**Comps Reading List (spring 2014)**

**Medieval Period:**

Bede’s *Ecclesiastical History of the English People*

“The Dream of the Rood”

“The Battle of Maldon”

Chaucer, “The Knight’s Tale,” “The Miller’s Prologue and Tale,” “The Reve’s Tale,” and “The Wife of Bath’s Prologue and Tale”

*The Second Shepherds’ Play*

**Renaissance and Seventeenth Century**

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 I 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 thy 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”)

John Webster, *The Duchess of Malfi*

John Donne, “The Good Morrow,” “The Sun Rising,” “The Canonization,” “A Valediction Forbidding Mourning,” “The Ecsatsy,” “Elegy: To His Mistress Going to Bed,” “Good Friday, 1613. Riding Westward”

Ben Jonson, “To Penshurst,” “Inviting a Friend to Supper,” “To William Camden” (*Epigram* 14), “To the Immortal Memory and Friendship of that Immortal Pair, Sir Lucius Cary and Sir H. Morison,” “To the Memory of My Beloved, the Author Mr. William Shakespeare”

Aemilia Lanyer, “The Description of Cookham”

**Restoration and Eighteenth Century**

Aphra Behn, *Oroonoko*

Jonathan Swift, *Gulliver’s Travels*

Thomas Gray, “Elegy Written in a Country Churchyard”

Oliver Goldsmith, “The Deserted Village”

Laurence Sterne, *Tristram Shandy*

**Nineteenth-Century British**

William Blake, *Songs of Innocence and Experience*

John Keats, Odes (“Nightingale,” “Grecian Urn,” “Melancholy”), Sonnets (“Chapman’s Homer,” “Bright Star,” “When I Have Fears”)

Thomas Carlyle, from *Sartor Resartus*: “The Everlasting No,” “The Center of Indifference,” “The Everlasting Yea,” “Natural Supernaturalism”

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”

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

**Twentieth-Century British/Postcolonial**

Thomas Hardy, “Hap,” “The Darkling Thrush,” “The Convergence of the Twain,” “Neutral Tones,” “Channel Firing”

Wilfred Owen, “Dulce et Decorum Est,” “Strange Meeting,” “Mental Cases,” “Disabled”

Samuel Beckett, *Waiting for Godot*

Joseph Conrad, *Heart of Darkness*

James Joyce, *Portrait of the Artist as a Young Man*

**American Literature Prior to 1860**

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

Washington Irving, “Rip Van Winkle,” “The Legend of Sleepy Hollow”

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”

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

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 the Present**

Henry James, *Portrait of a Lady*

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

Edith Wharton, *The House of Mirth*

Wallace Stevens, “Peter Quince at the Clavier,” “Sunday Morning,” “Anecdote of the Jar,” “The Idea of Order at Key West,” “Of Modern Poetry”

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