

## **FIELD IV: ENGLISH LITERATURE 1600–1660**

**Revised: December 2018**

**Effective: January 2020**

### **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*
9. Thomas Middleton, *Women Beware Women*
10. Thomas Middleton and William Rowley, *The Changeling*
11. William Shakespeare, *Hamlet*
12. William Shakespeare, *King Lear*
13. William Shakespeare, *Othello*
14. William Shakespeare, *The Tempest*
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*
23. Robert Burton, *The Anatomy of Melancholy*, “Democritus Junior to the Reader,”  
“Utopia of Democritus Junior”
24. John Donne, *Devotions Upon Emergent Occasions*
25. John Donne, Gunpowder Plot sermon, 1622
26. John Earle, *Microcosmography, or A Piece of the World Discovered in Essays and  
Characters*, “A young raw preacher,” “A grave divine,” “A church papist,” “A  
downright scholar,” “A player,” “A pot poet,” “A she precise hypocrite,” “A sceptick  
in religion,” “An attorney,” “A drunkard,” and “A flatterer”
27. Thomas Hobbes, *Leviathan*, Chapters IV, XIII, and XVII
28. Jeremy Taylor, *The Rule and Exercises of Holy Dying*, Sections I–V
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”
35. John Donne, 20 Songs and Sonnets, including “The Canonization,” “The Flea,” “The Good Morrow,” and “A Valediction Forbidding Mourning”
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”
38. George Herbert, 20 poems from *The Temple*, including “The Collar,” “Easter Wings,” “Love (III),” “The Pulley,” and “The Windows”
39. Robert Herrick, 20 poems, including “Argument of His Book,” “Corinna’s Going A-Maying,” “The Hock-Cart,” “Upon Julia’s Clothes,” “To the Virgins, to Make Much of Time,” and “The Vine”
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
61. Margo Hendricks and Patricia Parker, eds., *Women, "Race," and Writing in the Early Modern Period*, Introduction, Chapters 1 and 9
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**

67. Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric*, Chapters 1 and 4
68. Louis Martz, *The Poetry of Meditation*
69. David Norbrook, *Poetry and Politics in the English Renaissance*, Introduction, Chapters 7, 9, and 10, Afterword (2002)
70. Richard Strier, "John Donne Awry and Squint: The 'Holy Sonnets'" (*Modern Philology* 86.4 [1989]: 357–384)

**Milton**

71. Sharon Achinstein, *Milton and the Revolutionary Reader*, Introduction, Chapters 1, 3, and 5, Conclusion
72. Stanley Fish, *Surprised by Sin: The Reader in "Paradise Lost,"* 2<sup>nd</sup> Edition
73. Barbara Lewalski, *"Paradise Lost" and the Rhetoric of Literary Forms*