

COMPILED BY: DR. J. HARRIS & DR. B. FROST

# **COUNTRY, CITY AND COURT:**

**RENAISSANCE LITERATURE,  
1558-1618**

**EASM124  
DEPARTMENT OF ENGLISH,  
UNIVERSITY OF EXETER  
2014-2015**

## **COUNTRY, CITY AND COURT: RENAISSANCE LITERATURE, 1558-1618**

### **SYLLABUS**

**Seminars: Wednesday 11.05-12.55; Old Library 124**

#### **Week 1**

##### **Introduction: popular identities and politics in the early modern period**

We will begin with an introductory discussion of representations of people and places in the early modern period. The discussion will place Shakespeare's *Henry VI, Part 2* in relation to a number of shorter, contextual pieces. In your reading of Shakespeare's play, please look at the representations of social order and disorder, and particularly of popular revolt, in Act IV. How are the court and the city represented? As well as thinking broadly, try to pay attention to the sites these revolts take place (the space itself and its geographical location): where does it happen? Why does it happen *there*? How is the space described – how does it look, smell, sound, feel, taste? How does the space shape the revolt and/or the revolt characterise/inform the space?

##### *Primary reading*

- William Shakespeare, *Henry VI Part 2*
- Readings on ELE:
  - William Harrison, *The Description of England* (1587), ed. Georges Edelen (Ithaca: Cornell UP, 1968)
  - Sir Thomas Smith, *De Republica Anglorum* (1562-65), ed. Mary Dewar (Cambridge: CUP, 1982), Book I, chapter 24: 'Of the fourth sort of men which doe not rule.'
  - *The Primer or Booke of Private Prayer* (1553), fols. 161-162.
  - Arthur F. Kinney (ed.), *Elizabethan Backgrounds: Historical Documents of the Age of Elizabeth I* (Hamden: Archon, 1975), pp.60-70: 'Homily on Obedience: An exhortation, concerning good order and obedience, to rulers and Magistrates' (1562)

## Week 2

### Court and country: royal progresses, and the pastoral of power

In many of the summers of her reign, Elizabeth I made tours (known as 'progresses') through parts of her realm. In your reading for this week, please consider the ways in which pastoral, as a literary mode, became an instrument of power in this era. More specifically, consider the ways in which Elizabeth was written into the countryside. How do these texts figure the relationship between the monarch and her country? (Again, look out for the particular locations chosen as well as the noises, sights, smells, tastes, and tactile sensations invoked here. Think about why they are used and how they differ from those of the playhouse). How is a model of nationhood being constructed? Thinking more generally, what interpretative challenges do these texts pose for us? How might we begin to analyse them, and how might these methods differ in comparison to, say, our approach to a Shakespeare play?

#### Primary reading

- Readings on ELE:

From Jayne Elisabeth Archer (ed. et al.), *John Nichols's 'The Progresses and Public Processions of Queen Elizabeth I': A New Edition of the Early Modern Sources*, 5 vols. (Oxford: OUP, forthcoming). The original Nichols volumes (2 vols, London, 1788) are in the main library, on the English History shelves, but poorly catalogued).

- 'Queen Elizabeth at Bissam, Sudeley, and Ricote, August-September 1592', from *Speeches delivered to Her Maiestie this last Progresse, at the Right Honorable the Lady Rvssels, at Bissam, the Right Honorable the Lorde Chandos at Sudley, at the Right Honorable the Lord Norris, at Ricorte* (Oxford: Joseph Barnes, 1592). This text edited by Sarah Ross.
- 'The Queen's Entertainment at Cowdray, 14-20 August 1591', from *The Honorable Entertainment Giuen to the Queenes Maiestie in Progresse, at Cowdrey in Sussex [Hent]* (1591). This text edited by Gabriel Heaton.
- 'The Queen's Entertainment at Elvetham, 20-23 September 1591', from *The Honorable Entertainement at Elvetham in Hampshire, by the right Honorable the Earle of Hertford. 1591* (London: John Wolfe, 1591). This text edited by H. Neville Davies.

From Katherine Duncan-Jones (ed.), *Sir Philip Sidney* (Oxford: OUP, 1989)

- Sir Philip Sidney, 'The Lady of May',

For comparative purposes, please also look at *The Queen's Majesty's Passage*, linked to on the ELE site. **This text will be critical for your first piece of assessment, so please familiarise yourselves with it now!**

### Week 3

#### **Contesting courtesy: courtly conduct manuals and Spenser's *Faerie Queene*, Book VI**

This week we will consider theories and debates about the Renaissance court. The two texts are quite different: Castiglione's courtly conduct manual, which was highly influential in Elizabethan England, presents an image of life at court that is generally idealized; the final book of Spenser's epic poem, by comparison, betrays a certain dissatisfaction with the ideals which had underpinned so much of this poet's career. In your reading, please consider the ways in which each text represents not only the court, but also the (supposedly related) virtue of courtesy. How might courtesy be defined? How (and where) might it be performed? (Think about ideas of behaviour, bodily conduct and display, costume, staging, etc). To what extent does location affect codes of conduct? How different are the expectations for men and for women? To what extent is courtesy gendered?

##### *Primary reading*

- Edmund Spenser, *The Faerie Queene*, Book VI
- Readings on ELE:
  - Baldassare Castiglione, *The Courtier*, trans. Thomas Hoby (London, 1561), Yy.iiii-Zz.iiii(v). (EEBO)

### Week 4

#### **Anxieties of rule: Machiavelli's *The Prince* and Shakespeare's *Richard II***

The texts this week present very different images of courtly life than those one might find in a courtly conduct manual. Machiavelli's text, though officially banned in Elizabethan England, was the period's most influential analysis of statecraft. Shakespeare's play, like so many of the English history plays, focuses attention on an event that, according to conventional divine-right theory, is unthinkable: the deposition of a monarch. In your reading, consider the ways in which these texts represent the court, kingship, and political action. Specifically, you should assess the ways in which both texts suggest the performative nature of monarchy, and the impact of this implied association between statecraft and stagecraft. In addition, in the case of *Richard II*, how might the actual conditions of performance have contributed to this effect? Aspects to consider include the physical space of the theatre and the actor-audience relationship, as well as the various sight- and sound-effects that might have been produced on-stage during the play's performance.

##### *Primary reading*

- William Shakespeare, *Richard II*
- Readings on ELE:

- Niccolò Machiavelli, *The Prince*, eds. Quentin Skinner and R. Price (Cambridge: CUP, 1988), chapters. 15-25.
- Sir Francis Bacon, 'Of Nobility' (see previous week's ELE link).

## Week 5

### Corruption and the court: Jonson's *Sejanus* and early Stuart libels

The texts this week take us into the reign of James I. Jonson's *Sejanus* is set in ancient Rome, but explores some critical contemporary political issues. The libels circulating in this period, now available in an electronic edition, provide less sophisticated but more immediate commentary on contemporary political life. In your reading, please consider representations of the court and courtiers. How do these compare/contrast with the module's earlier ideas of social order and disorder? Think especially about free speech and the role of political counsel in this environment, as well as the status of the court favourite. To what extent does a (not *the*) 'public' seem to exist for these discourses? Are the king's works and the people's ever in dialogue? To what extent is this characteristic of London and London's spaces?

#### Primary reading

- Ben Jonson, *Sejanus*, ed. Philip Ayres (Revels)
- Readings on ELE:
  - 'Early Stuart Libels: An Edition of Poets from Manuscript Sources', eds. Alistair Bellamy and Andrew McRae (2005): <http://purl.oclc.org/emls/texts/libels/>, Section L.
  - Bacon's, 'Of Counsel' (see previous ELE link).

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## Week 6 : Opportunities Week (no classes)

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## Week 7

### Rethinking the city: Stow, Whitney, Donne, Middleton, and civic pageantry

This week we concentrate upon the city itself. London was changing rapidly in this period, and in response numerous commentators sought in various ways to comprehend the nature and significance of their city. The set texts are all quite different: John Stow's *Survey* is an earnest effort to describe London, in comprehensive detail; Isabella Whitney's poem situates the female author in relation to a world of commerce; and Thomas Middleton's *The Triumphs of Truth* is

an example of civic pageantry. In your reading, consider the ways in which these different texts conceive of civic space and the citizen. Think about what position the text takes with respect to London. Does it see London as an *urbs*, *civitas*, and/or *res publica* (Kagan)? What knowledge of London does the text assume its reader to have? How is London described in terms of its physical and sensory environment? What locations are important and why? How do these differ between the texts? (You wish to examine *The Triumphs of Truth* alongside a review of *The Queen's Majesty's Passage*).

*Primary reading*

- Readings on ELE:
  - John Stow, *A Survey of London* (1598), ed. C. L. Kingsford, 2 vols (Oxford, 1908) [extracts: pp.33-51, 105-125, 142-144, 159-169, 255-269]
  - Isabella Whitney, 'Will and Testament' (from: *Norton Anthology of Poetry*, 4<sup>th</sup> ed.)
  - John Donne, 'Satire I', from John Donne, *Complete English Poems*, ed. A. J. Smith (London: Penguin, 1971), pp.155-157, notes, pp.469-475.
  - Thomas Middleton, *The Triumphs of Truth* (1613), ed. Richard Dutton, *Jacobean Civic Pageants* (Staffordshire, Keele UP, 1995), pp.137-167.

**WEEK 8:**

**Voices from the streets: rogue pamphlets and Thomas Nashe, *The Unfortunate Traveller***

If a writer such as John Stow seeks to uphold values of community and history in his representation of London, a new wave of writers in the 1590s look at civic life in fresh ways, and as a result produce startlingly new kinds of literature. Rogue pamphlets are far more fact than fiction, but nonetheless tell us much about dominant fears and fantasies of the era. Nashe's text, which translates the rogue pamphlet into a longer prose fiction (or early novel), is one of this period's more remarkable literary creations. In your reading, consider: how do the respective authors represent the relation between individual and civic space? (Think too about the relationship of the author to this space). What is the function of travel in the texts? How does the placelessness of the trickster offer him a different perspective on the places he visits? And consider the tricky matter of tone in these texts: are the authors moralistically condemning the trickster or celebrating his ingenuity and wit?

*Primary reading*

- Thomas Nashe, *The Unfortunate Traveller*; in Nashe, 'The Unfortunate Traveller' and Other Works, ed. J.B. Steane (London: Penguin, 1971)

- Readings on ELE:
  - Robert Greene, *A Notable Discovery of Cozenage* (1591), from: Arthur F. Kinney (ed.), *Rogues, Vagabonds, & Sturdy Beggars: new gallery of Tudor and early Stuart rogue literature exposing the lives, times, and cozening tricks of the Elizabethan underworld* (Amherst: University of Massachusetts Press, 1990), pp.157-186.

## Week 9

### **Satire and saturnalia: Jonson's *Bartholomew Fair***

A crucial question about *Bartholomew Fair* – one of Jonson's most challenging plays – is its relation to popular culture. Critics are divided over whether the play is a harsh satire on the people and their forms of festivity, or a carnivalesque celebration of popular cultural practices and their capacity to subvert traditional structures of order. One way of approaching this question is to approach the play via the most peculiar (and neglected) passage in the whole play: the puppet-play of Act V. (For those who are keen for further reading or research, one way of approaching the puppet-play is via Marlowe's *Hero and Leander*, which the puppets translate into the register of the London streets.) This will lead us to Jonson's representation of the city, and to social order within it. Consider especially the representation of authority and authority figures: to what extent do they offer stability and morality? Consider also the people working in the fair: are they entirely unscrupulous and self-interested, or do they possess a genuine sense of community? Look too at the presentation of bodies and bodily functions: how do these express and reflect ideas of social order and disorder? As always, keep your senses peeled for depictions of the sensory environment – how, what, why do scents, sounds, sights, tastes and touches contribute to the portrayal of the spaces, occupants, and society?

#### *Primary reading*

- Ben Jonson, *Bartholomew Fair*, ed Suzanne Gossett (Revels, 2000)
- Readings on ELE:
  - Christopher Marlowe, *Hero and Leander* (from *Norton Anthology*)

## Week 10

### **Literature of rebellion in city and country: documents from the Midlands Revolt and Shakespeare's *Coriolanus***

The texts this week bring us back to the issue of rebellion, in a manner that combines our previous work on both the country and the city. (It should also give us a chance to reflect on Shakespeare's *Henry VI Part 2*, which may have passed by at the speed of light in week one.) *Coriolanus* is (among other things) an astute

exposition of civic politics. Some critics, however, have argued that it might be contextualized in relation to a rural uprising, the Midlands' Revolt of 1607. (See esp. Annabel Patterson.) Although our discussion will probably focus principally on Shakespeare's play, we will test these historicizing arguments by examining some documents relating to the Midlands Revolt. In your reading, consider the following: What does revolution look/sound/smell/taste like? Where does it occur? (Space and territory are very important in this play). How does the noise of war compare to the noise of civil discord and/or to the ordered noises of the city? What is the relationship between fame and rumour/civil rites and celebrity? How are voices and honour connected? Whose voices do we hear as the 'voice of war' or the 'voice of the people' and do we ever gain access to a 'popular voice'?

### *Primary reading*

- William Shakespeare, *Coriolanus*
- Readings on ELE:
  - Documents on the Midlands Revolt:
    - 'The Diggers of Warwickshire to all other Diggers' (1607), from Stephen Bending and Andrew McRae (eds.), *The Writing of Rural England, 1500-1800* (Basingstoke: Palgrave, 2003), pp.146-149.
    - Edwin Say, 'The Midlands Revolt and the Inquisitions of Depopulation of 1607', *Transactions of the Royal Historical Society* n.s. 18 (1906), Appendix I-II, pp.238-244.

## **Week 11**

### **Estate poetry and Jacobean policy**

King James VI and I was one of the most outspoken and interesting social critics of the early seventeenth century. In particular, he had strong views about the relation between the city and the country, and these views not only underpinned some fascinating efforts of social engineering but coincided with (and arguably informed) some powerful poetic celebrations of rural life and values. In your reading, consider the moral and social ideals attached to country life, and the way poets responded to evidence of change. Think in particular about the importance of the landed estate as social and economic units in pre-industrial England. How are the spaces/locations treated in relation to: economic relations and ideas of community; nature (as both principle and landscape); gender stereotypes? What is the relation of the speaker to the place and community described – are they participants, observers, guests, infiltrators? More generally, consider when and with what other materials the poems were published. We will also look again at the discourses and publics that exist between the king and his people. We will also take some time this week to review the module.

*Primary reading*

- Readings on ELE:
  - James I, speeches and poems:
    - 'Speech in Star Chamber, 20 June 1616' [extract], from Johann P. Sommerville (ed.), *King James VI and I: Political Writings* (Cambridge: CUP, 1994), pp.224-227.
    - The Kings Maiesties Declaration to His Subiects, Concerning lawfull Sports to be vsed* (London, 1618)
    - Unpublished and uncollected poems [extract], from English Poetry, Second Edition [<http://collections.chadwyck.co.uk>]
  - Aemelia Lanyer, 'The Description of Cooke-ham' (1611)
  - Ben Jonson, 'To Penshurst' (1616)
  - Thomas Carew, 'To Saxham' (1631-2)  
(Lanyer, Jonson, and Carew printed in: Bending and McRae (eds.), *The Writing of Rural England, 1500-1800*, pp.64-70. (Basingstoke: Palgrave, 2003), pp.64-74.

## ASSESSMENT

Students will write:

1. One research report, of 2500 words, **due on Thursday 13<sup>th</sup> November (Week 8)**. For this exercise, students will choose one site from *The Queen's Majesty's Passage*\* and research the etymology, history, and significance of the place, as well as providing a synaesthetic depiction of the area on a day-to-day basis compared with its appearance during the royal progress. This will be accompanied by an annotated bibliography. Reports **MUST** be written individually, but students are encouraged to collaborate in the research stages. The research report will constitute **25%** of a student's mark for the module.

\*Please note: we are participating in a pedagogical partnership with the [Map of Early Modern London](#) for this assignment and there will be an opportunity for students to **submit their research for publication** after it has been assessed. See the subsequent page for further details of this exciting opportunity!

2. One assessed essay, of 5000 words, **due on 7<sup>th</sup> January, 2015**. Topics/questions will be set by the students after discussion with Dr. Frost **no later than Thursday 27<sup>th</sup> November (Week 10)**, and must be distinct in subject matter from the student's research report. This will constitute **75%** of a student's mark for the module.

Briony Frost  
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Office hours: To be confirmed  
Queens 318

## THE RESEARCH REPORT AND *MoEML*: PUBLICATION OPPORTUNITY

We are participating in a pedagogical partnership with the [Map of Early Modern London](#), a scholarly project used around the world on courses like ours. Our first project will be a potential contribution to *MoEML*'s encyclopaedia. We will follow the contributor guidelines for places and produce an encyclopaedic entry for a selection of the key sites in *The Queen's Majesty's Passage*. I will mentor you through the research and writing process, and function as a Guest Editor for *MoEML*. If your work meets the standards for publication, the *MoEML* team in Victoria will encode and publish it. Your name will be listed on the *MoEML* site.

Please make sure that you read through the following pages:

- [Student Research Guidelines](#)
- [Contributor Guidelines](#)
- [The MoEML Guide to Editorial Style](#)
- [Tips on Writing for the Web Environment](#)

This is an excellent opportunity for anyone who wishes to continue in academia to potentially get his/her name in print and acceptance for publication will enhance any CV. If you would like to take advantage of this, please come and discuss your work with me at the earliest opportunity.

Please note: submission of the encyclopaedia article for consideration by the editors of *MoEML* will require follow-up work subsequent to the submission of the research report for assessment by the University of Exeter. This WILL include revision of the encyclopaedia portion of the research report and accompanying bibliography. It MAY include collaboration with other academics, as there are a variety of publication options: 1) sole authorship of an encyclopaedia article; 2) joint authorship of an encyclopaedia article; 3) sharing of research with the course convener to become a named researcher/contributor to a separate article: *The Queen's Majesty's Synaesthetic Passage* being submitted to *MoEML* Topics.

Please come and speak to me if you would like any further information on this fantastic opportunity to establish yourself as a scholar.

## ESSENTIAL RESOURCES

### JOURNALS (not an exhaustive list!)

*English Literary History (ELH)*  
*English Literary Renaissance (ELR)*  
*Early Modern Literary Studies*  
*Historical Journal (HJ)*  
*Huntington Library Quarterly (HLQ)*  
*Modern Language Quarterly (MLQ)*  
*John Donne Quarterly*  
*Renaissance Quarterly (RenQ)*  
*Shakespeare Quarterly*  
*Shakespeare Studies (ShS)*  
*Sidney Journal*  
*Sixteenth Century Journal (SCJ)*  
*Spenser Studies*  
*Studies in English Literature 1500-1900 (SEL)*

### ONLINE (in addition to readings on ELE)

These are some excellent online resources with which you should become familiar as soon as possible (most are available via Exeter's electronic library)

*Annual Bibliography of English Language and Literature*  
*British History Online*  
*Cambridge Companions Online*  
*Early English Books Online (EEBO)*  
*English Poetry 2<sup>nd</sup> Edition*  
*English Short Title Catalogue (ESTC)*  
*Luminarium: Anthology of English Literature ([www.luminarium.org](http://www.luminarium.org))*  
*Modern Languages Association Bibliography (MLA)*  
*Oxford Dictionary of National Biography (ODNB)*  
*Oxford English Dictionary (OED)*  
*World Shakespeare Bibliography*

Please also see the ELE list of digital resources.

### REFERENCE WORKS AND COLLECTIONS (good places to start, not end)

*The Cambridge History of the Book in Britain, Vol. 3: 1400-1557* (eds. Lotte Hellinga and J. B. Trapp, 1999)  
*The Cambridge History of the Book in Britain, Vol. 4: 1557-1695* (eds. D. F. McKenzie and John Barnard, 2002)

*The Cambridge History of Early Modern English Literature* (eds. David Loewenstein and Janel M. Mueller, 2002)  
Lanham, R. A. (ed.), *A Handlist of Rhetorical Terms* (2<sup>nd</sup> ed., 1991)  
Wiener, Philip P. (ed.), *Dictionary of the History of Ideas*, 4 vols. (New York, 1973-4)

**SECONDARY READING** (good starting points: some further reading will also be provided throughout the term)

### **Contexts: Historical**

- Archer, Jayne (ed. et al), *The Progresses, Pageants and Entertainments of Queen Elizabeth I* (Oxford, 2007)
- Barry, Jonathan, 'Civility and Civic Culture in Early Modern England: The Meanings of Urban Freedom', in Peter Burke, Brian Harrison, and Paul Slack (eds.), *Civil Histories: Essays Presented to Sir Keith Thomas* (Oxford, 2000), 181-196.
- Betteridge, Thomas, *Literature and Politics in the English Reformation* (Manchester, 2004)
- Brigden, Susan, *Old Worlds, New Worlds* (Oxford, 2000)
- Burke, Peter, *Popular Culture in Early Modern Europe* (Aldershot, 1978, 3<sup>rd</sup>. ed. 2009)
- Burns, J. H., and Mark Goldie, *The Cambridge History of Political Thought 1450-1700* (Cambridge, 1991)
- Clegg, Cyndia Susan, *Press Censorship in Jacobean England* (Cambridge, 2001)
- Collinson, Patrick, *The Elizabethan Puritan Movement* (London, 1967; repr.1990)
- Cummings, Brian and James Simpson (eds.), *Culture Reformations: Twenty-First Century Approaches* (Oxford, forthcoming)
- Doerksen, Daniel and Christopher Hodgkins (eds.), *Centred on the Word* (Newark, 2004)
- Duffy, Eamon, *Stripping of the Altars: Traditional Religion in England 1400-1580* (New Haven, 1992)
- Eisenstein, Elizabeth, *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe*, 2 vols (Cambridge, 1979)
- \*Fletcher, Anthony and John Stevenson (eds.), *Order and Disorder in Early Modern England* (2005)
- Fox, Alistair, *The English Renaissance: Identity and Representation in Elizabethan England* (Oxford, 1997)
- Freeman, Thomas S. and Susan Doran, *Mary Tudor: New Perspectives* (London, forthcoming)
- Frye, Susan, *Elizabeth I: The Competition for Representation* (New York, 1993)
- Guy, John, *Tudor England* (Oxford, 1988)
- Hadfield, Andrew, *The English Renaissance 1500-1620* (Oxford, 2001)
- Haigh, Christopher, *English Reformations: Religion, Politics, and Society under the Tudors* (Oxford, 1993)
- Houlbrooke, Ralph (ed.), *English Family Life, 1576-1716* (Oxford, 1988)

- Kelley, D. R. and D. H. Sacks (eds.), *The Historical Imagination in Early Modern Britain: History, Rhetoric, and Fiction, 1500-1800* (Cambridge, 1997)
- MacCulloch, Diarmaid, *The Later Reformation in England 1547-1603* (2<sup>nd</sup> ed., Basingstoke, 1999)
- MacCulloch, Diarmaid, *Reformation* (2003)
- McEachern, Claire, and Debra Shuger (eds.), *Religion and Culture in Renaissance England* (Cambridge, 1997)
- McGrath, Alister E., *Reformation Thought: An Introduction* (3<sup>rd</sup> ed., Oxford, 1999)
- McLaren, Anne, *Political Culture in the Reign of Elizabeth I: Queen and Commonwealth 1558-1585* (Cambridge, 1999).
- Marcus, Leah, et. al. *Elizabeth I: Collected Writings*, (UCP, 2002).
- Rhodes, N, et. al. *King James I & VI: Selected Writings*, (Ashgate, 2003).
- Skinner, Quentin, *The Foundations of Modern Political Thought* 2 vols. (Cambridge, 1987)
- Smith, Alan G. R. and Nicholas Tyacke (eds.), *The English Commonwealth 1547-1640* (Leicester, 1979).
- Smith, Bruce, R. *The Acoustic World of Early Modern England*, (UCP, 1999).

### **Contexts: Literature In History**

- Aers, David, *Culture and History 1350-1600: Essays on English Communities, Identities and Writing* (London, 1992)
- Beal, Peter, and Ioppolo, Grace, *Elizabeth I and the Culture of Writing* (2007)
- Clarke, Danielle (ed.), *Isabella Whitney, Mary Sidney and Aemilia Lanyer: Renaissance Women Poets* (2000)
- Collinson, Patrick, 'Literature and the Church', in Lowenstein and Mueller (eds.) *The Cambridge History of Early Modern English Literature* (Cambridge, 2003), 374-398.
- Cooper, Helen, *Pastoral: Medieval into Renaissance* (1977)
- Cummings, Brian, *The Literary Culture of the Reformation: Grammar and Grace* (Oxford, 2002)
- Davies, Marion Wynne, *Sidney to Milton 1580-1660* (Basingstoke, 2002)
- \*Greenblatt, Stephen, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago, 1980)
- Gurr, Andrew and Philippa Hardman (eds.), *Politics, Patronage and Literature in England 1558-1658* (1991)
- Hadfield, Andrew, *Literature, Politics and National Identity: Reformation to Renaissance* (Cambridge, 1994)
- Hadfield, Andrew (ed.), *Edmund Spenser: A Critical Reader* (1996)
- \*Helgerson, Richard, *Forms of Nationhood: The Elizabethan Writing of England* (Chicago, 1992)
- \*Javitch, Daniel, *Poetry and Courtliness in Renaissance England* (Princeton, 1978)
- Kastan, David Scott, and Stallybrass, Peter, *Staging the Renaissance* (1991)

- Kernan, Alvin (ed.), *Two Renaissance Mythmakers: Christopher Marlowe and Ben Jonson* (1977)
- King, John N., *English Reformation Literature: The Tudor Origins of the Protestant Tradition* (Princeton, 1982)
- King, John N., 'The light of printing': William Tyndale, John Foxe, John Day, and Early Modern Print Culture', *RenQ* 54 (2001), 52-85.
- King, John N. (ed.), *Tudor Books and Readers: Materiality and the Construction of Meaning* (Cambridge, forthcoming)
- Kinney, Arthur F. (ed.), *The Cambridge Companion to English Literature 1500-1600* (Cambridge, 2000)
- Lewalski, Barbara K, *Renaissance Genres: Essays on Theory, History, and Interpretation* (Cambridge, Mass., 1986)
- Love, Harold, *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* (Amherst, 1998)
- Lowenstein, David and Janet Mueller (eds.) *The Cambridge History of Early Modern English Literature* (Cambridge, 2003)
- Mack, Peter, *Elizabethan Rhetoric* (Cambridge, 2002)
- Mack, Peter (ed.), *Renaissance Rhetoric* (Basingstoke, 1994)
- \*Manley, Lawrence, *Literature and Culture in Early Modern London* (Cambridge, 1995)
- McKitterick, David, *Print, Manuscript and the Search for Order, 1450-1830* (Cambridge, 2003)
- \*Norbrook, David, *Poetry and Politics in the English Renaissance* 2<sup>nd</sup> ed. (Oxford, 2002)
- \*Norbrook, David and Henry Woudhuysen (eds.), *The Penguin Book of Renaissance Verse, 1509-1659* (1993), especially 'Introduction'.
- O'Callaghan, Michelle, *The 'Shepherd Nation': Jacobean Spenserians and Early Stuart Political Culture, 1612-1625* (2000)
- Pincombe, Mike, *Elizabethan Humanism: Literature and Learning in the Later Sixteenth Century* (Harlow, 2001)
- \*Richards, Jennifer, *Rhetoric and Courtliness in Early Modern English Literature* (2003)
- Rickard, J. *Authorship and Authority: The Writings of James I & VI*, MUP, 2012.
- Rosendale, Timothy, *Liturgy and Literature in the Making of Protestant England* (Cambridge, 2007)
- Scott-Warren, Jason, *Early Modern English Literature* (Cambridge, 2005)
- Shrank, Cathy, *Writing the Nation in Reformation England, 1530-1580* (Oxford, 2004)
- \*Skinner, Quentin, *Reason and Rhetoric in the Philosophy of Thomas Hobbes* (Cambridge, 1996), especially Part 1.
- \*Vickers, Brian, *English Literary Renaissance Criticism* (Oxford, 2003)
- Wakelin, Daniel, *Humanism, Reading, and English Literature 1430-1530* (Oxford, 2007)
- Williams, Raymond, *The Country and the City* (London, 197).

