

1-1-1994

The Renaissance: An age of classical wonder

Robert T Behunin

University of Nevada, Las Vegas

Follow this and additional works at: <https://digitalscholarship.unlv.edu/rtds>

Repository Citation

Behunin, Robert T, "The Renaissance: An age of classical wonder" (1994). *UNLV Retrospective Theses & Dissertations*. 2985.

<http://dx.doi.org/10.25669/vsr0-l4zg>

This Dissertation is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Dissertation in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Dissertation has been accepted for inclusion in UNLV Retrospective Theses & Dissertations by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

THE RENAISSANCE: AN AGE OF CLASSICAL WONDER

by

Robert T. Behunin

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Philosophy

in

English

Department of English
University of Nevada, Las Vegas
December 1995

UMI Number: 9614363

**Copyright 1995 by
Behunin, Robert T.**

All rights reserved.

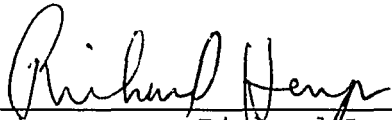
**UMI Microform 9614363
Copyright 1996, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

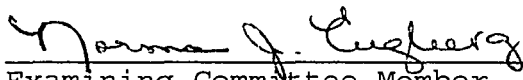
UMI
**300 North Zeeb Road
Ann Arbor, MI 48103**

@ 1995 Robert T. Behunin
All Rights Reserved

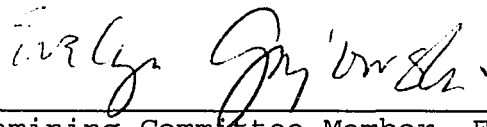
The Dissertation of Robert T. Behunin for the degree of
Doctor of Philosophy in English is approved.



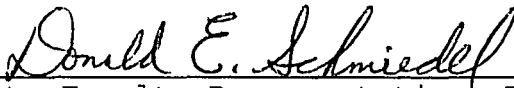
Chairperson, Richard L. Harp, Ph.D.



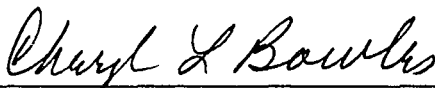
Examining Committee Member, Norma J. Engberg, Ph.D.



Examining Committee Member, Evelyn Gajowski, Ph.D.



Graduate Faculty Representative, Donald E. Schmiedel, Ph.D.



Interim Dean of the Graduate College, Cheryl L. Bowles, Ed.D.

University of Nevada, Las Vegas
December 1995

Abstract

This dissertation is concerned with the use of "wonder" in the Renaissance. Recently, new historicists have batted around the notion of "wonder," linking it to travel discourse and the curiosity that is piqued when two foreign cultures collide. Thus, the world of travel literature is peopled with the "strange and admirable." However, there is another notion of "wonder" that stands outside the realm of mere curiosity and embraces contemplation, knowledge, and philosophy. Aristotle described "wonder" by saying, "it is owing to their wonder that men both now and at first began to philosophize." This classical notion of "wonder" filtered down to the Renaissance with great vitality. It can be found in the works of Spenser, Davies, Jonson, Shakespeare, Herbert, Cervantes, and Milton. Thus this dissertation attempts to reveal that "wonder" is much more than mere curiosity; rather, it is a classical notion that served as the spark to philosophical inquiry, the stimulus to knowledge, and a starting point for understanding greater matters.

Table of Contents

Abstract.....	iii
Acknowledgements.....	v
Introduction.....	1
Chapter 1 Wondrous Experiences: Book One of the <i>Faerie Queene</i>	13
Chapter 2 Occasions Strange and Wondrous: Book Two of the <i>Faerie Queene</i>	31
Chapter 3 A Dance of Cosmic Wonder: Sir John Davies's <i>Orchestra</i>	51
Chapter 4 Wonder in Jonson's Masques.....	72
Chapter 5 Wonder in two of Shakespeare's Late Romances.....	95
Chapter 6 Admiration versus Verisimilitude: "Likely Impossibilities" in Part One of Cervantes's <i>Don Quixote</i>	126
Chapter 7 Orthodoxy and Wonder in the Poetry of George Herbert.....	153
Chapter 8 Wonder versus Curiosity in Milton's <i>Paradise Lost</i>	175
Conclusion.....	211
Epilogue.....	218

Acknowledgements

I would like to extend my sincere thanks to those who helped in this work. Many friends and teachers at the University of Nevada, Las Vegas made significant contributions during the course of this project, especially Richard Harp who encouraged me to investigate the topic and whose careful guidance, generosity, and keen insight were invaluable. Likewise, I am in debt to my other readers, Norma Engberg, for her thoroughness and overall improvement of the text, and to Evelyn Gajowski and Donald Schmiedel for their generosity and expertise.

I also owe much to my colleagues at Southern Utah University for their confidence and support, particularly David Lee, my department chair and friend, for flexibility in scheduling and for his fine sense of humor.

The driving force throughout, however, has been my family, my wife LeAnn, and my children Robert, Ashton, Makayla and Melissa, whose sacrifices have not gone unnoticed; I will be repaying them for the rest of my life, and will gladly do so.

Introduction

Today, *wonder* is used merely to express a rather opaque sense of curiosity as in the phrase "I wonder if he'll come to class today?" *Wonder's* synonyms, admiration, amazement, awe and awful, marvel and miracle have suffered pejoration. The adjective "awful," for instance, has been changed "moving from the rare sense of terrible, dreadful, appalling and sublimely majestic to the more current usage, designated as slang by the *OED*, as a mere intensive deriving its sense from the context exceedingly bad, great, long, etc." ¹

Wonder belongs to a family of terms that includes: the Greek *thauma*, *thaumaston*, *deinos*, *deinotes* and *ekplexis*; the Latin *admiratio*, *admirabilis*, *mirum*, *miraculum*, *mirabilus*, and *mirandus*; the French and Italian *admirer*, *merveille* and *meraviglia* or *maraviglia*; and the Spanish *admiración*, *milagro*, and *maravilla*. ² Most people today do not place these terms within the same family, but Renaissance writers and thinkers, following classical and medieval models, treated these terms synonymously. The reason for doing so was because wonder was considered a highly sophisticated concept. Richard Harp points out in his article on Shakespeare's *The Winter's Tale* that "The Renaissance inherited the tradition of wonder from a long line of

classical and medieval thinkers. Philosophers, moralists, and poets...affirmed that wonder was a primary stimulus to knowledge..." (295). Harp's study is one of many that attempts to resuscitate the Renaissance usage of wonder by showing the diversity with which Renaissance writers utilized the concept, and by linking it with its classical antecedents.

J.V. Cunningham's 1951 work *Woe or Wonder: The Emotional Effect of Shakespearean Tragedy* is a constant reminder of the powerful effect that wonder has in Renaissance literature. Many studies on wonder have sprung from Cunningham's original work, and these studies seem to focus on wonder as an effect of either subject matter or style. ³

Deborah Shuger's book *Sacred Rhetoric: The Christian Grand Style in the English Renaissance* (1988) is a study which includes wonder as an element of the grand style. Perhaps the most focused study on style and wonder is James P. Biester's dissertation *Strange and Admirable: Style and Wonder in the Seventeenth Century* (1990). He demonstrates that poets of the late sixteenth and early seventeenth centuries adopted witty, difficult, rough, and obscure styles in an effort to arouse wonder (5).

Biester's argument is a valid one and there is much support from classical rhetoricians and philosophers. Biester relies heavily on Aristotle's point that

We will begin by remarking that we all naturally find it agreeable to get hold of new ideas easily: words express ideas, and therefore those words are the most agreeable that enable us to get hold of new ideas. Now strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh.
(*Rhetoric* 3.10.1410b)

Biester also cites Renaissance literary critics like Giason Denores. In his 1533 commentary on Horace's *Ars Poetica* Denores notes that,

I should hold that metaphors produce in all men greater *admiration* (admiracionem) and pleasure than do proper terms for the same reason for which we judge that poetry delights more than history, that is because poetry imitates...For, since all receive learning easily, by means of imitation and resemblance, of matters from the knowledge of which they then derive the greatest pleasure, it is certain that metaphors are most pleasurable, not only because they generate knowledge in us via resemblance and imitation, but also because they produce pleasure in us out of that knowledge. (1.427)

Thus, it is with this type of support that Biester concludes that poets of the late sixteenth and seventeenth centuries seized upon elaborate metaphors, utilizing remote objects and distinctive language, in order to arouse wonder (34).

In contrast, Stephen Greenblatt's 1992 work *Marvelous Possessions: The Wonder of the New World* is an attempt to articulate the aesthetics and rhetoric of wonder and to distinguish between the wonder of the traveler and the wonder of the explorer. He also inserts wonder into the political realm and suggests that wonder was a tool to facilitate European domination of the New World. The most notable example he gives involves Columbus.

Columbus made the following entry in his diary after exploring a new island:

[October 21:] If the other islands already seen are very beautiful and green and fertile, this one is much more so and with large and very green groves of trees. Here are some big lakes and over and around them the groves are *marvelous* (maravilla). And here and in all of the island the groves are all green and the verdure like that in April in Andalusia. And the singing of the small birds [is so *marvelous*] that it seems that a man would never want to leave this place. And [there are] flocks of parrots that obscure the sun; and birds of so many kinds and sizes, and so different from ours, that it is a *marvel* (maravilla). (*Diario* 105)

Greenblatt then points out that Columbus wonders at the island in the same way that Plotinus approaches beauty: "For this is the effect that Beauty must ever produce, *wonderment* (thambos)" (*Enneads* 1.6.4). At this point, Greenblatt's analysis is focusing on subject matter, for he is addressing Columbus's wonder at beauty within the bounds Plotinus sets. However, he finally diverts from this course when he suggests that Columbus uses wonder to fill up the emptiness of a "maimed rite of possession." The "maimed rite of possession" is a formal act of possession which Columbus used to claim to a particular place, and Greenblatt says that it "leaves an emotional and intellectual vacancy, a hole, that threatens the to draw the reader of Columbus's discourse towards laughter or tears and toward a questioning of the legitimacy of the Spanish claim" (80). This focuses on wonder as an element of discourse, but to suggest that Columbus purposefully uses wonder to fill in an intellectual

vacancy or to masque political awkwardness reduces the force of wonder. Wonder is not putty for the holes or a mere cosmetic make-over. In the case of Columbus's experience, it seems clear that the marvelous beauty of the newly discovered island overpowered the mundane rites of possession.

Greenblatt's diversion continues as he invokes Albertus Magnus's dictum on wonder:

Wonder is defined as a constriction and suspension of the heart caused by amazement at the sensible appearance of something so portentous, great, and unusual, that the heart suffers a systole. Hence wonder (admiratio) is something like fear in its effect on the heart. This effect of wonder, then, this constriction and systole of the heart, springs from an unfulfilled but felt desire to know the cause of that which appears portentous and unusual; so it was in the beginning when men, up to that time unskilled, began to philosophize...Now the man who is puzzled and wonders apparently does not know. Hence wonder is the movement of the man who does not know on his way to finding out, to get at the bottom of that at which he wonders and to determine its cause...Such is the origin of philosophy. (*Commentary on the Metaphysics* 2.6;)

Contradicting Magnus, Greenblatt suggests that wonder does not move Columbus to philosophical inquiry, but rather, he suggests that wonder leads Columbus to the act of naming (82). Wonder need not always lead to philosophy, but Greenblatt's account of how it leads to naming is questionable. Greenblatt suggests that

each island gets a new name in order to commemorate the Savior's marvelous gift. The founding action of Christian imperialism is a christening. Such a christening entails the cancellation of the native name--the erasure of the alien, perhaps demonic, identity--and hence a kind of making new; it is at

once exorcism and approbation, and a gift. Christening then is the culminating instance of the marvelous speech act: in the wonder of the proper name, the movement from ignorance to knowledge, the taking possession, the conferral of identity are fused in a moment of pure linguistic formalism. (83)

The connection between wonder and naming is loosely hinged on the fact that speech is a marvelous gift; but that this is "pure linguistic formalism" is dubious. Adam's naming of the animals in Eden is, after all, based on his knowledge of their nature, of what they really are. Martin Luther notes that "here again we are reminded of the superior knowledge and wisdom of Adam...he views all the animals and thus arrives at such a knowledge of their nature that he can give each one a suitable name that harmonizes with its nature" (*Luther's Works* 1.1-5.119).

Greenblatt makes reference to Luther as well, but then equates naming with power and possession. He musters support by equating naming with the act of christening, and he refers to St. Paul who said "you belong to Christ." Thus, Greenblatt's argument is that wonder leads to naming and christening which are, therefore, acts of possession and Christian imperialism. There is, however, something missing. Let us examine what St. Paul says about "belonging to Christ":

For as many of you as have been baptized into Christ have put on Christ. There is neither Jew nor Greek, there is neither bond nor free...for ye are all one in Christ Jesus. And if ye be Christ's, then ye are Abraham's seed, and heirs according to the promise.
(Galatians 3:27-29)

Thus as one puts on Christ, or take upon the name of Christ, one becomes one with him which is distinct from being owned by him. In fact, oneness is truly a wonder, and oneness is exactly the thing Christ prayed for in his great intercessory prayer: "Holy Father, keep through thine own name those whom thou hast given me, that they may be one as we are" (John 17:11).

Oneness as one receives it when becoming Christ's is not an act of possession but one of sharing and of covenant. This is alluded to in the verses quoted from Galatians in the phrase that refers to Abraham. The scripture says that one also becomes heir to Abraham and his promise. The significance here is the name Abraham who was, before the covenant, known as Abram. Abraham's renaming, then, indicates the covenant he entered with God and God's promise to him and his posterity. ⁴

Greenblatt's argument on the relationship between wonder and naming, in the end, do not successfully follow classical traditions. Take for instance his final assessment of Columbus's naming of the islands:

Now it is not the divine name but Columbus's own that that is the heart of the wonder. And now, in Columbus's mind and in his text, the conjunction of the land, the marvelous, and the name produces and absolute possession, not for the king and queen of Spain but for himself...For a moment at least--a moment at once of perfect wonder and of possessive madness--Columbus becomes king of the Promised Land. (85 emphasis added)

By aligning wonder and naming with "maimed rites of possessive madness" Greenblatt cancels the force of wonder

as mover of the mind towards, knowledge, wisdom and the divine.

Not pursuing Greenblatt's notion of wonder, this dissertation attempts to survey the classical concept of wonder as used by a variety of Renaissance authors. This passage from Aristotle's *Metaphysics*--which will be invoked more than once in this study--illustrates the context in which wonder is used:

It is owing to their wonder (thaumasto) that men both now begin and first began to philosophize; they wondered originally at the obvious difficulties, then advanced little by little and stated difficulties about greater matters, e.g. about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe...(982b)

Hence, things like the moon, sun, and stars, "greater matters" like the genesis of the universe, miracles, "dramatic turns of fortune, hairbreadth escapes from perils and likely impossibilities" (Aristotle *Rhetoric* 1371b and *Poetics* 1460a) arouse wonder. And really, regardless of what arouses wonder, it is classical wonder if it stimulates what Richard Harp calls "a rational movement towards fresh knowledge" (295).

Chapter one delves into the realm of religious subject matter as it traces wonder's role in the intellectual growth and spiritual education of the Red Cross Knight in Book One of Spenser's *The Faerie Queene*.

Chapter two deals with Book Two of *The Faerie Queene* in order to demonstrate that strange and wondrous occasions can

also arouse wonder. The chapter pays particular attention to the notion of "strange." Longinus notes that it is the unusual which wins our wonder (thaumasta) (*On the Sublime* 35). Strange is synonymous with the unusual throughout Book Two, and it is capable of arousing wonder.

Chapter three examines the dance as an object of wonder. Plato's *Timaeus* influenced the Renaissance notion of the dance as an attempt to reproduce cosmic harmony, and nowhere is that more evident than in Davies's *Orchestra*.

One of the points made in chapter three is that Penelope, a principle figure in Davies's poem, miraculously beholds a masque. Chapter four, then, addresses the topic of wonder in Jonson's masques. For Jonson the masques went beyond mere spectacle; they were meant to enlighten the audience and to "help them lay hold of more removed mysteries" (*Hymenaei* 19).

Chapter five deals with two of Shakespeare's late romances: *Pericles* and *The Tempest*. There is a great deal of wondrous subject matter in these plays: wondrous stories, magic, music, and art. Much of what has been written about wonder and Shakespeare's plays focuses on style, presentation or on how wonder is aroused in the audience. This chapter provides a broader survey of wonder as the catalyst for further inquiry and knowledge in these two plays.

Chapter six reexamines an old debate, the debate

between admiration and verisimilitude in Cervantes's *Don Quixote*, whose wondrous style and wondrous subject matter are meant to marvel and delight the audience within the parameters set by Aristotle:

Learning things and *wondering* (thaumazeiu) at things are also pleasant for the most part; *wondering* implies the desire of learning, so that the object of *wonder* (thauma) is an object of desire...Again since learning and *wondering* are pleasant, it follows that such things as acts of imitation must be pleasant--for instance, painting, sculpture, poetry--and every product of skillful imitation; this latter, even if the object imitated is not itself pleasant; for it is not the object itself here which gives delight. The spectator draws inference ("This is a so-and-so") and thus learns something fresh. Dramatic turns of fortune and hairbreadth escapes from perils are pleasant, because we feel all such things are *wonderful* (thaumasta). (*Rhetoric* 1371b) ⁵

Chapter seven attempts to reinforce the notion that wondrous style and subject matter are crucial components for poets. Many people still take issue as to whether the poetry of this era is "metaphysical poetry" or "poetry of meditation." Louis Martz suggested that "poetry of meditation" was "a more accurate, a more flexible, a more helpful term both historically and critically" (*Poetry of Meditation* 4). Biester points out that Martz later revised his stance to comply with Franke Warnke's suggestion that "metaphysical" was more of a style and "meditation" a genre (12). Metaphysical, then, denotes "metrical irregularity, syntactic condensation, and abstruse ideas" (Dime 48), all of which are elements of wondrous style.

Chapter seven, then, focuses on George Herbert, his

poetry and his prose, taking issue with those critics who see orthodoxy as "confining." To strip Herbert of his orthodoxy would seem illogical, for it is the orthodox environment that stirs the mind to wonder.

Chapter eight discusses the conflict between wonder and curiosity in Milton's *Paradise Lost* which is a work of wondrous variety. Dennis Quinn notes that "the late Renaissance witnessed a usurpation of wonder by curiosity" ("Usurpation" 6). One of the points made is that this battle is portrayed in *Paradise Lost*, and nowhere is it more viciously fought than in Book 9.

This study of wonder, then, attempts to revive the Renaissance concept of wonder which came to Renaissance writers and thinkers from a classical and medieval tradition. Moreover, it tries to acknowledge that wonder is a dynamic concept which allows for variegated meanings and responses among the various writers and thinkers of the period.

Notes to Introduction

1. See Biester, page 7. "Deinos" is fear and "ekplexis" is terror.
2. See Biester page 8, J.V. Cunningham page 96, Edmund Burke page 58, and Baxter Hathaway page 58.
3. Cunningham explores the emotional effects of Shakespearean tragedy from both view points. He notes that "wonder is not only an effect of a story or of a subject matter, it is also an effect of language and of style" (198).
4. In chapter four "Jonson's Masques of Wonder" I discuss baptism as a wondrous act and the cleansing of the nymphs who, after their baptism, are renamed "honored daughter." The renaming permits them to become part of a new family and a new covenant. They in essence become one with God. The relationship between wonder and naming is quite intriguing and deserves a study of its own.
5. In this particular passage the Greek word for learning is a variant of the word mauthauo which means to "learn through inquiry" which firmly supports the notion that wonder stirs the mind to further inquiry. I have used Liddell and Scott's *Greek-English Lexicon* as a reference as well as Alston Chase and Henry Phillip's *Introduction to Greek*.

Chapter 1

Wondrous Experiences: Book One of *The Faerie Queene*

Recent criticism has focused on wonder from the separate vantage points of style and subject matter. James Paul Biester in his work *Strange and Admirable: Style and Wonder in the Seventeenth Century* (1990) points out that poets of the seventeenth century utilized extravagant conceits, departures from rhythmic and syntactic norms to arouse wonder (Introduction). Writing two years earlier, Deborah Shuger in her book *Sacred Rhetoric: The Christian Grand Style in The English Renaissance* (1988) deals extensively with *genus grave*. *Genus grave*, or grand style, is a term used to denote a distinctive form of discourse which tends to be elevated, decorous in its language and symmetry, and is passionate, powerful, able to convert, inflame and uplift (Shuger 51). However, Shuger further maintains that it is not style alone that arouses wonder. To support her assertion she paraphrases Aurelio Brandolini's *De ratione scribendi libri tres* which was a popular fifteenth-century epistolary rhetoric:

Demonstrative oratory, traditionally associated with delectare, becomes for Brandolini the characteristic form of Christian preaching. It stirs men to the 'wonder and contemplation' of the central mysteries of

faith, serves for the praise of God and his saints,
awakening 'admiration and veneration' for truths

surpassing human reason. (60) ¹

Although demonstrative oratory is the form, Shuger is quick to point out that Brandolini was concerned about utilizing Christian subject matter with its distinct qualities of religious emotions (60). Shuger also refers to Rudolph Agricola's *De inventione dialectica libri tres* which recommends that demonstrative oratory and religious preaching include as subject matter lovely objects, music, feasts, heroic deeds and lofty virtue (61). Is wonder then an effect of style or of subject matter?

Biester and Shuger owe a great deal to J.V. Cunningham's 1951 book, *Woe or Wonder: The Emotional Effects of Shakespearean Tragedy*. Cunningham states that "wonder is not only an effect of subject matter, it is also an effect of language and of style," and that "the effect of astonishment or wonder is the natural correlative of unusual diction, as it is of the unusual event" (199-98). Further, Cunningham affirms that "wonder is the effect of theological discourse, being of course the highest subject matter and hence affording by its very nature the highest eloquence; as such, however, it is an effect of subject not of style" (211).

Within the realm of religious subject matter there is nothing quite so admirable as the miracle. St. Augustine understood the relationship between wonder and the miracle:

"...the mind should be aroused to attention...that we might wonder (admirare) at the invisible God through his visible works" (*On The Gospel of St. John* 24.1). A good example of how the miraculous arouses wonder can be found in this anonymous Middle English lyric:

A God and yet a man?
A maide and yet a mother?
Wit wonders what wit can
Conceave: this or the other?

A God--and can he die?
A dead man--can he live?
What wit can well replie?
What reason reason give?

God, Truth itselfe doth teach it.
Mans wit seneks too far under,
By reasons power, to reach it.
Beleeve and leave to wonder! ²

The first two stanzas of the poem, which present a series of paradoxes, create a tremendous amount of tension and ineffability. How is it that God can be a man? How is it that a mother can be a maid? Wit, which represents the sum of an individual's knowledge, cannot conceive how this miracle is possible. Is there such a thing as a God that can die? Is there such a thing as a dead man that can live? Reason is powerless, and "wit senekes too far under,/ By reasons power" to reach an explanation. It would seem that heaven is too high for wit and reason--human logic fails to explain the workings of God. However, the poem does suggest a course of action. The first line of the final stanza states that God is Truth, and that "Truth itself doth teach." Hence, the poem rightly declares that the way one

finds truth is by finding God, but God cannot be found with the faculties of wit and reason. God--and therefore Truth--will only be found through faith and wonder: "Beleeve and leave to wonder!"

The poem illustrates that wonder resides in the subject matter. The virgin birth, the condescension of God, and the resurrection are all miraculous events that arouse wonder. Hence, wonder (and Plato uses the word *thauma*) is not an ending; rather, it is, as Plato noted, "the feeling of a philosopher" (*Theaetetus* 155d); it is as Richard Harp suggests "the origin and companion of all rational inquiry" (295). Book One of Edmund Spenser's *The Faerie Queene* recounts the spiritual education of the Red Cross Knight, and exemplifies how religious subject matter arouses wonder and stimulates the intellect and the spirit.

Within the realm of the miraculous the Red Cross Knight's slaying of the dragon makes a powerful impact on the reader as well as on those in the poem. The following passage illustrates this point:

And after, all the raskall many ran,
Heaped together in rude rablement,
To see the face of that victorious man:
Whom all *admired*, as from heauen sent,
And gazd vpon with gaping *wonderment*. (1.12.9) ³

The reaction of the people, first of all, is admiration. Surely the people had seen other knights, but this one is unusual, unusual in the sense that "what is useful and indeed necessary is cheap enough; it is always the unusual

which wins our wonder (thaumasta)" (Longinus 35.5). Thus, the witnesses of the battle are struck with wonder because they feel the knight is sent from heaven. Granted, they are perplexed and extremely curious about the knight they see before them; however, these are not the prevailing emotions. In a sense, they are left to their faith as they gaze upon him with "gaping wonderment."

The wonder in operation here is different than the reaction the people feel as they turn to view the carcass of the slain dragon: "But when they came, where that dead Dragon lay,/ Strecht on the ground in monstrous large extant,/ The sight with idle fear did them dismay,/ Ne durst approach him nigh, to touch, or once assay" (1.12.9). The reaction to the dragon--or evil--is a particular type of fear, "idle fear." This idle fear suggests a moment devoid of wonder. Cunningham notes that "philosophers are moved by wonder to inquire into truth, whereas fear does not move one to investigate but rather to run from the scene" (209). This explanation of the relationship between wonder and fear seems appropriate when examining the final result of the people's investigation of the dead dragon: "Some feard, and fled; some feard and well it faynd..." (1.12.10).

However, fear can also produce a sense of wonder which is closely related to the sublime. Longinus, while commenting on the sublime, noted that "invariably what inspires wonder (thaumasiou) casts a spell on us" (1.1).

Aquinas noted as well that "wonder (admiratio) is a kind of fear resulting from the apprehension of a thing that surpasses our faculties: hence it results from the contemplation of sublime truth" (*ST* 2.2.180.3). But there is no sublimity among those who viewed the slaying. What the people felt as they viewed the dragon was fear, and they became spellbound, caught in a stupor of thought described by Spenser as "idle fear." Of this Aquinas noted that "amazement is a beginning of philosophical research: whereas stupor is a hinderance thereto" (*ST* 2.2.41.4).

Spenser loads this miraculous slaying of the dragon with a fair amount of theological principles. The reader recognizes that the dragon is an allegorical figure of Babylon and evil; the knight represents Christian valiance and virtue, and the onlookers represent the whole of Christendom. Thus, wonder is aroused at the apocalyptic destruction of evil. The reader, like those spectators in the poem, is left to contemplate the divinity of the knight and to shun the evil dragon. Theologically, the teaching that concludes the experience resides in the final reaction of the people. They flee from the dragon as all people should flee from evil: "Flee out of the midst of Babylon..." (Jeremiah 52:6).

Evil can and often does induce wonder. Evidence of this can be found during the disrobing and expulsion of Duessa:

Which when the knights beheld, *amazed* they were,
 And *wondered* at so fowle deformed wight.
 Such then (said Vna) as she seemeth here,
 Such is the face of falsehood, such the sight
 Of fowle Duessa, when her borrowed light
 Is laid away, and counterfesaunce knowne.
 Thus when they had the witch disrobed quight,
 And all her filthy feature open showne,
 They let her goe at will, and wander wayes unknown.
 (1.8.49) ⁴

The knights are amazed and wonder at the sight of the ugly, evil Duessa as she is exposed by Una (truth). The dominant emotion here is wonder, and therefore, the knights are able to see the evil disguised as good and are raised intellectually and spiritually. For here, the agent of evil is exposed. In this case, the knights--not the reader--experience wonder. The reader already knows that it is false Duessa who is behind the facade. What the knights learn in this wonderful, illuminating moment is the theological point that there are grievous wolves about who hide in sheep's clothing: "Beware of false prophets which come to you in sheep's clothing, but inwardly they are ravening wolves" (Matthew 7:15), and that evil and deception are revealed in the light of truth.

Una as an allegorical figure represents truth which produces wonder. In canto six, Una is in the forest teaching the satyrs when she is approached by Satyrane. As she speaks, he is struck by wonder: "He *wondered* at her wisdom heauenly rare,/ Whose like in women's wit he neuer knew;/ And when her curteous deeds he did compare,/ Gan her *admire*, and her sad sorrowes rue" (1.6.31). Truth, as it

induces wonder, has the ability to tame the beast.

Satyrane's reaction echoes the reaction of the Lion in canto three. For the lion, an image of beastly yet regal passion, is "with the sight amazed" and soon forgets "his furious rage" (1.3.5). Satyrane's wonder and admiration of Una's heavenly wisdom and wit leads him to seek truth--to make an upward movement from the bestial to the divine--as seen in the final lines of the stanza: "Thenceforth he kept her goodly company,/ And learned her discipline of faith and veritie" (1.6.31).

Una's miraculous taming of the beast echoes the biblical story of Daniel, who, because he refused to refrain from praying to Jehovah, was cast into the lion's den. Miraculously, he was not harmed. Una, like Daniel, has been cast out into the wilderness and her life placed in jeopardy. But because she teaches truth and embodies truth, she calms the beast and is spared. It would seem that both stories cross at the intersection of truth. Daniel holds fast to truth even at the peril of his life, and Una teaches truth which saves her life.

Wonder as an effect of subject matter is capable of strengthening faith and understanding, ever lifting the mind "near the mighty mind of God" (Longinus *On the Sublime* 36.1), and therefore, nearer to truth. After the knight is rescued from Orgoglio's castle and flees from despair, he is escorted to a miraculous place, the House of Holiness. In

this house, the knight receives instruction. One of his instructors is Fidelia or "faith." Her purpose and desire is to teach him "celestiall discipline" (1.10.18). Celestial discipline cannot be self-taught, and must include wonder. The following passage demonstrates how celestial discipline and wonder operate:

And that her sacred Booke, with bloud ywrit,
 That none could read, except she did them teach,
 She unto him disclosed euery whit,
 And heauenly documents thereout did preach,
 The weaker wit of man could neuer reach,
 Of God, of Grace, of iustice, of free will,
 That wonder was to heare her goodly speach:
 For she was able, with her words, to kill,
 And raise again to life the hart that she did thrill.
 (1.10.19)

Fidelia's discourse is unique, powerful, and thrilling and in it there is a wonderful paradox. Man's wit cannot comprehend God, grace, justice and free will, and Fidelia's words can kill and raise to life. This parallels the lyric quoted earlier: "A God and yet a man?/...A God--and can he die?/...What wit can well replie?/...Man's wit seneks too far under/ By reasons power to reach it..." (1,5,7,10,11). Dennis Quinn suggests that "one of the favorite figures of poets is the paradox which was traditionally associated with wonder," and he also notes that "the Greek term *paradoxa* was, in fact cunstomarily translated *admirabilia*" ("Donne" 633). Fidelia's discourse is unique because she is the only one who can read the sacred words written with blood. This suggests that theological truth, celestial discipline, emanates from a single source. Fidelia, it seems, has

access to heavenly documents--presumably biblical texts--that are beyond the reach of mortals, and written on these documents are the wonder-producing mysteries, the things "of God, of grace, of iustice, of free will..." (1.10.19).

What does Fidelia's preaching produce? In the reader it produces nothing because the narrator hides Fidelia's teachings. The reader is barred from hearing the intricate details of the major mysteries "of God, of grace, of iustice, of free will..." (1.10.19). The narrator withholds the wonder-producing information from the reader and gives only the chapter headings to Fidelia's "sacred Booke with bloud ywrit" (1.10.19). At best, the only emotion aroused in the reader is curiosity.

Who does get to hear the preaching and experience wonder? The narrator and the knight are both enveloped in the wonder of Fidelia's teachings: "That wonder was to heare her goodly speach" (1.10.19). Fidelia's discourse is so powerful that it elevates the wonder-struck listener to a higher plain: "For she was able, with her words, to kill,/ And raise again to life the hart, that she did thrill" (1.10.19). Fidelia possesses the power to induce wonder into the heart and mind of her knightly listener which kills the "natural man." For the "natural man," the man of pride, is an enemy to God, and a "natural man receiveth not the things of the Spirit of God: for they are foolish unto him: neither can he know them for they are spiritually discerned"

(1 Corinthians 2:14). Thus, once the natural man is dead, the celestial teachings have power to bring new life to the heart of the listener.

Without a doubt, Fidelia's preaching is a dogmatic sermon intended to arouse strong emotions. Melanchthon in *De modo et arte* (1537-1539) writes that "all preaching should arouse emotions, for the end of preaching is renovation and spiritual life attained by inserting better emotions into the soul" (5,2:51). To say that the knight experiences strong emotions is an understatement. His emotions run the spiritual gamut as seen in this passage:

The faithfull knight now grew in litle space,
By hearing her, and by her sisters lore,
To such perfection of all heauenly grace,
That wretched world he gan for to abhore,
And mortall life gan loath, as thing forlore,
Greeu'd with remembrance of his wicked wayes,
And prickt with anguish of his sinns so sore,
That he desired to end his wretched days:
So much the dart of sinfull guilt the soule dismayes.
(1.10.21)

The knight, not the narrator, begins to feel God-like sorrow and remorse because of the many sins he has committed. He is "prickt with anguish" to the point that he contemplates suicide: "he desired to end his wretched days" (1.10.21). The catalyst for these emotions is the "heauenly lore" preached by Fidelia and her sisters. The *Oxford English Dictionary* gives a 1580 usage of "lore" defining it as "that which is taught; a person's doctrine or teaching. Applied chiefly to religious doctrine but used also with reference to moral principles." The examples given beneath the

definition include a passage from *The Faerie Queen* which describes Una: "So pure and innocent, as that same lambe,/ She was in life and euery vertuous lore..." (1.1.5). It would be difficult at this juncture to infer that "lore" was anything else but subject matter, for it is the "heauenly lore" that arouses the emotions of the knight. Yet the knight does not seem to be in a perilous or negative situation. In fact, the narrator states that "The faithfull knight now grew in litle space" (1.10.21). This indicates that what follows is a portrayal of the knight's spiritual growth. The narrator then relates the knight's feelings as if they were a natural result of the subject matter presented. This coincides perfectly with Melanchthon's point that sacred discourse should arouse strong emotions in order to bring about renovation and spiritual life.

These strong emotions do move the knight to renovate his life. The narrator later states that after the knight received his instruction he realized that "his mortall life he...had to frame/ In holy righteousness..." (1.10.45). Moreover, what the knight must do is have his mind focused on God at all times. This is done through contemplation. And as the knight nears the end of his renovation he visits "Contemplation" (1.10.46).

Contemplation and wonder enjoy a unique partnership. The character Contemplation is a divine being described as "heauenly" (1.10.46); moreover, it is reported that he is

blind yet his spirit is "wondrous quick and persant" (1.10.46). Here again the knight comes in contact with an element of wonder. Contemplation's wondrous quick spirit has the miraculous ability to pierce "persant" the soul. Contemplation's soul-piercing ability follows the pattern of spiritual healing that the knight experienced with Fidelia. For the knight was "prickt with anguish of his sinns so sore,/...So much the dart of sinfull guilt the soule dismays" (1.10.21). Thus, as the knight is wrapped in contemplative wonder he undergoes another sort of spiritual blood-letting. This time, the knight beholds all that which "brings them [mortals] to ioyus rest and endless bliss" (1.10.52). What the knight beholds is the New Jerusalem, a place "wherein eternall peace and happinesse doth dwell" (1.10.55). After his wonderful and contemplative experience, the knight is cured; he is spiritually reborn, and says: "O let me not (quoth he) then turne againe/ Back to the world, whose ioyes so fruitless are..." (1.10.63).

Essential to a firm understanding of the knight's experience with Contemplation is the concept of "light." The knight is a man of action. He is constantly involved with physical deeds and experiences of a physical nature such as the slaying of the dragon. What the knight lacks is inner strength and inner light. Thus, his entire spiritual education is an attempt to ignite a flame within his mind and soul and to give him the strength that he needs to

defeat the dragon. And as the knight looks down through the realms of light from his vantage point on the hill of contemplation, his eyes are filled with light, and he realizes that earthly things are dark compared to things divine (1.10.67).

Now spiritually prepared, the "new-borne knight to battell new did rise" (1.11.34). The battle with the dragon is a sore, dark battle. But the knight defeats the hell-bred beast which causes, as noted earlier, the people to wonder at the knight (1.12.9). However, the people are not the only ones struck with wonder, for the knight and the narrator are struck with wonder at the sight of Una's radiance:

The blazing brightness of her beauties beame,
And glorious light of her sunshyny face
To tell, were as to strive against the streame.
My ragged rimes are all too rude and bace,
Her heavenly lineaments for to enhance.
Ne wonder; for her owne deare loued knight,
Did wonder much at her celestiall sight:
Oft had he seene her faire, but neuer so faire dight.

(1.12.23)

Una is adorned with celestial light. Rosemund Tuve points out that intense visual clarity energizes and "lights up" meaning (29-32); intense light serves to convey value not through persuasive means but by arousing strong emotions like wonder. Shuger further notes that spectacular moments involving light help to create a vividness of the invisible which serves to strengthen faith (187).

The portrait the narrator paints of Una helps to create

a certain amount of clarity in a moment of poetic ineffability. The poet laments the fact that his rimes are "too ragged" and too "bace" to describe what he sees; furthermore, to attempt to verbalize the experience is to "striue against the streame" (1.12.23). The notion of ineffability that comes across in this passage is a typical response when something wonderful is involved. ⁵ Ben-Ami Scharfstein in his book *Ineffability: The Failure of Words in Philosophy and Religion* states the following about the communication of an experience like the one in the passage:

How can things seen or heard be revealed to another person? After all, the means by which we believe we reveal them is logos, which is speech or thought; but logos is not the same as the existing things it is supposed to reveal. Actually, therefore, we reveal to others not external things but only logos (speech or thought), which is quite different from them; for just as visible things cannot become audible, so the assumed external things cannot become our logos, and because they are not logos, they cannot be revealed to another person (89).

Scharfstein's explanation helps elucidate the frustration the narrator feels. As mentioned, the reader has not seen Una, and the narrator is unable to convert the sensory "seeing" experience into words. As Scharfstein puts it "visible things cannot become audible." Thus, the moment seems beyond human and poetic description, and the narrator calls out to the reader in gentle admonition "Ne wonder," wonder not that the experience cannot be communicated. However, the knight's experience is not void of wonder. Logos--Christ--in the Christian tradition can and does

reveal many things perfectly, and Christ and the truth he reveals is often expressed in the metaphor of light.

Hans-Georg Gadamer, commenting on the inability of language to capture what he calls an "emanation" states that when language fails, "the light of the mind" makes things understandable (382). This reference to light echoes what has already been mentioned by Tuve and Shuger that light arouses wonder. This is what the knight is experiencing: "...for her owne deare loued knight,/ All were she dayly with himself in place,/ Did wonder much at her celestiaall sight:/ Oft had he seene her faire, but neuer so faire dight" (1.12.23). Thus Una's beauty and celestial light, which cannot be expressed by words, strikes the knight with wonder in the same way that Plotinus described: "This is the effect that beauty must ever produce, *wonderment* (thambos)" (*Enneades* 1.6.4). Moreover he sees a woman that is "so faire dight." The word "dight" means to be well dressed, but it also means to be well ordered. This refers to the celestial light emanating from Una; for she is as radiant as the sun which is the greater orb in the order of the cosmos, and in a sense, the knight wonders at her in the same way that mortals "wondered (thaumasto) about greater matters, e.g. about the phenomena of the moon and those of the sun" (Aristotle *Metaphysics* 982b).

To wonder then at the celestial light is to reach upward to embrace greater truths. This upward movement

towards truth is a natural effect of wonder, and wonder is a crucial element in the poem and in the spiritual education of the knight. But is the knight changed somehow? It appears that he is a wiser knight and that his wonderful experiences have indeed changed him. The change in the knight is evident in the opening of Book II as Archimago tries once again to entrap the knight:

Still as he went he craftie stales did lay,
 With cunning traines him to entrap vnwares,
 And priuie spials plast in all his way,
 To weet what course he takes, and how he fares;
 To ketch him at a vantage in his snares.
 But now so wise and warie was the knight
 By triall of his former harmes and cares,
 That he descried, and shonned still his slight:
 The fish that once was caught, new bait will hardly bite.

(2.1.4)

Thus, the wondrous experiences of the knight have made him "wise and warie" and they have given him intellectual and spiritual strength as well.

Notes to Chapter 1

1. Brandolini defines delectare as part of movere, and he states that "for what else is delectare than to arouse the mind to emotions?" (*De ratione scribendi libri tres* 11).

2. This lyric is number 197 in the *Middle English Lyrics*, edited by Maxwell S. Luria and Richard L. Hoffman, New York: Norton, 1974.

3. All textual citations from *The Faerie Queene* are taken from the Penguin edition edited by Thomas P. Roche. The copy text is the 1596 edition which is held in the Huntington Library.

4. Evil, like Duessa, often wears the facade of beauty. In Book Two, Sir Guyon meets Ambition; she likewise is clad in beauty. Beneath the facade, however, she is ugly:

Her face right wondrous faire did seeme to bee,
That her broad beauties beam great brightnes threw
Through the dim shade, that all men might it see:
Yet was not that same her owne native hew,
But wrought by art and counterfett shew,
Thereby more louers vnto her call;
Nath'less most heauenly faire in deed and vew
She by creation was, till she did fall;
Thenceforth she sought for helps, to cloak her crime withall.
(2.7.45)

5. The failure of words during moments of wonder is not that unusual. Another example from Book Two reinforces the fact that wonder causes poetic ineffability. In this episode, Sir Guyon meets "goodly Ladie" whose beauty arouses wonder (2.3.22-23). She is so beautiful that the poetic voice cannot describe her adequately:

Vpon her eyelids many Graces sate,
Vnder the shadow of her euen browes,
Working belgards, and amorous retrate,
And euery one her with a grace endowes:
And euery one with meeknesse to her browes.
So glorious mirrhour of celestiall grace,
And soueraine monument of mortall voves,
How shall fraile pen descriue her heauenly face,
For feare thought want of skill her beautie to disgrace.
(2.3.25)

Chapter 2

Occasions Strange and Wondrous:

Book Two of the *Faerie Queene*

The preceding chapter seeks to reveal how religious subject matter arouses wonder and stimulates both intellect and spirit, even if they are both finally rendered speechless. Yet, wonder is not localized solely in religious subject matter, for wonder can be a response to many diverse situations. Strange adventures which tell of "dramatic turns of fortune and hairbreadth escapes from perils are pleasant, because we feel all such things are *wonderful* (thaumasta)" (Aristotle *Poetics* 1371a); and Cicero notes that the magnitude of the phenomena--as well as its novelty (or strangeness)--ought to arouse one to inquire into their causes (*De natura deorum* 2.38.96). Such is the case with Book Two of *The Faerie Queene*, for there are many strange and wondrous occasions that surface during the adventures of Sir Guyon, the Knight of Temperance, and those which arouse wonder are of significant magnitude.

The first strange occasion that Sir Guyon encounters is one which arouses wonder. In Book Two, Sir Guyon met a woman who was committing suicide and lamenting the death of a fallen knight. She had with her a small child, the

product of her unholy union with the slain knight. The woman tells Sir Guyon of her hapless experience with the knight and then dies. Meanwhile, the small child has been playing in the woman's blood. Sir Guyon pities the child and carries it to a well to wash the blood from its hands:

Then soft himselfe inclyning on his knee
 Downe to that well, did in the water weene
 (So loue does loath disdainfull nicitee)
 His guiltie hands from bloudie gore to cleene.
 He washt them oft and oft, yet nought they beene
 For all his washing cleaner. Still he stroue
 Yet still the litle hands were bloudie seene;
 The which him into great *amaz'ment* droue,
 And into diuerse doubt his wauering *wonder* cloue.
 (2.2.3) ¹

At first Sir Guyon is amazed at the bloody hands which seem impervious to washing. His initial wonder at the strange event begins to waver a bit, and he slips into "diuerse doubt."

But in the next stanza he wonders about whether or not "a blot of foule offence/ Might not be purged with water nor with bath" (2.2.4), and it is obvious that his mind is lead to inquire further about this strange event; he has not lost his sense of wonder fully. His squire, the Palmer, reinforces this notion in the following speech:

Whom thus at gaze, the Palmer gan to brod
 With goodly reason, and thus faire besake;
 Ye bene right hard amated, gracious Lord,
 And of your ignorance great *marvell* make,
 Whiles cause not well conceiued ye mistake.
 But know that secret vertues are infusd
 In euery fountaine, and in euery lake,
 Which who hath skill them rightly to haue chusd,
 To prooffe of passing *wonders* hath full often vsd. (2.2.5)

The Palmer aptly notes that there is a correlation between

ignorance and wonder. This is a notion which Plutarch articulates: "wonder (thauma) and amazement (thaumbos) spring from blindness and ignorance" (*Moralia* 44b); it is also shared by Aristotle who observes that "our wonder (thaumazetai) is excited first by phenomena which occur in accordance with nature but of which we do not know..." (*Mechanics* 1.847a). The Palmer goes on to say that every fountain and lake have secret virtues, the proof of which resides in the many "passing wonders."

This well, says the Palmer, is no exception for it was "wrought by occasion strange" (2.2.7). The story behind this well has to do with Dan Fannus who wished to die a maid. She implored Diana with words and with great streams of tears to help her. Diana took pity on her and turned her into a stone. Thus, Dan Fannus

...is that stone, from whose two heads,
 As from two weeping etes, fresh streams do flow,
 Yet cold through feare, and old conceiued dreads;
 And yet the stone her semblance seems to show,
 Shapt like a maid, that such ye may her know;
 And yet her vertues in her water byde:
 For it is chast and pure as purest snow,
 Ne lets her waues with filth be dyde,
 But euer like her selfe vnstained hath beene tryde.
 (2.2.9)

Thus, the waters are infused with chastity and therefore will not wash away the filthy blood that has stained the child's hands, and this is truly a strange, "passing wonder."

Events or occasions are not the only things that are strange. Not long after leaving the well, Sir Guyon

encounters a castle which is described as "an auncient worke of antique fame,/ And wondrous strong by nature, and by skill frame" (2.2.12). Here again it seems appropriate to pause and consider the words of Aristotle who noted that "our wonder (thaumazetai) is excited first by phenomena which occur in accordance with nature but of which we do not know the cause, and secondly by those which are produced by art despite nature, for the benefit of mankind" (*Mechanics* 1.847a). It does not seem out of order here to apply Aristotle's words to the castle that Sir Guyon encounters for it is fashioned out of nature's rock which makes it "wondrous strong by nature" and it is, additionally, a wondrous work of art wrought by mortal hands.

When he arrives at this castle he meets three sisters. The middle sister is known as Medina and the other two are referred to as the "extremes." Interestingly enough, the other two sisters have knights of their own who are constantly battling. The eldest sister's lover is Sir Huddibras, and the youngest sister's is Sans-loy. These two knights spend their time fighting one another to satisfy the fancy of their lovers. When Sir Guyon arrives, he draws the attention of the inhabitants of the castle and they postpone their fighting to meet the "straunge knight arriued late" (2.2.19). The peace, however, does not last and the two knights begin their battle again. The noise of their battle causes Sir Guyon--once again referred to as "that straunge

knight" (2.2.21)--to rush into the battle area. They see him and immediately fall upon him with mortal strokes. It is noted that it is a "straunge sort of fight" (2.2.26), but that Sir Guyon--that strange knight--showed "wondrous great prowess and heroick worth" (2.2.25). Thus, Sir Guyon is capable of arousing wonder through his great and noble strength.

Medina and her people, however, are not the only ones who wonder at the prowess of Sir Guyon. Pyrochles, a knight of "wondrous power" descended from an "immortall race" (2.2.40-42), has a marvelous encounter with Sir Guyon. Sir Guyon, after leaving Medina's castle, crosses paths with Occasion and Furor. He binds them both which somehow prompts the arrival of Pyrochles. Pyrochles fights Sir Guyon and is defeated. Pyrochles is not dismayed at his loss; rather he is struck with wonder at so noble a knight (2.5.14), and a few stanzas later it is noted that Furor and Pyrochles were defeated by "that same straunger knight" (2.5.21). Again, Sir Guyon is not strange in the sense that he is a newcomer; rather, his strength, might, and deeds make him strange and they arouse wonder.

Sir Guyon is not the only knight referred to as strange. Arthur is also described as a strange knight (2.8.23). Like Sir Guyon, Arthur's strangeness does not surface because of his unexpected arrival, but because of his wondrous acts and deeds. In Book One Arthur was

described as possessing wondrous armor. His armor was brighter than Phoebes's brightest ray and the crest he wore was decorated with stones of "wondrous worth and...wondrous might" (1.7.30). Moreover, he possesses a shield which has a strange and wondrous power to defeat his foes:

No magicke arts hereof had any might,
Nor bloudie wordes of bold Enchaunters call,
But all that was not such, as seemd in sight,
Before that shield did fade, and suddeine fall:
And when him list the raskall routes appall,
Men into stones therewith he could transmew,
And stones to dust, and dust to naught at all...
(1.8.35)

Arthur's shield is capable of a very unique wonder: it can turn people into stone, then to dust, and then to nothing. This particular wonder is one that stems from Pallas.² Arthur's shield seems to be akin to the shield of Pallas, but the poet states that the shield, and the rest of Arthur's armor for that matter, was made by Merlin.

Besides the shield, Arthur has another weapon at his disposal--a horn--which seems to be much older and full of wonders. However, the horn belongs to his squire:

Then tooke that Squire an horne of bugle small,
Which hong adowne his side in twisted gold,
And tassels gay. Wyde wonders ouer all
Of that same horne great vertues weren told
Which had approued bene in vses manifold (1.8.3).

What is this wonderful horn? Undoubtedly it is like unto or perhaps even one of the seven horns used by Joshua and the Israelites to topple the walls of Jericho. This notion is supported in the episode where Arthur and Sir Guyon approach the castle of Alma. The inhabitants of the castle deny the

knights entrance so the squire decides to use the horn:

Which when they saw, they weened fowle reproch
 Was to them doen, their entrance to forstall,
 Till that the Squire gan nigher to approch;
 And wind his horne vnder the castle wall,
 That with the noise it shooke, as it would fall...
 (2.9.11)

Thomas P. Roche explains in the footnotes to the text that the horn is also related to the horn of Astolfo in *Orlando furioso* (15.14), where Logisitlla bestows upon Astolfo gifts of a book and a horn (1097).

There is another piece of armor that should not go unnoticed. This, however, does not belong to Arthur or his squire but to Sir Guyon's squire, the Palmer. The Palmer has a strange and wondrous staff. The strange part about it is its construction: "Of that same wood it fram'd was cunningly,/ Of which Caduceus whilome was made,/ Caduceus the rod of Mercury..." (2.12.41). This staff, then, is like Mercury's staff which symbolizes peace. And the Palmer uses the staff to calm and pacify a group of charging beasts that attack them, in the Bowre of Blisse:

But soone as they approcht with deadly threat,
 The Palmer ouer them his staffe vpheld,
 His mighty staffe, that could all charmes defeat:
 Efstoones their stubborne courages were queld,
 And high aduaunced crests downe meekly feld,
 In stead of fraying, they them selues did feare,
 And trembled, as them passing they beheld:
 Such wondrous powre did in that staff appeare,
 All monsters to subdew to him, that it did beare.
 (2.12.40)

Thus, there is something wonderfully strange about Arthur's person. After Arthur defeats Pyrochles and Cymochles the

Palmer calls Arthur a "straunge knight" (2.8.54). Later Sir Guyon refers to Arthur as a knight of "wondrous worth" (2.9.6).

It is fair to say that these knights--Sir Guyon and Arthur--arouse wonder in just about everyone who sees them. One of the strangest occasions in the poem is Sir Guyon's trip to Mammon's underground world. Sir Guyon sees vast amounts of gold, precious stones and other riches in Mammon's dark kingdom. Mammon then leads Sir Guyon to a room where "deformed creatures" are busy melting down the gold (2.7.35). There is no doubt that these creatures are curious, but the focus is not on them; rather, it is these horrid creatures of the underworld who are struck with wonder at the sight of Sir Guyon:

But when as earthly wight they present saw,
 Glistering in armes and battalious aray,
 From their whot work they did themselues withdraw
 To wonder at the sight; for till that day
 They never creature saw, that came that way.
(2.7.37)

These creatures have been isolated from the world above and this is their first look at such a mortal. Their wonder at this strange new sight is genuine. It is the same sort of wonder that Cicero noted in his *De natura deorum*. In one particular section he is discussing a shepherd's response to the strange sight of the Argonaut vessel:

Just as the shepherd in Accium who had never seen
 a ship before, on descrying in the distance from
 his mountain-top the strange vessel of the
 Argonauts, built by the gods, in his first *admiration*
 (admirans) cries out....At first he *wonders* (admiratio)

what the unknown creature he beholds may be. (2.35.89)

Thus, the fiends that inhabit Mammon's world are struck with wonder at the sight of Sir Guyon for he is a strange, new creature that they have never seen before. But it seems odd that Sir Guyon does not wonder at the sight of the fiends. This is not to say, however, that horrible sights cannot arouse wonder for terrible, fiendish sights can and do arouse wonder.³ Yet, in his experience Sir Guyon is not presented with truly fiendish sights; rather, he meets "uncouth sights."

In canto six, for example, Sir Guyon falls prey to Merth, and near the end of the canto he ends up fighting Cymochles. Then Pyrochles comes riding in on his horse and plunges into the nearby lake. He thrashes around in terrible fury which causes Atin--Pyrochles's squire--to wonder:

Atin drew nigh, to weet what it mote bee;
For much he *wondered* at that vncouth sight;
Whom should he, but his owne deare Lord, there see,
His owne deare Lord Pyrochles, in sad plight,
Readie to drowne himselfe for fell despight.
Harrow now out, and well away, he cryed,
What dismall day hath lent this cursed light,
To see my Lord so deadly damnifyde
Pyrochles, o Pyrochles, what is thee betyde?
(2.6.43)

What Atin wonders at is an "uncouth" sight. A 1533 and 1577 usage of the word "uncouth" suggests that it means something of unknown facts or knowledge; it may also connote something strange.⁴ And this is truly a strange sight, for Pyrochles is a brave and gallant knight of wondrous power and of

immortal parentage (2.4.40-42). Atin doesn't realize it at this point, but Pyrochles is on fire. Pyrochles begins to yell "I burne" and, Atin jumps into the lake to save him (2.6.44). But Atin cannot save him, and Pyrochles will not leave the lake because he cannot quench the fire. So in desperation, Atin scans the shore for help, and he sees Archimage on the shore. Archimage is not just passing by, but rather, he is watching this strange sight in with great "wonder" (2.6.48). Archimage even calls to Pyrochles and says,

...Pyrochles, what is this I see?
 What hellish furie hath at earst thee hent?
 Furious euer I thee knew to bee,
 Yet neuer in this *straunge astonishment*.
 (2.6.49)

Thus, Pyrochles's predicament is described in two ways. Atin wonders at the "uncouth sight" and Archimage wonders at the "strange astonishment." Is there a difference? Yes, there is a difference. Atin wonders at the sight of Pyrochles charging into the lake for unknown reasons; Atin did not know Pyrochles was on fire. Archimage wonders at the sight of Pyrochles thrashing around in the water and screaming "I burn," but there is no flame. Moreover, Archimage thinks that Pyrochles has lost his sense. A 1596 definition of "astonishment" suggests that it could mean a loss of presence of mind, coolness, or courage and an overpowering feeling of consternation, dismay or dread.⁵ Their wonder, then, is based on different levels of

understanding, yet both wonder at something extremely strange.

There is another instance where something "uncouth" arouses wonder. In canto nine, Sir Guyon and Arthur enter the House of Temperance where Alma dwells. She gives them a tour and shows them many marvels. But Sir Guyon takes company with a fair and modest damsel who wears "straunge" blue attire (2.9.40). Sir Guyon not only wonders at her garments but he wonders at her passions too:

So long as Guyon with her commoned,
Vnto the ground she cast her modest eye,
And euer and anone with rosie red
The bashfull bloud her snowy cheeks did dye,
That her became, as polisht yuory,
Which cunning Craftsman hand hath ouerlayd
With faire vermilion or pure Castory.
Great wonder had the knight, to see the mayd
So straungely passioned... (2.9.41)

Thus, Sir Guyon wonders at this strange or uncouth sight, but it is not an unpleasant one, and before he leaves her he once more "meruayld at her vncouth cace" (2.9.43). The maid is beautiful in a strange sort of way, for the word "cace" figuratively suggests her physical beauty; as Plotinus writes: " This is the effect that beauty ever must induce, wonderment (thambos) and a pleasing astonishment" (*Enneades* 1.6.4). ⁶

Additionally, there is one instance in canto three where Braggadocchio and Trompart meet with a strange, yet beautiful, unknown maid in the forest. At first glance, the two recognize her to be a "woman of great worth,/ And by her

stately portance, borne of heauenly birth" (2.3.21). Thus, she seems to be more than mortal:

Her face so faire as flesh it seemed not,
 But heauenly portrait of bright Angels hew,
 Cleare as the skie, withouten blame or blot,
 Through goodly mixture of complexions dew;
 And in her cheeks the vermeill red did shew
 Like roses in a bed of lillies shed,
 The which ambrosiall odours from them threw,
 And gazers sense with double pleasure fed,
 Hable to heale the sicke, and to reuiue the ded.
 (2.3.22)

Her appearance then, as set forth in this description, is noted as something unearthly. Moreover, the "ambrosiall odours" which emanate from her are able to perform wonders; they can heal the sick and raise the dead. ⁷

Furthermore, her eyes possess strange and wondrous powers:

In her faire eyes to liuing lamps did flame,
 Kindled aboue at th' heauenly makers light,
 And darted fyrie beames out of the same,
 So passing persant, and so wondrous bright,
 That quite bereau'd the rash beholders sight:
 In them the blinded god his lustfull fire
 To kindle oft assayd, but had no might...
 (2.3.23)

Thus, her eyes, which were kindled by heaven's light and which shoot forth fiery beams, are so bright that the rash beholder is quite bereaved of his own sight. Even Cupid is powerless to stir the beholder to lust. Why is this? It is the same sort of situation that Penelope's suitors experienced in Davies's poem *The Orchestra*. In that instance the lusty suitors were also struck with wonder because of the brightness of Penelope's eyes:

the only subjects of wonder, for Sir Guyon encounters yet another castle, Alma's Castle, which is full of wonder:

Which goodly order, and great workmans skill
 Whenas those knights beheld, with rare delight,
 And gazing wonder they their minds did fill;
 For neuer had they seene so *straunge* a sight... (2.9.33)

Sir Guyon and Arthur are struck with wonder at the strange castle which exhibits two qualities: order and skill. Plato aptly expresses this notion of admiring or wondering at things which possess goodly order:

...he that fixes his gaze upon the things of eternal or unchanging order...will endeavor to imitate them and, as far as may be, to fashion himself in their likeness and assimilate himself to them. Or do you think it possible not to imitate the things to which anyone attaches himself to *admiration* (thaumazo) ?
 (*Republic* 6.500c)

It is not difficult to apply Plato's words to the strange occasion of Sir Guyon and Arthur. Plato suggests that it is appropriate to wonder at orderly things and that orderly things are worthy of admiration and of imitation. In some way, Alma's castle does both. It is admirable because of its order and because it is a good imitation or product of the workman's skill.

Moreover, there are other strange wonders in the castle. Alma shows them the turrets which are described as admirable and wondrous (2.12.44-45). These turrets, however, defy description:

Ne can I tell, ne can I say to tell,
 This parts great workmanship & wondrous powre,
 That all this other worlds worke doth excell,
 And likest is vnto that heauenly towre,

That God hath built for his owne blessed bowre...
(2.9.47)

Once again ineffability accompanies wonder. However, the poet chooses the figure of a simile to describe the towers. The towers are like God's heavenly tower that he built for himself. The poet compounds the ineffability of the moment with such a simile. Nevertheless, it does serve to heighten the need for wonder.

Another place of strange and wondrous power is Bowre of Blisse. The first mention of this wondrous place is in canto one, and the reference focuses not on the place as a whole but the magic that is wrought there with wondrous words and weeds (2.1.52). But later, in canto twelve it is described in great detail as Sir Guyon passes through it. Acrasia rules the place, and it is a garden of sensual pleasures. Thomas P. Roche notes that the name Acrasia in Greek means "without control," and that Acrasia has many literary predecessors: Circe, *The Odyssey*; Alcina, *Orlando Furioso*; and Armida, *Gerusalemme liberata*.⁹ What is also worthy of note is that there is a literary successor to Acrasia and that is Milton's Comus. Comus likewise is one without control; and because of the fact that he is described as the son of Circe and Bacchus who possesses wondrous powers to change humans into beasts.

This is the realm which Sir Guyon enters, a strange and wondrous garden. And this is his response:

Much wondered Guyon at the faire aspect

Of that sweet place, yet suffered no delight
 To sincke into his sence, nor mind affect,
 But passed forth, and lookt still forward right,
 Bridling his will, and maistering his might...
 (2.12.53)

Sir Guyon's first response is wonder. But what is more impressive is the fact that he bridles his will with all his might and is successful in suppressing delight. Once again here is evidence of the power of wonder to dominate other emotions, for in this case, delight could be dangerous.

Delight, when it is divorced from reason is dangerous. Ben Jonson gives a fine example in his masque *The Vision of Delight*. Here, Delight is the central character in the antimasque, and as Delight enters he delivers this song:

Let us play and dance and sing,
 Let us now turn every sort
 O' the pleasures of the spring
 To the graces of a court.
 From air, from cloud, from dreams, from toys,
 To sounds, to sense, to love, to joys;
 Let your shows be new, as strange,
 Let them oft and sweetly vary;
 Let them haste so to their change
 As the seers may not tarry;
 Too long t'expect the pleasing'st sight
 Doth take away from the delight.
 (lines 5-16)

Thus, Delight says let "us" play and dance and sing. The "us" includes the other characters in the masque--Grace, Love, Harmony, Revel, Sport and Laughter--and he asks them to vary in their patterns so that their shows will be strange. Moreover, Delight calls forth Night and Fantasy to heighten the level of delight. Delight has conjured up a strange yet pleasurable show; however, it lacks order.

There are numerous strange images flying around in chaotic fashion. Finally, the character Wonder comes in to put things in order. Thus, Wonder brings order to Delight's machinations, and the comment is made, "How better than they are are all things made/ By Wonder!" (lines 157-58).

This example from Jonson's masque demonstrates very well how wonder can temper delight. It is crucial that Sir Guyon, the Knight of Temperance, maintains his sense of wonder, for if he loses it, he will lose his rational edge and most likely be overcome with sensual pleasure. But because he does maintain control of his rational faculties he is able to refuse Acrasia's cup. As canto twelve ends, Sir Guyon and the Palmer avoid being snared in Acrasia's delightful trap, and after that, they free Acrasia's beastly prisoners with a wave of the Palmer's wondrous staff.

So what of Sir Guyon and his strange and wondrous adventures? Well, that which is strange and wonderful need not be relegated to the realms of sacred discourse or instruction. Sir Guyon's story arouses wonder through its strange occasions, for his is the type of story told at "yearly solemne feasts.../To which all knights of worth and courage bold/ Resort, to heare of straunge aduentures..." (2.2.42). Hence when considering the relationship between the strange and the wonderful, Longinus sums it up best:

...within the scope of human enterprise there lie such powers of contemplation and thought that even the whole universe cannot satisfy them, but our ideas often pass

beyond the limits that enring us. Look at life from all sides and see how in all things the vast, the great, the beautiful stand supreme, and you will soon realize the object of our creation. So it is by some natural instinct that we *admire* (thaumazomen), surely not the small streams, clear and useful as they are, but the Nile, the Danube, the Rhine and far above all the sea. The little fire we kindle for ourselves keeps clear and steady, yet we do not therefore regard it with more amazement than the fires of Heaven, which are often darkened, or think it more *wonderful* (axisthaumastoteron) than the craters of Etna in eruption, hurling up rocks and whole hills from their depths and sometimes shooting forth rivers of that pure Titanic fire. On all this I would only say that *what is useful and indeed necessary is cheap enough; it is always the unusual which wins our wonder* (thaumastou). (*On the Sublime* 35.5 Italics added)

Notes to Chapter 2

1. All textual citations from *The Faerie Queene* are taken from the Penguin edition edited by Thomas P. Roche. The copy text is the 1596 edition which is held in the Huntington Library.

2. In Ben Jonson's masque *The Golden Age Restored*, Pallas's shield is capable--like that of Arthur's--of turning people into stone and then to dust. The situation in the masque is the destruction of the Iron Age and the restoration of the Golden Age. Pallas is sent to earth to destroy the Iron Age:

So change and perish scarcely knowing how,
That 'gainst the gods do take so vain a vow,
And think to equal with your mortal dates
Their lives that are obnoxious to no fates.
'Twas time t'appear, and let their follies see
'Gainst whom they fought, and with which destiny.
Die all that can remain of you but stone,
And that be seen awhile, and then be none. (lines 71-78)

3. One of the most striking events where wonder is present at the sight of something fiendish is in *Paradise Lost* when Satan meets Death, a truly horrible sight:

...The other shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint, or limb,
Or substance might be call'd that shadow seem'd
For each seem'd either; black it stood as Night,
Fierce as ten Furies, terrible as Hell,
And shook the dreadful Dart; what seem'd his head
The likeness of a Kingly Crown had on.
...Hell tremble as he strode.
The undaunted Fiend what this might be *admired,*
Admired, not fear'd... (2.666-678)

4. See the *Oxford English Dictionary*.

5. See the *Oxford English Dictionary*.

6. The *Oxford English Dictionary* notes that Shakespeare used the word "cace" in his play *Antony and Cleopatra*: "The case of that huge Spirit now is cold" (4.15.89).

7. As Thomas P. Roche points out in his notes on the text, this meeting parodies the meeting of Aeneas and Achate with Venus disguised as Diana in the *Aeneid* 1.305.

8. All textual citations made to Davies's *Orchestra* come from *The Poems of Sir John Davies* edited by Robert Krueger, Oxford: Clarendon Press, 1975.

9. This information is found on page 1111 of the Penguin edition of *The Faerie Queene* in the Roche edition.

Chapter 3

A Cosmic Dance of Wonder: Sir John Davies's *Orchestra*

One of the earliest references to wonder and the dance can be found in the *Odyssey*. The dance comes into view not on a battlefield or in a scene featuring a group of mourners, but in a representation of the order of the cosmos. Just before the dance of the Phaiákians, Seareach makes a series of chaotic challenges to Odysseus. After Odysseus tosses the discus, Alkinoös steps in and calls forth the dancers:

At the king's word, a squire ran
to bring the polished harp out of the palace,
and place was given to nine referees--
peers of the realm, masters of ceremony--
who cleared a space and smoothed a dancing (orchesmai) floor
The squire brought down, and gave Demókodos,
the clear-toned harp; and centering on the minstrel
magical young dancers formed a circle
with a light beat, and stamp of feet. Beholding,
Odysseus marvelled (thaumazo) at the flashing ring.
(8.220-29) ¹

For Homer, and for others in the ancient world, the dance was larger than life and more than mere entertainment or diversion. Traditional dances like the dance of this passage were cultural manifestations of theological and philosophical thought. James Miller explained it by saying that "the long centuries in which man had simply gazed in wonder at the stars had resulted in the philosophical

insight that the fleeting images in the temporal world did indeed fit together into a harmonious whole" (63). Thus, the "flashing ring" and other earthly dances were often complex imitations of the larger cosmic dance.

This passage from the *Odyssey* is but a minute example of a much larger alliance between wonder and the dance. Renaissance writers and thinkers had access to a vast canon of material that included many philosophical treatises on the cosmic dance. In the case of Sir John Davies, A.H. Bullen noted that Davies drew heavily from Lucian's dialogue *Peri Orcheseos* (vii). Robert Krueger goes on to suggest that Davies would have known Elyot's *The Book of the Governor* and a 1588 dancing manual *Orchesographie* by Thoinot Arbeau, both of which cite dancing as an acceptable facet in the life of a courtier. In matters of cosmology Krueger suggests Cicero's *De natura deorum* and *De republica* (360). However, one can hardly sit down to savor Davies's *Orchestra* without tasting the distinct flavor of Plato's *Timaeus*.

The *Timaeus* is Plato's account of the creation. The Demiurge--creator--and the Forms--the gods--set out to circumscribe the visible universe. Plato held that the universe was intelligent and that it was a sort of world soul which possessed reason.² Moreover, Plato described the order and harmony of the universe in terms of a dance, for all things in the heavens represent order and harmony. However, harmony and order are not confined to the world

soul. Plato makes a distinct connection between the world soul and the human soul, for the human soul possesses the same intelligence, harmony and order as the world soul; and one way in which humans can imitate the order of the cosmos is through dancing. Thus, Davies's *Orchestra* (undoubtedly so titled because of its Greek meaning "to dance" *orcheistai*) echoes the classical notions of wonder and the dance. ³

Wonder is a crucial component to the poem, and it is not by accident that wonder appears early on. As the poem opens, Penelope appears among the suitors and Athena inspires her:

Pallas that houre with her sweet breath divine
 Inspir'd immortall beautie in her eyes,
 That with caelestiall glory she did shine,
 Brighter than Venus when she doth arise
 Out of the waters to adorne the skies;
 The wooers all amazed doe admire,
 And check their own presumptuous desire.
(Stanza 10) ⁴

The second line of the stanza states that Athena "Inspir'd imortall beautie in her eyes." ⁵ Eyes are the celestial orbs of the body and in Penelope's case, they shine "Brighter than Venus when she doth arise." Thus, Penelope's eyes shine with celestial glory, and when the suitors see this, two things occur. First, they are struck with wonder as mentioned in the line "The wooers all amazed doe admire." Wonder is an appropriate response to the sight of celestial orbs or celestial light. ⁶ The second thing that happens is that the suitors "check their own

presumptuous desire." How could the wonder of such a celestial sight cause a large group of anxious suitors to curb their passions? The answer, again, rests with another classical notion about the relationship between sight and the heavens. This time it is Plato's discourse on the sense of sight that holds the secret:

The sight in my opinion is the source of the greatest benefit to us... God invented and gave us sight to the end that we might behold the courses of intelligence in the heaven, and apply them to the courses of our own intelligence which are akin to them, the unperturbed to the perturbed, and that we learning them and partaking of the natural truth of reason, might imitate the absolutely unerring courses of God and regulate our own vagaries.

(*Timaeus* 47a-c) ⁷

Plato's philosophy about sight fits nicely into the situation of the suitors. The suitors have seen a "new course of intelligence" in the figure of Penelope, and the sight of her causes them to wonder and to "regulate [their] own vagaries," or as Professor Cornford translates it, "reduce to settled order the wandering motions in ourselves" (*Timaeus* 47c). ⁸ The parallel to be drawn here is that the suitors are full of "vagaries" or "wandering motions" that are at once suspended at the sight and wonder of Penelope's celestial radiance. In other words, the suitors move beyond a mere physical desire for Penelope when they see her in a new, celestial light.

When struck with wonder one is, for a moment, suspended, and thrust into a contemplative mode. The

suitors experience this as they contemplate the change that has come over Penelope. The experience of the suitors is similar to that of the Red Cross Knight in Book One of *The Faerie Queene*, for it is during the act of contemplation that wonder is aroused and the knight--like the suitors--sees things in a new light. But Antinous does not seem to react in the same fashion. Stanza 11 reveals that Antinous, "Was not dismayd, but there-with-all renew'd/ The noblesse and the splendor of his mind," suggesting that he was not struck with wonder. An earlier version of the poem states that he, "Was not dismayd, but nothing amazed/ The noblesse and the splendour of his mind...".⁹ While the experience does impact Antinous, it doesn't lead him to contemplation. Rather, he is described in the poem as a man of action, as a "fresh and jolly knight" who had "wealth and might" and "wit and beautie" (Stanza 5); it may be that Antinous is struck with love. Moreover, Stanza 11 states that "Unto the throne he boldly gan advance" which would suggest a certain confidence in his own ability rather than a suspension of his desires. It may be that Antinous sees this as a personal challenge. This attitude is consistent with the character of Antinous in *The Odyssey*. A good example of this is the test of the bow. Antinous sees this as a personal challenge and the only way to get to Penelope. Unfortunately, he is too puffed up in himself to appreciate the fact that the bow cannot be pulled, that it is a

miracle, and should be a cause for wonder. The same thing can be said for Davies' Antinous. He too is full of pride, and is unaffected by wonder.

However, Antinous is familiar with wonder. In his opening address to Penelope (Stanza 12) he says that the suitors' eyes are "blest in their astonishment" which is to say that they are struck with wonder at Penelope's inspired visage. He then goes on to say that their eyes "imitate heav'n" whose "beauties excellent/ Are in continuall motion day and night,/ And move thereby more wonder and delight" (Stanza 12). Antinous is keenly aware of the fact that the motion of the heavens induces wonder. Furthermore, it must be remembered that the suitors are struck with wonder at the sight of Penelope's heavenliness which Antinous believes to be self-produced: "Goddesse of women, sith your heav'nliness/ Hath now vouchsaft it self to represent/ To our dim eyes..." (Stanza 12). The notion of heavenliness being self-produced is taken straight from the *Timaeus*:

Such was the whole plan of the eternal God about the god that was to be; he made it smooth and even, having a surface in every direction equidistant from the center, a body entire and perfect, and formed out of perfect bodies. And in the center he put the soul, which he diffused throughout the body, making it also to be the exterior environment of it, and he made the universe a circle moving in a circle, one and solitary, yet by reason of its excellence able to converse with itself and needing no other friendship or acquaintance. Having these purposes in view he created the world a blessed god. (34b)

The world, then, is excellent in itself and needs nothing else to magnify it or make it complete. Likewise,

Penelope's heavenliness, though bestowed by Athena, seems to have come of itself, and is like the "beauties excellent" of the heavens (Stanza 12). Thus, both the world and Penelope are considered gods, and therefore, are capable of moving "more wonder and delight" (Stanza 12).

Yet Antinous, though he understands wonder, remains unaffected. And so he must be under the influence of other passions which motivate him to make this proposal to Penelope:

Let me the mover be, to turne about
These glorious ornaments that Youth and Love
Have fixed in your every part throughout,
Which if you will in timely measure move,
Not all those precious Jemms in heav'n above
Shall yield a sight more pleasing to behold,
With all their turnes and tracings manifold.

(Stanza 13)

Antinous wants to be the prime mover or the Demiurge, the generator of Becoming. Cornford, commenting on sections 33 and 34 of the *Timaeus*, describes the Demiurge in the following manner: "Out of the stuff so compounded and divided, the Demiurge then constructed a system of circles, the principal motions of the stars and planets" (57).

Antinous suggests that all the glorious ornaments of the cosmos are present in Penelope, but that they need to be put into motion by him, thus creating a sight "more pleasing to behold." What is ironic here is that Antinous does not realize that another Demiurge, another god, has already put things into motion, for it was Athena who "inspir'd"

Penelope with "imortall beautie in her eyes" and caused them to shine with "caelestiall glory" (Stanza 10). In this light, Antinous's request to be the mover appears to be subtle machinations of a "fresh and jolly Knight" who is using the dance as the first step to seduction (Stanza 5).

Despite Antinous's best efforts, Penelope still refuses to dance. She contends that the old "divine forefathers never knew" the "misgovernment" of dancing (Stanza 15). But Antinous doesn't surrender, and as Stanza 17 opens, Antinous claims that dancing began as the primordial mix was coming together:

When the first seeds whereof the world did spring
The Fire, Ayre, Earth and Water did agree,
By Loves perswasion, Natures mighty King,
To leave their first disordered combating;
And in a daunce such measure to observe,
As all the world their motion should preserve.

What bears particular interest here is the reference to the four elements of the earth in relationship to cosmic harmony. Stephen Gosson in his *School of Abuse* (1579) wrote the following about the role of the four elements in cosmic harmony:

If you will be good Scholars, and profite well in the Arte of Musicke, shutte your Fidels in their cases, and look up to heaven: the order of the Spheres, the unfallible motion of the Planets, the juste course of the yeere, and varieties of seasons, the concorde of the Elements and their qualyties, Fyre, Water, Ayre, Earth, Heat, Colde, Moysture and Drought concurring together to the constitution of earthly bodies and sustenance of every creature...this is perfect harmony. (25-26)

Both references suggest that the four elements are necessary to life. Gosson says that they are the "sustenance of every creature" while Antinous suggests that "all the world their motion should preserve." It is essential that the elements engage in a dance, for only when they "concur together" as Gosson says do they give sustenance.

Yet Antinous takes the elements one step further and in doing so expresses, once more, ideas found in the *Timaeus*. Stanza 18 suggests that the elements "neyther mingle nor confound,/ But every one doth keepe the bounded space/ Wherein the daunce doth bid it turne or trace..." The theory is that every element has its own specific sphere in which it operates, and that it has its own proper motion and well-rounded shape.¹⁰ The elements don't combine, because if they did the world's body would become impure, and the Demiurge specifically created it "as a perfect whole and of perfect parts, free from old age and unaffected by disease" (*Timaeus* 33a). Antinous then calls the entire process a "wondrous myracle" (Stanza 18).

Antinous then turns from wonder to a discussion of an empirical quality of the dance, time. Antinous tells Penelope that dancing began when time began, "How justly then is Dauncing termed new/ Which with the world in point of time began?" (Stanza 22). Antinous is not venturing out on new philosophical ground here by purporting that time and dancing were brought about simultaneously. Rather, he is

referring to Plato's doctrine of the genesis of heaven and time:

Time, then, and the heaven came into being at the same instant in order that, *having been created together*, if ever there was to be a dissolution of them, they might be dissolved together. It was framed after the pattern of eternal nature--that it might resemble this as far as was possible, for the pattern exists from eternity, and the created heaven has been and is and will be in all time. (*Timaeus* 38b italics added)

This notion may seem confusing, but it must be remembered that when Plato refers to heaven he refers to circular motion, or the dance of the heavens. Cornford notes that, "Plato's notion of Time as inseparable from periodic motion is no novelty, but a tradition running through the whole of Greek thought, which always associated Time with circular movement" (103). Yet what Cornford said seems to resemble more of what Aristotle said: "Time is itself thought of as a sort of circle. The reason again is that Time is the measure of this kind of locomotion and is itself measured by the circular motion" (*The Physics* 223b). Thus, heaven and time came into being at the same moment. And this is exactly what Antinous reinforces in Stanza 23:

Reason hath both their pictures in her Treasure,
Where Time the measure of all moving is;
And Dauncing is a moving all in measure:
Now if you doe resemble that to this
And think both one, I think you think amis;
But if you judge them Twins, together got,
And Time first borne, your judgment erreth not.

In this stanza, then, it is suggested that time and dancing were created at the same time, "...twins together got." The

remarkable thing about Stanza 23 is that it successfully summarizes with singular clarity Plato's discussion on time in just seven lines.

Penelope, however, is still not convinced that dancing is the correct thing to do, and she turns the debate back on Antinous with a reference to wonder. She says, "What eye doth see the heav'n but doth admire/ When it the movings of the heav'ns doth see..." (Stanza 26). Here she agrees with him in all that has been said in reference to the dance as a cosmic act of wonder, and declares that everyone admires (or wonders) at the heavens, but she suggests that the dance should remain a heavenly act: "My self, if I to heav'n may once aspire,/ If that be dauncing, will a Dauncer be..." (Stanza 26). The reason for suggesting that Penelope believes that the dance should remain in heaven--and that dancers should therefore be of a heavenly nature as well--is the use of the word "aspire." Penelope says that she would dance only if she aspires to heaven. *The Oxford English Dictionary* cites a 1591 usage of the word "aspire" which means to "mount up, to soar, to reach, to attain." Hence, what Penelope tells Antinous is that when she reaches heaven, she "will a Dauncer be" (Stanza 26). This portion of Penelope's argument is fairly sound, but her final lines, "How it began, or whence you did it learne,/ I never could with reasons [sic] eye discerne," act as a subtle interrogative which allows Antinous to "blaze" the dance's

"armes, and draw his Pedigree" for the next sixty-seven stanzas (Stanza 27).

Thus, Antinous purposes that all things move in a dance. He begins by repeating what he and Penelope have already agreed on; that the stars and the planets move in orderly motion. Then, he moves to the sun and moon, and says that the sun is so graceful that it strikes the gods with wonder: "His Princely grace doth so the Gods amaze,/ That all stand still and at his beautie gaze" (Stanza 39). Next, in stanzas 42-50, he notes that Fire, Air, and Water all move according to the dance. But when he is ready to tell about the Earth in stanza 51, he says the following:

Onely the Earth doth stand for ever still,
Her rocks remove not, not her mountaines meete,
(Although some witts enricht with Learnings skill
Say heav'n stands firme, and that the Earth doth fleete
And swiftly turneth underneath their feete)
Yet though the Earth is ever steadfast seene
One her broad breast hath Dauncing ever beene.

This passage may seem somewhat innocent, but actually, it reflects a great debate. The "witts enriched with Learnings skill" are undoubtedly the "Italian Pythagorean philosophers who didn't agree with Plato, and who held that there was a fire at the center of the universe, and that the Earth was one of the heavenly bodies creating night and day as it revolved about the center" (Cornford 121). Plato's concept of the earth at rest is a bit unclear, but fortunately Aristotle clarifies Plato's idea by noting that the earth is situated at the center of the universe, but has a winding

motion round the axis of the universe (*On The Heaven* 2.13). Does the earth stand at rest? When writing *Timaeus*, Plato divided the planetary cycles into seven motions, not eight; simply put he did not consider the earth as a moving, dancing sphere, but as the "guardian and artificer of night and day, clinging around the pole which is extended through the universe" (40b). It seems that the poem, too, embraces the notion that the earth was a fixed body.

With the earth fixed, Antinous goes on to point out what things on the earth participate in dance. First, he mentions the rivers, then flowers and vines, then birds and beasts, and finally mortals.¹¹ It is not by coincidence that the structure employed here mimics that of the creative periods found in Genesis. The biblical parallel becomes more evident in stanza 60 when Antinous calls upon mortals to dance:

Learne then to daunce you that are Princes borne
And lawful Lords of earthly creatures all;
Imitate them, and therefore take no scorne,
(For thys new Art to them is naturall)
And imitate the stars celestiall.
For when pale Death your vitall twist shall sever,
Your better parts must daunce with them for ever.

But mortals in this stanza are post-lapsarian because death is present, and Antinous's admonition is that humans should learn to imitate the celestial stars since that is where their souls, the "better part," will eventually reside.¹²

However, it has not always been easy to imitate the cosmic dance. Antinous explains in stanza 64 that the first

dances were "shapeless masses of things." These dances, however, were important for purposes of training; they were not negative experiences. Eventually, humans grew more civil and "...more grave and solemne measures framed,/ With such faire order and proportion trew" (Stanza 65). As the ability to imitate the cosmic dance grew, those who saw the dancers were struck with wonder: "For every eye was moved at the sight/ With sober wondring, and with sweet delight" (Stanza 65). And now that people know how to imitate the cosmic dance they can use the dance in various settings as described in Stanza 77:

Since when all ceremonious misteries,
 All sacred Orgies and religious rights,
 All pomps, and tryumphs, and solemnities,
 All Funerals, Nuptials, and like publike sights,
 All Parliaments of peace, and warlike fights,
 All learned Arts, and every great affaire
 A lively shape of Dauncing seemes to beare.

Antinous diligently elaborates on each of these items, and when he comes to "all learned Arts" he speaks of poetry, rhetoric and music. His comment on poetry and dance is short and simple: "And heav'nly Poetry doe forward lead" (Stanza 92). Of rhetoric he says, "For Rhetorick clothing speech in rich array/ In looser numbers teacheth her to range,/ With twentie tropes, and turnings every way,/ And various figures..." (Stanza 93). He further states that rhetoric, and its formal components, logic and reason, help make the dance true.¹³ Finally, he gets to music which is "dauncings true nobility,/ Dauncing, the child of Musick and

Love" (Stanza 96). ¹⁴

Antinous is now through tracing the history of dancing, but Penelope still refuses to dance. Her argument is that she does not believe that Love could create such a beautiful thing as dancing, because Love "taught the mother that unkind desire/ To wash her hands in her owne Infants blood," and the Mermayds dance means "certaine death unto the Mariner" (Stanzas 99 and 101). ¹⁵ But Antinous perceives that she has misunderstood, and says,

Great Queene, condemne not Love the innocent,
For this mischeivous Lust, which traiterously
Usurps his Name and steals his ornament:
For that True Love which dauncing did invent,
Is he that tun'd the worlds whole harmony,
And linkt all men in sweet societie. (Stanza 102).

Antinous then elaborates on the virtues of true Love, and then offers this prayer in Stanza 118:

O Love my King: if all my wit and power
Have done you all the service that they can,
O be you present in this present hower,
And help your servant and your true Leige-man
End that perswasion which I earst began:
For who in praise of dauncing can perswade
With such sweet force as Love, which dauncing made.

His prayer is answered, and Love descends and stands behind him and "many secrets to his thoughts did teach" (Stanza 119). What is revealed here helps clarify the question alluded to earlier about Antinous' immunity to wonder. It would seem that all the while he was "inspired" by Love in the same fashion that Penelope was "inspired" by Athena. Antinous's alliance with Love should not be perceived as a negative thing. In fact, Plato viewed Love

as one of the most important gods: "Love was a great god, wonderful (thaumastos) alike to the gods and to mankind" (*Symposium* 178b). Love then gives Antinous a mirror which he in turn gives to Penelope accompanied by these words: "See fairest Queene/ The fairest sight that ever shall be seene,/ And the only wonder of posteritie..." (Stanza 120). Penelope then gazes into the mirror and the following is reported:

Penelope the Queene when she had view'd
The strange--eye dazzling--*admirable* sight,
Faine would have praised the state and pulchritude,
But she was stoken dumb with wonder quite,
Yet her sweet mind retayn'd her thinking might:
Her ravish'd minde in heav'nly thoughts did dwell,
But what she thought no mortall tongue can tell.
(Stanza 122)

Thus, Penelope "sees" the cosmic dance through a "wondrous Christal" (Stanza 123): the mirror, which was made by Vulcan (Stanza 126). She sees with clarity the cosmic dance and she is struck with wonder but not overwhelmed. Rather, she retains her thinking which is critical to wonder. Then, she advances to a state of contemplation, or as the poem says "Her ravisht mind in heav'nly thoughts did dwell." Now that she is in this state of wonder and contemplation, she sees in the mirror a progression of the dance as it begins in the heavens with "those stars [that] mov'd in such measure" (Stanza 125), and ends with a "lively show" in the "glorious English Courts" (Stanza 126). The final image that Penelope sees is most telling. She does not see the dance of Love that Antinous wanted, just two

people tracing the movements of heaven; rather, she sees a "lively show," most assuredly a masque. She is struck with wonder at the sight of the Renaissance orchestra which is an imitation of the wondrous movements of the cosmos. Thus, Penelope sees a rendition of the dance more worthy of her admiration than Antinous could ever hope to explain.

Decidedly, Davies' Antinous is not the villain that Homer's *Odyssey* portrays. James L. Livingston writes that "Antinous is not at all the same as Homer's Antinous: in the *Odyssey* he is a braggart, a would-be usurper, a subverter of language and reason in council, a drunken egomaniac who delights in tormenting Telemachus and who tries to assassinate him; a far cry from the polished courtier-lover of *Orchestra*" (328). Davies creates an Antinous that expounds a great deal of sound doctrine regarding the dance, cosmology and wonder. Penelope, too, is not the same as Homer's Penelope for she "stoops to banter with Antinous" (Livingston 328). Thus, Homer's characters seem to be scant source material for Davies, "mere details and not substance" (Krueger 360).

Thus, the substance of the poem comes from Davies. Through Antinous Davies expounds the astronomical model of the Ptolemaic universe, which, notes Krueger, "maintained its hold on the educated layman long after the publication of Copernicus's *De revolutionibus*" (361). But the main emphasis is not all astronomical; Davies allows Antinous to

use the classical metaphor of universal order as a dance. In fact, what Davies does with universal order and dance in the poem is the inverse of what usually happens. In most instances, like the one in the passage from the *Odyssey*, the dance is the thing that leads to wonder: Odysseus sees the dance and is moved to wonder. In the *Orchestra* Antinous must first instill the wonder of the cosmos in Penelope. This is because she feels that there is nothing divine about dancing; it is the product of "disorder and misrule" (Stanza 15). Thus, Antinous must expound a great deal of doctrine on the cosmos in order to arouse Penelope to wonder.

However, this tactic does not work, and his speeches seem to fail, for Penelope, by the end of the poem, is not convinced. Antinous's speeches might be subject to what Herbert alludes to in his poem "The Windows." In that poem Herbert is talking about preaching and trying to make people understand the message. He says, "...speech alone/ Doth vanish like a flaring thing,/ And in the ear, not conscience ring." ¹⁶ Herbert's solution is that the preacher, the deliverer of the message, must become like a window so that "doctrine and life, colours and light" may combine and produce "aw." This is what Antinous must do and does at the end of the poem. Love gives him a mirror, a window of sorts, in which Penelope can see the dance, and when she does she is moved to wonder and is able to understand the cosmic dance.

Notes to Chapter 3

1. All textual citations taken from the *Odyssey* are from the translation done by Robert Fitzgerald, New York: Double Day, 1961. For the Greek words, however, I consulted the original language texts.
2. C.S. Lewis in his work *The Discarded Image* spends a considerable amount of time discussing the notion of order and the world soul. Lewis clearly establishes the fact that Medieval and Renaissance thinkers used Plato in creating their model of universal order.
3. James Miller gives the etymology of the English word "orchestra" on page 22 of his work. Miller also points out that the setting for the "orcheisthai" was the round Theater of Dionysus with its circular dance-floor or orchestra:
 A white marble throne in the front row of the amphitheater was reserved for the high priest of Dionysus, who presided over the city's annual competitions in comedy, tragedy, and dithyramb (Dithyrambic performances typically consisted of a round-dance or "kyklios choros" accompanied by lyrical hymns in praise of Iacchus)...In this setting, the private many chambered temple of the mysteries with its sacred wellspring and the open air theater of the city, the poets and philosophers of Antiquity saw the choruses that inspired the vision of the cosmic dance.
 (22-23)
 I note this at length to point out the fact that Davies's setting for the poem is Penelope's castle, and more particularly the "Court" which then becomes a place similar to that of the ancient amphitheater and orchestra.
4. All textual references made to Davies' *Orchestra* come from *The Poems of Sir John Davies* edited by Robert Krueger, Oxford: Clarendon Press, 1975. Also, this stanza was referred to in chapter two, when Sir Guyon meets a woman whose eyes have the same qualities as Penelope's:

In her faire eyes two liuing lamps did flame,
 Kindled aboue at th' heauenly makers light,
 And darted fyrie beams out of the same,
 So passing persant and so wondrous bright
 That quite bereau'd the rash beholders sight:
 In them the blinded god his lustfull fire
 To kindle oft assayd, but had no might...(2.3.23)

This woman's eyes, like Penelope's eyes arouse wonder, but the marvelous product of wonder is that the beholder is able

to curb lust, to check presumptuous desire in favor of a higher form of love.

5. In this line the word "inspir'd" is used to describe what Athena does to Penelope. The *Oxford English Dictionary* suggests that the word means to "actuate or animate with supernatural powers." This will become a crucial point to remember for two reasons. First, the suitors will be struck with wonder at Penelope's inspired beauty, and second, because later in the poem Antinous is the one who wants to animate or put Penelope into motion.

6. Aristotle made this clear: "It is owing to their wonder (thaumasto) that men both now and at first began to philosophize; they wondered originally at the obvious difficulties, then advanced little by little and stated difficulties about greater matters, e.g. about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe..." (*Metaphysics* 982b).

7. Textual citations from *Timaeus* are from Benjamin Jowett's translation unless otherwise noted. I have, however, consulted the Greek text to clarify translations.

8. Benjamin Jowett translates 47c as "vagaries." However, Professor Cornford translates 47c as "the wandering motions in ourselves."

9. This textual note is found in Robert Krueger's edition of Davies' poems and is located on page 92, footnote 11.3. Krueger does not give an explanation for the change. We do know, however, that Davies altered the poem in 1622 to give it the appearance of being unfinished (Krueger 359). Whether or not Davies eliminated the word "amazed" from this passage is not known. I would like to think, given the careful use of wonder in the poem, that Davies was not the one who altered the passage.

10. Plato explains in great detail in passage 40a that each element has its own proper motion and its own sphere, and that the whole circumference of heaven is spangled with the elements in their individual motions.

11. Other Renaissance writers, as well, maintained the notion that the earth's creations danced. When describing the creation of the earth in *Paradise Lost*, Milton refers to the dance of the trees: "...last/ Rose as in Dance the stately Trees, and spread/ Thir branches..." (Book 7. 323-24).

12. Antinous' response is most interesting because he seems to be agreeing with Penelope. Penelope said earlier in

stanza 26 that she would be a dancer when she reached heaven. Here, then, in this stanza, Antinous argues that it is necessary to practice dancing on earth so as to be prepared when death comes.

13. Antinous's comment on rhetoric being the clothing of speech with its "loose numbers, twentie tropes, turns, and various figures [simile and metaphor for starters]" is an expression of wonder as an element of style. Moreover, when he comments on the formal components of rhetoric he strengthens Deborah Shuger's argument regarding structural elements of discourse.

14. One of the best secondary sources available today on the relationship between music and Renaissance poetry is a book by John Hollander entitled *The Untuning of the Sky*. The book was originally published in 1961, but a 1993 reprint is now available. Much of what Hollander has to say provides a strong link between classical antiquity and the Renaissance.

15. These two quotes are taken from stanzas 99 and 101. But Penelope's full argument on the wickedness of Love can be found in stanzas 97-101.

16. Textual citations of Herbert's poems are taken from F.E. Hutchinson's edition *The Works of George Herbert*.

Chapter 4

Wonder in Jonson's Masques

Jonson's masques were, no doubt, spectacular. The scope and vigor of the poetic imagination permitted a wide range of artistic possibilities. In his poem "An Expostulation with Inigo Jones" Jonson said the following in reference to the spectacle of the masque:

...O shows! Shows! Mighty shows!
The eloquence of masques! What need of prose,
Or verse, or sense, to express immortal you?
You are the spectacle of state! 'Tis true
Court hieroglyphics, and all arts afford
In the mere perspective of an inch-board.
You ask no more than certain politic eyes,
Eyes that can pierce into the mysteries
Of many colours, read them, and reveal
Mythology there painted on slit deal.
Oh to make boards to speak! There is a task!
Painting and carpentry are the soul of a masque.
Pack with your peddling poetry to the stage:
This is the money-get, mechanic age! (39-52) ¹

The poem's satiric tone should not blur the fact that Jonson and Jones shared a certain unity of form. Stephen Orgel notes that "despite their quarrel, what they produced [did imply] an increasing ability to think in each other's terms" (8). Jonson was well aware of the value of all components of the masque; that machinery, costumes, music, poetry, prose and dancing comprised a complex masque matrix. Jonson's sense of unity in the masque is best expressed in

his preface to the masque *Hymenaei*:

It is a noble and just advantage that the things subjected to understanding have of those which are objected to sense that one sort are but momentary and merely taking, the other impressing and lasting. Else the glory of all these solemnities had perished like a blaze and gone out in the beholder's eyes. So short lived are the bodies of all things in comparison of their souls. And though bodies ofttimes have the ill luck to be sensually preferred, they find afterwards the good fortune, when souls live, to be utterly forgotten. This it is hath made the most royal princes and greatest persons, who are commonly the personators of these actions, not only studious of riches and magnificence in the outward celebration or show, which rightly becomes them, but curious after the most high and hearty inventions to furnish the inward parts and those grounded upon antiquity and solid learning; which, though their voices be taught to sound to present occasions, their sense doth or should always lay hold on more removed mysteries... (1-19) ²

What Jonson reveals here is that the riches and magnificence were for outward show, but that the senses should lay hold on "more removed mysteries." In order to stimulate the senses and engage the minds of the audience, Jonson utilized wonder. Commenting on the Renaissance concept of wonder Richard Harp explains that "wonder was not an inarticulate, emotional response to the glories of nature--this is a later romantic view of the subject--but was rather considered a truly rational movement of the mind towards fresh knowledge" (295). So it is with wonder in Jonson's masques, for wonder is a way which allows the mind to lay hold on the more removed mysteries.

The miraculous often produces wonder. In *The Masque of Blackness* (1605), four black nymphs, daughters of Niger,

desire to shed their blackness because they have heard that other nymphs had done the same. Niger, however, doesn't believe that it is possible to change one's complexion. He excludes faith from the equation and tries to sway his daughters with his "strength of argument," but they resist (line 155-6). Faith precedes the miracle, and by their faith the daughters are able to "confirm at length/ By miracle" that the change is possible (lines 154-155).

The first miracle that the nymphs experience comes in the form of a vision. A face appears to them whereby they decipher through the stream these words:

That they a land must forthwith seek
Whose termination, of the Greek,
Sounds -tania; where bright Sol, that heat
Their bloods, doth never rise or set,
But in this journey passeth by
And leaves that climate of the sky
To comfort of a greater light,
Who forms all beauty with his sight.

(lines 163-170)

Thus the nymphs and Niger set out in search of the land whose ending is "-tania." Niger and his daughters finally meet with Aethiopia who tells them that their search has ended, for they have now arrived in Britannia, "which the triple world admires" (line 211). The triple world, notes Orgel, "is heaven, earth and the underworld" (55).³ Orgel has adequately acknowledged the pagan supernatural, but the triple world may also be a reference to the Christian supernatural, the Holy Trinity. In either case, it is not by chance that the triple world "admires" Britannia, for

Britannia is a place where miracles are wrought.

The Masque of Blackness claims that the sun that shines over Britannia blanched the nymphs white. This, of course, is a sort of apocalyptic burning or cleansing. Matthew 3:11 reads "I indeed baptize you with water unto repentance: but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: he shall baptize you with the Holy Ghost and with fire."

The blanching of the nymphs is truly a miracle, and once they have been blanched white, or baptized with fire, their status changes. During their quest they are merely the daughters of Niger and more commonly called *nymphs*. Paracelsus (1493-1541) who wrote extensively on supernatural beings calls nymphs *undines*--female creatures that inhabit the element of water (Paracelsus 152). Niger is referred to in the masque as the "son to great Oceanus" (line 79), and his daughters are nymphs who reside in the element of water. The key theological point reflected in the change of status begins with the notion that these nymphs, though they have form, and though they possess reason and language, do not have "spiritual soul[s]" (Paracelsus 151). Therefore, they are beings outside the realm of Christianity. But, after they are purified, it seems that the once "soulless" undines receive souls, and the land--which is "admired" by heaven and earth--welcomes them as "*honored daughters*" (line 228 italics added).

In *The Masque of Beauty* (1608), however, there is a different account of what happens to the nymphs. Boreas reports that there was "a great wonder so late done" (line 62). The wonder referred to is the nymph's physical transformation from black to white, but Boreas reports that the former nymphs left their blackness in the sea: "For their return, [was] in the waves to leave/ Their blackness and true beauty to receive" (lines 46-47). This alludes to a sort of baptism. Paul described baptism to the Romans in this fashion: "Therefore we are buried with Him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we also should walk in the newness of life" (6.4). So it is with the nymphs for they too walk in the "newness of life" as proclaimed by Vulturnus:

All horrors vanish, and all name of death!
 Be all things here as calm as is my breath.
 A gentler wind, Vulturnus, brings you news
 The isle is found, and that the nymphs now use
 Their rest and joy. The Night's black charms are flown.
(lines 100-4)

Baptism is a wonder. It is a physical, visible act that represents an invisible, spiritual change in one's life and in one's standing with God. In essence, the nymphs have complied with the Christian command to be baptized and have therefore complied with the will of the Father. Those who do the will of the Father are considered brothers and sisters of Christ, and therefore sons and daughters of the Father and are heirs to eternal rest and joy. ⁴ In the

masque, the notion of acceptance and admission into God's rest is reflected in the final song which says, "Still turn, and imitate the heaven/...Th' Elysian fields are here,/ Elysian fields are here" (336, 345-346).

Another masque where wonder surfaces is Jonson's *The Golden Age Restored* (1615). Here, as well, wonder is brought about by another miraculous event, the restoration of the Golden Age. In Pallus' opening speech she calls out to the audience, "Look, look! rejoice and wonder!/ That you offending mortals are,/ For all your crimes, so much the care/ Of him that bears the thunder" (lines 3-6). Pallas goes on to say that Jove can no longer endure the atrocities of men, and therefore, has decided to replace the Iron Age with the Golden Age. But, the Iron Age and its cohorts Avarice, Fraud, Slander, Ambition, Pride, Scorn, and other vices, rise up to combat the coming of the Golden Age.

However, the resistance and rebellion of those of the Iron Age is futile, and they are thwarted and suppressed through a miracle. Pallas--who has been hiding behind a cloud during the rebellion-- comes out with her miraculous shield and says:

So change and perish, scarcely knowing how,
That 'gainst the gods do take so vain a vow,
And think to equal with your mortal dates
Their lives that are obnoxious to no fates.
'Twas time t' appear, and let their follies see
'Gainst whom they fought, and with what destiny.
Die all that can remain of you but stone,
And that be seen awhile, and then be none. ⁵

(lines 71-78)

Thus Pallas causes a metamorphosis and they are all changed to stone. What Pallas does is similar to what happens in the Old Testament to the people of Noah's time. Jehovah, like Jove, can no longer endure the wickedness of the people. Jehovah's solution is to cleanse the earth--to baptize it--by flood. Jove, however, has Pallas change the wicked into stone. Either way, by flood or stone, the result is the same: those who rebel against the divine order are destroyed so that a new order can be ushered in.

As the Golden Age is restored Astraea asks, "Will Jove such pledges to the earth restore/ As justice?" (lines 92-93). It seems that Astraea is questioning the theological concept of justice. If Jove took away something--the Iron Age--then he is required by the demands of justice to replace it with something. But what she is really concerned about is how the mortals will perceive it, the change, the Golden Age: "Will they of grace receive it, not as due?" (line 99). Pallas answers this with "If not, they harm themselves, not you" (line 100). Astraea's concern, then, is that mortals will perceive the descent of the Golden Age as an act of Jove to satisfy the demands of justice. If the mortals take this view, then logic is the guiding interpretive force. But in reality, they should see the coming of the Golden Age as an act of Jove's grace or mercy. The coming of the Golden Age--this act of grace--is exactly what Pallas was referring to in her opening lines: "Look.

look! rejoice and wonder!/ That you offending mortals are,/ For all your crimes, so much the care/ Of him that bears the thunder!" (lines 1-4). Wonder then is the key to understanding the descent of the Golden Age. Yet, it is not so much the fact that Jove replaces the Iron Age--that a millennial utopia replaces a corrupt world--but rather, that Jove has bestowed this gift upon mankind graciously. Hence, divine grace becomes the object of wonder.

Grace, however, is not the only thing that arouses wonder, for the masque does suggest that there is wonder in the order of the cosmos. The Golden Age, an age of order, replaced an age of chaos. Aristotle noted in his writings that people "wondered (thaumasto) originally at the obvious difficulties, then advanced little by little and stated difficulties about greater matters, e.g. about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe" (*Metaphysics* 982b). And Philo, in his discussions on the *Life of Moses* noted that two things in particular deserved admiration: the creation of the heavens and the order of the planets and fixed stars (1.38). It should not be surprising that two central themes that regularly attend the masques are creation and order.

The act of creation and order is readily visible in the masque, *The Vision of Delight* (1617). As the masque opens, Delight begins with a song calling forth dreams, clouds and sounds, and asking them to vary in a sort of chaotic dance.

After Delight's pronouncement, Night brings forth Fantasy. Fantasy's contribution is to augment the forces of Delight and make them "strange" (line 11), because Fantasy can distort the wonders of nature: "As for example, a belly and no face/ With the bill of a shoveler may here come in place,/ The haunches of a drum with the feet of a pot/ And the tail of a Kentishman to it--why not?" (lines 99-102).

The type of wonder that Fantasy induces is fleeting. The character's own lines make this very clear: "Why this you will say was fantastical now/...But vanish away" (lines 109-111). The strange things Fantasy does, then, cannot last because they lack meaning and depth; its roots are in delight rather than knowledge. Thus, the fantastical world, the world of spectacle, will not endure as lamented by the choir: "We see, we hear, we feel, we taste,/ We smell the change in every flower;/ We only wish that all could last/ And be as new still as the hour" (lines 127-30). The melting pot of images that Delight and Fantasy have created will vanish with the coming day. Under Fantasy's control, nature lacks order and reason; however, when Wonder appears, order is brought to nature: "Wonder must speak or break" (line 132). Once Wonder is present, order is restored, and Fantasy exclaims, "How better than they are are all things made/ By Wonder! " (lines 157-58). ⁶

Wonder, then, makes things better by bringing order to nature. Abstract, fantastical images often do nothing more

than delight the senses and arouse simple curiosity. Fantasy and delight might be better described as what Richard Harp refers to as an "inarticulate, emotional response of the child-like to the glories of nature" (295). In contrast true wonder is a "rational movement of the mind towards fresh knowledge" (Harp 295). This is precisely the course that Wonder takes. Wonder's speech runs for some twenty-six lines and is a series of interrogatives which read more like declaratives. Wonder asks "Whose breath or beams have got proud Earth with child?" (line 66). Each question points to some aspect of creation or nature's order. The entire speech closely parallels Ecclesiasticus Chapter 43 wherein the speaker--in declarative form--lists nature's wonders.⁷ Like Wonder, the writer of Ecclesiasticus attempts to put things in order so that they may be contemplated and better understood. The final question Wonder asks is "Whose power is this?" (line 188). Ecclesiasticus ends by declaring that "the Lord hath made all things" (verse 33).

More direct, however, is the comparison with Job. After all of his trials and debates with his friends, God reveals himself to Job. In chapters 37 and 38, God asks Job a series of questions. Perhaps one of the most powerful is "Dost thou know the balancing of the clouds, the wondrous works of him which is perfect in knowledge?" (Job 37:16).

Wonder in both biblical passage leads to a knowledge of

the divine.⁸ Similarly, in the masque, Wonder leads the masquers and beholders to the divine:

Behold a king
Whose presence maketh this a perpetual spring
The glories of which spring grow in that bower,
And are the marks and beauties of his power.
Tis he, tis he, and no power else...
(lines 189-193)

Hence, a perpetual spring has been brought forth by the reordering. Yet there is still something more primeval at play here; the perpetual spring--Eden--is actually created out of Fantasy, or chaos. Who is the creator? On the dramatic level it is Wonder. But the allusion is of course to the king (and to God), and the perpetual spring is the era of peace (a second Eden) that accompanies his reign.

The reign of the king is then celebrated in a dance. This dance is much different from the dance that Night and Fantasy created. This dance resembles "a curious knot" which represents the complexity and order of the newly created spring (line 211). The dancers are told to make their patterns well so that the beholders "Would, while it lasts, not think to rise,/ But wish their bodies all were eyes" (lines 209-10). Two things seem to be happening here. First of all, the dancers hope to captivate their audience; that is, they hope to strike them with so much wonder that they will not move. Second, the line, "But wish their bodies were all eyes," is taken straight from the *Timaeus*. Plato felt that sight was the greatest of all the senses, and it is through sight that people were able to receive

philosophy and reason and thereby the opportunity to become enlightened (47a).⁹

The act of dancing as a representation of creation and order is also wonderfully played out in Jonson's *Pleasure Reconciled to Virtue* (1618). The masque opens with Comus's speech: "Room, Room, make room for the bouncing belly,/ First father of sauce, and deviser of jelly,/ Prime master of arts and the giver of wit,/ That found out the excellent engine, the spit" (lines 10-13). As Stephen Orgel points out, "the contemporary audience found itself at once in a very familiar world of misrule...[a world] with purely sensual pleasure, which has no higher aim than the gratification of appetite" (158-9). In essence, Comus creates a type of chaos, disorder, for "Comus has become appetite without intelligence" (Orgel 160).

And so, the dance of the anti-masque ensues and twelve masquers make their way out dressed as bottles and a cask. One spectator noted that "twelve extravagant masquers, one of whom was in a barrel, all but his extremities, his companions being similarly cased in huge wicker flasks, very well made. They dance awhile to the sounds of the coronets and trumpets, performing various and most extravagant antics" (Orgel 160). This observer's comments seem most appropriate, especially the comment about "extravagant antics." Antics are hardly within the realm of cosmic order and dance, but in the chaos of the anti-masque antics are

most befitting. During this commotion, Hercules enters, and he is offended at the sight:

What rites are these! Breeds earth more monsters yet?
 Antaeus scarce is cold: what can beget
 This store?--and stay! such contraries upon her?
 Is earth so fruitful of her own dishonor?
 Or 'cause his vice was inhumanity,
 Hopes she by vicious hospitality
 To work an expiation first? and then
 (Help, Virtue!) these are sponges, and not men.
 Bottles? mere vessels? half a tun of paunch?
 How? and the other half thrusts forth in haunch?
 Whose feast? the belly's? Comus'? and my cup
 Brought in to fill the drunken orgies up?
 And here abused? that was the crowned reward
 Of thirsty heroes after labor hard?

(lines 78-91)

Orgel aptly notes that "the hero takes the dance he has encountered for a religious ceremony; it is in fact a Dionysian revel. The antimasque appears to him an inversion of the order of nature..." (162). Thus, Hercules has come to restore order. In this sense, Hercules becomes a sort of Demiurge, or creator, as he reorders the antimasque of disorder and misrule, and leads to the newly created world of the masque.

In the first song order is represented by the "mysterious map" with its "lines" and "signs" (lines 198-200). The second song bears particular interest because of the connection between order, creation, the dance, and wonder: "Come on, come on; and where you go,/ So interweave the curious knot,/ As ev'n th' observer scarce may know/ Which lines are Pleasure's and which not..." (lines 224-27). The curious knot of course is a dance which represents the

complex order that has now been established. But more importantly it reinforces the reconciliation that has taken place between Pleasure and Virtue, a wonder wrought by the power of Hercules.

The next portion of the song is sung as the dancers take their places:

Then, as all actions of mankind
Are but a labyrinth or maze,
So let your dances be entwined,
Yet not perplex men unto gaze;
But measured, and so numerous too,
As men may read each act you do,
And when they see the graces meet,
Admire the wisdom of your feet.
For dancing is an exercise
Not only shows the mover's wit,
But makes the beholder wise,
As he hath power to rise to it. (lines 232-243)

Here, the dancers are given some important advice. They are told that humankind's actions are a "labyrinth or maze" which echoes Plato's words that humans are stuck in "vagaries" or "wandering motions" (*Timaeus* 47c). Daedalus then counsels the dancers to let their dances be entwined and to make them resemble the complex knot, but not to the extent that they perplex people unto gaze. This notion of perplexity is a critical one. Wonder may astonish but it should not "perplex." The *Oxford English Dictionary* aptly notes that "perplex" comes from the Latin "perplexus which meant to entangle or confuse." Furthermore, Plato argued that every person is "a prey to complete perplexity and uncertainty" (*Epistles* 7.343c). Thus, the onlookers should

not "see" confusion and be caught in meaningless perplexity which is easy to do in a labyrinth; rather, the motions of the dance should be deliberate and clear like the motions of the planets which were drawn with great care, not meaningless gyrations and whirlings. The actions of the dance must be readable if wonder is to be achieved, and the function of wonder is not to perplex but to clarify, to order, to unravel the curious knot so as to dispel uncertainties. And for this reason the words of the song call out in gentle admonition "Admire the wisdom of your feet." The end result of the admirable dance is wisdom: "For dancing is an exercise/ Not only shows the mover's wit/ But maketh the beholder wise,/ As he hath power to rise to it" (lines 240-243). Yet it must be remembered that the dance also represents the creation of a new order, the reconciliation of Pleasure to Virtue, which audience and masquers contemplate under the influence of wonder.

It would seem, then, that one of the principle functions of the dance is to convey knowledge. And it is hardly surprising that Plato agreed with this notion. Plato believed that dancing was a vital teaching tool, and that it should not be allowed to be modified by innovative youth (*Laws* 7.798d). Thus, the acquisition of knowledge and the conveyance of knowledge by means of a dance surfaces repeatedly in Jonson's masques. But nowhere is the alliance between knowledge and the dance so wonderfully portrayed as

in his satiric masque entitled *News from the New World Discovered in the Moon* (1620).

The opening of the masque features two heralds, a printer, a chronicler, and a factor. The heralds have arrived to proclaim some news, and the others have gathered to see what they can get out of it. The heralds offer their news to the printer who responds by saying, "I'll give anything for a good copy now, be't true or false, so't be news" (line 16). The chronicler, not wanting to be excluded, makes his office known:

And I am for matter of state, gentlemen, by consequence, story, to fill up my great book, my chronicle, which must be three ream of paper at least; I have agreed with my stationer aforehand to make it so big, and I want for ten quire yet. I ha' been here ever since seven o'clock i' the morning to get matter for one page, and I think I have it complete; for I have both noted the number and capacity of the degrees here, and told twice over how many candles there are i' th' room lighted, which I will set you down to a snuff precisely, because I love to give light to posterity in the truth of things.
(lines 19-28)

The factor then describes his method of conveying news:

Gentlemen, I am neither printer nor chronologer, but one that otherwise take pleasure i' my pen; a factor of news for all the shires of England. I do write my thousand letters a week ordinary, sometimes twelve hundred, and maintain the business at some charge, both to hold up my reputation with mine own ministers in town and my friends of correspondence in the country. I have friends of all ranks and of all religions, for which I keep an answering catalogue of dispatch wherein I have my Puritan news, my Protestant news and my Pontifical news.
(lines 30 -39)

Thus, each character exposes a folly. The printer concerns himself with a good copy so long as it will bring him money. The chronicler frets over the quantity of pages

rather than the quality of material that he fills the pages with: the number of candles in a room seems trivial. The factor is a news hound; he writes to write and charges money to maintain his reputation. Moreover, he will write so as to please his reader be it Puritan, Protestant or Catholic.

At this point, the question is raised about the source of the heralds' news. Where did they get their news? The heralds proclaim that the news came to them through the "neat and clean power of poetry...the mistress of all discovery" (lines 94-95). It is a poet, then, that has been to the moon and seen and made marvelous discoveries. What is even more miraculous is the manner in which the poet conversed with the "man in the moon," old Empedocles. It seems that they conversed not in verbal or written language but in "signs and gestures" and in "certain motions to music" for "all discourse there is harmony" (line 174). The factor claims that this sort of language is a "fine lunatic language" (line 179). His use of the word "lunatic" evokes a sense of craziness or insanity, but it also possesses the undercurrent of the lunar dance which is but a small part of the larger cosmic dance. Moreover, the factor's allusion to the language of the moon--the lunar dance--serves as a foreshadowing of the dance that will convey the news and bring forth wonder.

The repartee between the printer, the chronicler, the factor and the heralds is now over. This engagement has

served, says the herald, to "delight" the king, but the herald now suggests, addressing the king, that they will present a more noble discovery worthy of ear and eye:

...a race of your own, formed, animated, lightened and heightened by you, who, rapt above the moon far in speculation of your virtues, have remained there entranced certain hours with wonder of the piety, wisdom, majesty reflected by you on them from the divine light, to which only you are less. These, by how much higher they have been carried from earth to contemplate your greatness, have now conceived the more haste and hope in this their return home to approach your goodness; and led by that excellent likeness of yourself, the Truth, imitating Procritus' endeavor, that all their motions be formed to the music of your peace and have their ends in your favor, which alone is able to resolve and thaw the cold they have presently contracted in coming through the colder region. (274-87)

There is much at play here, but what the herald suggests is that these are a few humans who have been "entranced" for a few hours with "wonder." They, unlike the foolish, base-minded news hounds, have chosen to fix their minds in speculation, and to wonder at the piety, wisdom, and majesty of the kingly light. As a result of their wonder, they have been "carried from the earth to contemplate" the divinity of the king and to discover a method of reporting the news to the king. The method that they have chosen is the dance. The herald specifically says that "all their motions" will be set to the music of peace. Hence, they hope to convey the truth, and it should be noted here that neither the printer nor the factor were concerned with truth. The printer didn't care what the news was as long as it brought a good price: "I'll give anything for a

good copy now, be't true or false, a't be news" (line 14). The factor created whatever type of truth was in fashion, "I have my Puritan new, my Protestant news, and my Pontifical news" (line 39). It might even be said that the chronicler missed the truth. It is true that he counted every candle in the room and therefore gave a true number; however, he merely was a recorder of facts. Thus, the dancers believe that their motions will reveal the truth, and in a sense reveal higher news and knowledge.

Then, as the dancers shake off their icicles, for they have traveled down through the spheres, they hear a song which gives them certain instructions:

Howe're the brightness may amaze,
Move you, and stand not still at gaze,
As dazzled with the light;
But with your motions fill the place,
And let their fullness win your grace
Till you collect your sight.
So while the warmth you do confess,
And temper of these rays, no less
To quicken than refine,
You may by knowledge grow more bold,
And so more able to behold
The body whence they shine.

(lines 290-301)

Again, as in the masque *Pleasure Reconciled to Virtue*, the masquers are told not to gaze. The *Oxford English Dictionary* states that "to gaze is to look vacantly or curiously about." A more revealing 1597 connotation that the *OED* gives is "the gaze of a deer." Thus "gaze" carries the connotation of a something vacant or curious. Yes, the brightness may amaze, but they are not to be so struck that

they gaze, lose their wonder, and become merely "dazzled." They have passed through a unique experience and must not lose the wonder they have achieved, for they have acquired a specific harmony in their cosmic experience. Their experience possesses Platonic echoes. In *Timaeus*, Plato discussed the order and harmony of the cosmos and its relationship to the dance, which he likens unto the motions of souls:

And harmony, which has motions akin to the revolutions of our souls, is not regarded by the intelligent votary of the Muses as given by them with a view to irrational pleasures, which is deemed to be the purpose of it in our day, but as meant to correct any discord which may have arisen in the courses of the soul, and to be our ally in bringing her into harmony and agreement with herself, and rhythm too was given by them for the same reason, on account of the irregular and graceless ways which prevail among mankind generally, and to help us against them. (47c-e)

Does this not adequately explain the position of the dancers? They are the recipients of the muses' message for they have been rapt in wonder and contemplation far above the earth in dream-flight fashion. Thus, they are true votaries of the muses and have come to deliver a harmonious message so as to thwart those who thrive on the irrational pleasures of humankind (namely the printer, the chronicler and the factor) and those who would seek to report the news in an irregular and graceless manner. Hence, the message that the dancers convey is a message that was born in wonder, a message that will ennoble, enlarge and endow the receiver. But more importantly, it is a message that is

conveyed rhythmically, harmoniously, and orderly in a dance
full of wonder.

Notes to Chapter 4

1. The poem was taken from Ian Donaldson's edition of Jonson's poems.
2. Textual citations from the masques are from Stephen Orgel's edition of the Jonson's masques.
3. This quote from Orgel comes from a footnote on page 55 of Orgel's edition of *Ben Jonson: The Complete Masques*, New Haven: Yale UP, 1969.
4. The scriptural reference to this point can be found in Matthew 12:46-50 where Christ proclaims that "whosoever does the will of my heavenly Father is my brother, my sister, my mother." Baptism was considered an essential ordinance and one which was in compliance with the Father's will.
5. As noted in chapter two, Arthur's shield and Pallas's shield have the same wondrous properties:

No magicke arts hereof had any might,
 Nor bloudie wrodes of bold enchaunters call,
 But all that was not such, as seemed in sight,
 Before that shield did fade, and suddeine fall:
 And when him list the raskall routes appall,
 Men into stones therewith he could transmew,
 And stones to dust, and dust to nought at all...
 (1.7.35)

6. In this case, Wonder acts like a sort of Demiurge as he creates order out of chaos. Hercules, as will be shown later, is also a Demiurge as he reorders the chaos of the anti-masque that Comus has created in *Pleasure Reconci'd to Virtue*.
7. Cicero's *De natura deorum* also gives a similar catalogue of nature's wondrous creations.
8. The premise for making the assertion that wonder leads to a knowledge of the divine comes from the fact the author of Ecclesiasticus notes that God's works are "strange and wondrous" (verse 25), and the God's power is "marvellous" (verse 29). The succeeding verses go on to note that no one has seen God, but all have seen God's works (verses 31 and 32). Thus, it is through seeing God's works and wondering at God's works that mortals can achieve wisdom and knowledge of the divine. Aquinas notes that mortals are elevated to God in a number of ways: "'By the wonder of His power': Isaiah 40:26; [and through his works] 'Lift up your eyes on high and behold who has created these things; How wonderful

are Thy works, O God':Psalms 103" (Commentary on the Psalms, Prologue). The same can be said for Job. In chapter 28 there is a lengthy discussion on wisdom. In his parable Job asks "where shall wisdom be found? and where is the place of understanding" (Job 28:12). The answer, Job says, is "fear of the Lord, that is wisdom" (Job 28:28). Aquinas notes that fear can lead to other emotions like admiration (*ST* 1-2.41.4). Thus, one who fears God, who holds Him in reverence, can be aroused to wonder and then to wisdom.

9. This is the fuller account of Plato's concept of sight: "The sight in my opinion is the source of the greatest benefit to us, for had we never seen the stars and the sun and the heaven, none of the words which we have spoken about the universe would have been uttered. But now the sight of day and night, and the months and the revolutions of the years have created number and given us a concept of time, and the power of inquiring about the nature of the universe. And from this source we have derived philosophy, than which no greater good ever was or will be given by the gods to mortal man. This is the greatest boon of sight...God invented and gave us sight to the end that we might behold the courses of intelligence..." (47a-c).

Chapter 5

Wonder in Two of Shakespeare's Late Romances

Recently there has been considerable excitement over the topic of wonder in Shakespeare's late romances. One of the most recent articles by B.J. Sokol, "*The Tempest*, 'All Torment, Trouble, Wonder, and Amazement': A Kleinian Reading" (1993), suggests that "wonder is a product of misapprehension and illusion" (179). This assertion reduces the power and force of wonder and ignores the vitality of classical antecedents. David Richman's book *Laughter, Pain, and Wonder: Shakespeare's Comedies and the Audience in the Theater* (1990) comes closer to the classical standard. Richman aptly notes that wonder can be embodied in style as well as subject matter and that wonder is the proper reaction to a miracle or a surprise (93). Richman focuses on how the audience reacts to these surprises and he also intermingles a few classical references. Dolora G. Cunningham's article "Wonder and Love in the Romantic Comedies" (1984) concentrates on the relationship between wonder and delight within the context of a broad range of human emotions and the unusual turns, twists, and resolutions of the plot. Her thesis echoes Aristotle's

edict that "dramatic turns of fortunes and hairbreadth escapes from perils are pleasant, because we feel all such things are *wonderful* (thaumasta) (*Rhetoric* 137b). Finally, Walter F. Eggers's article "Bring Forth a Wonder: Presentation in Shakespeare's Romances" (1979) is another attempt to demonstrate how wonder is aroused in the audience not only through subject matter but performance or presentation.

These critics owe much to J.V. Cunningham's enduring work "Woe or Wonder: The Emotional Effect of Shakespearean Tragedy" (1951) which traces wonder from the Renaissance through the Middle Ages and back to its classical sources, and to Richard Harp's (1978) article "*The Winter's Tale*: An 'Old Tale' Begetting Wonder" which compellingly demonstrates that wonder was not unfamiliar to Renaissance writers or audiences and that "the classical tradition regarded wonder as both the origin and permanent companion of all rational inquiry" (295).

Thus, in approaching Shakespeare's use of wondrous subject matter, this chapter attempts to follow the same vein as Cunningham and Harp in that it focuses on the use of classical wonder found in Shakespeare's late romances, namely *Pericles*, and *The Tempest*. ¹

I

The first instance of wonder in *Pericles* comes in

Gower's prologue. The word Gower uses is "awe" (1.36).² Eggers deals extensively with Gower's presentation of the story and he suggests that wonder is heightened because of the distance between the audience and the characters on stage (459-460). Eggers's point is well made, but it is possible for a fuller explanation. Gower's introduction of the nameless daughter functions as a sort of mini-tale. Richard Harp notes that "tales are not tales when they are seen; rather they must be heard" (298). The tale the audience hears from Gower is the tale of incest, beauty, and perilous riddles. Thus, this little tale "increases [the audience's] wonder and it consequently desires to see and know directly what is occurring..." (Harp 298), for as Aristotle notes, "learning things and wondering at things are also pleasant as a rule; wondering implies the desire of learning, so that the object of wonder is an object of desire" (*Rhetoric* 1371b). Thus, Gower's introduction arouses wonder in the audience so they desire to know more.

The "awe" in the prologue may also refer to the beauty of Antiochus's daughter. One of the most curious of Plato's dialogues is *Greater Hippias*. The dialogue between Socrates and Hippias centers on the subject of beauty. Hippias notes that beauty is the beautiful (287d), and that a beautiful maiden is indeed a beauty (287e). Socrates then goes on to suggest that a mare, a lyre and a pot are beauties as well, and Hippias agrees that within its own

realm each may be a beauty. Socrates further qualifies Hippias's assertion by saying, "Very well. I understand, Hippias, that when he puts these questions I should answer, Sir you do not grasp the truth of Heraclitus's saying that the most beautiful of apes is ugly compared with the human race..." (289a).

After this clarification Socrates and Hippias agree that whatever is appropriate to a particular thing makes that thing beautiful. Socrates suggests that many things are beautiful and that beauty should arouse pleasure and delight through the senses of hearing and sight:

Surely beautiful human beings, and all decorative work, and pictures, and plastic art delight us when we see them if they are beautiful, and beautiful sounds, and music as a whole, and discourse, and tales of imagination have the same effect...(298a)

Thus Socrates notes here that many things can be beautiful, and that those things can arouse delight; however, the beautiful can arouse wonder as well.

Plotinus's dictum that "this is the effect that beauty must ever produce, wonderment" has already been invoked to clarify the wonder at Penelope's beauty in Davies's *The Orchestra* and Una's beauty in *The Faerie Queene*; and it will be invoked in later chapters when encountering the beauty of Marcela in *Don Quixote* and that of Eve in *Paradise Lost*. In *Pericles* the beauty of Antiochus's daughter is well known, and many suitors have come to court her. It is within this context that Pericles comes to compete for the

princess. Pericles, like other prospective suitors, is in awe of her beauty. In fact, Pericles states that "Her face was to mine eye beyond all wonder" (1.2.75). Pericles's line merits close attention. He mentions emphatically that his eyes are involved. This is in no way accidental for it echoes what was set forth earlier in Plato's dialogue with Hippias: beauty must come through sight or hearing (289a). Plotinus makes the same statement at the beginning of his discussion on beauty: "Beauty addresses itself chiefly to sight" (1.6.1). Moreover, it seems appropriate to repeat, at length, what Plato declared regarding the sense of sight:

The sight in my opinion is the source of the greatest benefit to us, for had we never seen the stars and the sun and the heaven, none of the words which we have spoken about the universe would have been uttered. But now the sight of day and night, and the months and the revolutions of the years have created number and given us a concept of time, and the power of inquiring about the nature of the universe. And from this source we have derived philosophy, than which no greater good ever was or will be given by the gods to mortal man. This is the greatest boon of sight... (*Timaeus* 47a-c)

Thus Pericles's emphasis on the sense of sight expresses the classical notion that beauty is admired through the sense of sight.

However, Pericles does not say that her face was wondrous fair; rather he says that her face was "beyond all wonder" (1.2.75). What does Pericles mean that her beauty is beyond all wonder? Pericles seems to express the fact that the woman's beauty is beyond this mental process. Pericles's expression should not be viewed as a "a romantic,

inarticulate, child-like response" (Harp 295); rather, the fact that her beauty is "beyond wonder" suggests that her beauty is the ultimate beauty. Looking at how wonder functions can clarify this. Wonder is the mind on its path to knowledge, and when knowledge is attained then wonder has served its purpose and one has moved beyond wonder within the context in which Albert Magnus says, "the man who wonders is one who is in suspense as to the cause, the knowledge of which would make him know instead of wonder" (*Commentary on the Metaphysics of Aristotle* 2.6). Such is the case for Pericles. Wonder is the means to arriving at "true beauty," and Antiochus's daughter in terms of physical beauty is beyond wonder.³ But Pericles is not lead to knowledge yet, but there is something else that will.

The other thing that arouses wonder is the riddle. Antiochus has kept his daughter tethered through a game of chance: prospective suitors must answer a riddle to win her and if they fail they are beheaded. The main reason for the game of chance is to keep Antiochus's incestuous act a secret. In a sense, this game of chance also increases the wonder, or in this case the "awe" because it puts her that much farther away from and out of reach of the suitors. Yet, Pericles solves the riddle and he discovers that the woman is tainted. Hence, he will have nothing to do with her and he says,

Fair glass of light, I lov'd you, and could still,
Were not this glorious casket stor'd with ill.

But I must tell you, now my thoughts revolt,
 For he's no man on whom perfections wait
 That knowing sin within, will touch the gate.
 You are a fair viol, and your sense the strings;
 Who, finger'd to make his lawful music,
 Would draw heaven down, and all the gods to hearken;
 But being play'd before your time,
 Hell only danceth at so harsh a chime.
 Good sooth, I care not for you. (1.1.76-86)

In his rejection, Pericles echoes classical notions of beauty. He refers to her as a fair glass of light, a mirror, which again suggests the correlation between beauty and sight. He then moves to the metaphor of music and calls her a fair viol. Plato's first great faculty through which beauty is observed is seeing; the second is hearing (*Greater Hippias* 289a). Plotinus, too, states that "there is beauty for the hearing too, as in certain combinations of words and in all kinds of music" (*Enneads* 1.6.1). Furthermore, for Plotinus there is a correlation between music and the soul. He notes that certain harmonies wake the soul to the consciousness of beauty (1.6.3). But Antiochus's daughter is a viol that has been played before her time; she cannot create the beautiful music that is worthy of wonder, the type that would "draw heaven down, and all the gods to hearken" (1.1.83); rather, she can only sound a harsh chime of sin. Hence, even though she is beautiful of body, Pericles does not want her because her soul is ugly, for "beauty is an aggregate and cannot be constructed out of ugliness; its law must run throughout" (Plotinus *Enneads* 1.6.1). ⁴

At this juncture it seems appropriate to point out, again, Plato's statement that "the Muses gave mortals harmony which has motions akin to the revolutions of the soul" and "the gift of sight" which help correct the irregular and graceless ways that prevail among humans (*Timaeus* 47a-d). As demonstrated in the chapter on Davies's *Orchestra*, it is clear that Penelope's beauty aroused wonder in the suitors, and that wonder caused them to "check their presumptuous desires" (Stanza 10). The same sort of thing happens to Jachimo in *Cymbeline*.

In act one Jachimo confronts Imogen who is fair and beautiful. Jachimo has his own twisted desires in this scene; nevertheless, wonder, sight and beauty are discussed in the exchange. Jachimo comes to Imogen and gives the following speech:

Thanks fairest lady.
What, are men mad? Hath nature given them eyes
To see this vaulted arch and the rich crop
Of sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon the number'd beach, and can we not
Partition make with spectacles so precious
'Twixt fair and foul? (2.6.31-38)

Imogen responds with, "What makes your admiration?"

(2.6.38). Imogen here is referring to Aristotle's dictum that

It is owing to their wonder (thauma) that men both now and at first began to philosophize; they wondered originally at the obvious difficulties, then advanced little by little and stated difficulties about the greater matters, e.g. about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe. (*Metaphysics* 982b)

This is what usually causes people to wonder, but Jachimo suggests that this is madness thus, provoking Imogen's question of "What makes your admiration?"

Jachimo says that his admiration is not in the eye because all can see that she, Imogen, is beautiful. Jachimo notes that "for apes and monkeys / Twixt two such shes would chatter this way, and/ Contem with mows the other" (2.6.39-41), which echoes Plato's paraphrase of Heraclitus: "the most beautiful of apes is ugly compared with the human race" (*Greater Hippias* 289a). Jachimo's problem is "the cloyed will," lust (2.6.48): Jachimo, like Penelope's suitors, is dominated by other passions. However, Jachimo does finally admit that he cannot fulfill his lustful wishes with Imogen and that he is "bound to wonder" (2.6.81). It should not be inferred here that Jachimo's wonder is misplaced or that he fantasizes. He is "bound" to wonder, which suggests that his "presumptuous desire" is not the dominant emotion; wonder is stronger.

A return to *Pericles* finds that Pericles's solution to the riddle and his rejection of Antiochus's daughter have put his life in peril; he must flee. He pauses for a bit in Tharsus, but soon discovers that he is being pursued, and during his flight he is shipwrecked and is washed to the shores of Pentapolis. Just before he is discovered, however, a group of fishermen enter the scene. They are commenting on the fate of the shipwrecked men they saw.

Then, one of them says "Master, I marvel how the fishes live in the sea" (2.1.27). This declaration is a valid one, and it is not dropped. On the contrary, another fisherman begins a humorous analogy which demonstrates a keen understanding. He says,

Why as men do a-land; the great ones eat
up the little ones. I can compare our rich misers to
nothing so fitly as to a whale: 'a plays and tumbles,
driving the poor fry before them, and at last devour
them all at a mouthful. Such whales have I heard on
a' th' land, who never leave gaping till they swallow'd
the whole parish, church, steeple, bells, and all.
(2.1.28-34)

Pericles has heard their conversation and in an aside he acknowledges their wisdom: "How from the finny subject of the sea/ These fishers tell the infirmities of men..." (2.1.48-49). The wonder of the fisherman leads to a wise analogy of the human condition.

Through his association with the fisherman, Pericles is introduced to King Simonides and his daughter Thaisa. This time, however, there is no riddle to solve yet there is a risk involved. The risk comes in the form of knightly competition, and Pericles joins a group of knights who are competing for Princess Thaisa. As the tournament gets started the "good King Simonides" introduces Thaisa in the following manner (2.1.44): "Return them, we are ready; and our daughter here,/ In honor of whose birth these triumphs are,/ Sits here like beauty's child, whom nature gat/ For men to see, and seeing wonder at" (2.2.4-7). Thus, Thaisa is the child of beauty, while Antiochus' daughter was the

child of sin. Simonides is not afraid to present his daughter to the public; Antiochus tried to keep his daughter from the public eye and enacted a dreadful law against any suitors.

Pericles comes to the tournament with meager accoutrements. His armor, shield, and sword are rusty. The comment is made that he appears "to have practic'd more the whipstock than the lance" (2.2.51). Simonides's answer is most astute: "Opinion's but a fool, that makes us scan/ The outward habit by the inward man" (2.2.56-57). ⁵ Thus Pericles, unlike the daughter of Antiochus, looks less than impressive but is virtuous on the inside. His condition is purposely antithetical to that of Antiochus and his daughter.

Pericles proves his valor and wins the tournament. King Simonides invites Pericles and all the knights to dinner and then to dance. During the celebration, Pericles favors the group with some music. In the morning, Simonides says to Pericles, "Sir, I am beholding to you/ For your sweet music this last night. I do/ Protest my ears were never better fed/ With such delightful pleasing harmony" (2.4.25-28). It is not by chance that Simonides compliments Pericles on his music; rather, it directly counters Pericles's musical metaphor directed towards Antiochus's daughter. Moreover, Simonides describes Pericles's sweet music as "delightful pleasing harmony." Again, this cannot

be glossed over so easily. This notion echoes Plato's notion that music is for the soul (*Republic* 3.410c), that music is delightful and pleasant (*Greater Hippias* 298a), and that harmony was given to mortals to help regulate irregular and graceless manners (*Timaeus* 47c). Thus, Pericles' "sweet music" and "delightful pleasing harmony" triumphs over the "harsh chime" of Antiochus's daughter.

Once Pericles's worthiness has been established, Simonides ask Pericles "What do you think of my daughter?" (2.4.33). Pericles replies that she is a "most virtuous princess" (2.4.34). After one more prompt from Simonides, Pericles adds that Thaisa is "As a fair day in summer; wondrous fair" (2.4.36). Thaisa's fairness eclipses Antiochus's daughter's "blackness" (1.1.76), as Pericles echoes what Simonides has already said: Thaisa is beauty's child and worthy of wonder.

Thaisa and Pericles are now married and Thaisa is with child. As they are on their way to Tyre, the ship is tossed on the sea, the child--a daughter named Marina--is born, and Thaisa appears to be dead. Thus, Pericles places Thaisa in a coffin and throws her into the sea. The coffin washes up on the shores of Ephesus. Lord Cerimon and his servants find her and they determine that those who threw her into the sea were "too rough" (3.2.79), for she is still fresh. They then set about reviving her with spices, fire, cloths and potions:

...The fire and cloths.
 The rough and woeful music that we have,
 Cause it to sound, beseech you.
 The vial once more. How that stir'st thou block!
 The music there! I pray you give her air.
 Gentlemen, this queen will live. Nature awakes,
 A warmth breaths out of her.....

The heavens,
 Through you, increase our wonder, and sets up
 Your fame forever. (3.2.87-93, 95-97)

This wonder present at Thaisa's revival certainly adheres to classical tradition. The heavens are praised as being the cause of Thaisa's "resurrection" rather than the potions, vials and fire. Thus, through this miracle the minds of the witnesses are moved towards heaven to contemplate the divine in the same manner that St. Augustine states that "miracles cause us to be roused to attention that we might *wonder* (admirare) at God so that we might come to know him" (*On the Gospel of St. John* 24.1).

After Thaisa recuperates she becomes a votary at the temple of Diana. Meanwhile, Pericles has left Marina with Cleon and his wife, and, as the chorus says, Cleon and his wife plot against Marina. Marina, however, is rescued--abducted rather--by some pirates. At this point, Pericles thinks his wife and daughter are dead. He has put on a terrible aspect: he is unclean and unshaven. Yet, through wondrous fortune, Marina and Pericles are reunited. Wonder is not directly mentioned by any of the characters, but their reunion is one which the audience can marvel at. For, Shakespeare's weaving of the plot follows Aristotle's

dictum: "Dramatic turns of fortune and hairbreadth escapes from perils are pleasant, because we feel all such things are *wonderful* (thaumasta)" (*Rhetoric* 1371b). These things are wonderful because of the fact that they keep the mind moving forward in a search for some probable resolution. Yet, one cannot ignore the miraculous transformation that Pericles undergoes. Maqbool H. Khan in his article "The Design of Wonder in Pericles" notes that "Pericles's reunion with Marina is a restoration, a human fulfillment in itself, but since it also brings new life to Pericles--gives him a new pattern of joy--it urges him on to yet greater fulfillment" (105).

Greater fulfillment comes to Pericles in a vision from Diana. But before he has that vision he is prepared by the music of the spheres:

Pericles: I am wild in my beholding.
 Oh heavens bless my girl! But Hark, what music?
 Tell Helicanus, my Marina, tell him
 O'er point by point, for yet he seems to doubt,
 How sure are you my daughter. [Music] But what
 Music?

Helicanus: Lord I hear none.

Pericles: None?
 The music of the spheres!

(5.3.223-31) ⁶

The music of the spheres is, of course, closely tied to wonder. Calcidius in one of his commentaries recalls

Mercury's wonder at the music of the spheres:

While he [Mercury] was passing through those regions [the spheres] which the motions of the planets cause to resound like a musical instrument, Mercury was

amazed to find that this sound was similar to that of the lyre... (*Commentary* 73).

The music strikes Pericles with wonder and his mind is prepared to receive instruction from a higher source, Diana. Diana's instructions are that Pericles should go to her altar in Ephesus and make a sacrifice. Furthermore, he should tell the story of how he lost his wife. Thus, Pericles's wonder at the music and his dream set in motion the entire reunion scene. This scene is the final turn of fortune, that final "likely impossibility" which Aristotle mentions, which keeps wonder aroused (*Poetics* 1460a).

The final reunion scene does not fail in its ability to produce wonder. It echoes the reunion scene in *The Winter's Tale*. Husband and wife, mother and daughter are reunited in both plays. Of particular note is what Richard Harp says in his article on *The Winter's Tale*: "Children are nature's miracles because they keep alive the past in the present and because they insure that the passage of time will not mean a destruction of continuity in a family or a kingdom" (303). Harp's observation sheds great light on Pericles's words to Thaisa: "Look who kneels here! Flesh of thy flesh..." (5.3.46). The "flesh of thy flesh" is a rewording of Adam's declaration "flesh of my flesh" at Eve's creation (Genesis 2:23). In this final scene there is a miracle which "in its theatrical evocation of wonder takes us beyond the mere theatricality" (Khan 105), to the rebirth of a family. *The Tempest*, likewise, shows the rebirth of a

family, but before arriving at that wonderful moment there are other instances of wonder to examine.

II

As the *Tempest* opens there is a storm which apparently causes the ship to crack. Miranda and Prospero have been watching the entire incident, and in response Miranda delivers the following speech:

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky it seems would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O! I have suffered
With those that I saw suffer. A brave vessel
(Who had, no doubt, some noble creature in her)
Dash'd to pieces! O the cry did knock
Against my very heart. Poor souls, they perish'd,
Had I been any God of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd, and
The fraughting souls within her. (1.2.1-13)

Miranda is witnessing a miracle. Prospero's magic is the cause of the storm, and Miranda claims that if she were a God of power she would work her own miracle in behalf of those in the boat. But why does she say this? It is not a haphazard response; it stems from her compassion. Yet, it is more than mere compassion as evidenced by Prospero's response to her: "no more amazement" (1.2.14). The Riverside edition suggests that "amazement" is some sort of terror (footnote 16 at 1612). This, however, does not mean that wonder is not present. Aquinas mentions on two occasions that "fear can lead to emotions like *amazement*

(*admirationem*)" (*ST* 1-2.41.4), and that "*wonder* (*admiratio*) is a kind of fear" (*ST* 2.2.180.3). Thus, Miranda's wonder at the sight is a sort of terror, but what is important is that she doesn't flee from the scene, for fear that does arouse wonder usually causes one to flee the scene (*Aquinas ST* 1-2.41.4). Miranda stands firm, and her amazement causes her to consider the miracle as a way to save the sailors.

Amazement surfaces again when Ariel comes to report his deeds to Prospero:

I boarded the King's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd *amazement*. Sometimes I'd divide,
And burn in many places; on the topmast,
The yards and boresprit, would I flame distinctly,
Then meet and join... (1.2.196-201)

Once again, the Riverside edition notes that amazement is some sort of terror (footnote 198 at 1614). It is true, this time, that Ariel's appearances cause those on the ship to lose their reason as in Prospero's query, "Who was so firm, so constant, that this coil/ Would not infect his reason?" (1.2.207-8). They do not wonder; they lose their sense of reason and jump ship.⁷ This is similar to what happens in *The Faerie Queene* at the slaying of the dragon: "Some feared and fled..." (1.12.10).

Before moving on, it is important to speak a bit more concerning Ariel. Ariel has great power, and the things he does on the ship are truly wondrous. Ariel says that he can move around with great speed and that he can divide and then come together again. This is consistent with what Milton

says of spirits in *Paradise Lost*:

For Spirits when they please,
Can either sex assume, or both; so soft
And uncompounded is thir Essence pure,
Not ti'd or manacl'd with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but what shape they choose
Dilated or condens't, bright or obscure,
Can execute thir aery purposes... (1.423-30)

This describes Ariel's wondrous abilities quite well. It has been suggested that Ariel is "asexual" (Sokol 198), which seems to hold with Milton's description. Yet going further, when considering the wondrous feats that Ariel performs on the ship, they would have to be executed by a being that is soft, not bound by joint, limb or brittle bone, and one that can dilate and condense or become bright as flame or obscure as night. These are qualities which arouse more than mere curiosity; they can cause the mind to contemplate and inquire about powers beyond the mortal.

The mortal realm, however, can contain wonders of its own. The encounter between Miranda and Ferdinand is another example where wonder is the appropriate response to beauty. Ferdinand has been spared from the wreck through strange fortune, and Ariel's song has a wondrous effect on him. Ferdinand says,

Where should this music be? I' th' air, or th' earth?
It sounds no more; and sure it waits upon
Some god o' th' island. Sitting on a bank,
Weeping again the King my father's wrack,
The music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air; thence I have follow'd it,
Or it hath drawn me rather. (1.2.388-95)

Ferdinand claims that the music arouses his passion. Wonder is a passion, an emotion which can be aroused by various sorts of stimuli. In this case it is the music that arouses Ferdinand's wonder in the same way Plotinus says that "certain harmonies wake the soul" (*Enneads* 1.6.3). Furthermore, this music is compelling. Whether he follows it or it draws him along is immaterial. What is crucial is that it continues to arouse his wonder which fuels his wandering search.

While he is wandering, he spies Miranda:

Most sure, the goddess
On whom these airs attend! Vouchsafe my pray'r
May know if you remain upon this island,
And that you will some good instruction give
How I may bear me here. My prime request,
Which I do last pronounce, is (O you wonder!)
If you be maid, or no? (1.2.423-29)

Ferdinand's declarative "O you wonder" stems from a couple of factors. First of all Ariel's song moves him to wonder; it seems to and does come out of nowhere. Then, he sees Miranda, who likewise comes out of nowhere, and he is not sure what Miranda is. Is she a human or is she a goddess? He reasons that if she is a goddess he can pray to her for "good instruction." ⁸ Ferdinand's request is typical of one who is under the influence of wonder. A more romantic wonder might have produced an "inarticulate response" (Harp 295), but Ferdinand is being guided by the passion of wonder and his words reveal a mind that is on its way to further enlightenment.

There is another instance where Ferdinand expresses his wonder at Miranda. In act three Ferdinand is shown carrying a log; he has become Prospero's servant in order to win Miranda's hand. Miranda comes to visit Ferdinand and he says,

Admir'd Miranda,
Indeed the top of *admiration*! worth
What's dearest to the world! Full many a lady
I have ey'd with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear. For several virtues
Have I lik'd several women, never any
With so full soul but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil. But you, O you,
So perfect and so peerless, are created
Of every creature's best! (2.2.37-48)

Indeed, the use of the word admiration is a pun on "Miranda" since "Miranda = admiration." ⁹ But there is more than just the pun of admiration. "Miranda" also carries the notion and force of sight. This is crucial to understanding this particular passage. Ferdinand's admiration of Miranda echoes Plato's and Plotinus's dictums of the correlation between sight and beauty. Hence it is not by accident that Ferdinand tells Miranda that he has "ey'd" other ladies, but his response to them has not been wonder; rather his "best regard" leads to disappointment (2.2.40). The word "regard" also has a connotation of sight. The *Oxford English Dictionary* gives a sixteenth century usage of "the habit or manner of looking at; a look, glance or gaze" (363). Shakespeare also uses "regard" in *Othello* to connote an object of sight: "As to throw out our eyes for brave

Othello,/ Even till we make the main and th' aerial blue/
And indistinct regard" (2.1.38-40). There is a great difference, then, in the way that Ferdinand "eyes" Miranda and the other ladies. Ferdinand sees Miranda with the force of "mirari" or admiration; the other ladies are merely looked at with "best regard."

The next part of Ferdinand's speech deals with harmony. Ferdinand suggests that the harmony of women's tongues has held him captive. One can interpret this in a variety of ways. It could be that Ferdinand is referring to sweet words and flattery or perhaps to music. In either case, harmony is the common and key element, and as noted, Plato suggests that harmony is that which helps purify the soul (*Timaeus* 47d-e). Moreover, harmony is an act of hearing, and it has been demonstrated already that the hearing of poetry and music can be beautiful and therefore arouse wonder.

But the harmony of the other ladies' tongues has not produced wonder in Ferdinand. He also mentions that there are other "virtues" that he has found in other women, but that they have always had some "foul defect" that offsets the virtue (2.2.37-48). This notion echoes Plotinus's words that the ideal beauty is complete, and that all parts must be beautiful to arouse *admiration* (*thaumazo*) (*Enneads* 1.6.1). Thus, Miranda is worthy of admiration because she possesses a full soul that is perfect and peerless, and

Ferdinand admires not only her external beauty but he sees within her something more. Ferdinand's response to Miranda can be described in these lines from Plotinus:

This is the effect that Beauty must ever produce, *wonderment* (thambos) and a delicious trouble, longing and love and a trembling that is all delight. For the unseen all this may be felt as for the seen; and this the Souls feel for it, every Soul in some degree, but those the more deeply that are the more truly apt to this higher love--just as all take delight in the beauty of the body but all are not stung as sharply, and those only that feel the keener wound are known as Lovers. (*Enneads* 1.6.4)

There is no doubt that Ferdinand is in love with Miranda, but the love he feels is not localized in lust. A good example of this surfaces in act five. Ferdinand and Miranda have been left alone in Prospero's dwelling. When Prospero and the others find them, they are playing a game of chess. They are not caught holding hands or in a lustful embrace; rather, they are involved in a game which requires focused mental powers. Ferdinand's love is a keener wound and has sprung from "the top of admiration" (2.2.28).

B.J. Sokol, however, makes the assertion that the wonder in *The Tempest* is merely "a product of misapprehension and illusion" (179). One instance that he points to is where Miranda and Ferdinand are discovered in the cave. When Miranda sees the group of men she declares "O wonder!/ How many goodly creatures are there here!/ How beauteous mankind is!" (5.1.82-84) Sokol rightly suggests that Miranda's wonder at the "rogues and would-be murders" is ironic from the audiences perspective (180), but for

Miranda the emotion is appropriate. This group of men is new and strange to her; it is something quite unusual as Longinus notes:

Look at life from all sides and see how in all things the vast, the great, the beautiful, stand supreme, and you will soon realize the object of our creation. So it is by some natural instinct that we *admire* (thaumozen), surely not the small streams, clear and useful as they are, but the Nile, the Danube, the Rhine, and far above all the sea. The little fire we kindle for ourselves keeps clear and steady, yet we do not therefore regard it with more *amazement* (ekplettometha) than the fires of Heaven, which are often darkened, or think it more *wonderful* (axisthaumastoteron) than the craters of Etna in eruption, hurling up rocks and whole hills from their depths and sometimes shooting forth rivers of that pure Titanic fire. On all this I would only say that what is useful and indeed necessary is cheap enough; it is always the unusual which wins our wonder (thaumasta). (*On the Sublime* 35.5).

Undoubtedly, the group of men is unusual and it arouses wonder in Miranda. After Miranda proclaims her wonder, Prospero suggests a reason for the wonder as he says, "Tis new to thee" (5.1.184). Prospero's line is really a one line summary of Longinus.¹⁰ Moreover, in the Latin version of Longinus's passage the word "novum" is used for "unusual." "Novum" is also translated as "strange" in some Latin texts, but in any case, Miranda sees this group of men as "unusual," "strange," and "new," and wonder is aroused.

Sokol's argument that Miranda's wonder is the product of misapprehension and illusion reduces Miranda's wonder but it also seems to diminish the experience of Alonso and his group. Earlier it was suggested that Ferdinand is one whose wonder is leading him to further enlightenment. The same

thing is happening to Alonso and his group. Prospero uses his magic as a way to make them do penance. In act three Prospero sends Ariel to put a banquet before the hungry wanderers. Ariel begins by playing some "marvellous sweet music" which arouses their wonder (3.3.19). The music is the cue for the strange and airy shapes to bring forth a greater wonder, the banquet. Their wonder is quite genuine, for they do not stand idly by; rather, they begin to conjecture about the monstrous yet gentle shapes (3.3.30). Then Alonso says, "I cannot too much muse/ Such shapes, such gesture, and such sound expressing..." (3.3.36-37), which indicates that he has decided not to wonder. It may be that he does not want to find out what they are or where they came from. Prospero comments on Alonso's response (in an aside) by saying "Praise in departing" (3.3.39), which the Riverside edition interprets as meaning "don't judge until you see the conclusion" (footnote 36 at 1627). Prospero's words indicate that his magic is part of a larger purpose. Every act he performs is truly a wonder, for every act is meant to bring about some sort of change in the individual.

In this banquet scene some might assert that Prospero is simply angry and malicious, for he sets food before hungry, wandering men and then has it whisked away. Prospero's actions here, however, are extremely God-like. George Herbert's poem "The Flower" speaks of a God who does this very sort of thing:

These are thy wonders, Lord of power,
 Killing and quickening, bringing down to hell
 And up to heaven in an houre;

 Still upward bent, as if heav'n were mine own,
 Thy anger comes, and I decline:
 What frost to that?

 These are thy wonders, Lord of love...
 (15-17, 30-32, 43)

Prospero uses his God-like power to kill and to quicken, to raise hopes and then dash to pieces, but these are truly wonders.

This paradoxical power is an integral part of the repentance process, and Alonso and his group are not the only ones who are doing penance. Caliban, Stephano and Trinculo are undergoing the same. In act four Prospero uses his rough magic on the three would-be usurpers. As they approach Prospero's cell, Stephano and Trinculo are distracted by the garments that Prospero has placed on the line. Caliban senses a problem and warns the other two: "what do you mean/ To dote on this luggage? Let it alone/ And do the murther first. If he awake/ From toe to crown he'll fill our skins with pinches,/ Make us strange stuff" (4.1.230-34). Caliban knows that Prospero will make them pay. But his words "make us strange stuff" bears noting. As explained in chapter two, "strange" often carried the connotation of wonder, and in this instance Caliban's reference to the fact that Prospero will make them strange suggests a sort of wonder. Caliban is contemplating the things he knows Prospero can do to him and other strange and

wondrous things that might happen. Moreover, it seems that the "make us strange stuff" also foreshadows the wondrous change that they experience because of their penance at the hand of Prospero's magic. For after the three endure some more pinches, dry cramps and so on, Caliban says at the end, "I'll be wiser hereafter,/ And seek for grace" (5.1.295-96).

Decidedly, Caliban and the others do a full penance. An important aspect of penance is the physical, outward act that is required. Again, it is George Herbert who, while discoursing on the virtues of confession and penance, notes that there should follow "some charitable work" (*The Country Parson* 15.27), and charity is a virtue of which wonders are spoken (*The Country Parson* 12.10). Given the fact that Alonso and his crew and Caliban and his crew are rogues, thieves, and would-be usurpers it seems logical that they aren't the type of persons who are prone to charitable works. Thus, Prospero works rough magic on them. Ferdinand, however, is one capable of charitable works. Even though Ferdinand has done nothing wrong, Prospero puts him to work moving logs as a test of his devotion and as an act of purification. All of this is part of Prospero's wondrous design to bring about a change, and Prospero has all this in mind when he whispers the aside to Alonso. Yet, the aside is meant for the audience as well, for the audience should not judge too quickly and dismiss wonder as hastily as Alonso does, for there are more wonders to come.

As act five evolves, it becomes evident that Prospero's wondrous design succeeds. He has wrought a great change, and just before he brings about his great reunion he abjures his magic. He no longer needs it, for from this point wonder will be his magic. Gonzalo says "All torment, trouble, wonder, and amazement/ Inhabits here. Some heavenly power guides us/ Out of this fearful country!" (5.1.103-105). What Gonzalo recognizes is that something quite divine has been behind their deliverance, and ironically enough, it is not just a deliverance from wandering on the island but a deliverance from past crimes and sins, for they have endured their torturous, troublesome, wondrous, and amazing penance. Prospero then discloses to them his identity and they are once again struck with wonder to which Prospero says, "I perceive these lords/ At this encounter do so much admire/ That they devour their reason..." (5.1.153-55). The Riverside edition footnotes the usage of "devour" and suggests that their "rational powers are lost" (1633). However, the *Oxford English Dictionary* provides another connotation of "devour" which goes more towards the purpose of wonder. It says that "devour" meant "to occupy a person so as to engross the attention." There is even an example given from *Pericles*: "Pericles, in sorrow all devour'd..." (4.4.25). In light of this usage it seems that their reason was not lost; rather their wonder aroused their reason to the point that their full attention was engaged in

reasoning, and so much so that they their mouths dropped open and they did not move as evidenced by Prospero's line "their words/ Are natural breath" (5.1.156-57).

Moments of ineffability often exist when there has been a continual acquisition of knowledge. Dante's speechlessness when he beholds the "Eternal Light" at the end of the *Divine Comedy* is a good example:

Bernard was signaling--he smiled--to me
to turn my eyes on high: but I, already
was doing what he wanted me to do,
because my sight, becoming pure, was able
to penetrate the ray of Light more deeply--
that Light, sublime, which in Itself is true.
From that point on, what I could see was greater
than speech can show: at such a sight it fails--
and memory fails when faced with such excess
(*Paradiso* 49-57)

Dante's experience--inferno, purgatorio and paradiso--is one which reveals a continual acquisition of knowledge. As he reaches the Eternal Light he is stuck with wonder--expressed by Dante as "sublime"--and is rendered speechless. The same sort of thing may be happening to Alonso and his group as they meet Prospero. ¹¹

Dante's experience ends with his vision of the Eternal Light, but Prospero is not finished, and he says, "My dukedom since you have given me again,/ I will requite you with as good thing,/ At least a wonder, to content ye..." (5.1.168-70). The wonder that he produces, of course, is Ferdinand who is in the cave with Miranda, and the response is "A most high miracle!" (5.1.177). And as previously noted, miracles arouse wonder for they move the mind to

consider power and knowledge of a greater type. Such is the expression that Alonso makes as he summarizes the entire experience:

This is as strange a maze as e'er men trod,
And there is in this business more than nature
Was ever conduct of. Some oracle
Must rectify our knowledge.

(5.1.242-45)

Alonso is quite correct when he says that they have been through a maze, which, of course, is a pun on "amaze." But the amazement does not suggest perplexity or mere bewilderment, for Alonso moves towards the knowledge that something more than nature had a hand in their experience. Moreover, he seeks the wisdom that some oracle might provide which is evidence that wonder is still in force.

Thus, the play ends with a family reunion. Prospero is restored to his family in that he receives his dukedom back and he gains a son-in-law. Alonso is reunited with his son Ferdinand who now has a wife, Miranda.¹² In that light, several passages in the play take on greater meaning. First is Prospero's speech to Miranda where he says "I have done nothing but in care of thee" (1.1.15). Second is Prospero's aside, "Praise in departing" (i.e. don't judge until you see the outcome) (3.3.39). And the last one is Prospero's line to Alonso, "I will requite you with a good thing,/ At least a wonder to content ye/ As much me my dukedom" (5.1.169-171). Hence, this last miracle which restores the kingdom and family has all been part of Prospero's wondrous design.

Notes to Chapter 5

1. I have chosen not to include *The Winter's Tale* because Richard Harp's article is a tightly focused piece on wonder in *The Winter's Tale*; moreover, I use Harp's article as a touchstone in explicating and clarifying many passages involving wonder in the other two plays. In the case of *Cymbeline*, wonder is not as pervasive an element there as in the other romances. Yet I do include references where appropriate. Others, like Walter Eggers, have attempted to make something of wonder in *Cymbeline*, but many instances are forced and do not hinge on classical usages. Moreover, for me to attempt to discuss all the wondrous subject matter in the late romances would be superficial.

2. All textual references to Shakespeare's plays are taken from the Riverside edition.

3. David Richman also refers to Albert Magnus and then writes, "reason can dispel wonder. If reason finds out the cause of a seeming miracle, the reactions proper to a miracle are no longer either necessary or possible" (102). This seems, at least to me, to be a contradiction. How can reason dispel wonder and still find out a cause? If reason dispels wonder then reason is like knowledge, but reason is distinct from knowledge; reason leads to knowledge after it has been prompted by wonder. Knowledge is what wonder hopes to arrive at, but reasoning is a means, a process to arrive at knowledge, rather than an end. Further evidence of this is Jonson's masque the *Vision of Delight*. When Delight is present the mind is divorced from reason, and it is filled with fleeting images. Wonder must come in to put things in order.

4. Beauty is not just found in pretty people. In describing the city of Tharsus, Cleon speaks of towers: "Whose towers bore heads so high they kiss'd the clouds" (1.4.24). The wonder here leads the mind to question what type of people and with what technology built such things. Moreover, the spires point towards heaven suggesting an upward movement of the mind and spirit.

5. The footnotes to the Riverside edition make it clear that the intended meaning is clear but the text is apparently corrupt. Some editors have replaced "by" with "for" (= in order to discover).

6. Walter Eggers also quotes this passage, but he focuses directly on the effect that it has on the audience claiming that the entire episode is "pure theatricality" (463).

7. Each time I read this passage I am forced to consider the question "what if someone did stand firm and was aroused to wonder?" I suppose that Ariel would have just put him to sleep.

8. Ferdinand's request for "good instruction" echoes a couple of earlier passages. In Book One of *The Faerie Queene* Fidelia provides the Red Cross Knight with her teachings described as "celestiall discipline" and "heauenly lore" (1.10.18 and 21). Moreover, Una, the symbol of truth, teaches the satyrs "discipline of faith" (1.6.31). In any case, yet especially in the case of Ferdinand, the instruction is the mind's attempt to arrive at further knowledge.

9. This notion is mentioned in the footnotes to the Riverside edition page 1624, footnote 37.

10. Stephen Greenblatt speaks of a passage in Hakluyt's *Mandeville* which says, "our spirit is amazed not because it is wonderful of itself but because it is new to us" (31). From here, Greenblatt goes on to draw a parallel between this passage and Prospero's words to Miranda, suggesting that perhaps Prospero intends to still skepticism, not wonder (31).

11. On the question of wonder and ineffability I must acknowledge Richard Harp who, through many discussions, assisted me in coming to an understanding of the relationship between the terms and who suggested that I look closely at Dante.

12. Again I would note that in *Pericles* and *The Tempest* Harp's observation of *The Winter's Tale* that "children are nature's miracles because they keep alive the past in the present and because they insure that the passage of time will not mean a destruction of continuity in a family or a kingdom" is most appropriate (303).

Chapter 6

Admiration versus Verisimilitude: "Likely Impossibilities" in Part One of Cervantes's *Don Quixote*

Admiration was one of the major artistic components of Spanish literature in the sixteenth and seventeenth centuries, and was the epicenter of a vibrant polemic. Edward C. Riley in his article "Aspectos del concepto de *admiratio* en la teoria literaria del Siglo de Oro" notes that Spanish rhetoricians acquired their concept of wonder from classical sources such as Aristotle and Cicero (173-175). However, in his book *Cervantes's Theory of the Novel* (1962) Riley explains that admiration possessed a variety of meanings:

It is not easy to fix the variegated meaning of the word. Dryden, like Sidney, could say 'admiration,' but the modern English sense of this is misleadingly narrow. It could also mean pleasure, surprise, astonishment, wonder, and awe. Fundamentally it seems to have been a sort of excitement stimulated by whatever was exceptional, whether because of its novelty, its excellence or other extreme characteristics. (89)

Despite the "variegated meaning[s]" admiration could be aroused, as already noted, through subject matter or style.

¹ Cervantes was caught up in the polemic of style versus subject matter, and Riley suggests that Cervantes preferred the latter (*Cervantes's* 89).

One of the earliest indications of this comes in the prologue to *Don Quixote*:

Idling reader, you may believe me when I tell you that I should have liked this book, which is the child of my brain, to be the fairest, the sprightliest, and the cleverest that could be imagined; but I have not been able to contravene the law of nature which would have it that like begets like. And so, what was to be expected of a sterile and uncultivated wit such as that which I possess if not an offspring that was dried up, shriveled, and eccentric: a story filled with thoughts that never occurred to anyone else, of a sort that might be engendered in a prison where every annoyance has its home and every mournful sound its habitation? Peace and tranquility, the pleasures of the countryside, the serenity of the heavens, the murmur of fountains, and ease of mind can do much toward causing the most unproductive of muses to become fecund and bring forth progeny that will be the *marvel and delight* (*maravilla y contento*) of mankind. (11) ²

That art should or could marvel and delight is not a foreign notion, for Aristotle maintained that art should arouse these emotions:

Learning things and wondering (*thaumazeiu*) at things are also pleasant for the most part; *wondering* (*thaumazeiu*) implies the desire of learning, so that the object of *wonder* (*thaumastou*) is an object of desire....Again, since learning and *wondering* (*thaumazeiu*) are pleasant, it follows that such things as acts of imitation must be pleasant--for instance, painting, sculpture, poetry--and every product of skillful imitation; this latter, even if the object imitated is not itself pleasant; for it is not the object itself which here gives delight; The spectator draws inferences ('That this is a so-and-so') and thus learns something fresh. Dramatic turns of fortunes and hairbreadth escapes from perils are pleasant, because we feel all such things are *wonderful* (*thaumasta*). (Rhetoric 1371b)

Art, then, can and must produce pleasure and wonder in the spectator, and as the prologue demonstrates, marvel and delight were of primary concern to Cervantes for he knows

that through these two emotions he will be able to reach all levels of society.

Cervantes hoped that the book would have a broad appeal. This notion becomes clear in the prologue when Cervantes asks a clever friend for some advice in writing the book. The friend encourages Cervantes to make proper use of imitation, for the more perfect the imitation the better the writing will be. Thus, the friend suggests that if Cervantes creates a good imitation he will create something that will appeal to all people:

Let it be your goal that from reading your story that the melancholy may be moved to laughter and the cheerful more cheerful still, that the simple not be bored, but that the clever *admire* (se admire) your originality. (Prologue 16)

That Cervantes took this to task is certain. At the end of Part One, the barber and the curate go to rescue Don Quixote, and through an elaborate scheme they place a spell over the knight and incarcerate him in a rolling cage. There is a group riding with the curate: a canon and his servants. Along the way, the curate explains to the canon the particulars of Don Quixote's condition, his madness, and his love for books of chivalry. This inspires the canon to launch into a lengthy discourse on fiction; the most telling portion includes a statement regarding audience appeal and admiration:

For in works of fiction there should be a mating between the plot and the reader's intelligence. They should be so written that the impossible is made to appear possible, things hard to believe

being smoothed over and the mind held in suspense in such a manner as to create surprise and astonishment while at the same time they divert and entertain so that *admiration* and pleasure (*admiración*) go hand in hand. But these are the things which he cannot accomplish who flees verisimilitude and the imitation of nature, qualities that go to constitute perfection in the art of writing. (1.47.426)

What Cervantes's friend suggests is clearly implied by the canon's statement that there be a mating between the plot and the intelligence of the reader. Since the audience is the general reading public, or as Cervantes says in the prologue "el antiguo legislador," the good artist must not flee from verisimilitude and imitation of nature.

Hence, what the canon ultimately wants is for poets to adhere to the rules of art:

What shall I say of the observance of time in the case of the action? I have seen a comedy in which the first act began in Europe, the second in Asia, the third in Africa, and if there had been a fourth act it would have ended in America thereby encompassing the four quarters of the earth. (1.48.430)

Of course the canon is referring to Aristotle's unity of time, but time is only a small part of the canon's complaint. He goes on to say that even the most simple-minded person would not be pleased by a play such as this because there is no attempt at verisimilitude. He would rather see poets follow the rules of art, for when poets do there is greater success:

Tell me, do you not remember a few years ago when three tragedies, written by a famous poet of this region, were played here in Spain which aroused *admiration* (*admiración*) and which also pleased and held in suspense all those that heard them, the simple as well and the wise, the general public as well as

the elite...? (1.48.429)

The canon argues that strict adherence to the rules of art pleases everyone, and that good art holds people in suspense; but, more important, it arouses admiration. And furthermore, the canon has a word to say about the type of subject matter. He notes that in religious drama poets should utilize the miracles of the saints. He is cautious to point out that many poets invent miracles in an attempt to arouse wonder, but that these attempts fail (1.38.486). Although it has been noted in an earlier chapter, it seems appropriate to repeat St. Augustine's notion about the relationship between wonder and the miraculous:

The power, indeed, was in the hands of Christ; but those five loaves were as seeds, not indeed committed to the earth, but multiplied by Him who made the earth. In this miracle, then, there is that brought near to the senses, whereby the mind should be roused to attention, there is exhibited to the eyes, whereon the understanding should be exercised, that we might *wonder* (admirare) at the invisible God through his visible works; and being raised to faith and purged by faith, we might desire to behold Him even invisibly, whom we came to know by the things that are visible. (24.1)

It is easy to see why the canon would abhor the inclusion of false miracles. That which attempts to deceive carries no sense of wonder because it departs from verisimilitude, and according to El Pinciano, a sixteenth-century Spanish thinker who wrote extensively on Aristotle, admiration and verisimilitude are closely allied: "resta saber de las condiciones de ellas, las quales son tres pares contrarios: una y varia, peturbadora y quietadora de los ánimos, y

admirable y verisimil" (Let us review the qualities of the fables which are three contrasting pairs: singular and varied, agitator and appeaser of the soul, and admirable and probable) (2.39). Hence, the canon's point, and thus Cervantes's point, is that admiration and verisimilitude enjoy a paradoxical relationship.

But as E.C. Riley points out "para Cervantes la reconciliación de esta [admiración] con la verosimilitud era uno de los mas grandes problemas literarios" (for Cervantes the reconciliation between admiration and verisimilitude was one of the great literary problems) ("Aspectos" 175). Much has been said already about Cervantes's attitudes and theories towards a reconciliation between admiration and verisimilitude. Riley has two works *Cervantes's Theory of the Novel* (1962) in which he devotes an entire chapter to the topic, and his article "Aspectos del concepto de *admiratio* en la teoria literaria del Siglo de Oro" (1963). Daniel Eisenberg touches on the subject in his book *A Study of Don Quixote* (1981), and Eduardo Urbina repeats much of Riley's work in his 1989 article "*Admiratio* y lo grotesco en el *Quijote*." But what is often overlooked is the one classical passage which allows for the fulfillment of the canon's criteria that the impossible be made to appear possible:

The *marvelous* (thaumastou) is certainly required in tragedy. Epic, however, offers more opening for the improbable, the chief factor in the *marvelous* (thaumastou), because in it the agents are not visible

before us. The scene of the pursuit of Hector would be ridiculous on the stage--the Greeks halting instead of pursuing him, and Achilles shaking his head to stop them; but in the poem the absurdity is overlooked. The *marvelous* (*thaumastou*), however, is a cause of pleasure, as is shown first by the fact that we all tell a story with additions, in the belief we are doing our hearers a pleasure...A likely impossibility is always preferable to an unconvincing possibility. (Aristotle *Poetics* 1460a)

Thus, the pages of *Don Quixote* are filled with episodes which reflect Cervantes's struggle with the "variegated meanings" of admiration and his struggle to reconcile admiration and verisimilitude; thus, the novel reflects Cervantes's keen ability to utilize various types of subject matter--however improbable--to arouse admiration.

Don Quixote: A Man Not Out of His Mind

This section is named such because it needs to be clearly understood that Don Quixote's madness or apparent madness is not destructive. Plato says in *Phaedrus* that "the greatest blessings come by way of madness" (244b); therefore, Don Quixote should not be labeled "a man out of his mind." Moreover, some very great blessings--miracles--come by way of Don Quixote.

Don Quixote's apparent madness arouses wonder in people. The clearest instance of this occurs while he is at home resting from the effects of his first sally. Don Quixote is in a deep sleep, and his friends, the barber, the curate, his niece and the housekeeper, are all discussing

the books of chivalry. All of a sudden, Don Quixote awakens and begins ranting and raving about this knight and that knight, and about how Don Orlando beat him to a pulp. After this harangue, Don Quixote asks for some food; he eats and then goes back to sleep. At this moment the company is struck with wonder: "Hiciéronle ansi: diéronle de comer, y quedóse otra vez dormido, y ellos, *admirados* de su locura" (They did as he asked and gave him something to eat, and he once again fell asleep, and the others *wondered* at his madness) (1.7.59).

Eduardo Urbina suggests that this is a negative sort of wonder (25), but the words of the housekeeper are most telling:

I am as certain as I am that I was born to die that it is those cursed books of chivalry he is always reading that have turned in his head; for now I recall, I have often heard him muttering to himself that he must become a knight errant and go through the world in search of adventures. May such books as those be consigned to Satan and Barabbas, for they have sent to perdition the finest mind in all of La Mancha. (1.5.50)

The niece supports this line of thinking by saying that many of the books should be burned as if they were heretics (50). The curate, too, supports this and says that there shall be a public "auto de fe" wherein those works will be sent to the flames (50). There is no question that they feel that Don Quixote's madness is the result of evil. Thus, their wonder at his madness seems to be a species of fear, but it is not necessarily negative, for as Aquinas says, "*Wonder*

(admiratio) is a kind of fear" (*ST* 2.2.180.3)

Moreover, it is particularly interesting that the housekeeper notes that Don Quixote has "the finest mind in La Mancha." When considering this passage, Plato's statement about the madness of the muses in *Phaedrus* is appropriate: "there is a form of possession or madness of which the muses are the source. This seizes a soul and stimulates it to rapt passionate expression, especially in lyric poetry, glorifying the countless mighty deeds of ancient times for the instruction of posterity" (245a). Given Cervantes's knowledge of Plato it seems likely that Don Quixote's madness might be linked to the madness of the Muses. If the housekeeper's statement that Don Quixote has the finest mind in La Mancha is accurate, then perhaps what one witnesses is that mind in action. Instead of being inspired to write the deeds and accounts of great knights, Don Quixote has chosen to act them out. Thus, Don Quixote's actions, like the poetic representations of heroic deeds, arouse wonder.

Further proof of Don Quixote's sanity can be seen in his speeches. One of his most famous discourses is on the subject of arms and letters:

Away with those who would tell you that letters have the advantage over arms. I will tell them they know not of what they speak. What they fail to take into consideration is the fact that in the profession that is known to us who follow it as that of arms, there are included many acts of fortitude that require for their execution a high degree of intelligence. Does not a warrior who is charged with leading an army or

defending a besieged city work with his mind as well as his body?...

It being true, then, that the profession of arms as well as that of letters has need of a mind...
(1.37.338)

These do not sound like the words of a madman, and the narrator says that the entire group of listeners regarded him with right good will for his speech was presented in excellent terms (1.37.339). Thus, his speech is one which is well constructed, and it is very convincing. Moreover, it parallels what was mentioned earlier about Plato's statement on the madness of the muses. Don Quixote's speech is on arms and letters; one is action, the other merely academic. Again, Don Quixote has chosen to act out the glories of the knight by choosing the profession of arms rather than writing about them as those who choose letters.

Thus, in keeping with the purposes of entertaining a "likely impossibility" it is likely that no one would actually want to choose arms because as Don Quixote says, "I could *almost* say that it grieves my soul that I should have taken up the profession of arms in an age so detestable, for I do fear that powder and lead may deprive me of the chance to make myself famous...But Heaven's will be done. If I succeed in carrying out my designs I shall be more honored for it...(1.38.343). It is, nonetheless, likely because Don Quixote is there before them, logically discoursing on the values of arms and letters and performing other acts as well.

Don Quixote: A Man Out of His Time

Don Quixote really is, however, a man out of sync with his time. There are in *Don Quixote* literally hundreds and hundreds of passages where admiration is used, and out of these, the most frequently recurring incident is when characters admire or are struck with wonder, amazement or marvel at the figure of the knight. The incident of the Biscayan is one which adequately illustrates the type of admiration produced by a person's first glimpse of Don Quixote.

In this episode, Don Quixote has just completed his battle with the windmills. After his recovery, he and Sancho continue on their trek. At this point Don Quixote sees at a distance a coach accompanied by some black-clad figures. He decides that the coach contains a beautiful princess who is no doubt imprisoned by some fiends. He decides to free the princess; therefore, takes an aggressive position in the middle of the road and bellows: "O devilish and monstrous beings, set free at once the high born princess whom you bear captive in that coach, or else prepare at once to meet your death as the just punishment of all your evil deeds" (1.8.66).

However, these are not devilish monsters, but friars of the Order of St. Benedict. The coach does not hold a captive princess, but a lady traveling to Seville, and the

friars just happen to be traveling the same way. The friars' response to Don Quixote's threat is as follows:

"The friars reigned in their mules and sat marveling (quedaron admirados) as much at the figure of Don Quixote as at his words" (1.8.66). Eduardo Urbina suggests that this type of admiration is negative: "La admiración negativa consiste en sucesos que al causar sorpresa implican a un tiempo desabrobación" (Negative admiration occurring in events that cause surprise implies at the same time disapproval) (24). Urbina views the admiration of the friars as a negative type. This view, however, does not follow classical lines. Longinus aptly noted that "what is useful and indeed necessary is cheap enough; it is always the unusual which wins our wonder (thaumasta)" (35.5). Is Don Quixote not an unusual sight? Is this unusual sight--a battered knight--not worthy of wonder? Yes, he is the perfect example of Aristotle's "likely impossibilities." Urbina believes that the friars somehow disapprove of Don Quixote, but there is not evidence that their wonder is negative. In fact, one particular friar's reply is not disapproving; rather, the friar responds to Don Quixote by addressing him as "Sir Knight" (1.8.67) which is at once an act of respect and an acceptance of Don Quixote as a "likely impossibility."

Another incident where people wonder at Don Quixote the knight occurs during Don Quixote's stay at the inn on his

first sally. On this occasion Don Quixote wishes to be dubbed a knight, and the innkeeper arranges for the novice knight to keep a vigil over his armor by the side of the barn. The innkeeper then informs his other guests of Don Quixote's intentions--of his vigil and of his desire to be dubbed a knight. This is how they reacted: "*Admirándose de tan extraño género de locura y fuéronselo a mirar de lejos...*" (Marveling at such a strange variety of madness, they all went to see for themselves and watched from a distance) (1.3.38). Once more Urbina catalogues this as negative wonder; however, the scene is devoid of any negative aspect, and there is certainly not a drop of fear present. Again, Aquinas's discussion of wonder and fear sheds light on this episode, for he says that "fear leads to flight rather than to search" (2.1.41.4). The innkeeper and his guests willingly participate; they go in search of the rare sight. And it seems that they stand there at a distance marveling, not ridiculing; they are attempting to comprehend, and their minds are no doubt moved toward inquiry. ³

All this marvelling at Don Quixote the knight is easily explained. Everyone who meets Don Quixote is struck with wonder because they think that knights existed only in the past and in books of chivalry. However, when they meet with Don Quixote they see a living relic. People can respect the ideals and values of the chivalric knight, but they thought

those times and values were dead. Now, however, they see those times and values quite literally brought back to life--as in the case of Hermione in Shakespeare's *The Winter's Tale*--by Don Quixote and they are struck with wonder. Thus, Urbina's argument of negative wonder seems to wane in light of the fact that Don Quixote is not a despicable figure; rather, he is the reincarnation of a dead but highly respected past. Hence, the wonder that Don Quixote arouses occurs when things which are supposed to be only historical or literary become present. This coincides directly with Aristotle's "likely impossibility." It is "impossible" because everyone knows knight errants are gone, but it is also "likely" because, in Don Quixote's case, there are so many accounts of knights errant in books of chivalry, and these are the most popular books of his day. ⁴

Don Quixote: A Plot Full of Beauty and Wonder

Books of chivalry were, of course, famous for their knights, as well as for their beautiful ladies. A knight cannot be without his lady. Moreover, it is a knight's duty to assist ladies in distress. Cervantes uses this convention in the novel by weaving together a number of plot lines which involve the plights of beautiful ladies.

Early in the first part of the novel Don Quixote and Sancho meet with a group of shepherds who are going to the

funeral of a deceased friend. The shepherds indicate that their deceased friend--Grisóstomo--died of a broken heart. He fell in love with a beautiful girl named Marcela, and she rejected him. The shepherds describe her as an evil monster: the most beautiful and the most evil in the world. When they arrive at the appointed burial spot, Ambrosio begins the services by reading one of Grisóstomo's poems, and he is about to read another when the following occurs:

And he was just about to read another of the papers that had been saved from the fire when he was halted by a *marvelous* vision (*maravillosa* vision)--for such it appeared--that suddenly met his eyes; and there appeared on top of the rock beside which the grave was being dug the shepherdess Marcela, more beautiful than she was reputed to be. Those who had never seen her looked on her with *admiration and silence* (*admiración y silencio*). (1.14.103)

Marcela's beauty arouses wonder in the beholders, and it was Plotinus who noted that "this is the effect that Beauty must ever induce, *wonderment* (*thambos*) and a pleasing astonishment" (1.6.4). Surely those who had never seen her were struck with wonder, but what about those who had seen her before? Have they lost their wonder? No, for they were "not held in less suspense (*quedaron suspensos*) as those who had never seen her" (1.14.103). Thus, the shepherds are moved to wonder despite the fact that they had seen her before, and despite the fact that they hold her responsible for the death of their friend Grisóstomo.

Moreover, to further emphasize the ability of beauty to arouse wonder it must be noted that after Marcela appears

Ambrosio verbally attacks her:

Have you perchance come here you fierce basilisk of these mountains to see if in your presence blood will flow from the wounds of this miserable wretch whom you killed with your cruelty?...Or perhaps you come to arrogantly tread upon this poor corpse as that ungrateful did to her father Tarquinius? Tell us quickly why you have come... (1.14.103).

Marcela does tell them why she has come. She says she has come to defend herself against those who would blame her for Grisóstomo's death. Her speech is powerful. She declares that heaven made her beautiful and that she should not be compelled to love all those who fall in love with her. She further states that she has retired to the mountains to avoid people. Her bounds are the mountains, and if she leaves them it is to "contemplate (contemplar) the beauty of the heavens, the path by which the soul travels to its first dwelling place" (1.14.104). It seems that Marcela understands the concept of wonder, for she has devoted her life to contemplation of the heavens. In a certain sense this is part of her reproach, for Grisóstomo was not willing to be satisfied with contemplating or admiring beauty; he allowed another emotion--lust--to prevail.⁵ And, "saying all this and without waiting for a reply, Marcela turns her back on the group and slips into the woods leaving them in *admiration* (admiración) of her wit and also of her beauty" (1.14.104).⁶ Thus, Marcela epitomizes Plotinus's edict that beauty must ever produce *wonderment* (thambos). This episode with Marcela is one which clearly demonstrates the

relationship between beauty and wonder, but it does not resurface within the plot. What it does do, however, is foreshadow the type of love story that dominates the plot, for much of the novel involves beautiful men and women and the many turns and twists that love involves.

In chapter twenty-three the reader is introduced to the Knight of the Mournful Countenance. Don Quixote has been on la Sierra Morena doing penance. He has taken on a grisly, mournful appearance: a definite contrast to the amount of beauty that will be encountered from here to the end of Part One. Yet, Don Quixote's presence on the Sierra Morena sets in motion a series of events that constitute a marvelous interweaving of several plots.

Don Quixote is not alone on the mountain. There is a young man, a jilted lover named Cardenio, running around in much the same grisly attire as Don Quixote. Cardenio is from Andalusia where he left behind a beautiful woman by the name of Luscinda. It is not by chance that she bears the name Luscinda, for it carries the connotation of "luz" or "light" which further enhances the wonder of her beauty. In a way, she is comparable to Penelope in Davies's *Orchestra* who is described as having "Immortall beautie in her eyes" which shine with "caelestiall glory" (Stanza 10).

Luscinda and Cardenio want to get married, but Cardenio's father sends him to live in the court of Duke Ricardo. While there, Cardenio befriends the Duke's son Don

Fernando. Don Fernando is a lusty young man who has recently defiled a young peasant girl. Don Fernando persuades his father to permit him and Cardenio to return to Cardenio's on the pretense that they can sell some horses there. Actually, Don Fernando is running away from his problem. But while they are in Andalusia, Cardenio tells Don Fernando of Luscinda and then introduces them. When Fernando sees Luscinda he is "struck dumb and loses his sight" (1.24.230). This is sort of a Dante-like experience, for when Dante sees the Eternal Light he too is struck dumb and he says that "my vision almost fades completely" (*Paradiso* 33.49, 61).

At this point, Don Fernando sets out to work his own purposes. He tells Cardenio that he will act as a mediator between his father and Luscinda's and that he will help bring about their marriage. Don Fernando then betrays Cardenio and presents himself to Luscinda's father and the wedding day is quickly set.

Cardenio and Luscinda discover the treachery but there is little they can do. Luscinda vows that she will never marry Don Fernando and exchanges vows with Cardenio. But, when the wedding comes along Luscinda says "I do" and then faints. Cardenio--who was watching the entire ceremony--leaves town in a mad rush. This is what has brought him to the mountain, and this is the story he tells to Don Quixote, Sancho, the barber and the curate.

As chapter twenty-eight opens the narrator makes a passing, yet "tongue-in-cheek" reference to Aristotle's dictum about the wondrous effects of a tightly contrived plot with dramatic turns and twists of fortune. He says, "we now pursue this hackled, twisted, winding thread of plot" (1.28.233). And as the scene opens another character is introduced. At first they think it is a young lad. But when the hat comes off they realize it is a girl, and she is beautiful. She speaks to them and they are "struck with wonder at her wit as well as her beauty" (1.28.235). She begins to tell her story which turns out to be connected with Cardenio's. She is the young woman who was dishonored by Don Fernando; her name is Dorotea. Dorotea also knows Cardenio's story, for news of his story reached her town. She has some valuable information for Cardenio, for he thinks that Don Fernando and Luscinda are wed. Dorotea says that "at their wedding certain things happened that are truly cause for wonderment (*admiración*)" (1.28.285). Dorotea relates that after Luscinda fainted they unbuttoned her gown to give her some air and a note and a dagger fell out. The note claimed that she was really Cardenio's fiancée and that she went through with the wedding out of duty to her parents. She said in the note that she was going to kill herself rather than be married to a traitor. Dorotea's tale is one for Cardenio and the others to wonder at, for it has the true force of a tale as Richard Harp notes "tales

are not tales when they are seen; rather, they must be heard. The audience's only hearing what has happened increases its wonder..." (298).

After Dorotea has finished her story and aroused everyone's wonder, Cardenio reveals his identity to her, and she is struck with wonder at this truly miraculous coincidence (1.29.243). But it is less coincidence for there is something much greater and worthy of wonder in operation: providence. To this end Cardenio says, "Heaven will restore us to what is ours" (1.29.243).

Dorotea and Cardenio now help Sancho, the curate and the barber get Don Quixote off the mountain. The first place they go, of course, is back to the inn. When they arrive, the innkeeper, his wife, and their daughters are struck with wonder at the figures of Cardenio and Dorotea. The verb that is used is "espantarse" which is "to be afraid" (1.32.276). Aquinas notes that "wonder is a kind of fear resulting from the apprehension of a thing that surpasses our faculties" (*ST* 2.2.180.3), and in this case the innkeeper and his family are struck with wonder because of the extreme beauty of Dorotea and Cardenio and also because they are a bit out of place. The roadside inn, home to all sorts of common folk, would not likely receive two such figures; it is possible, however, for they are there.

While they are there resting, the story of "The One Too Curious for His Own Good" is told. This is a large hiatus

in the story line which lasts for three chapters. It is one which tells the story of Anselmo; it is a love story which reflects the stories underway in the novel. In many ways it is a sort of epic digression which serves to distance the reader from the immediate plot, which, upon return, again arouses wonder and increases the desire to know more. The other way it renews wonder is through carefully placed echoes of the main plot thereby arousing wonder at the marvelous construction of the overall plot.

Next, two masked strangers ride to the inn. They are greeted by the group and in a matter of seconds they are all silent and "staring" at each other. The word used here is "mirar" (1.36.325). As noted in the chapter on Shakespeare, "mirar" carries the force of sight and is akin to "admirar." Thus the newcomers and the people at the inn--namely Cardenio and Dorotea--are all struck with wonder because the two masked figures are Don Fernando and Luscinda. All is resolved, and Cardenio is reunited with Luscinda and Dorotea and Don Fernando decide to keep their vows. The intersecting point to these two plot lines is Don Quixote. If he had not been on the mountain it is quite possible that Cardenio and Dorotea would have never met which means they would have never arrived at the inn. Cardenio was correct in his observation that heaven--wondrous providence--would set things right.

Providence, however, is not through working miracles

yet, for now there is another plot which truly involves a divine hand. The story of the captive--Captain Viedma--and Zoraida is quite compelling. The captain was captured and taken to Constantinople. Then he was taken to Algiers. The captain could have written home to have ransom money sent, but he did not venture such a thing because of his own pride and fear that his father had no money and that his brothers would not help. But, through stranger fortune he came into contact with a moorish woman who had been taught and converted to Christianity, Zoraida. Zoraida plots with the captain and she gives him money to buy a boat and to buy his freedom. Her only wish is to leave with him for she wants to be able to practice Christianity and honor the Virgin Mary. Their escape is fraught with perils and dangers which include pirates, storms and rough hiking over land. They finally arrive in Granada where Zoraida is baptized.

The captain is quite overcome with his experience and declares,

Seeing that Heaven has seen fit to give her to me as my companion, I can imagine no other fortune, however good, that might come to me which I should hold of greater worth. The patience with which she endures the hardships that poverty brings with it, and her desire to become a Christian, are such as to fill me with *admiration* (admiración) and induce me to serve her all my life long. (1.41.379)

His experience has truly been one full of wonders as Don Fernando declares "your manner of relating this extraordinary adventure has been equal to the novelty and

unusual character of the subject. Your story is strange, and it is filled with incidents that cause the hearers to *marvel* (*maravillar*). We should like to hear it again even if tomorrow it should be the same tale" (1.42.380). Don Fernando's assessment of the wondrous effects of the plot sounds as if it came directly from Aristotle. The captain, however, marvels at something else. He wonders at the hand of providence which has brought him to this point. He also admires Zoraida's saint-like qualities in the same fashion that George Herbert says the parson wonders at the saints' "patient suffering...daily temperance...and constant prayers...in times of peace and prosperity" (*The Country Parson* 9.25). Thus, his wonder raises him to a new spiritual awareness.

There is only one problem: the captain and Zoraida are homeless. Fortunately, providence continues to work wonders. A judge and his daughter come to the inn. They, too, are very striking figures. As it turns out, the judge is the captain's brother. They are reconciled and the judge offers to help his brother the captain. And what about the daughter, Dona Clara? She can't be left out. Her lover, a boy named Don Luis, has followed her to the inn, and after a rather frantic and violent scene Dona Clara and Don Luis confess their love for each other. At this point the threads of the plot are tied. Families and couples are wondrously united and reunited which is in keeping with

Richard Harp's dictum that, "Children are nature's miracles because they represent a continuation" (303). Further, the reunion and reconciliation of these people demonstrate Cervantes's ability to reconcile admiration and verisimilitude.

Yet, the question of how Cervantes reconciles admiration and verisimilitude continues to plague such critics as Riley, Eisenberg and Urbina. Riley proposes that Cervantes had a "personal fondness for the exceptional--for what modern journalism would make a story" and that "he could no more exorcise the admirable from his idea of the novel than he could stifle the voice of reason in him" (*Cervantes's* 93).⁷ It does not seem, however, that Cervantes was any more or less perplexed with the polemic than any other artist. Besides, why would Cervantes want to eliminate the admirable from his novel? It seems that Cervantes was able to blend wonder and verisimilitude quite well, for he understood that

...incidents have the very greatest effect on the mind when they occur unexpectedly and at the same time in consequence of one another; there is more of the *marvellous* (*thaumastou*) in them than if they happened of themselves or by mere chance. Even matters of chance seem most *marvellous* (*thaumastou*) if there is an appearance of design as it were, in them...A plot, therefore, of this type is necessarily finer than others. (Aristotle *Poetics* 1452a)

This is exactly what Cervantes has done throughout Part One of the novel. Each of the stories in the last half of Part One come at the same time and in consequence of one another.

Moreover, Cervantes continually presents a series of "likely impossibilities" that keep wonder alive (Aristotle *Poetics* 1460a).

It cannot be forgotten, however, that the central figure in the entire design is Don Quixote. He is the one, the apparent madman, the man out of his time, who keeps the beautiful and wondrous plot together. In chapter twenty-eight the narrator makes this point very clear:

Most happy and most fortunate were those times when that boldest of knights, Don Quixote de la Mancha, came into the world; and it is by reason of his noble resolve to revive and restore to that same world the calling of knight errantry, so long lost to the memory and all but the dead, that we now, in this age of ours which is so lacking in merry entertainment, are able to enjoy not only the charm of this veracious history, but also the tales and episodes interpolated in it, which are no less pleasing, artful, and true than the history itself. (1.28.275)

Not only is Don Quixote the central figure of the entire plot, he is at the center of the "history" (verisimilitude) and the "tales" (admiration) both which combine to produce pleasure as noted in Aristotle's dictum that "the *marvellous* (thaumastou) is a cause of pleasure" (*Poetics* 1460a). But it seems unfair that anyone other than Don Quixote should have the last word on the subject: "I do not care to elaborate on this point any further; from the examples I have cited it may be gathered that no matter what part of a history of a knight-errant one reads, it is bound to give pleasure and arouse wonder (maravilla)" (1.50.444).

Notes to Chapter 6

1. As already noted in this study, James Paul Biester is a proponent of admiration as an effect of style; Deborah Shuger focuses on style as well, but also makes considerable note of the wondrous effect of Christian subject matter in demonstrative oratory; and J.V. Cunningham as well straddles style and subject matter.

2. Textual citations from *Don Quixote* come from Samuel Putnam's translation unless otherwise noted. It is among the finest of English translations. I have also examined the Spanish text as well and have inserted the appropriate Spanish equivalent of wonder in parenthesis. In instances where there are parallel texts--Spanish and then English--the Spanish text is from the Martin de Riquer of the Academia Real Española.

3. This situation can be compared nicely with the scene from Book I of Spenser's *The Faerie Queene* where the people view the slaying of the dragon by Red Cross Knight. The people marvel at the knight but they are struck with "idle fear" at the sight of the dragon: "But when they came, where that dead Dragon lay,/ Strecht on the ground in monstrous large extant,/ The sight with idle fear did them dismay,/ Ne durst approach him nigh, to touch, or once assay...Some feared, and fled..." (1.12.9-10).

4. I must readily admit that this chapter's discussion on how and why *Don Quixote* arouses wonder in those he meets is not all my own. I owe much to the careful reading and observations of Richard Harp who shared these things with me via spoken and written word.

5. It seems that Grisóstomo's problem was that he did not admire Marcela; rather, he was too much influenced by lust. In Davies's *Orchestra* the suitors check their presumptuous desire at Penelope's great beauty. It is wonder which causes them to see her in a different light. Marcela is devoted to admiring and contemplating the heavens, and if Grisóstomo had followed her lead he would have been able to keep his emotions in line, for Plato says that "the contemplation of the heavens allows us to see the order and harmony of the cosmos which serves to regulate our wandering vagaries" (*Timaeus* 47a-c).

6. It seems fair to point out that beauty is not the only thing that arouses wonder. It is made very clear that they wonder at her wit. This suggests that they wonder at her sharp mind, but it also could mean that the wonder at her

rhetoric. Marcela's argument is quite lengthy, but very eloquent.

7. Riley's earlier statement about Cervantes's "inability to resist telling--what modern journalism would consider--a good story" seems more to allude to part two of the novel, for in terms of wonder there is certainly less wondrous subject matter and a less coherent structure.

Chapter 7

Orthodoxy and Wonder in the Poetry of George Herbert

In his book *Authority, Church, and Society in George Herbert*, Christopher Hodgkins aptly notes that "religion has tended to be for the twentieth century--at least for many twentieth-century intellectuals--what sex became to the nineteenth century: a suspect, even guilty thing, best discussed (if at all) in other terms, and practiced (if at all) behind firmly closed doors" (3). Finding an orthodox reading of Herbert too confining and making an effort to appease current critical trends, Hodgkins suggests that one can "seek the deeply human Herbert beneath or even apart from confining orthodoxies" (3). However, Herbert did not find orthodoxy at all confining, and to seek him "beneath" or "apart" from his religion is to miss the "deeply human" Herbert. ¹ He describes his book *The Temple* as "a picture of the many spiritual conflicts that have past betwixt God and my Soul, before I could submit mine to the will of Jesus my Master" (Wanton 74). This does not sound like a person who feels confined or shackled by orthodoxy. Herbert, rather, draws strength from his orthodox environment and to

a great extent finds freedom of thought and spirit.

Herbert found freedom of thought and spirit within his orthodox setting because he was acquainted with wonder. Wonder allows the individual, whether immersed in philosophy or theology, to explore hidden meanings and to search for knowledge. Clement of Alexandria clearly states that "the beginning of knowledge is wondering at things, as Plato says in the *Theatetus*; and Matthew in the *Traditions* exhorts, 'wonder at that which is present,' laying this down as the foundation for further knowledge. So also in the Gospel according to the Hebrews it is written, 'He that wonders shall reign'" (*Stromates* 2). Thus what one finds in Herbert's poetry and in much of his prose is a mind wondering about common orthodox elements, and through wonder Herbert lays the foundation for further knowledge.

Herbert says a great deal about how knowledge is acquired and how the priest should impart knowledge or stir the hearts of the congregation to inquire further. The process of illumination should include wonder and not just words as suggested in the poem "The Windows":

Lord, how can man preach thy eternall word?
 He is a brittle crazie glasse:
 Yet in thy temple thou dost him afford
 This glorious transcendent place,
 To be a window through thy grace.

But when thou dost anneal in glasse thy storie,
 Making thy life to shine within
 Thy holy preachers; then the light and glorie
 More rev'rend grows & more doth win:
 Which else shows watrish, bleak & thin.

Doctrine and life, colours and light, in one
 When they combine and mingle, bring
 A strong regard and aw: but speech alone
 Doth vanish like a flaring thing,
 And in the eare, not conscience ring. ²

Thus the preacher becomes a window through which the congregation can "see" the gospel truths rather than just hear them. And when "doctrines and life, colours and light" combine they produce a "strong regard and aw." Awe is a form of wonder, and in this case it is aroused by something greater than a mere sermon, for "speech alone/ Doth vanish like a flaring thing," and rings only in the ear. Herbert wants to touch the conscience; he wants the conscience to ring with the glorious truth of gospel light.

So, what must the preacher do to be a window full of light and glory and awe? He "composeth himself to all reverence; lifting up his heart and hands and eyes, and using all other gestures which may express a hearty, and unfeigned devotion. This he doth first, as being truly touched and *amazed* with Majesty of God" (*The Country Parson* 6.1-6). In order to cause wonder in the congregation, the preacher must first be genuinely struck with wonder. One cannot convey what one does not possess. Thus, as the preacher experiences wonder, he can thereby become a window and allow gospel light and knowledge to shine through him which will cause "strong regard and aw" in those who come to the temple to worship.

One cannot, however, discount completely the power of

the "the word" to move to wonder. As noted earlier, Melanchthon in *De modo et arte* (1537-1539) writes that "all preaching should arouse emotions, for the end of preaching is renovation and spiritual life attained by inserting better emotions into the soul" (5,2:51). One of the strongest emotions that can be aroused through preaching is wonder. Dennis Quinn makes this very clear in his article "Donne and the Wane of Wonder." Quinn notes that, all Donne's remarks about wonder are consistent with this emphasis upon wonder as a means rather than as an end. The question then becomes, How can one stimulate wonder in a listener?...In one of his sermons Donne argues that Christ taught by obscure similitude and parable in order to arouse 'admiration' in his hearers. Christ 'astonished them with these reversed and darke sayings in order to increase their desire to understand' (7.315-316). (629)

A good example of a group of people who did not allow their wonder to move them to further understanding is the doctors of the temple. Donne sets forth this scene in his poem "The Temple" which is part of "La Corona":

With his kind mother who partakes thy woe
Joseph turn back; see where your child doth sit,
Blowing, yea blowing out those sparks of wit,
Which Himself on those Doctors did bestow;
The Word but lately could not speak, and lo
It suddenly speaks wonders; whence comes it,
That all which was, and all which should be writ,
A shallow seeming child should deeply know?...³

The "Word" here refers to the Gospel but it also refers to the "Word" in the Gospel of Saint John 1:1-3: "In the beginning was the Word and the Word was with God and the Word was God...". When this "Word" is "made flesh" (St. John 1:14) it speaks wonders. Christ's words, his sermon to

the doctors, arouse wonder because He spoke complex truths which they had not understood even after years of study and debate. However, they are perplexed at how the young boy acquired this great knowledge. If they would have allowed their wonder to increase their desire to understand the young Christ's knowledge, then they might have understood his divinity. The plight of the doctors is clearly set forth in the words of St. Augustine:

But as He taught the Jews *marvelled* (mirabantur); all indeed, so far as I think, *marvelled* (mirabantur), but not all were converted. And why this *wondering* (admiratio)? Because all knew where He was born, where He had been brought up; they had never seen Him learning letters, but they heard Him disputing about the law, bringing forward testimonies of the law, which none would bring forward unless he had read, and none would read unless he had learned letters: and therefore they *marvelled* (mirabantur). (*On the Gospel of St. John* 29.2)

But there were those who did allow their wonder to move them to further inquiry. Yet Donne says that "it is not enough to merely think about God: consideration, meditation, speculation, contemplation, and admiration are not sufficient, for they must end in acts of prayer and praise" (*Sermons* 8.119-120). Prayer is a crucial part of any orthodoxy, and it is also an instrument of wonder. In one version of his poem "Prayer" Herbert makes this point clear:

Prayer, the Churches banquet, Angels age,
 God's breath in man returning to his birth,
 The soul in paraphrase, heart in pilgrimage,
 The Christian plummet sounding heav'n and earth;
 Engine against th' Almightye, sinners towre,
 Reversed thunder, Christ-side-piercing spear,
 Transposer of the world, wonder's ressort,
 A kinde of tune, which all things heare and fear;

Softness, and peace, and joy, and love, and blisse,
 Exalted Manna, gladnesse of the best,
 Heaven in ordinarie man well drest,
 The milky way, the bird of Paradise,
 Church-bels beyond the starres heard, the souls bloud,
 The land of spices; something understood.

This version of the poem differs slightly from the version usually anthologized. The poem most commonly anthologized comes from the MS Tanner 307 in the Bodelian Library wherein the seventh line reads "The six-daies world transposing in an hour." The version quoted above comes from the MS Jones B 62 in Dr. William's Library. In either case, line seven functions as an appositive to prayer, but in this case Herbert suggests that prayer is "wonder's ressort." Prayer is truly a wondrous thing, for through prayer one recalls key principles and opens a conduit to heaven where one can muse and wonder about more profound questions. Saint Paul encouraged early followers of Christ to "persist in prayer" (Romans 12:12). In light of Herbert's poem, persistent prayer would allow a person to dwell in "wonder's ressort." Prayer is truly a meditative and contemplative act. Richard of St. Victor suggests that meditation is "the careful look of the soul zealously occupied in the search of truth" (*Benjamin Major* 1.4). The soul engaged in prayer is a soul that not only acknowledges God but is one which is actively pursuing Him as well, pursuing truth and knowledge. The final outcome of meditation is knowledge. According to Herbert's last line, the final outcome of prayer is "something understood."

Understanding, prayer, and wonder enjoy a unique relationship, but understanding complex religious principles can come through wonder without the mediation of prayer. St. Gregory the Great says that "The Word of God presents in an open day that wherewith the little ones may be fed; it keeps in secret that whereby men of a loftier range may be held in suspense of wonder (*admirare*)" (*Moralia on Job* 4). What are the secrets of the gospel, the word of God? The secrets of God are often expressed in paradoxes. ⁴ The poem "The Holdfast" is a prime example:

I threatened to observe the strict decree
 Of my deare God with all my power & might.
 But I was told by one, it could not be;
 Yet I might trust in God to be my light.
 Then I will trust, said I, in him alone.
 Nay, ev'n to trust in him, was also his:
 We must confess that nothing is our own.
 Then I confess that he my succor is:
 But to have nought is ours, not to confesse
 That we have not. I stood amaz'd at this,
 Much troubled, till I heard a friend expresse,
 That all things were more ours by being his.
 What Adam had, and forfeited for all,
 Christ keepeth now, who cannot fail or fall.

In this poem the speaker is trying to obey God, but more important he is trying to find something he can do to repay God. With each attempt, however, the speaker is pushed to a new item: obedience, trust, and finally confession. Each time the speaker is told that these gifts are from God. The final couplet suggests that these gifts, which Adam forfeited for all, are now held by Christ. ⁵ Thus the amazement comes in the paradoxical relationship between God and the speaker. The speaker is supposed to trust, confess

that God is his succor, and obey. However, he cannot generate any of these things on his own; they are gifts from God. Yet, there is comfort in the knowledge that they are also more his because he (the speaker) also belongs to God. In the final analysis, however, the paradox is the wonder which leads to the knowledge that all can be found in Christ.

Another poem which expresses the wondrous paradoxical relationship between God and mortals is "The Flower." In this poem Herbert uses the flower and its seasonal cycles to express Saint Paul's paradox found in 2 Corinthians 12:10: "Therefore I take pleasure in infirmities, in reproaches, in necessities, in persecutions, in distresses for Christ's sake; for when I am weak, then am I strong." Thus the poem says, "These are thy wonders, Lord of power,/ Killing and quickening, bringing down to hell/ And up to heaven in an houre..." (15-17). Thus, God has the power to weaken the physical being, but when the physical is weak then the spirit lives and strengthens. The poem "Vertue" also expresses this same paradox:

Sweet day, so cool, so calm, so bright,
The bridall of the earth and skie:
The dew shall weep thy fall to night:
For thou must die.

Sweet rose, whose hue angrie and brave
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet dayes and roses,
A box where sweets compacted lie;

My musick shows ye have your closes,
And all must die.

Onely a sweet and vertuous soul
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Thus, the wonder lies in God's ability to kill and quicken, to weaken the flesh--the flower, the day, the rose, the spring--but then to allow the soul to "chiefly live."

Herbert reinforces the idea of physical weakness and spiritual strength again in his poem "Affliction" where he says, "Broken in pieces all asunder/....Once a poor creature, now a wonder,/ A wonder tortured in the space/ Betwixt this world and that of grace" (1-6).

It is this fundamental christian paradox, that of weak yet strong, which arouses much wonder in Herbert. In his poem "The Glance" he seems to summarize the killing and quickening theme as he inserts God's love into the poem:

When first thy sweet and gracious eye
Vouchsaf'd ev'n in the midst of youth and night
To look upon me, who before did lie
Weltering in sinne;
I felt a surged strange delight,
Passing all cordials made by any art,
Bedew, embalme, and overrunne my heart,
And take it in.

In this first stanza God saw a man "weltering in sinne." The *Oxford English Dictionary* gives a 1620 definition of "weltering" which meant to "roll or lie prostrate (in one's blood)." It would seem that the speaker in this poem is in physical and spiritual distress. This image that Herbert creates, a man weltering in sin, or a man rolling around in

his own blood, closely parallels Christ, for Christ took upon himself the sins of the world and shed his blood for all. The image connotes some sort of attempt at self-redemption on the part of the speaker, and later it will be shown that self-redemption is not possible. But when God throws a glance his way, he feels a strange delight.

However, after God's glance comes more trials:

Since that time many a bitter storm
My soul hath felt, ev'n able to destroy,
Had the malicious and ill-meaning harm
His swing and sway:
But still thy sweet original joy,
Sprung from thine eye, did work within my soul,
And surging griefs, when they grew bold, controll,
And got the day.

Once again Herbert portrays God's wondrous ability to lift and to lower, to bring out of sin and lower into bitter storm, but all is not lost:

If thy first glance so powerfull be,
A mirth but open'd and seal'd up again;
What wonders shall we feel, when we shall see
Thy full-ey'd love!
When thou shalt look us out of pain,
And one aspect of thine spend in delight
More than a thousand sunnes disburse in light,
In heav'n above.

This final stanza reveals the keen level of understanding that the speaker has of this wondrous paradox. The speaker knows that God's glance can open and seal up, quicken and kill, but he is not bitter; rather, through wonder the speaker understands the paradox which leads him to the knowledge that greater wonders will be shown when the full-eyed love of God shines and he is permitted into heaven

where God's glance outshines a thousand suns.

Beyond the wonder of the paradox lies a unique relationship between wonder and sin. In "The Glance" the speaker was weltering in sin before God looked upon him. The strange delight and the wonder that ensues helps turn him from sin. It seems that there is some connection between sin and wonder. Can wonder rescue a soul from sin or cause it not to sin? In his poem "Psalm IV" Herbert alludes to the fact that this is possible: "The Lord will harken unto me/ when I his grace implore:/ O learn to stand in awe of him,/ and sin not any more" (13-16). Awe, or wonder in this case, seems to be the key to avoiding sin. A similar situation was revealed in the case of the Red Cross Knight in Spenser's *The Faerie Queene*. In Book One Fidelia's sacred preaching is a wonder for it is able to "kill/ And raise again to life the hart that she did thrill" (1.10.19). In the end, the knowledge that the knight receives through his wondrous experience allows him to avoid sin, for he soon begins to frame his life in holy righteousness (*Faerie Queene* 1.10.45).

Part of learning to stand in awe of Christ is understanding the wonder of Christ's sacrifice and atonement. This, more than anything, is truly a thing of wonder. Further, in his poem "The Church Militant" Herbert notes that the church "to Egypt came, where they did prove/ Wonders of anger once, but now of love" (37-38). In these

lines Herbert alludes to the miraculous plagues of Egypt which were "wonders of anger." The other wonders of anger could also allude to the wonders shown to the Israelites in the wilderness who, more than once, turned against God and angered him. But the wonders of anger are now supplanted with wonders of love. What are the wonders of love? Simply put, the wonders of love can be understood in Christ's declarative regarding the Law of Moses: "Think not that I am come to destroy the law, or the prophets: I am come not to destroy the law but to fulfil" (Matthew 5:17). In this case, the wonders of the angry God are turned into the loving miracles of God. Once again, it is St. Augustine who makes clear the relationship between wonder and the miracle:

The power, indeed, was in the hands of Christ; but those five loaves were as seeds, not indeed committed to the earth, but multiplied by him who made the earth. In this miracle, then, there is brought near to the senses, whereby the mind should be roused to attention, there is exhibited to the eyes, whereon the understanding should be exercised, that we might *wonder* (*admirare*) at the invisible God through his visible works; and being raised by faith and purged by faith, we might desire to behold him even invisibly, who invisible we came to know by the things that are visible. (*On the Gospel of St. John* 24.1)

Thus, the loving wonders of Christ, healing the sick, turning water to wine, raising the dead, supplant the wonders of anger. But not all people wondered at Christ's miracles of love. John Donne's poem "La Corona" contains a sonnet which portrays this:

By miracles exceeding power of man,
He faith in some, envy in some begat,
For what weak spirits *admire*, ambitious hate;

In both affections many to Him ran,
 But, Oh! the worst are most, they will and can,
 Alas, and do, unto the immaculate,
 Whose creature Fate is, now prescribe a Fate,
 Measuring self-life's infinity to a span,
 Nay to an inch. Lo where condemned He
 Bears his own cross, with pain, yet by and by
 When it bears Him, He must bear more and die.
 Now Thou art lifted up, draw me to Thee,
 And at Thy death giving such liberal dole,
 Moist, with one drop of Thy blood, my dry soul.

Donne says in this poem that by miracles Christ led some to faith, but others were led to envy. Donne then poignantly states that "what weak spirits admire, ambitious hate." Again there is a paradox in operation akin to Paul's paradox. In this case one must be weak--humble--to admire. St. Augustine says almost the same thing when he notes that some Jews marvelled at Christ's actions and teachings while others did not (*On the Gospel of St. John* 29.2). Those who did not marvel are described by Donne as "the worst and the most." These people because of their ambitious and envious nature are not moved to wonder. Rather, they become agents of fate and bring about the death of Christ. However, the death of Christ, the crucifixion, is a wonder that the weak and weary admire; they wonder at it because they understand the love that prompted it. Moreover, the weak receive much spiritual strength and knowledge, for their souls are moistened with the blood of Christ.

The atonement is not an easy concept to grasp, and it is something to wonder at and consider carefully. Herbert,

too, has a poem which deals directly with the question of the crucifixion, "The Reprisal."

I have considered it and find
There is no dealing with thy mighty passion;
For though I die for Thee I am behind;
My sins deserve the condemnation.

O make me innocent, that I
May give a disentangled state and free;
And yet thy wounds still attempts defy,
For by Thy death I die for Thee.

Ah, was it not enough that Thou,
By Thy eternal glory didst outgo me?
Couldst Thou not grief's sad conquest me allow,
But in all victories overthrow me?

Yet by confession will I come
Into thy conquest: though I can do nought
Against Thee, in Thee I will overcome
The man who once against Thee fought.

There is a great conflict being waged here. The speaker has been considering Christ's sacrifice; he has been involved in an act of wonder for wonder leads to further consideration of a question or point. The speaker has entertained the idea that dying for Christ might solve the problem; it might be fit payment. However, after careful consideration, the speaker realizes that there is no way to achieve self-redemption. Stanley Stewart notes that "he recognizes that it would make no difference if he *could* copy Christ's act of love since his sins deserve the condemnation of death" (94). Thus, the speaker will never be "caught up" as it were.

But isn't there some act that mortals can do to reach God? In "The Reprisal" the speaker says that "Yet by

confession will I come/ Into thy conquest...". Confession is a simple, outward act, for as Paul says to the Romans "For with the mouth confession is made unto salvation" (10:9). Herbert understood that confession could be used to guide the weak and weary sinner to God. He notes in *The Country Parson* that confession is necessary, and that confession should include some charitable work (15.27). The key here is charity. Charity is an object of wonder. Again in *The Country Parson* Herbert states that "many wonderfull things are spoken" of charity, for "to charity is given the covering of sins (1 Peter 4:8) and the forgiveness of sins (Matthew 6:14)" (12.10). Hence, what is understood, what is gained through considering or wondering about the crucifixion, is that since one cannot bring about self-redemption through one's own death, one must confess and then perform some act of charity. What type of thing must one do? Chapter twenty-five of the gospel of Saint Matthew is a fine example, for there Christ states that "when ye have done it unto one of these least of these my brethren, ye have done it unto me" (39). What Christ refers to is the charitable act of visiting the imprisoned, clothing the naked, and feeding the hungry. Thus, charity is a wonder because the penitent person understands that through confession and charitable acts one activates the grace of God. In essence, one becomes closer to God through charitable, outward acts, and in the process receives

forgiveness.

It is readily evident that Herbert does not find orthodoxies constraining; rather, he is enabled by them to search through the complex questions of sin and grace, of the relationship between God and mortals. Early on, it was asserted that Herbert gained strength from his orthodox environment, and it seems clear that his orthodox ways--however confining they may seem to some--provided him with a certain amount of stability and order. Order is important in any orthodox setting, and Herbert understood that God's house was a house of order. In his work *The Country Parson* Herbert gives explicit details on how the Parson is to care for his church. The first thing that Herbert says is that the parson must "take order" (13.5). He then goes on to say that things must be in good repair: windows glazed, floor paved, seats whole, that proper texts of scripture be painted everywhere, that the communion cloth be of fine linen, and that all this be done to show respect and reverence to God (13.5-25). These are externals of worship, and Hodgkins suggests that these externals have evangelistic ends (5). "Evangelistic" is, perhaps, too modern a term to describe Herbert's need for order. Herbert describes the need for external order as adherence to "two great and *admirable* rules in things of this nature: Let all things be done decently and in order, and Let all things be done to edification" (13.26-27). Things that are orderly arouse

wonder; a church which is simply, but beautifully kept will arouse wonder. Again, the words of Plotinus are fitting: "This is the effect that beauty must ever produce, *wonderment* (thambos)" (*Enneads* 1.6.4). Herbert understands that if the external things are in order, if the seats are whole, if the communion cloth is clean and pressed, if the walls are adorned with admirable portraits, then the congregation will be free to focus on eternal matters. Plato, though not a Christian, understood the relationship between wonder and order well:

...the man whose mind is truly fixed on eternal realities...fixes his gaze upon the things of the eternal and unchanging order, and seeing that they neither wrong nor are wronged by one another, but all abide in harmony as reason bids, he will endeavor to imitate them and, as far as may be, to fashion himself in their likeness and assimilate himself to them. Or do you think it not possible to imitate the things to which anyone attaches himself with *admiration*?
(*Republic* 6.500c) ⁶

Plato is suggesting that when one is fixed on, or admires, the eternal order of things that the next step is to imitate that order. He goes on to say that "the lover of wisdom associating with the divine order will himself become orderly and divine in the measure permitted to man" (*Republic* 6.500d). ⁷ Herbert, likewise, suggests that people should imitate the eternal order. He says that one should "admire and imitate the great householder of the world" (*The Country Parson* 10.25). Hence, Herbert's orthodox ways, his insistence on order within the physical, the external aspects of the church is extremely liberating,

for the orderly, clean House of God allows the mind of the visitor to focus on the intricacies of what it represents and then to wonder, and thus becomes edified.

As Hodgkins points out, "Herbert intends the visible edifice to direct the worshiper's mind to heaven" (155). The elements that Herbert sets forth as necessary to ceremony are inextricable to his sense of orthodoxy. Herbert seems to hold to many traditional "high-church" forms in spite of statements like the following found in *The Book of Common Prayer* (1599), "Of Ceremonies, Why Some Be Abolished and Some Retained:

Christ's gospel is not a ceremonial law, as much of Moses' law was, but is a religion to serve God, not in bondage of the figure or shadow, but in the freedom of spirit, being content only with those ceremonies which do serve to a decent order and godly discipline, and such as be apt to stir up the dull mind of man to the remembrance of his duty to God by some notable and special signification whereby he might be edified. (19)

Thomas Cranmer, the author of this passage, is quite denigrating in an allusive sort of way to Roman Catholicism; yet Herbert, did not see ceremony as a hindrance. Rosemond Tuve, Louis Martz, Patrick Grant, and Stanley Stewart place Herbert in a "high-church" setting and portray him as a celebrant of the church's outward forms (Hodgkins 151). However, Ilona Bell argues that "Herbert shows commitment to the Reformation and Protestantism," and "much as Sidney and Donne raided and exploded the Petrarchan conventions, Herbert used and doomed the familiar images, postures, and goals of Catholic meditation" (222, 237). Yet this argument

seems harsh in light of Herbert's poem "Whitsunday":

Listen sweet Dove unto my song,
And spread thy golden wings in me;
Hatching my tender heart so long,
Till it get wing, and flie away with thee.

Where is that fire which once descended
On thy Apostles? thou didst then
Keep open house, richly attended,
Feasting all comers by twelve chosen men.

Such glorious gifts thou didst bestow,
That th' earth did like a heav'n appeare;
The starres were coming down to know
If they might mend their wages, and serve here.

The sunne, which once did shine alone,
Hung down his head, and wisht for night,
When he beheld twelve sunnes for one
Going about the world, and giving light.

But since those pipes of gold, which brought
That cordiall water to our ground,
Were cut and martyr'd by the fault
Of those who did themselves through their side wound,

Thou shutt'st the doore, and keep'st within;
Scarce a good joy creeps through the chink:
And if the braves of conqu'ring shine
Did no excite thee, we should wholly sink

Lord, though we change, thou art the same;
The same sweet God of love and light:
Restore to this day, for thy great name,
Unto his ancient and *miraculous* right.

Hodgkins suggests that Herbert "criticizes the state of the British Church" (173), and there is, as well, a note of something lost. It is noted that the stars did once desire to abide on earth, and that the pentecostal fire did once burn on earth; something has been lost. Thus, Herbert sends his song on the wings of a dove, a significant image. In the final stanza, Herbert pleads with God to restore the day. Part of Herbert's reasoning is truly telling. He

says, "for though we change" which seems to suggest that Herbert is not happy with the changes the church has imposed. Changes from what? we might ask; changes from orthodoxy. Herbert's apology for change weakens the image of an anti-ceremonial Herbert as well as a Herbert that felt "bound and hindered by the forms customs and ceremonies of the establishment" (Hodgkins 148). Rather, what the poem reveals is the deeply orthodox Herbert calling upon God to restore Whitsunday, a ceremony, and to restore order. The ceremony and order that Herbert wants restored are "ancient" rights, but most they are rights that consists of miracles. Wonder and miracles, as I have noted earlier, work together. St. Augustine says that "God performs miracles so that by striking them [mortals] with wonder He might rouse men as from sleep to worship Him" (*On the Gospel of St. John* 8.1). And for some reason, Herbert expresses the feeling that something has changed and that Whitsunday has lost its "ancient" right, which could be its sense of ceremony and place of importance within the English Church. But along with that, Whitsunday has lost its miraculous right, its right to rouse worshipers to wonder and to edify; Herbert wants all this to be restored.

Herbert, then, cannot be separated from his orthodox environment, for it is through ceremony, tradition and order that Herbert finds wonder, and he finds it in the most basic elements of orthodoxy. Herbert said that the catechism is

an "admirable way of teaching" for it "draws out of ignorant and silly souls the dark and deep points of Religion" (*The Country Parson* 21.10). Hence, Herbert is not one that needs to be sought beneath or apart from orthodoxy. Rather, one can find Herbert moved with wonder in his orthodox environment, and one can find him trying to convey to his congregation and his readers the liberating power of wonder.

Notes to Chapter 7

1. "Beneath" and "apart" and "deeply human" are Hodgkin's terms.
2. All textual citations of Herbert's works come from *The Complete Works of George Herbert* edited by E.F. Hutchinson.
3. All textual citations of Donne's poems have been taken from the Norton Critical Edition edited by Arthur L. Clements.
4. The final couplet of the following poem seems to echo Paul's comment to the Corinthians: "For as in Adam all die, even so in Christ shall all be made alive" (1 Corinthians 15:22).
5. Dennis Quinn in his article "Donne and the Wane of Wonder" explains that religious secrets are often expressed in paradoxes. He notes that one of Donne's favorite figures was the paradox which was traditionally associated with wonder. The Greek term *paradoxa*, says Quinn, was customarily translated *admirabilia* by Cicero (633).
6. Some may question here Herbert's knowledge of Plato's dialogues. Herbert says in *The Country Parson* that the "catechism is an admirable way of teaching" for it "draws out of ignorant and silly souls the dark and deeper points of Religion. Socrates did such in Philosophy...To this purpose, some dialogues in *Plato* are worth reading..." (21.25)
7. A discussion of the relationship between order and wonder is also found in the chapter on Jonson. In that chapter I claim that wonder actually causes order. The emphasis for this comes from Jonson's masque *A Vision of Delight* wherein the character Delight puts on a chaotic performance in the anti-masque. Then during the masque proper, the character Wonder is called in to bring order to the Delight--the mind forced from reason. Once Wonder has brought order to the scene, Fantasy declares, "How better than they are are all things made by Wonder" (lines 157-58). Thus in our understanding of Herbert's need for order in the church we must not think that he is trying to delight or impress the congregation with fancy items. Herbert does not want to produce what Richard Harp calls "an inarticulate response" (295); rather, Herbert wants to create an orderly environment where "the mind can move towards fresh knowledge" and be edified (Harp 295).

Chapter 8

Wonder versus Curiosity in Milton's *Paradise Lost*

Of all the writers featured in this study Milton is the one who best demonstrates the broad diversity of wonder. At times, Milton uses the term in the classical mode; in other instances he uses it to express mere curiosity. Milton's juggling of the term should not be construed as indecision or misunderstanding; rather, it represents Milton's sophisticated understanding of the term, his facility with language, and a trend of the late Renaissance in which "the notion of wonder suffered a complex series of transformations, and the passion of wonder waned" (Quinn "Usurpation" 6).

The distinction between curiosity and wonder is crucial for it is part of the reason why wonder is often misunderstood. Dennis Quinn suggests that part of the reason curiosity begins to usurp wonder in the late Renaissance is because of the "trend towards the active life and away from the contemplative and speculative life" (33). Moreover, Quinn notes that,

A good case might be made for calling the Renaissance--the Polypragmatic Age. The Greek noun from which this obsolete English adjective derives is usually translated "busybody"--literally, the man of deeds or of much doing. The Romans called the quality of such a person curiosity. (34)

Hence, the polypragmatist is one who is curious or goes in search of curious items. Bishop Reynolds in his treatise on the passions (1640) says that the pragmatist's "eyes look alwaies save only inward" (Quinn "Usurpation" 35). Quinn suggests that "Curious or polypragmatic men in Shakespeare are Cassius, Claudius, Polonius and Malvilio" and he even suggests that "Milton's Satan is, perhaps, the archpolypragmatic villian" (35).

Perhaps a clearer example of the curious, polypragmatic man is in the chapter on Jonson where the masque *News from the New World Discovered on the Moon* is discussed. In that masque the fundamental question is "how should this news be reported?" The chronicler is one who gathers facts and information: the number of candles in a room is of great interest to him. He is a good example of mere curiosity. In the end, it is decided that the news should be conveyed in the form of a dance. The dancers have been rapt in wonder, and it is hoped that the attentive and passionate observer will be struck with wonder and thereby understand the greater mystery.

With such a battle going on between wonder and curiosity it behooves the reader to carefully examine each context in which wonder and its many synonyms arise. However, the format of such an examination is quite problematic. Yet it seems best to take each instance of wonder in the order Milton presents them, and along the way

An instance of shock and surprise occurs early in Book one during Beelzebub's initial words to Satan. Beelzebub tells Satan that the fallen angels will easily awaken if he (Satan) will but give again the battle cry, "thir surest signal" (1.278):

Thus, Beelzebub suggests that the larger part of the fallen angels are in a state of semi-unconsciousness and that they are "groveling" and "lie prostrate" on a lake of fire. Yet Satan, Beelzebub, and the others are in another sort of state; they are "astounded and amaz'd." The state of the larger group suggests a physical state, while Beelzebub notes that he and the others are in a mental state. They should be astounded and amazed at the power of God which has caused their expulsion from heaven; however, there is no depth in the amazement that Beelzebub expresses; there is no introspection, contemplation or other stirring inquiry. The amazement in this instance indicates an absence of wonder as is evidenced by the use of the phrase "No wonder" in the final line of Beelzebub's speech. It is "no wonder," or in

other words, "it is no surprise" that they are astounded and amazed because they fell from such a "pernicious highth."

Beelzebub's expression of "No wonder" is a manifestation of arrogance; he does not want to wonder at the power which brought them to Hell. His attitude reflects the arrogance of late Renaissance thinkers. Descartes wrote "I trust that those who have understood all that has been said in this treatise will no longer see anything in the clouds in the future of which they will not easily understand the cause or will evoke their wonder" (*Les meteoires* 6.366). Dennis Quinn, commenting on this passage by Descartes, says "unfortunately, such arrogance was to become a familiar note in the new science" ("Usurpation" 8). Hence, Beelzebub's negation of wonder suggests that he believes that there is some other, easier explanation for the fall, something that does not need the influence of wonder, for wonder will lead him back to God.

Near the end of Book one a miracle takes place, and the miraculous arouses traditional wonder. This scene features the fallen angels again only this time they are not lying prostrate on a lake of fire; they have finished erecting Pandemonium and are beginning to enter:

...So thick the aery crowd
Swarm'd and were strait'n'd; till the Signal giv'n
Behold a wonder! they now who seem'd
In bigness to surpass Earth's Giant Sons
Now less than smallest Dwarfs, in narrow room
Throng numberless, like that Pigmean Race...
Thus incorporeal Spirits to smallest forms
Reduc'd thir shapes immense, and were at large,

Though without number still amidst the Hall
Of that infernal Court. (1.775-80; 789-92)

The fallen angels, then, have miraculously shrunk in size and the narrative voice calls out that it is a wonder to behold. This incident doesn't involve God, but it does involve beings with God-like powers. Milton is clear on the point that "Spirits when they please/ Can either sex assume..." and that they can in this altered form "execute thir aery purposes,/ And works of love or enmity..." (1.423-24; 430-31). The reader is being led to reason that the angels, though fallen, have retained some of their miraculous, God-given power since they can still change their shape.

Book Two

Fear is an important concept when considering wonder. In his discussion on fear, St. Thomas Aquinas quotes the Damascene:

Praeterea, timor non est nisi de malo. Sed admiratio et stupor sunt de magno et insolito, sive bono sive malo. Ergo admiratio et stupor non sunt species timoris.

Again, fear is only from evil. But admiration and stupor regard great and unwonted things whether good or evil. Therefore admiration and stupor are not species of fear... fear does not lead to intellectual inquiry, but rather to flight" (ST 1-2.41.4).

This was readily apparent in the chapter on Spenser's *Faerie Queene*. In Book one, canto twelve, the Red Cross Knight kills the dragon, and the onlookers wonder at the knight and fear the dragon:

And after, all the raskall many ran,
 Heaped together in rude rabblement,
 To see the face of that victorious man:
 Whom all admired, as from heauen sent,
 And Gazed vpon with gaping wonderment
 But when they came, where that dead Dragon lay,
 Stretcht on the ground in monstrous large extant,
 The sight with idle feare did them dismay,
 Ne durst approach him nigh, to touch, or once assay.
 Some feared, and fled; some feared and well it faynd...
 (1.2.9-10) ²

However, in his reply to the Damascene's teachings, Aquinas notes that fear can lead to other emotions, namely, amazement, stupor and admiration (*ST* 1-2.41.4).

Evidence of amazement as a variety of wonder is found in Book two when Satan confronts Sin, and she explains to him what happened in the assembly of heaven:

Hast thou forgot me then, and do I seem
 Now in thy eyes so foul, once demm'd so fair
 In Heav'n, when at th' Assembly, and in sight
 Of all the Seraphim with thee combin'd
 In bold conspiracy against Heav'n's King,
 All on a sudden miserable pain
 Surpris'd thee, dim thine eyes, and dizzy swum
 In darkness, While thy head flames thick and fast
 Threw forth, till on the left side op'ning wide,
 Likest to thee in shape and count'nance bright,
 Then shinning heav'nly fair, a Goddess arm'd
 Out of thy head I sprung: amazement seized
 All th' Host of Heav'n; back they recoiled afraid
 At first, and called me Sin... (2.747-60).

The Hosts of Heaven are the ones struck with amazement in this episode. Aquinas notes that this sort of amazement is aroused when an "unwonted evil arises" (*ST* 1-2.41.4). Sin's birth is, no doubt, an unwonted evil, and the angels are, for a moment, amazed, for they don't know how to respond to the event. The situation seems to evoke a sense of surprise. Moreover, the angels recoil and are at first

afraid; it seems as if some are ready to flee from the scene. However, they do not flee; they continue in their wonder until their understanding is heightened. The manifestation of their enlightenment is the act of naming; the angels named her Sin.³

Aquinas says that *admiratio* is present in a response to some great evil (*ST* 1-2.41.4). In Book two Satan comes into contact with a great evil, Death:

...The other shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint or limb,
Or substance might be call'd that shadow seem'd,
For each seem'd either; black it stood as Night,
Fierce as ten Furies, terrible as Hell,
And shook a dreadful Dart; what seem'd his head
The likeness of a Kingly Crown had on.
Satan was now at hand, and from his seat
The Monster moving onward came as fast,
With horrid strides; Hell trembled as he strode.
Th' undaunted Fiend what this might be *admir'd*,
Admir'd not fear'd... (lines 666-78)

Yet he does not shrink from the experience; he does not run from the scene. The passage clearly indicates that he did not fear, but rather, he *admired*. Satan is caught in a moment of suspense and admiration--he does not know what to think of the execrable shape before him. The footnote to line 677 in the Merritt Hughes edition suggests that "admir'd has its Latin force of wonder or observe" (248). Yet there is more going on in the mind of Satan than mere observation. The repetition of "admir'd" emphatically suggests this. Milton wanted the reader to understand the fact that there is more going on than curiosity. There is a

mental process at work; Satan is contemplating and inquiring about this hellish thing he sees before him.

Satan's situation parallels yet another situation in Spenser's *Faerie Queene*. The disrobing of Duessa is also an episode where wonder occurs in the presence of a great evil:

Which when the knights beheld, amazed they were,
And wondered at so fowle deformed wight.
Such then (said Vna) as she seemeth here,
Such is the face of falsehood, such the sight
Of fowle Duessa, when her borrowed light
Is laid away, and counterfesaunce knowne.
Thus when they had the witch disrobed quight,
And all her filthy feature open showne,
They let her goe at will, and wander ways unknowne.
(1.8.49)

The knights, much like Satan, are not afraid of Duessa despite the fact that she is a "fowle deformed wight." They do not flee the scene, but rather, they stay and wonder at the sight. Like Satan, they contemplate the evil before them.

Book Three

Here wonder comes into play when God tells of Christ's birth which is referred to as a "wondrous birth" (3.285). Milton has already set the tone for the virgin birth as cause for wonder. In his poem "On the Morning of Christ's Nativity" Milton records that all nature stood in "awe" (1.32). For Milton, "awe" is a species of wonder, and all of nature expresses wonder at the birth in a variety of ways: "The Winds, with wonder whist" (l. 64), "Birds of Calm sit brooding on the charmed wave" (l. 68), and the "The

Stars are struck with deep amaze" (l. 69). Thus, all of nature, for a moment, stops and wonders at the divine event for it is a miracle beyond reason's power. ⁴

Since Satan's escape from hell in Book two he has been on a vengeful flight towards earth. When he finally arrives at the lower stair of heaven's gate, he is struck with wonder:

Satan from hence now on the lower stair
That scal'd by steps of Gold to Heaven Gate
Looks down with wonder at the sudden view
Of all this World at once. As when a Scout
Through dark and desert ways with peril gone
All night; at last by break of cheerful dawn
Obtains the brow of some high-climbing Hill,
Which to his eye discovers unaware
The goodly prospect of some foreign land
First seen, or some renown'd Metropolis
With glistening Spires and Pinnacles adorn'd,
Which now the Rising Sun gilds with his beams.
Such wonder seiz'd... (3.540-51)

Stephen Greenblatt calls attention to this passage because of its "discovery discourse" (156 n-30). Satan's wonder is akin to that of the explorer who has finally found the hidden city. For an instant, Satan's feelings of hate and revenge are suspended as he is seized with wonder and contemplates the world below him. For a brief moment he seems to entertain the feeling of the philosopher as noted by Aristotle who said that philosophy first began when people wondered at the cosmos (*Metaphysics* 982b). But Satan is a malicious creature, and envy soon seizes him and kills the wonder. What happens to Satan is much the same thing that happens to those curious about Jesus in Donne's poem

from "La Corona": "He faith in some, envy in some begat,/ For what weak spirits *admire*, ambitious hate..." (lines 2-3). Furthermore, Donne's suggests that those who are envious and full of hate are the ones who became "agents of fate" and condemned Christ to death. Envy and hate in similar fashion motivate Satan to attempt destruction.

Even though Satan does not want to experience wonder, he is very familiar with the concept and knows how to manipulate it to his benefit. As Satan approaches earth, he encounters Uriel standing guard by the sun. Satan disguises himself as an angel of light and tells Uriel that he has traveled from celestial realms because he wants to see and know God's "wondrous works" and "admire" man (3.663, 672). Satan says that his reason for wanting to admire man and behold God's wondrous works is so he can "serve him better" (3.680). Satan says he desires to see God's miraculous creations so that he can, in the words of St. Augustine, wonder at God through his works and be raised to faith and purged by faith (*On the Gospel of St. John* 24.1). And Uriel agrees with Satan and praises him for wanting to know Gods works for "*wonderful indeed are all his works*" (3.702).

Book Four

So, Satan manipulates wonder and gains access to earth, for Uriel will not deny access to an angel of light who

desires to admire and contemplate God's work: the act of wondering is a worthy endeavor. But Satan uses wonder for his own devious purposes, and he must now search the world to find Eden. Once again, Satan becomes an explorer. He makes his way through "steep wilderness" (4.135) and through "the undergrowth/ Of shrubs and tangling bushes" (4.175-6). Then he changes from an explorer to a hunter, to a "prowling Wolf" (4.183). Finally he flies up into the Tree of Life, and from there he gains a perfect vantage point of Eden:

Beneath him with new wonder now he views
 To all delight of human sense expos'd
 In narrow room Nature's whole wealth, yea more,
 A Heaven on Earth; for blissful Paradise
 Of God the Garden was, by him in the East
 Of Eden planted... (4.205-10)

Thus, Satan's wonder is renewed. It is a new wonder for two reasons. First of all, it is new because it is not just talk; it is not the calculated feigning of wonder that he used to slip past Uriel in Book three. Second, it is a much more intense feeling of wonder than he has experienced thus far.

In his first view of the world (Book three) it was noted that Satan's vengeance was momentarily suppressed; it was suppressed for eleven lines to be exact, and then he was seized with envy. This "new wonder" however begins on line 205 and doesn't end until line 356. In these 151 lines Satan experiences the wonders of Eden, the wonders of God's creations, including Adam and Eve. Satan is rapt in wonder and transfixed for a long time, and when he finally he snaps

out of it he is sad: "Scarce thus at length fail'd speech
recover'd sad" (4.356). Sadness this time, not envy, is the
emotion which interrupts his wonder, and he says

O Hell! what do mine eyes with grief behold,
Into our room of bliss thus high advanc't
Creatures of other mould, earth-born perhaps,
Not Spirits, yet to heav'nly Spirits bright
Little inferior; whom with my thoughts pursue
With wonder... (4.357-63)

Satan has been seized with a wonder that has led him to
contemplate the divinity and glory of God's creations. It
is a wonder that compels the mind to consider a higher, more
divine power; moreover, it is a wonder that engenders
positive emotions like love. For Satan himself says that
"whom my thoughts pursue/ With wonder, and could love, so
lively shines/ In then Divine Resemblance...(4.363-64).⁵
To Satan, Adam and Eve are beautiful creatures and they
merit the type of wonder Plotinus referred to when he said
that "beauty must ever produce wonderment (thambos), a
pleasant astonishment, a longing and love..." (*Enneads*
1.6.4).

This is not the only episode where Satan is seized with
wonder and momentarily forgets his purpose, and it seems
appropriate here to look ahead. Later, in Book nine, Satan
encounters Eve alone in the garden, and he pauses to admire
her:

Much hee the Place *admir'd*, the Person more...
Such Pleasure took the Serpent to behold
This Flow'ry Plat, the sweet recess of Eve
Thus early, thus alone; her Heavenly form
Angelic, but more soft, and Feminine,

Her graceful Innocence, her every Air
 Of gesture or least action *overaw'd*
 His Malice, and with rapine sweet bereav'd
 His fierceness of the fierce intent it brought:
 That space the Evil one abstracted stood
 From his own evil, and for the time remain'd
 Stupidly good, of enmity disarm'd,
 Of guile, of hate, of envy, of revenge...

(9.443; 455-66)

Once again, Satan is struck with wonder at the sight of Eve and he admires in her all that is divine. Furthermore, he is, once again, disarmed by wonder. In this passage, however, Milton uses the word "*overaw'd*" which means to restrain, control, or repress by awe. ⁶

That wonder has power to overpower other emotions is not uncommon. In an earlier chapter on Sir John Davies's poem *Orchestra*, it was pointed out that Penelope's suitors were disarmed by wonder. In this instance, the lusty suitors are admiring Penelope's beauty in much the same way that Satan admires Eve: "The wooers all amazed doe *admire*/ And check their own presumptuous desire" (Stanza 10). ⁷ The suitors' lusty thoughts are suppressed by their wonder in the same way that Satan is momentarily abstracted from his evil thoughts and is transported with sweet compulsion to forget what brought him to Eden (9.473-76). Thus, like Penelope's suitors, he is overcome by awe and caught in a stupor, or better yet, he becomes "*stupidly good*" (9.465).

But, returning to Book four, Satan, who by feigning a sense of wonder, has slipped past the guards. In this next episode Satan takes the form of a toad and whispers a dream

into the ear of slumbering Eve. Ithuriel pokes the disguised Satan which causes Satan to return to his actual form:

Him thus intent Ithuriel with his Spear
 Touch'd lightly; for no falsehood can endure
 Touch of Celestial temper, but returns
 Of force to its own likeness: up he starts
 Discover'd and surpris'd...
 So started up in his own shape the Fiend.
 Back stepp'd those two fair Angels half *amaz'd*
 So sudden to behold the grisly King;
 Yet thus, unmov'd with fear, accost him soon (4.811-22)

Ithuriel and Zephon experience almost the same thing that the angels did at the birth of Sin. Satan emerges from the form of a toad which startles Ithuriel and Zephon and strikes them with amazement. Amazement was the result when Sin emerged from Satan's head, and at the birth of Sin, the angels recoiled and feared. Ithuriel and Zephon recoil-- "Back stepp'd those two fair angels"--but not only do they not fear, they are ready to accost the enemy immediately. The passage suggests that they were only "half amaz'd." The partial amazement comes from the fact that they already knew Satan; the transformation amazes them, but it does not seem to stimulate genuine wonder. It is not like the incident in Book two where the angels were amazed and wondered at the birth of Sin. In that instance their wonder led them to the act of naming. Half amazement--or mere curiosity--is a good description of Ithuriel's and Zephon's experience because, after all, they knew he had entered the garden and they were looking for him. They did not have cause to wonder at his

presence or his form.

Book Five

When Satan was discovered he was whispering a dream into the ear of Eve. And as Book five opens Adam finds Eve still asleep:

When Adam wak't, so custom'd, for his sleep
Was Aery light, from pure digestion bred,
And temperate vapors bland, which th' only sound
Of leaves and fuming rills, Aurora's fan,
Lightly dispers'd, and the shrill Matin Song
Of Birds on every bough; so much the more
His wonder was to find unawak'n'd Eve... (5.3-9)

So, Adam awakes to the wonders and glories of nature, but his sense of wonder is altered when he sees the slumbering Eve; his peaceful contemplation of the glories around him is turned to curiosity. What makes him even more curious, however, is that Eve's hair is in disarray, "tresses discomposed" (5.10), and her cheeks are flushed "as through unquiet rest" (5.11). This is strange to Adam; moreover, it is diametrically opposed to what is going on around him. At this moment, Eve's condition is out of balance with nature which should cause him to wonder. However, Adam seems to be curious; he is not moved to contemplate or inquire about Eve's condition. Rather, he looks on her with "looks of cordial Love" and "hang[s] over her enamor'd" (lines 12-13) which is a mistake.

Eve's dream merits close attention as well. Eve says that she is called forth and that she walks to a tree. When

she arrives, she recognizes it as "the Tree / Of interdicted Knowledge" (5.51-52). She then says that "fair it seem'd,/ Much fairer to my Fancy than by day:/ And as I *wond'ring* lookt, beside it stood/ One shap'd and wing'd like one of those from Heav'n" (5.52-55). It would be fine if Eve were to wonder at the tree; this would lead her to God and help avoid problems later. But the mitigating factor is "Fancy." In essence her wonder proceeds from fancy rather than from reason or logic, which suggests that she experiences fanciful curiosity rather than wonder. Moreover, Eve states that the angel is gazing on the tree: "on that Tree he also gaz'd" (5.57). Gazing, as mentioned earlier, is not associated with wonder. In Jonson's masque *The Vision of Delight*, the dancers are told not to gaze, for gazing does not enlighten the mind. Here, too, is another example of Satan's cunning. He is feigning wonder. He wants the dreaming Eve to think that he is an angel of light rapt in wonder at the Tree of Knowledge.

Book Six

In Book six Raphael tells of the battle in heaven. In his initial description he states that

...all Heav'n
Resounded, and had Earth been then, all Earth
Had to her Centre shook. What wonder? when
Millions of fierce encount'ring Angels fought
On either side, the least of whom could wield
These Elements, and arm him with the force

Of all their Regions... (6.217-23)

The wonder that Raphael uses is phrased as a question. It is akin to the scene mentioned earlier in Book one where the throng of fallen angels shrink in size to enter Pandemonium.

The throng of warring angels and the power they have is truly miraculous, but the question "What wonder?" implies that there is "no wonder" as in the phrase "nil admirare." The sense here is that there is no cause for wonder because Raphael gives an explanation of why the earth shook. But if he had not offered such an explanation then the question could be "What a wonder?" which would then stimulate the mind to further inquiry.

As pointed out earlier, miracles don't always have a positive effect on those that behold them. Ideally the mind should be aroused to wonder, but some people harden their hearts and are unmoved by the miracles and fail to wonder. At this point Raphael tells how the warring angels uprooted hills and mountains and threw them at one another. Heaven is described as a disaster and "gone to wrack with ruin overspread" (6.670). Then, finally, God sends Christ to finish the battle, and as he comes in his bright chariot, the following occurs:

Before him Power Divine his way prepared;
At his command the uprooted Hills retir'd
Each to his place, they heard his voice and went
Obsequious, Heav'n his wonted face renew'd,
And with fresh Flow'rts Hills and Valleys smil'd.
This saw his hapless Foes, but stood obdur'd,
And to rebellious flight rallied thir Powers
Insensate, hope conceiving from despair.

In heav'nly Spirits could such perverseness dwell?
 But to convince the proud what Signs avail,
 Or *Wonders* move th' obdurate to relent? ⁸ (6.780-90)

Thus, Christ's procession through the battlefield is a miraculous event: uprooted hills return to their places, Heaven's face is renewed, and flowers spring forth on the hills and in the valleys. Heaven, which was once desolation, is now restored to its former celestial luster. Raphael, however, notes that the rebel hosts harden their hearts and fly into battle. He then questions how could such perverseness dwell in heavenly spirits? He then asks another question which reads more like a declarative and says that no signs or wonders can move the proud or the obdurate to relent. The rebel hosts are consumed with despair. More accurately stated, their hope is conceived from despair, and the miraculous transformation of the battlefield does not stir them. Wonder eludes them because they are consumed with the competing emotions of rage and despair.

Book Seven

Raphael continues with his story and Adam is struck with wonder: "The story he heard attentive, and was fill'd/ With *admiration*, and deep muse to hear/ Of things so high and strange...(7.51-53). Adam's wonder is classical; he muses over the things that Raphael is telling him. Further

evidence of his wonder is found when the speaker says that Adam was led on with "desire to know" (7.61). Adam's wonder which leads him to seek more knowledge is an honest one, for he hopes that through this knowledge, by knowing more about God's works, he and Eve will be able to "magnify His works" (7.97). Nicolas of Cusa says something to this end: "Possessing Him we possess all things, for he is all. Knowing Him we know all, for He is the truth of all things" (*Of Learned Ignorance* 2.13).

Book Eight

Raphael indulges Adam and tells him how God created heaven and earth, which fills Adam with "wonder" (8.11). Yet he still has some questions. Adam wants to know more, and says, "...reasoning I oft *admire*,/ How Nature wise and frugal could commit/ Such disproportions, with superfluous hand" (8.25-27). Adam's wonder here is caused by the paradoxes he sees. And as mentioned before, "the Greek term *paradoxa* was often translated as *admirabilia*" (Quinn "Donne" 633).

Raphael recognizes Adam's sincere request by saying that "to ask or search I blame thee not, for Heav'n/ Is as the Book of God before thee set,/ Wherein to read his wond'rous works and learn..." (8.66-68). Raphael also tells Adam that "...the great Architect/ Did wisely to conceal,

and not divulge/ His secrets to be scann'd by them who
 ought/ Rather admire..." (8.72-75). Thus, it seems that
 Raphael knows the power of wonder, and he takes careful note
 to tell Adam that God's secrets are hid from those who scan
 the heavens or, in another line, he uses the word
 "conjecture" (8.75). Raphael then warns Adam that his
 offspring will no doubt engage in conjecture, and calculate
 the stars, build and unbuild cosmic models all to "save
 appearances" (8.82). Raphael's description of Adam's
 offspring echoes Herbert's description of the astronomer in
 the beginning of the poem "Vanity":

The fleet astronomer can bore
 And thred the spheres with his quick-piercing mind:
 He views their stations, walks from doore to doore,
 Surveys, as if he had design'd
 To make a purchase there: he sees their dances,
 And knows long before
 Both their full-ey'd aspects, and secret glances.

Of note here is the "astronomer's pride" (Quinn "Usurpation"
 4). St. Augustine, likewise, refers to the astronomer's
 pride: "So great a pride is thus begotten that one would
 think they dwelt in the very heaven about which they argue"
 (*Confessions* 35.5). Pride is a damaging thing, and it turns
 one from the principles of salvation.⁹ Hence, Raphael's
 final statement to Adam regarding the study of the heavens
 is "Heav'n is for thee to high/ To know what passes there;
 be lowly wise..." (8.171-172). Raphael seems to be
 suggesting that Adam's offspring will not wonder at the
 heavens; rather they will "peer too inquisitively into

unknown heights" and be caught in curiosity (St. Bernard *PL* 182.957-63), and curiosity is a central issue of the fall.

Book Nine

Wonder, as has been shown here, is scattered throughout the poem and in a variety of ways. At times, Milton uses wonder within the classical context, and at other times, wonder connotes curiosity. But nowhere in the entire poem is wonder more densely utilized than in Book nine.

The first usage of wonder comes from the mouth of Eve. She is explaining to Adam why they shouldn't stay so near one another:

For while so near each other thus all day
Our task we choose, what wonder if so near
Looks intervene and smiles, or objects new
Casual discourse draw on, which intermits
Our day's work brought to little, though begun
Early and th' hour of Supper comes unearn'd.
(9.220-25)

Eve argues that they should work in separate areas of the garden because, being easily distracted, they could end up doing something else besides gardening. Thus wonder in this instance is used in a contemporary context of "it is no surprise."

Next, is the episode involving Satan's admiration of Eve. In this particular episode Satan has taken on the form of a serpent and he finds Eve alone. Satan is, for a moment, "abstracted" from his evil thoughts and "for a time

remain[s]/ Stupidly good" (9.463-65). It is further reported that during this stupor of goodness he was disarmed of his enmity, rage, revenge, and envy. But he quickly recants and proclaims "Thoughts, wither have ye led me..." (9.473), and the moment of stupor is gone. This instance of stupor differs from that of the stupor which was aroused at the birth of Sin. Aquinas would probably point out that the stupor aroused by Sin's birth occurred because of the unwonted evil that appeared. When Satan is struck "stupidly good" no evil is present, or is there? It must be remembered that for Satan that which is good is evil. Good thoughts like pleasure, purity, and paradise thwart his purposes.

After Satan shakes off his wonder he addresses Eve in the following manner: "*Wonder not, sovran Mistress, if perhaps/ Thou canst, who are sole Wonder...*" (9.531-32). Satan's words are carefully chosen. The first words which he speaks to her are "Wonder not." Satan does not want her to wonder. He does not want her to contemplate and then be directed toward any sort of philosophical or theological inquiry, for Satan knows the power of wonder--it has momentarily subdued him three times. The first time was Book three when he first viewed the world from the lower stair of heaven and his negative emotions were briefly quieted. Then, in Book four he was immobilized with wonder for some 151 lines. The final instance comes in Book nine

when he is "stupidly good." In the final two cases, Satan blames his thoughts for leading him to wonder and then to love and sweet compulsion. Thus, classical wonder is fatal to Satan's purposes, and he knows that if Eve begins to wonder in this fashion his plan could be jeopardized. However, Satan knows how to manipulate wonder to his advantage.

Satan's manipulation of wonder is evident in his line "Wonder not, sovran Mistress, if perhaps/ Thou canst, who are sole Wonder" (9.532-533). Eve is capable of wonder and she is a wonder. Satan, however, is manipulating wonder and at the same time he is trying to manipulate Eve. He uses the word to flatter her in hopes that she will focus on herself and not pursue the line of questioning which would destroy his plan.

Wonder is next utilized in conjunction with the miraculous. In this instance, however, wonder is never fully aroused. Eve comments on the fact that the serpent has human speech and says, "such a wonder claims attention due" (9.566). Eve repeats virtually the same phrase when Satan leads her to the tree. Commenting on the fruit's miraculous effects Eve says, "*wondrous* indeed, if cause of such effects" (9.650). Eve's use of wonder here comes before the fall, and if she pursues it, she could be lead to further inquiry and possibly to unmask Satan. But she does not. Before her wonder is aroused further, Satan "all

Satan's speech: O Sacred, Wise and Wisdom-giving Plant,
Mother of Science, Now I feel thy Power
Within me clear, not only to discern
Things in thir Causes, but to trace the ways
Of the highest Agents, deem'd however wise.
(9.679-83)

Eve's speech: Great are thy Virtues, doubtless, best of Fruit
Though kept from Man, and worthy to be *admired*
Whose taste, to long forborne, at first assay

Gave elocution to the mute, and taught
 The Tongue not made for Speech to speak thy praise...
 (9.745-49)

Satan's speech is one which, again, brings to mind Herbert's poem "Vanity" with its image of the vain astronomer tracing the spheres, and it brings to mind St. Bernard's words: "Curiosity as the first step toward pride and, as such, the begetter of all sin and the opposite of the highest degree of humility. Curiosity is peering too inquisitively into the unknown heights above you" (PL 182.957-63). Eve's speech, her prayer of praise to the tree, is not generated by her wonder; rather, it is the result of her curiosity. And what is most striking about her speech is that it reads as a continuation of Satan's speech.

After she eats the fruit, she returns to find Adam, and her first words are, "Hast thou not *wonder'd*, Adam, at my stay?" (9.856). In this instance Eve uses wonder to express curiosity. And it is certainly possible that Adam might have expressed his curiosity a time or two, "I wonder what Eve is up to?" But this sort of wonder is far from the contemplative type. Eve then utters another line in reference to the speech of the serpent. She says that the cause of her delay is "*wonderful* to hear" (9.862). Eve is using wonder casually. Wonder is a critical concept, for in her explanation of the events concerning the serpent and the tree, she tells Adam that they were lied to. She says that

they will not die. The example she gives, of course, is that the snake ate and did not die but was endowed with "human voice and human sense,/ Reasoning to *admiration*..." (9.871-72). She is, however, quite wrong. God did not lie to them. Eve is full of curiosity rather than wonder, for if she was moved by wonder at the snake's speech, her return to Adam would have been to disclose the true nature of the serpent.

Adam's reaction comes as no surprise: "Adam, soon as he heard/ The fatal Trespass done by Eve, *amaz'd*/ Astonied stood and Blank, while horror chill/ Ran through his veins.../Speechless he stood and pale..." (9.889-90, 894). Milton uses not only the word amazed but also the word "astonied" which indicates that Adam was not merely dazed or paralyzed. Adam's condition might be further explained as a response to an unexpected evil. Here then is an example of Aquinas's notion that fear leads to wonder when one is confronted with an unexpected or unaccustomed evil. Adam's amazement leads him to question Eve "How art thou lost, how on a sudden lost,/ Defac't, deflow'r'd, and now to Death devote?/...how has thou yielded to transgress/ The strict forbiddance... (9.900-4). Then Adam is led to the answer. He says, "some cursed fraud/ Of Enemy hath beguil'd thee..." (9.904-5). Adam's amazement is not static; it leads him to inquire of Eve how these things happened and to find the answer.

The latter part of Book nine depicts Adam and Eve discussing how and why the fall occurred. It would seem that Eve's error was in not admiring enough. Had she wondered more about the serpent and ignored the serpent's request to "wonder not," she might have chosen another course. Oddly enough, at the end of Book 9, after he has eaten the fruit, Adam declares that, "I also err'd in overmuch *admiring*/ What seem'd in thee so perfect, that I thought/ No evil durst attempt thee, but I rue/ That error now, which is become my crime..." (9.1178-81). Adam claims that his fault was that he admired her too much, for she seemed to him to be perfect. The type of admiration that Adam speaks of here is perhaps the most contemporary of all, for there is nothing which connotes contemplation or further inquiry. Rather, Adam seems to admire Eve in the sense that he unconditionally suspends judgment concerning her. In other words, Adam overestimates her force of will because of her extreme beauty. Hence, his "overmuch admiring" excludes classical wonder completely, bypasses curiosity and becomes "overtrusting." Adams says as much: "Thus it shall befall/ Him who to worth in Woman overtrusting..." (9.1182-83).

Book Ten

Adam and Eve's transgression is now known, and at the beginning of Book ten the guardian angels forsake Eden and

return to report the news:

Up, into Heav'n from Paradise in haste
 Th' Angelic Guards ascended, mute and sad
 For Man, for of his state by this they knew,
 Much wond'ring how the subtle Fiend had stol'n
 Entrance unseen. (10.16-20)

One can only imagine the frustration and sadness that pervaded the guardian angels' ascent to heaven. There is no doubt that they were worried, and it does not seem to be too audacious to suggest that on the way they asked each other, "How did he get in there without our knowledge?" This question, coupled with the sadness and worry might lead to the conclusion that they were curious. However, the guardian angels know that Satan is powerful; they know he is capable of miracles. Moreover, they do not sit sulking on earth dazed with mere curiosity about how Satan got in. Rather, they fly to heaven literally and mentally. The angels wonder in the classical sense and they go in search of answers; they go straight to God, who reveals to them the connection between the fall and free will.

The legions in hell know of the fall as well and they have constructed an enormous bridge. The bridge is referred to as a "wondrous Pontifice" (10:348). It is a wonder considering the circumstances under which it was constructed. If Adam and Eve had not partaken of the fruit, then there would be no bridge. Thus, the circumstances under which the bridge was created was an effect of Adam and Eve exercising their free will.

It is necessary to point out that the description "wondrous Pontifice" is uttered by the narrator and it is meant for the reader who should wonder at the bridge and the circumstances surrounding it. The narrator then describes how Satan regarded the bridge: "Great joy was at thir meeting, and at sight/ Of that stupendous Bridge his joy increas'd./ Long he admiring stood..." (9.350-52). The once wondrous bridge is now a stupendous bridge, a significant reduction in force, for it is not expected that Satan or the fallen angels would wonder much at it. Moreover, the narrator states that Satan stood and admired. There is nothing here which suggests that Satan is in any way stimulated to inquire further. In fact, he isn't even curious; gloating might be the closest parallel. There is more arrogance than humility at play here, and as Dennis Quinn aptly notes, arrogance was a contributing factor in the decline of wonder ("Usurpation" 8).

Pride and arrogance are Satan's hallmarks, and later in Book ten Satan brags about how he brought about the fall: "Him by fraud I have seduc'd/ From his Creator, and the more to increase/ Your wonder, with an apple.." (10.485-87). Here, wonder is usurped by curiosity. Satan would like his hearers to marvel and wonder at his deed, but there is little evidence that his account elicits any such response. More than anything else, he seems to be taunting them. The tool he utilized, the apple, must seem sort of an odd thing

to his hearers. They might question "How could an apple bring about such an event?" but it never goes any farther. In fact, the response he does get from the fallen angels is rather shocking. Instead of arousing their wonder and receiving their praise, he is rewarded with "a dismal universal hiss, the sound/ Of public scorn...(10.508-9). At this point, Satan is struck with wonder, "he wonder'd, but not long/ Had leisure, wond'ring at himself now more" (10.509-10). It seems that Satan's initial wondering takes the form of a shock or surprise because the hiss was certainly something he didn't expect, and he might have questioned and contemplated further, but he "not long had leisure" (10.510); in other words, he didn't have enough time to contemplate the situation for something much more shocking and wonderful happened simultaneously. Satan was miraculously transformed into a serpent.

Book Eleven

Now that the fall is over, Adam and Eve begin to pray. Their prayer is one which is "inspir'd" and it wings its way to heaven (11.7). Their prayer is answered by the descent of Michael who comes to instruct Adam. At this point, Adam has lost much. He tells Michael that he walked and talked with God in the garden, and Adam now wants to know "In yonder nether World, where shall I seek/ His bright

appearances, or footsteps trace" (11.327-28). What Adam asks for here is vastly different from what he asked of Raphael. Adam asked Raphael of the cosmos, and Adam's concern was to be able to trace the heavens. Now, Adam wishes only to be able to find God's bright appearances and trace his footsteps. Vanity and curiosity are being replaced with humility, and humility coupled with an awareness of one's ignorance leads to classical wonder. Nicolas of Cusa wrote that "learned ignorance has taught us to wonder" (*Of Learned Ignorance* 2.13).

Book 12

Throughout Books eleven and twelve Michael reveals to Adam the history of the world, and there are a few references to wonder. Noah's ark is referred to as a "wondrous Ark" and the arrival of the animals in pairs is noted as a "wonder strange" (11.733, 819). Within the context of the poem the statement "wondrous Ark" parallels the reference "wondrous Pontifice" (10.348). Ironically, both the bridge and the ark are results of people exercising their free will. In the case of the bridge, a commandment was broken; in the case of the ark, a commandment was kept. In either case, the resulting construction is cause for genuine wonder.

However, the cause for greater wonder comes after

Michael has shown Adam Christ's ministry, his death, and resurrection. To this Adam replies with "joy and wonder" (12.467): "O goodness infinite, goodness immense!/ That all this good of evil shall produce,/ And evil turn to good; more wonderful..." (12:469-71). Adam's wonder is genuine, for he is witnessing the grace of God and trying to unravel the paradox of sin and grace. And as Michael finishes his instruction Adam learns something new. He says,

Greatly instructed I shall hence depart,
Greatly in peace of thought, and have my fill
Of knowledge, what this Vessel can contain;
Beyond which was my folly to aspire.
Henceforth, I learn that to obey is best,
And love with fear the only God, to walk
As in his presence, ever to observe
His providence, and on him sole depend,
Merciful over all his works, with good
Still overcoming evil, and by small
Accomplishing great things, by things deem'd weak
Subverting worldly strong and worldly wise
By simply meek... (12.557-69)

Adam's experience is similar to the experience of the Red Cross Knight. Michael plays much the same role as Fidelia does. Fidelia, like the angel, imparts a great deal of knowledge, "Of God, of Grace, of iustice, of free will,/ That wonder was to heare her goodly speach" (*Faerie Queene* 1.10.19). In the end, the knight, like Adam, is changed and desires to be obedient: "O let me not (qouth he) then turne again/ Back to the world, whose ioyes so fruitless are..." (1.10.63). Adam's wonder at Michael's instruction leads him to new knowledge and to a new life. Like the knight, it leads him to understand the familiar Christian paradoxes and

that obedience is best. Thus, as Adam and Eve join hands and wander away, there is a whole new world of wonder before them.

What is the final word on wonder and curiosity in the poem? Technically speaking, Milton purposefully changes the connotation of the concept; he moves between wonder and curiosity to enhance the effect of the story. For in creating an epic, Milton is duty bound, by classical standards, to include wonder. The epic, as noted by Aristotle, offers fruitful ground for the marvelous, the wonderful (*Poetics* 1460a). Yet, wonder is more than just a technical device. Wonder is a way of approaching the unknown, a way of obtaining new knowledge. As such, wonder is a crucial concept to *Paradise Lost*. The real battle between wonder and curiosity is fought in Book nine. If Eve could have maintained her wonder and avoided Satan's suggestion of "Wonder not" then wonder would have triumphed over curiosity. However, Satan succeeds in pushing her towards curiosity. Curiosity's triumph is indicative of what was going on with wonder in the late Renaissance, and as Dennis Quinn notes, "wonder was put on its way to its present condition of sentimentalization--an emotion without intellectual significance" ("Usurpation" 11). This is precisely what Satan must do to triumph; he must replace wonder with curiosity, an emotion without intellectual significance.

But what of Milton's belief concerning wonder? Certainly he was well acquainted with the full range of wonder's meanings, and it seems that Milton, unlike those of his time, did not confuse the term. Further, because of Adam's wonder and learning experience at the end of the poem, it seems that Milton advocated and allowed the classical usage of wonder to triumph.

Notes to Chapter 8

1. All textual citations from Milton's poems are taken from Merritt Hughes's edition: *John Milton: Complete Poems and Major Prose*. New York: Macmillan, 1957.
2. Textual references from *The Faerie Queene* are taken from Thomas P. Roche's edition.
3. Naming is a very important act. Plato suggests that "a power more than human gave things their names" (*Cratylus* 438c). Adam's naming of the animals is miraculous and certainly can be evidenced as an experience which stemmed from wonder. Stephen Greenblatt deals with the connection between wonder and naming in his book *Marvelous Possessions*. Part of his argument comes very close to classical and medieval models when he says that Columbus's wonder leads him to "God's portentous and unusual gift, the act of naming" (82). Yet, in Greenblatt's scenario, naming turns to possession and imperialism. He suggests that Columbus's act of naming the islands produces a "moment of perfect wonder and of possessive madness" and that during this moment, "Columbus has become king of the Promised Land" (85). I find Greenblatt's argument contradicting; it is hard to believe that the act of naming under the influence of wonder is capable of producing "possessive madness."
4. See Chapter 1 wherein the middle English lyric is quoted which deals with the virgin birth. The final stanza says, "Mans wit seneks too far under,/ By reasons power to reach it."
5. Marge Midgley's book, *Wisdom, Information, and Wonder*, speaks directly to the connection between love and wonder: Wonder involves love. It is as essential an element in wonder that we recognize what we see as something we did not make, cannot fully understand, and acknowledge as containing something greater than ourselves (41).
6. This definition comes from the *Oxford English Dictionary*. The earliest usage of the word comes in 1597.
7. Textual references to Davies's *Orchestra* come from *The Poems of Sir John Davies* edited by Robert Krueger, Oxford: Clarendon Press, 1975.
8. Donne's sonnet from "La Corona" illustrates this point. The first few lines indicate that not all miracles move people to wonder: "By miracles exceeding power of man,/ He

faith in some, envy in some begat,/ For, what weak spirits
admire, ambitious hate..."

9. I have Dennis Quinn to thank for this line. Quinn notes that "all Christian authorities stress that failure to govern the eyes (and all the senses) ends in a turning of the vision of the soul to matters unrelated to salvation" ("Usurpation" 4).

10. According to Liddell and Scott's Greek lexicon "astonied" is a variant of "thaumazo" and of "ethaumastheu" which links it to classical wonder.

Conclusion

The Renaissance concept of wonder was not invented by Renaissance writers and thinkers; rather, it was inherited from a long line of classical and medieval thinkers, and wonder maintained its classical usage until the later Renaissance. Wonder is a passion that can be aroused by subject matter or style. However, wonder must, if it is to maintain classical ties, move the mind towards further inquiry.

In the two chapters dealing with Spenser's *The Faerie Queene* it is clearly demonstrated that wonder is the effect of subject matter. In chapter one, the Red Cross Knight goes through a series of experiences which arouse his wonder: the unmasking of Duessa, Fidelia's preaching, penance, contemplation, and the slaying of the dragon. Each time he experiences wonder he is stimulated to inquire further, to seek enlightenment. Through his wonderful experiences the knight undergoes a change, and in the end he becomes wiser.

In chapter two, the emphasis moves away from religious subject matter and demonstrates that the strange and unusual arouse wonder as well. Throughout Sir Guyon's adventures there are unusual knights, maidens, palaces, and gardens. All of these are worthy of wonder in the sense that Longinus

states that "it is always the unusual which wins our wonder" (*On the Sublime* 35.5), which causes the mind to inquire about other possibilities.

Perhaps one of the most intriguing subjects is the dance. The dance has been an object of wonder for as long as people have wondered at the cosmos. Thus, wonder at the cosmic dance has moved people to imitate it in earthly dancing. Sir John Davies, operating in the classical tradition, uses wonder (thauma) and the dance (orcheistai) as the backdrop for his poem *Orchestra*. The poem is an account of Antinous's attempt to seduce Penelope through the dance. Throughout the poem there is struggle between the active life and the contemplative life; Antinous is the man of action while Penelope represents contemplation. Antinous tries to move Penelope from contemplation and wonder to action but he does not succeed. In the end, Penelope sees a representation of the cosmic dance in a marvelous mirror and she is struck with wonder. Thus, the type of dance that Penelope sees is one which represents order and cosmos, and it is very different from the dance that Antinous had in mind. Her view of the dance in the mirror stimulates her wonder; Antinous's dance, however, would not have fulfilled wonder's intellectual requirement.

Wonder and the dance were popular with other Renaissance writers as well. Ben Jonson utilized wondrous subjects and the dance extensively in his masques. Jonson

was concerned that people, masquers and audience, might miss something, for he felt that the masques went beyond mere spectacle. Thus, Jonson entertained such wondrous subjects as baptism, sin and grace, order and creation, and, as noted the dance was used to convey knowledge. For Jonson, the dance as well as the other elements of the masque--music, machinery, costumes, poetry, and prose-- combined to arouse wonder which helped people "lay hold of more removed mysteries" (*Hymenaei* 19).

Subject matter is not the only thing that can arouse wonder, for as Aristotle notes "dramatic turns of fortune and hairbreadth escapes from perils are wonderful" (*Rhetoric* 1371b). Shakespeare's plays *Pericles* and *The Tempest* are good examples of how tightly constructed plots involving shipwrecks, exile, lost loved ones, and usurpation can keep the audience wrapped in wonder and wanting to know more. Yet there is a good deal of wondrous subject matter as well: beautiful men and women, magic, miracles, healings, redemption, and reunification. John Milton recognized the value of wonder in Shakespeare's work as evidenced by his poem "On Shakespeare:" "Thou in our wonder and astonishment/ Hast built thyself a livelong monument" (lines 7-8). Milton correctly suggests that Shakespeare's works will endure because they continually arouse wonder.

Part One of *Don Quixote* is another work which, no matter how many times it is read, stimulates wonder. Don

Quixote, the knight, arouses wonder because he is a man out of time, and people look on him with wonder in the same fashion that people of today might wonder at a holy man who wanders around healing the sick and the lame. Further, Don Quixote is not a man out of his mind, for chaos and madness do not produce positive results. In the case of Don Quixote, his apparent madness brings about miracles: lost lovers are reconciled and families are reunited. Moreover, Don Quixote is at the center of the plot, and each of the minor plots are woven tightly around him. Part Two of *Don Quixote* does not possess the same interweaving of the plot. Don Quixote becomes more of an object of ridicule rather than a focal point for converging plot lines. This can be evidenced in his experience with the Duke and the Duchess. Don Quixote's stay with the Duke and the Duchess ends explosively. This is the incident with Clavileño, the flying horse. In this episode, the Duke and Duchess create an elaborate fantasy and cajole Don Quixote into getting on a wooden horse full of fireworks. The Duke and the Duchess blow up Don Quixote and Sancho all in the name of fun. The reason that wonder wanes from the plot is that the people in Part Two know who Don Quixote is because they have read Part One. Thus, characters like the Duke and the Duchess decide to ridicule him rather than regard him as a "likely impossibility" and wonder loses its force.

There are critics today who unknowingly reduce the

force of wonder by trying to remove authors from their particular mind set; such is the case with George Herbert. Some have labeled Herbert's orthodox views as confining, and they suggest that he had to take up a middle of the road approach. This type of analysis is highly speculative. However, by examining Herbert's use of wondrous subject matter and style it becomes very clear that Herbert, in so far as wonder is concerned, did not find orthodoxy confining. Orthodoxy and wonder are highly complementary in that orthodoxy provides an orderly environment in which the mind can wonder and inquire about higher mysteries.

Near the end of the Renaissance wonder began to change, and there was a battle between wonder and curiosity. Nowhere is that battle more openly waged than in Milton's *Paradise Lost*. Milton is by far the most difficult writer in terms of analyzing wonder. At times, Milton holds to a very classical line especially when dealing with miracles, beauty, God, the angels, and knowledge. In other instances, he moves freely between wonder and curiosity as in Book nine where curiosity is a central issue of the fall. And there are other moments when he creates puns between classical wonder and curiosity which in themselves arouse wonder because the reader is forced to carefully examine and question the usage. Finally, in creating an epic Milton must and does use wonder after the classical fashion, but because he was so familiar with the concept he did not limit

himself to the classical mode; rather, his facility with the concept allowed him to use wonder in a variety of ways. Yet at the end of the poem it seems that Milton sides with classical wonder; Adam's wondrous learning experience with Michael leads him to new knowledge and a new life.

Today's critics, however, seem to forget the fact that wonder must lead to further inquiry. The trend today is to place wonder in pigeonholes like Eduardo Urbina's "negative wonder" or B. J. Sokol's "wonder" which is based on "misapprehension and illusion." These represent a misunderstanding of the concept. The other tendency is to over politicize wonder as Stephen Greenblatt does. This is not to say that wonder is not found within the realm of politics. A quick look at Shakespeare's *Henry V* reveals that Henry is indeed described in terms of wonder by those who serve him. The Archbishop of Canterbury refers to him saying:

Hear him but reason in divinity,
And all-*admiring*, with an inward wish
You would desire the King were made a prelate...
.....

Turn to him in any case of policy,
The Gordian knot of it he will unloose,
Familiar as his garter; that when he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears
To steal his sweet and honeyed sentences;
So that the art an practic part of life
Must be the mistress to this theoric,
Which is a wonder how his Grace should glean it...
(1.1.38-40, 45-53)

The archbishop describes Henry as one who can arouse wonder,

"all-admiring" and "mute wonder", in those who hear him speak. In fact he says that some would have him made a prelate. The "mute wonder" does not refer to an ineffability that opposes wonder, for his words lurk in their ears and they wish to steal his sentences. And the last instance of wonder is for the archbishop. He wonders at how Henry came by such a knowledge. This is directly related to the wonder that the doctors of the temple have when they hear the young Christ discoursing on the law and the scriptures, which is what Henry is discoursing on as well. In this very political setting where wonder is used to construct in the mind an image of the king, it is possible for wonder to maintain its classical force and not be severed from its classical ties which would permit wonder to drift away from the pursuit of knowledge.

Classical wonder, in the final analysis, can be the effect of style or subject matter; it is also the "feeling of the philosopher," the response to "likely impossibilities," and it can thrive in a variety of environments including the orthodox and the political. But in any case, if wonder is to maintain its classical usage, it must move the mind towards further inquiry.

Epilogue

Part of the challenge that people today have in understanding wonder is that they do not realize that it is a passion. Rene Descartes in *The Passion of the Soul* suggests that "wonder is the first of all the passions." (*The Philosophical Writings* 1.350). Wonder is a passion, for who wonders about the cosmos, a miracle, a beautiful person, or any other thing without passion? This is made very clear in Plato's *Theaetetus*:

I see my dear Theaetetus, that Theodorus had a true insight into your nature when he said that you were a philosopher, for wonder is the feeling of a philosopher, and philosophy begins in wonder. (155d)

Thus, Plato equates wonder with feeling, with emotion, and he does so in a positive way, for if one's passions are not engaged then wonder cannot be aroused. Much the same thing is said by Aristotle:

Learning things and wondering at things are also pleasant as a rule; *wondering* implies the desire of learning, so that the object of wonder is an object of desire; while in learning one is brought into one's natural condition. (*Rhetoric* 1371b)

Aristotle suggests that wondering is a desire to learn, and that the object of wonder is also an object of desire. Desire is, again, a feeling or a passion that leads to wonder which then brings learning into one's natural condition.

This happens in *The Faerie Queene* to the Red Cross Knight who, when he hears the preaching of Fidelia, is struck with wonder. Her words stir emotions to the point that they kill and quicken one's heart (1.10.19). It should not be assumed that her first words to him prompt an immediate rational response; rather, she stirs the "hart," the reservoir of passion, which arouses his wonder and allows him to pursue greater mysteries.

Greater mysteries, the unknown, and that which is not understood arouse wonder. George Herbert's poem "The Search" is a good example. In it he wonders and contemplates where God resides:

Whither, O, whither art thou fled,
 My Lord, my Love?
 My searches are my daily bread;
 Yet never prove.

My knees pierce th' earth, mine eyes the sky;
 And yet the sphere
 And centre both to me deny
 That thou art there.

.....

Thy will is such a strange distance is,
 As that to it
 East and West touch, the poles do kiss,
 And parallels meet.

.....

For as thy absence doth excell
 All distance known:
 So doth thy nearness bear the bell,
 Making two one.

Herbert's poem is the mind's search for God. He needs these searches; he needs to wonder and to contemplate for his

"searches are [his] daily bread." These searches are not easy for they "never prove," and when he turns his eye heavenward to contemplate the stars they too deny that God is there. Herbert finally comes to the conclusion that God is at a "strange" distance. He uses strange not to express curiosity or "weirdness," but rather to express the fact that it is a wondrous distance. In the end, Herbert understands and articulates a crucial paradox; God's absence exceeds all known distances, but his nearness is also measurable. Herbert expresses God's nearness in the phrase "thy nearness bears the bell." The *Oxford English Dictionary* suggests that this indicates the bell worn by the lead animal in a flock. The head of the flock is usually a pastor. The crucial element here, however, is the search itself. Herbert does not simply run to the pastor for answers; rather, his wonder at God's strange distance compels him to search, to question, and to contemplate. Only after he has exerted his strength does he find an answer. Searching and contemplation are crucial to classical wonder lest one be fooled by more romantic emotions.

A more romantic, and less classical, use of wonder can be found in the poetry of Thomas Traherne. Traherne, while not of the Romantic period, does possess a certain escapism in his use of wonder. He says in his poem "Innocence", "I felt no stain nor spot of sin.../ No inward inclination did

I feel/ To avarice or pride: My soul did kneel/ In admiration all the day. No lust, nor strife/ Polluted then my infant life...". This is very unlike Herbert and extremely atypical of classical wonder. Herbert, in his poetry, says that "I know the ways of learning.../ I know the ways of honour.../ I know the ways of pleasure.../ My stuff if flesh...my senses live" ("Pearl"). Despite all this, and because of his experiences in life, he knows it is not enough. So, with "open eye" he "flies" to God where he "fully understands" that God will teach him how to climb to heaven. Notice that God does not whisk him away in some sort of bliss. Rather, Herbert knows he must carefully search his way to God in the way which Richard of St. Victor prescribes: "meditation always tends to its final object, proceeding deliberately" (*Benjamin Major* 1.4).

Another emotion, or state of mind, that people often confuse with wonder is ineffability. Ineffability is not directly connected to classical wonder. Again, ineffability is a result of a romantic approach to wonder. This example has been used many times but it speaks directly to the issue. Richard Harp notes that "wonder was not considered merely an inarticulate, emotional response" (295). Ineffability is a state of mind because it describes a mind which is not moving towards any sort of inquiry or quest for knowledge. Traherne's poem that was cited earlier is a good example, for his use of wonder violates Aristotle's dictum

that in learning through wonder "one is brought into one's natural condition" (*Rhetoric* 1371b). The romantic use of wonder, the ineffable state of mind, is a form of escape and retreat from the world and one's "natural condition."

However, there are instances, a few, where ineffability and wonder are compatible. The first example is when the Red Cross Knight sees Una at the end of Book One of *The Faerie Queene*:

The blazing brightness of her beauties beame,
And glorious light of her sunshyny face
To tell, were as to strive against the streame.
My ragged rimes are all too rude and bace,
Her heauenly lineaments for to enhance.
Ne wonder; for her own deare loued knight,
Did wonder much at her celestiall sight...
(1.12.23)

In this instance the poet's speech fails and there is a moment of poetic ineffability, but the mitigating factor is that the knight does not fail to wonder, for he did "wonder much at her celestiall sight." The fact that the poet can't describe Una--who is Truth--does not in any way suggest that the knight is not moved towards new knowledge. The knight's experience parallels Dante's when he finally beholds the Trinity:

Bernard was signaling me--he smiled-- to me
to turn my eyes on high: but I, already
was doing what he wanted me to do,
because my sight, becoming pure, was able
to penetrate the ray of Light more deeply--
that Light, sublime, which Itself is true.
From that point on, what I could see was greater
than speech can show: at such a sight, it fails--
(*Paradiso* 33.49-56)

It is remarkable how similar the passages are: both the Red

Cross Knight and Dante see light and truth. Yet, there is one major difference. There are two characters in the case of the Red Cross Knight: the knight and the narrator. The knight wonders while the narrator is left speechless. In Dante's case, he is the beholder of the Trinity and the narrator, but he cannot describe what he sees because "speech fails at such a sight." However, like the knight, his mind does not fail nor does his wonder for he still continues to "penetrate the ray of Light more deeply." In both instances there is evidence of ineffability at the sight of something wonderful, but wonder is still present and so is the quest for knowledge.

Today, unfortunately, classical wonder is still greatly misunderstood because many people associate it with romantic emotions, escapism, and ineffability which are void of intellectual passion. There are, however, a few modern writers who are familiar with the concept of classical wonder. Archibald MacLeish utilizes the concept of wonder in his play *J.B.* MacLeish uses the term in a variety of ways, but it is evident from this passage that he is familiar with wonder's classical usage:

Planets and Pleiades and eagles--
 Screaming horses--scales of light--
 The wonder and the mystery of the universe--
 The unimaginable might of things--
 Immeasurable knowledge in the waters somewhere
 Wandering their ways--the searchless power
 Burning on the hearth of stars--
 Beauty beyond the feel of fingers--
 Marvel beyond the maze of mind--
 The whole creation! And God showed him! (137)

What Mr. Zuss expresses here is an echo of Aristotle's dictum that people first wondered about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe (*Metaphysics* 982b).

Unfortunately, however, J.B. does not come to this realization. And in the midst of dramatic fury, Mr. Zuss reports J.B.'s response:

And what did Job do?

Job...just...sat!

Sat there!

Dumb!

Until it ended!... (138)

J.B.'s response to his situation is a moment of ineffability devoid of wonder and inquiry. And when Nickles tries to talk to him he just sits there in silence. As Nickles tries to reason with him, J.B. says, "I'm sick of mysteries" (146). Surely, if he is sick of mysteries, he will never be able to wonder, for the mysteries of God are great and beautiful, and produce wonder.

Thus, as the play ends so does wonder, and instead of turning to wonder for answers as Job is counseled to do in the biblical account, "Hearken unto this, O Job: stand still, and consider the wondrous works of God" (Job 37:14), J.B. ceases to wonder because he feels that "The candles in the churches are out" and that "The lights have gone out in the sky" (153). MacLeish's use of wonder is not haphazard;

he is well aware of how classical wonder operates and, more important, how it has changed, for the ending poignantly illustrates the deterioration that wonder has suffered. J.B. does not possess the passion of wonder; he no longer has the ability to look to the heavens and wonder and then search for greater understanding. In many ways, J.B.'s response represents the same sort of misunderstanding that people have with wonder today. Many people see wonder as a brief moment of uncertainty, or a brief moment of ineffability where each has wonder as their end. Further, J.B.'s problem is that he is past feeling. He is not like the Red Cross Knight whose heart is thrilled, or George Herbert who passionately searches for God, or Job who, amidst trial and tribulation, uses wonder as a means to understanding his condition not as an escape. And because J.B. is past feeling he cannot wonder, for classical wonder is a passion which moves the mind towards new knowledge.

Works Cited

- Agricola, Rudolph. *De inventione dialectica libri tres* (1480?) rpt. ed. Frankfurt, 1967.
- Albert the Great, St. *Commentary on Aristotle's Metaphysics*.
- Aquinas, Thomas St. *Summa Theologica*. Vol. 22 Oxford: Blackfriars; New York: McGraw Hill, 1964.
- _____. *Commentary on the Psalms*. Oxford: Blackfriars; New York: McGraw Hill, 1964.
- Arbeau, Thoinot. *Orchesography*. Trans. Mary Stewart Evans. New York: Dover, 1967.
- Ariosto, Lodovico. *Orlando el furioso*. London, 1634
- Aristotle. *Mechanics. The Basic Works of Aristotle*. Ed. Richard McKeon. New York: Random House, 1941.
- _____. *Metaphysics. The Basic Works of Aristotle*. Ed. Richard McKeon. New York: Random House, 1941.
- _____. *On The Heavens. The Basic Works of Aristotle*. Ed. Richard McKeon. New York: Random House, 1941.
- _____. *Physics. The Basic Works of Aristotle*. Ed. Richard McKeon. New York: Random House, 1941.
- _____. *Poetics The Basic Works of Aristotle* Ed. Richard McKeon. New York: Random House, 1941.
- _____. *Rhetoric. The Basic Works of Aristotle*. Ed. Richard McKeon. New York: Random House, 1941.
- Augustine, Saint, Bishop of Hippo. *The Confessions of Saint Augustine*. Trans. Edward Pusey, D.D. New York: Collier, 1961.
- _____. *On the Gospel of St. John*. Trans. J.H. Parker. Oxford, 1848-49.
- Bell, Ilona. "'Setting Foot Into Divinity': George Herbert and the English Reformation." *Modern Language Quarterly* 38 (1977): 219-41.
- Bernard, de Clairvaux, Saint (1090-1153). *The Steps of Humility*. Trans. George Bosworth Bruch. Massachusetts: Harvard University Press, 1940.

- Biester, James Paul. *Strange and Admirable: Style and Wonder in the Seventeenth Century*. Diss. Columbia U, 1990. Ann Arbor: UMI, 1990. 9102404.
- Bonaventure, Saint. *The Mind's Road to God*. New York: Liberal Arts Press, 1953.
- Brandolini, Lippo. *De ratione scribendi libri tres* (1549). London, 1573.
- Bullen, A.H. *An English Garner: Some Longer Elizabethan Poems*. New York: Copper Square, 1964.
- Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. Ed. James T. Boulton. 1958. Notre Dame: University of Notre Dame Press, 1968.
- Burrow, Colin. *Epic Romance: Homer to Milton*. Oxford: Clarendon Press, 1993.
- Calcidius. *Platonis Timaeus, interprete Chalcidio cum eiusdem commentario*. Lipsiae: B.G. Teubneri, 1876.
- Cervantes, Miguel de. *Don Quixote de la mancha*. Ed. Martin de Riquer. 2 vols. Barcelona: Editorial Juventud, 1992.
- _____. *Don Quixote*. Trans. Samuel Putnam. New York: Modern Library, 1949.
- Chase, Alston H. and Henry Phillips Jr. *An Introduction to Greek*. 3rd Ed. Massachusetts: Harvard UP, 1961.
- Cicero. *De natura deorum*. Trans. H. Rackman. London, W. Heinemann: Massachusetts, Harvard University Press, 1979.
- _____. *De republic*. Trans. H. Rackman. London, W. Heinemann: Massachusetts, Harvard University Press, 1979.
- Clement of Alexandria. *The Stromates*. Ed. Rev. Alexander Roberts and James Donaldson. American ed. Grand Rapids: Erdmans, 1951.
- Columbus, Christopher. *The Diario of Christopher Columbus's First Voyage to America 1492-1493*. Trans. Oliver Dunn and James E. Kelly. Oklahoma: University of Oklahoma Press, 1989.
- Cornford, Francis MacDonald. *Plato's Cosmology*. New York: Bobbs-Merrill, 1957.

- Cunningham, Dolores. "Wonder and Love in The Romantic Comedies." *Shakespeare Quarterly* 35 (1984): 260-66.
- Cunningham, J.V. *Tradition and Poetic Structure*. Denver: Swallow Press, 1951.
- Dante, Alighieri. *Paradiso*. Trans. Allen Mandelbaum. Bantam: New York, 1986.
- Davies, Sir John. *The Poems of Sir John Davies*. Ed. Robert Krueger. Oxford: Clarendon Press, 1975.
- Denores, Giasones. *De arte poetica*. Padova, 1588.
- Descartes, Rene. *Discours de la methode pour bien conduire sa raison, et chercher la verite dans les sciences*. Paris: Fayard, 1987.
- Dime, Gregory T. "The Difference Between 'Strong Lines' and 'Metaphysical Poetry.'" *Studies in English Literature* 26 (1986): 47-57. ~
- Donne, John. *John Donne's Poetry* Ed. Arthur L. Clements New York: Norton, 1992.
- _____. *Seventeenth-Century Prose and Poetry*. Ed. Alexander M. Witherspoon and Frank J. Warnke. 2nd. ed. New York: Harcourt Brace Jovanovich, 1982.
- _____. *The Sermons of John Donne*. Ed. E. Simpson and G. Potter. Berkeley, 1953-1962.
- Eggers, Walter F. "Bring Forth a Wonder: Presentation in Shakespeare's Romances." *Texas Studies in Literature and Language*. 21.4 (1979): 455-77.
- Eisenberg, Daniel. *A Study of Don Quixote*. Delaware: Juan de la Cuesta, 1987.
- Elyot, Sir Thomas. *The Book of the Governor*. Ed. Donald W. Rude. New York: Garland Press, 1992.
- Gadamer, Hans-Georg. *Truth and Method*. Trans. Lawrence Schmidt and Monica Reuss. New York; Harper & Row, 1952.
- Gosson, Stephen. *The School of Abuse*. Ed. Edward Arber. London: Oxford UP, 1954.
- Grant, Patrick. *The Transformation of Sin*. Amherst: University of Massachusetts Press, 1974.
- Greenblatt, Stephen. *Marvelous Possessions: The Wonder of*

the New World. Chicago: University of Chicago Press, 1991.

Harp, Richard L. "The Winter's Tale: An Old Tale Begetting Wonder." *Dalhousie Review* 58 (1978): 295-307.

Hathaway, Baxter. *Marvels and Commonplaces*. New York: Random House, 1968.

Herbert, George. *The Works of George Herbert*. Ed. E.F. Hutchinson. Oxford: Clarendon Press, 1967.

———. *George Herbert and the Seventeenth-Century Religious Poets*. Ed. Mario de Cesare. New York: Norton, 1978.

———. *Seventeenth-Century Prose and Poetry*. Ed. Alexander M. Witherspoon and Frank J. Warnke. 2nd. ed. New York: Harcourt Brace Jovanovich, 1982.

Hodgkins, Christopher. *Authority, Church, and Society in George Herbert: Return to the Middle Way*. Columbia: University of Missouri Press, 1993.

Hollander, John. *The Untuning of the Sky*. New Jersey: Princeton UP, 1961. Connecticut: Archon Press, 1993.

Homer. *The Iliad*. Trans. Robert Fagles. New York: Viking Penguin, 1990.

———. *The Odyssey*. Trans. Robert Fitzgerald. New York: Double Day, 1963.

Jonson, Ben. *The Golden Age Restored. Ben Jonson: The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *Hymenaei. Ben Jonson: The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *Masque of Beauty. The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *Masque of Blackness. The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *News From the New World Discovered in the Moon. The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *Pleasure Reconciled to Virtue. The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.

———. *Ben Jonson: The Oxford Authors* Ed. Ian Donaldson. London: Oxford University Press, 1985.

- _____. *Vision of Delight. The Complete Masques*. Ed. Stephen Orgel. New Haven: Yale UP, 1969.
- Khan, Maqbool H. "The Design of Wonder in *Pericles*" *The Aligarh Journal of English Studies*. 3 (1978): 80-106.
- Krueger, Robert. "Commentary" *The Poems of Sir John Davies*. Ed. Robert Krueger. Oxford: Clarendon Press, 1975.
- Lewalski, Barbara K. *Protestant Poetics and the Seventeenth-Century Religious Lyric*. New Jersey: Princeton University Press, 1979.
- Lewis, C.S. *The Discarded Image*. Cambridge: Cambridge UP, 1964.
- Longinus. *On the Sublime*. Cambridge: Loeb Classical Library, 1927.
- Lucian. *Peri Orchesos*. Trans. A.M. Harmon. London, W. Heinemann: New York, Macmillan, 1913-1967.
- Luther, Martin. *Luther's Works*. Ed. Jaroslav Pelikan. St. Louis: Concordia Publishing House, 1958.
- MacLeish, Archibald. *J.B.* Boston: Houghton Mifflin, 1958.
- Martz, Louis L. *The Poetry of Meditation*. Rev. ed. New Haven: Yale University Press, 1962.
- Melanchthon, Philip. *De modo et arte* (1537-1539). Ed. and Trans. Paul Drews. rpt. Frankfurt, 1968.
- Middle English Lyrics. Ed. Maxwell S. Luria and Richard L. Hoffman. New York: Norton, 1974.
- Midgley, Mary. *Wisdom, Information, and Wonder*. London: Routledge, 1989.
- Miller, James. *Measures of Wisdom: The Cosmic Dance in Classical and Christian Antiquity*. Toronto: University of Toronto Press, 1986.
- Milton, John. *Comus. John Milton: Complete Poems and Major Prose*. Ed. Merritt Y. Hughes. New York: Macmillan, 1957
- _____. *Paradise Lost. John Milton: Complete Poems and Major Prose*. Ed. Merritt Y. Hughes. New York: Macmillan, 1957.
- _____. "On the Morning of Christ's Nativity." *John Milton: Complete Poems and Major Prose*. Ed. Merritt Y. Hughes.

New York: Macmillan, 1957.

Nicolas of Cusa, Cardinal (1401-1464). *Of Learned Ignorance*. London: Routledge & Paul, 1954.

Orgel, Stephen. *The Jonsonian Masque*. Massachusetts: Harvard University Press, 1965.

Paracelsus (Philippus Theophrastus, Bombast of Hohenheim). *Paracelsus, His Life and Doctrines*. Ed. Franz Hartman. New York: Theosophical Publishing Company, 1910.

Philo Judeas. *Life of Moses*. Loeb Classical Library. Trans. F.H. Colson. London: Heinemann, 1929-1962.

Pinciano, Lopez. *Philosophia antigua poética*. Ed. Alfredo Carballo Picazo. 3 vols. Madrid: Instituto Miguel de Cervantes, 1953.

Plato. *Cratylus*. Trans. Benjamin Jowett. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Epinomis*. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Greater Hippias*. Trans. Benjamin Jowett. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Laws*. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Republic*. Trans. Paul Shorey. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Symposium*. Trans. Michael Joyce. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

———. *Timaeus*. Trans. Benjamin Jowett. *Plato: The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Bollinger Series. New Jersey: Princeton University Press, 1989.

- _____. *Timaeus*. Trans. Francis MacDonald Cornford. New York: Bobbs-Merrill, 1957.
- Plotinus. *Enneades*. Trans. Stephen Mackenna. 3rd. ed. New York: Pantheon Books, 1962.
- Plutarch. *The Philosophie, commonlie called, The Morals*. Trans. Philemon Holland. London 1603.
- Quinn, Dennis. "Donne and the Wane of Wonder." *ELH* 36 (Dec. 1969): 626-47.
- _____. "The Usurpation of Wonder by Curiosity in Renaissance Art and Science." University of Kansas, Lawrence: Unpublished.
- Richard, of St. Victor, d. 1173. Benjamin Major. *The Mystical Ark; Book Three of the Trinity*. Trans. Grover A Zinn. New York: Paulist Press, 1979.
- Richman, David. *Laughter, Pain and Wonder: Shakespeare's Comedies and the Audience in the Theater*. Newark: University of Delaware Press, 1990.
- Riley, E.C. "Aspectos de concepto de *admiratio* en la teoria literaria del siglo de oro." *Studia Philologica* 3 (1963): 173-83.
- _____. *Cervantes's Theory of the Novel*. Oxford: Clarendon Press, 1962.
- Shakespeare, William. *Riverside Shakespeare*. Ed. G. Blakemore Evans. Boston: Houghton Mifflin, 1974.
- Sharfstein, Ben-Ami. *Ineffability: The Failure of Words in Philosophy and Religion*. New York: SUNY, 1993.
- Shuger, Debora K. *Sacred Rhetoric*. New Jersey Princeton University Press, 1988.
- Sokol, B.J. "The *Tempest*, 'All Torment, Trouble, Wonder, and Amazement': A Kleinian Reading." *The Undiscovered Country: New Essays on Psychoanalysis and Shakespeare*. London: Free Association Books, 1993.
- Spenser, Edmund. *The Faerie Queene*. Ed. Thomas P. Roche, Jr. London: Penguin Books, 1978.
- Stewart, Stanley. *George Herbert* Boston: Twayne, 1986.
- Tasso, Torquato. *Gerusalem liberata*. Trans. Edward Fairfax, Ed. Henry Morley. New York: Collier, 1901.

Tuve, Rosemond. *A Reading of George Herbert*. Chicago: University of Chicago Press, 1952.

———. *Elizabethan and Metaphysical Imagery*. Chicago: University of Chicago Press, 1947.

Urbina, Eduardo. "El concepto de *admiratio* y lo grotesco en el *Quixote*. *Bulletin of the Cervantes Society of America*. 9.1 (1989): 17-33.

Walton, Izaak. *Lives*. Ed. S.B. Carter. London: Oxford, 1951.

Weinberg, Bernard. *A History of Literary Criticism in the Italian Renaissance*. 2 Vols. Chicago: University of Chicago Press, 1961.