



Department of English – Graduate Division
Literary Studies
Area 12 Reading List
Critical Theory
Revised April 1992

Classical:

*Some items between 1 and 7 are marked with an asterisk. These may be found, among other places, in The Art of the Critic, ed. Harold Bloom, Vols. 1-3.

1. PLATO, from the Republic--3, 10*; Phaedrus.
2. ARISTOTLE, Poetics, trans. Leon Golden (1968); or Rhetoric.
3. HORACE, Ars Poetica.*
4. LONGINUS, On the Sublime.*

Medieval and Renaissance:

5. ST. AUGUSTINE, On Christian Doctrine, trans. D. W. Robertson.
6. SIR PHILIP SIDNEY, The Defence of Poetry,* in Miscellaneous Prose of Sir Philip Sidney, ed. Katherine Duncan-Jones and Jan van Dorsten.

Eighteenth Century:

7. JOHN DRYDEN, An Essay of Dramatic Poesy*; "Defense of the Essay of Dramatic Poetry," "Grounds of Criticism in Tragedy,"* "Heads of an Answer to Rymer," "Parallel Betwixt Poetry and Painting."
8. ALEXANDER POPE, An Essay on Criticism; Preface to his edition of Shakespeare; Peri Bathous.
9. JOSEPH ADDISON, "The Pleasures of Imagination" (Spectator, Nos. 411-421).
10. EDWARD YOUNG, Conjectures on Original Composition.
11. EDMUND BURKE, A Philosophical Enquiry into Our Ideas of the Sublime and of the Beautiful.
12. SAMUEL JOHNSON, "Life of Cowley," "Preface to Shakespeare," "Milton," "Life of Dryden," "Life of Pope," "Life of Gray."
13. IMMANUEL KANT, from Critique of Judgment--Part 1.

Late Eighteenth to Early Twentieth Century:

14. G. FRIEDRICH HEGEL, from The Phenomenology of Mind, trans J. B. Baillie--pp. 131-145 (Introduction), pp. 228-240 (The Master-Slave Relationship), pp. 241-267 (Scepticism and the Unhappy Consciousness), pp. 507-513 (Spirit in Self-estrangement), pp. 550-579 (The Beautiful Soul).
15. SAMUEL TAYLOR COLERIDGE, from Biographia Literaria--Chs. 1, 4, 5, 12-14, 17-20. In English Romantic Writers, ed. David Perkins--"On Poesy or Art," selections from Shakespearean criticism, selections from The Statesman's Manual.
16. WILLIAM WORDSWORTH, "Preface to the Second Edition of Lyrical Ballads."
17. PERCY BYSSHE SHELLEY, Defense of Poetry.
18. JOHN KEATS, from Selected Poems and Letters, ed. Douglas Bush--Letters: to Bailey, 28-30 Oct. 1817; to Bailey, 22 Nov. 1817; to George and Tom Keats, 21, 27 Dec. 1817; to Reynolds, 3 Feb. 1818 and 19 Feb. 1818; to Bailey, 13 March 1818; to Reynolds, 3 May 1818; to Hessey, 8 Oct. 1818; to Woodhouse, 27 Oct. 1818; to G. and G. Keats, 14 Feb.-3 May 1819; to Shelley, 16 Aug. 1820.
19. JOHN RUSKIN, from The Literary Criticism of John Ruskin, ed. Harold Bloom-- selections from Modern Painters, pp. 2-35, 53-76; from Sesame and Lilies, pp. 176-219; from Lectures on Art, pp. 191-92.
20. MATTHEW ARNOLD, "Preface to Poems (1853)"; "The Function of Criticism at the Present Time"; "Wordsworth"; "Shelley"; "Sweetness and Light"; "Literature and Science."
21. FRIEDRICH NIETZSCHE, "On Truth and Lie in an Extra-Moral Sense"; The Birth of Tragedy.
22. _____, from Twilight of the Idols--Foreword, "Maxims and Arrows," "'Reason' in Philosophy," "How the 'Real World' at Last Became a Myth," "The Four Great Errors"; from The Will to Power, ed. and trans. Walter Kaufmann--items 1-82, 406-426, 466-617, 794-853, 1053-1067.
23. OSCAR WILDE, "The Decay of Lying," "The Critic as Artist."
24. WALTER PATER, from The Renaissance--"Conclusion."
25. HENRY JAMES, "The Art of Fiction"; Prefaces to The American, Portrait of a Lady, The Ambassadors.

26. WILLIAM JAMES, from The Principles of Psychology--Ch. 9, "The Stream of Thought"; from Pragmatism--Lecture 2 ("What Pragmatism Means"), Lecture 6 ("Pragmatism's Conception of Truth").
27. T. E. HULME, from Speculations--"Romanticism and Classicism," "Modern Art."
28. T. S. ELIOT, "The Metaphysical Poets," "Hamlet and His Problems," "Tradition and the Individual Talent."
29. GERTRUDE STEIN, from Writings and Lectures, 1909-1945--"Composition as Explanation," "What Are Masterpieces and Why Are There So Few of Them," "Poetry and Grammar"; from The Making of Americans in Selected Writings--pp. 261-80.

Twentieth-Century Currents in Literary Theory:

Ethical Criticism:

30. F. R. LEAVIS, from For Continuity--"The Literary Mind"; from The Great Tradition--"The Great Tradition."
31. EDMUND WILSON, from The Wound and the Bow--"Philoctetes: The Wound and the Bow."
32. LIONEL TRILLING, from The Liberal Imagination--"Freud and Literature."

Feminist Literary Theory:

*Some items between 33 and 50 are marked with an asterisk. These may be found, among other places, in Feminisms: An Anthology of Literary Theory and Criticism, ed. Robyn R. Warhol and Diane Price Herndl.

33. VIRGINIA WOOLF, A Room of One's Own; from Collected Essays, Vol. 1--"Mr. Bennett and Mrs. Brown"; from Collected Essays, Vol. 2--"Modern Fiction," "Professions for Women."
34. KATE MILLETT, from Sexual Politics--Ch. 2; GAYLE RUBIN, "The Traffic in Women: Notes on the Political Economy of Sex," in Toward an Anthropology of Women, ed. Rayna Reiter.
35. LUCE IRIGARAY, from Speculum of the Other Woman--"The Blind Spot of an Old Dream of Symmetry"; from This Sex Which Is Not One--"This Sex Which Is Not

One,"* "The Power of Discourse and the Subordination of the Feminine," "The Mechanics of Fluids," "When Our Lips Speak Together," "When the Goods Get Together." See also item 39.

36. ADRIENNE RICH, "Compulsory Heterosexuality and Lesbian Existence," Signs 5 (Summer 1980): 631-60; Replies to Rich, Signs 7 (Autumn 1981): 158-99.

37. SANDRA GILBERT AND SUSAN GUBAR, from The Madwoman in the Attic-- Chs. 1-3, 10.

38. JUDITH FETTERLEY, from The Resisting Reader--pp. xi-xxvi, 1-35.*

39. ELAINE MARKS AND ISABELLE DE COURTIVRON, eds., from New French Feminisms-- HELENE CIXOUS, "Sorties" and "The Laugh of the Medusa"; LUCE IRAGARAY, "This Sex Which Is Not One" and "When the Goods Get Together" (also listed here under item 35); JULIA KRISTEVA, "Woman Can Never Be Defined" and "Oscillation Between Power and Denial,"; CHANTAL CHAWAF, "Linguistic Flesh."

40. ELAINE SHOWALTER, from A Literature of Their Own--Ch. 1*. "Feminist Criticism in the Wilderness," Critical Inquiry 8 (Winter 1981); also in The New Feminist Criticism, ed. Elaine Showalter, and in Elizabeth Abel, ed., Writing and Sexual Difference.

41. CATHARINE STIMPSON, "Zero Degree Deviancy: The Lesbian Novel in English," Critical Inquiry 8 (Winter 1981).* (Also in Elizabeth Abel, ed. Writing and Sexual Difference.)

42. AUDRE LORDE, from Sister Outsider: Essays & Speeches--"Poetry Is Not a Luxury," "The Master's Tools Will Never Dismantle the Master's House."

43. PAULA GUNN ALLEN, "The Sacred Hoop: A Contemporary Perspective," in her Studies in American Indian Literature.

44. MYRA JEHLLEN, "Archimedes and the Paradox of Feminist Criticism," Signs 6 (1981): 575-601.*

45. ELAINE SHOWALTER, ed., from The New Feminist Criticism: Essays on Women, Literature, and Theory--ANNETTE KOLODNY, "A Map for Rereading: Gender and the Interpretation of Literary Texts," and "Dancing Through the Mindfield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism"*; LILLIAN S. ROBINSON, "Treason Our Text: Feminist Challenges to the Literary Canon"*; BARBARA SMITH, "Toward a Black Feminist Criticism"; DEBORAH E. MCDOWELL, "New Directions for Black Feminist Criticism"; BONNIE ZIMMERMAN, "What Has Never Been: An Overview of Lesbian

Feminist Criticism"; ELAINE SHOWALTER, "Feminist Criticism in the Wilderness"; RACHEL BLAU DUPLESSIS, "For the Etruscans"; NANCY K. MILLER, "Emphasis Added: Plots and Plausibilities in Women's Fiction."

46. RACHEL BLAU DUPLESSIS, from Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers--Preface, Chs. 1, 6, 8.

47. MARGARET HOMANS, from Bearing the Word--Chs. 1, 7.

48. SUSAN RUBIN SULEIMAN, article in The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation, eds. Shirley Nelson Garner et. al.

49. ALICE JARDINE, from Gynesis--"Preliminaries," Sections 1, 2. MARY JACOBUS, from Reading Woman--"Is There a Woman in This Text?" (orig. in New Literary History 14 [Autumn 1982]: 117-41).

50. GAYATRI SPIVAK, "Displacement and the Discourse of Women," in Displacement: Derrida and After, ed. Mark Krupnick; NANCY MILLER AND PEGGY KAMUF, "Dialogue," in Diacritics 12 (Summer 1982): 42-53. See also item 76.

Formalism, Structuralism, and Semiotics:

51. L. MATEJKA AND C. POMORSKA, eds., Readings in Russian Poetics: Formalist and Structuralist Views.

52. RICHARD AND FERNANDE DEGEORGE, eds., from The Structuralists from Marx to Levi-Strauss--selections by FERDINAND DE SAUSSURE ("From Course in General Linguistics"); ROMAN JAKOBSON ("Linguistics and Poetics"); JAKOBSON AND JURII TYNIANOV ("Problems in the Study of Language and Literature").

53. CLAUDE LEVI-STRAUSS, "The Structural Study of Myth," "Four Winnebago Myths," "History and Dialectic". [In DeGeorge]

54. VLADIMIR PROPP, The Morphology of the Folktale.

55. MIKHAIL BAKHTIN, from Problems of Dostoevsky's Poetics--"The Hero, and the Position of the Author with Regard to the Hero in Dostoevsky's Art"; "The Problem of Speech Genres," in Speech Genres and Other Late Essays, trans. Vern McGee.

56. MIKHAIL BAKHTIN, "Epic and Novel" and "Discourse in the Novel," in The Dialogic Imagination, ed. Michael Holquist.

57. ROLAND BARTHES, from Mythologies--"Dominici, or the Triumph of Literature" and "Myth Today"; from Image, Music, Text--"Introduction to the

Structural Analysis of Narratives," "The Struggle with the Angel." See also items 109, 110.

58. MARY LOUISE PRATT, Towards a Speech Act Theory of Literary Discourse.

59. GERARD GENETTE, Narrative Discourse.

60. TZVETAN TODOROV, The Fantastic; from The Poetics of Prose--"Narrative-Men," "The Typology of Detective Fiction," "The Secret of Narrative."

61. JULIA KRISTEVA, from Revolution in Poetic Language--"Part 1: The Semiotic and the Symbolic."

62. JULIA KRISTEVA, from Desire in Language--"The Bounded Text," "Word, Dialogue, and Novel," "The Novel as Polylogue"; "Stabat Mater," in The Female Body in Western Culture, ed. Susan Rubin Suleiman. See also item 39.

63. JONATHAN CULLER, Structuralist Poetics; from The Pursuit of Signs--Chs. 1, 5.

64. TERESA DE LAURETIS, from Alice Doesn't--Introduction, Chs. 1, 2, 5, 6.

Genre Theory:

65. ERICH AUERBACH, from Scenes from the Drama of European Literature--"Figura"; from Mimesis--Ch. 1.

66. FRANCIS FERGUSON, from The Idea of a Theater--Introduction to Part 1, Chs. 1, 4, 6, Appendix; BERTOLT BRECHT, "A Short Organum on the Theater."

67. SHARON CAMERON, from Lyric Time--Ch. 5; from Lyric Poetry: Beyond New Criticism, ed. Chaviva Hosek and Patricia Parker--NORTHROP FRYE, JONATHAN CULLER, MARY JACOBUS, TILOTTAMA RAJAN, JOHN BRECKMAN, HERBERT TUCKER, MARY NYQUIST, JULIAN PATRICK.

68. SHELDON SACKS, ed., On Metaphor.

Historicisms:

69. W. E. B. DU BOIS, from The Souls of Black Folk--Ch. 1; JAMES WELDON JOHNSON, "The Dilemma of the Negro Author," American Mercury 15 (1928): 477-81; RALPH ELLISON, from Shadow and Act--"The World and the Jug"; JAMES BALDWIN, from Notes of a Native Son--"Everybody's Protest Novel."

70. From ADDISON GAYLE, ed., The Black Aesthetic--HOYT FULLER, LARRY NEAL ("Some Reflections on the Black Aesthetic," "The Black Arts Movement"), ALAIN LOCKE ("Negro Youth Speaks"), JULIAN MAYFIELD, RON KARENGA, ADDISON GAYLE ("Cultural Strangulation," "The Function of Black Literature"), JOHN O'NEAL, LANGSTON HUGHES, JAMES EMANUEL, RICHARD WRIGHT, CAROLYN GERALD, ADAM MILLER.
71. VICTOR TURNER, "Social Dramas and Stories about Them," Critical Inquiry 7 (1980): 141-68; MARY DOUGLAS, from Purity and Danger--Introduction, Chs. 1, 2; CLIFFORD GEERTZ, from The Interpretation of Culture, Ch. 1.
72. MICHEL FOUCAULT, The Order of Things; "What Is an Author" and "Nietzsche, Genealogy, History," in Language, Counter-Memory, Practice, ed. Donald F. Bouchard.
73. _____, The History of Sexuality, Vol. 1.
74. HENRY LOUIS GATES, ed., "Race," Writing, and Difference.
75. EDWARD SAID, from Beginnings--Chs. 2, 3, 5; from Orientalism--"Introduction," "The Scope of Orientalism."
76. GAYATRI SPIVAK, "French Feminism in an International Frame," Yale French Studies 62 (1981): 154-84. See also item 50.
77. JEROME MCGANN, from The Romantic Ideology--"Introduction," Part 1.
78. HAYDEN WHITE, from Metahistory--Introduction; "The Value of Narrativity in the Representation of Reality," Critical Inquiry 7 (1980): 5-28.
79. From ROBERT VON HALLBERG, ed., Canons (orig. Critical Inquiry 10 [1983])--BARBARA HERRNSTEIN SMITH, "Contingencies of Value" CHARLES ALTIERI, "An Idea and Ideal of a Literary Canon"; JOHN GUILLORY, "The Ideology of Canon-Formation: T.S. Eliot and Cleanth Brooks"; HUGH KENNER, "The Making of the Modernist Canon"; RICHARD OHMANN, "The Shaping of a Canon: U.S. Fiction."

Marxism:

80. KARL MARX AND FREDERICK ENGELS, Marx and Engels on Literature and Art, ed. Lee Baxandall and Stefan Morawski.
81. GEORGE LUKACS, The Theory of the Novel.

82. _____, The Meaning of Contemporary Realism.
83. WALTER BENJAMIN, from Illuminations, ed. Hannah Arendt--"What is Epic Theater?" "On Some Motifs in Baudelaire," "The Work of Art in the Age of Mechanical Reproduction," "Theses on the Philosophy of History."
84. THEODORE ADORNO, "Lyric Poetry and Society," Telos 20 (Spring 1974): 56-71.
85. PIERRE MACHEREY, from A Theory of Literary Production--Part 1.
86. FREDERIC JAMESON, from The Political Unconscious--Chs. 1, 2, 6.
87. RAYMOND WILLIAMS, Marxism and Literature.
88. ROSALIND COWARD AND JOHN ELLIS, Language and Materialism: Developments in Semiology and the Theory of the Subject.

New Criticism and Chicago School:

89. I. A. RICHARDS, Principles of Literary Criticism.
90. WILLIAM EMPSON, Seven Types of Ambiguity, Ch. 1.
91. KENNETH BURKE, from The Philosophy of Literary Form--"The Philosophy of Literary Form"; from A Grammar of Motives--"The Problem of the Intrinsic," "The Four Master Tropes."
92. CLEANTH BROOKS, The Well-Wrought Urn, Chs. 1 and 11, and Appendix 1.
93. RENE WELLEK AND AUSTIN WARREN, from Theory of Literature--Part 1, Chs. 1-4; Part 3, Introduction and Chs. 7-11; Part 4, Introduction and Chs. 12, 17, 18.
94. W. K. WIMSATT, from The Verbal Icon, Parts 1 and 4.
95. WAYNE BOOTH, The Rhetoric of Fiction.

Phenomenology, Hermeneutics, Reader-Response Theory:

96. MARTIN HEIDEGGER, from Poetry, Language, Thought--"Being, Dwelling, Thinking"; from Being and Time--sections 31-33.
97. GEORGES POULET, from The Interior Distance--"Marivaux," "Mallarme."

98. HANS-GEORG GADAMER, from Truth and Method--Part 2, subsection 2 ("Foundations of a Theory of Hermeneutical Experience").

99. E. D. HIRSCH, Validity in Interpretation, Appendix I, "Objective Interpretation."

100. PAUL RICOEUR, from The Philosophy of Paul Ricoeur--Section 3 ("Language and Hermeneutics"), Section 4 ("Freud and Psychoanalysis"); from Hermeneutics and the Human Sciences, Part 1 ("Studies in the History of Hermeneutics"), Part 2 ("Studies in the Theory of Interpretation"), Part 3, Ch. 8 ("The Model of the Text").

101. HANS ROBERT JAUSS, from Towards an Aesthetics of Reception--"Literary History as a Challenge to Literary Theory."

102. WOLFGANG ISER, from The Implied Reader--Ch. II; The Act of Reading.

103. JANE TOMPKINS, ed., Reader-Response Criticism--selections by GEORGES POULET, STANLEY FISH, JONATHAN CULLER, NORMAN HOLLAND, DAVID BLEICH, WALTER BENN MICHAELS, JANE TOMPKINS.

Post-Structuralism and Deconstruction:

104. JACQUES DERRIDA, from Writing and Difference--Chs. 1, 2, 7, 9, 10.

105. _____, from Of Grammatology--Part 1, Chs. 1, 2; Part 2, Ch. 2; from Disseminations--"Plato's Pharmacy," "The Double Seance."

106. _____, from Margins of Philosophy--"Differance," "White Mythology," "Signature Event Context"; "The Purveyor of Truth," Yale French Studies, 52 (1975).

107. PAUL DE MAN, from Blindness and Insight, rev. ed.--Chs. 1-4, 7, 8, 10; from Allegories of Reading--Chs. 1, 4-6.

108. _____, from The Rhetoric of Romanticism--"The Intentional Structure of the Romantic Image," "Shelley Disfigured"; from The Resistance to Theory--"The Resistance to Theory."

109. ROLAND BARTHES, S/Z.

110. _____, The Pleasure of the Text; from Image, Music, Text--"The Death of the Author," "From Work to Text."

111. RICHARD RORTY, from The Consequences of Pragmatism-- Introduction, Chs. 6-8.

112. JEAN-FRANCOIS LYOTARD, The Postmodern Condition.

113. BARBARA JOHNSON, from The Critical Difference--"The Critical Difference: Barthes/Balzac," "The Frame of Reference: Poe, Lacan, Derrida."

Psychoanalytic, Psychological, and Archetypal Criticism:

114. SIGMUND FREUD, "Fragment of an Analysis of a Case of Hysteria" [Dora] (1905); "The Relation of the Poet to Day-Dreaming" (1908); "The Dynamics of Transference" (1912); "Repression" (1915).

115. _____, from Introductory Lectures on Psychoanalysis, trans. James Strachey, or A General Introduction to Psychoanalysis, trans. Joan Riviere--Lectures 7, 9, 10, 11, 21, 26; "From the History of an Infantile Neurosis" [Wolf-Man] (1918); "The Uncanny" (1919).

116. _____, Beyond the Pleasure Principle (1920); "Medusa's Head" (1922); "A Note upon the 'Mystic Writing-Pad'" (1925); "Fetishism" (1927); Civilization and Its Discontents (1930); "Femininity" (1933).

117. CARL JUNG, "Psychology and Literature," in Modern Man in Search of a Soul; from The Portable Jung, ed. Joseph Campbell--Chs. 2-6, 10, 12.

118. JACQUES LACAN, Ecrits: A Selection, trans. Alan Sheridan; "Seminar on the Purloined Letter," Yale French Studies 48 (1972): 39-72.

119. NORTHROP FRYE, Anatomy of Criticism.

120. RENE GIRARD, from Violence and the Sacred, Chs. 1, 2; LEO BERSANI, from A Future for Astyanax--Chs. 2, 7, 11.

121. HAROLD BLOOM, The Anxiety of Influence; from Poetry and Repression--Ch. 1.

122. SHOSHANA FELMAN, "To Open The Question," in Literature and Psychoanalysis: The Question of Reading: Otherwise (orig. Yale French Studies 55/56 [1977]).

123. NANCY CHODOROW, from The Reproduction of Mothering-- Chs. 1, 6-10, 12.

124. JANE GALLOP, The Daughter's Seduction.

125. PETER BROOKS, from Reading for the Plot--Chs. 1, 4, 5, 10.