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Chapter 1 : The Life of Edmund Spenser () [Spenser Biography]

Whether or not the contributors represent the current trend of opinion about Spenser, they appear to be agreed that his poems are complex and subtly constructed units and that the chief task of the scholar or critic is to lay bare the principles of their structure.

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 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 1863. 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 1579 Spenser was made secretary to the new lord deputy of

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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

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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.

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Chapter 2 : Renaissance Era: The "Amoretti" & "Epithalamion" Analysis (Edmund Spenser)

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The introduction of this poetic form to England is generally credited to Sir Thomas Wyatt, who brought it from France and adapted it to the English taste and tongue. Although the prestige of the sonnet had begun to decline by the time Spenser produced his sequence, no notable poet of the period could afford to ignore the sonnet or the sonnet cycle. As had William Shakespeare and Sir Philip Sidney before him, Spenser used the sonnet cycle as part of his claim to literary fame. Not only does Spenser use a more labored rhyme scheme adapted from the French, but also his subject matter is subtler and less dramatic. Shakespeare and Sidney address their rhymes to amorous objects presented in a highly fictionalized and formalized context. Spenser, on the other hand, blends traditional elements of idealization of the love object with elements of the actual courtship of his future wife. They record the vagaries of real courtship, with all its alternating moments of doubt, despair, hope, tenderness, elation, and joy sketched with characteristic Spenserian delicacy and tact. Ending each quatrain with the rhyme that will begin the next, Spenser achieves a remarkably smooth, graceful, and highly unified effect. While some critics have criticized this rhyme scheme as overly artificial, it is very well suited to the fine modulation of emotions expressed by a forty-year-old poet seeking the hand of a beautiful and socially superior young lady. Similarly, while the character of this lady tends toward the ideal, Spenser ably sketches the personality of a real woman. His Elizabeth Boyle is not the inaccessible mistress of Petrarchan tradition, nor is her lover its traditional victim. Each partner to this courtship exhibits strengths and weaknesses, each ultimately being referred back to the perfecting grace of God. It is one of the first fully realized attempts in lyric poetry to represent an actual, rather than an ideal, human relationship. The Amoretti creates one of the earliest and greatest tributes to the Protestant virtues of married love and domestic tranquillity. Along with these time markers, many purely conventional elements are included, as in the first sonnet, a traditional dedication to love, to poetry, and to the muse. In my frail spirit, by her from baseness raised: That being now with her huge brightness dazed, Base thing I can no more endure to view; But looking still on her, I stand amazed At wondrous sight of so celestial hue. Drawing upon the Neoplatonic conception of the relationship among light, beauty, and virtue, the poem praises a conventionally fair lady, a golden-haired ideal of Elizabethan loveliness. In sonnet 5, Spenser associates her pride not only with nobleness of spirit and mind but also with chastity: For in those lofty looks is close implied Scorn of base things, and disdain of foul dishonor; Threatening rash eyes which gaze on her so wide, That loosely they ne dare to look upon her. Such pride is praise, such portliness is honor. This theme continues with variations throughout the sequence. His protests of the suffering caused him by the hardness and remoteness of the love object rank among the most conventional devices of the Amoretti. Such techniques date back to Petrarch, although Spenser uses them with a characteristically personal emphasis. For example, he begins sonnet 15 with a traditional metaphor of love as a form of journey, courtship as a labor of exploration, and his beloved as a precious mine: This mixing of Petrarchan convention and a more individual approach persists throughout the sequence, with the innovative approach ultimately triumphing. What he wants is a companion and a virtual equal. Neither her beauty nor her pride can be reduced to earthly treasures of art or nature; both must be seen as spiritual treasures, on earth as in heaven. Once the lady graciously accepts him this is also a significant departure from convention, both lady and lover are free to develop their personal characteristics in a new context. The turning point in the sequence and the courtship appropriately concurs with the arrival of the new year in sonnet Some doubts remain in her heart, however, so the poet reassures his lady that her miraculous gift will increase rather than diminish her liberty: She will free them both to each other. The final sonnets of the Amoretti rank among the most elevated and moving examples of the Renaissance sonnet tradition. Perhaps the most successful sonnet of the sequence incorporates the mundane and the lofty. The tide erases her name and speaks to the poet, mocking him for his

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efforts.

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Chapter 3 : Form and Convention In the Poetry Of Edmund Spenser by Nelson, William

Genre/Form: Electronic books Criticism, interpretation, etc: Additional Physical Format: Print version: Form and convention in the poetry of Edmund Spenser.

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

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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 1 Axiochus, a translation of a pseudo-Platonic dialogue from the original Ancient Greek ; published by Cuthbert Burbie; attributed to "Edw:

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Chapter 4 : Amoretti Analysis - calendrierdelascience.com

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Edmund Spenser was born in East Smithfield, London, the son of John Spenser, described as gentleman and journeyman in the art of cloth-making, who had come to London from Lancashire. On leaving the university, Spenser went north, probably to visit his relations in Lancashire, and in 1579, through his friend Harvey, he became known to Leicester and his brother-in-law, Philip Sidney. It was dedicated to Sidney, who had become his friend and patron, and was received with acclamation, all who had ears for poetry perceiving that a new and great singer had arisen. The following year Spenser was appointed sec. At the same time he appears to have begun the *Faerie Queene*. In 1580 he was appointed Registrar of Chancery, and received a grant of the Abbey and Castle of Enniscorthy, which was followed in by a grant of the Castle of Kilcolman in County Cork, a former possession of the Earls of Desmond with 3, acres attached. Simultaneously, however, a heavy blow fell upon him in the death of Sidney at the Battle of Zutphen. The loss of this dear friend he commemorated in his lament of *Astrophel*. In the same year his reputation as a poet was vastly augmented by the publication of the 1st 3 books of the *Faerie Queene*, dedicated to Elizabeth. He also published in prose his *View of Ireland*, a work full of shrewd observation and practical statesmanship. In 1581 he was married to Elizabeth Boyle, whom he had courted in *Amoretti*, and his union with whom he now celebrated in the magnificent *Epithalamion*, by many regarded as his most perfect poem. In 1582 he returned to England, taking with him the 2nd part of the *Faerie Queene*, published in 1582. In 1583 he was made Sheriff of Cork, and in the same year his fortunes suffered a final eclipse. The rebellion of Tyrone broke out, his castle was burned, and in the conflagration his youngest child, an infant, perished, he himself with his wife and remaining children escaping with difficulty. He joined the president, Sir T. Norris, who sent him with despatches to London, where he suddenly died on January 16, 1589, as was long believed in extreme destitution. This, however, happily appears to be at least doubtful. He was buried in Westminster Abbey near Chaucer, and a monument was erected to his memory in by the Countess of Dorset. The received date of his birth rests on a passage in sonnet IX. We know from the *Prothalamion* that London was his birthplace. Robert Nowell, a London citizen, left a sum of money to be distributed in various charities, and in the account-books of his executors among the names of other beneficiaries has been discovered that of "Edmund Spensore, scholar of the Merchant Taylor School, at his going to Pembroke Hall in Cambridge. As the poet is known to have been a sizar of Pembroke, the identification is beyond dispute. Grosart, however, adhered to it, and it is now pretty generally accepted. This was Gabriel Harvey, a prominent figure in the university life of the time, an enthusiastic educationist, vigorous, versatile, not a little vain of his own culture and literary powers, which had gained him a certain standing in London society. The revival and advancement of English literature was a passion of the time, and Harvey was fully possessed by it. His fancy for reforming English verse by discarding rhyme and substituting unrhymed classical meter, and the tone of his controversy with Thomas Nashe, have caused him to be regarded as merely an obstreperous and pragmatic pedant; but it is clear that Spenser, who had sense enough not to be led astray by his eccentricities, received active and generous help from him and probably not a little literary stimulus. During his residence at the university the poet acquired a knowledge of Greek, and at a later period offered to impart that language to a friend in Ireland see Ludowick Bryskett, *Discourse of Civil Life*, London, 1606, written twenty years previously. Where and how he spent the interval have formed subjects for speculation. That most of it was spent in the study of his art we may take for granted. Grosart conjectures with considerable plausibility that he was in Ireland in 1579. The words "for long time far estranged" in *E. Spenser* undoubtedly entered the service of the earl of Leicester either in 1579 or a year earlier *Carew Papers*. He lived for a time in the "north parts" of England. There or elsewhere he fell in love with a lady whom he celebrates under the anagram of "Rosalind," and who was most likely Rose, a daughter of a yeoman named Dyneley, near Clitheroe. His friend

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Harvey urged him to return south, and introduced him to Sir Philip Sidney. Sidney took to him, discussed poetry with him, introduced him at court, put him in the way of preferment. It was 1 out of many poetical schemes on which the young poet was busy in the flush of conscious power and high hopes excited by the admiration of the literary authorities whose approval was then most to be coveted. The studious pastoral poet from "north parts" had blossomed with surprising rapidity in the image of the gay fortune-seeking adventurers who crowded the court of the virgin queen in those stirring times. Among the lost works was his English Poet, a contribution to literary criticism. History of Ireland, appendix , is not the work of a gentle dreamer, but of an energetic and shrewd public official. After passing in review the history and character of the Irish, their laws, customs, religion, habits of life, armour, dress, social institutions and finding "evil usages" in every department, he propounds his plan of "reformation. The interlocutor in the dialogue holds up his hands in horror. Does he propose extermination? By no means; but he would give the Irish a choice between submission and extermination. He writes that Spenser preferred to write in dialogue form so that the crudity of his proposals would be masked. The method was repugnant to the kindly nature of average Englishmen; from the time of Lord Grey no English authority had the heart to go through with it till another remorseless zealot appeared in the person of Cromwell. These estates had been granted to Spenser as his share in the redistribution of Munster 3, acres of land and Kilcolman Castle, an ancient seat of the Desmonds, in the north of the county of Cork. The elaborate and business-like character of the View shows that the poet was no sinecurist, but received his reward for substantial political services. He ceased to be secretary to the lord-deputy when Lord Grey was recalled in ; but he continued in the public service, and in was promoted to the onerous position of clerk to the council of Munster. He allows it some merit "sweet wit," "good invention," "some pretty flowers" but laments that it is "abused to the gracing of wickedness and vice. He had, as we have seen, conceived a work of the kind and made a beginning before he left England. The conception must have been very much deepened and widened and in every way enriched by his intimate daily contact with the actual struggle of conflicting individuals and interests and policies in a great crisis. Not only did the queen grant him an audience, but many ladies of the court, several of whom he afterwards honoured with dedications, honoured him with their patronage. It might be supposed, from what he makes the Shepherd of the Ocean say in urging Colin Clout to quit his banishment in Ireland, that Raleigh had encouraged him to expect some permanent provision in London. If he had any such hopes, they were disappointed. The marriage, celebrated on the nth of June , was followed by a rapid succession of publications. As in the case of the Complaints, the publisher for obvious reasons issued this volume nominally without his authority. During those years he would seem to have been largely occupied with political and personal cares. He describes himself in the Prothalamion as a disappointed suitor at court. He drew up his View of Ireland in when he was in London, and from various circumstances it is evident that he had hopes of some kind from the favor of Essex. The poet himself escaped, and in December was sent to London with despatches. Again he ventured to urge, [7] upon the queen, his plan for the thorough "reformation" of Ireland. On 16 January he died at Westminster, ruined in fortune, if not heart-broken, and was buried in Westminster Abbey, near his master Chaucer. Ben Jonson asserted that he perished for lack of bread, and that when the earl of Essex, hearing of his distress, sent him "20 pieces," the poet declined, saying that he had no time to spend them. Still there is an ugly possibility of its truth.

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Chapter 5 : Edmund Spenser - Wikipedia

*Form and Convention in the Poetry of Edmund Spenser [Non Stated] on calendrierdelascience.com *FREE* shipping on qualifying offers. Criticism and interpretation on the Form and Convention in the Poetry of Edmund Spenser.*

Edmund Spenser Source Introduction and Text of Sonnet 75, "One day I wrote her name upon the strand" Sir Edmund Spenser is credited with the creation of an eponymous sonnet style, taking his place along with such luminaries as Petrarch, Shakespeare, and Milton. The Spenserian sonnet is also referred to as the Spenserian stanza when referring to his long poem. The Spenserian sonnet features three quatrains and a couplet, as does the Shakespearean; however, the rime scheme differs slightly. The spelling, "rhyme," was introduced into English by Dr. Samuel Johnson through an etymological error. For my explanation for using only the original form, please see " Rime vs Rhyme: In this sonnet, the speaker addresses indirectly his beloved, attempting to convince her that their love will live eternally. One day I wrote her name upon the strand One day I wrote her name upon the strand; But came the waves, and washed it away: Again, I wrote it with a second hand; But came the tide, and made my pains his prey. Vain man, said she, that dost in vain assay A mortal thing so to immortalize; For I myself shall like to this decay, And eke my name be wiped out likewise. Not so, quoth I, let baser things devise To die in dust, but you shall live by fame: My verse your virtues rare shall eternize, And in the heavens write your glorious name. Where, when as death shall all the world subdue, Our love shall live, and later life renew. Writing in Sand One day I wrote her name upon the strand; But came the waves, and washed it away: Of course, the water rushed over this sandy name and vanquished it to nil. But then he announces that he repeated his vain gesture, and yet once again the waves rode in and erased the name. This fantasy exchanges is a clever technique allowing the speaker to invent a conversation that could take place but likely has not. Failure to Accomplish the Impossible Vain man, said she, that dost in vain assay A mortal thing so to immortalize; For I myself shall like to this decay, And eke my name be wiped out likewise. She reminds her lover that not only will the ocean waves obliterate her name, but in time she herself will vanish from the shores of life. The beloved labels her lover a man of vanity for having the notion that he can buck the eternal rounds of life and death by such a limp gesture. The economic speaker again employs the brilliant use of ellipses to keep his rhythm in tact: Having None of It Not so, quoth I, let baser things devise To die in dust, but you shall live by fame: The speaker, however, is having none of the nonsense of mortality. He admits that lesser things may, indeed, succumb to the whims of the moral realm, but she is not of those lesser things. The speaker will, in fact, immortalize her in his poems. She possesses such glory as to allow him the ability to "frame" her for eternity. His poems will live far beyond the lives to the two lovers, gaining for them an immortality upon which they likely had not, heretofore, cogitated. The notion is a poetic staple from the birth of poetry itself. Poets have been claiming to immortalize their subjects by displaying them in verse that will continue to be published and read far and wide. We need only look to Spenser, Shakespeare, Emily Dickinson, and Walt Whitman for verification of the ability of poetry to immortalize. Immortalized in Poems Where, when as death shall all the world subdue, Our love shall live, and later life renew. The speaker then professes that immortality is in the offing for himself as well as his beloved: Later poets who followed this prescription for immortality have faired the same way. They have immortalized their lovers and every aspect of their lives that they held dear as readers and listeners have applied their minds and hearts to the verses so lovingly offered by these scribblers. The woman to whom Spenser dedicated his sonnet sequence, Amoretti, is Elizabeth Boyle, his second wife.

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Chapter 6 : The Sonnet: Poetic Form | Academy of American Poets

Edmund Spenser's sonnet sequence, the Amoretti (meaning "little love gifts" in Italian), ranks among the most notable of the collections produced during the golden age of English poetry.

It is unlikely that all the sonnets of Amoretti were written at one time, or that all were originally addressed to Elizabeth Boyle, whose marriage to Spenser is celebrated in the Epithalamion. It is possible that the form of the volume, which presents a sonnet sequence dealing with the vicissitudes of a courtship, crowned by a marriage-ode, is accidental: If so, he had an original mind: It seems more likely that Spenser collected existing sonnets, adding to their number with such an arrangement in mind. The figure of Charissa Charity-Faerie Queene I, 10, and the quest of Britomart which is to end in marriage, present the same essential image. The work begins with two sonnets in which the speaker addresses his own poetry, attempting to invest his words with the power to achieve his goal the wooing of Elizabeth Boyle. From the third sonnet through the sixty-second sonnet, the speaker is in an almost constant state of emotional turmoil and frustrated hopes. His beloved refuses to look favorably upon his suit, so his reaction ranges from despairing self-deprecation to angry tirade against her stubbornness. He uses a variety of motifs to explicate his feelings and thoughts toward the subject of his ardor: His use of sonnets written in praise of other beauties would be in keeping with this Platonic conception of Love, for in Elizabeth Boyle he saw a closer approximation to the Idea of Beauty itself than in all other women: As Donne says in The Good Morrow: Spenser is in fact putting his earlier work to its proper purpose, now revealed to him in the beauty of his beloved. The sequence is made up of eighty-nine sonnets, with three lyric pieces at the end. The subject of the sonnets is love for a woman whose beauty and virtue show their divine origin. Each sonnet presents a point of view, a part of the whole subject. The presentation of the actual, personal relationship is disciplined at every point by the appropriate conventions of thought and expression. Spenser owes much to other writers, notably Desportes and Tasso, as well as Petrarch. This magnificent sequence is far too complex in its detail to examine closely, but certain points may be noted. At the opening it is spring: Amoretti IV Again, the penitential season of Lent has its parallel in the devotions of the lover: In the sixtieth sonnet he says his courtship has now lasted a year, and in the sixty-second hopes that the passing of winter may bring him grace: This year it is not Lent but Easter which suggests a more direct plea this sonnet is often-disastrously-sung as a hymn: So let us love, dearer love, lyke as we ought, love is the lesson which the Lord us taught. Such an application of religion to love is not blasphemous: The sequence ends on a minor tone, and the imagery is autumnal. At first, he adores her from afar, overawed by her beauty and right pride. He is her servant, not her equal. The three lyrics at the end of the Amoretti provide a transition to the triumphant joy of the Epithalamion. The song begins before dawn and progresses through the wedding ceremony and into the consummation night of the newlywed couple. It is written within an established genre, for which there are many models in classical antiquity, notably in the work of Catullus and Theocritus. Spenser would also have been familiar with examples in French. Of all the traditions available to him he makes full use. It is interesting to compare this poem with the various epithalamia of other writers of the period, especially Herrick and Donne, a little later. Analysis of Sonnets 58 to This set of sonnets continues to express and explore the ongoing struggle of the speaker in dealing with an unresponsive beloved. He reiterates previous motifs, such as the battle and the contrast of fire and ice. He also introduces another motif of analogies: The beloved is the hunting beast, ferocious and bloody, while the suitor is her prey, helpless and--in one case--submissive to her attack. He knows he will be devoured; he wants only to stay the pain in favor of a quick kill. He goes so far as to seek solace in the fact that she continues to torment him with rejection: On this increasingly precarious ground the speaker stands, desperate to squeeze some hope out of his miserable plight. Despite the threat of sorrow, this section of the sonnet cycle does take a turn for the better. The speaker has won the hand of this beloved and is eager to set a wedding-date. His former criticism of her cruelty and pride are all but gone--even her pride becomes a source of admiration rather than frustration for

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the speaker, to the point that he defends her seeming haughtiness as a misperception based in the envy of her critics. He also reverses two major motifs: The predator and prey image changes to the speaker-as-hunter and the beloved-as-exhausted-deer, finally accepting her inevitable capture. The battle motif sees the suitor in the role of victor, with the beloved a vanquished and submissive captive. Both give higher place to the suitor than previous sonnets, but also insist that he will be a merciful winner unlike the beloved and there will be lasting peace between the two of them. From Sonnet 63 through Sonnet 85, the speaker revisits many of his earlier motifs, changing them to suit the new relationship between himself and his beloved. Now he is the hunter and she is the game; he is the victor, and she the vanquished. His earlier criticisms of her pride and stubbornness also change to become admiration for her constancy and strength of mind. From Sonnet 86 to the end of the sonnet-cycle proper Sonnet 89, division enters into the relationship. Sonnet 86 marks a moment of wrath on the part of the fiancée, a result of some lie told to her by an individual whom the speaker curses in no uncertain terms. The first set of stanzas describe how Cupid led the speaker into harm when he was young by drawing his attention to a hive full of honey; when the speaker reached for the honey, he was stung by the resident bees and Cupid flew away. Later, Cupid wounds the speaker with an arrow plaed there by Diane, goddess of the hunt. Instead of instilling passionate love into the speaker, it instead causes pain. The speaker tells Cupid that the mistake is understandable, as he has not been the first to confuse the two. The final set of stanzas focus almost entirely on an incident involving Cupid and Venus. As a child, Cupid is annoyed by a bee buzzing around him as he tries to rest. His mother warns him to leave the bee alone, but Cupid instead impetuously grabs the bee in his hand. He is, of course, stung and releases the bee; his mother attempts to soothe him while teaching him a lesson: Cupid, however, misses the lesson entirely and goes on arbitrarily firing his arrows at mortals without thought for the consequences of unrequited love. Fair, when the rose in her red cheeks appears, Or in her eyes the fire of love does spark: Fair, when her breast, like a rich laden bark With precious merchandise she forth doth lay: Fair, when that cloud of pride, which oft doth dark Her goodly light, with smiles she drives away But fairest she, when so she doth display The gate with pearls and rubies richly dight, Through which her words so wise do make their way, To bear the message of her gentle sprite. He longs to be near to her, so seeks out those places she has recently frequented: It is within himself that the most perfect picture of his beloved resides, so it is there he will turn in his loneliness.

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Chapter 7 : Edmund Spenser | English poet | calendrierdelascience.com

William Nelson, The Poetry of Edmund Spenser: A Study (New York: Columbia University Press,). Nelson, ed., Form and Convention in the Poetry of Edmund Spenser (New York: Columbia University Press,).

The received date of his birth rests on a passage in sonnet lx. He speaks there of having lived forty-one years; the *Amoretti* was published in 1595, and described on the titlepage as "written not long since"; this would make the year of his birth or 1554. We know from the *Prothalamion* that London was his birthplace. Robert Nowell, a London citizen, left a sum of money to be distributed in various charities, and in the account-books of his executors among the names of other beneficiaries has been discovered that of "Edmund Spensore, scholar of the Merchant Taylor School", at his going to Pembroke Hall in Cambridge. As the poet is known to have been a sizar of Pembroke, the identification is beyond dispute. Till this discovery it was not known where Spenser received his school education. Dr Grosart, however, adhered to it, and it is now pretty generally accepted. It is natural that a poet so steeped in poetry as Spenser should show his faculty at a very early age; and there is strong reason to believe that verses from his pen were published just as he left school at the age of sixteen or seventeen. Certain pieces, translations from Du Bellay and Petrarch, afterwards included in a volume of poems by Spenser published in 1595, are found in a miscellany, *Theatre for Worldings*, issued by a Flemish Protestant refugee, John van der Noodt, on the 25th of May 1595. The translations from Du Bellay appear in blank verse in the miscellany, and are rhymed in sonnet form in the later publication, but the diction is substantially the same; the translations from Petrarch are republished with slight variations. This was Gabriel Harvey, a prominent figure in the university life of the time, an enthusiastic educationist, vigorous, versatile, not a little vain of his own culture and literary powers, which had gained him a certain standing in London society. The revival and advancement of English literature was a passion of the time, and Harvey was fully possessed by it. His fancy for reforming English verse by discarding rhyme and substituting unrhymed classical metres, and the tone of his controversy with Thomas Nash, have caused him to be regarded as merely an obstreperous and pragmatic pedant; but it is clear that Spenser, who had sense enough not to be led astray by his eccentricities, received active and generous help from him and probably not a little literary stimulus. During his residence at the university the poet acquired a knowledge of Greek, and at a later period offered to impart that language to a friend in Ireland see Ludowick Bryskett, *Discourse of Civil Life*, London, 1606, written twenty years previously. Where and how he spent the interval have formed subjects for elaborate speculation. That most of it was spent in the study of his art we may take for granted. That he lived for a time in the "north parts" of England; that there or elsewhere he fell in love with a lady whom he celebrates under the anagram of "Rosalind," and who was most likely Rose, a daughter of a yeoman named Dyneley, near Clitheroe; that his friend Harvey urged him to return south, and introduced him to Sir Philip Sidney; that Sidney took to him, discussed poetry with him, introduced him at court, put him in the way of preferment - are ascertained facts in his personal history. Dr Grosart conjectures with considerable plausibility that he was in Ireland in 1591. The words "for long time far estranged" in *E. Spenser* undoubtedly entered the service of the Earl of Leicester either in 1591 or a year earlier. *Carew Papers*. Its twelve poems continue to be read chiefly because they were the first published essays of the author of the *Faery Queen*, the poems in which he tried and disciplined his powers. They mark no stage in the history of pastoral poetry. The title, borrowed from a French almanack of the year 1591, which was translated into English in 1595 and frequently reprinted, is attractive but hardly tallies with the subject. It may have been an afterthought. Spenser had too strong a genius not to make his own individuality felt in any form that he attempted, and his buoyant dexterity in handling various schemes of verse must always afford delight to the connoisseur in such things. The poems need a special education; given this, they are felt to be full of charm and power, a fresh and vivid spring to the splendid summer of the *Faery Queen*. The diction is a studiously archaic artificial compound, partly Chaucerian, partly North Anglian, partly factitious; and the pastoral scenery is such as may be found in any country where there are sheep, hills, trees, shrubs, toadstools and

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running streams. That Spenser, having been in the north of England, should have introduced here and there a touch of north country colour is natural enough, but it is not sufficient to give a character to the poems as pastoral poems. As such they follow continuously and do not violently break away from Latin, Italian and French predecessors, and Professor George Saintsbury is undoubtedly right in indicating Marot as the most immediate model. There had been nothing so finished, so sustained, so masterful in grasp, so brilliant in metre and phrase, since Chaucer. It was felt at once that the poet for whom the age had been waiting had come. The little coterie of friends whose admiration the young poet had won in private were evidently concerned lest the wider public should be bewildered and repelled by the unfamiliar pastoral form and rustic diction. To put the public at the right point of view the poems were published with a commentary by "E. An eclogue drawn almost entirely from Virgil is represented as jointly inspired by Virgil and Theocritus and chiefly by the latter. Marot is belittled and his claim to be a poet called in question. As regards the twelfth eclogue suggested by and in part translated from his poetry, his influence is ignored. Dr Grosart falls into the same error. It was one out of many poetical schemes on which the young poet was busy in the flush of conscious power and high hopes excited by the admiration of the literary authorities whose approval was then most to be coveted. The studious pastoral poet from "north parts" had blossomed with surprising rapidity in the image of the gay fortune-seeking adventurers who crowded the court of the virgin queen in those stirring times. Some of the poems which he mentions to Harvey as then completed or on the anvil - his *Dreams*, his *Nine Comedies*, his *Dying Pelican* and his *Stemmata dudleiana* singing the praises of the noble family which was befriending him - have not been preserved, at least in any form that can be certainly identified. Among the lost works was his *English Poet* - a contribution to literary criticism. He had sent Harvey a portion of the *Faery Queen*, which he was eager to continue; but Harvey did not think much of it - a judgment for which Harvey is often ridiculed as a dull pedant, as if we knew for certain that what was submitted to him was identical with what was published ten years later. The *View* is not a descriptive work; there is nothing in the style to indicate that it was written by a poet; it is an elaborate state paper, the exposition in the form of a dialogue of a minutely considered plan for the pacification of Ireland, written out of zeal for the public service for the eyes of the government of the day. A very thoroughgoing plan it is. After passing in review the history and character of the Irish, their laws, customs, religion, habits of life, armour, dress, social institutions and finding "evil usages" in every department, he propounds his plan of "reformation. The interlocutor in the dialogue holds up his hands in horror. Does he propose extermination? By no means; but he would give the Irish a choice between submission and extermination. The government had vacillated too long, and, fearing the cost of a thorough operation, had spent twice as much without in any way mending matters. There must be no flinching in the execution of this plan - "no remorse or drawing back for the sight of any such rueful object as must thereupon follow, nor for compassion of their calamities, seeing that by no other means it is possible to recover them, and that these are not of will but of very urgent necessity. The method was repugnant to the kindly nature of average Englishmen; from the time of Lord Grey no English authority had the heart to go through with it till another remorseless zealot appeared in the person of Cromwell. These estates had been granted to Spenser as his share in the redistribution of Munster - acres of land and Kilcolman Castle, an ancient seat of the Desmonds, in the north of the county of Cork. The elaborate and business-like character of the *View* shows that the poet was no sinecurist, but received his reward for substantial political services. He ceased to be secretary to the lord-deputy when Lord Grey was recalled in ; but he continued in the public service, and in was promoted to the onerous position of clerk to the council of Munster. Amidst all the distractions of his public life in Ireland Spenser kept up his interest in literature, and among proper subjects for reform included Irish poetry, of which he could judge only through the medium of translations. He allows it some merit - "sweet wit," "good invention," "some pretty flowers" - but laments that it is "abused to the gracing of wickedness and vice. He had, as we have seen, conceived a work of the kind and made a beginning before he left England. The conception must have been very much deepened and widened and in every way enriched by his intimate daily contact with the actual struggle of conflicting individuals and interests and policies in a great

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crisis. The respect paid by his official brethren to Spenser as a man, "not only perfect in the Greek tongue, but also very well read in philosophy, both moral and natural," is an interesting item in his biography. Some years later still, when Spenser was settled at Kilcolman Castle, Sir Walter Raleigh found him with three books of the Faery Queen completed, and urged him to come with them to London. How much is pure fiction and how much veiled fact in this picture cannot now be distinguished, but it is undoubted that Spenser, though his chief patrons Leicester and Sidney were now dead, was very graciously received by the great world on his return to London. Not only did the queen grant him an audience, but many ladies of the court, several of whom he afterwards honoured with dedications, honoured him with their patronage. From the first week of its publication the literary world has continued unanimous about the Faery Queen, except on minor points. When romanticism was at its lowest ebb Pope read Spenser in his old age with as much delight as in his boyhood. Shakespeare, or the author of the sonnet usually assigned to him, felt and expressed this when he drew the parallel between "music and sweet poetry": Whether he had imagination in the highest degree or only luxuriant fancy, and whether he could tell a story in the highest epic manner or only put together a richly varied series of picturesque incidents, are disputable points; but about the enchantment of his verse there can be no difference of opinion. It matters not in the least that he gains his melody often by archaic affectations and licences of diction; there, however purchased, the marvellously rich music is. The ethical value of the allegory has been very variously estimated. The world would probably never have divined that there was any allegory if he had not himself drawn attention to it in a prose dedication and in doggerel headings to the cantos. It is almost to be regretted, as far as the allegory is concerned, that the friendly "E. Still the allegory governs the structure of the poem, and Spenser himself attached great importance to it as determining his position among poets. It is obvious from all that he says of his own work that in his eyes the ethical meaning not only heightened the interest of the marvellously rich pageant of heroes and heroines, enchanters and monsters, but was the one thing that redeemed it from romantic commonplace. For the right appreciation of many of the characters and incidents a knowledge of the allegory is indispensable. For example, the slaughter of Error by the Red Cross knight would be merely disgusting but for its symbolic character; the iron Talus and his iron flail is a revolting and brutally cruel monster if he is not regarded as an image of the executioner of righteous law; the Blatant Beast, a purely grotesque and ridiculous monster to outward view, acquires a serious interest when he is known to be an impersonation of malignant detraction. Notwithstanding its immense range, the Faery Queen is profoundly national and Elizabethan, containing many more or less cryptic allusions to contemporary persons and interests. It has never been popular abroad, as is proved by the fact that there is no complete translation of it in any of the Continental languages. This is doubtless on account of a certain monotony in the subject-matter, which is only partially relieved by subtle variations. The same objection applies to the famous "Spenserian stanza" with its concluding Alexandrine. It might be supposed, from what he makes the Shepherd of the Ocean say in urging Colin Clout to quit his banishment in Ireland, that Raleigh had encouraged him to expect some permanent provision in London. If he had any such hopes, they were disappointed. Certain it is that he did return to Kilcolman in the course of the year, having probably first arranged for the publication of *Daphnida* and *Complaints*. *Daphnida* is a pastoral elegy on the death of the niece of the mistress of the robes. Of course it was assumed; and it is hardly less obvious that sincerity of personal emotion, so far from being a merit in the artificial forms of pastoral poetry, the essence of which lies in its dreamy remoteness from real life, would be a blemish and a discord. *Complaints*, also published in, is a miscellaneous collection of poems written at different periods. Spenser returned to London probably in The marriage, celebrated on the 11th of June, was followed by a rapid succession of publications. As in the case of the *Complaints*, the publisher for obvious reasons issued this volume nominally without his authority. During those years he would seem to have been largely occupied with political and personal cares. He describes himself in the *Prothalamion* as a disappointed suitor at court. He drew up his *View of Ireland* in when he was in London, and from various circumstances it is evident that he had hopes of some kind from the favour of Essex. Burghley, who had long stood in his way, died in August of that year, and next month Spenser, who

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seems to have returned to Ireland in , was appointed sheriff of Cork. The poet himself escaped, and in December was sent to London with despatches. Again he ventured to urge upon the queen his plan for the thorough "reformation" of Ireland. But his own end was near. On the 16th of January he died at Westminster, ruined in fortune, if not heart-broken, and was buried in Westminster Abbey, near his master Chaucer. Ben Jonson asserted that he perished for lack of bread, and that when the earl of Essex, hearing of his distress, sent him "20 pieces," the poet declined, saying that he had no time to spend them. Still there is an ugly possibility of its truth. The poet left three sons and a daughter. The translations of Petrarch are imitated from Marot.

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Chapter 8 : Spenserian stanza | poetic form | calendrierdelascience.com

The Sonnet: Poetic Form - Traditionally, the sonnet is a fourteen-line poem written in iambic pentameter, which employ one of several rhyme schemes and adhere to a tightly structured thematic organization.

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

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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:

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Chapter 9 : Edmund Spenser | calendrierdelascience.com

Edmund Spenser, (born 1553, London, England – died January 13, 1596, London), English poet whose long allegorical poem The Faerie Queene is one of the greatest in the English language.

Traditionally, the sonnet is a fourteen-line poem written in iambic pentameter, which employ one of several rhyme schemes and adhere to a tightly structured thematic organization. Two sonnet forms provide the models from which all other sonnets are formed: Petrarchan Sonnet The first and most common sonnet is the Petrarchan, or Italian. Named after one of its greatest practitioners, the Italian poet Petrarch, the Petrarchan sonnet is divided into two stanzas, the octave the first eight lines followed by the answering sestet the final six lines. The tightly woven rhyme scheme, abba, abba, cdecde or cdcdcd, is suited for the rhyme-rich Italian language, though there are many fine examples in English. Since the Petrarchan presents an argument, observation, question, or some other answerable charge in the octave, a turn, or volta, occurs between the eighth and ninth lines. This turn marks a shift in the direction of the foregoing argument or narrative, turning the sestet into the vehicle for the counterargument, clarification, or whatever answer the octave demands. Sir Thomas Wyatt introduced the Petrarchan sonnet to England in the early sixteenth century. This structure has been noted to lend itself much better to the comparatively rhyme-poor English language. Shakespearean Sonnet The second major type of sonnet, the Shakespearean, or English sonnet, follows a different set of rules. Here, three quatrains and a couplet follow this rhyme scheme: The couplet plays a pivotal role, usually arriving in the form of a conclusion, amplification, or even refutation of the previous three stanzas, often creating an epiphanic quality to the end. But the concluding couplet swerves in a surprising direction: I have seen roses damasked, red and white, But no such roses see I in her cheeks; And in some perfumes is there more delight Than in the breath that from my mistress reeks. I love to hear her speak, yet well I know That music hath a far more pleasing sound; I grant I never saw a goddess go; My mistress when she walks treads on the ground. And yet, by heaven, I think my love as rare As any she belied with false compare. Milton freed the sonnet from its typical incarnation in a sequence of sonnets, writing the occasional sonnet that often expressed interior, self-directed concerns. He also took liberties with the turn, allowing the octave to run into the sestet as needed. The Spenserian sonnet, through the interweaving of the quatrains, implicitly reorganized the Shakespearean sonnet into couplets, reminiscent of the Petrarchan. One reason was to reduce the often excessive final couplet of the Shakespearean sonnet, putting less pressure on it to resolve the foregoing argument, observation, or question. Sonnet Sequences There are several types of sonnet groupings, including the sonnet sequence, which is a series of linked sonnets dealing with a unified subject. La Corona by John Donne is comprised of seven sonnets structured this way. Modern Sonnets The sonnet has continued to engage the modern poet, many of whom also took up the sonnet sequence, notably Rainer Maria Rilke, Robert Lowell, and John Berryman. Hundreds of modern sonnets, as well as those representing the long history of the form, are collected in the anthology *The Penguin Book of the Sonnet*: