

**MASTER READING LIST**  
**MA Program in English**  
**\*Revised May 2019**

*Medieval*

Old English Literature:

Bede's *Ecclesiastical History of the English People*: "Account of the Poet Cædmon"  
(w/ "Cædmon's Hymn")

*Beowulf*

"The Dream of the Rood"

"The Wanderer"

"The Seafarer"

"The Battle of Maldon"

"The Wife's Lament"

Middle English Literature:

*Sir Gawain and the Green Knight*

Langland: *Piers Plowman* (Passus 18)

Chaucer: "General Prologue," "The Knight's Tale," "The Miller's Prologue and Tale," "The Reeve's Tale," "The Wife of Bath's Prologue and Tale," "The Clerk's Tale," "The Franklin's Tale," "Words of the Host to the Physician and Pardoner," "The Pardoner's Prologue and Tale," and "The Nun's Priest Tale" from *The Canterbury Tales*; *Troilus and Criseyde* (TC may be read in translation; Penguin has a translation by Nevill Coghill.)

Julian of Norwich: *A Book of Showings (Revelations of Divine Love)* Long Text Chapters 1-11, 25-28, 50-63, 83-86 (Modernized version by Elizabeth and A. C. Spearing in the Penguin edition recommended.)

Margery Kempe: *The Book of Margery Kempe*, from Chapters 1, 2, 11, 18, 28, 52, 76 (Norton Anthology selections)

*The Second Shepherds' Play*

Malory: *Morte Darthur*, Caxton Books XX, XXI

*Everyman*

We would also like to suggest that students consult the following guides:

*The Cambridge Companion to Old English Literature*. Ed. Malcolm Godden and Michael Lapidge.  
Cambridge: Cambridge UP, 1991.

*The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge, 1999).

***Renaissance and Seventeenth Century***

John Skelton: "The Tunning of Elinour Rumming," "Mannerly Margery Milk and Ale," "Lullay, lullay, like a child"

Sir Thomas More, *Utopia*

The Sonnet Tradition

- Sir Thomas Wyatt: “Whoso list to hunt,” “They flee from me,” “My galley charged with forgetfulness”
- Sir Philip Sidney: *Astrophil and Stella*, 1 (“Loving in truth, and fain in verse my love to show”), 5 (“It is most true that eyes are formed to serve”), 6 (“Some lovers speak, when they their muses entertain”), 45 (“Stella oft sees the very face of woe”), 52 (“A strife is grown between Virtue and Love”), 53 (“In martial sports I had my cunning tried”), 71 (“Who will in fairest book of Nature know”), 74 (“I never drank of Aganippe well”), 81 (“O kiss, which dost those ruddy gems impart”), 108 (“When Sorrow (using mine own fire’s might)”)
  - Edmund Spenser: *Amoretti*, 1 (“Happy ye leaves when as those lilly hands”), 34 (“Lyke as a ship that through the Ocean wyde”), 37 (“What guile is this, that those her golden tresses”), 67 (“Lyke as a huntsman after weary chace”), 68 (“Most glorious Lord of lyfe, that on this day”), 75 (“One day I wrote her name upon the strand”), 79 (“Men call you fayre, and you doe credit it”)
  - William Shakespeare: Sonnets 3 (“Look in thy glass and tell the face thou viewest”), 18 (“Shall I compare thee to a summer’s day?”), 20 (“A woman’s face with nature’s own hand painted”), 29 (“When, in disgrace with Fortune and men’s eyes”), 30 (“When to the sessions of sweet silent thought”), 55 (“Not marble, nor the gilded monuments”), 60 (“Like as the waves make towards the pebbled shore”), 71 (“No longer mourn for me when I am dead”), 73 (“That time of year thou mayst in me behold”), 94 (“They that have power to hurt and will do none”), 116 (“Let me not to the marriage of true minds”), 129 (“Th’ expense of spirit in a waste of shame”), 130 (“My mistress’ eyes are nothing like the sun”), 138 (“When my love swears that she is made of truth”), 144 (“Two loves I have of comfort and despair”), 146 (“Poor soul, the center of my sinful earth”)
  - Lady Mary Wroth: *Pamphilia to Amphilanthus* 1 (“When night’s black mantle could most darkness prove”), 16 (“Am I thus conquered? Have I lost the powers”), 39 (“Take heed mine eyes, how you your looks do cast”), 40 (“False hope which feeds but to destroy, and spill”), 68 (“My pain, still smothered in my grievèd breast”), 77 (“In this strange labyrinth how shall I turn?”), 103 (“My muse now happy, lay thyself to rest”)
  - John Donne: *Holy Sonnets* 1 (“Thou hast made me”), 5 (“I am a little world”), 14 (“Batter my heart”), 18 (“Show me, dear Christ”)
  - George Herbert: “Prayer (I),” “Jordan (I)”
  - John Milton: “On the New Forcers of Conscience,” “When I Consider How My Light Is Spent,” “On the Late Massacre in Piedmont”

Edmund Spenser: *Shepherds Calendar* (January, April and October eclogues); *The Faerie Queene*, Book 1, cantos 1-5, 10-12; *Epithalamion*

Christopher Marlowe: *Hero and Leander*, *Dr. Faustus* (Bevington and Rasmussen ed.)

William Shakespeare: *Hamlet*, *King Lear*, *1 Henry IV*, *Twelfth Night*, *The Tempest*

Thomas Middleton and Thomas Dekker: *The Roaring Girl*

John Webster: *The Duchess of Malfi*

Ben Jonson: *Bartholomew Fair*

#### The Metaphysical Lyric

- John Donne: “The Good Morrow,” “The Sun Rising,” “The Canonization,” “A Valediction Forbidding Mourning,” “The Ecstasy,” “Elegy: To His Mistress Going to Bed,” “Good Friday, 1613. Riding Westward”
- George Herbert: “The Collar,” “The Pulley,” “Artillerie,” “Easter Wings”
- Andrew Marvell: “To His Coy Mistress,” “The Coronet,” “The Garden”

### The Cavalier or Early Neoclassical Mode

- Ben Jonson: “To Penshurst,” “Inviting a Friend to Supper,” “To William Camden” (*Epigram* 14), “To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison,” “To the Memory of My Beloved, the Author Mr. William Shakespeare”
- Robert Herrick: “When He Would Have His Verses Read,” “Corinna’s Going A-Maying”
- Andrew Marvell: “An Horatian Ode”

Aemilia Lanyer: “The Description of Cookham”

Sir Francis Bacon: (1625 version) “Of Truth,” “Of Marriage and Single Life,” “Of Superstition,” “Of Studies”

Sir Thomas Browne: *Religio Medici*

John Milton: *Paradise Lost*, *Areopagitica*, “On the Morning of Christ’s Nativity,” “Lycidas”  
“L’ Allegro,” “Il Penseroso”

### ***Restoration and Eighteenth Century***

John Dryden: “Mac Flecknoe,”

William Congreve: *The Way of the World*

Aphra Behn: *Oroonoko*

Alexander Pope: *Essay on Criticism*, *The Rape of the Lock*, *The Dunciad*

Jonathan Swift: *Gulliver’s Travels*, “A Modest Proposal,” “A Description of the Morning,” “A Description of a City Shower”

John Gay: *The Beggar’s Opera*

Henry Fielding: *Tom Jones*

Thomas Gray: “Elegy Written in a Country Churchyard”

Oliver Goldsmith: *She Stoops to Conquer*, “The Deserted Village”

Samuel Johnson: “The Vanity of Human Wishes”

Laurence Sterne: *Tristram Shandy*

Fanny Burney: *Evelina*

Daniel Defoe: *Robinson Crusoe*

Eliza Haywood: *Fantomina*

Samuel Richardson: *Pamela*

Charlotte Lennox: *The Female Quixote*

Unca Eliza Wakefield: *The Female American*

### ***Nineteenth-Century British***

William Blake: *Songs of Innocence and Experience*

William Wordsworth: “Tintern Abbey,” “Ode: Intimations of Immortality,” “Resolution and Independence,” “Elegiac Stanzas,” *Michael*, Preface to the Second Edition of *Lyrical Ballads*

S.T. Coleridge: *The Rime of the Ancient Mariner*, “Kubla Khan,” “Frost at Midnight,” “This Lime-Tree Bower My Prison,” “Dejection: An Ode”

Charlotte Smith: *Beachy Head*

Lord Byron: *Childe Harold’s Pilgrimage*, selections printed in the Norton anthology (8<sup>th</sup> edition);  
*Don Juan*, selections printed in the Norton anthology (8<sup>th</sup> edition)

P.B. Shelley: "Ode to the West Wind," "The Cloud," "Hymn to Intellectual Beauty," "To a Sky-Lark," "Mont Blanc"

John Keats: Odes ("Nightingale," "Grecian Urn," "Melancholy"), Sonnets ("Chapman's Homer," "Bright Star," "When I Have Fears"), "To Autumn"

William Hazlitt: "Lord Byron," "My First Acquaintance with Poets"

Mary Shelley: *Frankenstein*

Jane Austen: *Pride and Prejudice*

Thomas Carlyle: from *Sartor Resartus*: "The Everlasting No," "Centre of Indifference," "The Everlasting Yea," "Natural Supernaturalism"

Lord Tennyson: "The Lady of Shalott," "The Lotos-Eaters," "Ulysses," "Tithonus," "Locksley Hall," *In Memoriam*

Robert Browning: "My Last Duchess," "Andrea del Sarto," "Fra Lippo Lippi," "The Bishop Orders His Tomb," "Childe Roland to the Dark Tower Came," "Abt Vogler"

E.B. Browning: *Sonnets from the Portuguese* (21, 22, 32, 43), *Aurora Leigh*, selections printed in the Norton anthology

John Ruskin: "The Roots of Honor" from *Unto This Last*, "The Nature of Gothic" from *The Stones of Venice*

Matthew Arnold: "Memorial Verses," "The Scholar Gypsy," "Dover Beach," "Stanzas from the Grande Chartreuse," "The Function of Criticism at the Present Time," "The Study of Poetry"

Mary Wollstonecraft: *A Vindication of the Rights of Woman; Maria, or the Wrongs of Woman*

Ann Radcliffe: *The Mysteries of Udolpho*

Percy Shelley: *A Defense of Poetry*

Christina Rossetti: *Goblin Market*

Lewis Carroll: *Alice's Adventures in Wonderland*

G.M. Hopkins: "God's Grandeur," "The Windhover," "Pied Beauty," "Spring and Fall," "Carrion Comfort," "No Worst, There Is None," "I Wake and Feel the Fell of Dark, Not Day," "Thou Art Indeed Just, Lord"

Emily Bronte: *Wuthering Heights*

Charlotte Bronte: *Jane Eyre*

W.M. Thackeray: *Vanity Fair*

Charles Dickens: *Great Expectations*

George Eliot: *Middlemarch*

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Oscar Wilde: *The Importance of Being Earnest*

### ***Twentieth-Century British/Postcolonial***

Thomas Hardy: "Hap," "The Darkling Thrush," "The Convergence of the Twain," "Neutral Tones," "Channel Firing"

W. B. Yeats: "The Stolen Child," "The Lake Isle of Innisfree," "Adam's Curse," "September 1913," "The Wild Swans at Coole," "Easter 1916," "The Second Coming," "Sailing to Byzantium," "Leda and the Swan," "Among School Children," "Lapis Lazuli," "The Circus Animals' Desertion," "Under Ben Bulbin"

Wilfred Owen: "Dulce et Decorum Est," "Strange Meeting," "Mental Cases," "Disabled"

D. H. Lawrence: "Piano," "Snake," "Bavarian Gentians," "The Ship of Death"; "Odour of Chrysanthemums," "The Blind Man"

W. H. Auden: "Lullaby," "Spain," "Musee des Beaux Arts," "In Memory of W. B. Yeats," "In Praise of Limestone," "The Shield of Achilles"

Dylan Thomas: "The Force That through the Green Fuse Drives the Flower," "A Refusal to Mourn the Death, by Fire, of a Child in London," "Fern Hill" "In My Craft or Sullen Art," "Do Not Go Gentle into That Good Night"

Philip Larkin: "Church Going," "High Windows," "This Be the Verse," "Aubade"

Ted Hughes: "Pike," "Crow's First Lesson," "Theology," "Roe Deer," "Daffodils"

Seamus Heaney: "Digging," "Punishment," "The Strand at Lough Beg," "Station Island"

Derek Walcott: "A Far Cry from Africa," "Laventille," "Ruins of a Great House," "North and South," "The Fortunate Traveller"

G. B. Shaw: *Arms and the Man*

Samuel Beckett: *Waiting for Godot*

Harold Pinter: *The Dumb Waiter*

Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

Wole Soyinka: *Death and the King's Horseman*

Caryl Churchill: *Top Girls*

Joseph Conrad: *Heart of Darkness*

James Joyce: "Araby," "The Dead," *A Portrait of the Artist as a Young Man*

Virginia Woolf: *Mrs. Dalloway*

E. M. Forster: *A Passage to India*

Salman Rushdie: *The Satanic Verses*

J. M. Coetzee: *Disgrace*

### ***American Literature Prior to 1860***

John Winthrop: "A Model of Christian Charity"

Anne Bradstreet: "To My Dear and Loving Husband," "Before the Birth of One of Her Children," "In Memory of My Dear Grandchild Elizabeth Bradstreet," "In Memory of My Dear Grandchild Anne Bradstreet," "On My Dear Grandchild Simon Bradstreet," "Prologue," "The Author to Her Book," "Contemplations"

Jonathan Edwards: "Personal Narrative," "A Divine and Supernatural Light," "Sinners in the Hands of an Angry God"

Benjamin Franklin: *Autobiography*, Books I & II

Phillis Wheatley: "On Being Brought from Africa to America," "To His Excellency General Washington," "To the University of Cambridge, in New England," "To the Right Honourable William, Earl of Dartmouth," "On the Death of the Rev. Mr. George Whitefield," Letter to Rev. Samson Occom (Feb. 11, 1774)

St. Jean de Crèvecoeur: (Norton selections) Letter III: "What Is an American" and Letter IX: "Description of Charles-Town; Thoughts on Slavery; On Physical Evil; A Melancholy Scene"

Washington Irving: "Rip Van Winkle," "The Legend of Sleepy Hollow"

James Fenimore Cooper: *The Pioneers*

Ralph Waldo Emerson: "The American Scholar," "The Divinity School Address," *Nature*

Henry David Thoreau: From *Walden*: "Economy," "Where I Lived, and What I Lived For," "Higher Laws," "Spring," "Conclusion"

Nathaniel Hawthorne: "Young Goodman Brown," "My Kinsman, Major Molineux," "The Minister's Black Veil"

Edgar Allan Poe: "The Black Cat," "The Cask of Amontillado," "The Fall of the House of Usher"; "To Helen," "The Raven," "Israfel"; "The Philosophy of Composition"

Frederick Douglass: *Narrative of the Life of Frederick Douglass, an American Slave*

Harriet Beecher Stowe: *Uncle Tom's Cabin*

Harriet Jacobs: *Incidents in the Life of a Slave Girl*

Herman Melville: *Moby-Dick*

Walt Whitman: *Song of Myself*, “When Lilacs Last in the Dooryard Bloom’d,” “Out of the Cradle Endlessly Rocking,” “Crossing Brooklyn Ferry,” “The Wound Dresser”

### *American Literature 1860 to Present*

Mark Twain: *Adventures of Huckleberry Finn*

Emily Dickinson: “I never lost as much but twice—”; “Success is counted sweetest”; “I’m ‘wife’—I’ve finished that—”; “Some keep the Sabbath going to Church”; “I’m Nobody! Who are you?”; “Wild Nights—Wild Nights!”; “I like a look of Agony”; “I felt a Funeral, in my Brain”; “A Bird came down the walk—”; “After great pain, a formal feeling comes”; “I dwell in Possibility—”; “I heard a Fly buzz—when I died—”; “Much Madness is divinest Sense—”; “What Soft—Cherubic Creatures—”; “‘Nature’ is what We see—”; “Publication—is the Auction”; “Tell all the Truth but tell it slant”; “What mystery pervades a well!”; “Apparently with no surprise”; “Of God we ask one favor, that we may be forgiven—”

Henry James: *Portrait of a Lady*

Sarah Orne Jewett: “A White Heron”

Mary E. Wilkins Freeman: “A New England Nun,” “The Revolt of Mother”

Charlotte Perkins Gilman: “The Yellow Wallpaper,” “If I Were a Man”

Booker T. Washington: *Up From Slavery*, Chapters I and XIV: “A Slave Among Slaves” and “The Atlanta Exposition Address”

W. E. B. Dubois: *The Souls of Black Folk*: “Of Our Spiritual Strivings” and “Of Mr. Booker T. Washington and Others”

Stephen Crane: “The Blue Hotel,” “The Bride Comes to Yellow Sky”

Kate Chopin: *The Awakening*

Edith Wharton: *The House of Mirth*

Willa Cather: “Neighbour Rosicky”

Robert Frost: “After Apple-Picking,” “Home Burial,” “Birches,” “Design,” “Desert Places,” “Stopping by Woods on a Snowy Evening”

T. S. Eliot: “The Love Song of J. Alfred Prufrock,” *The Waste Land*; “Tradition and the Individual Talent”

Ezra Pound: “In a Station of the Metro,” “To Whistler, American,” “A Pact,” “Portrait d’une Femme,” “The River-Merchant’s Wife,” *Hugh Selwyn Mauberley*

William Carlos Williams: “Spring and All,” “The Red Wheelbarrow,” “This Is Just To Say,” “The Widow’s Lament in Springtime,” “The Dance,” “Tract,” “The Yachts,” “To Elsie”

Wallace Stevens: “Peter Quince at the Clavier,” “Sunday Morning,” “Anecdote of the Jar,” “The Snow Man,” “A High-Toned Old Christian Woman,” “The Emperor of Ice Cream,” “The Idea of Order at Key West,” “Of Modern Poetry”

Langston Hughes: “Theme for English B,” “Epilogue (I, too, sing America),” “Harlem,” “The Negro Artist and the Racial Mountain,” “Madam and the Phone Bill,” “The Negro Speaks of Rivers”

F. Scott Fitzgerald: *The Great Gatsby*

Ernest Hemingway: *The Sun Also Rises*

William Faulkner: *The Sound and the Fury*

Zora Neale Hurston: *Their Eyes Were Watching God*

Eugene O’Neill: *Long Day’s Journey into Night*

Tennessee Williams: *A Streetcar Named Desire*

Flannery O’Connor: “A Good Man Is Hard to Find,” “Good Country People,” “Revelation,” “Everything That Rises Must Converge,” “Parker’s Back”

Ralph Ellison: *Invisible Man*  
Arthur Miller: *Death of a Salesman*  
Edward Albee: *Who's Afraid of Virginia Woolf?*  
Elizabeth Bishop: "The Fish," "Questions of Travel," "The Armadillo," "In the Waiting Room,"  
"Crusoe in England"  
Richard Wright: From *Uncle Tom's Children*: "The Ethics of Living Jim Crow" and "Long Black  
Song"  
Gwendolyn Brooks: "The Lovers of the Poor," "The Chicago *Defender* Sends a Man to Little  
Rock," "kitchenette building," "Riot"  
Toni Morrison: *The Bluest Eye*  
Adrienne Rich: "Aunt Jennifer's Tiger's," "Diving into the Wreck," "Snapshots of a Daughter-in-  
Law," "Seven Skins"  
Rita Dove: "David Walker"; from *Thomas and Beulah*: "The Event," "Straw Hat," "Pomade,"  
"Daystar," "Wingfoot Lake"  
Leslie Marmon Silko: *Ceremony*  
N. Scott Momaday: *The Way to Rainy Mountain*  
Maxine Hong Kingston: *Woman Warrior*  
Don DeLillo: *White Noise*  
Louise Erdrich: *Love Medicine*  
Octavia Butler: *Kindred*  
Jhumpa Lahiri: "When Mr. Pirzada Came to Dine," "Interpreter of Maladies"  
Gish Jen: "Who's Irish?"  
Alberto Ríos: "Taking Away the Name of a Nephew," "The Day of the Refugios," "Refugio's  
Hair," "What We've Done to Each Other," "In the Strong Hold of Her Thin Arms"