STATEMENT OF EXPECTATIONS

Graduate students taking the field exam in English Literature 1600–1660 must be conversant on all primary and secondary texts on the reading list. Their responses to questions should demonstrate an ability to answer complex questions directly, thoughtfully, and concisely. Their responses should make connections among multiple primary texts and incorporate relevant criticism in a manner that indicates familiarity with influential critical perspectives. In addition, their answers should incorporate clear theses, structured arguments, and accurate prose. Students should demonstrate an awareness of the historical, cultural, and bibliographic contexts in which English literary works were composed, disseminated, and received in this period. Familiarity with religious and political changes in seventeenth-century England, particularly as they pertain to the Civil Wars and Interregnum, is critical. In addition, students should be prepared to address the following subtopics: Shakespeare’s seventeenth-century plays and sonnets, masques, city comedies, Metaphysical and Cavalier poetry, philosophical and scientific texts, propagandistic writings, including pamphlets, and Milton’s prose and poetry. Graduate students must receive a passing score on all questions in order to pass this exam.
READING LIST

Primary Works

Drama

1. Francis Beaumont, The Knight of the Burning Pestle
2. Elizabeth Cary, The Tragedy of Mariam
3. Jane Cavendish and Elizabeth Brackley, The Concealed Fansyes
4. John Ford, 'Tis Pity She's a Whore
5. Ben Jonson, Bartholomew Fair
6. Ben Jonson, Masque of Queens
7. Ben Jonson, Oberon
8. Thomas Middleton [or Cyril Tourneur], The Revenger's Tragedy
11. William Shakespeare, Hamlet
12. William Shakespeare, King Lear
13. William Shakespeare, Othello
15. William Shakespeare, Twelfth Night
16. John Webster, The Duchess of Malfi

Prose

17. Lancelot Andrewes, Christmas sermon delivered at court on 25 December, 1622
18. Francis Bacon, Essays
19. Francis Bacon, The New Atlantis
20. Francis Bacon, *Novum Organum* (“Idols”)

21. Sir Thomas Browne, *Religio Medici*

22. Sir Thomas Browne, *Urn Burial*


   “Utopia of Democritus Junior”

24. John Donne, *Devotions Upon Emergent Occasions*

25. John Donne, Gunpowder Plot sermon, 1622


29. Izaak Walton, *The Compleat Angler*, Epistle to the reader, Chapters I–V

30. Izaak Walton, *Life of Dr. Donne*

31. Izaak Walton, *Life of Mr. George Herbert*

**Poetry**

32. Margaret Cavendish, 20 poems from *Poems and Fancies*, including “Nature Calls a Counsel…to Advise About Making the World,” “A World Made by Atoms,” “Of Many Worlds in This World,” and “A World in an Earring”

33. “Cavalier” Verse: Thomas Carew, 10 poems, including “An Elegy upon the Death of Dr. Donne, Dean of Pauls”; Richard Lovelace, 10 poems, including “To Althea. From Prison” and “To Lucasta. Going to the Wars”
34. Richard Crashaw, 20 poems, including “The Weeper”
36. John Donne, all 19 Holy Sonnets and 4 other religious poems, including “Good-Friday, 1613, Riding Westward” and “A Hymn to God the Father”
37. John Donne, all 5 Verse Satires and 10 Elegies, including “The Bracelet” and “To His Mistress Going to Bed”
40. Ben Jonson, 20 poems, including Charis, “Inviting a Friend to Supper,” “To the Memory of Shakespeare,” “On My First Son,” and “To Penshurst”
41. Aemilia Lanyer, “Description of Cookham” and “Salve Deus Rex Judaeorum”
42. Andrew Marvell, 20 poems, including “On a Drop of Dew,” “The Garden,” “To His Coy Mistress,” “An Horatian Ode upon Cromwell’s Return from Ireland,” and “Upon Appleton House”
43. Katherine Philips, 20 poems, including “Friendship’s Mystery. To My Dearest Lucasia” and “To Mrs. M.A. at Parting”
44. William Shakespeare, Sonnets 1–126
45. “Metaphysical” Verse: Thomas Traherne, 10 poems, including “On Wonder” and “Leaping Over the Moon”; Henry Vaughan, 10 poems, including “Regeneration,” “The Retreat,” and “They are all Gone”

46. Lady Mary Wroth, *Pamphilia to Amphilanthus*

*Milton*

47. “On the Morning of Christ’s Nativity”

48. “On Shakespeare” and Sonnets: VII (“How soon hath time…”), XI & XII (On the Detraction Which Followed Upon My Writing Certain Treatises [on Divorce]), XV (On the Lord General Fairfax at the Siege of Colchester), XVI (To the Lord General Cromwell), XVII (To Sir Henry Vane the Younger), XVIII (On the Late Massacre in Piemont), XIX (“When I consider…”), XXI & XXII (On & To Cyriack Skinner), and XXIII (“Methought I saw…”)

49. “L’Allegro” and “Il Penseroso”

50. *Comus*

51. “Lycidas”

52. *Areopagitica*

53. *The Tenure of Kings and Magistrates*

54. *The Ready and Easy Way to Establish a Free Commonwealth*

55. *Paradise Lost*

56. *Paradise Regained*

57. *Samson Agonistes*

**Secondary Works**

*Drama*
58. Jonathan Dollimore, *Radical Tragedy*, Introduction, Chapters 1, 3, 4, and 5

59. Lukas Erne, *Shakespeare as Literary Dramatist*, Introduction, Chapters 1, 2, and 4

60. Stephen Greenblatt, *Shakespearean Negotiations*, Chapters 1, 2, and 3


62. Stephen Orgel, *The Illusion of Power*

63. Peter Stallybrass and Allong White, *The Politics and Poetics of Transgression*, Introduction, Chapter 1

**Prose**

64. Rosalie L. Colie, *Paradoxia Epidemica: The Renaissance Tradition of Paradox*, Introduction, Chapters 3, 6, and 14

65. Maurice Croll, *Style, Rhetoric, and Rhythm*

66. George Williamson, *The Senecan Amble: Prose Form from Bacon to Collier*

**Poetry**


68. Louis Martz, *The Poetry of Meditation*


**Milton**
71. Sharon Achinstein, *Milton and the Revolutionary Reader*, Introduction, Chapters 1, 3, and 5, Conclusion


73. Barbara Lewalski, “*Paradise Lost*” and the Rhetoric of Literary Forms