

PAPER 4: THE RENAISSANCE  
1500-1700



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The period covered by this paper is one of the most fruitful in literature. Although (or perhaps because) it was a century of religious, philosophical and political turmoil, it was also the age of Shakespeare and Sidney and Milton. It saw the beginnings of imperial expansion, but it also saw the great flourishing of the English stage and English verse. This pathway through the period, while acknowledging that it cannot accommodate in eight weeks all of the important literary movements of two heady centuries, attempts to introduce you to a range of genres (love, religion, colonialism, etc), and uses these as an organising principle to discuss other significant influences on early-modern writing. So, for instance, the first supervision on love poetry uses the Petrarchan intertextuality of sonnets to talk about the presence of Petrarch (and a hinterland of continental poetry, from the troubadours onwards) in renaissance love poetry, and also affords the opportunity to talk about manuscript circulation and court literature. Mary Sidney and Anne Lock were women writing in genres often associated with the male voice, but turning them to their own ends. We will think about the stage, so often perceived as the dominant artistic site of the period, but we will also consider some of the other overwhelmingly popular genres of the time, like the metrical psalm. I have tried to take advantage of the exam rubric which allows us to look at all of the writing in all of the languages of these islands in the final week's work on colonialism, and suggest that we might counterbalance the imperial voice of Spenser in the *Faerie Queene* with the poetry of the colonised, in Seán Ó Tuama's *An Duanaire* (in translation). However, the plan below is just a sketch-map, and the suggested texts are just suggestions. If there is a work which you would really like to add, then I'm sure we will manage that.

The supervision topics are below, and after that, you will find a reading list. Please read the list carefully for advice about what might be useful to buy and what can be more readily borrowed or accessed online. Some of these texts are a little difficult to come by: I'll either provide links them on sites like Early English Books Online, or I'll provide photocopies when a short section is all you'll need.

### Suggested supervision topics

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|---------------------|--|
| 1. Petrarchism      | Thomas Wyatt; Philip Sidney<br>possible approaches: form and genre; imitation; translation   |
| 2. Religious lyric  | Some of John Donne or George Herbert or the Sidney Psalms or Anne Lock, <i>Meditations of a Penitent Sinner</i><br>possible approaches: praise; art and artifice; translation; sacred and secular texts in dialogue; textual communities / coterie writing |
| 3. Staging religion | <i>Dr Faustus</i> ; Barnabe Barnes, <i>The Devils Charter</i> , Webster, <i>The Duchess of Malfi</i><br>possible approaches: magic; spectacle; polemic; theological debate   |
| 4. Romance          | <i>The Faerie Queene</i><br>possible approaches: allegory; history and myth; empire; the senses; landscape   |
| 5. Revenge          | <i>The Spanish Tragedy</i> , <i>The Revenger's Tragedy</i> .<br>It wouldn't be un-useful to have read <i>Hamlet</i> before this week too...  |

6. Pastoral                      Some of Amelia Lanyer, *The Description of Cooke-ham*; Milton's *Lycidas*, Dryden's *King Arthur*  
possible approaches: friendship; satire; national mythologising; song
7. Epic                              *Paradise Lost*  
possible approaches: Milton's literary models; the theology of *PL*; speech in *PL*.
8. Colonialism                      A selection from William Baldwin, *Beware the Cat*; Richard Nugent, *Cynthia*; Seán Ó Tuama (ed.), *An Duanaire*, Spenser, *The Faerie Queene / View of the Present State of Ireland*  
possible approaches: animals and savage men; language; women and conquest

### **Seminars (depending on COVID-19 restrictions)**

- I. Material texts: handling and interpreting early-modern printed texts and manuscripts  
II. Writing and the visual arts: emblems, tapestries, pictures

#### **A note on primary texts**

Because the texts on this module are out of copyright, it may be tempting to use free online editions. It's a sad truth that this will almost always be counterproductive: the text will be much more reliable in a proper scholarly edition, and editorial notes will provide valuable support to your reading. On the bright side, second-hand copies of many of the primary texts you'll need will be available cheaply (try Abe Books or even eBay). Please bear in mind that I'm noting editions I have found especially good, but that any scholarly edition (Penguin Classics, Oxford World's Classics, Norton) should be fine.

#### **A note on the reading lists**

There are literally hundreds of secondary texts on almost everything on this list. I'm providing a brief selection of what I have found to be the most useful, but that doesn't mean that I can't put lots more reading in your way if you'd like it: you only have to ask if there's something in which you are interested which doesn't seem to have been covered. You can also consult the wonderful Oxford Bibliographies Online for detailed and annotated reading lists; and the faculty reading list is here:

<https://www.english.cam.ac.uk/students/parti/paper04.html>

#### **Reading over Christmas**

I've tried to arrange the supervisions so that longer texts are followed by shorter ones; however, your life will be so much easier if you tackle the two big reads, *The Faerie Queene* and *Paradise Lost*, in advance.

## 1. Petrarchism

In terms of primary texts, there are lots of options. Petrarch was a dominant force in the early-modern imagination. I'm suggesting Wyatt and Sidney, but for a sense of the range of poets who translated Petrarch, you might like to consult the anthology by Thomas P. Roche, *Petrarch in English* (London: Penguin, 2005) to see if there is anyone else you'd like to work on. That said, there is more to Petrarchism than literal translation – his influence is much more diffuse than even Roche's hefty anthology would suggest. As you will see, Wyatt was a translator, whereas Sidney, who doesn't translate Petrarch at all, shows his influence very clearly.

### *Editions*

**Sir Thomas Wyatt, *the Complete Poems*, ed. by R. A. Rebholz** (New Haven: Yale University Press, 1981) is the most reliable, but hard to come by. Rebholz's text is also the basis of the Penguin Classics edition (buy this second-hand) but there are generous selections in lots of anthologies (**Penguin Book of Renaissance Verse** or the **Norton anthology**) too and these may well serve your purposes adequately for this week's essay.

**Philip Sidney, *Astrophil and Stella in The Major Works*, ed. K. Duncan-Jones** (Oxford World's Classics). You might also get away with the long selections from this work in the Penguin Book of Renaissance Verse or the Norton anthology, supplementing this reading with a library copy of the complete work.

### *Selected secondary texts*

Forster, L., *The Icy Fire: Five Studies in European Petrarchism* (Cambridge: Cambridge University Press, 1969). This is old but not at all out-of-date; it's extremely useful.

Greene, T., *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (Yale, 1982). Hard to come by, but there's a copy in the UL. A great chapter on Wyatt.

Lanham, R., *The Motives of Eloquence* (New Haven, 1976) – if you are interested in translation and imitation, this book, and Vickers below, will help you root it in the rhetorical theory of the period.

Kennedy, W. J. 'Petrarchan Poetics', in *The Cambridge History of Literary Criticism, Vol. 3, the Renaissance*, ed. by Glyn P. Norton (Cambridge: Cambridge University Press, 1999), pp. 119-26.

Marotti, Arthur F. 'Love Is Not Love: Elizabethan Sonnet Sequences and the Social Order', *English Literary History*, 49 (1982), 396-428. A really fascinating account of Sidney's work in the context of the Elizabethan court.

Roche, Thomas, *Petrarch and the English Sonnet Sequences* (New York: AMS Press, 1989).

Vickers, B., *In Defence of Rhetoric* (Oxford: Oxford University Press, 1988). (Chapter 4)

Wyatt, Michael, 'Other Petrarchs in Early Modern England', in *Petrarch in Britain: Interpreters, Imitators, and Translators over 700 Years*, ed. by Martin McLaughlin, Letizia Panizza and Peter Hainsworth (Oxford: Published for the British Academy by Oxford University Press, 2007), pp. 203-16. This whole volume is great, but Wyatt's article provides a useful insight into other versions of petrarchism.

And, while they may not provide the last word on any of your essay topics, the Cambridge Companions series is always a reliable starting point. The *Companion to the Sonnet* would be a useful read this week.

<https://www.cambridge.org/core/books/cambridge-companion-to-the-sonnet/B61885A90F177C86079CABB9107EB6B4>

## 2. Religious Lyric

John Donne or George Herbert are the obvious (and wonderful) choices here, but you might like to take one or the other and consider him in tandem with the Sidney Psalms, by Philip Sidney and his sister Mary (mostly by Mary, actually); or Anne Lock's sonnet sequence, the first in English, which is a translation of Psalm 51, which is also nice and short. They all have a great deal to say to the petrarchan sonnet sequences of last week, but you'll also need a grasp of the religious issues of the day if you are to make much of them. If you feel your Reformation history and theology are a little shaky, Peter Marshall's *Very Short Introduction to the Reformation* (OUP) should sort you out.

#### *Editions*

**John Donne**, John Donne, *Works*. ed. by John Carey, *The Oxford Authors* (Oxford: Oxford University Press, 1990), or there's a very good edition for Longman – though it is a bit more expensive and being new, hard to get second hand. You could also try the various anthologies mentioned above, and supplement your reading there with a library copy of the Longman or the wonderful Variorum.

**George Herbert**, *The Poems of George Herbert*, ed. by Helen Gardner (London: Oxford University Press, 1961) or the more recent edition by Helen Wilcox for CUP are great, but either expensive or hard to come by. There are very good selections in various anthologies, which might serve your purpose.

**The Sidney Psalms** (Mary and Philip Sidney), Sidney, Philip, and Mary Sidney Herbert Pembroke, *The Sidney Psalter: The Psalms of Sir Philip and Mary Sidney* (Oxford: Oxford University Press, 2009)

**Anne Lock (sometimes Locke, Lok)** is a little more difficult. Her Meditations of a Penitent Sinner have appeared in a scholarly edition (*The Collected Works of Anne Vaughan Lock*. ed. by Susan Felch (Tempe, Arizona: 1999) but this is extremely expensive and hard to come by. Luminarium has a perfectly good transcription of the 1560 original, which I recommend instead:

<http://www.luminarium.org/renascence-editions/locke2.html>

#### *Selected secondary texts*

Clarke, Danielle, "'Lover's Songs Shall Turne to Holy Psalmes': Mary Sidney and the Transformation of Petrarch", *The Modern Language Review*, 92 (1997), 282-94.

Coles, Kimberly Anne, *Religion, Reform, and Women's Writing in Early Modern England* (Cambridge: Cambridge University Press, 2008).

Ferry, Anne, *The 'Inward' Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne* (Chicago, London: University of Chicago Press, 1983).

Fisken, Beth Wynne, 'The Art of Sacred Parody' in Mary Sidney's Psalmes.', *Tulsa Studies in Women's Literature*, 8 (1989), 223-39.

Freer, Coburn, *Music for a King: George Herbert's Style and the Metrical Psalms* (London: The John Hopkins University Press, 1972).

Hannay, Margaret Patterson, "'Unlock My Lipps': The Misere Mei Deus of Anne Vaughan Lok and Mary Sidney Herbert, Countess of Pembroke", in *Privileging Gender in Early Modern England*, ed. by Jean R Brink (Kirkville, MO: 1993), pp. 19-36.

Marotti, A.F., *John Donne, Coterie Poet* (Wisconsin: University of Wisconsin Press, 1986).

Nuttall, A. D., *Overheard by God: Fiction and Prayer in Herbert, Milton, Dante and St. John* (London and New York: Methuen, 1980).

Strier, R., 'John Donne Awry and Squint: The "Holy Sonnets," 1608-1610', *Modern Philology*, 86 (1989), 357-84.

Targoff, Ramie, *Common Prayer: The Language of Public Devotion in Early Modern England* (Chicago: University of Chicago Press, 2001).

### 3. Staging Religion

Religion was not an issue confined to the church or the prayer closet: it was palpable in the daily discourse of the period, and – given that it could literally be a matter of life and death – it is not surprising to its concerns played out on the public stage. Christopher Marlowe's *Dr Faustus* is well known and you won't have any trouble getting hold of it – though deciding whether it is a Calvinist tract that damns its protagonist is more problematic. *The Devils Charter* by Barnabe Barnes is less well known, but it's a fascinating piece of Faustus fan-fiction, and unlike Marlowe, Barnes has some interesting (if ultimately depressing) things to say about women. Webster's *Duchess of Malfi* may not look like a religious play, but the Duchess's death is tied up with contemporary narratives about death and martyrdom (which is why martyrdom makes it to the reading list below). There is, by the way, very little by way of literary criticism of Barnes, which is why the list below is so light on that topic.

#### *Editions*

**Christopher Marlowe, *Dr Faustus*:** there are any number of good academic editions. I've got the Mermaid and the Revels and the Penguin (which includes several other Marlowe plays). They all have their merits. Pick up a copy second-hand.

**Barnabe Barnes, *The Devils Charter*.** There is a modern edition, by Nick de Somogyi, but as it doesn't have any notes, I think you might as well just use the original text which is online via the UL website on Early English Books Online.

**Webster, *The Duchess of Malfi*.** Again, this is widely available, and any academic edition (Penguin, Oxford World's Classics, etc) will be fine.

#### *Selected secondary texts*

Bevington, David, and Eric Rasmussen, eds. *Christopher Marlowe: Doctor Faustus A- and B-Texts (1604, 1616)*. The Revels Plays. Manchester, UK: University of Manchester Press, 1993. This is an edition of the play but the introduction is so helpful that I'm listing here among secondary reading in case you miss it!

Callaghan, Dympna, *Women and Gender in Renaissance Tragedy: A Study of Othello, King Lear, the Duchess of Malfi and the White Devil* (Harvester, 1992). Callaghan is always good on early-modern women, so this is highly recommended.

-----, 'The Duchess of Malfi and Early Modern Widows', in *Early Modern English Drama: A Critical Companion*, ed. by P. Cheney and G. Sullivan (Oxford: Oxford University Press, 2005).

Hopkins, Lisa, *Christopher Marlowe: Renaissance Dramatist* (Edinburgh Edinburgh University Press, 2008).

Kerrigan, John C. 'Action and Confession, Fate and Despair in the Violent Conclusion of *The Duchess of Malfi*', *Ben Jonson Journal* 8 (2001): 249–258.

Masinton, Charles G. *Christopher Marlowe's Tragic Vision: A Study in Damnation*. Athens, OH: Ohio University Press, 1972.

Marche, Stephen. "John Webster the Dead: Reading the *Duchess of Malfi*'s Eschatology." *Renaissance and Reformation Renaissance et Réforme* 28 (2004): 79–95.

Monta, Susannah Brietz, *Martyrdom and Literature in Early Modern England* (Cambridge: Cambridge University Press, 2005).

Nuttall, A.D., *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, Blake* (Oxford: Oxford University Press, 1998): there's a useful chapter on Marlowe, however, as with all of Nuttall, admire the sweeping arguments but perhaps add a pinch of salt.

### 4. Romance: *The Faerie Queene*

This is a huge text, and there is a great deal you can do with it, but perhaps the first thing is to understand the generic issues at stake. FQ is best described as an epic romance, but when you come to read Milton, you will see why it is definitely more romance than epic. Generally speaking, romances deal with love and epics with the fates of nations, though there is a certain amount of intermingling of love and the national project in any given example. You might like to start by getting to grips with the idea of romance and epic in the first section of secondary texts listed below – bear in mind that many of these will reappear in the Milton reading list, and that you don't need to read them all. Once you think you have romance and epic clear, you'll be ready to contemplate what Spenser does with the genre he has chosen. You might like to think about the religious and political allegory at work, building on the reading you did on the Reformation; you might want to anticipate our work on colonialism in week 8; you might prefer to think about the literary processes of romance with its intertextuality and refashionings. No matter which path you choose, however, I'll say now that you will be VERY MUCH HAPPIER next term if you've read FQ in advance...

### *Editions*

***The Faerie Queene***. The Longman edition is expensive but I think the best; the Penguin Classics edition is fine! Don't be seduced into buying a gift edition with tooled leather and pretty pictures or a cheap edition like Wordsworth Classics – in this case, more than any other text on this paper, you really need the support of sound editorial notes.

### *Selected secondary reading*

#### I. Romance

Bates, Catherine, ed. *The Cambridge Companion to the Epic*. Cambridge, UK: Cambridge University Press, 2010 – a great starting point.

Bowra, C.M., *From Virgil to Milton* (London: Macmillan, 1972).

Burrow, Colin, *Epic Romance: Homer to Milton*. (Oxford: Clarendon Press, 1993).

Cooper, Helen, *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (Oxford, 2004)

Looney, Dennis. *Compromising the Classics: Romance Epic Narrative in the Italian Renaissance*. Detroit: Wayne State University Press, 1996.

Parker, Patricia, *Inescapable Romance: Studies in the Poetics of a Mode*. (Princeton, NJ: Princeton University Press, 1979).

#### II. Spenser

Hamilton, A. C., ed. *The Spenser Encyclopedia*. Toronto: University of Toronto Press, 1990. An odd sort of text but full of all sorts of incredibly useful short articles, and most of it is available online – just google it.

Heninger, S. K., 'The Orgoglio Episode in the Faerie Queene', *ELH*, 26 (1959), 171-87. A great analysis of allegory in action. You'll read a lot about allegory, but this article shows what allegory can do.

Escobedo, Andrew, *Nationalism and Historical Loss in Renaissance England : Foxe, Dee, Spenser, Milton* (Ithaca, NY: Cornell University Press, 2004). Loss is a tremendously important theme in Spenser, and well worth considering in respect of the later books of FQ (and of Spenser's shorter poems too).

Hadfield, Andrew, ed., *The Cambridge Companion to Spenser* (Cambridge: Cambridge University Press, 2001). Again, FQ is a text where it is helpful to paddle a bit in the shallows before striking out for the deep ocean. This is a very helpful introduction.

McCabe, Richard, *Spenser's Monstrous Regiment: Elizabethan Ireland and the Politics of Difference* (Oxford: Oxford University Press, 2002).

-----, ed., *The Oxford Handbook of Edmund Spenser* (Oxford: Oxford University Press). This isn't just another version of the Cambridge Companion, but a collection of sophisticated short pieces of leading new research on Spenser.

### **5. Revenge Tragedy**

We have already encountered renaissance tragedy in week 3, but now we return to the very characteristic genre of the revenge tragedy. For this week, you might want to revisit Bosola in *The Duchess of Malfi*, as he embodies the malcontented spirit of the revenger in a corrupt court; but we will also be considering the metatheatrical aspects of other prominent texts like *The Spanish Tragedy*, *The Revenger's Tragedy*. We aren't specifically studying Shakespeare this term, but *Hamlet* is an important context here, so perhaps make sure you have read it. There is a certain amount of general reading on the tragic genre; then you can delve into the individual plays.

#### *Editions*

**Thomas Kyd**, *The Spanish Tragedy*. I like *The Revels Plays* ed. by Philip Edwards, (Manchester: Manchester University Press, 1988), but any academic text will be fine. Like RT below, this play is in the Oxford World's Classics *Four Revenge Tragedies*, so that might be a good investment.

**Middleton**, *The Revenger's Tragedy* (try the New Mermaid or Revels edition. It is also included in Oxford World's Classics *Four Revenge Tragedies*)

#### *Selected secondary reading*

##### I. General works on tragedy

Bevington, David. *From Mankind to Marlowe: Growth of Structure in the Popular Drama of Tudor England*, (Cambridge, MA: Harvard University Press, 1962)

Braden, Gordon, *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege* (New Haven, CT: Yale University Press, 1985).

Kerrigan, John, *Revenge Tragedy: Aeschylus to Armageddon* (Oxford, 1996).

Smith, Emma, and Garrett A. Sullivan Jr., eds. *The Cambridge Companion to English Renaissance Tragedy* (Cambridge, 2010).

##### II. Specific plays

Artolino, Frank, 'Now Shall I See the Fall of Babylon': The Spanish Tragedy as Protestant Apocalypse', *The Shakespeare Yearbook*, 1 (1990), 93-115.

Coddon, Karin S. "'For Show or Useless Property': Necrophilia and *The Revenger's Tragedy*." *ELH* 61 (1994): 71-88.

De Chickera, Ernst, 'Divine Justice and Private Revenge in "The Spanish Tragedy"', *The Modern Language Review*, 57 (1962), 228-32.

Justice, Steven, 'Spain, Tragedy, and the Spanish Tragedy', *Studies in English Literature, 1500-1900*, 25 (1985), 271-88.

Maus, Katharine Eisaman, 'Machiavels and Family Men', In *Inwardness and Theater in the English Renaissance*, (Chicago, 1995): 35-71.

McMillin, Scott, 'Acting and Violence: *The Revenger's Tragedy* and Its Departures from *Hamlet*', *Studies in English Literature, 1500-1900* 24 (1984): 275-291.

Semenza, Gregory, 'The Spanish Tragedy and Revenge', *Early Modern English Drama: A Critical Companion* ed. by Garrett A. Sullivan Jr., Patrick Cheney, and Andrew Hadfield, (OUP 2006), 50-60.

Stallybrass, Peter, "Reading the Body: *The Revenger's Tragedy* and the Jacobean Theatre of Consumption." *Renaissance Drama* 18 (1987): 121-148.



## 6. Pastoral

If epic was the highest branch on the poetic tree, the early-modern poet believed that he (and sometimes she) had to step on pastoral to get there. Virgil had written pastoral poetry before the Aeneid; Petrarch wrote pastorals; so writers like Spenser and Milton and Sidney duly wrote their pastorals too, as a form of apprenticeship. Their apprentice pieces could be very loaded, however, and some of these works, like Lycidas, or Spenser's *Shepherd's Calendar*, are extremely political in their import. Others turn the pastoral into the sub-genre of the Country House poem, which seeks to consolidate the artist's relationship with a patron; and finally, pastoral can be a form of escapism, but it is always escapism with a point to make about the real life left behind. I have suggested Lanyer, Milton, and Dryden for this week, but you could equally think about Spenser, Marvell, Sidney's *Arcadia*, Ben Jonson, and many others.

### *Editions*

**Milton, Lycidas**, there are any number of good editions. I happen to like John Milton, *The Shorter Poems*. ed. by John Carey (London: Longman, 1989), but any academic edition will be fine.

**Amelia Lanyer, The Description of Cooke-ham**, can be found in various anthologies including Jane Stevenson and Peter Davidson, eds., *Early Modern Women Poets (1520-1700): An Anthology* (Oxford: Oxford University Press, 2001).

**John Dryden, King Arthur**, is not easy to come by, because he simply wrote so much that no one can squeeze everything into a student text. There is the excellent Oxford critical edition, but that's something you would consult in the library (single volumes of this series cost around £150). However, there is a perfectly serviceable edition online which you can supplement with the library copy.  
<https://quod.lib.umich.edu/e/ecco/004799688.0001.000/1:4?rgn=div1;view=fulltext>

### *Selected secondary reading*

Alpers, Paul, *What Is Pastoral?* (Chicago: University of Chicago Press, 1996).

Cooper, Helen, *Pastoral: Mediaeval into Renaissance* (Cambridge: 1977).

Hanford, James Holly 'The Pastoral Elegy and Milton's Lycidas', *PMLA*, 25 (1910), 403–47.

C. A. Patrides, ed., *Milton's Lycidas: The Tradition and the Poem* (New York: Holt, Rinehart and Winston, 1961).

Annabel Patterson, *Pastoral and Ideology: Virgil to Valéry* (Berkeley: University of California Press, 1987).

Shay, R., 'Dryden and Purcell's *King Arthur*: Legend and Politics on the Restoration Stage' in R.W. Barber, ed. *King Arthur in Music* (Cambridge, 2002), pp. 9-22.

Van Nort, Andrea Trocha, 'Purcell and Dryden's *King Arthur* and the Myth of the Golden Age', *La revue LISA*, 6 (2008), 91-100.

There is a very useful introduction to Lanyer on the British Library website (which is actually worth a browse more generally: the literary introductions series is by leading scholars in the field, and very reliable – plus the illustrations are great).

<https://www.bl.uk/shakespeare/articles/an-introduction-to-the-poetry-of-amelia-lanyer>

## 7. Epic

*Paradise Lost* is another of those reads you will be glad to have tackled out of term. You will probably want to revisit some of the reading on romance and epic forms which you initially encountered under Spenser (above); and after that, there are many directions in which you could take this week's study. There are any number of scholarly texts about PL Below, I've presented some that would help you follow threads through this term's work (e.g. love poetry, epic and romance, pastoral) as well as some that introduce the major themes of theology, and biblical and classical references – but if there is another aspect you would like to explore, let me know, because there will be something written about it (giants in Milton! herbs in Milton!, etc etc). I have also recommended a few introductory works and readers' guides, because it may help you process what you have read when you are in the early stages of grappling with this extraordinary piece of work.

### *Editions*

I'd buy the Alistair Fowler edition for Longman, myself, but there are good editions by Penguin Classics and all the other usual suspects, which might be cheaper than the Longman. (Though if I were going to buy any books at all for this course, I think I'd spend everything on the Longman Spenser and Milton, and the *Penguin Book of Renaissance Verse*, and borrow everything else.)

### *Reader's guide*

Edinburgh University Press has a reader's guide to long poems series which includes both FQ and PL. The PL guide is by Noam Reisner, and is available on the legal deposit computers in the UL.

### *Selected secondary reading*

Achinstein, Sharon, *Milton and the Revolutionary Reader* (Princeton, NJ: Princeton University Press, 1994).

Bates, Catherine, ed. *The Cambridge Companion to the Epic*. Cambridge, UK: Cambridge University Press, 2010 – a great starting point.

Bowra, C.M., *From Virgil to Milton* (London: Macmillan, 1972).

Burrow, Colin, *Epic Romance: Homer to Milton*. (Oxford: Clarendon Press, 1993).

Corns, Thomas N., ed., *A Companion to Milton* (Oxford: Blackwell, 2001).

Kerrigan, W., and Gordon Braden, 'Milton's Coy Eve: Paradise Lost and Renaissance Love Poetry', *ELH*, 53 (1986), 27-51.

Lewalski, Barbara Kiefer, *Paradise Lost and the Rhetoric of Literary Forms* (Princeton, NJ: Princeton University Press, 1985).

Poole, William, *Milton and the Making of 'Paradise Lost'* (Harvard, 2017)

Porter, William M. *Reading the Classics and Paradise Lost*. Lincoln: University of Nebraska Press, 1993.

Walker, Julia, ed., *Milton and the Idea of Woman* (Urbana and Chicago: University of Illinois Press, 1988).

## 8. Colonialism

The important efforts to diversify the canon of literature in English mean that you will be encouraged to read widely in postcolonial theory, in writing about and by slaves, and in Afro-Caribbean and other marginalised literatures during your studies in Cambridge. Your work on Shakespeare next term will touch on these, as you consider the place of Caliban in *The Tempest*, or Aaron in *Titus Andronicus*. On the non-Shakespearian side of early-modern studies, it is useful to bear in mind that Ireland was the first British colony, and that Welsh- and Scots-Gaelic speakers and writers also appear in their own writings and in works central to a more traditional canon of English literature. The suggested readings here focus on Ireland, because it has the most developed secondary literature reflecting on colonisation; but if you prefer to pursue Wales or Gaelic-speaking Scotland, that would also work well. For those of you looking for a more typical approach to the topic of colonial expansion, you might like to consult the Baker article, below, linking Ireland to the New World.

### *Editions*

**Poetry:** there are useful selections in Andrew Carpenter, *Verse in English from Tudor and Stuart Ireland* (Cork: Cork University Press, 2004) and Seán Ó Tuama, *An Duanaire*: similarly, there are interesting poems by early-modern Irish, Scottish and Welsh women in Jane Stevenson, and Peter Davidson, eds., *Early Modern Women Poets (1520-1700): An Anthology* (Oxford: Oxford University Press, 2001). I don't suggest that you buy these, as we would only be looking at short extracts.

**Edmund Spenser, *A View of the Present State of Ireland***, editions by Andrew Hadfield and Willy Maley (Oxford, 1997) and by W.L. Renwick (Oxford: Oxford University Press, 1970). Unless you become passionate about the subject, I think you can safely borrow this from a library.

**William Baldwin, *Beware the Cat***, There is an edition by William A. Ringler and Michael Flachmann, but it is also available on Early English Books Online, and as it is a short text – and as there is no harm in getting used to reading early-modern literature in its original orthography – I suggest you use the EEBO version.

**Richard Nugent, *Cynthia***. If you would like to pursue more sonnets, then this is an interesting (short) sequence, which is at once petrarchan and political. There is an edition by Four Courts Press, but it was a short print run and copies are hard to find. The version on EEBO should be fine.

### *Selected secondary reading*

Baker, D., 'Where Is Ireland in the Tempest', in *Shakespeare and Ireland: History, Politics, Culture*, ed. by Mark Thornton Burnett and Ramona Wray (New York: 1997), pp. 68–88.

Canny, Nicholas, *Making Ireland British, 1580-1650* (Oxford: Oxford University Press, 2001).

Carroll, Clare, *Circe's Cup: Cultural Transformations in Early Modern Writing About Ireland* (Notre Dame (IN): University of Notre Dame Press with Field Day. ix., 2001).

Hadfield, Andrew, 'William Baldwin's Beware the Cat and the Question of Anglo-Irish Literature', *Irish Studies Review*, 6 (1998), 237-43.

Highley, Christopher, *Shakespeare, Spenser, and the Crisis in Ireland* (Cambridge: Cambridge University Press, 1997).

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## HOW TO PREPARE FOR THIS MODULE

1. You could start reading the longer texts on the list – FQ and PL – along with the appropriate reader’s guides. I’d say that this would be the ideal Christmas project.

2. There is absolutely nothing wrong with preparing for a renaissance course by watching films or reading books set in the period. Some of them will be terrible, some will be wonderful, but as long as you realise that this isn’t academic history you are witnessing, they can whet your appetite for the period, and – in the best cases – can develop your eye and your ear for the look and sound of the time. In no particular order, but with my warnings attached, here are some suggestions:

### ***Wolf Hall*, dir. Peter Kosminsky, 2015.**

You’ll have to pay attention, AND bear in mind that contemporary accounts suggest that Cromwell was actually a pretty unpleasant character: Mark Rylance makes him incredibly sympathetic, with all that silent suffering, so don’t let that colour your sense of the period. But how nice or otherwise someone was is always going to be a matter of interpretation, and in terms of giving you a sense of the period, this is spot on.

### ***A Man for all Seasons*, dir. Fred Zinnemann, 1966**

The most famous work about Thomas More is still Robert Bolt's play, *A Man for All Seasons*, which was filmed in 1966 with Paul Scofield in the main role. I find it moving, but it isn't exactly action-packed, and the hairstyles are pretty gruelling (you can amuse yourself by observing how the main characters look right for the period, but everyone in the background has immaculately sixties hair). It is closely based on the account of More written by his son-in-law and the tense courtroom scenes drawn heavily on the court records of the period. It is useful for thinking about martyrdom, but it can’t compete with the production values and some of the sheer cinematic bravura of *Wolf Hall*.

### ***Borgia: Faith and Fear* and *The Borgias***

These two miniseries about the powerful Borgia family who ran early-modern Italy and scandalised early-modern Europe have different virtues: follow the link below to a fantastic essay on what they have to offer the student of history. The Borgias are the subject of Barnabe Barnes’ play *The Devils Charter*, which you may choose to read in Week 3.

<https://www.exurbe.com/the-borgias-vs-borgia-faith-and-fear/>

### **Dorothy Dunnett’s *Lymond* chronicles**

This set of novels follows about a decade in the eventful life of the younger son of a noble Scottish family in the mid-sixteenth century. They are very demanding reads (I need a dictionary, and Dunnett doesn’t hold with making things easy on the reader by explaining why a character has just done something incomprehensible) but on the other hand they are very historically accurate, and all other historical novels look faintly pathetic next to them. You don’t have to go with my recommendation here, but these are definitely the books I would take to a desert island. A tip: if you do decide to read *The Game of Kings*, don’t give up in despair until you have at least reached the bit with the Spanish captain. Things become just a tiny bit clearer after that.

**CJ Sansom’s *Shardlake*** novels follow the adventures of a lawyer in Elizabethan London.

They are very popular, and they go a bit like this:

Shardlake: I am unattractive and no one wishes to marry me. In this way I am quite like most modern fictional detectives, but my cunning twist is that I’m historical.

Reader: Ooh, tell us more.

Shardlake: Well, I get up in Tudor London and look out my typically Tudor small-paned window where I see very Tudor things going on. I often find it useful to remark on them to myself. Like, ‘Oh, how I wish I could wear a sword but the sumptuary laws which govern what people wear in this period mean I can’t because I am not a gentleman’, or ‘Look how those common people are wearing wool, which is because a law was recently passed forcing poor people to support the wool industry by wearing woollen garments’.

Reader: These reflections sound both interesting and informative.

Shardlake: Indeed. Quite often I give helpful explanations to other people too. The other day, for instance, my apprentice had to ask me what the Reformation was. Given that he is a university graduate in a period in which people are being burnt at the stake in public places for having the wrong religious belief, I found nothing odd in the fact that I had to explain Protestantism to him.

Reader: So, um, why should we read these books?

Shardlake: Well, there aren’t many works of fiction about women writers in the period and my adventure in *Lamentation* is pretty much what you’ll be talking about in any essay on religious translation in the sixteenth century.

Reader: Got it. Thank you, sad Master Shardlake and I’m sorry that you are in love with Katherine Parr who is married to the king but that’s what happens in historical novels if you only meet famous people, as seems to happen to you.

### **Things to do with Christophe Marlowe:**

Kit Marlowe lived a fascinating life, and we catch glimpses of him all over fiction. He is played by Rupert Everett in *Shakespeare in Love*, which is not historically accurate but has good reconstructions of theatres and of dancing, and he is a sort of Lord Flashheart character in Ben Elton’s recent comedy series about Shakespeare, *Upstart Crow*, which is hilarious if you know the clichés of Shakespeare criticism, as I’m sure you do... BBC radio runs a regular-ish serial in which Marlowe is a detective/spy (most recently, in ‘The Murky Mystery of Murder at St Mark’s’: the title tells you everything, really - it isn’t High Art). There’s a whole series of detective novels by MJ Trow, which also feature Marlowe, but I haven’t read these, and can’t vouch for them, good or bad. But if you are going to bed with the flu, and want to read something undemanding and Marlovian, I recommend Deborah Harkness’s *Shadow of Night*. Admittedly, this is the second part of the trilogy, but in the first book, our time-travelling team of vampire and witch academics (oh yes: academics are cool and happening) are stuck in the present; they don’t hang out with Marlowe and Mary Sidney and every other famous person alive (or undead) at the period until vol. 2. The writing is terrible, but the history is great: before she became a super-famous international writer of vampire novels, Deborah Harkness was a very highly regarded academic. So you can rely on the accuracy, if not the quality, of every detail - except the details about vampires and witches, which I’m afraid remain untrue no matter what the era.

**Shakespeare** might not be on the course, but that doesn’t mean you won’t profit from watching lots of Shakespeare while studying: it’s the same period, after all. Drama Online has some fantastic performances, and the Globe on Screen can be brilliant (their *Twelfth Night* is particularly funny). You can’t go wrong – except possibly if you attempt to watch the whole BBC Shakespeare, as the extreme beige-ness of these 1970s films will depress your spirits...

Good luck, and get in touch if you need further advice!

