Jumbo* (1972)
June Jordan, collected poems

Later C20; Black Feminism; C21 Literature

Toni Morrison, *Song of Solomon* (1977); *Beloved* (1987)
Toni Cade Bambara, *The Salt Eaters* (1980)
Audre Lorde, *Zami: A New Spelling of My Name* (1982)
August Wilson, *Fences* (1983); *The Piano Lesson* (1990)
John Edgar Wideman, *Philadelphia Fire* (1987)
Paul Beatty, *The White Boy Shuffle* (1996)
Michael Thomas, *Man Gone Down* (2007)
Elizabeth Alexander, *The Black Interior* (2004); *Black Nature: Four Centuries of African American Nature Poetry* (2009, with Camille T. Dungy)
Natasha Trethewey, *Native Guard* (2007); *Beyond Katrina* (2012)
Ta-Nehisi Coates, *Between the World and Me* (2015) [usefully compared to James Baldwin, *The Fire Next Time* (1963)]
Claudia Rankine, *Citizen* (2015)

2nd Series, Individual Works [choose 20 works from this total of 34 authors]

C18

Jupiter Hammon, *An Evening Thought, Salvation by Christ, With Penetential [sic] Cries* (1760); *An Address to the Negroes in the State of New York* (1787)

Johnson Green, *The Life and Confessions* (1786)

Venture Smith, *A Narrative of the Life and Adventures* (1798)

C19

Hannah Crafts, *The Bondswoman's Narrative* (? bt. 1853-1861; pub. 2002)

Frank J. Webb, *The Garies and Their Friends* (1857)

Martin J. Delany, *Blake; or, the Huts of America* (1859)

Elizabeth Keckley, *Behind the Scenes; or, Thirty Years a Slave and Four Years in the White House* (1868)

Anna Julia Cooper, *A Voice from the South* (1892)

Ida B. Wells, *A Red Record* (1895)

Early C20: Romanticism / Harlem Renaissance

Pauline Hopkins, *Contending Forces* (1900); *Of One Blood* (1902)

Angelina Weld Grimke, *Rachel* (1920)

Rudolph Fisher, *The Conjure-Man Dies* (1924)

Countee Cullen, *Caroling Dusk* (1927)

Claude McKay, *Home to Harlem* (1928)

Anne Spencer, collected poems

1940s-1950s / "School of Wright"/ "Triumph of Naturalism"

William Attaway, *Blood on the Forge* (1941)

Margaret Walker, *For My People* (1942); *Jubilee* (1966)

Frank Yerby, *The Foxes of Harrow* (1946); *The Dahomean* (1971) [alt. title: *The Man from Dahomey*]

Robert Hayden, selected poems

1960s-70s: Black Arts/Black Consciousness

William Melvin Kelley, *A Different Drummer* (1962)

Sam Greenlee, *The Spook Who Sat by the Door* (1969)

Ed Bullins, *Clara's Ole Man; Goin' a' Buffalo* (1969)

Albert Murray, *The Omni-Americans: Black Experience and American Culture* (1970); *Train Whistle Guitar* (1974)

Eldridge Cleaver, *Soul on Ice* (1972)

June Jordan, collected poems

Later C20; Black Feminism; C21 Literature

Gayl Jones, *Corregidora* (1982)
Alice Walker, *The Color Purple* (1984)
Sonia Sanchez, *Homegirls and Handgrenades* (1985)
George C. Wolfe, *The Colored Museum* (1986)
John Edgar Wideman, *Philadelphia Fire* (1987)
Nathaniel Mackey, *Djbot Baghostos's Run* (1993)
Colson Whitehead, *The Intuitionist* (1999)
Jesmyn Ward, *Salvage the Bones* (2011)
Percival Everett, *Erasure* (2011)

Critical/Theoretical Works & Historical Background [30 works, 28 authors: choose 26 works]

Dorothy Porter, *Early Negro Writing, 1737-1860* [some C18 primary works can also be found here]
William L. Andrews, *To Tell a Free Story: The First Century of African American Autobiography, 1760-1865*
Shirley Samuels, ed. *The Culture of Sentiment: Race, Gender and Sentimentality in 19th-Century America*
Nicholas Lemann, *Redemption: The Last Battle of the Civil War*
---, *The Promised Land: The Great Black Migration and How it Changed America*
Robert F. Reid-Pharr, *Conjugal Union: The Body, the House, and the Black American*
Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in 19th-Century America*
---, *Lose Your Mother: A Journey Along the Atlantic Slave Route*
Frances Smith Foster, *Written by Herself: Literary Production by African American Women, 1746-1892*
Michael North, *The Dialect of Modernism: Race, Language and 20th-Century Literature*
Gilbert Osofsky, *Harlem: The Making of a Ghetto*
Robert Stepto, *From Behind the Veil: A Study of Afro-American Narrative*
Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*
Hazel V. Carby, *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*
Jacqueline Goldsby, *A Spectacular Secret: Lynching in American Life and Literature*
Matthew Pratt Guterl, *The Color of Race in America, 1900-1940*
Miriam Thaggert, *Images of Black Modernism*
Henry Louis Gates, Jr., ed. "Race," *Writing, and Difference*
George Hutchinson, *The Harlem Renaissance in Black and White*
Ann Douglas, *Terrible Honesty: Mongrel Manhattan in the 1920s*
James Smethurst, *The New Red Negro; The African American Roots of Modernism*
Harvey Young, ed., *The Cambridge Companion to African American Theatre*
Steven Hahn, *A Nation Under our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration*

Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of America's Great Migration*

Petrine Archer-Straw, *Negrophilia: Avant-garde Paris and Black Culture in the 1920s*

Lawrence Levine, *Black Culture and Black Consciousness*

Lawrence Jackson, *The Indignant Generation: A Narrative History of African American Writers and Critics, 1934-1960*

Manning Marable, *Malcolm X: A Life of Reinvention*

Harold Cruse, *The Crisis of the Negro Intellectual*

Michelle Alexander, *The New Jim Crow*

* Jean Fagan Yellin and Cynthia D. Bond, *The Pen is Ours: A Listing of Writings by and about African American Women before 1910 with Secondary Bibliography to the Present*

[This should be consulted as one would any reference work, but it is particularly useful if one's principal interest toward C19-early C20 African American women's literature]

Old English

1. Beowulf
2. *Seafarer*
3. *Wanderer*
4. *Elegies: The Ruin, Wife's Lament, Wulf and Eadwacer, Husband's Message*
5. *Dream of the Rood*
6. *Cynewulf, Juliana*
7. *Andreas*
8. *Judith*
9. *Wulfstan, Sermo Lupi*
10. *Aelfric, On False Gods*
11. *Widsith*
12. *Battle of Maldon*
13. *Deor*
14. *The Parker Chronicle*
15. *Riddles of the Exeter Book (selection)*

Old Norse Literature

16. *Snorri Sturluson, Ynglingasaga (from Heimskringla)*
17. *Völsunga Saga*
18. *Hrolf Kraki's Saga*
19. *Snorri Sturluson, Prose Edda (except Háttatal)*
20. *Poetic Edda, mythological: Völuspá, Hávamál, Þrymskviða, Lokasenna, Völundarkviða*
21. *Poetic Edda, heroic: Grípisspá, Fáfnismál, Atlakviða, Atlamál*
22. *Gisli Sursson's Saga*
23. *Grettir's Saga*
24. *Hrafnkel Frey's Goði's Saga*
25. *Vinland Sagas*

Middle English and Continental Literature

26. *Chaucer The Canterbury Tales (Riverside)*
27. *Chaucer Parliament of Fowls, House of Fame, Book of the Duchess (Riverside)*
28. *Chaucer Troilus and Criseyde (Riverside or Windeatt's Penguin ed.)*
29. *Sir Gawain and the Green Knight*, ed. J.R.R. Tolkien and E.V. Gordon, rev. Norman Davis. But see also (and for *Pearl*) Malcolm Andrew and Ronald Waldron, eds., *The Poems of the Pearl Manuscript*, and also A.C. Cawley and J.J. Anderson, eds., *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (Everyman, London, 1991)
30. *Pearl*, ed. E.V. Gordon

31. *St. Erkenwald*
32. *The Owl and the Nightingale*
33. *Ancrene Wisse*
34. *Layamon's Brut*
35. *Piers Plowman* (B-Text), Langland (ed. Schmidt)
36. *The Book of Margery Kempe* (EETS ed.)
37. *A Vision and A Revelation: The Writings of Julian of Norwich* (ed. Watson and Jenkins)
38. *Wynnere and Wastoure* (EETS or TEAMS)
39. John Gower, *Confessio Amantis*
40. Malory, *Morte D'Arthur*, Books 6, 7, 8
41. *The York Play* (ed. Beadle, EETS)
42. *The Digby Mary Magdalene*
43. *The Croxton Play of the Sacrament*
44. Middle English Romances: choose six from the following: *Havelok, Ywain and Gawain, Sir Orfeo, Sir Launfal, The Awntyrs off Arthure at the Terne Wathelyne, The Weddyng of Syr Gawen and Dame Ragnell, and The Sege off Melayne* (in Norton edition, ed. Shepherd); *Sir Eglamour of Artois, Sir Bevis of Hampton, King Horn, Sir Gowther, Emaré, The Tale of Gamelyn, Le Freine*
45. Selections from William Dunbar, *Poems*, ed. James Kinsley
46. Henryson, *The Testament of Cresseid*
47. Selections of Middle English religious and secular lyrics
48. Marie de France, *Lais*
49. Chrétien de Troyes, *Lancelot or the Knight of the Cart, Erec and Enide, Perceval, le Conte du Graal* (in Everyman trans.)
50. **Either** Andreas Capellanus, *The Art of Courtly Love* or *The Romance of the Rose* (several translations, but e.g. trans. Charles Dahlberg (Hanover, 1983))

Contemporary Postcolonial & Non-Western Literature and Cultures

This is a listing of literary, cultural and visual texts, written or produced from the early-to-mid twentieth century onwards, dealing with primarily British, but also French and Spanish colonial and postcolonial experiences, in Africa, Asia, the Caribbean and Latin America. It includes texts dealing with, or articulating, political, gendered, sexual, class-based, racial, and ethnic issues/injustices; and texts that provide insights about critical debates within these various cultures.

1. René Maran, *Batouala: A True Black Novel*, 1921, 1972 (fiction)
2. Joyce Cary, *Mister Johnson*, 1939 (fiction)
3. Aimé Césaire, *Notebook of a Return to My Native Land*, 1939, trans. Clayton Eshleman and Annette Smith, 1968 (poetry)
4. Léopold Sédar Senghor, *Négritude, Black Poetry from Africa and the Caribbean*, 1948, trans. Norman R. Shapiro, 1970 (poetry)
5. Pablo Neruda, *Canto General*, 1950, trans. Jack Schmitt, 1991 (poetry)
6. Frantz Fanon, *Black Skin, White Masks*, 1952, trans. Charles L. Markmann, 1967, & *The Wretched of the Earth*, 1961, trans. Constance Farrington, 1963 (critical theory)
7. Naguib Mahfouz, *Sugar Street*, 1957, trans. William Maynard Hutchins & Angele Botros Samaan, 1992 (fiction)
8. Chinua Achebe, *Things Fall Apart*, 1958 (fiction)
9. Ousmane Sembène, *God's Bits of Wood*, 1960, trans. Francis Price, 1962 (fiction)
10. V.S. Naipaul, *A House for Mr. Biswas*, 1961 (fiction)
11. Christopher Okigbo, *Heavensgate*, 1962 (poetry)
12. Kenzaburo Oe, *A Personal Matter*, trans. John Nathan, 1964, (fiction)
13. Wole Soyinka, *Kongi's Harvest*, 1964, & *Death and the King's Horseman*, 1975 (drama)
14. Gabriel Garcia-Marquez, *One Hundred Years of Solitude*, 1967, trans. Gregory Rabassa, 1970 (fiction)
15. Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968 (fiction)
16. Dennis Brutus, *Letters to Martha & Other Poems from a South African Prison*, 1969 (poetry)
17. Aimé Césaire, *A Tempest*, 1969, trans. Richard Miller, 1985 (drama)
18. Athol Fugard, *Sizwe Bansi is Dead*, 1972 & *Master Harold and the Boys*, 1982 (drama)
19. Edward Said, *Orientalism*, 1978 & *The World, the Text and the Critic*, 1983 (critical theory)
20. Nuruddin Farah, *Sweet and Sour Milk*, 1979 (fiction)
21. Buchi Emecheta, *The Joys of Motherhood*, 1979 (fiction)
22. Mariama Bâ, *So Long a Letter*, 1980, trans. Modupé Bodé-Thomas, 1981 (fiction)
23. Hanif Kureishi, *Borderline*, 1981 & *My Beautiful Laundrette*, 1986 (drama)

24. Isabelle Allende, *The House of the Spirits*, 1982, trans. Magda Bogin, 1985 (fiction)
25. Salman Rushdie, *Shame*, 1983 (fiction)
26. Jamaica Kincaid, *Annie John*, 1985 and *Lucy*, 1990 (fiction)
27. Tsitsi Dangarembga, *Nervous Conditions*, 1988 (fiction)
28. Michelle Cliff, *Abeng*, 1984 (fiction)
29. Güngör Dilmen et al, *I, Anatolia and Other Plays: An Anthology of Modern Turkish Drama*, vol. 2 1976 (any 2 in vol 2 of the Halman & Warner anthol, 2008) (drama)
30. Chinua Achebe, *Anthills of the Savannah*, 1987 (fiction)
31. Souleymane Cissé, *Yeelen (Brightness)*, 1987 (cinema)
32. Ousmane Sembène & Thierno Faty Sow, *Camp de Thiaroye*, 1988 (cinema)
33. Pramoedya Ananta Toer, *House of Glass*, 1988, trans. Max Lane, 1992 (fiction)
34. Gayatri Spivak, *In Other Worlds: Essays in Cultural Politics*, 1987 (critical theory)
35. Derek Walcott, *Omeros*, 1990 (poetry)
36. Wole Soyinka, *Myth, Literature and the African World*, 1976 (critical theory)
37. Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literature*, 1989 (critical theory)
38. Homi Bhabha, *Nation and Narration*, 1990 & *The Location of Culture*, 1994 (critical theory)
39. Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, 1991 (critical theory)
40. Bei Dao, *Old Snow: Poems*, trans. Bonnie S. McDougall & Chen Maiping, 1991 (poetry)
41. Patrick Chamoiseau, *Texaco*, trans. Rose-Myriam Réjouis, Val Vinokurov, 1992 (fiction)
42. Ngugi wa Thiong'o, *Moving the Centre: The Struggle for Cultural Freedoms*, 1993 (critical theory)
43. Gurinder Chadha, *Bhaji on the Beach*, 1993 (cinema)
44. Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*, 1995 (critical theory)
45. Arundhati Roy, *The God of Small Things*, 1997 (fiction)
46. J. M. Coetzee, *Disgrace*, 1999 (fiction)
47. Orhan Pamuk, *Snow*, 2002, trans. Maureen Freely, 2004 (fiction)
48. Gavin Hood, *Tsotsi*, 2005 (cinema)
49. Hany Abu Assad, *Paradise Now*, 2005 (cinema)
50. Ngugi wa Thiong'o, *Wizard of the Crow*, 2007 (fiction)

Early Modern British Literature

There are three lists for this track; students should select one list as a focal point for their reading.

- **List A** covers the period c. 1485- c.1603, and is designed to answer to the needs of students wishing to specialize in the earlier part of the period. This option covers the years from roughly 1485--when Henry VII, the first Tudor, took the throne--through the violent struggles of the Reformation in the reigns of Henry VIII, Edward VI, and Mary I to the tense religious settlement and national consolidation under the last Tudor monarch, Elizabeth I, who died in 1603.
- **List B** covers the period c.1603 - c.1688, and is designed for students who wish to specialize in the later part of the period. This option runs from James VI and I's accession, and encompasses the political upheavals of the seventeenth century, the personal rule of Charles I, the Commonwealth and Oliver Cromwell's Protectorate, the Restoration of Charles II, and the "Glorious Revolution" of 1688.
- **List C** is a selection from lists A and B, and is designed to cater to students who wish to study a wider panorama of early modern British literature. List C offers a broader prospectus of the period.

Whichever list you choose, you might consider the other two lists as possible sources for the additional twenty texts that you may nominate. But we would stress that these additional texts are still very much **your** choice, and should reflect **your** interests.

The literary history of the sixteenth and seventeenth centuries can easily be presented as a colorful pageant of glamorous or notorious monarchs and major, usually male English authors. But the period - as its writers are the first to tell us - thwarts such sustained narratives even as it evokes them. It sees royal absolutism elaborated and challenged, unprecedented transformations in religious doctrine, massive shifts in the bases of scientific knowledge, changes in women's status as both authors and cultural protagonists, and troubled national and global self-imaginings. Its writing, accordingly, has always offered various kinds of excitement; it is full of familiar names, but it also tests new ways of reading and urges the ceaseless redefinition of whatever we might call "modernity." It is no accident that every term even in the above heading has a debate behind it. Why "early modern" and not "Renaissance"? What is "Britain" in this period? How far can "literature" usefully be distinguished from other cultural forms?

The following reading lists aim to give you a grounding in the literature of a period whose established canons persistently turn into open questions. They include the standard authors and works that, as an early modernist, you'll be expected to know in detail and to be able to teach. They are also intended, however, to acquaint you with a range of writings, enabling you to set different works in dialogue with one another and to approach critical debates about the period in an informed and authoritative way as you go about formulating your dissertation topic.

You are encouraged to pursue connections across the lists, exploring the perspectives you find most interesting. Points of focus might include

- forms and genres (lyric, epic, dramatic).
- institutions and spaces (sovereignty and court, the theatre, authorship, the city of London).
- the changing roles of women, shown in debates over women's rule (Mary Tudor, Elizabeth, Mary Queen of Scots) or the increasing prominence of woman writers (Lady Mary Wroth, Margaret Cavendish, Aphra Behn).
- intellectual and doctrinal movements (Reformation and pre- and counter-Reformation theology, the history of science, political philosophy, Christian humanism).
- material histories, including the history of the book itself and of scribal or print technologies.
- political events (Tudor crises, the British and Irish wars of the mid-seventeenth century).
- encounters with classical and vernacular pasts (in medieval writing, Ovidian and Virgilian afterlives, official and alternative national histories).

It must be stressed that these are no more than suggested paths through the readings, sketched to help you with initial organization. **You** are the intending doctoral candidate and future scholar in the field, and it is from you that a sense of the connections and differences among these texts, and an awareness of their historical and cultural contexts, must come. These lists will, given your active engagement with them, guide you towards the final shape of your main project.

In cases where we are recommending selections from an author's works, we have indicated a suggested modern edition. In these cases, you should choose which selections from the author's *oeuvre* to make in consultation with the Chair of your exam committee. The dates given below are, in most instances, the dates of first publication, or the dates at which particular texts first appeared to be widely circulated, or (for plays and masques) were first performed.

For introductions and notes, students should use recent editions prepared to high scholarly standards and published by university presses or major trade publishers. For the original presentation of major works, please consult the

editions in Early English Books Online (EEBO), which is available on the Pius Library website.

LIST A

1. John Skelton, selected poetry (c. 1489-1523) (suggested edition Scattergood, 1983).
2. Gavin Douglas (trans.), *Aeneid* (1513).
3. William Dunbar, selected poetry (c. 1500-1513) (suggested editions Bawcutt, 1998, or Conlee, 2004).
4. Sir Thomas More, *Utopia* (1516), *The History of King Richard III* (c.1513-18).
5. Sir Thomas Wyatt, selected poetry (c. 1525-42) (suggested edition Daalder, 1975).
6. Henry Howard, Earl of Surrey, selected poetry (c. 1530s-1547) (suggested edition Jones, 1964).
7. William Tyndale, *The Obedience of a Christian Man* (1528) (suggested edition Daniell, 2000).
8. Sir Thomas Elyot, *The Book called the Governour* (1531).

9. Sir David Lyndsay, *Ane Satyre of the Thrie Estaitis* (1551-52).
10. John Bale, King John (c. 1538), *The Vocacyon of John Bale* (c. 1553).
11. William Roper, *Life of Sir Thomas More* (c. 1557), George Cavendish, *The Life and Death of Cardinal Wolsey* (c. 1554) (both in *Two Early Tudor Lives*, Sylvester and Harding, 1963).
12. John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558), selections from *The Historie of the Reformatioun within the Realms of Scotland* (1586-87).
13. Queen Elizabeth I, selected prose and poetry (suggested edition Marcus, Rose, and Mueller, 2002), Richard Mulcaster, *The Passage of Our Most Dread Sovereign Lady, Queen Elizabeth, ThroFugh the City of London to Westminster the Day before her Coronation* (1559) (suggested edition Warkentin, 2004).
14. William Baldwin, George Ferrers, et al., selections from the *Mirror for Magistrates* (1559-1610).
15. The Bible (Geneva version, 1560): Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation.
16. Baldassare Castiglione, *The Book of the Courtier* (trans. Sir Thomas Hoby, 1561).
17. John Foxe, selections from *Actes and Monuments*, (1563 and 1583 editions) (suggested edition King, 2009).
18. Arthur Golding (trans.), selections from *Ovid's Metamorphoses* (1567).
19. Isabella Whitney, selections from *The Copy of a Letter... to her Unconstant Lover* (1566-7), *A Sweet Nosegay* (1573).
20. William Baldwin, *Beware the Cat* (1553).

21. Thomas Cranmer, John Jewel et al., selections from *Certain Sermons or Homilies* (1571).
22. Edmund Spenser, *The Shepheardes Calendar* (1579), *Amoretti and Epithalamion* (1595), and *The Faerie Queene: I-III* (1590), selections from IV-V to complete the love story of Britomart and Artegall (1596), and VII, *The Mutabilitie Cantos* (1609) (suggested edition Hamilton, 2001).
23. Sir Walter Raleigh, selected poetry (c. 1582-92) (suggested edition Rudick, 1999).
24. Christopher Marlowe, *Tamburlaine* (Pt. I) (c. 1587), *The Jew Of Malta* (c. 1589), *Edward II* (c. 1592), *Doctor Faustus* (c. 1593).
25. Sir Philip Sidney, *Astrophil and Stella* (1591), *An Apologie for Poetry* (1595) (suggested edition Shepherd, 1965), and *The Countess of Pembroke's Arcadia* (composite 1593 edition) (suggested edition Evans, 1987).
26. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts) of the 1623 Folio and be aware of special problems involving variant quarto editions.
27. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
28. Thomas Kyd, *The Spanish Tragedy* (1592).
29. George Puttenham, *The Art of English Poesy* (1589) (suggested edition Rebhorn and Whigham, 2007).
30. Michael Drayton, *Ideas Mirror* (1594).
31. Thomas Nashe, *The Unfortunate Traveller* (1594).
32. Robert Southwell, selections from *Saint Peter's Complaint* and other poems (1595) (suggested edition Davidson and Sweeney, 2007).
33. Sir John Davies, *Orchestra* (1596) and *Nosce Teipsum* (1599) (suggested edition Krueger, 1975).
34. Richard Hakluyt, selections from *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (1598-1600) (suggested edition Beeching, 1972).
35. Mary (Sidney) Herbert, Countess of Pembroke, *Psalms* (trans., with Sir Philip Sidney, 1599) (suggested edition Hannay et al., 1998).
36. King James VI and I, *Basilicon Doron* (1599) (suggested edition Sommerville, 1994).
37. Michel de Montaigne, selections from the *Essays* (trans. John Florio, 1603).

LIST B

1. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts) of the 1623 Folio and be aware of special problems involving variant quarto editions.

2. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
3. Sir Francis Bacon, *The Essays* (1597), *The Advancement of Learning* (1605).
4. Ben Jonson, *Volpone* (c. 1605-6), *The Masque of Blackness* (1608), *The Alchemist* (1610), *Bartholomew Fair* (1614), *The Forrester* (1616).
5. Thomas Middleton, *The Revengers Tragedy* (1606).
6. The Bible (1611 Authorized or King James Version): Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation.
7. Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611).
8. Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611).
9. John Webster, *The White Devil* (1612), *The Duchess of Malfi* (1612-13).
10. Elizabeth Cary, *The Tragedie of Mariam* (1613).
11. Francis Beaumont and John Fletcher, *The Maid's Tragedy* (1619).
12. Mary Wroth, *Pamphilia to Amphilanthus* from *The Countesse of Montgomery's Urania* (1621) (suggested edition Roberts, *The Poems of Lady Mary Wroth*, 1983).
13. Robert Burton, selections from *The Anatomy of Melancholy* (1621-51).
14. Thomas Middleton and William Rowley, *The Changeling* (1622).
15. William Harvey, *De Motu Cordis* (1628) (English translation).
16. John Ford, *'Tis Pity She's a Whore* (1633).
17. George Herbert, selections from *The Temple* (1633).
18. Sir Thomas Browne, *Religio Medici* (1643).
19. John Milton, *Areopagitica* (1644), *Poems* (1645), *Eikonoklastes* (1649), *Paradise Lost* (1667) *Samson Agonistes* (1671).
20. Richard Crashaw, selections from *Steps to the Temple* (1646).
21. Henry Vaughan, selected poetry (c. 1646-1655) (suggested edition Rudrum, 1995).
22. *An Agreement of the People* (1647-9).
23. Robert Herrick, selections from *Hesperides* (1648).
24. Richard Lovelace, selections from *Lucasta* (1649), *Lucasta: Posthume Poems* (1660).
25. Abiezer Coppe, *A Fiery Flying Roll* (1649).
26. Charles I / John Gauden, *Eikon Basilike* (1649) (suggested edition Daems and Nelson, 2006).
27. Thomas Hobbes, *Leviathan* (1651), Parts I and II.
28. Anna Trapnel, *The Cry of a Stone* (1654).
29. *The Book of Common Prayer* (1662)
30. Margaret Cavendish, *The Blazing World* (1666).
31. Katherine Philips, selected poetry (first authorized edition 1667) (suggested edition Thomas, 1995).
32. Lucy Hutchinson, *Memoirs of the Life of Col. John Hutchinson* (c. 1671).

33. John Wilmot, 2nd Earl of Rochester, selected poems (c. 1672-1676) (suggested edition Walker, 1988).
34. Aphra Behn, *The Rover*, Pt. 1 (1677), *Oroonoko* (1688).
35. John Bunyan, *The Pilgrim's Progress* (1678).
36. Andrew Marvell, selected poems (first edition 1681) (suggested edition Smith, 2006).
37. John Dryden, *Absalom and Achitophel* (1681), *An Essay Of Dramatic Poesy* (1668), *All for Love* (1678).

LIST C

1. John Skelton, selected poetry (c. 1489-1523) (suggested edition Scattergood, 1983).
2. William Dunbar, selected poetry (c. 1500-1513) (suggested editions Bawcutt, 1998, or Conlee, 2004).
3. Sir Thomas More, *Utopia* (1516).
4. Sir Thomas Wyatt, selected poetry (c. 1525-42) (suggested edition Daalder, 1975).
5. Henry Howard, Earl of Surrey, selected poetry (c. 1530s-1547) (suggested edition Jones, 1964).
6. Sir Thomas Elyot, *The Book called the Governour* (1531).
7. *The Book of Common Prayer* (either 1552 or 1662 edition).
8. William Roper, *Life of Sir Thomas More* (c. 1557) (suggested edition Sylvester and Harding, 1963).
9. John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558).
10. Queen Elizabeth I, selected prose and poetry (suggested edition Marcus, Rose, and Mueller, 2002).
11. The Bible (Geneva version (1560) or Authorized (1611) version): Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation.
12. Baldassare Castiglione, *The Book of the Courtier* (trans. Sir Thomas Hoby, 1561).
13. Isabella Whitney, selections from *The Copy of a Letter... to her Unconstant Lover* (1566-7), *A Sweet Nosegay* (1573).
14. William Baldwin, *Beware the Cat* (1553).
15. Edmund Spenser, *The Shepheardes Calendar* (1579), *The Faerie Queene*: I-III (1590), *The Mutabilitie Cantos* (1609) (suggested edition Hamilton, 2001).
16. Sir Walter Raleigh, selected poetry (c. 1582-92) (suggested edition Rudick, 1999).
17. Christopher Marlowe, *Tamburlaine* (Pt. I) (c. 1587), *Edward II* (c. 1592), *Doctor Faustus* (1593).
18. George Puttenham, *The Art of English Poesy* (1589) (suggested edition Rebhorn and Whigham, 2007).

19. Sir Philip Sidney, *Astrophil and Stella* (1591), *An Apologie for Poetry* (1595).
20. Thomas Kyd, *The Spanish Tragedy* (1592).
21. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
22. Thomas Nashe, *The Unfortunate Traveller* (1594).
23. Selections from Richard Hakluyt, selections from *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (1598-1600) (suggested edition Beeching, 1972).
24. King James VI and I, *Basilicon Doron* (1599) (suggested edition Sommerville, 1994).
25. Sir John Davies, *Nosce Teipsum* (1599) (suggested edition Krueger, 1975).
26. Mary (Sidney) Herbert, Countess of Pembroke, *Psalms* (trans., with Sir Philip Sidney, 1599) (suggested edition Hannay et al., 1998).
27. Michel de Montaigne, selections from the *Essays* (trans. John Florio, 1603).
28. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts) of the 1623 Folio and be aware of special problems involving variant quarto editions.
29. Sir Francis Bacon, *The Advancement of Learning* (1605).
30. Thomas Middleton, *The Revengers Tragedy* (1606).
31. Ben Jonson, Volpone (c. 1605-6), *The Masque of Blackness* (1608), *The Alchemist* (1610), *Bartholomew Fair* (1614), *The Forrest* (1616).
32. Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611).
33. John Webster, *The White Devil* (1612).
34. Elizabeth Cary, *The Tragedie of Mariam* (1613).
35. Mary Wroth, *Pamphilia to Amphilanthus* from *The Countesse of Montgomery's Urania* (1621) (suggested edition Roberts, *The Poems of Lady Mary Wroth*, 1983).
36. Thomas Middleton and William Rowley, *The Changeling* (1622).
37. George Herbert, selections from *The Temple* (1633).
38. Sir Thomas Browne, *Religio Medici* (1643).
39. John Milton, Poems (1645), *Paradise Lost* (1667), *Samson Agonistes* (1671), *Areopagitica* (1644).
40. Richard Crashaw, selections from *Steps to the Temple* (1646).
41. Richard Lovelace, selections from *Lucasta* (1649), *Lucasta: Posthume Poems* (1660).
42. Thomas Hobbes, *Leviathan* (1651) Parts I and II.
43. Anna Trapnel, *The Cry of a Stone* (1654).
44. Margaret Cavendish, *The Blazing World* (1666).
45. Katherine Philips, selected poetry (first authorized edition 1667) (suggested edition Thomas, 1995).

46. John Wilmot, 2nd Earl of Rochester, selected poems (c. 1672-1676)
(suggested edition Walker, 1988).
47. John Bunyan, *The Pilgrim's Progress* (1678).
48. Andrew Marvell, selected poems (first edition 1681) (suggested edition
Smith, 2006).
49. John Dryden, *Absalom and Achitophel* (1681).
50. Aphra Behn, *Oroonoko* (1688).

Life Writing

The list focuses on "life writing," in recognition that the term now covers a wider diversity of forms than only "autobiography" and "biography." In addition to acknowledging that this field is still developing, the track is conceived as a historical sweep through a genre that raises questions of gender, sexuality, subjectivity, narrative, and historiography. As such, it may be useful to approach the listed texts with the following questions: How do life-writings show subjectivity to be a cultural concept? How do authors develop, reject, and complicate the autonomous "I"? How is cultural ideology created and how does it inform representation of self? The track brings to the fore the operations of cultural identities in narrations of self and of others' lives, as well as the permeable boundaries between fictional and non-fictional prose and verse. Faculty involved on this track: Saher Alam, Ellen Crowell, Tony Hasler, Georgia Johnston, Paul Lynch, Don Stump, and Phyllis Weliver.

1. Augustine, St., *Confessions* (c. 397-401)
2. Thomas Hoccleve, *Complaint and Dialogue* from *Series* (c. 1419-20)
3. *The Book of Margery Kempe* (1436-40?)
4. Anne Askew, *Examinations of Anne Askew* (c.1548-50)
5. William Roper, *Life of Sir Thomas More* (c. 1555, pub. 1626)
6. George Cavendish, *The Life and Death of Cardinal Wolsey* (c. 1554-58, pub. 1810)
7. John Foxe, *Acts and Monuments* (1563): selections such as the lives and martyrdom of William Tyndale, Thomas Cranmer, et al.
8. William Camden, *The History of the Life and Reign of Elizabeth, Late Queen of England* (Latin 1617, English 1630)
9. Edmund Bohun, *The Character of Queen Elizabeth* (1693)
10. John Bunyan, *Grace Abounding to the Chief of Sinners* (1666)
11. Lucy Hutchinson, *Memoirs Of The Life Of Colonel Hutchinson* (c. 1664-70, pub. 1806)
12. Samuel Pepys, *Diary* (1660-69): selections on the Restoration of Charles II, the Great Plague in 1665, the Great Fire of London in 1666, and the Anglo-Dutch War in 1665-67.
13. James Boswell, *Life of Samuel Johnson* (1791)
14. Dorothy and William Wordsworth, *Home at Grasmere* (1800-03)
15. Anne Lister, *I Know My Own Heart, the Diaries of Anne Lister* (ed by Helena Whitbread) 1817-1824 (printed 1988)
16. William Wordsworth, *Prelude* (posth. 1850)
17. Thomas De Quincey, *Confessions of an English Opium Eater* (1822 edition)

18. James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (1824)
19. Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)
20. Charlotte Brontë, *Jane Eyre* (1847)
21. Alfred Tennyson, *In Memoriam* (1850)
22. Hannah Cullwick, *The Diaries of Hannah Cullwick, Victorian Maidservant* (1854-73).
23. Elizabeth Gaskell, *The Life of Charlotte Brontë* (1857)
24. Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)
25. John Addington Symonds, *The Memoirs of John Addington Symonds* (1897)
26. Samuel Butler, *The Way of All Flesh* (posth. 1903)
27. Oscar Wilde, *De Profundis* (1905)
28. Strachey, *Eminent Victorians* (1918)
29. Virginia Woolf, *Orlando* (1928)
30. A.J.A. Symonds, *The Quest for Corvo* (1934)
31. Sigmund Freud, *Dora* (1905) , *The Wolfman* (1918), *Leonardo* (1910)
32. Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933)
33. Richard Wright, *Black Boy* (1945)
34. Richard Rodriguez, *Hunger for Memory* (1982)
35. Primo Levi, *The Periodic Table* (1984)
36. Leon Edel, *Henry James: A Life* (1987) [choose one volume]
37. Sara Suleri, *Meatless Days* (1991)
38. Mary Karr, *The Liar's Club* (1995)
39. W.G. Sebald, *The Emigrants* (1997)
40. Dave Eggers, *A Heartbreaking Work of Staggering Genius* (2000)
41. Colm Toibin, *The Master* (2005)
42. Alice Munro, *The View from Castle Rock* (2006)
43. Alison Bechdel, *Fun Home: A Family TragiComic* (2006)
44. Jamaica Kincaid, *The Autobiography of My Mother* (1995)
45. Richard Altick, *Lives and Letters: A History of Literary Biography in England and America* (1965)
46. Ruth Hoberman, *Modernizing Lives: English Biography 1918-1939* (1986)
47. Carolyn Heilbrun, *Writing a Woman's Life* (1988)
48. Paul De Man, "Autobiography as Defacement." (1979) *Modern Language Notes*
49. Maurice Blanchot and Jacques Derrida, *The Instant of My Death and Demeure: Fiction and Testimony*; [highly suggested companion text: *Derrida, Chaque fois unique, la fin du monde* (2003) and Sean Gaston, "The Precedent (12-29 October 2004) in *The impossible mourning of Jacques Derrida* (2006)]
50. David Amigoni (ed,) *Life Writing and Victorian Culture* (2006)

Long 19th Century

A recognized category of literary history, the long nineteenth century is defined somewhat differently by different scholars. Its origins can be dated to biographically significant events such as Wordsworth's birth in 1770; political upheavals such as the French Revolution in 1789; or landmark literary publications, such as the appearance of *Lyrical Ballads* in 1798. Similarly, its ending could be argued as 1895, the year of Oscar Wilde's trial; 1901, the date of Queen Victoria's death; or 1914, the beginning of the first World War. Understanding the various scholarly arguments for and against these dates, as well as others, is an important beginning for embarking on the study of this literary period.

For the purposes of the following list, we have defined this period as beginning in 1789 and ending in 1914. Bracketed by two political upheavals that produced extended periods of military conflict, the long nineteenth century was a period of revolution and radical reform - aesthetically, politically, sexually, and culturally. From the formal and political experiments of the Romantics and Victorians to the vexed attempts by the early Modernists to forge a new literary tradition, the cultures of long nineteenth century are a key site for the formation of the present.

- 1) Burke, *Reflections on the Revolution in France* (1790)
- 2) Wollstonecraft, *A Vindication of the Rights of Woman* (1792)
- 3) Blake, *The Book of Urizen* (1794)
- 4) Godwin, *Caleb Williams* (1794)
- 5) Hays, *The Victim of Prejudice* (1799)
- 6) Wordsworth, *The Prelude* (1799; 1805; 1850)
- 7) Owenson, *The Wild Irish Girl* (1806)
- 8) Austen, *Mansfield Park* (1814)
- 9) Scott, *Waverley* (1814)
- 10) Edgeworth, *Harrington* (1817)
- 11) Coleridge, *Sybilline Leaves* (1817)
- 12) M. Wollstonecraft Shelley, *Frankenstein* (1818 & 1831 editions)
- 13) Byron, *Don Juan* (1819-1824)
- 14) Keats, *Lamia, Isabella, and the Eve of St. Agnes* (entire 1820 volume)
- 15) P.B. Shelley, *Prometheus Unbound* (1820)
- 16) DeQuincey, *Confessions of an English Opium Eater* (1821)
- 17) Maturin, *Melmoth the Wanderer* (1821)
- 18) Clare, *The Village Minstrel* (1821)
- 19) Carlyle, *Past and Present* (1843)
- 20) Ruskin, *Selected Works*, ed. Dinah Birch (1843-81)
- 21) Tennyson, *In Memoriam* (completed 1849) and *Maud* (1855)
- 22) Newman, "The Idea of a University," (1852)
- 23) Bronte, *Villette* (1853)
- 24) Dickens, *Bleak House* (1853)
- 25) Gaskell, *North and South* (1855)

- 26) Collins, *The Woman in White* (1859)
- 27) Boucicault, *The Colleen Bawn* (1860); *The Shaughran* (1874)
- 28) Arnold, *Culture and Anarchy* (1869) and "The Function of Criticism at the Present Time"(1864)
- 29) Swinburne, *Poems and Ballads* (1866)
- 30) Mill, *On the Subjection of Women* (1869)
- 31) Pater, *The Renaissance* (1873 edn): "Preface", "The School of Giorgione", "Conclusion"
- 32) George Eliot, *Daniel Deronda* (1876)
- 33) Meredith, *The Egoist* (1879)
- 34) Christina Rossetti, *A Pageant and Other Poems* (1881)
- 35) Schreiner, *Story of an African Farm* (1883)
- 36) H. Rider Haggard, *She* (1887)
- 37) Michael Field, *Long Ago* (1889)
- 38) Wilde, *Salome* (1891) and *Intentions* (1891)
- 39) Shaw, *Mrs. Warren's Profession* (1893)
- 40) Egerton, *Key Notes* (1893)
- 41) Gissing, *The Odd Women* (1893)
- 42) Somerville and Ross, *The Real Charlotte* (1894)
- 43) Hardy, *Jude the Obscure* (1895)
- 44) Stoker, *Dracula* (1897)
- 45) Conrad, *Lord Jim* (serialized in Blackwood's Magazine 1899-1900; 1900)
- 46) Kipling, *Kim* (1901)
- 47) Synge, *The Playboy of the Western World* (1907)
- 48) Forster, *Howard's End* (1910)
- 49) Rupert Brooke, *1914 and Other Poems* (posth 1915)
- 50) Joyce, "The Dead" (1914); *A Portrait of the Artist as a Young Man* (serialized in *The Egoist*, 1914-1915; 1916)

Medieval and Early 16th Century

The rationale behind this list is that intending Ph.D. candidates should obtain a grasp of the full range of writing in Middle English, and of the powerful and provocative texts that show that range. It attends to the extraordinary variety of genres that make up medieval literature, and asks you to think about the kind of dialogue that might be set up among them. It includes major authors, such as Chaucer, that you'll be expected to know thoroughly as a scholar and future teacher, but also aims to indicate emerging and less well-known areas that have redefined the whole shape of the field in the last decades and produced new canons: medieval women's writing, conflicts around political and religious hierarchy, theories of sex, gender, bodies and identities, national histories, book and manuscript histories, and the questioning of period boundaries between "medieval" and "early modern."

- 1) Marie de France, *Lais*
- 2) Chrétien de Troyes, *Yvain and Lancelot*
- 3) Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose*
- 4) *The Owl and the Nightingale*
- 5) Middle English Romances (Stephen Shepherd, ed. *Middle English Romances* (Norton Critical Editions))
- 6) Middle English lyrics (either Richard L. Hoffman and Maxwell S. Luria, eds. *Middle English Lyrics* (Norton Critical Editions) or Thomas G. Duncan, ed. *Medieval English Lyrics: 1200-1400* (Penguin Classics) (1996))
- 7) Geoffrey Chaucer, *Canterbury Tales* (all)
- 8) Geoffrey Chaucer, *Troilus and Criseyde*
- 9) Geoffrey Chaucer, *House of Fame*
- 10) Geoffrey Chaucer, *Book of the Duchess*
- 11) Geoffrey Chaucer, *Parliament of Fowls*
- 12) *Sir Gawain and the Green Knight*
- 13) *Pearl, Cleanness*
- 14) *St Erkenwald*
- 15) William Langland, *Piers Plowman* (B Text)
- 16) *Wynnere and Wastoure*
- 17) John Gower, *Confessio Amantis*
- 18) Alliterative *Morte Arthure*
- 19) *The Siege of Jerusalem*
- 20) Thomas Usk, *The Testament of Love*
- 21) Thomas Hoccleve, *The Regiment of Princes* and "*My Compleinte*" and *Other Poems*, ed. Roger Ellis
- 22) James I (? doubtful authorship), *The Kingis Quair*
- 23) Richard Rolle, *English Writings*
- 24) *The Book of Margery Kempe*
- 25) Julian of Norwich, *A Vision and A Revelation*

- 26) John Lydgate, *The Siege of Thebes and The Temple of Glass*
- 27) *Selected Wycliffite Writings*, ed. Anne Hudson
- 28) *York Play*
- 29) Digby *Mary Magdalene Play*
- 30) Croxton *Play of the Sacrament*
- 31) Macro Plays (*Castle of Perseverance, Mankind, Wisdom*)
- 32) Sir Thomas Malory, *Morte Darthur*
- 33) Hary, *Wallace*
- 34) Henryson, Dunbar, Douglas: poems
- 35) *Book of John Mandeville*
- 36) Reginald Pecock, *Repressor of Over Much Blaming of the Clergy*
- 37) *Paston Letters* (selection, e.g. Diane Watt)
- 38) Osbern Bokenham, *Legends of Holy Women*
- 39) Henry Medwall, *Fulgens and Lucrece*
- 40) Thomas More, *Utopia, Dialogue of Comfort Against Tribulation*
- 41) John Skelton, *Bowge of Court, Philip Sparowe, Tunning of Elynour Rummynge, Speke Parott, Collyn Cloute, Garland of Laurel*
- 42) William Baldwin, *Beware the Cat*
- 43) William Tyndale, *The Obedience of a Christian Man*
- 44) John Bale, *King John*
- 45) Thomas Wyatt, *Songs, Epigrams, Sonnets, Satires, Psalms*
- 46) Henry Howard, Earl of Surrey, poems, translations, Psalm paraphrases
- 47) Sir Thomas Elyot, *The Boke Named the Governour*
- 48) John Heywood, *The Play of Love, The Play of the Weather*
- 49) *The Examinations of Anne Askew*
- 50) Nicholas Udall, *Roister Doister? Respublica*

Modern Irish Literature

The following doctoral reading list in modern Irish literature takes the 1800 Act of Union between Great Britain and Ireland as its starting point, thus focusing on key literary texts and contexts beginning at the start of the 19th century and ending at the start of the 21st. In addition, this list includes selections from historical, literary and political texts that stand as key ideological and aesthetic antecedents or appendices to modern Irish literary production. Students will be expected to demonstrate familiarity with modern Irish politics and history (including topography/cartography and Ireland's shifting nomenclature). To this end, students should choose, in addition to the texts listed below, an introduction to modern Irish history (*Modern Ireland* by R.F. Foster would be appropriate). Students will be expected to fill out this list with texts that expand upon their particular research interests-including, but not limited to: Irish poetic traditions, Irish drama, Irish film, gender and sexuality in Irish writing, Irish romanticism, aestheticism and decadence in Irish writing, the Irish New Woman, the rise of the novel, Irish modernism, or focused study of individual authors.

Section One: Antecedents, Memoirs and Political Documents [7]

Edmund Spenser *Selections from A Vewe of the Present State of Irelande* (1633)

Jonathan Swift *A Modest Proposal* (1729)

Aubrey De Vere *English Misrule and Irish Misdeeds* (1848)

Daniel Corkery *The Hidden Ireland* (1924)

Margaretta D'Arcy *Tell Them Everything: A Sojourn in the Prison of Her Majesty Queen Elizabeth II at Ard Macha* (Armagh) (1981)

Bobby Sands *Skylark Sing your Lonely Song* (1982)

Historical and Political Backgrounds, a selection of short readings:

- The Act of Union between Great Britain and Ireland (1800)
- Cumman na mBan, Manifesto (1914)
- Irish Citizen Army, Forógra na Poblachta (1916) [Declaration of the Irish Republic]
- Anglo-Irish Treaty (1921)
- Irish Free State Constitution (1922)
- Bunreacht na hÉireann (1937)
- Good Friday Agreement (1998)

Section Two: Fiction [28]

Maria Edgeworth *Castle Rackrent* (1800)

Sidney Owenson *The Wild Irish Girl* (1806)

William Carleton *Traits and Stories of the Irish Peasantry* (1830)

Sheridan Le Fanu *Uncle Silas* (1864) [based upon "Passage in the Secret History of an Irish Countess"]

(*Dublin University Review*, 1838)], "Carmilla" (1872)
Emily Lawless *Grania* (1892)
Somerville and Ross *The Real Charlotte* (1894)
Augusta Gregory *Cuchulain of Muirthemne* (1902)
George Moore *The Untilled Field* (1903)
James Joyce *Dubliners* (1914); *Portrait of the Artist as a Young Man* (1916)
Frank O'Connor *Guests of the Nation* (1931)
Kate O'Brien *The Land of Spices* (1941)
Elizabeth Bowen *The Last September* (1929)
Molly Keane *The Rising Tide* (1937)
Samuel Beckett *Murphy* (1938)
Flann O'Brien *At Swim-Two-Birds* (1939)
Sam Hanna Bell *December Bride* (1951)
John McGahern *The Dark* (1965)
Francis Stuart *Blacklist, Section H* (1971)
Sean Ó Faoláin *Selected Stories* (1978)
Julia O'Faolain *No Country for Young Men* (1987)
John Banville *The Book of Evidence* (1989)
Roddy Doyle *Paddy Clarke Ha Ha Ha* (1993)
Patrick McCabe *The Butcher Boy* (1994)
Sebastian Barry *The Whereabouts of Eneas McNulty* (1999)
Mary Costello *Titanic Town* (2000)
Colm Toibin *The Blackwater Lightship* (2001) or *Brooklyn* (2010)
William Trevor *The Story of Lucy Gault* (2002)
Jamie O'Brien *At Swim, Two Boys* (2002)

Section Three: Poetry [6]

Mark Storey, ed. *Poetry and Ireland since 1900: A Sourcebook*
Late 18th / early 19th Poetry: Selections

- Eibhlín Dubh Ní Chonail "Caoineadh Airt Uí Laoghaire" ["Lament for Art O'Leary"] (c. 1773)
- from Charlotte Brooke *Reliques of Irish Poetry* (1789)
- James Clarence Mangan, selected poems (c. 1825-1849)
- Thomas Moore, from *Irish Melodies*

Charles Gavan Duffy *Ballad Poetry of Ireland* (1845)
Douglas Hyde *The Love Songs of Connacht* [in translation] (1894)
W.B. Yeats *The Yeats Reader* (ed. Finneran) [all selected poems]
Patrick Crotty (ed.) *Modern Irish Poetry: An Anthology*

Section Four: Drama [9]

Dion Boucicault *The Colleen Bawn* (1860) and *The Shaughraun* (1874)
Oscar Wilde *Salome* (1892) and *The Importance of Being Earnest* (1895)
John Harrington, ed. *Modern and Contemporary Irish Drama* (Norton Critical Edition)
Teresa Deevy *Katie Roche* (1936); *Wife to James Whelan* (1942)
Brendan Behan *The Quare Fellow* (1954)
Anne Devlin *Ourselves Alone* (1985)
Frank McGuinness *Observe the Sons of Ulster Marching Towards the Somme* (1985)
and *Carthaginians* (1988)
Christina Reid *Tea in a China Cup* (1983) and *The Belle of Belfast City* (1989)
Martin MacDonagh *The Beauty Queen of Leenane* (1996); *The Cripple of Inishmaan* (1996);
The Lieutenant of Inishmore (2001)

Rhetoric and Composition PhD Exam Reading List

General Overviews

1. Reference Guides
 - a. Bizzell, Patricia and Bruce Herzberg, Eds. *The Rhetorical Tradition: Readings from Classical Times to the Present*
 - b. Kennedy, George A., *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*
 - c. Conley, *Rhetoric in the European Tradition*
2. IJsselling, Samuel, *Rhetoric and Philosophy in Conflict* and Foss, Foss & Trapp Eds. *Readings in Contemporary Rhetoric and Contemporary Perspectives on Rhetoric*.
3. Grassi, Ernesto, *Rhetoric as Philosophy*

Primary Historical Texts

4. Plato, *Phaedrus, Gorgias, Protagoras*,
5. Aristotle, *Rhetoric and Poetics*
6. Isocrates, *Against the Sophists; Antidosis*
7. Cicero, *On Invention and On the Orator*
8. Quintilian, *Institutes of Oratory*, I, X-XII; Lanham, "The 'Q' Question"
9. Augustine, *On Christian Doctrine*
10. Erasmus, *On Copia*
11. Castiglione, *The Book of the Courtier*
12. Rebhorn. Wayne A, ed. *Renaissance Debates on Rhetoric*
13. Golden and Corbett, *The Rhetoric of Blair, Campbell, and Whately*
14. Burke, Kenneth. *Attitudes Toward History, Permanence and Change, Grammar of Motives, Rhetoric of Motives*
15. Perelman and Olbrechts-Tyteca, *The New Rhetoric*
16. Toulmin, Stephen, *The Uses of Argument and Cosmopolis*
17. Booth, Wayne, *Modern Dogma and the Rhetoric of Assent*

Secondary Historical Readings

18. de Romilly, Jacqueline, *Magic and Rhetoric in Ancient Greece* and Jarratt, Susan C. *Rereading the Sophists: Classical Rhetoric Reconsidered* and Walker, Jeffrey. *Rhetoric and Poetics in Antiquity*, Chapters 1-4
19. Murphy, James J., *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*
20. ---, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance*
21. Glenn, Cheryl. *Rhetoric Retold: Regendering the Transition from Antiquity through the Renaissance*
22. Lunsford, Andrea. Ed. *Reclaiming Rhetorica: Women in the Rhetorical Tradition*
23. Crowley, Sharon. *The Methodical Memory: Invention in Current-Traditional Rhetoric*

24. Ong, Walter J. *Ramus, Method, and the Decay of Dialogue: From the Art of Discourse to the Art of Reason*

25. The Sophists

- a. Poulakos, John. "Toward a Sophistic Definition of Rhetoric." *Philosophy and Rhetoric* 16.1 (1983): 35-48.
- b. Schiappa, Edward. "Neo-Sophistic Rhetorical Criticism or the Historical Reconstruction of Sophistic Doctrines?" *Philosophy and Rhetoric* 23.3 (1990): 192-217.
- c. Poulakos, John. "Interpreting Sophistical Rhetoric: A Response to Schiappa." *Philosophy and Rhetoric* 23.3 (1990): 218-228.
- d. Schiappa, Edward. "History and Neo-Sophistical Criticism: A Reply to Poulakos." *Philosophy and Rhetoric* 23.4 (1990): 307-315.
- e. Vitanza, Victor. "The Sophists?" *Negation, Subjectivity, and the History of Rhetoric*. Albany: SUNY Press, 1996.
- f. Crowley, Sharon. "A Plea for the Revival of Sophistry." *Rhetoric Review* 7 (1989): 318-34.
- g. Gagarin, Michael. "Did the Sophists Aim to Persuade?" *Rhetorica* 19.3 (2001): 275-91.

Rhetoric and Media

26. Ong, Walter J. *The Presence of the Word, Orality and Literacy*

27. Havelock, Eric. *Preface to Plato*

28. Rice, Jeff. *The Rhetoric of Cool*

29. Selber, *Multiliteracies for a Digital Age*

30. Selfe, *Technology and Literacy in the 21st Century: The Importance of Paying Attention*

31. Shipka, *Toward a Composition Made Whole*

32. Rhetoric of New Media

- a. Bay and Rickert, "New Media in the Fourfold"
- b. Brooke, "Forgetting to be Posthuman"
- c. Blythe, "Agencies, Ecologies, and the Mundane Artifacts in Our Midst"
- d. Covino, William. "Grammars of Transgression"
- e. Haraway, Donna. "A Manifesto for Cyborgs."
- f. Longo, Bernadette. "Human + Machine Culture."
- g. Taylor, Nicholas. "Where the Women Are."

33. Rhetorical Situation

- a. Bizter, Lloyd. "The Rhetorical Situation." *Philosophy and Rhetoric* 1.1 (1968): 1-14.
- b. Burke, Kenneth. "The Rhetorical Situation." *Communication: Ethical and Moral Issues*. Ed. Lee Thayer. London: Gordon and Breach Science Publishers, 1973. 263-75. Print.
- c. Consigny, Scott. "Rhetoric and Its Situations." *Philosophy and Rhetoric* 7.3 (1974): 175-186. Print.

- d. Vatz, Richard E. "The Myth of the Rhetorical Situation." *Philosophy and Rhetoric* 6.3 (1973): 154–61. Print.
 - e. Biesecker, Barbara A. "Rethinking the Rhetorical Situation from Within the Thematic of Differance." *Philosophy and Rhetoric* 22.2 (1989): 110–30. Print.
 - f. Edbauer, Jennifer. "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies"
 - g. Rickert, Thomas. "In the House of Doing: Rhetoric and the Kairos of Ambience"
34. Agency
- a. Miller, Carolyn. "What Can Automation Tell Us About Agency?"
 - b. Lundberg, Christian and Joshua Gunn. "Ouija Board, Are There Any Communications?' Agency, Ontotheology, and the Death of the Humanist Subject, or, Continuing the ARS Conversation."
 - c. Herndl, Carl and Adela Licona. "Shifting Agency: Agency, Kairos and the Possibilities of Social Action."
 - d. Geisler, Cheryl. "How Ought We to Understand the Concept of Rhetorical Agency? Report from the ARS."
 - e. Geisler, Cheryl. "Teaching the Post-Modern Rhetor: Continuing the Conversation on Rhetorical Agency."
 - f. Cooper, Marilyn. "Rhetorical Agency as Emergent and Enacted."
 - g. Cooper, Marilyn. "Being Linked in the Matrix: Biology, Technology, and Writing."

History of Composition

- 35. Berlin, James A. *Writing Instruction in Nineteenth-Century American Colleges, Rhetoric and Reality: Writing Instruction in American Colleges.*
- 36. Brereton, John C. ed., *The Origins of Composition Studies in the American College, 1875-1925: A Documentary History*
- 37. Kitzhaber, Albert R., *Rhetoric in American Colleges*
- 38. Hawk, Byron, *Counter-History of Composition*
- 39. Phelps, Louise Wetherbee. *Composition as a Human Science: Contributions to the Self-Understanding of a Discipline*
- 40. Miller, Susan. *Textual Carnivals: The Politics of Composition*
- 41. O'Shaughnessy, *Errors and Expectations*
- 42. Bizzell, *Academic Discourse and Critical Consciousness*
- 43. Miller, Thomas. *The Formation of College English: Rhetoric and Belles Lettres in the British Cultural Provinces*

Composition Theory and Pedagogical Theory

- 44. Kent, Thomas, Ed. *Post-process Theory: Beyond the Writing-process Paradigm*
- 45. Sullivan and Porter, *Opening Spaces*
- 46. Crosswhite, James. *The Rhetoric of Reason*
- 47. Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*

48. Sirc, Geoffrey. *English Composition as a Happening*
49. Wysocki, Anne Francis, et al. *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*
50. New Media Composition
 - a. Edbauer's "Rhetoric's Mechanics"
 - b. Selfe's "Technology and Literacy"
 - c. Anson, "Distant Voices"
 - d. Bernhardt, "The Shape of Text to Come"
 - e. Blackmon, "(Cyber)Conspiracy Theories?"
 - f. Miller, Richard. "When the Cutting Edge of Technology is at Your Throat."

Transatlantic Modernisms

This list focuses on works of modern literature that either register or have a transatlantic effect. Our guiding notions involve expatriations and migrations; circulations and translations; as well as gifts, thefts, borrowings, and appropriations. The subheadings are intended to be suggestive rather than definitive, representative of these concerns rather than comprehensive. Though entries are restricted to literature, other art forms-music, visual arts, and film-form part of the context.

A FEW PRECURSORS

1. Edgar Allan Poe, "The Fall of the House of Usher" (1839), "The Murders in the Rue Morgue" (1841), "The Gold Bug" (1843), "The Purloined Letter" (1845)
2. Walt Whitman, *Leaves of Grass* (1855)
3. Baudelaire, *Le spleen de Paris* (1869)

EXPATRIATIONS AND MIGRATIONS

1. Henry James, *The Portrait of a Lady* (1881)
2. Oscar Wilde, "Impressions of America" (1883)
3. Robert Louis Stevenson, *The Master of Ballantrae* (1889)
4. Edith Wharton, *The Custom of the Country* (1913)
5. Virginia Woolf, *The Voyage Out* (1915)
6. T.S. Eliot, *The Waste Land* (1922)
7. James Joyce, *Ulysses* (1922)
8. D. H. Lawrence, *Studies in Classic American Literature* (1924)
9. Ernest Hemingway, *Men without Women* (1927)
10. Nancy Cunard, *Black Man and White Ladyship* (1931)
11. Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933)
12. Djuna Barnes, *Nightwood* (1936)
13. H.D. [Hilda Doolittle], *Trilogy* (1946)
14. Ezra Pound, *The Pisan Cantos* (1948)
15. J.P. Donleavy, *The Ginger Man* (1955)
16. James Baldwin, *Notes of a Native Son* (1955)
17. Chester Himes, *My Life of Absurdity* (1976)
18. V.S. Naipaul, *The Enigma of Arrival* (1987)
19. Mavis Gallant, *The Collected Stories* (1996)
20. Jackie Kay, *Trumpet* (1998)
21. Alistair MacLeod, *No Great Mischief* (1999)

CIRCULATIONS AND TRANSLATIONS

1. Oscar Wilde, *The Picture of Dorian Gray* (1890)

2. Kate Chopin, *The Awakening* (1899)
3. John Millington Synge, "Playboy of the Western World" (1907)
4. James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912)
5. Ezra Pound, "Homage to Sextus Propertius" (1919), "Canto I" (1924)
6. Mina Loy, *Lunar Baedeker* (1923)
7. Hugh MacDiarmid, *A Drunk Man Looks at the Thistle* (1926)
8. Franz Kafka, *Amerika* (1927)
9. William Faulkner, *Absalom, Absalom!* (1936)
10. W.B. Yeats, *The Tower* (1928)
11. Nella Larsen, *Quicksand* (1928)
12. Claude McKay, *Banjo* (1929)
13. David Jones, *In Parenthesis* (1937)
14. Langston Hughes, *The Big Sea* (1940)
15. John Buchan, *Sick Heart River* (1941)
16. W. H. Auden, "The Sea and the Mirror" (1944)
17. Basil Bunting, *Briggflatts* (1966)
18. Jean Rhys, *Wide Sargasso Sea* (1966)
19. Christopher Okigbo, *Labyrinths with Path of Thunder* (1971)
20. Ishmael Reed, *Mumbo Jumbo* (1972)
21. Alasdair Gray, *1982, Janine* (1984)
22. Linton Kwesi Johnson, *Tings an Times: Selected Poems* (1991)
23. Derek Walcott, *Omeros* (1992)
24. Kamau Brathwaite, *Middle Passages* (1992)
25. Christopher Logue, *War Music: An Account of Books 1-4 and 16-19 of Homer's Iliad* (1997)
26. Luke Sutherland, *Jelly Roll* (1998)