**Comps Reading List, Renaissance**

Primary texts: we assume that students will work with their committees to select among the items listed below. However, that choice should include a representative cross-section of genres, and some historical scope.

POETRY

Skelton (selected poems)

Wyatt (selected poems)

Surrey (selected poems)

Isabella Whitney (selected poems)

Spenser, *Faerie Queene* Bks. I and II

Jonson, selected poetry

Donne, representative poetry

Herbert, *The Temple*

Vaughan, representative poetry

Crashaw, representative poetry

Marvell, “Upon Appleton House,” To His Coy Mistresss,” “An Horatian Ode Upon Cromwell’s Return From Ireland”

Herrick, representative poetry

Amelia Lanyer, “To Cokeham”

Lady Eleanor Davies, Anne Bradstreet, representative Puritan poetry

Mary Wroth, *Pamphilia to Amphilanthus*

DRAMA

Lyly *Galathea*

Marlowe, *Dr. Faustus*, *Edward II*, *Tamburlaine the Great, Parts 1&2*, *Hero and Leander*, *The Passionate Shepherd to His Love*

Thomas Kyd*, The Spanish Tragedy*

Anon*.*, *Arden of Feversham*

Jonson, *Volpone*, *Alchemist*, *Bartholomew Fair, Masque of Blackness*

Dekker, *Shoemaker’s Holiday*

Middleton, *Roaring Girl*; *Game at Chess*

Tourneur, *Revenger’s Tragedy*

Beaumont and Fletcher, *Knight of the Burning Pestle*

Shakespeare, two comedies, two tragedies, two histories, one romance

Shakespeare, sonnets (selections), Venus and Adonis

Webster, *Duchess of Malfi*

John Ford, *‘Tis Pity She’s a Whore*

Elizabeth Cary, *Tragedy of Mariam*

Massinger, *A New Way to Pay Old Debts*, *The Renegado*

Richard Brome, *The Antipodes*, *A Jovial Crew*

PROSE

More, *Utopia*

Putnam, *Art of Poesy*

Sidney, *Defense of Poetry* and *Arcadia/Astrophil to Stella*

Bacon, Essays; *Novum Organum*

Anon*.*, *Hic Mulier* and *Haec Vir*

Richard Hakluyt, *Principal Voyages*

Thomas Hariot, *A Briefe and True Report of the New Found Land of Virginia*

William Prynne, selections from *Histriomastix*

Stubbs, *Antomie of Abuses* (selections)

Thomas Heywood, *An Apology for Actors*

Robert Burton, *Anatomy of Melancholy* (selections)

Hobbes, *Leviathan* (selections)

Castiglione (Hoby), *The Book of the Courtier* (selections)

Machiavelli, *The Prince*

Donne, Selected sermons

Thomas Nashe, *The Unfortunate Traveler*

Dekker, *Lantern and Candlelight, The Gul’s Horn-booke*

Margaret Cavendish, *Blazing World*, and *Convent of Pleasure*

James I, *Basilikon Doron*, *Trew Law of Free Monarchies*

Milton, *Paradise Lost*; sonnets, *Lycidas*, *Areopagitica* plus selected prose

Elizabeth I, speeches

Montaigne, *Essays*, transl. Florio

Marprelate pamphlets

Diaries: Lady Hoby, Anne Clifford, Samuel Pepys or other representative selection

Criticism:

(Depending on their focus, students in collaboration with the committee would choose up to 20 of these, with additions or substitutions as needed)

Janet Adelman, *Suffocating Mothers*

Natalie Zemon Davis, *Fiction in the Archives*

Michel Foucault, *History of Sexuality, Vol. 1*; *Discipline and Punish*

Greenblatt, *Renaissance Self-Fashioning, Shakespearean Negotiations,* and*/*or *Hamlet in Purgatory*

Margreta de Grazia, *Shakespeare Verbatim*

Louis Montrose, *The Purpose of Playing,* “The Subject of Elizabeth”

Dollimore and Sinfield, *Political Shakespeare*  
DiGangi, Mario, *The Homoerotics of Early Modern Drama*

Frances Dolan, *Dangerous Familiars* and *The Whore of Babylon*

Ferguson and Quilligan, *Rewriting the Renaissance*Margaret Ferguson, *Dido’s Daughters*

William Empson, *Milton’s God*

Northrop Frye, *A Natural Perspective*

Wendy Wall, *Staging Domesticity*

Neill, Michael, *Putting History to the Question*

Kim Hall, *Things of Darkness*

Imtiaz Habib, *Shakespeare and Race: Postcolonial Praxis in the Early Modern Period*

Keith Thomas, *Religion and the Decline of Magic*

Stanley Fish, *Surprised by Sin*

David Norbrook, *Poetry and Politics in the English Renaissance* and *Writing the English Republic*

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

Annabel Patterson, *Censorship and Interpretation*

Andrew Gurr, *Playgoing in Shakespeare’s London*

Jean Howard, *The Stage and Social Struggle*  
Arthur Marroti, *Manuscript, Print, and the English Renaissance Lyric* Lisa Jardine and Anthony Grafton, “‘Studied for Action’: How Gabriel Harvey Read His Livy”  
David Kastan, *Shakespeare After Theory* and *Shakespeare and the Book*

Kastan and Stallybrass, *Staging the Renaissance*

Jones and Stallybrass, *Renaissance Clothing and the Materials of Memory*  
Stallybrass and White, *The Politics and Poetics of Transgression*

Valerie Traub, *The Renaissance of Lesbianism in Early Modern England*

Raymond Williams, *Country and the City*

Gail Kern Paster*, The Body Embarrassed*

Schoenfeldt, Michael, *Bodies and Selves in Early Modern England*

Ania Loomba, *Shakespeare, Race, and Colonialism*

Richard Helgerson, *Forms of Nationhood*

Catherine Belsey, *Subject of Tragedy*

Lorna Hutson, *The Usurer’s Daughter* and *The Invention of Suspicion*

Robert Watson, *Back to Nature*

Laurie Shannon, *The Accommodated Animal*Stephen Orgel, *Impersonations*

Alan Stewart, *Close Readers*

Lena Cowen Orlin, *Private Matters and Public Culture*

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

Jeffrey Masten, *Textual Intercourse*

Paul Alpers, *What is Pastoral?*

Jonathan Goldberg, *James I and the Politics of Literature*, *Sodometries*, *Queering the Renaissance* (Ed.)

Louis Martz, *Poetry of Meditation*

Stephen Mullaney, *The Place of the Stage* and *The Reformation of Emotion*

Stephen Booth, *Shakespeare’s Sonnets*

Susan Amussen, *An Ordered Society*  
Keith Wrightson, *Earthly Necessities*