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Reading List for Ph.D. Comprehensive Exams (Fall 2015)

**Field One: Sixteenth Century Literature and Early Seventeenth Century Drama**

**Primary Texts**

Anonymous--*Everyman* (1485)

Thomas More—

*Utopia* (1516)

Thomas Wyatt the Elder—

“The Long Love,”

 “My Lute Awake”

“They Flee From Me”

“Whoso List to Hunt”

“Mine Own John Poins”

Henry Howard, Earl of Surrey—

 “The soote season”

 “Love, that doth reign and live within my thought”

“Alas! So all things now do hold their peace”

 “Wyatt resteth here, that quick could never rest”

“O happy dames that may embrace”

Edmund Spenser—

“The Shepheardes Calendar” (April and October)

 “The Faerie Queene” (Books 1-3)

 From *Amoretti* (Sonnets 1, 34, 37, 54, 64, 65, 67, 68, 74, 75, 79)

Sir Walter Ralegh—

 *Discovery of Guiana*

 “The Nymph’s Reply to the Shepherd”

 “The Lie”

 “What is our life?”

 “The Author’s Epitaph, Made By Himself”

Sir Philip Sidney—*Defense of Poesy*

 “Astrophil and Stella”

Thomas Kyd—

*The Spanish Tragedy*

Christopher Marlowe—

 “Hero and Leander”

 “The Passionate Shepherd to his Love”

 *Doctor Faustus*

*The Jew of Malta*

*Tamburlaine*

*Edward II*

William Shakespeare—

Complete sonnets

 *Anthony and Cleopatra*

 *Coriolanus*

 *Hamlet*

 *Henry VIII*

 *The Merchant of Venice*

 *Othello*

 *Titus Andronicus*

 *Winter’s Tale*

 *Richard II*

 *Richard III*

 *Measure for Measure*

 *King Lear*

 *Macbeth*

*As You Like It*

*Arden of Faversham* (1592)

Thomas Norton and Thomas Sackville—*Gorboduc* (1565)

Roper, William. (1553) *The Life of Sir Thomas More*.

Ben Jonson—

*Volpone* (1605)

 *The Alchemist* (1605)

 *Bartholomew Fair* (1614)

John Webster—

 *The Duchess of Malfi*

 *The White Devil*

Elizabeth Cary—

*The Tragedy of Mariam* (1613)

Thomas Middleton and William Rowley—

*The Changeling*

Thomas Middleton—

*Revenger’s Tragedy* (1622)

 *Chaste Maid in Cheapside* (1613)

John Fletcher—

*Sir John Van Olden Barnavelt* (1619)

Thomas Heywood—

 *A Woman Killed with Kindness*

Francis Beaumont and John Fletcher—

 *The Maid’s Tragedy*

William Rowley, Thomas Dekker, and John Ford—

 *The Witch of Edmonton* (1621)

John Ford—

 *‘Tis Pity She’s a Whore*

John Marston—

 *The Malcontent* (1603)

**Continental, Hellenistic and Contemporary Sources:**

Aristotle—Poetics

Castiglione—*The Book of the Courtier*

Erasmus—*Praise of Folly*

Pico della Mirandola—*Oration on the Dignity of Man*

Machiavelli—*The Prince*

Montaigne—

“We reach the same end by discrepant means”

“On fear”

“To philosophize is to learn how to die”

“On solitude”

“On prayer”

“On the inconstancy of our actions”

“On cruelty”

Ovid—*Metamorphoses* (Golding translation)

Thomas Nashe—*The Unfortunate Traveler*

Seneca—*Tragedies* (selections)

Virgil—*The Aeneid*

William Harrison—*Description of England*

Comparative selections from Tyndale’s Bible (1525), The Geneva Bible (1560), the Bishop’s Bible (1568), the Douay/Rheims Bible (1582), and the Authorized Version (KJ 1611)— translations of Judges

**Secondary Sources**

Barber, C. L. *Shakespeare’s Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton Univ. Press, 1959.

Belsey, Catherine. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. Methuen, 1985.

Braden, Gordon. *Renaissance Tragedy and the Senecan Tradition: Anger’s Privilege*. New Haven-London: Yale University Press, 1985.

Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Macmillan, 1904.

*Cambridge Companion to English Renaissance Tragedy*

Coleman, David. *John Webster, Renaissance Dramatist* (2010)

Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and his Contemporaries*. Chicago: University of Chicago Press, 1984.

Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley: U of California P, 1988.

--------------*The Swerve*

--------------*Will in the World*

--------------*Hamlet in Purgatory*

*-------------Renaissance Self-Fashioning*

Hamlin, William. *Tragedy and Skepticism in Shakespeare’s England*.

Howard, Jean E. "The New Historicism in Renaissance Studies." *English Literary Renaissance* 16.1 (1986): 13-43.

Kendall, Gillian Murray. *Shakespearean Power and Punishment: a Volume of Essays*. Madison [N.J.]; London: Fairleigh Dickinson University Press ; Associated University Presses, 1998.

Lewis, C. S. *Studies in Medieval and Renaissance Literature*. Cambridge, England ; New York, NY: Cambridge University Press, 1998.

Loades, David*. Tudor Government*.

Marcus, Leah S. "Textual Indeterminacy and Ideological Difference: The Case of Doctor Faustus." *Renaissance Drama* 20 (1989): 1-29.

Maus, Katharine Eisaman. *Inwardness and Theater in the English Renaissance*. Chicago, 1995.

Mullaney, Stephen. *The Place of the Stage: License, Play, and Power in Renaissance England*. Chicago and London: University of Chicago Press, 1988.

Nicholl, Charles. *The Reckoning: The Murder of Christopher Marlowe*. Cape, 1992.

Orgel, Stephen. *Impersonations: The Performance of Gender in Shakespeare’s England*. Cambridge, 1996.

Pollard, Tanya L. and Katharine Craik. *Shakespearean Sensations: Experiencing Literature in Early Modern England* (2013)

Preedy, Chloe Kathleen. *Marlowe’s Literacy Skepticism: Politic Religion and Post-Reformation* Polemic. 2012.

Riggs, David. *The World of Christopher Marlowe*.

Stallybrass, Peter. “Shakespeare, the Individual, and the Text,” in Lawrence Grossberg, Cary Nelson and Paula Treichler, ed. Cultural Studies (New York: Routledge, 1992): 593-610.

Thomas, Keith. *Religion and the Decline of Magic*

Woodbridge, Linda. *English Revenge Drama*.

**Field Two: Seventeenth Century (excluding early 17th century drama)**

**Primary Texts**

John Donne—

From *Songs and Sonnets*

 “The Flea”

 “The Good-Morrow”

 “Song” (“Go and catch a falling star”)

 “The Undertaking”

 “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*

 No. 16 “On His Mistress”

 No. 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”

“Hymn to God My God, in My Sickness”

“A Hymn to God the Father”

“Devotions upon Emergent Occasions”
“Death’s Duel”
A Sermon Preached at White Hall

Francis Bacon—From Essays:

 “Of Marriage and Single Life”

 “Of Great Place”

 “Of Superstition”

 “Of Negotiating”

 “Of Masques and Triumphs”

“Of Truth”

“Of Death”

 “Of Studies” (1597 version)

 *New Atlantis*

Amelia Lanyer—*Salve Deus Rex Judaeorum* (selections)

 “The Description of Cookham”

Ben Jonson

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”

Mary Wroth—“Pamphilia to Amphilanthus”

Robert Herrick—

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—

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—

*Paradise Lost*

*Samson Agonistes*

*Comus*

“On the Morning of Christ’s Nativity”

*L’Allegro*

*Il Penseroso*

Areopagitica

“Lycidas”

From Sonnets

 “How Soon Hath Time”

 “On the New Forcers of Conscience Under the Long Parliament”

 “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 Espoused Saint”

Andrew Marvell—

“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*

Katherine Philips—

 “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”

Richard Crashaw—

 “To the Infant Martyrs”

 “I am the Door”

 “On the Wounds of Our Crucified Lord”

Richard Lovelace—

 “To Lucasta, Going to the Wars”

 “To Althea, from Prison”

Robert Burton—*The Anatomy of Melancholy* (abridged version)

John Dryden—

*Mac Flecknoe*

*Absalom and Achitophel*

Essay on Dramatic Poesy

The Following Masques:

*The Golden Age Restored*

*Masque of Beauty*

*Masque of Blackness*

*Neptune’s Triumph for the Return of Albion*

*Pleasure Reconciled to Virtue*

*The Triumph of Peace*

**Secondary Sources**

**Politics and the Civil War**

Achinstein, Sharon. *Milton and the Revolutionary Reader*

------------------------ *Literature and Dissent in Milton’s England*.

Knoppers. The Oxford Handbook of Literature and the English Revolution (2012)

Loewenstein, David. *Representing Revolution in Milton and His Contemporaries: Religion, Politics, and Polemics in Radical Puritanism*.

Norbrook, David. Poetry and Politics in the English Renaissance.

----------------------*Writing the English Republic: Poetry, Rhetoric, and Politics, 1627-1660*. Cambridge: Cambridge University Press, 1999.

Smith. Literature and Revolution in England 1640-1660

Hill, Christopher. *The World Turned Upside Down*.

Hughes. The Causes of the English Civil War. London: Macmillan, 1991.

Russell, Conrad. *Causes of the English Civil War*.

**Theater and Representation**

Bevington. Holbrook. The politics of the Stuart Court Masque

Butler. The Stuart Court Masque and Political Culture

Hart, Vaughan. Art and Magic in the Court of the Stuarts. New York: Routledge, 1994

Orgel. The Illusion of Power

**Milton**

Campbell, Gordon, and Thomas N. Corns. *John Milton: Life, Work, and Thought* (Oxford: Oxford University Press, 2008)

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

Dobranski, Steven, ed. *Milton in Context*

Fish, Stanley E. *Surprised by Sin: The Reader in Paradise Lost*, 2nd Edition.

Herman and Sauer, eds. *The New Milton Criticism*.

Hill, Christopher. *Milton and the English Revolution*

Kezar, Dennis. “Samson’s Death by Theater and Milton’s Art of Dying” ELH 66 (1999): 295-336.

Wittreich, Joseph. *Interpreting Samson Agonistes*.

Oxford Handbook of Milton

**Donne**

Carey, John. John Donne, Life, Mind and Art

DiPasquale. *Literature and Sacrament: The Sacred and the Secular in John Donne*

Papzian, ed. *John Donne and the Protestant Reformation*

Stubbs, John. *John Donne:* *The Reformed Soul: A Biography*.

Targoff, *John Donne, Body and Soul*

**Outside Field: Early Modern Identity Formation: Stages of Death and Execution**

**Justification of Outside Reading List:**

My dissertation will discuss Renaissance construction of identity through death rituals, focusing on literary treatments of executions, martyrdom, and anxieties about death. To further prepare myself to fully investigate my dissertation topic, I am proposing a special topics reading list that emphasizes both primary and secondary literature related to early modern understandings of what constitutes both a socially constructed and an interior self. I have divided up my list to highlight the central themes of my study, with themes concentrating on identity, the body, death and suffering, execution rituals, martyrdom, and treason.

In designing my list I seek to accomplish several aims. First, I want to situate the dramas and poems I will be analyzing within the context of Renaissance conceptions of bodily and spiritual personhood. To successfully discuss the fashioning of identity in Tudor and Stuart England, I find it useful to read widely in scholarly studies of physiology, inwardness, humoral theory, and the body, especially as these ideas play out in literary texts. By reading these texts, I will be able to understand and discuss contemporary theories about how early modern individuals understood themselves both physically and spiritually. Secondly, I will endeavor to more fully apprehend the legal, religious, and communal rituals that addressed early modern death and public executions. These texts will enable me to comprehend the ideologies that controlled human behaviors on the scaffold, the thought processes about public punishment, and the religious prestige linked to martyrdom.

While many of my primary reading selections are included in my sixteenth and seventeenth century literature lists, for this list I will also be closely reading a number of contemporary plays that highlight identity and death. In particular, I hope to place the changing culture of death and fear of individual annihilation—due to sixteenth century religious reformations--in conversation with the performance and creation of death at the center of numerous Elizabethan and Jacobean dramas. Many of Christopher Marlowe’s plays, for example, focus on the use of violent death to construct an artistic immortality, while Shakespeare’s *Hamlet* and *Macbeth* emphasize the inward contemplation of death. I will also be scrutinizing the poetry of John Donne, who grapples with mortality and posits a number of possible ways for humans to confront their mortal ends, including romantic love, spiritual transcendence, and the artistic afterlife of literature. Donne often uses the *composition loci* to vividly imagine his own death and create fantasies of both martyrdom and immortality, thus adding value to his earthly existence and poetic work. I will also read a number of dramatic works that deal with execution rituals, particularly those focused on female protagonists. I have, for instance, included both John Webster’s *The Duchess of Malfi* and Elizabeth Carey’s *The Tragedy of Mariam* in this section. Finally, I have incorporated texts that deal with religious martyrdom as I intend to write a chapter of my dissertation on John Milton’s *Samson Agonistes* and its similarities to martyrdom literature like John Foxe’s *Acts and Monuments*. In short, these literary works will help me to develop a dissertation that links death rituals to contemporary ideas about the self in early modern literature.

To fully understand how sixteenth and seventeenth century Englishmen and women viewed their identities, I need to have a thorough grasp of the ways that early modern individuals defined the self and thought about both their inward and outward beings. Therefore, I will read the key scholarly works about early modern identity and selfhood written in the last forty years. I will look at the theories of scholars, like Catherine Belsey, who argue that in contrast to the humanist belief in essential human similarities across time, early modern individuals had no true concept of an inward self. I will compare these ideas to those posited by scholars like Katherine Eisaman Maus. Maus contends that personal interiority is revealed through early modern texts like *Hamlet* and believes that many sixteenth and seventeenth century individuals privileged the interior self as more authentic than the exterior, fashioned self.

To further my knowledge of how the early modern individual thought about her or himself, I will also look at contemporary scholarly approaches to the body. Authors like Michael C. Schoenfeldt and Gail Kern Paster, for example, discuss the early modern understanding of the body as a permeable and sponge-like organism, its inner spiritual essence impacted by the intake of food and the expunging of blood, milk, and tears. In addition, medical advances in this period opened up the physical bodies of Elizabethan and Jacobeans to greater scrutiny. As a result, as Jonathan Sawday notes, the anatomy theater became a site of both anxiety and understanding.

Anxiety, as both Robert Watson and Michael Neill note in their studies, also explained early modern understandings and experiences of death. To better grasp the individual and communal confrontation with death and suffering, I will also read works that tackle the post-Reformation fears of Englishmen and women as expressed through literature and death rituals. Watson, for instance, views the elaborate rituals surrounding executions and deathbeds as an attempt “to sustain a distinction between death and annihilation” (43) while Neill argues that the shift from Catholic to Protestant conceptions of the afterlife led to fears of losing individual identity. Therefore, tragedy, Neill notes, became a way for early modern peoples to confront mortality and resist the levelling effects of death (31). In fact, dying well was upheld as an art form. As one Jacobean divine stated, “to dye is the course of Nature, to dye well, of Christian Art; that is common to men with beasts; this proper unto God’s servants alone” (Watson 31).

While my dissertation will deal primarily with anxieties surrounding death and the loss of selfhood that death occasioned, one section will focus on the dramatic representation of public state sanctioned executions and private revenge murders, in particular John Webster’s *The Duchess of Malfi*. In Webster’s play, the Duchess assumes a specific persona in light of the staged tragedy she must endure, thereby constructing an individual selfhood based on both communal and individual understandings of her interior identity. I will also familiarize myself with the different theoretical approaches to execution rituals. I will look at the three predominant theories about execution: the Foucauldian focus on the suffering body of the condemned as the symbol of government power, the carnivalesque attitude often displayed at public executions, and the individual voice heard from the scaffold prior to death.

While execution rituals remain important to my dissertation project, I will also concentrate on religious martyrdom and treason law in order to grasp the varieties of government sanctioned deaths and the literary responses to public spectacles of suffering. Therefore, I’ve included a number of scholarly works that deal with the martyrdom tradition and its link to theatrical productions. I will read works like Eamon Duffy’s *The Stripping of the Altars* and Brooke Conti’s *Confessions of Faith in Early Modern England* to gain a thorough understanding of religious practice during the sixteenth and seventeenth centuries. In addition, I will read from texts that put literature and martyrdom in conversation, including David K. Anderson’s recent study *Martyrs and Players in Early Modern England*. Finally, to more thoroughly understand the role of treason law, in particular how it related to martyrdom and death anxieties, I will be reading a number of books that discuss how the law operated and how theatrical works used legal discourse.

In conclusion, I hope that by reading a variety of scholarly works centered on issues of identity construction, death rituals, and contemporary laws regarding secular and religious noncompliance, I will be able to develop a more comprehensive framework from which to begin writing my dissertation. By understanding early modern British history, theoretical approaches to the individual as reflected through literature, and the discourses surrounding martyrdom and treason, my work will be grounded in rigorous scholarship and wide ranging approaches to literature, including feminist theories, death studies, cultural materialism, new historicism, and the recent interest in religious rhetoric.

**Literary Texts**

Sir Walter Ralegh— The Author’s Epitaph, Made By Himself

Christopher Marlowe—

 *Doctor Faustus*

*Edward II*

*Tamburlaine, Part One and Part Two*

William Shakespeare—

 *Hamlet*

 *Henry VIII*

 *Othello*

 *Winter’s Tale*

 *Richard III*

 *Measure for Measure*

 *King Lear*

 *Macbeth*

Thomas Kyd—*The Spanish Tragedy*

Thomas Browne—*Religio Medici*

John Donne— Selections from Devotions

John Webster—*The Duchess of Malfi*

 *The White Devil*

Elizabeth Cary—*The Tragedy of Mariam* (1613)

John Fletcher—*Sir John Van Olden Barnavelt* (1619)

**Primary Sources**

John Foxe—*Actes and Monuments* (selections)

Thomas Browne--*Hydriotaphia, or Urn Burial*

**Secondary Sources:**

**Identity**

Belsey, Catherine. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Crane, Mary Thomas. *Framing Authority: Sayings, Self, and Society in 16th Century England*. Princeton, N.J.: Princenton University Press, 1993.

De Grazia, Margaret, Maureen Quilligan, and Peter Stallybrass. *Subject and Object in Renaissance Culture*. Cambridge: Cambridge University Press, 1996.

French, Henry and Jonathan Barry, eds. *Identity and Agency in England, 1500-1800*. New York: Palgrave, 2004.

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980.

Hanson, Elizabeth. *Discovering the Subject in Renaissance England*. Cambridge, U.K. : Cambridge University Press, 1998.

Maus, Katharine Eisaman. *Inwardness and Theater in the English Renaissance*. Chicago: Chicago University Press, 1995.

Thomas, Keith. *The Ends of Life: Roads to Fulfilment in Early Modern England*. New York: New York University Press, 2009.

**The Body**

Barker, Francis. *The Tremulous Private Body: Essays on Subjection*. New York: Methuen, 1984.

Callaghan, Dympna. “Body Problems: Bodily Organs and Literary Symbolism” *Shakespeare Studies* 29 (2001): 68-71

Hillman, David and Carla Mazzio, ed. *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*. New York: Routledge, 1997.

Paster, Gail Kern. *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*. Ithaca: Cornell University Press, 1993.

Sawday, Jonathan. *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*. New York: Routledge, 1995.

Schoenfeldt, Michael C. *Bodies and Selves in Early Modern England: Physiology and Inwardness in Spenser, Shakespeare, Herbert, and Milton*. New York: Cambridge University Press, 1999.

Owens, Margaret E. *Stages of Dismemberment: The Fragmented Body in Late Medieval and Early Modern Drama*. Newark: University of Delaware Press, 2005. Print.

**Death/Suffering**

Andrews, Michael Cameron. *This Action of Our Death: The Performance of Death in English Renaissance Drama*. Newark: University of Delaware Press, 1989.

Ariés, Philippe. *The Hour of Our Death: The Classic History of Western Attitudes Toward Death Over the Last One Thousand Years*. 2nd ed. New York: Vintage Books, 2008.

Dollimore, *Death, Desire and Loss in Western Culture*. New York: Routledge, 1999.

Neill, Michael. *Issues of Death: Mortality and Identity in English Renaissance Tragedy*. Oxford; New York: Clarendon Press ; Oxford University Press, 1997.

Spierenburg, Peter. *The Spectacle of Suffering: Executions and the Evolution of Repression: From a Preindustrial Metropolis to the European Experience*. New York: Cambridge University Press, 1984.

Watson, Robert N. *The Rest is Silence: Death as Annihilation in the English Renaissance*. Berkeley, California: University of California Press, 1994.

**Execution Rituals**

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. New York: Pantheon Books, 1977.

Gatrell, Vic. *The Hanging Tree: Execution and the English People, 1770-1868*. Oxford; New York: Oxford University Press, 1994.

Laqueur, Thomas. “Crowds, Carnival, and the State in English Executions, 1604-1868.” Ed. Lee Beier, David Cannadine, and James Rosenheim. In *The First Modern Society: Essays in Honor of Lawrence Stone. Cambridge:* Cambridge University Press, 1989.

Royer, Katherine. *The English Execution Narrative, 1200-1700*. Brookfield, Vermont: Pickering & Chatto, 2014.

Sharpe, J. A. “‘Last Dying Speeches’: Religion, Ideology and Public Execution in Seventeenth-Century England.” *Past & Present* 107 (1985): 144–167.

Smith, Lacey Baldwin. “English Treason Trials and Confessions in the Sixteenth Century.” *Journal of the History of Ideas* 15.4 (1954): 471–498.

Smith, Philip. “Executing Executions: Aesthetics, Identity, and the Problematic Narratives of Capital Punishment Ritual.” *Theory & Society* 25.2 (1996): 235-261. Print.

Wunderli, Richard. “The Final Moment before Death in Early Modern England.” *The Sixteenth Century Journal* 20.2 (1989): 259–275.

**Religion/Martyrdom**

Anderson, David K. *Martyrs and Players in Early Modern England*. Burlington, VT: Ashgaste, 2014.

Conti, Brooke. *Confessions of Faith in Early Modern England*. Philadelphia: University of Pennsylvania Press, 2014.

Covington, Sarah. *The Trail of Martyrdom: Persecution and Resistance in Sixteenth-Century England*. Notre Dame: University of Notre Dame Press, 2003.

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England, c. 1400-c. 1580*. New Haven and London: Yale University Press, 1992.

Jackson, Ken and Arthur R. Marotti, “The Turn to Religion in Early Modern English Studies” *Criticism* 46.1 (2004): 167-190.

Knott, John R. *Discourses of Martyrdom in English Literature, 1563-1694*. Cambridge: Cambridge University Press, 1993.

Marotti, Arthur. *Religious Ideology and Cultural Fantasy: Catholic and Anti-Catholic Discourses in Early Modern England.* Notre Dame: University of Notre Dame Press, 2005.

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

Shuger, Debra. *Habits of Thought in the English Renaissance: Religion, Politics, and the Dominant Culture.* Berkeley: University of California Press, 1990.

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

Wall, John. *Transformations of the Word: Spenser, Herbert, Vaughan.* Athens and London: The University of Georgia Press, 1988.

**Treason/Legal Issues/Crime**

Bellamy, J. G. *The Tudor Law of Treason: An Introduction*. London: Routledge and Kegan Paul, 1979. Print.

Brooks, Peter. *Troubling Confessions: Speaking Guilt in Law and Literature*.

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