

---

## UNIT 9 EDMUND SPENSER

---

### Structure

- 9.0 Objectives
- 9.1 Introduction
- 9.2 Some Theoretical Remarks
- 9.3 Spenser's Life
  - 9.3.1 The Early Years
  - 9.3.2 The Cambridge Years and After
  - 9.3.3 Ireland
  - 9.3.4 The Last Years
  - 9.3.5 English Nationalism and the Renaissance
- 9.4 The Politics of Spenser's Life and Poetry
- 9.5 Let's Sum Up
- 9.6 Questions for Review
- 9.7 Additional Reading

---

### 9.0 OBJECTIVES

---

The intent of this unit is to:

- Acquaint the student with some of the theoretical issues involved in examining literary works through the lens of biography.
- Briefly present the life of Edmund Spenser.
- Through this, to provide a glimpse of the cultural context within which court poets like Spenser worked.
- Offer an analysis of the politics of courtier poets and poetry.

---

### 9.1 INTRODUCTION

---

This unit will briefly discuss the significance of biographies and biographical material in understanding and analysing literature. The unit will then cover the life of Edmund Spenser to the extent it is known. It will examine some of the literary, political and personal factors that inflected his writings, specifically the nature of patronage poetry and the ways in which it influenced his work. It will also look at some personal dimensions of his life as they bear on his work, as for instance his courtship and marriage to Elizabeth Boyle, or the impact of the conflicts between his religious training and his readings in Platonic philosophy.

---

### 9.2 SOME THEORETICAL REMARKS

---

Before going into the life of Spenser, it may be worth our while to dwell briefly on why we should undertake a study of the poet's life. At a certain level, the need to do so may seem self-evident; after all, what could be more intimate to a writer's work than the life of the writer itself? However, it is necessary to examine whether things are indeed so simple, and for this we shall briefly outline some of the theoretical issues involved in this question.

The form of criticism known as biographical criticism is a venerable and much practised one, dating back at least to Samuel Johnson's *Lives of the Poets*. It gained in popularity and esteem through the 19<sup>th</sup> century, and remained considerably influential till the early part of the 20<sup>th</sup> century, when it was challenged first by the school of New Criticism and later by Structuralist and Post-Structuralist critics. The basic

premise of all biographical criticism is that the events and experiences of an author's life have a bearing on his/her literary work, and that therefore a study of the author's life can prove the basis of a useful explanatory or interpretative commentary on the work. Usually, this extended to maintaining that the author's intended meaning was the final horizon of meaning that the text could yield; nothing outside this could be a valid interpretation. The New Critics and the Structuralist and Post-Structuralist critics, however, challenged this premise. For the New Critics, like the American critic I. A. Richards, the fundamental object of criticism was the text, and nothing outside it – including the author – could be of relevance to it. For Structuralists like the French critic Roland Barthes, the life (especially as biography) of any author was considered as much a construct as the text – a construct that in making itself sensible, followed conventions and patterns (or structures) of meaning-making that belong to the larger field of literary enterprise. Hence, the relevance or otherwise of his or her life or intended meanings to the text could not be a matter of certainty, and certainly could not conclude the debates on the meanings of any literary text. Post-Structuralist writers like the influential French philosophers Jacques Derrida and Michel Foucault, furthered the debate. Derrida suggested that the meanings of texts contain within them the logics of their own disintegration, because texts can be made meaningful only through the consistent suppression of alternate possible meanings in them. The relevance of the life or intent of the writer to the text was therefore only one among myriad possible meanings, and could not be the single conclusive way of interpreting the text. Foucault's contribution to the author debate was to propose that the idea of the author was itself part of a field of authoritarian and disciplinary discourses around a text aimed at controlling the production of meaning in it. To all these thinkers and critics, clearly, there was no self-evident association between author and text; the latter was to be treated as disengaged from its producer, whose role in its meanings, subsequent to its production, would be the same – and have the same validity – as that of any other reader. A useful, comprehensive introduction to many of these issues may be found in Terry Eagleton's *Literary Theory* (1985).

Given such strong theoretical rejections of author-centred critical practice, the utility of studying the author's life may well be questioned. However, it must be noted that the knowledge of the author's life need not serve only as a means to read and interpret the text. Literary biographies serve us more usefully in other ways. Firstly, even as a textual construct itself, a literary biography can offer us valuable insights not so much into individual texts by that particular author as into his/her age. It can provide us with the means for understanding the circumstances within which the writer wrote: the pressures and difficulties he/she faced, the literacy levels and reading habits of his/her age, the kinds of issues that occupied his/her society, the kinds of issues that he/she chose to engage with – in short, the available literary, political, social, economic and cultural influences on him/her. In other words, it is part of the process of locating a writer's work in its context. Secondly, to the extent that any literary text must in the first instance be authored, and usually form part of a corpus of work that a writer produces, its links and relations with the rest of the oeuvre can throw light on the work itself, formally and substantially, and can usually be traced only through an examination of the author's literary life. And finally, even if the meaning intended by the author need not serve as a master-meaning to the literary text, and even if such intended meanings are rarely easily evident, it is arguably necessary to uncover and engage with them in the first instance, before deciding on whether or not they are relevant to the text. With these observations in mind, it is now possible to turn to an examination of Spenser's life, as it relates to his work.

---

## 9.3 SPENSER'S LIFE

### 9.3.1 The Early Years

Not much is known about Spenser's life. It is reasonably certain that he was born in London, probably in 1552. Although he himself came of poor stock, he may have

been related to the Midlands noble family of Spenser, who had been made wealthy through sheep-rearing – which as we saw from the previous unit was a growth industry in the sixteenth century. He was entered as a “poor boy” in Merchant Taylors’ grammar school, where he would have studied mainly Latin, with some Hebrew, Greek, and music. The school was established in 1560 by the guild of tailors (hence the name) and was one of many founded by similar guilds across England at this time, following a modern, humanism-oriented education. Spenser matriculated from this school and joined Pembroke College in Cambridge University in 1569, as a ‘sizar’ or poor scholar. As such, he had to undertake various odd jobs and menial tasks around the university, in return for the education. This was also the year when his poetry was first published. These were translations from the Biblical Book of Revelations, four sonnets of the 16th-century French poet Joachim du Bellay, as well as a translation of a French version of some epigrams by the Italian poet Petrarch. They prefaced an anti-Catholic prose tract and were probably commissioned by the chief author of the tract, the Flemish expatriate Jan van der Noodt. He received his B.A. from Cambridge in 1573, left briefly because of an epidemic in 1574, then returned to take his M.A. in 1576. During his stay in Cambridge he was known to have been befriended by Gabriel Harvey, a witty, ambitious but somewhat pedantic and devious fellow of Cambridge, from a similar social background to Spenser. The latter was to later celebrate their friendship in the figure of Hobbinol in *The Shepheardes Calender* (1579). What they shared apart from their literary pursuits was – in an atmosphere of social mobility and opening possibilities – the ambitious expectation that this education would offer them rank and status.

### 9.3.2 The Cambridge Years and After

At Cambridge, Spenser picked up Italian, French and past and contemporary English literature, along with a wide reading in the Greek and Latin classics. Alongside this, he read much in pagan mythology, divinities, ancient and contemporary philosophy, and pagan and English legends and folklore. It was a knowledge that provided the foundation for the kind of fusion of themes, forms and generic styles that he attempted so successfully in his later poetry. He is known to have read Homer’s *Illiad*, Virgil’s *Aeneid*, Ludovico Ariosto’s *Orlando Furioso*, and Tasso’s *Jerusalem Delivered*, all of which probably were formative in the writing of *The Faerie Queene*. Likewise, the influence of Virgil’s *Bucolics* and other Italian and French pastoral poetry are evident in *The Shepheardes Calender*, just as are the Petrarchan sonnets and canzone form and other Italian, French and Latin marriage odes evident in the *Epithalamion* and the *Amoretti* Sonnets. Spenser weaves all of these diverse streams of reading and knowledge together in his poetry, but without losing an essentially Christian orientation. In fact, much of his reading drew from earlier humanist attempts – like Ficino’s *De Amore* (1475?) – to reconcile a popular neo-Platonism of the Italian Renaissance with Christianity, with the central tension very often between the idea of spiritual love and that of sensual or earthly love. Spenser’s poetry thus is haunted by this tension, and offers a rich tapestry of meanings that draw on diverse and multiple sources, in its quest for reconciliation. In Spenser’s case in fact, the tensions are aggravated by his desire to establish a specifically English literary discourse, or the spirit of English nationalism that we noted in the previous unit.

While not much is known about the specificities of Spenser’s religious life, it is fairly certain that religion played an important role in his thinking. Not only was it a central feature of his school and college education, it was an unavoidable element in the climate of the times, in the acrimonious debates and struggles between the various denominations and sects. These were debates that were very much in the air in Cambridge too, specifically on the question of whether England was right in abandoning Catholicism and the more radical view of adopting a more stringently Puritan Church than the Anglican. What Spenser’s own position in these debates was is not clear, but the view earlier held that he was inclined to be a radical Puritan does not have much evidence to support it. There is some suggestion that Spenser was

inclined to take ecclesiastical orders at this time, when he was appointed secretary to the Bishop of Rochester in 1578. His first important publication, *The Shepheardes Calender* (1579 or 1580), deals more extensively than any of his later work, with the bishops and affairs of the English church. But this was obviously not to be, for in the same year he joined the service of Robert Dudley, Earl of Leicester and favourite of the queen. This was probably his first step toward his longer term ambition of serving at the court.

Around 1579-80, when still in service with Leicester, Spenser made the acquaintance of Sir Philip Sidney, nephew to the earl of Leicester, and joined his circle of literary friends. He was to remain a faithful and devoted friend to Sidney throughout his life, often alluding to him in his poetry and mourning his early death in an elegy. It was probably in this circle that Spenser began making his name as a poet, in fact socially presenting himself as one. It was also around this time that Spenser got married to a certain Machabyas Chylde, of whom again little is known, and also began work on *The Faerie Queene*. By 1580 he had been appointed secretary to Lord Arthur Grey, lord deputy of Ireland and a friend of the Sidney family. Already in this we can see how Spenser's literary connections worked towards the furthering of his career and social rank.

### 9.3.3 Ireland

Spenser's relationship with Ireland was in many senses typical of the attitude of the English toward the Irish in his time. It was treated as a colony by the English, and was resisted as such by the Irish, not least because of the imposition of the English church on a predominantly Catholic populace, and because of threats of attacks from Catholic Spain. Spenser's stay in Ireland as an administrator was therefore not without its risks. He however did not treat this stay as an exile; rather, he became deeply involved with the country and its peoples, fascinated by its landscapes as much as troubled by its lawlessness. He however followed Lord Grey in imposing stern, almost ruthless measures, in his efforts to make the Irish accept English rule.

His efforts in Ireland were to be well rewarded. The following year (1581), Spenser succeeded the poet Lodowick Bryskett as Clerk of the Chancery for Faculties, an office that channelled the dispensations of the Archbishop of Dublin, and in this sense was a key political post. He retained this post for several years, until 1588. He also gained other favours, including control over forfeited land, which he may have profited from through land speculation. On leasing the small property of New Abbey, County Kildare, he was first designated "gentleman", but went on to obtain a much larger estate in Munster. Repopulation of this province, scarred as it was by war and starvation, was a primary goal for its administrators. Consequently, Spenser awarded large "plantations" to English "undertakers", who undertook to make them self-sustaining by occupying them with Englishmen of various trades. In 1586, Spenser was assigned to Munster's Kilcolman Castle, about 25 miles to the north and west of Cork, with the task of repopulating it with English immigrants. By 1588 Spenser took over the 3,000-acre plantation of Kilcolman, and was granted full lease of property in 1590. Through this Spenser had evidently decided to rise socially and politically in Ireland, effectively a colonial land of opportunity, rather than seek power and rank in London. His family was probably with him in Kilcolman at this time, although his wife may have died by then. She was definitely dead by 1594, when he married Elizabeth Boyle, whom he was to memorialise in the *Amoretti* sonnets and the *Epithalamion*. In his new situation he, like other undertakers, faced stiff resistance from the local Anglo-Irish aristocracy and did not have much success with the repopulation scheme.

Nevertheless, it was here and in these conditions that Spenser wrote his greatest poetry. In 1589 he returned to England with Walter Raleigh, a favourite of the queen, to present the first three books of *The Faerie Queene* to the queen herself; they were warmly received and published the following year. His later poem, *Colin Clouts*

*Come Home Again* (completed 1595), records Spenser's sense of being a provincial innocent up against the sophistications of a centre of power in this visit, and projects his own ideal of true love as an alternative. Helgerson (1993: 677-9) notes that it is in this poem that the poet presents himself specifically as Poet, rather than courtier. He is known to have spent some of this time in 1591, apart from a quick visit to Ireland supervising the publication of his volume of collected poems, *Complaints*, along with another long poem, *Daphnida* – perhaps to reinforce his claims to being first and foremost a poet. He returned to Ireland that year, with the grant of an annual pension of fifty pounds from the queen, a princely sum in those days that was not necessarily the advancement of poetry itself, but personal advancement. In fact, as we saw in 9.3.4 **The Last Years**, precisely by advancing the frontiers of English poetry that Spenser hoped to achieve a unique distinction, and thereby also personal advancement. In Ireland once more, Spenser continued writing despite the pressures of his various duties and posts, which were added to in 1594, when he was appointed Queen's Justice for Cork. This was also the year of his passionate courtship and marriage to Elizabeth Boyle, *The Amoretti* and the *Epithalamion* that celebrate this event are unique in the sonnets of the English renaissance in celebrating a successful love relationship, rather than complaining – as was the fashion then – of failed and unrequited ones. Spenser again travelled to London shortly after, perhaps in hope of greater rewards, now that (as he may have thought) he was privy to the queen herself, perhaps just to supervise the publication of a series of poems, including *Colin Clout*, *Astrophel: A Pastoral Elegy upon the Death of the most Noble and Valorous Knight, Sir Philip Sidney*, the *Amoretti* sonnets and the *Epithalamion*. Alongside this was the publication of Books IV, V and VI of *The Faerie Queene*, which came out in 1596, with *Four Hymnes* and *Prothalamion*. Spenser's second, commissioned marriage song. This was to be the last burst of publication of his poetry in his lifetime. Two years later, he did publish a prose tract on the current Irish situation, but in the same year there was an insurrection in northern and western Ireland which spread to Munster, Kilkoman was attacked and burned, forcing Spenser to take refuge in Cork. Although he was appointed to the important post of the sheriff of Cork at this point, he left Ireland for London, bearing dispatches from the Governor of Munster to the Privy Council, regarding the desperate situation there. He did not survive this visit, and died the following year in London. He lies buried in Westminster Abbey, close to the grave of Geoffrey Chaucer.

## 9.6 QUESTIONS FOR REVIEW

### 9.4 THE POLITICS OF SPENSER'S LIFE AND POETRY

1 How important, in your opinion, is biographical material in the examination of a writer's work?

2 From the above discussion of it, it may seem that Spenser's life was devoted less to the pursuit of poetry and more to the pursuit of rank and acceptability, despite his self-proclamations as Poet. As we noted in the previous unit, it was not common for courtier poets to establish the primacy of their roles as poets, the way Spenser did. In fact they **ADDITIONAL READING** did not. But to equate Spenser, either as a person or as a poet, or in his intentions and ambitions, with the other poets of the age would be misconceived. The other poets were mostly from the nobility. They were also courtiers and held political positions in the court of the monarchs. Spenser on the other hand did not have any noble antecedents. He was of humble origins and had moved up the social ladder with the help of education and socially acquired contacts. While his contemporaries (poets) could take their status and rank for granted, Spenser had no such luxury. Where other courtiers had personal fortunes to fall back on, in the event of monarchical disfavour, Spenser had none, and part of his ambition would have been to accumulate precisely that. Hence, where other courtiers could afford to present themselves as humble or less than able, to the demands of poetry, thereby adopting a conventional even fashionable social and literary gesture, for Spenser, it was in fact important not to belittle himself.

This is not to suggest that poets like Wyatt and Surrey were merely affecting the sense of loss and/or anguish and/or humility that pervades their poetry. But while they could articulate these unreservedly, Spenser perforce had to avoid such articulations of humility and/or unhappiness, at least overtly, and instead present himself as the herald of Elizabethan England. Where a Sidney could proclaim his strong Protestant sentiments through his poetry in terms of its dissatisfaction in the Elizabethan court, and disguise it as the feelings of an anguished lover, Spenser felt it incumbent on him to celebrate Elizabeth and her reign, in grander terms than any poet before him. If we put this in terms of a social 'market', where people must offer themselves as socially necessary or desirable people, it was necessary for Spenser to carve a niche in the court – create a demand in the market, so to speak – for his social ware, which was poetry. In other words, Spenser had to present himself as desirable, rather than denigrate himself or his poetry. This is not an entirely inappropriate analogy: we must remember, this was the time when new commodities were beginning to enter England from global trading routes, opening out a mercantile capitalism that was to fundamentally realign the feudal socio-economy. So for Spenser to adopt the strategies of the market in relation to his own life and career is not, after all so surprising.

An essential aspect of this strategy was the presentation of a different kind of moderation from the one practised and articulated by his contemporaries. Spenser probably sought to distinguish himself from them, but without appearing entirely a maverick and misfit. To this end, he crafted a different tension in his poetry from the more common one between desire and its lack of fulfilment. This was a more metaphysical tension, focusing less on situations – and consequently less on his relative success or failure in love – and more on the problem of desire itself, within a Christian moral and ethical framework. Within this, sensual desire was seen as debilitating and misleading from true love, yet an inevitable part of being human. Spenser took recourse to Platonic notions of love, in which the senses were – or ought to be – governed by the spirit or the soul, and the mistress or beloved was conceived of as the embodiment of a spiritual salvation, to acquire which, the lover had to transcend sensual desire and focus only on his beloved's virtues. While it was necessary then to acknowledge the urges of sexual and sensual passion, the Spenserian lover sought to deal with them through belittling their importance in the larger dimensions of the relationship. This is especially evident in the description of Elizabeth Boyle in stanzas 10 (which deals with her physical beauty in rapturous terms) and 11 (which then denies its significance in the face of her 'greater' beauty, which is that of her virtuous spirit) of the *Epithalamion*. Through this strategy of elevating the terms of the contemporary poetic discourse of the lover's tension to a Platonic discussion, Spenser sought to remain within the larger discourse while pushing back its frontiers. It was a strategy that served well in placing him as a poet of the times, yet as superior to the times.

As such then, Spenser decided on a twofold strategy, one of which was to present himself as a poet able to the demands of the times, and the other to not compete in the central arena of power (the court in London) but to consolidate himself professionally where there was little competition to go, i.e., Ireland. Spenser's celebration of his beloved in the *Amoretti* and the *Epithalamion* is the celebration of a man who has (socially speaking) arrived. For, by the time of the writing of these poems, Spenser was already established as a poet. His *The Faerie Queene* had been well received and he was doing well professionally. On the personal front he had engaged in a passionate relationship that had eventually culminated in marriage. Even the opening passage of the *Prothalamion*,

When I whom sullen care,  
Through discontent of my long fruitlesse stay  
In Princes Court, and expectation vayne  
Of idle hopes, which still doe fly away,  
Like empty shaddowes, did afflict my brayne.... (ll. 5-9)

This is not to suggest that poets like Wyatt and Surrey were merely affecting the sense of loss and/or anguish and/or humility that pervades their poetry. But while they could articulate these unreservedly, Spenser perforce had to avoid such articulations of humility and/or unhappiness, at least overtly, and instead present himself as the herald of Elizabethan England. Where a Sidney could proclaim his strong Protestant sentiments through his poetry in terms of its dissatisfaction in the Elizabethan court, and disguise it as the feelings of an anguished lover, Spenser felt it incumbent on him to celebrate Elizabeth and her reign, in grander terms than any poet before him. If we put this in terms of a social 'market', where people must offer themselves as socially necessary or desirable people, it was necessary for Spenser to carve a niche in the court – create a demand in the market, so to speak – for his social ware, which was poetry. In other words, Spenser had to present himself as desirable, rather than denigrate himself or his poetry. This is not an entirely inappropriate analogy: we must remember, this was the time when new commodities were beginning to enter England from global trading routes, opening out a mercantile capitalism that was to fundamentally realign the feudal socio-economy. So for Spenser to adopt the strategies of the market in relation to his own life and career is not, after all so surprising.

An essential aspect of this strategy was the presentation of a different kind of moderation from the one practised and articulated by his contemporaries. Spenser probably sought to distinguish himself from them, but without appearing entirely a maverick and misfit. To this end, he crafted a different tension in his poetry from the more common one between desire and its lack of fulfilment. This was a more metaphysical tension, focusing less on situations – and consequently less on his relative success or failure in love – and more on the problem of desire itself, within a Christian moral and ethical framework. Within this, sensual desire was seen as debilitating and misleading from true love, yet an inevitable part of being human. Spenser took recourse to Platonic notions of love, in which the senses were – or ought to be – governed by the spirit or the soul, and the mistress or beloved was conceived of as the embodiment of a spiritual salvation, to acquire which, the lover had to transcend sensual desire and focus only on his beloved's virtues. While it was necessary then to acknowledge the urges of sexual and sensual passion, the Spenserian lover sought to deal with them through belittling their importance in the larger dimensions of the relationship. This is especially evident in the description of Elizabeth Boyle in stanzas 10 (which deals with her physical beauty in rapturous terms) and 11 (which then denies its significance in the face of her 'greater' beauty, which is that of her virtuous spirit) of the *Epithalamion*. Through this strategy of elevating the terms of the contemporary poetic discourse of the lover's tension to a Platonic discussion, Spenser sought to remain within the larger discourse while pushing back its frontiers. It was a strategy that served well in placing him as a poet of the times, yet as superior to the times.

As such then, Spenser decided on a twofold strategy, one of which was to present himself as a poet able to the demands of the times, and the other to not compete in the central arena of power (the court in London) but to consolidate himself professionally where there was little competition to go, i.e., Ireland. Spenser's celebration of his beloved in the *Amoretti* and the *Epithalamion* is the celebration of a man who has (socially speaking) arrived. For, by the time of the writing of these poems, Spenser was already established as a poet. His *The Faerie Queene* had been well received and he was doing well professionally. On the personal front he had engaged in a passionate relationship that had eventually culminated in marriage. Even the opening passage of the *Prothalamion*,

When I whom sullein care,  
Through discontent of my long fruitlesse stay  
In Princes Court, and expectation vayne  
Of idle hopes, which still doe fly away,  
Like empty shaddowes, did afflict my brayne.... (ll. 5-9)

– which is often cited as evidence of Spenser's disaffection for the court – or the despairing vision of stanzas 18 and 19 of the *Epithalamion*, which seems to suggest that Spenser may have been afflicted by losses and anxieties that were of a professional nature, or the sense of being out of his depth in court that we noted earlier in *Colin Clout*... – none of these is sufficient to offset the generally optimistic, celebratory tone of the rest of Spenser's oeuvre.

It is in these terms that we can understand the crucial difference of Spenser's poetry from his contemporaries. For Spenser, poetry was a means to an end that was not necessarily the advancement of poetry alone, but personal advancement. In fact, we may even argue that it was precisely by advancing the frontiers of English poetry that Spenser hoped to achieve a unique distinction, and thereby also personal advancement. The personal, as so often is true, came together with the political.

---

## 9.5 LET'S SUM UP

---

In this unit, we discussed some of the key issues in biographical criticism, and the need to examine the lives of writers. We then examined the life of Spenser, such as is known to us, in the context of the literary and political climate of his times. We studied how he put to use his educational background as well as the personal and social contacts he acquired to create the image of a Poet, a social location from which he was able to meet and match the measure of others his superior in rank and status. We noted how he adapted the events of his life to his advantage, turning a relatively undesirable posting to Ireland into an opportunity to gain the status of a gentleman of means, and then subsequently presenting himself as a Poet who could and would address not individual concerns but national ones. We examined the poetic and personal strategies that were put into play in realising this ambition. In the following Unit, we will briefly study the manifestations of some of these issues in his shorter poems.

---

## 9.6 QUESTIONS FOR REVIEW

---

1. How important, in your opinion, is biographical material in the examination of a writer's work?
2. What do you understand to be the most influential factors shaping Spenser's career as a poet? Would you consider him an opportunist?

---

## 9.7 ADDITIONAL READING

---

1. Burrow, Colin, *Edmund Spenser* (Plymouth: Northcote House, 1996)
2. Cummings, R.M., ed., *Spenser: The Critical Heritage* (London: Routledge & Kegan Paul, 1971) -- up to 1715
3. Eagleton, Terry, *Literary Theory* (London: Blackwell, 1985).
4. Judson, Alexander, *The Life of Edmund Spenser* (Baltimore: John Hopkins Press, 1945)
5. Maley, Willy, *A Spenser Chronology* (Basingstoke: Macmillan, 1994)



- 6 Helgerson, Richard, 'The New Poet Presents Himself', in *Edmund Spenser's Poetry*, Norton Critical Editions, Hugh MacLean and Anne Lake Prescott (eds.) (London: Norton, 1993)
- 7 Hume, Anthea, *Edmund Spenser: Protestant Poet* (Cambridge: Cambridge University Press, 1984)
- 8 Loades, D.M., *The Tudor Court* (London: Batsford, 1986)
- 9 Rambuss, Richard, *Spenser's Secret Career* (Cambridge: Cambridge University Press, 1993).