

GOOD READING™

A GUIDE FOR SERIOUS READERS

23RD EDITION

The Novel, Poetry, Drama, Language and Communications, Fine Arts, Biography, Philosophy, Religion, History, Politics, Economics, Anthropology, Sociology, Psychology, Women's Studies, Greece, Rome, The Middle East, East and South-east Asia, American Minority Cultures, Physical Sciences and Mathematics, Biological Sciences

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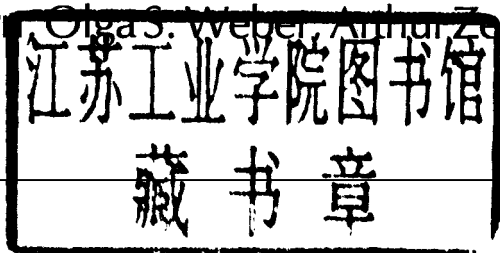
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A Guide for Serious Readers

23rd EDITION

Arthur Waldhorn, Olga S. Weber, Arthur Zeiger

EDITORS



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New York

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To the Reader

A Fragment of Publishing History

If you read a book straight through, going from front to back rather than by leaping and lingering, then you are now beginning the 23rd edition of *Good Reading*, the most comprehensive and, we think, the most useful yet. From its first appearance in 1932 as a pamphlet, through all its subsequent revisions and expansions, *Good Reading* has served as a guide to supplementary reading for students, and for others who wanted direction as they wandered through bookstores and among library stacks. In 1947 it became a full-sized paperback, and four editions prior to the 23rd have been published in hardback as well, primarily but not exclusively for libraries.

The Range of *Good Reading*

Today *Good Reading* has developed into an extensive survey not only of literature but of all the humanities, social sciences, and sciences as well. Every entry has been scrutinized, retained whole, or written anew, or in some instances dropped—especially where a more recent and better replacement has been published since 1985, or published earlier but missed in 1985 because of editorial shortsightedness. Three new chapters, moreover, have come into being—"Science Fiction," "Mystery Fiction," and "Computer Science"; and several chapters have been much augmented—"Religion," "Women's Studies," "U.S. Hispanic," "Greece," and "Rome." Finally, we have added three more book lists that readers have suggested (or demanded): books to read on vacation, books to read before entering college, and books to read after retirement. (A few titles are duplicative, and we shall defend the right of retirees to read any of the vacation books even when they are not on vacation; or the collegiates to read any of the retirement books if they feel impelled to, as we hope they will.)

Cross-Referencing as an Energy-Saving Device

We've decreased, but not eliminated, the reader's need to rummage. Should Grace Paley be sought in "The Short Story" or in the "Women's Studies" chapter? One might argue cogently for either location. We've tried to settle the argument, or at least soothe the arguers, by cross-referencing

whenever there seems to be a reasonable doubt (or even, on occasion, a less than reasonable doubt). Thus, Grace Paley, annotated, has been assigned to Chapter 13, "The Short Story," and cross-referenced to Chapter 30, "Women's Studies." And, of course, the exhaustive index will be an ever-present help.

Reading *Good Reading*

Most readers, it is likely, will initially turn to the chapter that chiefly interests them, perhaps "Visual Arts and Performing Arts," perusing essay and booklist, occasionally asterisking an entry (if the book belongs to them) or noting it on a card or scrap of paper (if it doesn't). Other readers, with pencil similarly in hand, will prefer to browse as mood, temperament, or chance suggests. We applaud either choice, as long as it impels them to read the books asterisked or noted, and read in a purposive and systematic way—or, for that matter, in a casual and random way. "Reading maketh a full man [or woman]. . . ." Bacon pointed out long ago, adding "if he [or she] read little, he [or she] had need have more cunning, to seem to know that [which] he [or she] doth not." But since the reader is clutching *Good Reading* now, we hardly need to dwell on Bacon's notation.

Excuses and Explanations

"Of the making of many books there is no end," Ecclesiastes observed. We have rejoiced in that fact generally, regretted it occasionally. There are dozens—hundreds—of books that we wanted to include but omitted in order to keep *Good Reading* portable. The reader will question our omissions, often denounce us for them. And often we will be at a loss to defend ourselves. We have sometimes admitted only one book by an author when we should have liked to admit two or three or more. We have characteristically selected for inclusion the most representative work of an author, the most available, the most attractive, or the most useful (useful, that is, as a starting point for further reading in the author). We have balanced one claim against another, and we have surely lost balance at times.

Structure: Sections and Chapters

Good Reading has five sections plus an addendum on "Reference Books" as the Contents amply details. The five sections deal successively with Historical Periods, Regional and Minority Cultures, Literary Types, Humanities and Social Sciences, and Sciences. The sections are divided into varying numbers of chapters, and some chapters are further subdivided.

Thus, the chapter on "American Minority Cultures" comprises four essays and annotated booklists: Native American, Asian-Pacific, African American, and U.S. Hispanic. Each introductory essay runs from 750 to 1,500 words, and endeavors within its course to outline its subject historically or thematically. Each booklist embraces 65 to 150 titles and annotations; each annotation aims at determining the interest and worth of the book listed, to locate its thesis (if it has one), and to encapsulate its plot or suggest its content.

We've obviously imposed a rigorous order on neither essays nor booklists. Rather, within limits, we've countenanced variations from the norm in length, method, and style for the purpose of dodging a dull conformity. The reader who studies the essay and listings of the "Philosophy" chapter, for example, will be afforded a succinct history of philosophy from Plato to Derrida. The "Reference Books" section, too, bursts through the boundaries we set, and presents a wide survey of books to consult for history, biography, poetics, musical theory, and a plenitude of other matters—including a bibliography of bibliographies.

Booklist Form

The pattern of entries in the booklists should offer no serious difficulty to the reader. There are three main arrangements of data:

1a. A book with one author

Entry:

WOOLF, VIRGINIA 1882–1941. **To the Lighthouse** (1927). From shifting centers of consciousness, this beautifully textured symbolic novel shows rather than describes Mrs. Ramsey and her widening effect (even after she has died) on the lives that touch hers. *P*—*HarBraceJ*.

Explanation:

Author, last name first.

Author's dates.

Title in boldface.

Date of publication in parentheses.

Annotation.

Edition: *H* = hardcover

P = paperback

Publisher: Harcourt Brace Jovanovich, Inc. (For a full roster, see "Key to Publisher Symbols," page 401).

1b. A book with two or more authors

Entry:

ROSEN, CHARLES b. 1927 and HENRI ZERNER b. 1939. **Romanticism and Realism: The Mythology of Nineteenth-Century Art** (1984). A new definition of avant-garde and traditional art and of the distinction between high art and low. *H—Viking Pr; P—Norton.*

2a. A book with one editor (Ed.) or translator (Tr.)

Entry:

FLAUBERT, GUSTAVE 1821–1880. **The Letters of Gustave Flaubert** (1954). Ed. and tr. Francis Steegmuller. A fascinating portrayal of the agony of modern authorship. *H & P—Harvard U Pr 2 vols.*

Or, in some sections, "Rec. tr." indicates "recommended translation."

Entry:

HOMER c. 750 B.C.(?). **Odyssey.** Epic poem. After the war on Troy, the wily hero Odysseus, beset for ten years by inimical gods and beautiful sorceresses, finally reaches home, only to find his wife surrounded by feasting suitors and his son facing the trials of young manhood. Rec. tr.: Richmond Lattimore (*P—Har-Row*).

2b. A book with two or more editors or translators

Entry:

The Modern Tradition: Backgrounds of Modern Literature (1965). Eds. Richard Ellmann and Charles Feidelson. The nature of modernism explored through topically organized statements ("Symbolism," "Realism," "Cultural History," etc.) by writers, philosophers, artists, scientists. *H—Oxford U Pr.*

3a. An anthology

Entry:

Anthology of Japanese Literature (1955–56). Ed. Donald Keene. Not an exhaustive collection, but flavorful. *P—Grove.*

3b. A series

Entry:

THE LIBRARY OF AMERICA SERIES. A series still in progress that publishes comprehensive selections in authoritative texts of the most important American writers. Among the volumes that have appeared so far, those anthologizing Melville, Hawthorne, Irving, Poe, Stowe, Crane, Twain, and London include short stories. *H—Viking Pr.*

The Problem of Permanence

Where we could, we tried to list paperbacks that we hope will endure—at least until the 24th edition of *Good Reading*. That it is a fragile hope, we are aware: of the unmaking of paperbound books there is no end. And even hardbacks now seem to fade *o.p.* (out of print) more rapidly. When the *o.p.*'s are distinctly better than the in-print survivors, we have given them reluctant room. They will surely be available in libraries, and many of them will likely be back in print before this decade ends. Check our listings with the latest *Paperbound Books in Print* and *Books in Print*, both yearly publications (*Bowker*).

The Purpose of *Good Reading*

These words of J. Sherwood Weber, the late editor of *Good Reading*, still represent our purpose: "... to lead an increasing number of people to savor the great or significant books, both those that strive to light the dark places in our understanding of our complex world and our equally complex selves, and those that aim simply to delight."

The Editors

101 Significant Books

This list offers a representative selection of 101 books that many people have found rewarding to know; they are not necessarily the best or greatest works of imagination and thought. Originally compiled for the 1934 edition of *Good Reading*, the list has been revised several times, including for this edition. Revisions were made by the editors in consultation with many distinguished teachers, writers, and critics.

Ancient Times

AESCHYLUS, **The Oresteia**
AESOP, **Fables**
ARISTOPHANES, **Comedies**
ARISTOTLE, **Nicomachean Ethics**
THE BIBLE
CONFUCIUS, **The Analects**
EURIPIDES, **Dramas**
HOMER, **Iliad** and **Odyssey**
LAO-TZU, **The Way and Its Power**

LUCRETIVS, **On the Nature of Things**
PLATO, **Republic** and **Symposium**
PLUTARCH, **Parallel Lives**
SOPHOCLES, **The Theban Plays**
THUCYDIDES, **The Peloponnesian War**
VERGIL, **Aeneid**

Middle Ages and Renaissance

The Arabian Nights
BACON, **Essays**
BOCCACCIO, **Decameron**
CERVANTES, **Don Quixote**
CHAUCE, **Canterbury Tales**
DANTE, **Divine Comedy**
MACHIARELLI, **The Prince**
MALORY, **Le Morte D'Arthur**
MUHAMMAD, **Koran**

MONTAIGNE, **Essays**
MORE, **Utopia**
OMAR KHAYYÁM, **The Rubáiyát**
RABELAIS, **Gargantua and Pantagruel**
SHAKESPEARE, **Complete Tragedies, Comedies, and Histories**

17th and 18th Centuries

BOSWELL, **Life of Samuel Johnson**
BUNYAN, **Pilgrim's Progress**
BURNS, **Poems**

DEFOE, **Robinson Crusoe**
DESCARTES, **Discourse on Method**
DUNNE, **Poems**

FIELDING, **Tom Jones**
 GIBBON, **The Decline and Fall of
 the Roman Empire**
 HAMILTON ET AL., **Federalist
 Papers**
 KANT, **Critique of Pure Reason**
 LOCKE, **Essay Concerning
 Human Understanding**
 MALTHUS, **Principle of
 Population**

MILTON, **Paradise Lost**
 MOLIÈRE, **Comedies**
 PAINE, **The Rights of Man**
 ROUSSEAU, **The Social Contract**
 SMITH, **The Wealth of Nations**
 SPINOZA, **Ethics**
 STERNE, **Tristram Shandy**
 SWIFT, **Gulliver's Travels**
 VOLTAIRE, **Candide**

19th Century

AUSTEN, **Pride and Prejudice**
 BALZAC, **Eugénie Grandet**
 BROWNING (ROBERT), **Poems**
 BYRON, **Poems**
 CHEKHOV, **Plays**
 DARWIN, **The Origin of Species**
 DICKENS, **David Copperfield**
 DICKINSON, **Poems**
 DOSTOEVSKI, **The Brothers
 Karamazov**
 ELIOT, **Middlemarch**
 EMERSON, **Essays**
 FLAUBERT, **Madame Bovary**
 GOETHE, **Faust**
 HARDY, **Tess of the
 D'Urbervilles**
 HAWTHORNE, **The Scarlet Letter**

HUGO, **Les Misérables**
 IBSEN, **Dramas**
 KEATS, **Poems**
 MARX, **Capital**
 MELVILLE, **Moby Dick**
 NIETZSCHE, **The Will to Power**
 POE, **Short Stories**
 SHELLEY, **Poems**
 STENDHAL, **The Red and the
 Black**
 THACKERAY, **Vanity Fair**
 THOREAU, **Walden**
 TOLSTOI, **War and Peace**
 TWAIN, **Huckleberry Finn**
 WHITMAN, **Leaves of Grass**
 WORDSWORTH, **Poems**
 ZOLA, **Germinal**

20th Century

BEAUVOIR, **The Second Sex**
 BORGES, **Labyrinths**
 EINSTEIN, **The Meaning of
 Relativity**
 ELIOT, **Poems and Plays**
 ELLISON, **Invisible Man**
 FAULKNER, **The Sound and the
 Fury**
 FRAZER, **The New Golden
 Bough**

FREUD, **Introduction to
 Psychoanalysis**
 FROST, **Poems**
 GARCÍA MÁRQUEZ, **One Hundred
 Years of Solitude**
 HEMINGWAY, **The Sun Also
 Rises**
 JAMES, **The Ambassadors**
 JOYCE, **Ulysses**
 LAWRENCE, **Women in Love**

MANN, *The Magic Mountain*

O'NEILL, *Plays*

**PROUST, *Remembrance of
Things Past***

SHAW, *Plays*

WOOLF, *To the Lighthouse*

YEATS, *Poems*

A Short List of Books to Read on Vacation

We know who you are—that is, *you plural, the statistical you*. We don't know who you are—*you singular, the unique you*. So the following list may seem useless or even offensive to you; you may want to do heavy reading on vacation and you dismiss light reading as so much fluff. We don't know, either, how long your vacation is: one week? two? or a year's sabbatical?

The area of our knowledge being small and our ignorance large, we've compiled an eclectic list of books arranged chronologically: some will thud to earth if your hammock overturns, some will float, and most will have an intermediate (or indeterminate) gravity. Note that there are amusing novels, detective stories, science fiction, and *high* literature. You may not like one (or more) of these genres, so avoid it (or them)—at least while vacationing. And have a pleasant time.

BIOGRAPHY: James Boswell, **Life of Johnson**

SCIENCE: Isaac Asimov, **Asimov on Numbers**

or Oliver Sacks, **The Man Who Mistook His Wife for a Hat**

SCIENCE FICTION: Stanislaw Lem, **Solaris**

or Arno Schmidt, **The Egghead Republic**

DRAMA: George Bernard Shaw, **Plays**

SHORT STORIES: Anton Chekhov, **Short Stories**

or Henry James, **Short Stories**

MYSTERIES: Josephine Tey, **The Daughter of Time**

or Sarah Caudwell, **Thus Was Adonis Murdered**

POETRY: **The Norton Anthology of Modern Poetry**

or M. L. Rosenthal et al., **Poetry in English: An Anthology**

NOVELS (Heavyweight):

George Eliot, **Middlemarch**

Thomas Hardy, **The Return of the Native**

Gustave Flaubert, **Madame Bovary**

Henry James, **The Ambassadors**

William Faulkner, **The Sound and the Fury**

Russell Hoban, **Riddley Walker**

NOVELS (Medium weight):

Jane Austen, **Pride and Prejudice**

Anthony Trollope, **Barchester Towers**

Kingsley Amis, **Lucky Jim**

J. P. Donleavy, **The Ginger Man**

Vladimir Nabokov, **Lolita**

Gabriel García Márquez, **One Hundred Years of Solitude**

NOVELS (Lightweight):

Colette, **Chéri**

Max Beerbohm, **Zuleika Dobson**

P. G. Wodehouse, **The Most of P. G. Wodehouse**

J. B. Priestley, **The Good Companions**

Joyce Cary, **The Horse's Mouth**

A Short List of Books to Read before Entering College

Presumably you are going to study biology or history or mathematics or classics or computers—or all to (and for) some degree. In the pages of *Good Reading*, you'll find comprehensive lists of books important for your particular discipline. But there are other books that you ought to read before freshman classes begin, books your professors will hope you have read. Some you may have already absorbed; others you may have, for the time being, put aside. This list includes in chronological order more books than you will likely read. Select those that are new to you and appeal to you most: you'll find it hard to err.

Homer, **Odyssey**

Greek Drama: Aeschylus, **The Oresteia**

Sophocles, **Oedipus Rex, Antigone**

Aristophanes, **The Clouds, The Birds**

Plato, **Dialogues** (The *Phaedo*; The *Symposium*; The *Republic*)

The Bible: Old Testament (Pentateuch; Job, Song of Songs, Isaiah)

New Testament (Luke)

William Shakespeare (at least two tragedies and two comedies that you have not read in high school classes)

Will Durant, **The Story of Philosophy**

Stephen Jay Gould, **Ever Since Darwin: Reflections in Natural History**

Sigmund Freud, **Introductory Lectures on Psychoanalysis**

The Norton Anthology of Poetry (browse among British and American poets from the 14th to the 20th century)

THE NOVEL

Try any of the novels you have not yet read

Daniel Defoe, **Robinson Crusoe**

Jonathan Swift, **Gulliver's Travels**

Voltaire, **Candide**

Henry Fielding, **Tom Jones**

Jane Austen, **Pride and Prejudice**

Charles Dickens, **David Copperfield**

Victor Hugo, **Les Misérables**

Nathaniel Hawthorne, **The Scarlet Letter**

Mark Twain, **Adventures of Huckleberry Finn**

Ernest Hemingway, **The Sun Also Rises**

William Faulkner, **Light in August**

D. H. Lawrence, **Sons and Lovers**

Saul Bellow, **The Adventures of Augie March**

A Short List of Books to Read after Retirement

“Whatever a man soweth, that shall he also reap” seems to be the operative principle—generally, not invariably—as far as reading goes. And it goes pretty far. If you’ve read little, or read only romances and such pap, you will not be likely to settle down in your “golden years” to *The Golden Treasury* or *The Golden Notebook*. Give the list below a try, nevertheless. You may have had intellectual energy storing up in the bronze and silver years and now it may seek an outlet in reading. That you have come this far down the page despite our discouraging words is surely an encouraging sign.

If, however, you have read with some regularity and read books making a fair demand on your intelligence and sensibility, this list may be useful. It consists of books you have always wanted to read but never got around to—for excellent reasons, no doubt; probably of books you want to reread as well. Now you can; you have time aplenty—or so it is to be hoped. And you need please no one but yourself. Savor these, one by one, not necessarily in the order listed, of course (the order is thematic); and if you are not intrigued, captured, or at least titillated, reject it and proceed to the next. For though they are all worthwhile, any one might not be worth your while.

William Lessa and Evon Z. Vogt, **Reader in Comparative Religion**
(an anthropological approach to comparative religion)

Charles Darwin, **The Origin of Species**

William Shakespeare, **Plays** (whichever you have missed or would like to reread)

Michel de Montaigne, **Essays**

Sigmund Freud, **Introductory Lectures on Psychoanalysis**

Samuel Stumpf, **Socrates to Sartre** (a survey of the great issues)

The Norton Anthology of Poetry

or

M. L. Rosenthal et al., **Poetry in English: An Anthology**

BIOGRAPHY

Any or all of the following will reward your effort

Mohandas K. Gandhi, **Autobiography**

Frederick Douglass, **My Bondage and My Freedom**