

Rather, as asked, they wrote chapters for a book which represents contemporary thought on Edmund Spenser, thought, as it turns out, largely consonant with Greenlaw's vision of Spenser's capaciousness.

Life[edit] Edmund Spenser was born in East Smithfield, London, around the year , though there is still some ambiguity as to the exact date of his birth. His parenthood is obscure, but he was probably the son of John Spenser, a journeyman clothmaker. In , he became for a short time secretary to John Young , Bishop of Rochester. Raleigh acquired other nearby Munster estates confiscated in the Second Desmond Rebellion. Some time between and , Spenser acquired his main estate at Kilcolman, near Doneraile in North Cork. Its ruins are still visible today. Local legend has it that he penned some of *The Faerie Queene* under this tree. He addressed to her the sonnet sequence *Amoretti*. The marriage itself was celebrated in *Epithalamion*. This piece, in the form of a dialogue, circulated in manuscript, remaining unpublished until the mid-seventeenth century. The pamphlet argued that Ireland would never be totally "pacified" by the English until its indigenous language and customs had been destroyed, if necessary by violence. His castle at Kilcolman was burned, and Ben Jonson , who may have had private information, asserted that one of his infant children died in the blaze. His second wife survived him and remarried twice. His sister Sarah, who had accompanied him to Ireland, married into the Travers family, and her descendants were prominent landowners in Cork for centuries.

Rhyme and reason[edit] Thomas Fuller , in *Worthies of England*, included a story where the Queen told her treasurer, William Cecil, to pay Spenser one hundred pounds for his poetry. The treasurer, however, objected that the sum was too much. She said, "Then give him what is reason". Without receiving his payment in due time, Spenser gave the Queen this quatrain on one of her progresses: This story seems to have attached itself to Spenser from Thomas Churchyard , who apparently had difficulty in getting payment of his pension, the only other pension Elizabeth awarded to a poet. Spenser seems to have had no difficulty in receiving payment when it was due as the pension was being collected for him by his publisher, Ponsonby. Although all the months together form an entire year, each month stands alone as a separate poem. The first three books of *The Faerie Queene* were published in , and a second set of three books were published in Spenser originally indicated that he intended the poem to consist of twelve books, so the version of the poem we have today is incomplete. Despite this, it remains one of the longest poems in the English language. In a completely allegorical context, the poem follows several knights in an examination of several virtues. In , he published *Complaints* , a collection of poems that express complaints in mournful or mocking tones. Four years later, in , Spenser published *Amoretti* and *Epithalamion*. This volume contains eighty-nine sonnets commemorating his courtship of Elizabeth Boyle. In " *Amoretti* ," Spenser uses subtle humour and parody while praising his beloved, reworking Petrarchism in his treatment of longing for a woman. It was written for his wedding to his young bride, Elizabeth Boyle. In the following year Spenser released *Prothalamion* , a wedding song written for the daughters of a duke, allegedly in hopes to gain favour in the court. In a Spenserian sonnet, the last line of every quatrain is linked with the first line of the next one, yielding the rhyme scheme ababbcbccdcdee. This individuality may have resulted, to some extent, from a lack of comprehension of the classics. Spenser strove to emulate such ancient Roman poets as Virgil and Ovid , whom he studied during his schooling, but many of his best-known works are notably divergent from those of his predecessors. An Anglican [23] and a devotee of the Protestant Queen Elizabeth, Spenser was particularly offended by the anti-Elizabethan propaganda that some Catholics circulated. Like most Protestants near the time of the Reformation, Spenser saw a Catholic church full of corruption, and he determined that it was not only the wrong religion but the anti-religion. This sentiment is an important backdrop for the battles of *The Faerie Queene*. John Milton in his *Areopagitica* mentions "our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas ". The goal of this piece was to show that Ireland was in great need of reform. Spenser believed that "Ireland is a diseased portion of the State, it must first be cured and reformed, before it could be in a position to appreciate the good sound laws and blessings of the nation". These three elements work together in creating the disruptive and degraded people. One example given in the work is the native law system called " Brehon

Law " which trumps the established law given by the English monarchy. This system has its own court and way of dealing with infractions. It has been passed down through the generations and Spenser views this system as a native backward custom which must be destroyed. Spenser wished devoutly that the Irish language should be eradicated, writing that if children learn Irish before English, "Soe that the speach being Irish, the hart must needes be Irishe; for out of the aboundance of the hart, the tonge speaketh". The Faerie Queene , Books 1â€”3 Axiochus, a translation of a pseudo-Platonic dialogue from the original Ancient Greek ; published by Cuthbert Burbie; attributed to "Edw:

Chapter 2 : Edmund Spenser - Wikipedia

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Summary[edit] Holiness defeats Error: He and his lady Una travel together as he fights the dragon Error, then separate as the wizard Archimago tricks the Redcrosse Knight in a dream to think that Una is unchaste. After he leaves, the Redcrosse Knight meets Duessa, who feigns distress in order to entrap him. Duessa leads the Redcrosse Knight to captivity by the giant Orgoglio. Meanwhile, Una overcomes peril, meets Arthur, and finally finds the Redcrosse Knight and rescues him from his capture, from Duessa, and from Despair. Book II is centred on the virtue of Temperance as embodied in Sir Guyon, who is tempted by the fleeing Archimago into nearly attacking the Redcrosse Knight. Guyon discovers a woman killing herself out of grief for having her lover tempted and bewitched by the witch Acrasia and killed. Guyon swears a vow to avenge them and protect their child. Guyon on his quest starts and stops fighting several evil, rash, or tricked knights and meets Arthur. Guyon captures Acrasia in a net, destroys the Bower, and rescues those imprisoned there. Britomart reveals to the Redcrosse Knight that she is pursuing Sir Artegall because she is destined to marry him. Britomart leaves and fights Sir Marinell. Arthur looks for Florimell, joined later by Sir Satyrane and Britomart, and they witness and resist sexual temptation. Britomart separates from them and meets Sir Scudamore, looking for his captured lady Amoret. Britomart alone is able to rescue Amoret from the wizard Busirane. Unfortunately, when they emerge from the castle Scudamore is gone. The book is largely a continuation of events begun in Book III. First, Scudamore is convinced by the hag Ate discord that Britomart has run off with Amoret and becomes jealous. A three-day tournament is then held by Satyrane, where Britomart beats Arthegal both in disguise. Scudamore and Arthegal unite against Britomart, but when her helmet comes off in battle Arthegal falls in love with her. He surrenders, removes his helmet, and Britomart recognizes him as the man in the enchanted mirror. Arthegal pledges his love to her but must first leave and complete his quest. The reader discovers that Amoret was abducted by a savage man and is imprisoned in his cave. One day Amoret darts out past the savage and is rescued from him by the squire Timias and Belpheobe. Arthur then appears, offering his service as a knight to the lost woman. She accepts, and after a couple of trials on the way, Arthur and Amoret finally happen across Scudamore and Britomart. The two lovers are reunited. He returns home and becomes sick with love and pity. Eventually he confesses his feelings to his mother, and she pleads with Neptune to have the girl released, which the god grants. Book V is centred on the virtue of Justice as embodied in Sir Artegall. Guyon destroys her Bower of Bliss at the end of Book 2. Similar characters in other epics: Amoret, the betrothed of Scudamour, kidnapped by Busirane on her wedding night, saved by Britomart. She represents the virtue of married love, and her marriage to Scudamour serves as the example that Britomart and Artegall seek to copy. Amoret and Scudamour are separated for a time by circumstances, but remain loyal to each other until they presumably are reunited. Archimago, an evil sorcerer who is sent to stop the knights in the service of the Faerie Queene. Of the knights, Archimago hates Redcrosse most of all, hence he is symbolically the nemesis of England. Artegall or Artegal or Arthegal or Arthegall, a knight who is the embodiment and champion of Justice. He meets Britomart after defeating her in a sword fight she had been dressed as a knight and removing her helmet, revealing her beauty. Artegall quickly falls in love with Britomart. Artegall has a companion in Talus, a metal man who wields a flail and never sleeps or tires but will mercilessly pursue and kill any number of villains. Later, Talus does not rescue Artegall from enslavement by the wicked slave-mistress Radigund, because Artegall is bound by a legal contract to serve her. Chrysaor was the golden sword of Sir Artegall. This sword was also the favorite weapon of Demeter, the Greek goddess of the harvest. Because it was "Tempered with Adamant", it could cleave through anything. Arthur of the Round Table, but playing a different role here. He is madly in love with the Faerie Queene and spends his time in pursuit of her when not helping the other knights out of their sundry predicaments. Prince Arthur is the Knight of Magnificence, the perfection of all virtues. Ate, a fiend from Hell disguised as a beautiful maiden. Ate and Duessa have fooled the false knights Blandamour and Paridell into taking them as

lovers. Belpheobe , the beautiful sister of Amoret who spends her time in the woods hunting and avoiding the numerous amorous men who chase her. Timias, the squire of Arthur, eventually wins her love after she tends to the injuries he sustained in battle; however, Timias must endure much suffering to prove his love when Belpheobe sees him tending to a wounded woman and, misinterpreting his actions, flies off hastily. She is only drawn back to him after seeing how he has wasted away without her. Though there is no interaction between them, she travels to find him again, dressed as a knight and accompanied by her nurse, Glauce. Britomart carries an enchanted spear that allows her to defeat every knight she encounters, until she loses to a knight who turns out to be her beloved Artegall. Parallel figure in Ariosto: Britomart is one of the most important knights in the story. She searches the world, including a pilgrimage to the shrine of Isis, and a visit with Merlin the magician. She rescues Artegall and several other knights, from the evil slave-mistress Radigund. Furthermore, Britomart accepts Amoret at a tournament, refusing the false Florimell. Busirane, the evil sorcerer who captures Amoret on her wedding night. When Britomart enters his castle to defeat him, she finds him holding Amoret captive. She is bound to a pillar and Busirane is torturing her. The clever Britomart handily defeats him and returns Amoret to her husband. Caelia , the ruler of the House of Holiness. He is on a quest from the Faerie Queene to slay the Blatant Beast. Brother of Canacee and friend of Triamond. Cambina, daughter of Agape and sister to Priamond, Diamond, and Triamond. Cambina is depicted holding a caduceus and a cup of nepenthe, signifying her role as a figure of concord. She marries Cambell after bringing an end to his fight with Triamond. Colin Clout, a shepherd noted for his songs and bagpipe playing, briefly appearing in Book VI. Colin Clout may also be said to be Spenser himself. Cymochles, a knight in Book II who is defined by indecision and fluctuations of the will. He and his fiery brother Pyrochles represent emotional maladies that threaten temperance. Chrysoonee, mother of Belpheobe and her twin Amoretta. She hides in the forest and, becoming tired, falls asleep on a bank, where she is impregnated by sunbeams and gives birth to twins. The goddesses Venus and Diana find the newborn twins and take them: Despair, a distraught man in a cave, his name coming from his mood. He persuades Redcrosse Knight to nearly commit suicide through rhetoric alone, before Una steps in. As the opposite of Una, she represents the "false" religion of the Roman Catholic Church. She is also initially an assistant, or at least a servant, to Archimago. Hearing that he has been wounded, she sets out to find him and faces various perils, culminating in her capture by the sea god Proteus. He is the leader of the Knights of Maidenhead and carries the image of Gloriana on his shield. According to the Golden Legend , St. Prince Arthur, the Redcrosse Knight, and Una, illustrated by William Kent, Marinell, "the knight of the sea"; son of a water nymph, he avoided all love because his mother had learnt that a maiden was destined to do him harm; this prophecy was fulfilled when he was stricken down in battle by Britomart, though he was not mortally wounded. Orgoglio , an evil giant. His name means "pride" in Italian. The Redcrosse Knight, hero of Book I. Introduced in the first canto of the poem, he bears the emblem of Saint George , patron saint of England; a red cross on a white background is still the flag of England. He also learns that he is of English ancestry, having been stolen by a Fay and raised in Faerieland. In the climactic battle of Book I, Redcrosse slays the dragon that has laid waste to Eden. Satyrane, a wild half-satyr man raised in the wild and the epitome of natural human potential. Tamed by Una, he protects her, but ends up locked in a battle against the chaotic Sansloy, which remains unconcluded. He holds a three-day tournament for the right to possess the girdle. Scudamour, the lover of Amoret. His name means "shield of love". Scudamour loses his love Amoret to the sorcerer Busirane. Talus, an "iron man" who helps Arthegall to dispense justice in Book V. The name is likely from Latin "talus" ankle with reference to that which justice "stands on," and perhaps also to the ankle of Achilles, who was otherwise invincible, or the mythological bronze man Talos.

Contemporary Thought on Edmund Spenser. With a Bibliography of Criticism of The Faerie Queene, by Richard C. Frushell; Bernard J. Vondersmith Review by: Patrick.

It was written in what came to be called the Spenserian stanza. Youth and education Little is certainly known about Spenser. He was related to a noble Midlands family of Spencer, whose fortunes had been made through sheep raising. His own immediate family was not wealthy. In 1569, when Spenser was about 16 years old, his English versions of poems by the 16th-century French poet Joachim du Bellay and his translation of a French version of a poem by the Italian poet Petrarch appeared at the beginning of an anti-Catholic prose tract, *A Theatre for Voluptuous Worldlings*; they were no doubt commissioned by its chief author, the wealthy Flemish expatriate Jan Baptista van der Noot. Some of these poems Spenser later revised for his *Complaints* volume. From May 1572 Spenser was a student in Pembroke Hall now Pembroke College of the University of Cambridge, where, along with perhaps a quarter of the students, he was classed as a *sizar*—a student who, out of financial necessity, performed various menial or semi-menial duties. He received a Bachelor of Arts degree in 1574. Because of an epidemic, Spenser left Cambridge in 1575, but he received the Master of Arts degree in 1576. His best-known friend at Cambridge was the slightly older Gabriel Harvey, a fellow of Pembroke, who was learned, witty, and enthusiastic for ancient and modern literature but also pedantic, devious, and ambitious. There is no reason to believe that Spenser shared the most distasteful of these qualities, but, in the atmosphere of social mobility and among the new aristocracy of Tudor England, it is not surprising that he hoped for preferment to higher position. His knowledge of the traditional forms and themes of lyrical and narrative poetry provided foundations for him to build his own highly original compositions. And without the Latin, Italian, and French examples of the highly traditional marriage ode and the sonnet and canzone forms of Petrarch and succeeding sonneteers, Spenser could not have written his greatest lyric, *Epithalamion*, and its accompanying sonnets, *Amoretti*. He could not have avoided some involvement in the bitter struggles that took place in his university over the path the new Church of England was to tread between Roman Catholicism and extreme Puritanism, and his own poetry repeatedly engages with the opposition between Protestantism and Catholicism and the need to protect the national and moral purity of the Elizabethan church. Contrary to a former view, there is little reason to believe that he inclined toward the Puritanical side. Early works *The Shepheardes Calender* can be called the first work of the English literary Renaissance. The paradoxical combination in pastoral poetry of the simple, isolated life of shepherds with the sophisticated social ambitions of the figures symbolized or discussed by these shepherds and of their probable readership has been of some interest in literary criticism. The *Calender* consists of 12 eclogues, one named after each month of the year. One of the shepherds, Colin Clout, who excels in poetry but is ruined by his hopeless love for one Rosalind, is Spenser himself. Most of the eclogues, however, concern good or bad shepherds—that is to say, pastors—of Christian congregations. The *Calender* was well received in its day, and it is still a revelation of what could be done poetically in English after a long period of much mediocrity and provinciality. The archaic quality of its language, sometimes deplored, was partly motivated by a desire to continue older English poetic traditions, such as that of Geoffrey Chaucer. Spenser remained permanently devoted to this brilliant writer and good nobleman, embodied him variously in his own poetry, and mourned his early death in an elegy. By 1579 Spenser had also started work on *The Faerie Queene*, and in the previous year he had apparently married one Machabyas Chylde. Interesting sidelights on his personal character, of which next to nothing is known, are given in a small collection of letters between Spenser and Gabriel Harvey that was printed in 1841. The ironies in that exchange of letters are so intricate, however, as to make it difficult to draw many conclusions from them about Spenser, except that he was young, ambitious, accomplished, and sincerely interested in the theory and practice of poetry. In 1581 Spenser was made secretary to the new lord deputy of Ireland, Arthur Lord Grey, who was a friend of the Sidney family. Career in Ireland Sixteenth-century Ireland and the Irish were looked on by the English as a colony, although the supposed threat of an invasion by Spain and the conflict between an imposed English church and the Roman Catholicism of the Irish were further

complicating factors. Irish chieftains and the Anglo-Irish nobility encouraged native resistance to newly arrived English officials and landowners. He may have witnessed the Smerwick massacre, and his poetry is haunted by nightmare characters who embody a wild lawlessness. Desmond rebellion; Munster plantation

A discussion of English colonization of the vast estates in Munster, Ireland, that belonged to the 14th or 15th earl of Desmond, who died in while in rebellion against the English crown. Sir Walter Raleigh and the poet Edmund Spenser were among those who received some of the land. The fruits of his service in Ireland are plain. He was given a sinecure post and other favours, including the right to dispose of certain forfeited parcels of land he no doubt indulged in profitable land speculation. One of the chief preoccupations of the presidents of this province, scarred as it was by war and starvation, was to repopulate it. In or Spenser took over the 3,acre 1,hectare plantation of Kilcolman, about 25 miles 40 km to the north and a little to the west of Cork. By acquiring this estate, Spenser made his choice for the future: In his new situation he, like other undertakers, had much conflict with the local Anglo-Irish aristocracy and had limited success in filling the plantations with English families. Nevertheless, it was under these conditions that Spenser brought his greatest poetry to completion. Like other poets, Spenser must have modified his general plan many times, yet this letter, inconsistent though it is with various plot details in the books that are extant, is probably a faithful mirror of his thinking at one stage. As a setting Spenser invented the land of Faerie and its queen, Gloriana. To express himself he invented a nine-line stanza, the first eight of five stresses and the last of six, whose rhyme pattern is ababbcbcc. In *The Faerie Queene* Spenser proves himself a master: Spenser implies that Raleigh persuaded Spenser to accompany him back to England to present the completed portion of *The Faerie Queene* to Queen Elizabeth herself. The first three books of *The Faerie Queene* were duly published in, together with a dedication to her and commendatory sonnets to notables of the court. Spenser saw the book through the press, made a hurried visit to Ireland, and returned speedily to London—presumably in the hope of preferment. At this time he supervised the printing of certain other of his poems in a collection called *Complaints*, many of which had probably been written earlier in his career and were now being published so as to profit from the great success of his new heroic poem. Nevertheless, in Queen Elizabeth gave Spenser a small pension for life. Back in Ireland, Spenser pressed on with his writing, in spite of the burdens of his estate. In early he published *Amoretti* and *Epithalamion*, a sonnet sequence and a marriage ode celebrating his marriage to Elizabeth Boyle after what appears to have been an impassioned courtship in. This group of poems is unique among Renaissance sonnet sequences in that it celebrates a successful love affair culminating in marriage. The *Epithalamion* further idealizes the marriage by building into its structure the symbolic numbers 24 the number of stanzas and the total number of long lines, allowing the poem to allude to the structure of the day and of the year. The marriage is thus connected with the encompassing harmonies of the universe, and the cyclical processes of change and renewal are expressed in the procreation of the two mortal lovers. However, matters are less harmonious in Books IV, V, and VI of *The Faerie Queene*, which appeared in and are strikingly more ambiguous and ironic than the first three books. In the only surviving fragment of a projected seventh book published posthumously in, Spenser represents Elizabeth herself as subject to Mutability, the inexorable processes of aging and change. This burst of publication was the last of his lifetime. His early death may have been precipitated by the penetration into Munster of the Irish uprising of. The undertakers and other loyalists failed to make headway against this. He was buried with ceremony in Westminster Abbey close by the grave of Geoffrey Chaucer. Legacy Spenser was considered in his day to be the greatest of English poets, who had glorified England and its language by his long allegorical poem *The Faerie Queene*, just as Virgil had glorified Rome and the Latin tongue by his epic poem the *Aeneid*. Spenser had a strong influence upon his immediate successors, and the sensuous features of his poetic style, as well as his nine-line stanza form, were later admired and imitated by such poets as Lord Byron and Percy Bysshe Shelley in the Romantic period of the late 18th and early 19th centuries. He is widely studied today as one of the chief begetters of the English literary Renaissance and as a master who embodied in poetic myth a view of the virtuous life in a Christian universe.

Chapter 4 : Resources for the Study of Edmund Spenser

*Summary Note: summary text provided by external source. Concerned primarily with *The Faerie Queene*, to which the extensive bibliography is devoted, these original essays constitute an important statement on twentieth-century Spenser studies.*

Petrarchan context[edit] The sonnets of Amoretti draw heavily on authors of the Petrarchan tradition, most obviously Torquato Tasso and Petrarch himself. Many critics, in light of what they see as his overworking of old themes, view Spenser as being a less original and important sonneteer than contemporaries such as Shakespeare and Sir Philip Sidney. However, Spenser also revised the tradition that he was drawing from. Amoretti breaks with conventional love poetry in a number of ways. In most sonnet sequences in the Petrarchan tradition, the speaker yearns for a lover who is sexually unavailable. Not only is there a conflict between spiritual and physical love, but the love object is often already married; it is an adulterous love. In addition, the Petrarchan tradition tends to be obsessed with the instability and discontinuity of the love situation. The love situation is fraught with egotism, conflict, and continual transformations within the speaker. These conflicts are never resolved, but continue on endlessly as the poet is continually frustrated by the rejection of his beloved or his inability to reconcile spiritual and physical love. Sonnet 22 corresponds to Ash Wednesday. Sonnet 68 corresponds to Easter Sunday, and the 46 intervening sonnets generally match up with the scripture readings prescribed for the 46 days of the feast of Lent in The Easter sonnets take on a more serious, devotional tone, climaxing with a celebration of marriage as a covenant of grace in which the betrothed overcome the difficulties of lust and passion and are united in grace and mutual love. Sonnets are an exception in that they bear no resemblance to the scripture readings from the days to which they could correspond. Larsen suggests that perhaps Spenser was not at home during the days of February and had no access to scriptural resources because most bibles published at this time were not very portable. These sonnets tend to make more blatant and unoriginal use of Petrarchan conceits, and are more conventional and flat than the other poems. Larsen points out that Sonnet 53 suggests travel through its explicit descriptions of absence from the beloved: Sonnets correspond to the period from May 3 – May 17, the beginning of a new cycle of second lessons at morning prayer through the day before the Vigil of the feast of Pentecost , which fell on May These sonnets tend to draw even more heavily on daily scriptural readings than the preceding For example, Sonnet 82, which was written for the feast of the Ascension is full of allusions to the Ascension, especially in its final couplet: With the happiness of marriage in view, the speaker still suffers from the current state of separation. In addition, he treats them with a smooth cadence and flow that tends to blur the distinctions within Petrarchan paradox rather than sharply separating the contraries. Examining the underlying structure of the sequence and its religious parallels provides one key to appreciating the richness and complexity of Amoretti and establishing Spenser as one of the most important Sixteenth century sonneteers.

There is, of course, no 'contemporary thought on Edmund Spenser.' For better or worse, he has not been one of the poets who have been important to the thinkers whose work constitutes modern thought.

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A Gentle Knight was pricking on the plaine, Y cladd in mightie armes and silver shielde, Wherein old dints of deepe wounds did remaine, The cruell markes of many a bloody field; Yet armes till that time did he never wield: His angry steede did chide his foming bitt, As much disdayning to the curbe to yield: Full jolly knight he seemd, and faire did sitt, As one for knightly giusts and fierce encounters fitt. Many people were raised by guilt and shame. As spanking decreased from generation to generation, the weapon of choice became disappointment. In many ways, this has shaped both our worldview and, more importantly our theology. For most contemporary people, holiness is a negation. Were you raised by adults who used guilt as a technique? How has that shaped your worldview? John Mark Reynolds is the president of The Saint Constantine School, a school that aspires to preschool through college education. He is also a philosopher, administrator, and joyous curmudgeon. He was provost at Houston Baptist University where he was instrumental in starting the graduate Apologetics program and a cinema and new media arts major. He is an owner of the Green Bay Packers. Lewis loved *The Faerie Queene*. Sadly, I never really recovered from the first line of the book. The poetry required learning many new words and spellings, plus a boatload of history. The language made seventh-grade favorite *The Lord of the Rings* seem as simple as *Nancy Drew* by comparison. I had to come to accept that *The Faerie Queene* was hard work without granting easy access to the beauty that seemed to drip from the *Narnia* books or was the heart of *Phantastes*. The plot was simple; the characters, contrived. The book did not seem worth the effort, and I quit. Years of teaching *The Faerie Queene* suggests my first reaction is a common one. Rare is the student, and fortunate, who loves this book immediately. For the rest of us, there is only the promise that Lewis saw something in it. That alone might not have been enough to get me to try again, but any reader of romantic literature, and every lover of *Faerie*, finds Spenser turning up as an inspiration for favorite writers. I was missing something, and I knew it. It is set in *Faerie*, so we hope for *Narnia*. At least the allegory seems easy. Saint George seems likely to kill the dragon, since that is what Saint George famously does. Saint George is indeed at least a stand-in for England, and he does indeed learn the ways of holiness. I was walking through *Sleeping Beauty* Castle, looking at dioramas, and I thought, Still-life scenes like this are becoming rare in our CG special-effects world. He presents me, the reader, with a series of images, set pieces, that as a whole and in detail are meant to convey an overriding effect. Spenser is like an old-fashioned parade, and his scenes are like floats. One enjoys the float as a discrete whole and then moves to the next one. The connection between any two floats may be slight, but both are connected to the theme of the parade. As Lewis and other commentators have pointed out, his images drew on the familiar church and classical literature of the educated class of his time. The plot gives the reader the bigger meaning of each scene, and the details unlock the inner teaching. Once I found this way of seeing Spenserâ€™and educated myself in the language of stained glass and coats of armsâ€™I fell in love with *The Faerie Queene* and never looked back. Spenser loves Elizabeth, Anglican Protestantism, and romantic life. However, those are the shallow concerns of the poem, which is connected with deeper and older streams of catholic general Christianity. There also is less mystery in Spenser than in Dante, but likewise there is a greater attempt to let in light at every turn. In his vision, the clutter of the medieval cathedral is cleared away. That images and relics are exposed as tricks of Archimago allows the Christian to see true *faerie* in nature and in orthodoxy without being deceived and distracted by false loves. Further, Spenser sanctifies the English story. He places the classical tradition within the deep myths of England using the tale of Arthur and so allows the romantic heart to be as enchanted by the English countryside as by the Greek or Italian landscapes. Spenser claims, and uses, the vocabulary of fifteen hundred years of Christendom, proving poetically that this is just as much the heritage of the Church of England as the Church of Rome. What is more, Spenser is very Protestant, and the Catholic Church comes in for all sorts of attacks, most of which are uncharitable or unfair. In his defense, we

should remember Spenser was living in a world where a Catholic queen of England had recently roasted Protestant heroes at the behest of Rome. He lived in the era of religious wars, and his pope was not, for instance, the blessed John Paul II. It did work for romantics like George MacDonald and C. Lewis, enabling them to remain content Protestants and still find themselves part of the greater catholic faith. It did not work for G. Chesterton, who made his way back to Rome by way of Faerie. So, Spenser makes it possible to be a romantically fulfilled orthodox and Protestant Christian.

Chapter 7 : Edmund Spenser: Early Modern (1552-1599) Literary Life

The Hardcover of the Contemporary Thought on Edmund Spenser: With a Bibliography of Criticism of The Faerie Queene, by Richard C. Frushell at.

Edmund Spenser Edmund Spenser ca. Famous as the author of the unfinished epic poem *The Faerie Queene*, he is the poet of an ordered yet passionate Elizabethan world. Edmund Spenser was a man of his times, and his work reflects the religious and humanistic ideals as well as the intense but critical patriotism of Elizabethan England. His contributions to English literature—in the form of a heightened and enlarged poetic vocabulary, a charming and flexible verse style, and a rich fusing of the philosophic and literary currents of the English Renaissance—entitle him to a rank not far removed from that of William Shakespeare and John Milton. Spenser was the son of a London tailor, but his family seems to have had its origins in Lancashire. In Spenser went to Cambridge, where he entered Pembroke College as a sizar a student who earns his tuition by acting as a servant to wealthy students. He spent 7 years at the university, gaining his bachelor of arts degree in and his master of arts degree in . He studied Italian, French, Latin, and Greek; read widely in classical literature and in the poetry of the modern languages; and authored some Latin verse. At Cambridge, Spenser came to know Gabriel Harvey, lecturer in rhetoric and man of letters, who proved to be a faithful and long-term friend and adviser. Diplomatic Activities After completing his studies, Spenser seems to have spent some time in Lancashire, possibly with his relatives. Shortly after leaving the university, Spenser also spent time in the service of the powerful Earl of Leicester, regarded as the head of the Puritan faction in the government. In any case, in Spenser was named secretary to the former master of his college, John Young, now bishop of Rochester. Probably at this time Spenser made the acquaintance of Sir Philip Sidney, the poet and courtier. The work is especially important for its naturalization in English of a variety of poetic forms—dirges, complaints, paeans—and for its attempt to enrich the English poetic vocabulary through foreign borrowings and through the use of archaic and dialect words. Spenser was already at work on *The Faerie Queene* and on a number of the poems eventually collected in his *Complaints*. Meanwhile, he was also studying law and hoping for a place in diplomacy or civil service. His efforts were rewarded in , when, through the influence of the Earl of Leicester, he was named secretary to Lord Grey, the new lord deputy of Ireland. That same year Spenser accompanied Grey to Dublin. Grey was recalled in , but Spenser remained, holding a variety of government posts and participating at first in the cultivated life of Dublin Anglo-Irish society. In he leased Kilcolman Castle in County Cork, and he lived there after . By three books were complete. When Sir Walter Raleigh visited the poet in the early autumn of that year, Raleigh was so impressed with this work that he took Spenser with him back to England. His plan was to compose 12 books, each concerned with one of the 12 moral virtues as classified by Aristotle. Each of these virtues was to be embodied in a knight. Thus the poem would combine elements of the romance of chivalry, the handbook of manners and morals, and the national epic. *The Faerie Queene* can be read on various levels: Allusions to contemporary political and religious controversies are numerous. Platonism, which as seen through the eyes of Renaissance commentators stressed the harmony between love and beauty on the human and divine levels, is blended with the less imaginative and more concrete Aristotelianism of the scholastic tradition, with its disciplined analysis and careful reflection on the moral life, which Spenser had probably learned in school. Thus the work itself is a fine example of an attempted synthesis between the traditions of Christianity and those of classical antiquity that characterizes all the best productions of the Renaissance. Yet, because of his clear and straightforward syntax, few of his passages are obscure, even to a modern reader. For his verse form, Spenser created a new stanza which has since been often imitated in English literature. It consists of nine lines, eight lines of iambic pentameter concluding with an Alexandrine iambic hexameter, arranged in the rhyme scheme ababbcbcc. The harmonious and orderly movement of this Spenserian stanza fits the slow, ample, and cumulative pace of the whole work. The publication of the first three books of *The Faerie Queene* met with much acclaim. Spenser remained in London for more than a year, enjoying fame and making many friends; but he did not succeed in attaining a sufficiently lucrative post in the home government. Spenser was now by no means a poor man, and

his wealth was increased by the substantial annual pension that was the reward for his poem. But in courtly circles he was a decidedly minor figure. In , probably in the spring, Spenser returned to Ireland, famous but disappointed. The Complaints Before leaving London, Spenser prepared for publication a collection of minor poems under the title of Complaints. However, most of its contents had been composed years before. The work is important not only because of its political implications but also because of its express and able use of medieval English sources and conventions. Shortly afterward Spenser compiled a collection of poems dedicated to the memory of Sir Philip Sidney. To this collection he contributed the first elegy, "Astrophel. They were married on June 11, His sonnet sequence "Amoretti" and his "Epithalamion" together form an imaginatively enhanced poetic chronicle of his courtship and marriage. Some of the "Amoretti" sonnets were probably written earlier, but Spenser intended this collection to represent the fluctuations and the emotions of his love for his wife. However, his "Epithalamion" is generally acknowledged to rank among the greatest love poems in English. Late in Spenser returned to London, again staying for more than a year. He published during this visit to the capital three more books of *The Faerie Queene*; the "Prothalamion," written to celebrate the double wedding of two daughters of the Earl of Worcester; and the "Four Hymns," poems that concern his Platonic conceptions of love and beauty. During this stay he seems also to have composed or at least to have revised his *View of the Present State of Ireland*, a prose tract in which he defended the policies of his earlier patron, Lord Grey, in dealing with rebellious Irish subjects and in which he proposed a program for first subjugating the Irish people and then reforming their government on the model of the English administrative system. Final Period Spenser seems to have returned to Ireland sometime in and to have resumed his work on *The Faerie Queene*. Two more cantos of a succeeding book were published posthumously in , but most of what he wrote in these years has been lost. Spenser was temporarily without political office, but in September he was named sheriff of Cork. In December the provincial governor sent Spenser as a messenger to Queen Elizabeth. He arrived in the capital at the end of , much weakened by the hardships of the preceding months. Spenser presented his messages to the Queen, together with a personal statement reiterating his position on the Irish question. Soon after his arrival he became seriously ill, and he died in London on Jan. Spenser was buried near other poets in Westminster Abbey. A Variorum Edition was edited by Edwin Greenlaw and others 9 vols. Jones, *A Spenser Handbook* , is still useful as a general introduction to the works. A thorough biographical study by Alexander C. For general background see S. Lewis, *English Literature in the Sixteenth Century*: Cambridge University Press, Cork University Press, University of Massachusetts Press, Tuckwell, William, Spenser, Norwood, Pa.: Gary Fredric , Edmund Spenser:

Chapter 8 : The Faerie Queene - Wikipedia

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I propose a "Controversy" subsection. While funny, I thought this quite biased: One poet enormously influenced by Edmund Spenser is John Milton, famous author of Paradise Lost, which critics many consider the greatest poem of all time. They are clearly wrong however. The link is amusing. It seems very suspect. Spenser wrote no plays 3. You could say that about any Elizabethan writer, really - not illuminating. I think it would be great if someone wanted to compare them off the back of knowledge though. This article could do with serious expansion. I have added in the obvious reference to Gabriel Harvey, and amended the statement about his death, as his dying in poverty is contested. But doing anything more is beyond me, as the article is also seriously imbalanced and needs wholesale reconstruction. If anyone wishes to replace it, perhaps they would put in something that is a grammatical and b makes sense. If they wish to put in something as contentious as what has been deleted, perhaps they would reference it. Is this appropriate for a biographical article? He puts it to , but this rather depends on whether one uses the Elizabethan dating convention or the modern one, as his birthday probably occurred in the period 1 January to 24 March which was in one year then and another year now. That biography, incidentally, explodes one of the "legends" referred to in the previous entry. After a long while without receiving his payment, Spenser sent the Queen this quatrain: But from that time unto this season, I had neither rhyme or reason. She immediately ordered Cecil to send Spenser his due sum. What I have done can doubtless be improved, but simply reinstating previous errors will not help. Some work now needs to be done on the Poetry section, preferably by scrapping most of it and starting again. The first paragraph starts with an unsubstantiated statement. The second starts with an obvious one, but then carries on in a manner which is highly misleading. Are there any contemporary sources? The statement that he died in poverty rests largely on Jonson and Camden. Spenser left estates worth litigation over once the English had "pacified" Ireland, but he may have been short of ready money. He had recently received a fee for bringing despatches over from Ireland, though it is possible that he was too ill to pick up the payment. The latest instalment of his pension was collected after his death. As everything is uncertain, I have said nothing. In view of this I have removed the tag saying that it has multiple issues. Mother Hubberds Tale is how the work appears on the title page of the original work. There are many strong sources that use this formulation. Incidentally, the link provided does not go anywhere. Which link is broken? There may be a good case for retitling the article. We each make the contributions that we can and we learn from each other as we go. Best wishes Span talk It appears as one of the commendatory verses attached to the Faerie Queene, is signed W. I have therefore reverted the text to the shorter version. If what I have reverted is to be reinstated, I think the whole paragraph needs to be edited. I doubt whether the failed pamphlet justifies an article in itself, but that might be an answer. The part that I believe to be copied is where, in both articles this one and the one mentioned previously it says, "Edmund Spenser was an English poet best known for The Faerie Queene, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. He is recognised as one of the premier craftsmen of Modern English verse in its infancy, and one of the greatest poets in the English language. Life Edmund Spenser was born in East Smithfield, London around the year though there is some ambiguity as to the exact date of his birth. While at Cambridge he became a friend of Gabriel Harvey, and later consulted him, despite their differing views on poetry. Please take a moment to review my edit. If you have any questions, or need the bot to ignore the links, or the page altogether, please visit this simple FaQ for additional information. I made the following changes:

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The Sixteenth Century Journal, Vol. JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. Frushell and Bernard J. Southern Illinois University Press, The first pages of this at once useful and curious volume include six essays on various aspects of The Faerie Queene; the remainder is devoted to a bibliography, pp. The usefulness of the collection is lodged in some of the original essays, which include: The Poet and Historical Scholarship"; S. The View from the Mount of Contemplation F. The report that this essay is the preamble to a book-length study of such twentieth-century criticism is encouraging. Here, it is perhaps a minor cavil that Provost devotes more space to Graham Hough than to C. Hamilton has for some years been preparing an annotated edition; it should fill the need he demonstrates for such a portable text of The Faerie Queene. Kent Hieatt argues persuasively to modify the "standard literary-historical picture of Spenser" p. His use of the present tense is much to the point. Unfortunately, some of the stimulating points in other of the essays cannot be accorded appropriate attention. For a single example, S. Some scholars who read this footnote may feel the urge to write essays of their own by way of continuing the implicit debate. The initial reference to the volume as "useful and curious" leads now to the This content downloaded from Approximately 63 of the pages are devoted to the bibliography, which is not annotated. Bibliographies are usually useful, and their existence should normally be praised. Even without annotations, this one is useful; but there remains the nagging question of why it should be included in this particular volume in light of the recent announcement of Waldo F. An Annotated Bibliography, Duquesne Univ. That this revised edition was in progress has long been fairly common knowledge in Spenserian circles. Students, then, have the opportunity of consulting both bibliographies. One minor matter that arises in the interesting tribute to Edwin A. Greenlaw in the "Introduction" pp. University of Houston Andreas Bodenstein von Karlstadt. Not only has he analyzed all the available writings of his subject, but because of his impressive knowledge of the burgeoning secondary literature, he has corrected false impressions in other authors about Karlstadt which were based merely on secondary sources e. Sider does not hesitate to leave questions unanswered which at present defy definite determination. The Adoption of Augustinianism ; II. The Break with Rome ; IV. From Theory to Practice ; VI. After the development had apparently ended. The book tells us nothing about the sixteen years that followed. For me the book raises only one major critical question, apart from the fact that Karlstadt sounds almost like a Mennonite: Sider suggests that the main difference between Karlstadt and Luther was strategy and timing. As Sider tells us, "For Karlstadt the law does not merely reveal sin and thereby drive man to the forgiveness offered in Christ. Rather it reveals what is good and This content downloaded from Henry Hart and the Free-Will Men [pp.