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Spenser, Edmund

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Edmund Spenser (c.1552–99), poet and colonial administrator in Ireland, was born in London, and buried near Geoffrey Chaucer in Westminster Abbey. A monument erected there in 1620 proclaimed him ‘the Prince of Poets in his tyme; whose Divine Spirrit needs noe othir witnesse then the works that he left behinde him’ (Maley 1994). That witness includes accomplished poems in a wide variety of genres, among them the pastoral eclogues of *The shepheardes calender* (1579); a sonnet sequence, *Amoretti* (1592); and the pillar of his reputation, the epic romance *The Faerie Queene* (1590, 1596).

EARLY LIFE AND WORKS

The first certain record of Spenser’s life comes in 1569, when he is listed as one of 31 ‘poor schollers of the scholls aboute London’ (Maley 1994) who were paid a shilling and given a gown to attend the funeral of the wealthy lawyer Robert Nowell. He may well have been poor; his school, Merchant Taylors’, enrolled mostly the sons of successful guild members, but reserved places for boys whose families could not pay fees. He certainly received a rich education in the Latin classics, and was introduced to Virgil and Ovid, poets who were ever after at his elbow. His schoolmaster, Richard Mulcaster, probably conveyed other interests to the young man as well. Two educational tracts, *Positions* (1581) and *The elementarie* (1582), reveal Mulcaster’s familiarity with both Aristotle and Ludovico Ariosto, and make a vigorous defence of English as a civic and a literary language. He was also the author of several of the allegorical pageants that marked public occasions in London. Ancient ethics, modern romance, language politics, and the poetics of allegory would all become Spenserian preoccupations.

Though Spenser never mentions his teacher in his surviving writing, there is some evidence that he was a favoured pupil. His last year at Merchant Taylors’, 1569, saw the English publication of Jan van der Noot’s *A theatre wherin be represented as wel the miseris & calamities that follow the voluptuous worldlings*, a collection of epigrams from Petrarch and sonnets by Joachim Du Bellay and van der Noot himself, with lengthy, polemically Protestant commentary. Spenser translated the poems. It was an important assignment for a 17-year-old, one quite possibly procured through Mulcaster’s connections in London’s Dutch community. The versification and handling of the

forms is uneven, certainly by the standard of Spenser's later work, but the matter seems to have sunk deep into his imagination. The poems are visions of glory brought to grief, a proud monument toppled or a clear spring fouled; the speaker watches the allegorical tableaux with dismay that is new each time, a spectatorial helplessness to be replayed repeatedly in *The Faerie Queene*. The sonnets are unrhymed, an unusual decision that may anticipate his interest in classical models for English verse (though when he revised them in 1591, for his volume of *Complaints*, he cast them back into rhyme).

Spenser's name appeared nowhere in the *Theatre* – his hand has been inferred from the 1591 revisions – and the next 10 years saw no more poems into print. He matriculated at Pembroke College, Cambridge, in May 1569, where he was a sizar, earning his room and board by performing servant's duties in the college. It was there that he met the scholar Gabriel Harvey, who became a fellow of Pembroke in 1570 and was to be a friend and correspondent for many years. Spenser took his BA in 1573 and his MA in 1576. In 1577 there is a record of his carrying letters to Robert Dudley, earl of Leicester, from Sir William Drury, president of Munster – possibly in the employ of Sir Henry Sidney, lord deputy of Ireland and the poet Philip's father. In 1578 he was taken on by Dr John Young, bishop of Rochester and former master of Pembroke. His career as a secretary, a manager of correspondence, and keeper of secrets, was well underway.

Spenser's poetic silence was broken in 1579 with the publication of *The shepheardes calender*. It was, again, uncredited, but this time the identity of the 'new Poete' (as the Epistle proclaims him) seems quickly to have become an open secret. The volume is constructed to launch a career. It is a pastoral, first of all, the traditional first stage on the career path marked out by Virgil: its humble shepherds' songs, organized into 12 eclogues (one for each month), were a recognized prelude to epic ambitions. It also came already attended by an elaborate scholarly apparatus, supplied by a commentator who identifies himself as E.K. Scholars have debated whether E.K. was Spenser's fellow student at Pembroke Edward Kirke; or perhaps Gabriel Harvey, to whom E.K. commends the poem; or Spenser himself. Whoever he was, his epistle emphasizes the poem's double debt to Virgil and to Chaucer, to the classics and to a native muse. The new poet will make a virtue of this mixed heritage: 'those rough and harsh termes', the Anglo-Saxon that salts the poems, 'enlumine and make more clearly to appeare the brightnesse of braue and glorious words' of romance origin. Almost all English poets of Spenser's moment felt obliged to apologize for their native tongue, so much ruder than the Latin verses they studied in school. E.K. makes it clear that the strength of this new poem is drawn from roots sunk deep in English soil.

This polemic makes the question of what is new about the new poet richly complicated. A new version of ancient authority is proposed: not Greek or Roman, but English, a homegrown or home-grafted humanism. The verse forms borrow from contemporary, Continental models like Petrarch and Clément Marot, but the French and Italian influences sit side by side with (on the one hand) the four-beat ballad lines of rustic song, and (on the other) passages of the pentameter that was emerging as the best English equivalent of classical epic's long line. Nor is this problem of old and new confined to the work's formal properties. E.K. divides the eclogues into three categories, plaintive, recreative, and moral. The moral eclogues – like May's debate between 'two formes of pastoures or Ministers' – define *The shepheardes calender* as a poem of the Reformation. Palinode longs for the old May games of Catholic England; Piers, the stern Protestant, rebukes him: 'we tway bene men of elder witt'. Catholicism is the old, outworn way, and yet also a children's game. Protestantism is the new regime, but suits men of seasoned judgement. Behind such paradoxes is the contest for seniority between a Catholic past, so closely tied to the folkways of rural life, and Protestant reformers who saw themselves as restoring a Christianity more ancient than any church.

All of these problems are framed by the story of a young shepherd named Colin Clout, 'Vnder which name this Poete secretly shadoweth himself', as E.K. explains. The 'January' eclogue begins, and 'December' ends, with his love-laments for the country lass Rosalynd. New and old are problems for Colin too: he is the best singer of the shepherds, but his talent for novel poetic forms leads him into the erotic dead-end of his unrequited love, and a histrionic sense that his young life is 'already donne'. The modern name for his predicament – torn between the companionable comforts of pastoral song and the high subjects of a new poetry – is adolescence, and his self-fashioning melodrama is an acute portrait of that developmental neither-region. It is also the master metaphor for the poem's politics. In 1579 Queen Elizabeth was actively negotiating a marriage to the French king's brother, François, duc d'Anjou, a prospect alarming to the forward Protestants of the Leicester circle, where Spenser was establishing himself. Colin's lay for 'Eliza, Queene of shepheardes all' in the 'April' eclogue is meant to recall the queen to the rustic, native virtues of her homeland, wooing her away from cosmopolitan France (just as the tragic 'November' eclogue, an elegy for a woman named Dido, implicitly warns against contracting a marriage with a stranger). But the poem knows that such songs already come too late, that the idea of an Elizabeth pledged to the

chaste virtues of pastoral, a virgin queen, leaves the nation without an heir. The rustic rhetoric of the countryside maybe the poem's best answer to the temptations of a Catholic alliance, but it is an answer with no future. On the one hand, then, the poem achieves an unparalleled synthesis of classical, English, and Continental materials, new and old, native and foreign, arguably the boldest experiment of an experimental age. On the other, it looks at the politics of its moment and constructs an intricate thematic impasse, adopting for itself, half-comically and half-tragically, the vantage of an adolescent Colin – neither young nor old – who can see no way forward.

As the inaugural gesture of a new career, *The shepheardes calender* is an ambivalent document. Its success, however, was unmistakable. Philip Sidney admired it in his *Defence of poesie* (though he was a stricter classicist: the 'old rusticke language, I dare not allow: since neither Theocritus in Greeke, Virgill in Latine, nor Sanazara in Italian, did affect it'). It was reprinted four times in Spenser's lifetime. And it was followed shortly by another publication clearly meant to further the reputation of the new poet, an exchange with Gabriel Harvey entitled *Three proper, and wittie, familiar letters* (1580). Sometime in 1579 Spenser had entered the service of the earl of Leicester, and the letters testify to their authors' ambitions for a poetic community that would include Leicester's nephew Sidney and the courtier Edward Dyer. Their common cause was another poetic innovation, the composition of English verse in quantitative metres. Anyone trained in an Elizabethan grammar school had painstakingly learned the rules by which Latin verse was scanned, a prosody dependent not on accent but on the duration of syllables long and short. Many humanist poets had experimented with adapting these principles to the vernacular, as an answer to the charge of harshness and rudeness that still dogged English accents. The jocular debate between the two men testifies to the difficulty of the enterprise (they cannot agree on the pronunciation of 'carpenter'), and quantitative verse never became an important English mode. But in 1580 Spenser had the enthusiasm of a convert. He was poised to join a charmed inner circle of English poetry and politics, and he was ready to give over the accentual poetics of which *The shepheardes calender* had demonstrated his unprecedented mastery.

THE 1590 FAERIE QUEENE

In the event, neither promise was fulfilled. Spenser wrote a number of other poems in the 1570s, and both the *Calender* and the *Familiar letters* list many that have never come to light. One that did, to Spenser's likely detriment, is the court satire *Mother Hubberds tale*. It was printed only in 1591, but seems to have circulated in manuscript at the end of the 1570s, when its treatment of the French marriage – a good deal less delicate than the *Calender's* – aroused the ire of Elizabeth's minister William Cecil, Lord Burghley. Scholars have hypothesized that this mis-step was behind Spenser's next posting, as private secretary to the new lord deputy of Ireland, Arthur, Lord Grey of Wilton. He found himself not at the centre of a new poetic Areopagus, as the *Letters* had forecast, but at the restive periphery of the Elizabethan state, and he would publish no new poems for another decade. It was also around this time that he must have begun to work on his most lasting poetic monument, and the most accentually regular long poem in English, *The Faerie Queene*. It is written in a prosody that recants his quantitative enthusiasms, and from the vantage of an exile born of political blunder. Second thoughts and error are deep in its design.

The first three books of *The Faerie Queene* were printed in 1590, along with a letter to Sir Walter Raleigh, the courtier, explorer, and poet, that purports to explain the design of the whole. There are to be 12 books, the letter promises, each recounting the adventures of a knight who sets out from the feast of the Fairy Queen on a quest and returns when his quest is complete. Each knight is the patron of one of the 12 private moral virtues (a scheme Spenser attributes to Aristotle); Prince Arthur, who in the past time of the poem is not yet king, will embody the virtue of magnificence, which is 'the perfection of all the rest, and containeth in it them all'. Lodowick Bryskett, in his *Discourse of civill life* (1606), recalls a gathering in his house where Spenser explained that in each knight's 'actions and feates of armes and chivalry, the operations of that vertue, whereof he is the protector, are to be expressed, and the vices & unruly appetites that oppose themselves against the same, to be beaten downe and overcome'. Together these quests amount to an anatomy of virtue, summarized in the king-to-be. The fictional mode that binds these worldly actions to their philosophical significance is allegory, or, as the letter puts it, 'continued Allegory, or darke conceit'. The narrative is an engine for unfolding the meaning of the characters, and when the darkness is dispelled, the plot will be revealed as a systematic outline of moral life. The process of reading the poem is therefore an education, justifying what Spenser calls its 'generall end', 'to fashion a gentleman or noble person in vertuous and gentle discipline'.

The force of such a design is palpable in the poem: from the start it is populated by characters who wear their meanings in their names (Redcrosse Knight, Una, Despair), moving through spaces that propose specific tests or lessons (the Wandering Wood, the House of Pride, the House of Holiness). The overtness of the allegory is part of the medieval feel of the poem, another aspect of Spenser's abiding interest in the English past. As a matter of

storytelling, however, *The Faerie Queene's* influences range across the literary landscape of Spenser's day: the matter of Arthur that gives it its imaginary historical bearings; the schoolboy's canon, with Virgil uppermost and Ovid ever present; but also the Italian romances of the sixteenth century, especially Ariosto's *Orlando furioso* (1532). Ariosto's chivalric romance, set during the Crusades, is a wilderness of desire and error, its multiple plots diverging and converging in patterns of magical accident. Spenser learned as much there as he did from Aristotle, and the storytelling of *The Faerie Queene* is characterized not only by episodic intricacy, but by resistance to closure and even the occasional dropped thread. The poem can be read as a contest between the systematic, structuring ambitions of its allegory and the errancy of romance narrative. That contest might also be said to find an analogue on the level of local form. The poem's nine-line stanza, rhymed *ababbcbcc* and ending with an alexandrine, is Spenser's invention, combining elements of Ariosto's ottava rima and Chaucer's rhyme royale. It establishes order (the alternating *abab*), succumbs in the middle to disruption or second thoughts (that unexpected *bb* couplet), rallies, then gathers itself for the closure of the long line – and then starts again. It is a little machine for the poem's contradictory motions of mind.

The three books that were published in 1590 unfold the virtues of Holiness, Temperance, and Chastity, and the progression demonstrates both the poem's resources for enquiry and its capacity for self-revision. In book I, the Knight of Holiness is Redcrosse (who stands for England), and his quest is to liberate the parents (Adam and Eve) of Una (the one true Church) from a dragon (Satan) who holds them captive. It is an allegory both of the Apocalypse as described in the book of Revelation, and of the predicament of a Protestant nation still threatened by Catholic recusancy. Redcrosse and Una are separated, the knight is tested, brought to despair, and raised up again; the book ends with the two reunited, and with a somewhat mysteriously deferred promise of marriage. Its challenges are epistemological, learning to unmask evil and to recognize truth, and its sacred orientation is vertical, towards an ultimate salvation. Everything changes in book II, the Book of Temperance. The knight Guyon's quest is to defeat a temptress named Acrasia in her Bower of Bliss. His greatest enemies are his own passions; the virtue of temperance is the virtue of self-control, and he must learn, as Aristotle teaches in the *Nicomachean ethics*, to find a middle way between luxury and rage. The tests he undergoes (with and without his guide, the Palmer) define his power to stand aloof, but the book ends with the destruction of the Bower in the 'tempest of his wrathfulness'. In book III, everything changes again. If the challenge of book I is to see through illusions of desire, and if desire is to be moderated in book II, in book III desire becomes the engine of the quest. Britomart, the knight of Chastity, is the only female knight to anchor a book, and her objective is a husband: the knight Arthegal, whose face she glimpses in a magic mirror. She dons armour to undertake a variety of adventures. At the end of the book her quest remains incomplete, but the stakes of her success – deferred for future books – are absolute, for prophecy reveals her to be an ancestor of Queen Elizabeth, and the Tudor future depends upon her progeny. In one of the poem's boldest imaginative transformations, the knight who will bring that future to pass is a female Aeneas for whom love is not a dangerous distraction, but a prophetic end.

The Fairy Queen herself makes only the briefest appearance, or disappearance – she lies down in a vision with Arthur, but is gone when he awakes. Still, she is the notional centre of the poem, and, as the letter to Raleigh explains, she signifies 'glory in my generall intention, but in my particular ... the most excellent and glorious person of our soueraine the Queene'. *The Faerie Queene* is written in praise of Elizabeth, and written in some expectation of practical reward. In 1589 Spenser left Ireland with Raleigh to seek that reward, and according to the testimony of a later work, *Colin Clouts come home againe*, he was granted an audience with the queen and read to her from the new poem. There is no other record of the occasion, but he saw *The Faerie Queene* to press in early 1590, and in early 1591 the queen granted him a life pension of £50 per year. Once again the new poet's career was on the rise.

LATER WORKS

That rise had been abetted by a decade of loyal service in Ireland. There were troubles: his employer, Lord Grey, was recalled in 1582, after criticism in court of his brutal treatment of Irish rebels. Spenser may have seen some of the cruellest episodes in the island's history; he may, at least as an administrator, have participated in them. After Grey's departure he held a number of administrative positions and became a gentleman landowner, with a 3,000-acre estate in County Cork, including the old Norman castle of Kilcolman. But the publication of *The Faerie Queene* was followed by another misstep. A volume entitled *Complaints* appeared in 1591, containing a miscellany of shorter 'meditations on the worlds vanitie', among them 'The teares of the muses', 'The ruines of Rome' (revising his youthful translations of Du Bellay), and the ill-fated *Mother Hubberds tale*. Spenser may have thought that Burghley's decade-old anger over the last had subsided, but he was wrong, and the book was recalled; at least one observer suspected that he was 'in hazard to loose his forsayd anuell reward' (Peterson 1991) from the queen. If he

had any hope of being called to higher service in London, it probably ended here.

Spenser was to live out the rest of his life in Ireland. He continued, however, to write productively. The Chaucerian *Daphnaida* was printed in 1592; in 1595 there was another court satire called *Colin Clouts come home againe*, in which home is unmistakably Ireland. The year before, Spenser married (for the second time: his first wife Maccabaeus Childe, with whom he had two children, died sometime between 1590 and 1593). His courtship of his second wife, Elizabeth Boyle, became the organizing theme of a sonnet sequence called *Amoretti*, a distinctive contribution to a poetic tradition inaugurated by Petrarch's *Rime sparse* (*Scattered rhymes*), and lent recent authority by Sidney's *Astrophil and Stella* (printed in 1591). Spenser devised a novel interlocking rhyme scheme for his sonnets (*ababbcbccdcdee*) that might be said to figure a larger resistance to the scattering impulse of Petrarchism. If the progression of the sonnets is not altogether steady, still it moves from the privacy of Petrarchan agony towards public celebration, and its symmetrical structure is intricately linked to the Christian sacred calendar. Printed in 1595, the sequence is followed by a longer poem in 24 sections called *'Epithalamion*, a wedding song that extends the calendrical patterning of the *Amoretti* with its 365 long lines. In the work of a restless poet, these poems stand out for their optimistic accommodation with ritual and cosmological structures. It seems to have been a happy marriage, or at the very least, a happy wedding.

At the end of 1596, the *Fowre hymns* were printed, exercises in a classical genre that Spenser turned to the praise of, first, Cupid and Venus, then Christ and Lady Sapience. The same year saw the publication of the beautiful *Prothalamion*, a 'spousal verse' to celebrate the weddings of the daughters of Edward Somerset, earl of Worcester. But the great work of the 1590s was the next three books of *The Faerie Queene*. Their social and political preoccupations have tempted some critics to think that Spenser collapsed his original 24-book plan for the private and public virtues, and turned to the public in book IV; other critics emphasize the incompleteness of the great design. Most agree that the vision darkens. The fourth book, the Book of Friendship, is the most narratively profuse in the poem, purporting at the outset to follow the knights Campbell and Telamond but in fact juggling a number of love plots left over from book III, including Britomart's. Its survey of friendship tests the loyalties and competitiveness of the chivalric code against classical ideals (especially from Aristotle and Cicero) and Christian charity. Book V moves Britomart's destined husband Arthegal to the centre of the story as the Knight of Justice. He confronts a series of increasingly difficult juridical occasions with the help of his iron henchman Talus, whose irresistible force offers a versatile and violent solution. Arthegal is finally united with Britomart, but a wedding is again deferred; the book ends with a heightening of the historical allegory, including a trial of Duessa (the old enemy of book I) that rewrites Elizabeth's prosecution of Mary Queen of Scots, and episodes that read as thinly veiled defences of English intervention in the Netherlands and repression in Ireland. Book VI offers timely relief from this regime of retribution when it introduces Calidore, the Knight of Courtesy, who replaces the rigours of punishment with the reformation of manners. Episodes in this book treat the management of shame at moments of erotic discovery and slander. Calidore is mostly successful, and he woos a shepherdess named Pastorella who seems to promise a restoration of the rustic values of *The shepherdes calender*; his surrogate in the middle cantos, Calepine, has a more difficult time of it, provoking questions about whether courtesy solves problems, or whether it turns artfully away. The book ends with Calidore catching and binding his quarry, a slanderous dog-monster called the Blatant Beast. But the Beast, we are told, will not stay bound for long.

Slander and censorship are growing preoccupations in *The Faerie Queene*, not without warrant in Spenser's life. James VI of Scotland was incensed by the portrayal of his mother, Mary Queen of Scots, and the 1596 printing was recalled in his kingdom; letters to Burghley seeking further punishment seem, however, to have gone unheeded. A final section of the poem, the 'Mutabilitie Cantos' (from a purported book VII), did not see print until 1609. Meanwhile Spenser's administrative career continued, and Ireland continued to occupy him as a writer as well. The historical allegory of book V finds a complement in the prose tract *A vewe of the present state of Irelande*, which he seems to have been composing at around the same time, though it was not published until 1633, and then anonymously. Scholars argue about the book's balance between apology for Elizabethan policy and critique, a debate abetted by the caginess of its dialogue form. In 1598 the present state of Ireland caught up with him, and his estate was overrun and burnt by rebels in another wave of unrest. The next year he was on a mission to London, delivering letters about the desperate situation to the Privy Council, when he died on 13 January 1599.

RECEPTION AND CRITICISM

Burial in Westminster Abbey was an early sign that the turbulence of Spenser's relations with power would not impede the ascent of his poetic reputation. In his lifetime William Webbe called him a 'famous English Poet', and George Puttenham thought he shared the highest prize for pastoral with Sidney (Cummings 1971). The stream of

praise was steady after his death, the stream of imitations slightly less so: Spenser's polemical reliance on Chaucerian diction was not much taken up – 'Spenser writ no language', scoffed Ben Jonson (Cumplings 1971) – nor was his allegory. If his contemporary Philip Sidney's innovations were absorbed into the shared resources of English verse, Spenser's diction and stanza retained the idiosyncratic status of allusion, and the seventeenth-century poets who learned the most from him – Michael Drayton, Giles Fletcher, Phineas Fletcher – were not fated to stand for the achievements of their own era. The next poet to make immortal verse from Spenser's legacy was John Milton, whose *Comus* and *Paradise lost* are filled with reminiscences of *The Faerie Queene*. Spenser was, for Milton, 'sage and serious', a better teacher than Scotus or Aquinas (Cumplings 1971). But Milton himself might be said to have displaced Spenser as the great predecessor for the poets of the next century (with some notable exceptions, like James Thompson, who wrote *The castle of indolence* [1748] in Spenserian stanzas). Spenser's true renaissance would wait for the Romantic poets, for whom he was again a ubiquitous presence. He is everywhere in Wordsworth; Byron, Keats, and Shelley all wrote great works in the signature stanza (*Childe Harold's pilgrimage*, 'The Eve of St Agnes', and 'Adonais', respectively). And then, his influence ebbs again – little felt by the Victorian poets, and less in the twentieth century.

Spenser has remained, however, a delight for readers, and a school for critics. The modern critical encounter with *The Faerie Queene* might be said to begin with Harry Berger's *The allegorical temper* (1957), which adapted the New Criticism's techniques of close reading to the work's sheer size and narrative complexity. Berger's encounter with the poem is ongoing, with more than 50 years of essays that unfold a grand vision of Spenser's syncretic imagination and acute powers of self-criticism (Berger 1988). The theory of allegory generally has benefited from the attention of other Spenserians. Angus Fletcher's *Allegory: the theory of a symbolic mode* (1964) brings vast learning and psychoanalytic sophistication to bear on the problem of personification; Susanne Wofford's *The choice of Achilles* (1992) and Gordon Teskey's *Allegory and violence* (1996) probe the prehistory of allegory, the circumstances under which its figural order is imposed. None of these books is solely about Spenser, but none is imaginable without him.

The 1960s and 1970s also saw a number of enduringly influential monographs. Paul Alpers's *The poetry of 'The Faerie Queene'* (1967) challenges the impulse to read the poem as narrative, preferring to judge its rhetorical ambitions; Isabel MacCaffrey's *Spenser's allegory* (1976) explores the poem's mimesis of thinking, a problem later taken up by critics like Teskey and Kenneth Gross. James Nohrnberg's *The analogy of The Faerie Queene'* (1976) is a massive, indispensable concordance to the poem's internal and allusive structures. Patricia Parker's *Inescapable romance* (1979) relies heavily on Spenser in developing an important account of that genre; her deconstructive approach receives its fullest statement in Jonathan Goldberg's *Endlesse worke* (1981). The criticism of the 1980s follows the general tendency of the field of Renaissance studies towards historical scholarship, prodded by a chapter on book II of *The Faerie Queene* in Stephen Greenblatt's *Renaissance self-fashioning* (1980) and Louis Montrose's (2006) work on the politics of Elizabethan pastoral. There was a contemporaneous surge of interest through the 1980s and 1990s in Spenser's Ireland, with important books by Andrew Hadfield (1997), Willy Maley (1997), Richard McCabe (2002), and Richard Rambuss (1993). The first decade of this new millennium has been critically ecumenical: a development that might have pleased a poet who expected and prepared for his work to be read in a great many different ways, none of them, by itself, ever good enough.

SEE ALSO: Bryskett, Lodowick; Dyer, Edward; Fletcher, Phineas; Harvey, Gabriel; Jonson, Ben; Milton, John; Puttenham, George; Raleigh, Walter; Sidney, Philip; Webbe, William

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