

**Reading List--Field Examinations
2006-07
Renaissance Literature**

Candidates must register with the Graduate Officer during the examination period preceding that in which they propose to sit Field Examinations. Forms for this purpose are available in the office of the Graduate Secretary.

Candidates proposing to sit examinations should arrange with the members of the area committee to discuss the examination and appropriate ways to prepare for it.

The Renaissance group consists of K. Acheson, K. Graham, C.E. McGee, and S. Tolmie.

Organization of the examination

1. The reading list is divided into five Parts: (A) Renaissance Poetry; (B) Renaissance Prose; (C) Shakespeare; (D) Renaissance Drama (excluding Shakespeare); (E) A special field of the student's choosing, to be developed in consultation with the chair of the examining committee.
2. All candidates must prepare three Parts, including (E). When registering for the field examinations, a candidate must specify which two of the other four Parts he or she has chosen to prepare. The field examination for that candidate will include only questions from the three Parts prepared.
3. Three questions are to be answered on the examination, one from each of the three Parts prepared.

Reading guides

Part A: Renaissance Poetry

Primary texts:

Donne. *Songs and Sonnets, Holy Sonnets.*

Greville. *Caelica.*

Herbert. *The Temple.*

Jonson. *Epigrams, The Forest, Underwoods.*

Lanyer. *Salve Deus Rex Judaeorum.*

Sidney. *Astrophil and Stella.*

Spenser. *The Faerie Queene*, "Epithalamion," selections from *The Shepheardes Calendar*, *Amoretti.*

Shakespeare. *Sonnets, Venus and Adonis, Rape of Lucrece.*

Milton. "On the Morning of Christ's Nativity," "On Shakespeare," "Lycidas," sonnets, "L'Allegro" and "Il Penseroso," *Paradise Lost.*

Wroth. *Pamphilia to Amphilanthus.*

Wyatt. *Complete Poems.*

Students should also have an acquaintance with all poets excerpted in the 16th and 17th-century sections of *The Norton Anthology of English Literature*, 7th ed. Take the *Norton* poetry selections as a minimum reading guide. Supplement these readings, for authors and genres which particularly interest you, from other sources.

Secondary texts:

Alpers, Paul. *The Poetry of the Faerie Queene.*

Fineman, Joel. *Shakespeare's Perjured Eye.*

Lewalski, Barbara. *Protestant Poetics and the Seventeenth-Century Religious Lyric.*

Marotti, Arthur. *Manuscript, Print, and the English Renaissance Lyric.*

Norbrook, David. *Poetry and Politics in the English Renaissance* (Revised Edition).

Norbrook, David. *Writing the English Republic.*

Nyquist, Mary, and Margaret Ferguson, eds. *Re-membering Milton.*

Peterson, Douglas. *The English Lyric from Wyatt to Donne.*

Schoenfeldt, Michael. *Prayer and Power.*

Trimpi, Wesley. *Ben Jonson's Poems.*

Part B: Renaissance Prose

Primary Texts:

Anger. *Jane Anger her Protection for Women* (excerpts).

Ascham. *The Schoolmaster.*

Bacon. *The Advancement of Learning*, Book I; selected *Essays.*

Baylie. *The Practise of Piety.*

Browne. *Religio Medici* or *Urn-Burial.*

Burton. *Anatomy of Melancholy* (Democritus to the Reader, Digression of Air, either Love or Religious Melancholy).

Castiglione. *The Courtier* (Hoby's translation).

Clifford. *The Diary of Anne Clifford*, or Cary, *The Life of Elizabeth Cary.*

Deloney. *Jack of Newbury.*

Donne. *Devotions*; selected sermons.

Elyot. *The Governor.*

Erasmus. *The Praise of Folly.*

Foxe. *Acts and Monuments* (selections).

Gouge. *Of Domesticall Duties.*

Greene. One romance of your choice.

Hobbes. *Leviathan* (selections).

Hooker. Preface and Book I of *The Laws.*

Lyly. *Euphues*.

Milton. *The Reason of Church Government, Areopagitica, Of Education, Eikonoklastes*.

Montaigne. *Essays* (selections, Florio's translation).

More. *Utopia*.

Nashe. *The Unfortunate Traveller*.

Sidney. *Defence of Poetry*, selections from *Arcadia*.

Speght. *A Mouzell for Melastomus* (selections).

Tyndale. *The Obedience of A Christian Man*.

Wroth. *Urania* (selections).

Students should also familiarize themselves with the critical prose found in G. Gregory Smith's *Elizabethan Critical Essays* (2 vols.) and Brian Vickers' *English Renaissance Literary Criticism*.

Secondary Texts:

Croll, Morris. "Attic" and Baroque Prose Style.

Helgerson, Richard. *The Elizabethan Prodigals*.

Hutson, Lorna. *The Usurer's Daughter*.

Loewenstein, David, and James Grantham Turner, eds. *Politics, Poetics, and Hermeneutics in Milton's Prose*.

Mueller, Janel. *The Native Tongue and the Word*.

Shuger, Debora. *Sacred Rhetoric*.

Rhodes, Neil, ed. *English Renaissance Prose*.

Part C: Shakespeare

Primary Texts:

Complete dramatic works.

Secondary Texts:

Adelman, Janet. *Suffocating Mothers*.

Erne, Lucas, and Margaret Jane Kidnie. *Textual Performances*.

Greenblatt, Stephen. *Shakespearean Negotiations*.

Howard, Jean, and Phyllis Rackin. *Engendering a Nation*.

Kastan, David Scott. *Shakespeare After Theory*.

Knapp, Jeffrey. *Shakespeare's Tribe*.

Magnusson, Lynne. *Shakespeare and Social Dialogue*.

Smith, Bruce. *Homosexual Desire in Shakespeare's England*.

Part D: Renaissance Drama (excluding Shakespeare)

Primary texts:

York. Passion sequence.

Chester. Creation sequence.

Towneley. *Prima Pastorum, Secunda Pastorum*.
 Coventry. *Slaughter of the Innocents*.
 Anon. *The Castle of Perseverance*.
 Anon. *Everyman*.
 Medwall. *Fulgens and Lucres*.
 Skelton. *Magnificence*.
 Bale. *The Temptation of Our Lord*.
 Heywood. *The Four P's, Johan Johan*.
 Udall. *Ralph Roister Doister*.
 Stevenson. *Gammer Gurton's Needle*.
 Preston. *Cambises*.
 Norton and Sackville. *Gorboduc*.
 Fulwell. *Like Will to Like*.
 Peele. *The Old Wives Tale*.
 Lyly. *Endymion*.
 Kyd. *The Spanish Tragedy*.
 Marlowe. *Dr. Faustus, The Jew of Malta, Tamburlaine, Part One*.
 Sidney, Mary. *Tragedy of Antonie*.
 Greene. *Friar Bacon and Friar Bungay*.
 Anon. *Arden of Feversham*.
 Anon. *A Warning for Fair Women*.
 Jonson. *Volpone, The Alchemist, Bartholomew Fair, The Masque of Blackness, The Masque of Beauty*.
 Dekker. *The Shoemakers' Holiday, The Roaring Girl*.
 Marston. *The Malcontent*.
 Heywood. *A Woman Killed with Kindness*.
 Chapman. *Bussy D'Ambois*.
 Tourneur?. *The Revenger's Tragedy*.
 Beaumont and/or Fletcher. *The Knight of the Burning Pestle, Philaster*.
 Cary. *The Tragedie of Mariam*.
 Webster. *The White Devil, The Duchess of Malfi*.
 Robert Daborne. *A Christian Turned Turk*.
 Massinger. *A New Way to Pay Old Debts, The Renegado*.
 Middleton. *Women Beware Women, A Game at Chess, A Chaste Maid in Cheapside*.
 Middleton and Rowley. *The Changeling*.
 Ford. *The Broken Heart, 'Tis Pity She's a Whore*.

Secondary texts:

Altman, Joel. *The Tudor Play of Mind*.
 Bevington, David. *From Mankind to Marlowe*.
 Cox, John D., and David Scott Kastan. *A New History of Early English Drama*.
 Dollimore, Jonathan. *Radical Tragedy*.
 Diehl, Huston. *Staging Reform, Reforming the Stage*.
 Kolve, V.A. *The Play Called Corpus Christi*.
 Maus, Katharine Eisaman. *Inwardness and Theatre in the English Renaissance*.

White, Paul Whitfield. *Theatre and Reformation*.

Students should also be familiar with the following secondary works, relevant to all Parts:

Ferguson, Margaret et al., eds. *Rewriting the Renaissance*.

Greenblatt, Stephen. *Renaissance Self-Fashioning*.

Hall, Kim. *Things of Darkness*.

Helgerson, Richard. *Forms of Nationhood*.

King, John. *English Reformation Literature*.

Lewalski, Barbara. *Writing Women in Jacobean England*.

Loewenstein, David, and Janel Mueller. *The Cambridge History of Early Modern English Literature*.

Shuger, Debora. *Habits of Thought in the English Renaissance*.

Strier, Richard. *Resistant Structures*.