

Spenser's Shepheardes Calendar:
A STUDY IN ELIZABETHAN ALLEGORY

Spensers Shepheardes Calender A Study

Stewart Mottram



Spensers Shepheardes Calender A Study:

Spenser's Shepheardes Calender Paul E. McLane, 1968 **A Critical Companion to Spenser Studies** Bart Van Es, 2005-11-30 This book provides an authoritative guide to debate on Elizabethan England's poet laureate. It covers key topics and provides histories for all of the primary texts. Some of today's most prominent Spenser scholars offer accounts of debates on the poet from the Renaissance to the present day. Essential for those producing new research on Spenser. **A study of Edmund Spenser's "Shepheardes calender"**. Velma Fears, 1935 **The Cambridge Companion to Spenser** Andrew Hadfield, 2001-06-18 The Cambridge Companion to Spenser provides an introduction to Spenser that is at once accessible and rigorous. Fourteen specially commissioned essays by leading scholars bring together the best recent writing on the work of the most important non-dramatic Renaissance poet. The contributions provide all the essential information required to appreciate and understand Spenser's rewarding and challenging work. The Companion guides the reader through Spenser's poetry and prose and provides extensive commentary on his life, the historical and religious context in which he wrote, his wide reading in Classical European and English poetry, his sexual politics and use of language. Emphasis is placed on Spenser's relationship to his native England and to Ireland where he lived for most of his adult life, as well as the myriad of intellectual contexts which inform his writing. A chronology and further reading lists make this volume indispensable for any student of Spenser. **Subjects on the World's Stage** David G. Allen, Robert A. White, 1995 In this collection, eighteen scholars offer various readings on British literature of the Middle Ages and the Renaissance. Although the period covered ranges from the thirteenth through the seventeenth centuries, the essays are tied together by a common interest in one of three topics: poetic personae, dramatic production, and the influence of social context upon authors or dramatists. Common to these topics is the crucial point of contact between an artist and society that prompts the literary imagination to respond either with the creation of a new character or with the demonstration of change in an old one. BOOK JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved **Bound to Read** Jeffrey Todd Knight, 2013-05-29 Concealed in rows of carefully restored volumes in rare book libraries is a history of the patterns of book collecting and compilation that shaped the literature of the English Renaissance. In this early period of print, before the introduction of commercial binding, most published literary texts did not stand on shelves in discrete, standardized units. They were issued in loose sheets or temporarily stitched, leaving it to the purchaser or retailer to collect, configure, and bind them. In *Bound to Read*, Jeffrey Todd Knight excavates this culture of compilation of binding and mixing texts, authors, and genres into single volumes and sheds light on a practice that not only was pervasive but also defined the period's very ways of writing and thinking. Through a combination of archival research and literary criticism, Knight shows how Renaissance conceptions of imaginative writing were inextricable from the material assembly of texts. While scholars have long identified an early modern tendency to borrow and redeploy texts, *Bound to Read* reveals that these strategies of imitation and appropriation

were rooted in concrete ways of engaging with books Knight uncovers surprising juxtapositions such as handwritten sonnets collected with established poetry in print and literary masterpieces bound with liturgical texts and pamphlets By examining works by Shakespeare Spenser Montaigne and others he dispels the notion of literary texts as static or closed and instead demonstrates how the unsettled conventions of early print culture fostered an idea of books as interactive and malleable Though firmly rooted in Renaissance culture Knight s carefully calibrated arguments also push forward to the digital present engaging with the modern library archives where these works were rebound and remade and showing how the custodianship of literary artifacts shapes our canons chronologies and contemporary interpretative practices **Studies in Philology**

,1924 Spenser's Afterlife from Shakespeare to Milton Jennifer C. Vaught,2025-10-01 This study explores how Shakespeare Ben Jonson Andrew Marvell and Milton among many others appropriated Spenser s long and shorter poems for creating comedy parody and satire Their appropriations which were widely influential on communities of readers writers and intertextual networks from 1590 1660 left an abiding impression of Spenser as a biting satirist Spenser s Afterlife from Shakespeare to Milton The Faerie Queene as Intertextual Environment is the first study to combine the reception history of The Faerie Queene with ecocriticism animal studies and posthumanist tenets of vital materialism and the power of things This poem functions as a powerful nonhuman agent that transforms how readers respond to their environments The Faerie Queene and its afterlives move readers to perceive flaws in political social and religious figureheads and institutions to envision better ones The Unimagined in the English Renaissance Andrew Mattison,2013 When we read poetry we tend to believe that we are getting a glimpse of the interior of the poet s mind pictures from the poet s imagination relayed through the representative power of language But poets themselves sometimes express doubt usually indirectly that poetic language has the capability or the purpose of revealing these images This book examines description in Renaissance poetry aiming to reveal its complexity and variability its distinctiveness from prose description and what it can tell us about Renaissance ways of thinking about the visible world and the poetic mind Recent criticism has tended to address representation as a product of culture The Unimagined in the English Renaissance argues to the contrary that attention to description as a literary phenomenon can complicate its cultural context by recognizing the persistent problems of genre and literary history The book focuses on Sidney Spenser Donne and Milton who had very different aims as poets but shared a degree of skepticism about imagistic representation For these poets description can obscure as much as it makes visible and can create whole categories of existence that are outside of visibility altogether The Work of Reform William Rhodes,2025-09-15 The Work of Reform interweaves literary economic and environmental history to trace the influence that William Langland s harsh vision of enforced agrarian labor in Piers Plowman had on later medieval and early modern thinking about land and improvement in Britain and Ireland culminating with Edmund Spenser s colonial writing William Rhodes brings together a rich poetic archive with agrarian husbandry manuals prose polemics and imperial tracts to connect conflicts over land and

labor on the English manor to those of Tudor Ireland offering a new eco Marxist literary history of ecological transformation across the medieval modern divide In the aftermath of the Black Death the depopulation of the countryside and the beginnings of the Enclosure Movement English poets imagined enforced labor as a panacea for social unrest precipitated by environmental catastrophe Arguing that Piers Plowman established how poetry could envision religious and economic transformation based on agrarian production The Work of Reform reveals that the Piers Plowman tradition's valorization of agrarian toil was open to appropriation by later writers developing totalizing top down colonialist projects

The Pipes of Pan Thomas K. Hubbard, 1998 Pastoral poetry highlights the didactic relationship of older and younger shepherds as rivals or patron and successor Departing from conventional views of the pastoral genre as an Arcadian escape from urban sophistication THE PIPES OF PAN follows the connecting thread in the cultures of Alexandria and Rome revealing that Theocritus and Vergil applied pastoral metaphor to represent the poetic community

Edmund Spenser J. B. Lethbridge, 2006 This is a collection of wide ranging papers on Edmund Spenser including criticism on the Shepherdes Calender Spenser's rhymes his impact on Louis MacNeice the medieval organizations of the Faerie Queene on the Mutabilitie Cantos Temperance in Book II and Friendship in Book IV Written by younger as well as by well established scholars the contributors move quietly away from theoretically dominated criticism and emphasize the importance of historical criticism both breaking new ground and recuperating neglected insights and approaches The introduction describes and defends the current trend towards a renewed historical criticism in Spenser criticism The papers contribute to our knowledge of Spenser's life as well as to our understanding of his poetry J B Lethbridge lectures at the English seminar at Tübingen University

Love's Remedies Patricia Berrahou Phillippy, 1995 Bakhtin are suitable tools for an examination of the Petrarchan lyric and its recantation while at the same time the nature and value of these critical concepts are interrogated

Ruin and Reformation in Spenser, Shakespeare, and Marvell Stewart Mottram, 2019-01-31 Ruin and Reformation in Spenser Shakespeare and Marvell explores writerly responses to the religious violence of the long reformation in England and Wales spanning over a century of literature and history from the establishment of the national church under Henry VIII 1534 to its disestablishment under Oliver Cromwell 1653 It focuses on representations of ruined churches monasteries and cathedrals in the works of a range of English Protestant writers including Spenser Shakespeare Jonson Herbert Denham and Marvell reading literature alongside episodes in English reformation history from the dissolution of the monasteries and the destruction of church icons and images to the puritan reforms of the 1640s The study departs from previous responses to literature's bare ruined choirs which tend to read writerly ambivalence towards the dissolution of the monasteries as evidence of traditionalist catholic or Laudian nostalgia for the pre reformation church Instead Ruin and Reformation shows how English protestants of all varieties from Laudians to Presbyterians could and did feel ambivalence towards and anxiety about the violence that accompanied the dissolution of the monasteries and other acts of protestant reform The study

therefore demonstrates that writerly misgivings about ruin and reformation need not necessarily signal an author's opposition to England's reformation project. In so doing, *Ruin and Reformation* makes an important contribution to cross-disciplinary debates about the character of English Protestantism in its formative century, revealing that doubts about religious destruction were as much a part of the experience of English Protestantism as expressions of popular support for iconoclasm in the sixteenth and seventeenth centuries.

Cultural Semiotics, Spenser, and the Captive Woman Louise Schleiner, 1995. The book demonstrates sociolinguistic patterns at work in Elizabethan ideological conflicts at a level that shows how those patterns were related to the energies of people's sexuality and their political and religious commitments.

The Yale Edition of the Shorter Poems of Edmund Spenser Edmund Spenser, William A. Oram, 1989-01-01. The first comprehensive collection of the shorter poems since the Variorum minor poems of the 40s. Cloth edition. 55 not seen by R. R. Annotation copyright Book News Inc. Portland, Or.

Soliciting Interpretation Elizabeth D. Harvey, Katharine Eisaman Maus, 1990-08-08. This collection gathers new essays by critics and scholars who are currently reshaping our sense of the function and nature of seventeenth-century poetry. Contributors return to the New Critical canon of Renaissance poetry with fresh perspectives that emphasize considerations of gender, ideology, power, and language. In the first group of essays, David Norbrook, Annabel Patterson, John Guillory, Rosemary Kegl, and Stephen Orgel explore the various ways in which a text can be political. Next, Arthur Marotti, Jane Tylus, and Jonathan Goldberg consider the circumstances of textual production and reception in the seventeenth century. Finally, Stanley Fish, Gordon Braden, Michael C. Schoenfeldt, and Maureen Quilligan discuss the particular forms of anxiety that result when seventeenth-century poets modify the traditional rhetoric of sexual desire to serve what seem to be erotic or religious purposes. These essays, accompanied by an extensive editor's introduction, intersect less in their shared enthusiasm for particular authors or interpretative methods than in a common interest in particular critical issues. They present the most exciting work by critics redefining Renaissance studies.

Ecocriticism and Early Modern English Literature Todd A. Borlik, 2011-05-11. In this timely new study, Borlik reveals the surprisingly rich potential for the emergent green criticism to yield fresh insights into early modern English literature. Deftly avoiding the anachronistic casting of sixteenth and seventeenth-century authors as modern environmentalists, he argues that environmental issues such as nature's personhood, deforestation, energy use, air quality, climate change, and animal sentience are formative concerns in many early modern texts. The readings infuse a new urgency in familiar works by Shakespeare, Sidney, Spenser, Marlowe, Raleigh, Jonson, Donne, and Milton. At the same time, the book forecasts how ecocriticism will bolster the reputation of less canonical authors like Drayton, Wroth, Bruno, Gascoigne, and Cavendish. Its chapters trace provocative affinities between topics such as Pythagorean ecology and the Gaia hypothesis, Ovidian tropes and green phenomenology, the disenchantment of Nature and the Little Ice Age, and early modern pastoral poetry and modern environmental ethics. It also examines the ecological onus of Renaissance poetics while showcasing how the Elizabethans' sense of a sophisticated

interplay between nature and art can provide a precedent for ecocriticism's current understanding of the relationship between nature and culture as mutually constructive. Situating plays and poems alongside an eclectic array of secondary sources including herbals, forestry laws, husbandry manuals, almanacs, and philosophical treatises on politics and ethics, Borlik demonstrates that Elizabethan and Jacobean authors were very much aware of and concerned about the impact of human beings on their natural surroundings. *Spenserian satire* Rachel Hile, 2017-01-01. This electronic version has been made available under a Creative Commons BY-NC-ND open access license. Scholars of Edmund Spenser have focused much more on his accomplishments in epic and pastoral than his work in satire. Scholars of early modern English satire almost never discuss Spenser. However, these critical gaps stem from later developments in the canon rather than any insignificance in Spenser's accomplishments and influence on satiric poetry. This book argues that the indirect form of satire developed by Spenser served during and after Spenser's lifetime as an important model for other poets who wished to convey satirical messages with some degree of safety. The book connects key Spenserian texts in *The Shepheardes Calender* and the *Complaints* volume with poems by a range of authors in the late sixteenth and early seventeenth centuries, including Joseph Hall, Thomas Nashe, *Tailboys*, Dymoke, Thomas Middleton, and George Wither, to advance the thesis that Spenser was seen by his contemporaries as highly relevant to satire in Elizabethan England. *Edmund Spenser* Andrew Hadfield, 2014-09-19. This collection represents some of the best recent critical writing on Edmund Spenser, a major Renaissance English poet. The essays cover the whole of Spenser's work from early literary experiments such as *The Shepheardes Calendar* to his unfinished crowning work *The Faerie Queene*. The introduction provides an overview of critical responses to Spenser, setting his work and the debates which it has generated in their perspective contexts: new historicist, post-structural, psychoanalytic, and feminist. His study also covers the critical responses of leading British, Irish, and American scholars.

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