
UNIT 3 SPENSER: LIFE AND WORKS

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3.0 OBJECTIVES

This unit is meant to acquaint you with the larger trends of sixteenth century England that influenced the writing of the time. The religious cultural movements that shaped sixteenth century England have also been discussed in this unit. Specifically, in this unit the revolutionary movement of Renaissance that took place in the arts is looked at closely, tracing its development geographically and temporally. A view of various kinds of poetry written at the time that paved way for Spenser's writings is also considered in this unit. Finally, Spenser's biography is presented along with a bird's eye view of the works that he wrote during the different phases of his life.

3.1 INTRODUCTION



Edmund Spenser
(source: en.wikipedia.org)

Edmund Spenser belonged to the latter half of the sixteenth century. This was the period of Elizabeth I's reign. At the time, England was emerging as a strong nation. This process had begun with the uniting and integrating role of Henry VIII at the turn of the sixteenth century. The entire century was marked by the upward movement of England that would clearly define the nature of English nationhood. With Henry VII and VIII's rule in the background that laid the foundation of a stable and progressive England and one rich in resources, the initial years of the Elizabeth's rule raised hopes of prosperity. However, soon as the years moved in the direction of a steadied economic path, England faced a crisis within its nationalist structure. This had to do with the ideological and cultural issues that hung upon the Queen's supposed unacceptability. There was a lobby of Queen's detractors in England actively engaged in creating troubles

for her. The crisis occurred because of Henry VIII's policies that divided the English society along religious lines. Spenser's role in this period of crisis was, then, of presenting the idea of England as an integrated nation under the stewardship of Elizabeth—a difficult task to accomplish. On Spenser's side, the task was supposed to be fulfilled through visualization of the Queen as a solidifying factor. The queen would appear as a figure that inspired England as a well-knit political entity moving inexorably towards a unified structure.

The Faerie Queene, the great epic that Spenser wrote typifies the Queen's image as a subject of great regard and idealization. To Spenser, the Queen met the requirement of the times, strengthening ideas and opinions that would stand in good stead when difficulties raised head. In the great poem, Elizabeth is an example of mythification. In fact, she is not just a figure that has superhuman traits, but a whole perspective of glory and celebration. She is projected as beauty par excellence and a woman of many talents. England as a country is meant to worship her. See the ramifications of the idea of a 'faery' gifted with the appeal to enchant the country. There is a kind of magical aspect to her personality. Rightly, the imagined figure turns the poet into a creator of immense proportions. Spenser would thus be transformed into a genius who paves the path of unending success and long-standing inspiration. Perhaps for this reason Spenser is referred to as the great nationalist poet of England, first of its kind.

From here, we turn to the broader view of Europe—England aspired to place itself at the centre of the continent to carry out tasks of creating a world different from the existing one. A look at the emerging intellectual thought would help us understand the nature of new challenges that the country's genius would work out.

3.2 EUROPEAN THOUGHT

3.2.1 Transition from Middle Ages

It is interesting to note the transition of Europe from the 'dark ages' of medieval period into the thought-provoking era of Renaissance and Reformation. All the texts (Greek and Latin including) that could not be absorbed in the larger framework of Christianity were discarded by scholars in the medieval period. The major concern of scholars and writers during the middle ages had been to elaborate aspects of morality that also included miracles associated with the life of Christ. The middle ages centred on theology. Christianity, the main source of knowledge during the medieval period, believed man to be 'fallen' and thus helpless without the guidance of the divine. The Greek and Latin philosophies based on paganism* (see glossary) on the other hand emphasized self-sufficiency and potentiality in man. Plato (the Greek philosopher) believed that man with effort could attain union with God. This idea would not find favour with the middle ages where God was seen to be the saviour and human being as eternally dependent on him. Thus, many Greek and Latin texts that advocated an objective as well as exploratory approach were neglected and finally lost during the medieval era. Maurice Evans has observed: "To the medieval church the fall of Adam had left the human race so weak that best safety lay in flight, and the monastic life of celibacy, self-denial and prayer was the theoretic ideal". He further notes that for the medieval man "ascetic poverty rated more highly than civic usefulness, virginity than marriage, the contemplative than the active life". This was not so in the period following the medieval ages characterized by the Renaissance that took shape from fourteenth century onwards and flourished enormously in the sixteenth century.

3.2.2 Renaissance

It was in Italy that a conscious movement of Humanism began in the thirteenth century. Italy was comparatively more open to ideas and cultures and less conservative as also feudal than the rest of Europe. This was because Italy shared trade relations with the east and was exposed to its culture. Interaction with the east increased its scope of modernization. From 1300 onwards, Italian scholars began to search for manuscripts that had been kept in monastic libraries for a thousand years. Petrarch had gained renown by

1350 as the forerunner of Humanism, painstakingly collecting and editing manuscripts and making them available in Italy on a vast scale. More was added to the trend when Greek writing emerged at this time. The introduction of the printing press in the fifteenth century in Italy contributed to the making of a flood of books. The new humanist ideas borrowed from Latin and Greek texts translated in Latin soon spread across Europe. In England, it gained a footing in the sixteenth century specifically as Humanism entered English education and thought.

Renaissance—the rebirth of learning that took place in the sixteenth century in England—gave a new life to literature and the arts. The term Renaissance is used to refer to the revolutionary movement that began in Italy in the medieval period as mentioned above and gradually enveloped the whole of Europe. The movement set store by rational thought and cultivation of self. The discovery of the lost texts of classical Latin and Greek literature also created a new understanding among people in England specifically and Europe generally. It modified European thought.

Renaissance brought in a new value system in which education received immense importance. The humanists had deep faith in the idea that education and learning could help achieve one's best self. Renaissance educators thus discarded the old model of education where knowledge came as received. On the other hand, Renaissance redefined the framework of comprehending the existing phenomena. Consequently, it believed in the power of books. A view of education leading to a higher life is professed by Philip Sidney who was a contemporary of Spenser in his *Apologie for Poetrie*. He claims, "This purifying of wit, this enriching of memory, enabling of judgement and enlarging of conceyt, which commonly we call learning [was meant] to lead and draw us to as high a perfection" as our souls allow. (The medieval English style of writing found in Sidney and Spenser is different from modern English. The English language had different spelling at the time and was not standardized the way it became later. Thus you will find in Spenser's works words that are spelt differently but when read aloud they make sense.)

The major difference between the medieval period and the changing modern world was that the human being in the latter was a secular person and actively participated in one's life to continuously modify it on the strength of his labour and decision-making. In the context, Castiglione's *Book of the Courtier* served an important purpose. The book was published in 1528 in Italian and was translated into English in 1561. Renaissance was at its peak during this period in England. The book gave a manual to men at the time to attain the 'ideal self' which would be equipped in arts and music as well as in affairs of politics and warfare. Castiglione believed that the main function of the men of the court was to assist the king in matters of governance. One was required to learn the skill of oratory and be a soldier at the same time. Further, in one's spare time one was expected to learn the art of being a poet, painter and a musician. This was in addition to the skills he acquired to converse gallantly with women, be chivalrous and dress up well. Such an assigned job brought to the fore a unique picture of man hitherto unheard of. There is no wonder that it appealed to the modern man of Renaissance who was willing to develop one's self.

3.2.3 Reformation

This movement for a new parameter of faith and link with God caused upheaval in Europe in the early sixteenth century. It hit at the very foundation of institutionalized religion, namely the Roman Catholic Church. Led by Martin Luther, the advocates of reformation believed in an individual's inner experience of God and the associated spiritual struggle and salvation. These were the ideas of early Protestantism. In it, faith was based on the word of the Bible and could be interpreted by the individual in one's own way. The church or the priest as a mediator between God and human being was no more important for the Protestants. A direct transaction with God was possible through the Bible and by following the principles laid down in the text.

In England, during the reign of Henry VIII the nature of the Church changed. Henry VIII in several acts passed in 1530s broke ties with the Roman Catholic Church and declared the Church of England or the

Anglican Church as supreme religious authority with the king as its head. Here, Protestantism found ready ground to flourish. With Reformation, new ideas of individual worth vis-à-vis God were put forward enabling writers to think of the individual as relatively autonomous and capable of correcting one's behavior based on the written word. Infusion of new energy into the writing of the period that was exploratory, skeptical, faith-centered and idealistic was the result. Thomas More's book *Utopia* written in 1516 is the case in point.

3.3 INTELLECTUAL BACKGROUND OF SPENSER

Sixteenth century English poetry carries influences of both native traditions and values of human-centered existence that came to the fore in the wake of Renaissance. These form the specific intellectual background of Spenser as the poet carried the influences of early poets and thinkers before him. However, a paradigm shift takes place with the writing of Spenser in English literature as the idea of nationalism is evoked in his works. As a result of this, poetry ceases to be an entertaining art form and acquires socio-political dimensions meant to direct and guide the nation and its people on the path of social conduct.

3.3.1 Poetic Practice at the Time

The poetic practice at the time began with imitating the classics. The new technique in literature was thus 'Imitation'. Writers picked up classical texts that best suited their sensibility and reproduced them in their own way. The perspective of the specific context outside the purview of the translator—to faithfully reproduce a text became paramount. Writers freely borrowed subject and style from the classics and brought the spirit of their own age into it. Leonard Dean in his book *Renaissance Poetry* has offered a useful perspective on the subject:

Renaissance poetry is more formal, less autobiographical and less directly related to experience than much poetry of later periods. We infer from essays on poetry like Sidney's and from the actual poems that Renaissance poets were careful to distinguish themselves from historians and biographers, and to seek instead the formal excellence appropriate to the various kinds of poetry. A love poem was not an essay in autobiography, and even poems for special occasions like some of those by Jonson, Donne, and Marvell were not composed as historical documents. The prime aim, to use the Renaissance term, was to make an imitation. This act had two aspects: first the poet sought to grasp the essential meaning and value of experience and secondly, he tried to express that insight in a recognized and appropriate literary form. (Dean, Leonard ed. *Renaissance Poetry*. New Jersey: Prentice Hall, 1961 i)

For instance, when Spenser was planning to write *The Faerie Queen* his most notable work, he told Sir Raleigh in a letter that he had chosen to write in his epic poem the history of King Arthur who had been "made famous," says Spenser, "by many mens former works and is also furthest from the daunger of envy and suspection of present time". He clearly states in the letter:

I have followed the antique Poets historicall, first Hmere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a virtuous man, the one in his Ilias, and the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando: and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo. (Spenser. "Letter to Raleigh". *Edmund Spenser's Poetry: A Norton Critical Edition*. Ed. Hugh Maclean, and Anne Lake Prescott. New York: Norton, 1993. 1)

As is clear from the above passage, Spenser was well-versed with the classical poets and, in fact, wished to follow or imitate their model of writing. Taking these "excellente Poets," he says that as an example he has ventured to present a portrait of King Arthur as a "brave knight perfected in the twelve private morall

vertues, as Aristotle hath devised” (1-2). Spenser is constantly guided in subject and form by these classical poets. This is also true of another important characteristic that the Renaissance poets borrowed from the classics namely, use of rhetoric in literature.

The poet during the Renaissance believed that poetry was a skilled and studied practice. It was not meant to be a spontaneous surge of a poet’s emotion. The latter view of poetry has dominated literary studies after the Romantic poets came to the fore in the 19th century and made the idea popular. During the Renaissance period, however, it was believed that poetry showed a mirror of life but a stylized mirror that was refined and decorated with poetic conventions. Thus, amplification of language and a sustained regular metre became standards of good poetry befitting Renaissance sensibility.

Still, writers learnt as much from the classics as they did from literature that was being written in Europe at the time. English writers were greatly influenced by Italian writers and followed the styles that were being adopted there. Three styles of poetry emerged in England specially and in Europe at large. The first was the high oratory of the heroic poem that was meant to be formal in style and abundant in rhetoric. It was also supposed to treat the subject with grandeur and seriousness with the use of a lofty language. The practice adhered to the proper principal of the epic poem. Spenser's *The Faerie Queene* falls in this category of the heroic poem. The second type of poetry was more lighthearted and playful that did not have a serious subject. Love poetry fitted well with this style of writing. Accordingly, the poet followed decorum of this genre and wrote in regular metre as also rhyme. He consciously chose words and images meeting standards of the subject of love. But the style was witty and often used contradictions to explore the love emotion. Spenser's *Amoretti* is an example of this style of poetry. The third category of poetry was low poetry which had its origins in the pastoral world of rustics. Here, the lives of shepherds and ordinary country folk were presented. Accordingly, the metre used by poets would be of deliberate irregularity. Assuming that rural folks spoke in an unrefined manner, their poetry should also carry that rugged and raw quality going normal with the life in the countryside and the world of nature. Pastoral poetry belongs to this category of writing.

3.3.2 Tudor Poetry

Poetry during the medieval period had turned to the church for guidance and support. Thus, poetic conventions and the witticism of Chaucer were soon forgotten and discarded. When poets in the Tudor period acquired their own voice (with the fostering of the Tudor monarchs Henry VIII) they had a task to fulfil—renewing that interest in the older English tradition typified by Chaucer. Tudor poetry turned from the Church to the court. Tudor poets came after a period of political instability in England following the many civil wars. The peace process was on and it fell on the poets to build new conventions for versification. For this, they took inspiration from writers and works that had been lost in the medieval age. Early Tudor poets such as John Skelton brought in a new sophistication in poetry that later was taken over by Wyatt, Surrey and Sidney. We can trace Spenser’s poetic lineage from these writers.

By the year, 1512, Skelton had been established as the Orator Royal at the king’s court. He wrote poetry celebrating the victories of the king. This was important for the consolidation of the power of the young king. Skelton wrote satires, too, especially against the king’s counselor Wolsey. In this, poetry played a dual role—one, it reinforced the powers of the king and two, it attacked forces considered evil by the writer as a spokesman of the age. Skelton in the sixteenth century was known as a satirist. He put the Chaucerian irony to good effect. However, he often included colloquial forms in his poetry. Skelton belonged to the old English group of the gentry that believed in the rights and claims of the nobility and looked skeptically at the new phenomenon that was growing in England—the Tudor court showed preference for counselors with professional skills even when they were of relatively lower birth. Skelton engaged with writing satires about greed for position in the court and its corrupt practices. This performed a function necessary for the age. Maurice Evans has rightly observed the following about Skelton:

He is perhaps the most considerable poet between Chaucer and Spenser and comes at the point of intersection between the medieval and the humanist traditions. The great range of modes comprised within the *Canterbury Tales* is to be found equally in the works of Skelton, but split up into separate and tentatively humanist kinds, so that Skelton points both forward and back. His materials are Chaucerian, but his underlying assumptions are much closer to those of Spenser. (Evans, Maurice. *English Poetry in the Sixteenth Century*, London: Hutchinson University Library, 1955. 59)

Following the times of Skelton, there came a difficult period in England's history where writers were not free to speak their minds and were surrounded by conspiracies and intrigues at the court. This was the 1530s, the later years of Henry VIII. Writers such as Wyatt and Surrey could not write satires as Skelton did in his own time. Even Skelton was arrested in his later years. Under pressures of this kind, the young writers turned into 'Courtly poets' and filled their verses with non-political themes. The poetry of Wyatt and Surrey is, therefore, largely private and concerns itself with technique and refinement. Between the two poets, Wyatt's poetry is more notable for its theme and form. Wyatt introduced the Petrarchan sonnet in English literature (a discussion on the sonnet form specially would be provided in Unit 4). He brought to the fore love poetry but one that carried characteristics of secrecy and adulterous themes. These spoke of the times and the life at the court. He also wrote on traditional themes in short-line metres that were extensively used in the old ballads and the poetry of the fifteenth century. Wyatt was known as a poet of love lyric and one who deployed the Petrarchan sonnet form to create a dramatic sequence in poetry. He was the first poet to write sonnets in England. For instance, his sonnets, "My galy charged with forgetfulness" and "They Flee from Me" are imitations of Petrarch's sonnets and project idealistic love tinged with self-directed satire.

The next phase of Tudor poetry includes the names of Philip Sidney followed by Spenser. They were inheritors of the specific poetic mode current at the time. This historical phase gave poetry the chance to again turn to public life. The Elizabethan poet as defined in Sidney's *Apologie for Poetrie* was meant to take the role of a "maker" of society. In Sidney's scheme of things, the poet was to play the role of a visionary with a moral end in view. Against this background, Spenser emerges as a poet who drew something from each of his predecessors. He used satire as also the native trends, following a humanist vein in his poetry.

3.4 SPENSER'S LIFE: THE MAN AND THE POET

Edmund Spenser was born in 1554, or a little earlier in London. Little is known about him except that he was related to the noble family of Spencer but his immediate family was poor. Unlike Philip Sidney who was heir to earldoms of Leicester and Warwick, Spenser earned the title of a gentleman purely on his educational merit. He attended the Merchant Taylor's school as a poor student and in 1569 joined Pembroke College, Cambridge University for his Bachelor of Arts. At Cambridge, too, he was given admission as a "sizar" or poor scholar student who had to perform menial duties. He received the degree in 1573 and proceeded to do Master of Arts completing it in 1576. Spenser carried no pretensions of being a gentleman even as he nurtured the ambition of becoming the poet laureate. On its side, Tudor England was marked by social mobility where men of ordinary birth and background dreamt of moving up the social ladder based on their education and literary skills. Spenser, too, hoped to acquire a respectable position in the court of England. During his years in Cambridge, Spenser gained vast knowledge of the classical Greek and Latin literature required for his poetic mission along with the English tradition of writing. He was familiar with the French and the Italian literatures as well. This combination of the various streams of knowledge enabled Spenser to forge new compositions of verse that carried his unique style. This aspect of Spenser's poetic art would be discussed in detail in the following unit.

While at Cambridge, Spenser became friends with Gabriel Harvey, a learned scholar on whose opinion and viewpoint he depended greatly. His letters to Harvey also reveal to us Spenser's ambitions and future

plans as he speaks freely to his friend on the subject. In 1578, Spenser served as secretary to the Bishop of Rochester, Thomas Young, who had been Master of Pembroke at the time Spenser studied there. Later, in 1579, he entered the service of the Earl of Leicester and made acquaintance with Philip Sidney who was the Earl's nephew. Spenser dedicated *The Shepheardes Calender* (1579) to Sidney. In 1580, Spenser joined Arthur Grey de Wilton, the newly appointed governor to Ireland, in the capacity of secretary to the governor and left for Ireland. Grey was called back to England in 1582, but Spenser stayed on in Ireland for most of his life, serving in various official capacities. In 1584, he became deputy to the clerk of the Council of Munster in Ireland. This enabled Spenser to improve his circumstances considerably and in 1588 he acquired the possession of an estate, the estate of Kilcolman, which was earlier in the hands of the rebellious Irish Earl of Desmond. Spenser, along with Sir Walter Raleigh, went to Queen Elizabeth's court in 1589 following which he wrote the first three books of *The Faerie Queene*. In return for his valorization of the Queen, Spenser received a reward of an annuity of 50 pounds for life from the Queen's court. Spenser was not on good terms with the Queen's chief minister Lord Burghley, owing to latter's allegiance with the rival faction. He thus could not get any more favour from the Queen's court. Spenser's hostility towards the peer in his *Mother Hubberds Tale* is viewed as a clear reference of his antagonism towards Lord Burghley. One can win quite a few insights into Spenser's work and identify topical details that may serve as clues to the poet's opinions and preferences.

Spenser celebrates his love for Elizabeth Boyle in *Amoretti* and his marriage to her in *Epithalamion*; the two were published together in 1595. This was his second marriage. Spenser had been married earlier to one Machabyas Chylde in 1579. He came to England again in 1596 and during this period published the last three books of *The Faerie Queene*. In 1598, his fortunes reversed as Irish rebels attacked and took in possession his castle of Kilcolman. This happened at a time when Spenser had of late been designated Sheriff of Cork. He came back to England and died in 1599. A contemporary historian Camden tells us that Spenser was buried in Westminster Abbey near Chaucer's grave and his funereal was attended by many poets who threw poems in his tomb. This certainly was a tribute to the poet stature in English literature of the time.

3.5 SPENSER'S WORKS: A NOTE

Spenser began his writing career in 1569 with twenty-two verse translations of "Epigrams" and "Sonnets" published in *A Theatre wherein be represented as wel the miseries & calamities that follow the voluptuous Worldlings, As also the greate ioyes and pleasures which the faihtfull do enjoy*. Following this, he wrote *The Shepheardes Calender* anonymously which was published in 1579. The publication of Spenser's *Shepheardes Calender* is considered a moment to reckon with that marked the beginning of Elizabethan poetic Renaissance. The book was a collection of twelve eclogues (short pastoral poems) organized along the twelve months of a year. Each poem bore the name of the month. It was a striking poetic experiment on Spenser's part. The calendar motif unified diverse subject matters and metre. It included, for example, the lament of a dejected lover hopelessly pursuing the beloved, the dialogue between age and youth, song contest for a rustic prize, celebration of great figures, an elegy, the struggle of a poet whose work remains unrewarded, juxtaposition of pastoral simplicity and corruption accompanied by greed. These eclogues operate as moral truths in the poem put forward to provide a perspective on the era to which Spenser belonged.

In 1590 Spenser came out with the first three books of *The Faerie Queene* that brought him instant fame and recognition. His "Letter to Raleigh" makes us aware about his plans to write *The Faerie Queene* as a long epic poem that was to be a collection of twelve books. It was to correspond with the twelve moral virtues as expounded by Aristotle. The poem centers on the figure of Arthur before he became king. Spenser intended to write a sequel to the epic poem as well that would project the political virtues befitting a King. These ambitions were not realized and Spenser could only write six books of *The Faerie Queene*. The first three books were published together with the dedication to the queen and his famous explanatory "Letter to Raleigh". In 1596 Books I to VI were published in London with an embellished dedication to Elizabeth I. *The Faerie Queene* is an example of historical allegory* (see glossary).

In 1591, Spenser published many short poems and several translations. These include “The Ruins of Time”; “The Teares of the Muses”, “Virgil’s Gnat”, “Prosopopoeia or Mother Hubberds Tale”, “Ruines of Rome”, “Muiopotmos or the Fate of the Butterflie”, “Visions of the Worlds Vanitie”. These short works were collected in the volume *Complaints. Containing Sundrie Small Poemes of the Worlde’s Vanity*. In 1591 Spenser also wrote “Daphnaida, an Elegy upon the Death of the Noble and Virtuous Douglas Howard”.

In 1595, Spenser published *Colin Clouts Come Home Againe*. This volume also contained *Astrophel, a Pastorall Elegie upon the Death of the most Noble and valorous Knight, Sir Philip Sidney* by Spenser and other writers.

In 1595 *Amoretti* and *Epithalamion* were published together. The former was written as a sonnet sequence of love poems and the latter was meant to celebrate his marriage with his beloved Elizabeth Boyle. In the following year, Spenser published the six books of *Faerie Queene*, as has been mentioned, and in 1596 he published *Fowre Hymns*. His *Prothalamion* was also published in the same year. Two Cantos of *Mutabilitie* (published in an edition of *The Faerie Queene*) and *A View of the Present State of Ireland* were published posthumously in 1609 and 1633 respectively.

Spenser wrote on a variety of subjects and engaged with different poetic forms in each of his works. It is not for nothing that Charles Lamb called him “the poet’s poet”. He was what a generation of poets in the later centuries wished to emulate.

3.6 LET US SUM UP

This unit has outlined the specific context of Edmund Spenser. A view has been provided of the historical phenomenon overtaking Europe. The cultural roots of the Renaissance have also been discussed in this unit. A view of the various intellectual trends that existed at the time has also been presented here. The literary history of the period preceding Spenser has been broadly outlined. This broadly constitutes the background of Spenser along with a mention of his long and short works. An effort has been made here to link up his writing with the trends and themes current in the world he inhabited.

3.7 GLOSSARY

Paganism: refers to the religious system of beliefs of the Roman Empire before the advent of the Christian religion that is during CE i.e Common Era. It was based on polytheism (worship of many gods) and involved reverence of nature.

Allegory: is a literary form that has a literal or primary level of meaning as also a secondary correlated level of signification. Allegories can be historical or political where characters represent historical personages and events.

3.8 QUESTIONS

1. What do you understand by Renaissance? In which specific country did it emerge and why?
2. Discuss Tudor poetry taking note of the various shifts that occurred within it.
3. Which poetic form did Wyatt introduce in England?
4. What do you understand by Reformation?

3.10 SUGGESTED READINGS

1. Arthos, John. *On the Poetry of Spenser and the Form of Romances*. Allen and Unwin, 1956.

2. Davis, B.E.C. *Edmund Spenser: A Critical Study*. Cambridge: Cambridge UP, 1933.
3. Dean, Leonard ed. *Renaissance Poetry*. New Jersey: Prentice Hall, 1961.
4. Evans, Maurice. *English Poetry in the Sixteenth Century*, London: Hutchinson University Library, 1955.
5. Spenser. "Letter to Raleigh". *Edmund Spenser's Poetry: A Norton Critical Edition*. Ed. Hugh Maclean, and Anne Lake Prescott. New York: Norton, 1993.



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