A primary-specialist examination in English Renaissance literature gives a student an opportunity to demonstrate a broad and deep understanding and thus a readiness to begin work on a dissertation in the field. A secondary-specialist exam gives a student an opportunity to demonstrate a solid understanding in this field to complement the student’s expertise in a primary specialization.

A student who intends to take a primary-specialist exam in the field should read all of the works on the list below and should compile, in addition, a list of further items reflecting the student’s particular interests by choosing from the attached “Suggestions for Supplemental List.” The student’s individual supplemental list should include both primary and secondary works and should entail an amount of reading approximately one-third the amount entailed by the basic list. The student’s supplemental list must be submitted for approval to a member of the Renaissance faculty at least one semester before the student intends to take the exam. This faculty member may suggest revisions to the supplemental list.

A student who intends to take a secondary-specialist exam may choose either (1) to be tested simply on the works on the list below or (2) to propose a small number of substitutions subject to the approval of a member of the Renaissance faculty.

Even though a student who takes a Ph.D exam presumably will have read numerous primary and secondary works not on the student’s exam list (described in the preceding paragraphs), the exam questions will be constructed in such a way that an acceptable answer can be based on information in or on references to the works on the student’s specific exam list. In preparing for this exam, the student should focus on acquiring a firm grasp of this limited body of material. No exam question will require a detailed knowledge of primary works not on the lists. No exam question will require a detailed command of information not found in the secondary works on the lists. In answering a question, a student may, where appropriate, discuss works that are not on the lists. A student should consult members of the Renaissance faculty for advice about preparing for the exam.

The primary- and secondary-specialist exams are currently offered in two formats. Students who began the Ph.D. program before fall semester 2010 have the option to take their entire exam on site (four hours for the primary exam and three hours for the secondary exam). Students who began the Ph.D. program in 2010 or later will follow the new exam format.

**ON-SITE EXAMINATIONS**

The on-site primary-specialist exam has four parts. The first part requires a series of short essays (of approximately one fully developed paragraph each) about, for example, a character, a person, a crucial date, a primary text or critical work, a well-known quotation from a primary text or critical work, or a term or concept associated with the Renaissance or with Renaissance literature. The second part of the exam requires a substantial essay on some aspect of the editorial, critical, or scholarly history of Renaissance literature, the stage conditions of Renaissance drama, or the performance history of Shakespearean drama. The third part of the exam requires a wide-ranging and detailed essay on a theme, genre, artistic
technique, or other element in a variety of texts. The final part requires an in-depth essay on a narrower topic, such as an element in an individual work or a small group of works. Each part of the exam involves a choice of topics.

The on-site secondary-specialist exam has three parts, which are the same as parts 1, 3, and 4 of the on-site primary-specialist exam. Each part of the exam involves a choice of topics.

THE NEW FORMAT FOR EXAMINATIONS

The new primary exam consists of the following three parts: (1) a two-and-a-half hour on-site written exam (identifications/short essays); (2) a 72-hour take-home written exam with a limit of 25 pages (double-spaced, 12 point type, 1-inch margins); and (3) a 90-minute oral examination. Parts 1 and 2 of the exam involve a choice of topics.

The new secondary-specialist exam consists of parts 1 and 2 of the new primary exam, but there is no oral component. Both parts of the exam involve a choice of topics.

For more information about the procedures for the new primary- and secondary-specialist exams, students should meet with a member of the Renaissance faculty and consult the Graduate Handbook <http://www.english.gsu.edu/9415.html>.

Many of the works on the following lists are included in volume 1 or volume B of The Norton Anthology of English Literature, ed. Stephen Greenblatt, 9th ed. (New York: Norton, 2012).

REQUIRED READING LIST

PRIMARY WORKS

Thomas More (1478-1535)  
Utopia (in English translation)

Edmund Spenser (1552-1599)  
From The Shepheardes Calender  
April  
October  
From The Faerie Queene  
Book 1  
Book 2, canto 12  
Book 3  
From Amoretti  
Sonnet 1 (“Happy ye leaves when as those lilly hands”)  
Sonnet 34 (“Lyke as a ship that through the Ocean wyde”)  
Sonnet 37 (“What guyle is this, that those her golden tresses”)
Sonnet 54 ("Of this worlds Theatre in which we stay")
Sonnet 64 ("Comming to kisse her lyps [such grace I found]")
Sonnet 65 ("The doubt which ye misdeeme, fayre love, is vaine")
Sonnet 67 ("Lyke as a huntsman after weary chace")
Sonnet 68 ("Most glorious Lord of lyfe, that on this day")
Sonnet 74 ("Most happy letters fram'd by skilfull trade")
Sonnet 75 ("One day I wrote her name upon the strand")
Sonnet 79 ("Men call you fayre, and you doe credit it")

Philip Sidney (1554-1586)
*The Defence of Poesy (aka An Apology for Poetry)*
From *Astrophil and Stella*

1 ("Loving in truth, and fain in verse my love to show")
2 ("Not at first sight, nor with a dribbèd shot")
5 ("It is most true that eyes are formed to serve")
6 ("Some lovers speak, when they their muses entertain")
7 ("When Nature made her chief work, Stella’s eyes")
9 ("Queen Virtue’s court, which some call Stella’s face")
10 ("Reason, in faith thou art well served, that still")
15 ("You that do search for every purling spring")
18 ("With what sharp checks I in myself am shent")
20 ("Fly, fly, my friends, I have my death-wound, fly")
27 ("Because I oft, in dark abstracted guise")
28 ("You that with allegory’s curious frame")
31 ("With how sad steps, O Moon, thou climb’st the skies")
33 ("I might [unhappy word], O me, I might")
34 ("Come, let me write. ‘And to what end?’ ")
37 ("My mouth doth water, and my breast doth swell")
39 ("Côme sleep! O sleep the certain knot of peace")
41 ("Having this day my horse, my hand, my lance")
49 ("I on my horse, and Love on me doth try")
52 ("A strife is grown between Virtue and Love")
53 ("In martial sports I had my cunning tried")
54 ("Because I breathe not love to everyone")
69 ("O joy, too high for my low style to show")
71 ("Who will in fairest book of Nature know")
72 ("Desire, though thou my old companion art")
74 ("I never drank of Aganippe well")
81 ("O kiss, which dost those ruddy gems impart")
89 ("Now that of absence the most irksome night")
106 ("O absent presence, Stella is not here")
108 ("When Sorrow [using mine own fire’s might]")

Francis Bacon (1561-1626)
From *Essays*

"Of Marriage and Single Life"
"Of Great Place"
Ph.D. Examination in Renaissance Literature

“Of Superstition”
“Of Plantations”
“Of Negotiatiing”
“Of Masques and Triumphs”
“Of Studies [1597 version]”
“Of Studies [1625 version]”

New Atlantis

Christopher Marlowe (1564-1593)

Doctor Faustus

William Shakespeare (1564-1616)

Hamlet
King Lear
Othello
Macbeth
As You Like It
Henry IV, Part One

From Sonnets

1 (“From fairest creatures we desire increase“)
3 (“Look in thy glass and tell the face thou viewest“)
12 (“When I do count the clock that tells the time“)
15 (“When I consider every thing that grows“)
18 (“Shall I compare thee to a summer’s day?”)
19 (“Devouring Time, blunt thou the lion’s paws”)
20 (“A woman’s face with Nature’s own hand painted“)
23 (“As an unperfect actor on the stage“)
29 (“When, in disgrace with Fortune and men’s eyes“)
30 (“When to the sessions of sweet silent thought“)
33 (“Full many a glorious morning have I seen“)
35 (“No more be grieved at that which thou hast done“)
55 (“Not marble, nor the gilded monuments“)
60 (“Like as the waves make towards the pebbled shore“)
65 (“Since brass, nor stone, nor earth, nor boundless sea“)
71 (“No longer mourn for me when I am dead“)
73 (“That time of year thou mayst in me behold“)
74 (“But be contented; when that fell arrest“)
80 (“O, how I faint when I of you do write“)
87 (“Farewell: thou art too dear for my possessing“)
94 (“They that have power to hurt and will do none“)
97 (“How like a winter hath my absence been“)
98 (“From you have I been absent in the spring“)
106 (“When in the chronicle of wasted time“)
107 (“Not mine own fears, nor the prophetic soul“)
110 (“Alas, ‘tis true I have gone here and there“)
116 (“Let me not to the marriage of true minds“)
126 (“O thou, my lovely boy, who in thy power“)
127 (“In the old age black was not counted fair”)
128 (“How oft when thou, my music, music play’st”)
129 (“Th’ expense of spirit in a waste of shame”)
130 (“My mistress’ eyes are nothing like the sun”)
135 (“Whoever hath her wish, thou hast thy Will”)
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”)
147 (“My love is as a fever, longing still”)

Aemilia Lanyer (1569-1645)
From *Salve Deus Rex Judaeorum*
“To the Doubtful Reader”
“To the Queen’s Most Excellent Majesty”
“To the Virtuous Reader”
“Eve’s Apology in Defense of Women”
“The Description of Cookham”

John Donne (1572-1631)
From *Songs and Sonnets*
“The Flea”
“The Good-Morrow”
“Song” (“Go and catch a falling star”)
“The Undertaking”
“The Sun Rising”
“The Indifferent”
“The Canonization”
“Song” (“Sweetest love, I do not go”)
“Air and Angels”
“Break of Day”
“A Valediction: Of Weeping”
“Love’s Alchemy”
“A Nocturnal upon Saint Lucy’s Day, Being the Shortest Day”
“The Bait”
“The Apparition”
“A Valediction: Forbidding Mourning”
“The Ecstasy”
“The Funeral”
“The Blossom”
“The Relic”
“A Lecture upon the Shadow”

From *Elegies*
Elegy 16. “On His Mistress”
Elegy 19. “To His Mistress Going to Bed”

Satire 3
From *Holy Sonnets*
1 (“Thou hast made me, and shall thy work decay?”)
5 (“I am a little world made cunningly”)
7 (“At the round earth’s imagined corners, blow”)
9 (“If poisonous minerals, and if that tree”)
10 (“Death, be not proud, though some have callèd thee”)
11 (“Spit in my face, you Jews”)
13 (“What if this present were the world’s last night?”)
14 (“Batter my heart, three-personed God; for you”)
17 (“Since she whom I loved hath paid her last debt”)
18 (“Show me, dear Christ, thy spouse so bright and clear”)
19 (“Oh, to vex me, contraries meet in one”)

“Good Friday, 1613. Riding Westward”
“A Hymn to Christ, at the Author’s Last Going into Germany”
“A Hymn to God My God, in My Sickness”
“A Hymn to God the Father”

Ben Jonson (1572-1637)

Volpone
The Alchemist
From Epigrams
“To My Book”
“On Something, That Walks Somewhere”
“To William Camden”
“On My First Daughter”
“To John Donne”
“On Giles and Joan”
“On My First Son”
“On Lucy, Countess of Bedford”
“To Lucy, Countess of Bedford, with Mr. Donne’s Satires”
“To Sir Thomas Roe”
“Inviting a Friend to Supper”
“On Gut”
“Epitaph on S. P., a Child of Queen Elizabeth’s Chapel”

From The Forest
“To Penshurst”
“Song: To Celia”
“To Heaven”

From Underwood
“A Sonnet to the Noble Lady, the Lady Mary Wroth”
“My Picture Left in Scotland”
“To the Immortal Memory and Friendship of That Noble Pair, Sir Lucius Cary and Sir H. Morison”
“Slow, Slow, Fresh Fount”
“Queen and Huntress”
“Still to Be Neat”
“To the Memory of My Beloved, The Author, Mr. William Shakespeare”
“Ode to Himself”
John Webster (1580?–1625?0)
*The Duchess of Malfi*

Elizabeth Cary (1585?–1639)
*The Tragedy of Mariam*

Thomas Hobbes (1588–1679)
From *Leviathan*
“*The Introduction*”
Part 1. “*Of Man*”
 Chapter 1. “*Of Sense*”
 Chapter 13. “*Of the Natural Condition of Mankind as Concerning Their Felicity and Misery*”
 Chapter 14. “*Of the First and Second Natural Laws*”
 Chapter 15. “*Of Other Laws of Nature*”
Part 2. “*Of Commonwealth*”
 Chapter 17. “*Of the Causes, Generation, and Definition of a Commonwealth*”

Robert Herrick (1591–1674)
From *Hesperides*
“*The Argument of His Book*”
“*Upon the Loss of His Mistresses*”
“*The Vine*”
“*Dreams*”
“*Delight in Disorder*”
“*His Farewell to Sack*”
“*Corinna’s Going A-Maying*”
“*To the Virgins, to Make Much of Time*”
“*The Hock-Cart, or Harvest Home*”
“*How Roses Came Red*”
“*Upon the Nipples of Julia’s Breast*”
“*Upon Jack and Jill. Epigram*”
“*To Marigolds*”
“*His Prayer to Ben Jonson*”
“*The Bad Season Makes the Poet Sad*”
“*The Night-Piece, to Julia*”
“*Upon His Verses*”
“*His Return to London*”
“*Upon Julia’s Clothes*”
“*Upon Prue, His Maid*”
“*To His Book’s End*”

From *Noble Numbers*
“*To His Conscience*”
“*Another Grace for a Child*”

George Herbert (1593–1633)
From *The Temple*

“The Altar”
“Redemption”
“Easter”
“Easter Wings”
“Affliction (1)”
“Prayer (1)”
“Jordan (1)”
“Church Monuments”
“The Windows”
“Denial”
“Virtue”
“Man”
“Jordan (2)”
“Time”
“The Bunch of Grapes”
“The Pilgrimage”
“The Holdfast”
“The Collar”
“The Pulley”
“The Flower”
“The Forerunners”
“Discipline”
“Death”
“Love (3)”

John Milton (1608-1674)

*Paradise Lost*

*Samson Agonistes*

“On the Morning of Christ’s Nativity”

“On Shakespeare”

*L’Allegro*

*Il Penseroso*

“Lycidas”

From Sonnets

“How Soon Hath Time”


“To the Lord General Cromwell, May 1652”

“When I Consider How My Light Is Spent”

“On the Late Massacre in Piedmont”

“Methought I Saw My Late Espousèd Saint”

Andrew Marvell (1621-1678)

“The Coronet”

“Bermudas”

“A Dialogue Between the Soul and Body”

“The Nymph Complaining for the Death of Her Fawn”
“To His Coy Mistress”
“The Definition of Love”
“The Picture of Little T. C. in a Prospect of Flowers”
“The Mower Against Gardens”
“Damon the Mower”
“The Mower to the Glowworms”
“The Mower’s Song”
“The Garden”
“An Horatian Ode”
Upon Appleton House

Margaret Cavendish (1623-1673)
The Description of the New World, Called the Blazing World

Katherine Philips (1632-1664)
“A Married State”
“Upon the Double Murder of King Charles”
“Friendship’s Mystery, To My Dearest Lucasia”
“To Mrs. M. A. at Parting”
“On the Death of My First and Dearest Child, Hector Philips”

SECONDARY WORKS

SUGGESTIONS FOR SUPPLEMENTAL LIST
23 February 2012

PRIMARY WORKS

Select approximately FIFTEEN of the following bulleted items:

Thomas Wyatt the Elder
- Lyric poems
  - “The long love that in my thought doth harbor”
  - “Whoso list to hunt”
  - “Farewell, love”
  - “I find no peace”
  - “My galley”
  - “Divers doth use”
  - “What vailleth truth?”
  - “Madam, withouten many words”
  - “They flee from me”
  - “The Lover Showeth How He Is Forsaken”
  - “My lute, awake!”
  - “Forget not yet”
  - “Blame not my lute”
  - “Stand whoso list”
  - “Who list his wealth and ease retain”
  - “Mine own John Poins”

Henry Howard, Earl of Surrey
- Lyric poems
  - “The soote season”
  - “Love, that doth reign and live within my thought”
  - “Alas! so all things now do hold their peace’’
  - “Th’Assyrians’ king, in peace with foul desire”
  - “So cruel prison how could betide”
  - “Wyatt resteth here, that quick could never rest”
  - “O happy dames, that may embrace”
  - “Martial, the things for to attain”
  - from The Fourth Book of Virgil, lines 86-108

Edmund Spenser
- Amoretti, remainder
- The Shepheardes Calendar, remainder
- The Faerie Queene, Book 2, remainder
Philip Sidney
- *Astrophil and Stella*, remainder

Thomas Kyd
- *The Spanish Tragedy*

Christopher Marlowe
- *Edward II*
- *The Jew of Malta*
- *Tamburlaine, Part I*

William Shakespeare
- *Richard III*
- *Romeo and Juliet*
- *The Merchant of Venice*
- *Henry V*
- *Much Ado about Nothing*
- *Twelfth Night*
- *Measure for Measure*
- *Antony and Cleopatra*
- *The Winter’s Tale*
- *The Tempest*
- *Sonnets*, remainder
- *Venus and Adonis*
- *The Rape of Lucrece*

John Donne
- *The Anniversaries*
- *Devotions upon Emergent Occasions*, Meditations
- *Divine Poems*, remainder
- *Elegies*, remainder
- *Satires*, remainder
- *Songs and Sonnets*, remainder

Amelia Lanyer
- *Salve Deus Rex Judaerum*, remainder

Ben Jonson
- *The Masque of Queens*
- *Oberon, the Faery Prince*
- *Pleasure Reconciled to Virtue*
Mary Wroth
  • *Pamphilia to Amphilanthus*

John Webster
  • *The White Devil*

Francis Bacon
  • *Essays*, remainder

Robert Burton
  • *The Anatomy of Melancholy:*
    “The Author’s Abstract of Melancholy”
    “Democritus Junior to the Reader”
    “The Utopia of Democritus Junior”
    “Love of Learning . . .”
    “Air Rectified. With a Digression of the Air”
    “How Love Tyrannizeth Over Men. . . .”

Thomas Browne
  • *Religio Medici*
  • *Hydriotaphia*

Thomas Middleton
  • *The Revenger’s Tragedy*

Thomas Middleton and William Rowley
  • *The Changeling*

Thomas Middleton and Thomas Dekker
  • *The Roaring Girl*

John Ford
  • *‘Tis Pity She’s a Whore*

Thomas Hobbes
  • *Leviathan*, remainder

George Herbert
  • *The Temple*, remainder

Richard Crashaw
  • Lyric poems
    “Music’s Duel”
Ph.D. Examination in Renaissance Literature

“To the Infant Martyrs”
“I Am the Door”
“On the Wounds of Our Crucified Lord”
Luke 11.[27]
“In the Holy Nativity of Our Lord God: A Hymn”
“Sung as by the Shepherds”
“To the Noblest & Best of Ladies, the Countess of Denbigh”
“The Flaming Heart”

John Milton
• *Paradise Regain’d*
• *A Mask Presented at Ludlow Castle* [Comus]*
• *Areopagitica* and *Of Education*

SECONDARY WORKS

Select approximately FIVE of the following items. Please use the most recent editions; in the case of books that have multiple printings (but not separate editions), you may read any printing.


Howard, Jean E. *The Stage and Social Struggle in Early Modern England*. London: Routledge,


