ONE
THOUSAND
BOOKS

Zardhenge, Chi o
2007
Cover illustration: The Bookworm by Carl Spitzweg (1850)
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INTRODUCTION

Like modern people everywhere, I am enchanted by the written word. I regard books as a thing of wonder. Quite a number of famous writers, in an unabashed display of modernity, have seen fit to share with us the books that have meant much to them, and we thank them for it. I have perused those of Jorge Luis Borges (1961), Henry Miller (1952) and John Cowper Powys (1916), with interest and delectation.

It has occurred to me that a very few people might care to see that my own booklist would look like. Going a step beyond Borges, Miller and Powys, I have listed those books that I have not yet read but would like to (Part 1), as well as those that I can recall having read with appreciation (Part 2). To be sure, some of the books that I think I want to read will almost certainly turn out to be foolish choices when I get to them, but no matter. Unlike the three aforementioned luminaries, I have no literary reputation to lose. Each part lists about 1000 books.

Where a particular volume has an English version, this title is given first. If it has an alternative English title or (more often) if the original title is in another modern language that uses Roman script, this follows in square brackets. Whether I read a particular book in English or another language is irrelevant.

Following the title is the date of composition or publication. A bracketed date indicates that publication (usually posthumous) was long after the work was written.

And in a few cases I have favoured the reader with my own opinionated comments.

What use should you make of this book? Well, anything you please, really. Anyone wishing to psychoanalyze me -- a dirty job, but for all I know someone may want to undertake it -- will find plenty of data in these pages, I have no doubt. This list is not exactly a set of recommendations, but a young person looking for suggestions on what to read might very well derive some profit from it. Without claiming to understand the minds of librarians, it occurs to me that some might find some professional value here. After all, these are the thoughts of one who has been reading books almost constantly for 50 years and serious grown-up fare for more than 40 years. Finally, I am mindful that some of you like to have cookouts, and these pages, once printed, will burn, so at the very least I can help you to get the barbecue up and burning.

References

Part 1.

BOOKS I WOULD LIKE TO READ

This is not exactly a list of those books that I definitely want to read. Rather, it is those that I think I will want to read when I get the chance. As often happens, one eagerly looks forward to reading something, based on what one has heard, what one has already read by the author, or maybe just because the topic sounds so cool, only to find the book an utter disappointment. (The Lord of the Rings springs readily to mind; what a letdown.)

In addition, even if an especially prolific author's books are uniformly good, one may not have appetite for more than a few of them. For example, I have a strong appreciation of H.P. Lovecraft and would very much like to get acquainted with Jules Verne, but do I really want to read more than three or four books by either one?

With those cautions in account, I would be happy to have any of the following volumes in my hands. Will I ever, in fact, read them? Yes, most of them, unless I get hit by a bus tomorrow.

Author(s) unknown. The Domesday Book. 1087.
Egil’s Saga. c.1220-1240.
Golden Lotus. 16th century.
Das Niebelungenlied. c.1200.
Njál’s Saga. [The Story of Burnt Njál.] 13th century.
Saga of Eric the Red. prob. 13th century.
Viga-Glum’s Saga. c.13th century. Let's face it, I can never pass up an epic.

Pierre Abélard. The Story of My Misfortunes. [Historia Calamitatum.] c. 1140.
Octavio Aceves. Siete Vidas Esotéricas. date?
José de Acosta. Historia Natural y Moral de las Indias. 1588.
Ansel Adams. Ansel Adams: An Autobiography. (1985.) If it hadn't been for Adams, I might not have seen what an elegant and high-minded colour grey is.

The Spider’s Thread. 1918.
In a Grove. 1921.
The Man of the West. 1927.

Ciro Alegria. Siete Cuentos Quirománticos. (1978.)
Abdul Alhazred. *The Necronomicon*. Date unknown. Described by H.P. Lovecraft as “the ghastly soul-destroying symbol of the forbidden corpse-eating cult of inaccessibility in Central Asia”, the nonexistence of this book is cause for regret.


*Le Poète Assassiné*. 1915.

*Les Mamelles de Tirésias*. 1917.


*Holy Week*. [*La Semaine Sainte.*] 1958.


*Der Wintergarten*. 1809.

*Armuth, Reichthum, Schuld und Busse der Gräfin Dolores*. 1810.

*Die Kronenwächter*. 1817.

*Der tolle Invalid auf dem Fort Ratonneau*. 1818.

*Landhausleben*. 1826.


*Tres Días y un Cenícero, y Otros Cuentos*. 2000.

St Augustine.  *Confessions.* 397.

  *The Poetics of Space. [Poétique de l'Espace.]* c.1964.
Mikhail A. Bakunin.  *God and the State.* 1871.
  *Statism and Anarchy.* 1873.
  *André Breton, Magus of Surrealism.* 1971.
  *Blues for Mister Charlie.* 1964.
  *Going to Meet the Man.* 1965.
  *Tell me How Long the Train's Been Gone.* 1968.
J.G. Ballard.  *Empire of the Sun.* 1984.  The young Ballard was never the same after that.  Made into a fine movie starring Christian Bale.
  *Eugénie Grandet.* 1833.
  *Philippine Pagans: The Autobiographies of Three Ifugaos.* 1938.
William Bartram.  *Travels through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges, or Creek Confederacy, and the Country of the Choctaws.* 1791.
Thomas A. Bass.  *Camping with the Prince, and Other Tales of Science in Africa.* 1990.
Georges Bataille.  *Guilty. [Coupable.]* 1944.
  Presumably a sequel to *Down the River*.
  *Paris Spleen. [Le Spleen de Paris.]* 1869.
  *Waves.* 1990.
  *More Beasts for Worse Children.* 1923.
  *A Moral Alphabet.* 1932.
Walter Benjamin.  *Berlin Childhood around 1900. [Berliner Kindheit um Neunzehnhundert.]* (1950.)
  *Illuminations. [Illuminationen.]* (1968.)
  *Moscow Diary. [Moskauer Tagebuch.]* (1980.)
  *Songs of Innocence and Experience.* 1794.
  *Pluriverse: An Essay in the Philosophy of Pluralism.* (1920.)
Heinrich Böll.  *The Train was on Time. [Der Zug war pünktlich.]* 1949.
  *Traveler, if You Come to Spa. [Wanderer, kommst du nach Spa ....]* 1950.
  *The Garden of Forking Paths. [El Jardín de Senderos que se Bifurcan.]* 1941.
André Breton. *Earth Light. [Claire de Terre.]* 1923.
   *The Lost Steps. [Les Pas Perdus.]* 1924.
   *The Revolver Has White Hair. [Le Revolver à Cheveux Blancs.]* 1932.
   *Arcane 17.* 1941.
   *Martinique, Charmeuse de Serpents.* 1948.
   *Free Rein. [La Clé des Temps.]* 1953.
Thomas Browne. *Pseudoxia Epidemica.* 1646. The title means "A Plethora of False Truths".
   *The Ticket that Exploded.* 1962.
   *Nova Express.* 1964.


James Branch Cabell. *The High Place; a Comedy of Disenchantment.* 1923.
   *The Silver Stallion; a Comedy of Redemption.* 1926. Characterized by J.B.S. Haldane as "that most indecent, blasphemous and amusing book."
   *The Cream of the Jest; a Comedy of Evasions.* 1927.
Ladies and Gentlemen; a Parcel of Reconsiderations.  1934.

The King was in His Counting-House; a Comedy of Common-Sense.  1938.

Hamlet Had an Uncle; a Comedy of Honor.  1940.

The Devil’s Own Dear Son; a Comedy of the Fatted Calf.  1949.


If on a Winter’s Night a Traveler.  [Se una Notte d’Inverno un Viaggiatore.]  1979.


Camara Laye.  The Radiance of the King.  [Le Regard du Roi.]  1954.


Andreas Capellanus.  The Art of Courtly Love.  [De Arte Honeste Amandi.]  Late 12th century.

Alejo Carpentier.  The Kingdom of This World.  [El Reino de Este Mundo.]  1949.

The Lost Steps.  [Los Pasos Perdidos.]  1953.


Consagración de la Primavera.  1978.

Leonora Carrington.  The Oval Lady.  1975.

The Hearing Trumpet.  1976.

The Stone Door.  1977.

The Seventh Horse, and Other Tales.  1988.


Blaise Cendrars.  Sutter’s Gold.  [L’Or.]  1925.

Frank M. Chapman.  My Tropical Air Castle.  1929.


Aggenèse; ou, Révélation de la Nuit.  1951

La Clef du Cosmos.  1951.

Magical Sense.  [Sens Magique.]  1959.


Foe.  1986.

René Crevel. Le Clavecin de Diderot. 1932.
Les Pieds dans le Plat. 1933.
Benedetto Croce. History as the Story of Liberty. [Storia come Pensiero e come Azione.] c.1941.
Aleister Crowley. Aceldama, a Place to Bury Strangers in. 1898.
Gargoyles: Being Strangely Wrought Images of Life and Death. 1906.
Diary of a Drug Fiend. 1922.
H. Cuny. Ivan Pavlov, the Man and His Theories. 1965.
The Flame of Life. [Il Fuoco.] 1900. I freely confess that it is quite distressing how many titles by fascist sympathizers appear on this list. It is enough to make one suspicious of oneself.
Erasmus Darwin. Zoonomia. 1796.
Elizabeth Gould Davis. The First Sex.
Undesirable Alien. [Indésirable.] 1975.
Daniel Defoe. A Journal of the Plague Year. 1722.
Counter-Clock World. 1967.
A Scanner Darkly. 1977.
Jacques the Fatalist. [*Jacques le Fataliste.*] 1771.
Kunikida Doppo. *River Mist, and Other Stories.* (1982.)
Vodou et Magie. 1937.
Notes from Underground. 1864.
Crime and Punishment. 1866.
Shirley Graham DuBois. *There was Once a Slave.* 1974.
Darkwater: Voices from within the Veil. 1920.
Entretiens. 1966.
Edward J.M.D. Plunkett, 18th Baron Dunsany. *If I were Dictator.* 1934.
Jean-Pierre Duprey. *La Forêt Sacrilège.* (1964.)

José María Eça-de-Queiroz. *O Mandarim.* 1880.
Tickner Edwardes. *An Idler in the Wilds.* 1906.
Notes of an Alchemist. 1972.
Another Kind of Autumn. 1977.
The Star Thrower. 1979.
Burning Grass. 1962.
Beautiful Feathers. 1963.
Friedrich Engels. *The Peasant War in Germany.* [*Der deutsche Bauernkrieg.*] 1850.
Ludwig Feuerbach and the End of Classical German Philosophy. [Ludwig Feuerbach und der Ausgang der klassischen deutschen Philosophie.] 1886.
Max Ernst. *The Hundred Headless Woman.* [La Femme 100 Têtes.] 1929.

Antoine Fabre-d'Olivet. *Azalaïs et le Gentil Aimar.* 1798.
Absalom, Absalom. 1936.
Starting from San Francisco. 1961.
Landscapes of Living and Dying. 1979.
Rosario Ferré. *La Mona que le Pisaron la Cola.* 1981.
New Lands. 1923.
Lo! 1931.
Wild Talents. 1932.
Margaret Fountaine. *Butterflies and Late Loves.* (1987.)
Charles Fourier.  
*Design for Utopia.*  (1971.)

*Vers la Liberté en Amour.*  (1975.)

James George Frazer.  
*Totemism and Exogamy.*  1910.

*Folklore in the Old Testament.*  1918.

Peter Freuchen.  
*Vagrant Viking: My Life and Adventures.*  1953.

Anna Freud.  
*Difficulties in the Path of Psychoanalysis.*  1969.

Sigmund Freud.  

*Totem and Taboo. [Totem und Tabu.]*  1913.


*Civilization and its Discontents. [Das Unbehagen in her Kultur.]*  1929.

Erich Fromm.  
*Beyond the Chains of Illusion: My Encounter with Marx and Freud.*  1962.

Carlos Fuentes.  
*The Death of Artemio Cruz. [La Muerte de Artemio Cruz.]*  1962.


Kanesuke Fujiwara (Fujiwara no Kanesuke).  
*The Lady Who Loved Insects.*  (1929.)

Thomas Gage.  
*A New Survey of the West Indies.*  1648.

Rómulo Gallegos.  
*La Rebelión y Otros Cuentos.*  1922.

*Doña Bábara.*  1929.

Gao Xingjian.  


Gabriel García-Márquez.  

*In Evil Hour. [La Mala Hora.]*  1961.

*Big Mama’s Funeral. [Los Funerales de la Mamá Grande.]*  1962.


*Innocent Eréndira, and Other Stories. [La Increíble y Triste Historia de la Cándida Eréndira y de Su Abuelo Desalmada: Siete Cuentos.]*  1972.

*Chronicle of a Death Foretold. [Crónica de una Muerte Anunciada.]*  1981.


*Clandestine in Chile: The Adventures of Miguel Littín. [La Aventura de Miguel Littín, Clandestino en Chile.]*  1986.

Samuel R. Gardiner.  
*The Thirty Years’ War, 1618-1648.*  1874.

Albert Garrett.  

David Gascoyne.  
*Roman Balcony, and Other Poems.*  1932.

*A Short Survey of Surrealism.*  1935.

Henry Louis Gates.  

Peter Gay.  

Eugene D. Genovese.  


H.A.R. Gibbs (tr.). Ibn Battuta. 1929.
Elective Affinities. [Die Wahlverwandtschaften.] 1809.
Wilhelm Meister's Years of Travel. [Wilhelm Meisters Wanderjahre.] 1829.
Emma Goldman. Anarchism, and Other Essays. 1931.
Living My Life. 1931.
Maxim Gorky. Mother. 1906.
My Childhood. 1913.
Stories of the Steppe. 1918.
Untimely Thoughts. 1918.
Through Russia. 1932.
Dog Years. [Hundejahre.] 1963.
Robert Graves. Claudius the God. 1934.
Count Belisarius. 1938.
The Golden Fleece. 1944.
Emile A. Grillot-de-Givry. Witchcraft, Magic and Alchemy. [La Musée des Sorciers, Mages et Alchimistes.] 1929.
H. Rider Haggard. King Solomon's Mines. 1885.
She. 1887.
Nada the Lily. 1892.
The People in the Mist. 1894.
Heart of the World. 1896.
Ayesha: The Return of She. 1905.
Richard Hakluyt. The Principal Navigations, Voyages and Discoveries of the English Nation. 1589.
Knut Hamsun. Hunger. [Sult.] 1890.
Mysteries. [Mysterier.] 1892.
The Wanderer. [Landstrykere.] 1927.
W.C. Handy. Father of the Blues. 1941.
   Black Marsden. 1972.
   The Tree of the Sun. 1978.
   Out of the East: Reveries and Studies of New Japan. 1897.
   Kotto: Being Japanese Curios with Sundry Cobwebs. 1902.
   Japan: An Attempt at an Interpretation. 1904.
   Kwaidan: Stories and Studies of Strange Things. 1904.
   The Romance of the Milky Way. 1905.
   Lectures on the Philosophy of History. [Vorlesungen über die Philosophie der Geschichte.] (1837.)
Heraclitus. Cosmic Fragments. c.-500.
   Life in a Haitian Valley. 1937.
   Dahomey. 1938.
   Journey to the East. [Die Morgenlandfahrt.] 1932.
  *A Rage in Harlem*. 1965.
  *The Land's End*. 1908.
  *A Shepherd's Life*. 1910.
  *The Book of a Naturalist*. 1919.
  *A Hind in Richmond Park*. 1922.
  *Deutschland muss untergehen!* 1920. Wonderful title; if Huelsenbeck had been
  English he would surely have called it "God Strafe the Queen."
  *Dada; eine literarische Dokumentation*. 1964.
  *Their Eyes Were Watching God*. 1937.
  *Tell My Horse*. 1938.

   - *City of Love and Ashes.* (1999).
H. Larry Ingle. *First Among Friends.* 1994
Iyyubh (Job) of Edessa. *Book of Treasures.* Early 8th century.

   - *Notes on Dialectics.* 1965.
Alfred Jarry. *King Turd,* comprising *Ubu Roi* (1896), *Ubu Cocu* (1896) and *Ubu Enchainé* (1899).
James Joyce. *Ulysses.* 1922. I'd like at least to give it a try.

   - *The Sound of the Mountain.* 1949-54.
   - *First Snow on Fuji.* 1958.
   - *Beauty and Sadness.* 1965.
   *South American Meditations*. [Südamerikanische Meditationen.] 1932.
   *Betrachtungen der Stille und Besinnlichkeit*. 1942.
Koizumi Kazuo. *Father and I*. 1935. His father (Koizumi Yakumo) was Lafcadio Hearn.

   *Season of Adventure*. 1960.
   *Natives of My Person*. 1971.
A. Lange. *In the Amazon Jungle*. 1912.
   *The Lower Amazon*. 1914.
François Levaillant. *Travels from the Cape of Good Hope into the Interior Parts of Africa.* [Second Voyage dans l'Intérieur de l'Afrique par le Cap de Bonne-Espérance, dans les Années 1783, 84 et 85.] 1790.
      His dramatic trilogy on the condition of women in Spain: *Yerma* (1934), *The House of Bernarda Alba* [La Casa de Bernarda Alba] (1936) and *Blood Wedding* [Bodas de Sangre] (1936).
H.P. Lovecraft. *The Tomb,* and Other Tales. 1917. (Dates of Lovecraft books are for the title pieces.)
      *The Doom that Came to Sarnath.* 1919.
      *The Lurking Fear,* and Other Stories. 1922.
      *The Dream Quest of Unknown Kadath.* 1927.
      *The Weird Shadow over Innsmouth,* and Other Stories of the Supernatural. 1931.
      *The Horror in the Museum,* and Other Revisions. 1932.
      *The Haunter of the Dark,* and Other Tales of Horror. 1935.
      *The Shadow out of Time,* and Other Tales of Horror. 1935.
Mary Low. *In Caesar's Shadow.* 1975.
      *The Young Hegel.* [Der junge Hegel.] 1948.
      *History and Class Consciousness.* [Geschichte und Klassenbewusstsein.] 1968.
Hugh MacDiarmid (Christopher Murray Grieve). *A Drunk Man Looks at the Thistle.* 1926.
Joaquim Maria Machado-de-Assis. *Dom Casmurro.* 1899.
*Memorias Postumas de Bras Cubas.* 1881.
*The Hill of Dreams.* 1907.
*Banana Bottom.* 1933.
*Harlem: Negro Metropolis.* 1940.
Mahmud Shabistari. *The Mystic Rose Garden.* c.1250-1320
Bronislaw Malinowski. *Argonauts of the Western Pacific.* 1922.
*Late Capitalism.* 1975.
Thomas Mann. *Tonio Kröger.* 1903.
*Death in Venice.* [Der Tod in Venedig.] 1912.
*The Magic Mountain.* [Der Zauberberg.] 1924.
*One-dimensional Man.* 1964.
José Martí. *Nuevas Cartas de Nueva York.* date?
*The Class Struggles in France.* [Die Klassenkämpfe in Frankreich.] 1850.
*Capital.* [Das Kapital.] Vol. 1. 1867.
*The Civil War in France.* [Die Bürgerkrieg in Frankreich.] 1871.
André Masson. *Anatomie de Mon Univers.* 1943.
Alfred de Musset. *Confession d'un Enfant du Siècle.*
   *Come Back to Erin.* 1940.
Sembène Ousmane. *Xala.* 1973. The movie is highly recommended. Don't let the awkward acting bother you.
   *Metamorphoses.* +7.
   *Sorrows of Exile.* [Tristia.] After +8
Gonzalo Fernández de Oviedo. *Historia Natural y General de las Indias.* 1535.

Teresa de la Parra. *Diario de una Señorita que se Fastiga.* 1922.
   *Memorias de Mamá Blanca.* 1929.
Elsie Clews Parsons. *Folklore of the Antilles, French and English.* 1943.
   *Marcel Duchamp or the Castle of Purity.* [Marcel Duchamp o el Castillo de la Pureza.] 1968.
   *Le Grand Jeu.* 1928.
   *De Derrière les Fagots.* 1934.
   *Je ne Mange pas de ce Pain-là.* 1936.
   *Feu Central.* 1947.
   *Mort aux Vaches et au Champ d'Honneur.* 1953.
Llewelyn Powys. *Black Laughter.* 1924.
  *Earth Memories.* 1934.
  *Rats in the Sacristy.* 1937.
  *Tales for Naughty Children.* [Contes pour Enfants pas Sages.] 1947.
  *Storm and Echo.* 1948.
Pierre Joseph Proudhon. *What is Property?* [Qu'est-ce que la Propriété?] 1840.
  *The Captive.* [La Prisonnière.] 1923.
  The author was a Frenchman who moved to England and passed himself off as a native of Taiwan. He was hired to teach "Formosan" at Oxford and to translate the Bible into it, for which purpose he invented a language out of nothing. His book on the people and customs of Taiwan is entirely fanciful.
Newbell Niles Puckett. *Folk Beliefs of the Southern Negro.* 1926.
Samuel Purchas. *Hakluytus Posthumus, or Purchas His Pilgrimes.* 1625.
  *A Journey to Erzerum.* 1836.
Vance Randolf (ed.). *Pissing in the Snow, and Other Ozark Folktales.* 1976.
  Rudolf Erich Raspe. *Baron Münchhausen's Narrative of His Marvelous Travels and Campaigns in Russia.* 1785.
19 Necromancers from Now. 1970.
Reckless Eyeballing. 1986.

Les Dangers de la Séduction et les Faux Pas de la Beauté. (1846).
Eugene M. Rhodes. Pasó por Aquí. 1927.
Milo Rigaud. Jésus ou Legba. 1933.
Rainer Maria Rilke. Duino Elegies. [Duineser Elegien.] 1923.
Sonnets to Orpheus. [Die Sonette an Orpheus.] 1923.

Selden Rodman. Renaissance in Haiti. 1948.
The Social Contract. [Du Contrat Social.] 1761.
Raymond Roussel. Locus Solus. 1914.
Take It Easy. 1938.
Bertrand Russell. Sceptical Essays. 1928.
In Praise of Idleness, and Other Essays. 1935.
The Impact of Science on Society. 1952.


B. Akiga Sai. *Akiga’s Story.* 1939.


Sappho. Her extant poetry. c.-600. I believe it was Lawrence Durrell who characterized her poems as "the best clinical description of love in European medicine".


*The Age of Reason.* [L’Age de Raison.] 1943.


Ernest Henry Shackleton. *South!* 1919.

William Shakespeare. All of the tragedies and most of the rest.


*Alastor: or the Spirit of Solitude, and Other Poems.* 1815.

*The Mask of Anarchy.* 1819.

*The Wandering Jew.* (1887.)


*The School for Scandal.* 1777.

*The Critic.* 1779.

The Shango Cult in Trinidad.  1965.
  *Genius Loci, and Other Tales.*  1948.
  Kongi’s Harvest.  1967.
  A Shuttle in the Crypt.  1972.
  Ake: The Years of Childhood.  1981.
John L. Stephens.  *Incidents of Travel in Central America, Chiapas, and Yucatán.*  1841.
  Enter a Free Man.  1968.
  Night and Day.  1978.
  Sleepwalker Awakens to the Day.  1884.
  Utopian on Reality.  1885.
Algernon Charles Swinburne.  *Atalanta in Calydon.*  1865.
  *Poems and Ballads.*  1866.
  *Astrophel, and Other Poems.*  1894.
  A Channel Passage, and Other Poems.  1904.
  *Deirdre of the Sorrows.*  1910.
*Mashi, and Other Stories.* 1918.
Henry David Thoreau. *Cape Cod.* 1864.
*The Maine Woods.* 1864.
*The Third Wave.* 1980.
*Powershift.* 1990.
*English Social History.* 1942.
Leon Trotsky. 1905. 1907.
Mark Twain. *The Innocents Abroad.* 1869.
Roughing It. 1872.
*Following the Equator: A Journey Around the World.* 1897.
Tristan Tzara, ed. *Anthologie Dada.* 1919.
*Approximate Man. [L'Homme Approximatif.]* 1931.
*Seven Dada Manifestos and Lampisteries. [Sept Manifestes Dada, Lampisteries.]* (1977.)
Akinari Ueda. *Tales of Moonlight and Rain.* 1779.
*Tales of the Spring Rain.* 1809.
*Thank You for Not Reading.* 2003.
*Treinta Hombres y sus Sombras.* 1949.

Vercors. Le Silence de la Mer. 1943.

Jules Verne. Five Weeks in a Balloon. [Cinq Semaines en Ballon.] 1862.
A Journey to Centre of the Earth. [Voyage au Centre de la Terre.] 1864.
Twenty Thousand Leagues under the Sea. [Vingt Mille Lieues sous les Mers.] 1869.
Doctor Ox’s Experiment. [Le Docteur Ox.] 1874.
The Mysterious Island. [L’Île Mystérieuse.] 1874.

Carpathian Castle. [Le Château des Carpathes.] 1892.


Slaughterhouse Five. 1969.
Welcome to the Monkey House. 1969.

Lionel Wafer. A New Voyage and Description of the Isthmus of America. 1699.
Derek Walcott. In a Green Night. 1962.
Omeros. 1990.

Arthur Waley. Three Ways of Thought in Ancient China. 1939.
Wang Ch’ung. Discourses Weighed in the Balance. +83. A confucian rationalist, recommended by Joseph Needham as the most important figure in the chinese skeptical tradition.

John Webster. The White Devil. 1612.
The Duchess of Malfi. 1623.


Andrew Dickson White. The Warfare of Science with Theology and Christendom. 1896.

The Human Use of Human Beings. 1954.
Apologies to the Iroquois. 1960.

Wilhelm Wisser. Auf der Märchensuche. c.1926. Personal account of 20 years of folklore field work in Holstein.


Edward Young. *Night Thoughts*. 1750. It is extremely annoying that there are plenty of excerpts of this long poem around, yet I have not yet been able to find the complete text.


Part 2.

BOOKS I’M GLAD I READ

Author(s) unknown. One Thousand and One Nights. [The Arabian Nights Entertainment.] 9th century.
Beowulf. 7th or 8th century.
El Cid. [El Poema de Mio Cid.] c.1140. If you can read modern Spanish you can probably struggle through the original, although I doubt that you would want to. It's sort of like Chaucer or the Song of Roland in that respect.
Gilgamesh. Prob. before -2000. Herbert Mason’s version is wonderfully readable. The story of riding out the flood in a great big boat with representatives of the world’s biota on board is told here. Because it antedates the retelling by the Chosen People, it is presumably not yet the word of God.
The Saga of Gisli. early 13th century.
Edward Abbey. Desert Solitaire. 1968
Amir D. Aczel. Pendulum. 2003. About the other Foucault, Léon, the one who lived a long time ago.
Aeschylus. All of his extant plays: Agamemnon; The Choephoroi; The Eumenides; The Persians; Prometheus Bound; Seven Against Thebes; and The Suppliants. Early -5th century.
Maya Angelou. I Know Why the Caged Bird Sings. 1970.
Ian Angus.  _Canadian Bolsheviks_.  1981.
Guillaume Apollinaire.  _Alcools_.  1913.
Ayi Kwei Armah.  Most of his books.  My favourite remains _The Beautyful Ones are Not Yet Born_ (1968), his first and the first that I read.

James Baldwin.  _Notes of a Native Son_.  1955.
   _Nobody Knows My Name_.  1961.
   _The Fire Next Time_.  1963
H.E. Bates.  _Down the River_.  1937.  The edition I have seen is illustrated with wonderful wood engravings by Agnes Miller Parker.
Henry Walter Bates.  _The Naturalist on the River Amazons_.  1863.  I am very fond of victorian-era natural history.  This is my favourite.
William Beckford.  _Dreams, Waking Thoughts and Incidents_.  1783.
   _The History of the Caliph Vathek_.  1786.
Brendan Behan.  _The Quare Fellow_.  1956.
W.A. Bentley & W.J. Humphreys.  _Snow Crystals_.  1931.
Walter Benton.  _This is My Beloved_.  1943.
Isaiah Berlin.  _Karl Marx_.  1939.
Ambrose Bierce.  _In the Midst of Life_.  1891.
   _Can Such Things Be? 1893._
Hugo Blanco.  _Land or Death. [Tierra o Muerte.]_  1972.  First-hand report by a leader in the peasant struggle in Peru.
Giovanni Boccaccio.  *The Decameron. [Decamerone.]*  1350-1353.  As good a way as any to ride out a plague.


Doctor Murke’s Collected Silence.  *[Doktor Murkes gesammeltes Schweigen.]*  1958.


_Humboldt and the Cosmos._  1973.  For one thing, this book poses the question whether there any earthly reason why a substantial biography -- in contrast to a book "about" someone -- should not be lavishly illustrated?


André Breton. Everything by him is of the first importance, calling for repeated readings.  The books that have so far moved me most are *Nadja* (1928), *The Communicating Vessels [Les Vases Communicants]* (1932), *Mad Love [L’Amour Fou]* (1937) and *Surrealism and Painting [Le Surréalisme et la Peinture]* (1945).

Breyten Breytenbach.  *Sinking Ship Blues.*  The sinking ship is his native South Africa in the apartheid era.  1977.

_End Papers._  1986.


Lenny Bruce.  *How to Talk Dirty and Influence People.*  1965.


James Branch Cabell.  *Jurgen; a Comedy of Justice.*  1919.

Omar Cabanas.  *Fire from the Mountain. [La Montaña es Algo Más que una Inmensa Estepa Verde.]*  1982.  I recall him later in an interview saying something like "To
have participated in that struggle, to have written that book. Son of a bitch! It's really dealt a blow to the enemy.” And that's how he writes. There was red blood in the Sandinistas in those long-ago days.


Philip S. Callahan. *Tuning in to Nature.* 1975. Phil Callahan is a hell of a guy with wonderful ideas. If only he were right.


*The Windward Road.* 1955.


Lewis Carroll. *Alice's Adventures in Wonderland.* 1865.

*Through the Looking-Glass.* 1871.

Rachel L. Carson. *Silent Spring.* 1962. I was much affected by this in high school, shortly after it appeared.


Geoffrey Chaucer. *Canterbury Tales.* 1387-1400. One has to be choosy which parts to read and which to skip. Parts of the General Prologue are paralyzingly funny.


G.K. Chesterton. *The Man Who was Thursday.* 1908. This short book is really two stories. The bulk of it is in the manner of early 20th-century boys' adventure fiction, with clearly distinct bad guys and no ambivalence in the heroes. It will entertain those who don't mind not knowing exactly what is going on and can delight in quotables out of context.


J.P. Clark. *A Decade of Tongues.* 1981. Includes “Ibadan”, the first west-african poem that ever grabbed me.
Karl von Clausewitz. *On War. [Vom Kriege.]* 1833.
  *Life and Times of Michael K.* 1983.
Arthur Conan-Doyle. Most of the Sherlock Holmes stories. I am also fond of Holmes stories by later authors in imitation of Conan-Doyle, such as Adrian Conan-Doyle & John Dickson Carr’s *The Exploits of Sherlock Holmes* (1954).
  *The Lost World.* 1912.

  *On the Origin of Species.* 1859.
Daniel Defoe. *Robinson Crusoe.* 1719. Like many early novels, it has a long, dreary opening and ending, in which the author justifies taking up our time with a yarn. Once you know that these contribute nothing to the story, it is easy enough to disregard them.


Maya Deren. *Divine Horsemen: The Living Gods of Haiti.* 1953. Some wonderful books have been written about Haiti and vodou. This is one of the best that I have read.


Peter Dickinson. *The Flight of Dragons.* 1979. This book is not for those who have to be quite certain whether the author really, literally means it.


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Raymond L. Ditmars. *Strange Animals I Have Known.* 1931.

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The Voice of the Coyote. 1950.


Fyodor Dostoyevsky. *The Brothers Karamazov.* 1879-80. An abridged version is acceptable as long as it includes the section on the Grand Inquisitor.

Frederick Douglass. *Narrative of the Life of Frederick Douglass.* 1845. Read the book and then visit his house in Washington.


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*Dusk of Dawn.* 1940.


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*So Human an Animal.* 1968.


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Comprising 50 articles by a broad spectrum of scientists on what we do not know. Sample titles: "The Cosmological Mystery", "The Limitations of Evolutionary Theory", "Why Do we not Understand Pain?" Hermann Bondi's piece on "The Lure of Completeness" has been of especial value to me. I cannot understand why this stupendous book is so little known.

Gerald Durrell. His books in general. I grew up on his zoo-collecting books, such as *The Bafut Beagles* (1954) and *Three Singles to Adventure* (1954), although in rereading parts of them much later I found them quite thin. I am more taken with his later books about his youth on Corfu: *My Family and Other Animals* (1956), *Birds, Beasts and Relatives* (1969), and *Fauna and Family* (1979). The last two, while good reads, have the usual weaknesses of sequels and are much inferior to the first.


Umberto Eco. *The Name of the Rose. [Il Nome della Rosa.]*. 1980. The movie starring Sean Connery is a bold attempt, but this book cannot be made into a good two-hour movie.


The Immense Journey. 1962.

The Unexpected Universe. 1969.


All the Strange Hours. 1975.


Anti-Dühring. [Her Eugen Dührings Umwälzung der Wissenschaft.] 1877-1878.

Socialism, Utopian and Scientific. [Die Entwicklung des Sozialismus von der Utopie zur Wissenschaft.] 1880.

Olaudah Equiano. *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa the African*. 1789. Equiano had a place in Britain analogous to that of Frederick Douglass in the USA, although not with the same impact.

Max Ernst. *A Week of Kindness. [Une Semaine de Bonté.]*. 1934.

Euripides. Late 5th century. Of the three great antique tragedians, Euripides is my favourite. I rejoice that 18 of his plays are extant: *Alcestis, Andromache, The Bacchae, Electra, Hecuba, Helen, The Heracleidae, Heracles, Hippolytas, Ion, The Medea, Iphigenia in Aulis, Iphigenia in Tauris, Orestes, The Phoenissae, Rhesus, The Suppliants, and The Trojan Women*. Euripides’s subjects are more human, and his treatment of women is uniquely sympathetic. Or, as John Cowper Powys said, “Euripides … is the most modern in feeling, the most romantic in mood of all the Greek poets. One is conscious that in his work … the calm beauty of the Apollonian temper is touched by the wilder rhythm of the perilous music of Dionysus.”


*Life on a Little-known Planet*. 1968. The “little-known planet” is Earth.


*The Wretched of the Earth. [Les Damnés de la Terre.]* 1961.
*A Dying Colonialism. [An V de la Révolution Algérienne.]* (1966). I have read all of his books, and now I want to read them again.

*Her.* 1960.

One of the best travel books I have read, although that's not saying much.

Edward Fitzgerald. *The Rubaiyat of Omar Khayyam.* 1859. Yes, Fitzgerald is the author. This is a great English poem based on Khayyam's Persian original.


Howard's End. 1910.
*A Passage to India.* 1924.


*A General Introduction to Psychoanalysis. [Vorlesungen zur Einfuhrung in die Psychoanalyse.]* 1917.
Beyond the Pleasure Principle. [Jenseits des Lustprinzips.]* 1920.
The Ego and the Id. [Das Ich und das Es.]* 1923.
An Autobiographical Study. 1925.
Kinky Friedman. *Roadkill*. 1997. Kinky's books are at least entertaining, and this is the most engaging of the several I have read.


The Art of Loving. 1956.


*One Hundred Years of Solitude*. [*Cien Años de Soledad.*] 1967.

The Autumn of the Patriarch. [*El Otoño del Patriarca.*] 1975.


Paul & Beth Garon. *Woman with Guitar: Memphis Minnie's Blues*. 1992. It is my pleasure to have made a tiny contribution to this book through the interpretation of one song.


Robert Gibbings. Gibbings was primarily a wood-engraving illustrator, my favourite in that medium. His writing is a supplement to his engravings. I am especially fond of his "river books" about Ireland and England: *Run Softly, Sweet Thames ...* (1940), *Coming Down the Wye* (1942), *Lovely is the Lee* (1945), *Sweet Cork of Thee* (1951), and ... *Till I End my Song* (1957).


Poetry and Truth. [*Dichtung und Wahrheit.*] 1811.

Nikolai Gogol'. *Evenings on a Farm near Dikanka*. 1831.

Arabesques. 1835.

Dead Souls. 1842.

Maxim Gorky.  *Fragments from My Diary.*  1925.
         *The City of the Yellow Devil.*  (1972).
Kenneth Grahame.  *The Wind in the Willows.*  1908.  Who could resist a yarn about a
crazed amphibian?
Alberto Granado.  *Traveling with Che Guevara: The Making of a Revolutionary.*  [*Con el
Che por Sudamérica.*]  1986.  See comment on Che’s book about the same road trip.
Robert Graves.  *Goodbye to All That.*  1929.  The core of this autobiography is chapters
10-22, dealing with trench warfare in France.  Some interesting snippets in other
chapters, but they can be skipped without much loss.
         *I, Claudius.*  1934.  The portrait of Caligula is especially appealing.
         Maggie Smith can do no wrong.
         *A Sort of Life.*  1971.  His autobiography.  Russian roulette is the heart
of the matter.
Che Guevara.  *Episodes of the Revolutionary War.*  [*Pasajes de la Guerra
Revolucionaria.*]  1963.
         Alberto Granado’s book about the journey makes for a tighter read, as it was written
expressly as a book.

Jean-Pierre Hallet.  *Congo Kitabu.*  1965.  The author is basically a good guy, so please
overlook his liberal imperialist assumptions.
Han Suyin.  Her autobiographical-historical trilogy, comprising *The Crippled Tree* (1965),
         *A Mortal Flower* (1966), and *Birdless Summer* (1968).
insignificant book about Borneo, has slandered this as “one of the most fascinating
travel books in recent years”.  In fact, it stands alongside Ian Thomson’s *Bonjour
Blanc* as a serious, hardcore and very personal experience of the place, far removed
from “travel literature”.
Miklos Haraszti.  *A Worker in a Worker’s State.*  1975.  Comparable to Glaberman &
Faber’s *Working for Wages.*
Heinrich Harrer. *Seven Years in Tibet. [Sieben Jahre in Tibet].* 1952. Once you disregard Harrer's admiration for the odious, semi-royal tibetan high-priesthood, it becomes a good read.


Lafcadio Hearn. *Two Years in the French West Indies.* 1890. This is a marvelous book, in spite of its vapid title.

His books about Japan, especially *Glimpses of Unfamiliar Japan* (1894), *Exotics and Retrospectives* (1898), *Kokoro: Hints and Echoes of Japanese Inner Life* (1896) and *Shadowings* (1900).


Konrad Heiden. *Der Fuehrer: Hitler's Rise to Power. [Führer.]* 1944. Disregard the dull title; this is an extremely interesting book, with a great deal about the social background to Hitler's fascism. Heiden was one of those whom Varian Fry and his crew helped to escape from France.


*The Old Man and the Sea.* 1952.


Herodotus. *The Histories.* c.-446.


Hesiod. *Works and Days.* c.-700


*Blind Man with a Pistol.* 1969.

Adolf Hitler. *Mein Kampf.* 1925-1927. Let us firmly set aside the simple-minded notion that one should only read something if one is prepared to go along with it, or at least consider it. There is much to be learned from the enemy's writings, and this is probably the prime example. First of all, it was not originally intended for general consumption but as an internal polemic among fascists. Second, Hitler was so busy covering up his shabbiness of person and his early life as an all-around screw-up that he took no pains to conceal his larger aims and motives.


Vincent Holt. *Why Not Eat Insects?* 1885. Holt’s modest proposal is taken increasingly seriously in the West. It has never been controversial in Africa and Asia.

Homer. *The Iliad*. -8th or -7th century.

*The Odyssey*. -8th or -7th century.


*Idle Days in Patagonia*. 1893. Obviously, it was this book that inspired Henry Miller (the Patagonian) to write *Quiet Days in Clichy*.

*Afoot in England*. 1909. For many years I thought the title was “Afloat in England.” A bit of a letdown to learn otherwise.

*Far Away and Long Ago*. 1918. The great memoir of his early years in Argentina.


*Goodbye to Berlin*. 1939. These two together are the basis of the movie *Cabaret*, starring Michael York and Liza Minelli. I once asked Isherwood what he thought of York’s portrayal of him. He told me rather pointedly that he liked the performance a lot, but it wasn’t him (Isherwood). Okay, we can live with that.


*Beyond a Boundary*. 1963. The best book I have read about sport ... insofar as it is about sport.


*The Castle. [Das Schloss.]* 1926.


Nikos Kazantzakis. *Zorba the Greek*. 1946. Then look up the biography of Kazantzakis by his daughter, Helen, and find the portrait photo of Alexis Zorba. He didn't look much like Anthony Quinn, but in the movie Quinn turned himself into Zorba, if you see what I mean.

*Report to Greco*. It's all about the canary perched on his head. 1961.


Rockwell Kent. *N by E*. 1930. It was the illustrations in this book that first drew my attention to wood engravings.

Jack Kerouac. *On the Road*. 1957. I don't necessarily recommend this book, which is now mainly of historical interest. It is listed here for its expansive effect on a much younger Starr. I reread it years later and found it very thin, not much better than a travel book by Paul Theroux.


Maxine Hong Kingston. *The Woman Warrior.* 1976. Salamander Fishcicle persists in calling her Maxine King Hongston, but then, that’s the sort of thing Sal would do, isn’t it?

Frank Kofsky. *Black Nationalism and the Revolution in Music. [John Coltrane and the Jazz Revolution of the 1960s.]* 1970. I never cared about jazz until I read this book. Then I figured it was my duty as a young white radical in solidarity with black nationalism to appreciate jazz. It was programmatically correct that I should do so, you see. And when I got to listening, I found that it really did carve me. This is no jive.

  *Mutual Aid, a Factor in Evolution.* 1902.

Alex LaGuma. *In the Fog of the Season’s End.* 1972.
George Lamming. *In the Castle of My Skin.* 1953. Think of it as a west-indian *How Green was My Valley.*

  *Poésies.* 1870.
D.H. Lawrence. *Sons and Lovers.* 1913. I don’t really have much serious use for fiction, especially novels, but many fiction writers provide me with pleasant, if inconsequential, entertainment. Lawrence is among them.

T.E. Lawrence. *Seven Pillars of Wisdom.* 1926. The knowledgeable people say its mostly horseshit, but I find it an uplifting read.

G.V. Legros. *Fabre, Poet of Science. [La Vie de J.H. Fabre, Naturaliste.]* 1913. Once the definitive biography, now superceded by Yves Delange’s book.


Vladimir I. Lenin. *What is to be Done?* 1902.
  *The State and Revolution.* 1917.


Matthew G. Lewis. *The Monk.* 1795. Read this just before going to mass. Then watch the priest's eyes.


Li Ju-chen. *Flowers in the Mirror.* 1827.


Richard Llewellyn. *How Green was My Valley.* 1939. I read this book in Stuttgart in the summer of 1968 during one of the six or seven lucid days I can recall having lived.


Man Meets Dog. [*So kam der Mensch auf den Hund.*] 1950.


Salt. 1996.


Lu Xun. His fiction in general, especially *The True Story of Ah Q* (1927).


Edward Lueders (ed.). *Writing Natural History: Dialogues with Authors.* 1989.


Carson McCullers. *The Heart is a Lonely Hunter.* 1940.


*Understanding Media.* 1964. 
Gordon MacCreagh. *White Waters and Black.* 1926. Absotively and posilutely the most fantastic exploration book I have read. The “Entomologist” is William Mann.  
Roger Mais. *The Hills were Joyful Together.* 1953  
*Brother Man.* 1954.  
Malcolm X. *The Autobiography of Malcolm X.* 1965. Edited by Alex Haley, who in later printings allowed himself to be promoted as the author. Liberals have no shame.  
*The Struggle is My Life.* 1978.  
P.B. Medawar. *Advice to a Young Scientist.* 1979.  
Martin Meredith. *Nelson Mandela.* 1997. As a liberal, the author simply doesn't get it from time to time. Still, a thorough, well-written, fair-minded treatment, so we can overlook this limitation.


Milton Mezzrow. *Really the Blues.* 1946. The most exhilarating book I have read about jazz.

  *The Colossus of Maroussi.* 1941. Miller regarded this as his best book.
  *Remember to Remember.* 1952.
  *Quiet Days in Clichy.* 1956.
  *Big Sur and the Oranges of Hieronymus Bosch.* 1957.
  *Dear, Dear Brenda. The Love Letters of Henry Miller to Brenda Venus.* (1986.)

A.A. Milne. *When We were Very Young.* 1924.
  *Winnie the Pooh.* 1926.
  *Now We are Six ....* 1927.
  *The House at Pooh Corner.* 1928.

John Milton. *Paradise Lost.* 1667. Milton wrote his great epic at a time when London was in flames, Newton was formulating the core of his most important ideas, and Hooke had just published *Micrographia.* It was England's moment of greatness. The place has been in decline ever since.


Prince Modupe. *I was a Savage.* 1958.


Farley Mowat. *The Dog Who Wouldn't Be.* 1957. There are those who claim that this is pure fiction, that the dog, Mutt, never existed. I once raised this question with Mowat, who told me emphatically that the dog did exist and was just as he described him. That's good enough for me.


  *The Cruise of the Corwin.* (1917.)


George Simeon Mwase. *Strike a Blow and Die.* (1967.)


  *Miguel Street.*  1959.

  *A House for Mr. Biswas.*  1961.  It remains a mystery to me that Naipaul got the Nobel Prize, but this book was evidently the main reason.


  *The Understanding of History.*  1972.


Sean O'Faolain.  *I Remember! I Remember!*  1962.


  *Homage to Catalonia.*  1938.  When I heard that Francisco Franco was on the way out I went and got a copy of this book, which I commenced to read - in celebration - - the minute I heard of Franco's death.
**Nineteen Eighty-Four.** 1949. I wonder if in 1984 anyone bothered to write a book called **Nineteen Forty-Nine**.


Ivar Oxaal. *Black Intellectuals Come to Power.* 1968. Well, no, they didn't. Still, a good book about politics in Trinidad & Tobago around the end of the colonial period.


Alan Paton. *Cry, the Beloved Country.* 1948.


Edgar Allan Poe. His writings in general, especially the short stories.


Marco Polo. *The Travels of Marco Polo.* 1298.


Laurens van der Post. *The Lost World of the Kalahari.* 1958. *The Heart of the Hunter.* 1961. This sequel to *The Lost World of the Kalahari* is listed with some reservation. The subject is extremely interesting, but an excessive zeal for interpretation and comparison with western mythology and literature renders much of it unreadable.


Jean Price-Mars. *This is What Uncle Said. [Ainsi Parla l'Oncle.]* 1928. This is the book that made the point that vodou is the heart and soul of haitian folklore.
Marcel Proust.  *Swann's Way.  [Du Coté de Chez Swann.]*  1914.  For the record, if I could reside anywhere I chose in Washington it would be on Swann Street in the 1500 block.


* Suspria de Profundis.  1845.


Man Ray.  *Self-Portrait.*  1965.  Not at all close to the book it could have been, but an autobiography of Immanuel Radnitsky, nonetheless.


John Reed.  *Insurgent Mexico.*  1914.

* Ten Days that Shook the World.  1919.  I took this book along to reread during my first stay in Leningrad.  It was such a gas to walk many of the same streets that Reed mentions.


Denys Reitz.  *Commando.*  1930.  The Boer War as seen by the good guys.

Erich Maria Remarque.  *All Quiet on the Western Front.  [Im Westen Nichts Neues.]*  1929.


Rius (Eduardo del Río).  *Cuba for Beginners.  [Cuba para Principiantes.]*  1966.  Also his other books in the same format, such as those on Marx and Lenin.

Diego Rivera.  *My Art, My Life.*  1960.  To be read critically, as Diego was certainly something of a blowhard.

José Rizal.  *The Social Cancer.  [Noli me Tangere.]*  1886.

* The Reign of Greed.  [El Filiusterismo.]*  1891.


*The Satanic Verses.* 1989. I keep my copy of the *Quran* sandwiched between this book and V.S. Naipaul’s *Among the Believers.*


D.A.F. de Sade. *The 120 Days of Sodom.* [*Les 120 Jours de Sodome.*] 1785. No one is expected to read every paragraph or even every page. That pretty much goes for all of Sade’s writings.

*Justine.* [*Justine, ou les Malheurs de la Vertu.*] 1791.

*The Boudoir Philosophy.* [*La Philosophie dans le Boudoir.*] 1795.


*Stones of Silence.* 1980.


Arthur Schnitzler. *Traumnovelle.* 1926. The movie version is *Eyes Wide Shut.*


Ignazio Silone. *Bread and Wine.* [*Pane e Vino.*] 1944.

Georges Simenon. *The Madman of Bergerac.* [Le Fou de Bergerac.] 1932. I may read some more of Simenon’s Inspector Maigret stories, and then again I may not. The stakes are low.

Isaac Bashevis Singer. His stories in general. I much prefer the purely human stories, unmarred by supernatural happenings.


Alexander McCall Smith. *The No.1 Ladies’ Detective Agency.* 1998. Further volumes in the series are entertaining, but I don’t know anyone who wants to read them all.


Sophocles. All of his extant tragedies: *Ajax; Antigone; Elektra; Oedipus at Colonus; Oedipus the King; Philoctetes; and The Trachiniae.* Mid-5th century.


*The Grapes of Wrath.* 1939.

*Travels with Charlie.* 1961.


Suetonius (Gaius Suetonius Tranquillus). *The Lives of the Caesars*. 120.
Sun Tzu (Sun Wu). *The Art of War*. 6th century.

Edwin Way Teale. *The American Seasons*, comprising *North with the Spring* (1951),
    *Journey into Summer* (1960), *Autumn Across America* (1960), and *Wandering
    through Winter* (1965).
    *The Lost Woods*. 1952. I know how he felt. I, myself, was cast out of paradise at
    the age of seven.
Dylan Thomas. *Portrait of the Artist as a Young Dog*. 1940.
    has the main information.
    *Froudacity*. 1889.
Piri Thomas. *Down These Mean Streets*. 1967. As you see, the Thomas family has been
    prolific.
Ian Thomson. *Bonjour Blanc*. 1992. An excellent book about Haiti, the best I have read
    by an outsider. It has two notable limitations: a) He seems not to have recognized
    that Creole is a distinct language, not just broken French, and b) He never attended
    a vodou ceremony or, it appears, had any clue that vodou is the heart and soul of
    Haitian culture.
    football with Nixon is a real hoot.
    *Walden; or Life in the Woods*.  1854.
Leo Tolstoy.  His fiction in general, except for the religious stuff.  Of the long novels, I especially appreciate *Anna Karenina* (1878), of the short ones *The Death of Ivan Ilych* (1886).
John K. Toole.  *A Confederacy of Dunces*.  (1980).  The title evidently comes from Swift's remark that "When a true genius appears in the world you may know him by this sign: That all the dunces are in confederacy against him."
    *The Revolution Betrayed*.  1937.  
    *A Distant Mirror*.  1978.  
    *A Tramp Abroad*.  1880.  
    *Life on the Mississippi*.  1883.  
    *Adventures of Huckleberry Finn*.  1884.  
*God Bless You, Mr. Rosewater*. 1965.
Vyasa (attributed). *The Mahabharatha*. Between -6th and 1st century. Of the two great epics of India, the Ramayana is probably the more revered and influential, but I prefer the Mahabharatha. It is more human.

Alfred Russel Wallace. *A Narrative of Travels on the Amazon and Rio Negro*. 1853. Wallace lost most of his notes when the ship caught fire, so that this is a disappointingly sketchy memoir, not on the same level as *The Malay Archipelago*. Still, a valuable supplement to Bates's book.
*The Malay Archipelago*. 1869.
Walt Whitman. *Leaves of Grass*. 1855. Whitman revised and expanded this book for the rest of his life, so that the original edition of 1855 is only a fraction the size of later ones.
Leonard Wibberly. His fiction in general, in which sometimes quite minor twists lead to absurd conclusions. I especially go for the "Mouse" books about the Duchy of Grand Fenwick, of which I have read three: *The Mouse that Roared* (1955), *Beware of the Mouse* (1958) and *The Mouse on the Moon* (1962).
Edmund Wilson. *To the Finland Station*. 1941.
P.G. Wodehouse. The Jeeves books; I care less for the others.
John Womack. *Zapata and the Mexican Revolution.* 1968. I met Jack Womack one day, quite by accident. It was a real gas to talk about Mexico with him.


No, you may not borrow my autographed copy.