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Wonder and Wandering in *The Faerie Qveene*

（『妖精の女王』におけるワンダーと彷徨い）

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Introduction: Wonder and *The Faerie Qveene*

In Edmund Spenser's *The Faerie Qveene* (1590, 1596), there are moments of wonder when the protagonists are overwhelmed by what they see. Sometimes these moments intrigue us because the protagonists' responses to them seem equivocal or bring about significant plot twists. Among them the following cases are particularly notable. In book 1, after the Red Cross Knight experiences an erotic dream and some false visions, he is struck by wonder and lost in a state of ecstasy. This leads him not only to abandon his lady Una, but also to wander in the open fields with the witch Duessa for most of book 1. In book 2, Sir Guyon accepts Mammon's invitation to go and see his treasure deep down in the cave. Sir Guyon cannot help his wonder at Mammon's wealth. After he goes out of the cave, he falls into a dead trance. At the end of book 2, although he is fascinated by the Bower of Bliss, Guyon destroys it in furious anger. In book 6, Sir Calidore wonders at the pastoral landscape and the beauty Pastorella. He retreats from his mission of chasing the Blatant Beast and lingers in the pastoral world for a long time.

The unifying trait of these episodes is that the protagonists' deviation from their missions or their abnormal behaviors are all associated with the phenomenon of wonder. Phenomena of wonder are not hard to identify, since

Spenser uses plentiful descriptions to depict these moments, and in a close reading of the text, they cannot be dismissed. These moments give rise to several questions: What exactly happens in these moments of wonderment? Why do the protagonists frequently deviate from their missions and wander around as a result? What kind of role does wonder play in this epic? What is wonder? This dissertation aims to solve these perplexing issues by analyzing and distilling wonder as it is utilized by Spenser in the aforementioned episodes.

The idea of wonder is not only a complicated one with multiple meanings, but it also plays an important role in the early modern intellectual and historical context. Wonder manifests itself in *The Faerie Qveene* in several distinctive ways. Some of the episodes are mentioned in previous scholarly works about the application of the idea of wonder. Yet thus far the existing scholarship has not provided a comprehensive analysis of Spenser's notion of wonder in *The Faerie Qveene*. Before delving into Spenser's use of wonder, it is necessary to trace the origins of the word and the evolution of its meaning.

Many scholarly works have provided an overview of the history of wonder from a variety of perspectives. When it comes to the origin of the idea of wonder, all of them start from the Classical period; that is, Plato and Aristotle's suggestion that wonder is the motivation of philosophical thinking. A connection between wonder and poetry is also established in these early accounts.

Accordingly, scholarly reviews of the history of wonder based on the Aristotelian framework or other prevailing theories of the Classical period are divided into two primary schools of thought: the historical-philosophical tradition and the poetic tradition. The historical-philosophical tradition, as mentioned above, originates from the idea that approaches wonder as an ontological and psychological process that leads to philosophical thinking. The poetic tradition emphasizes wonder as an aesthetic effect and an experience which is the ultimate purpose of poetry. For the purpose of this study, further discussion of these traditions is unnecessary; in approaching the phenomena of wonder in *The Faerie Qveene,* which fascinate the protagonists and trouble the reader, I find them more in line with the English early modern historical and cultural context than with the traditional doctrines the English understanding proceeds from.

As for the Renaissance conception of wonder, J. V. Cunningham's *Woe or Wonder*, T. G. Bishop's first chapter of *Shakespeare and the Theatre of Wonder* and Peter G. Platt's first chapter of *Reason Diminished* all examine the theories of wonder in the poetic tradition. We can draw two conclusions from these scholarly works concerning the use of wonder in the Renaissance. One is that wonder is a primary goal of poetic and dramatic creation. The other is that the use of wonder is commonplace in the literary arts of this time. Based on

Aristotle's accounts concerning wonder in *Metaphysics*, *Rhetoric* and *Poetics*, Cunningham summarizes three basic features of wonder as a poetic and rhetorical device. First of all, wonder is "the natural effect of a marvelous story." Secondly, wonder is "the result of a surprising and unexpected turn in events," and thirdly, "wonder is an end of poetry" (194-95). Aristotle's discourses on wonder in relation to the production of both poetry and tragedy became the theoretical basis for literary criticism in later ages. *The Faerie Qveene* is also considered to be under the influence of this rhetorical idea. In his fourth chapter of *Woe or Wonder*, Cunningham includes a list of quotations from *The Faerie Qveene* as examples of the broad use of the poetic concept of wonder in the Renaissance (211-15). Cunningham's quotations focus on Spenser's uses of wonder as the effect of epiphanies as well as wonder as an emotion of sorrow or fear at the accidental twists of the plot, which demonstrates how wonder is used to different effect in various scenes of the poem. These moments of wonder last for a brief period when the time seems to stand still. They usually happen when the character is overwhelmed by what he sees—the unmasking of a divine beauty, a fierce battle or other unexpected events. Platt later calls this a "Spenserian moment of wonder," which is distinguished by "a visual marvel, often an unveiling of something previously unknown or unimaged. . . that renders the observer speechless and cognitively destabilized" (70).

These scholarly works treat wonder as an aesthetic effect both within and outside of poetry or drama, not only because it intensifies the narrative, but when it comes to the stage, it is a powerful tool to invoke the emotions of the audience as well. Proceeding from the emotional power of wonder, T. G. Bishop and Peter G. Platt focus on the dynamic effect provoked by the emotion of wonder that exists between the stage and the audience in the performance of Shakespeare's plays. Cunningham's quotations of Spenser fully demonstrate wonder's role as a poetic effect. What follows the wondering process is the character's mental destabilization and a moment in which time seems to stall. The tension of the emotional power is built up between the lines while the plot progresses.

Although Cunningham's quotations from *The Faerie Qveene* show the moments when wonder works as a poetic device, they do not provide an answer to what exactly happens with regards to the character's mental destabilization in the wondering moment, focusing instead on the massive visual impact. Similarly, Platt's "Spenserian moment of wonder" (70) goes no further than the effect produced at the present moment. Platt considers that "Spenser's marvelous moments do not resolve into absolute certainty but resonate with often speechless wonder" (70). Platt reveals a significant function of the use of wonder in Renaissance fiction. That is to create "a Spenserian 'other world,' like

Peru, like 'Faerie,'" when the "wondrous moment destabilizes the world of the beholders" (74). Platt reminds us of the intimate link between wonder and the "other world." In *The Faerie Qveene*, Spenser is evidently aware of "other worldes" (Proem 3.8; book 2). The other worlds associated with wonder may be the newly found physical worlds that are mentioned in the proem of book 2; they may also be some dreamworld in book 1 or the pastoral world in book 6, an idyllic world removed from reality. Yet Cunningham and Platt only tell us where the wonder comes from. They do not tell us where it goes. Spenser's wonder remains unsolved despite its conspicuous existence and great significance. This is why, regardless of all the scholarly works exploring the history of the idea of wonder, we still have difficulty understanding the full extent of Spenser's use of wonder in *The Faerie Qveene*. In these discussions, wonder stops as an effect.

We can improve our understanding by more deeply questioning what exactly happens in these moments and how this kind of wonder contributes to Spenser's purpose in the epic as a whole. This requires us to treat the idea of wonder not only as a style, an aesthetic effect or the end of poetry, but rather as a principle and an object, since the style and the effect work for the purpose, and Spenser's ultimate purpose of composing *The Faerie Qveene*, according to his letter to Sir Walter Raleigh, is gentlemen's education: "The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous

and gentle discipline: Which for that I conceiued shoulde be most plausible and pleasing, being coloured with an historicall fiction. . .” (714-15). We can tell from this account that for Spenser, the “plausible and pleasing” reading experience itself is not the goal. It ultimately works for the purpose of gentlemen’s education. As a result, Cunningham’s conclusion drawing from the Aristotelian framework that “wonder is an end of poetry” (195) does not apply to *The Faerie Qveene*. If we disregard for the moment the poetic or rhetorical tradition of the idea, we can investigate wonder’s value from a broader perspective. In this way, I attempt to discern how wonder plays its part in Spenser’s progression towards his purpose, not merely as an effect or an end, but as a device and an intermediary from a historical and cultural point of view.

In order to do this, firstly I will define and categorize wonder in a broad sense according to its meaning. According to *The Oxford English Dictionary*, “wonder” as a substantive used in the sixteenth century mainly has two definitions. One is “S[s]omething that causes astonishment” (“Wonder,” def. I), the other is “T[t]he emotion excited by the perception of something novel and unexpected, or inexplicable; astonishment mingled with perplexity or bewildered curiosity. Also, the state of mind in which this emotion exists” (“Wonder,” def. II. 7). Therefore, “wonder” as a substantive means either the emotion of amazement or the object that causes that emotion.

According to the two meanings, the wonder phenomena that occur in *The Faerie Qveene* fall into two categories. One is always concerned with the excess and unruliness of the characters' emotions. The second is associated with the objects that bring about these feelings of wonder. Of course, in the wonder phenomenon, the emotion and the object exist at the same time, but the critical focus shifts according to the protagonist's experience in the different cases I am about to discuss.

As for the emotion of wonder, we see its power in the Red Cross Knight's case. His case concerns us because of the excess and unruliness of his emotions. Wonder here is a reaction towards an external object that arouses both mental and emotional activity. The Red Cross Knight's overwhelmed wonder is evoked by an evil dream. Because it is delivered in his sleep, it disturbs the mental world of the knight and grows into a fit of ecstasy. Later in his encounter with Errour, again we experience an abrupt freezing moment when the knight is stupefied in the very middle of the battle, turning into a confused shepherd in a single short moment. Although these seem like moments of speechlessness and stillness, rather than active inflection points for either narrative progression or character development, the consequences of these wondering moment have a profound impact on the knight's adventure and growth. On the other hand, the emotional power of wonder is not static; it does not always act in the same way

or produce the same effects. On the way to the Red Cross Knight's self-accomplishment, the emotional power of wonder turns from an unreliable and distracting one to a positive and constructive one pointing to union. The emotional power of wonder is flowing and dynamic.

The other category of wonder, wonder as an object that arouses the perplexed emotion of amazement or astonishment, seems to contain a wide variety of things. Putting aside the plot arrangements for the purpose of poetic effect—that is, the moments of divine revelation, violent battle or sudden death that focus on the emotional effect of the plot that Cunningham lists—what can be regarded as an object of wonder in *The Faerie Qveene* can be broadly classified into two types. First, the unfamiliar objects with exotic, bizarre and sometimes demonic features. In book 2, Sir Guyon wonders at what he sees in Mammon's Cave. The scene of Mammon's Cave positions as an object which differentiates itself from where Sir Guyon comes from and what he knows. Second, the attractive earthly paradise, Golden Age or pastoral, that frequently stands in the way of our protagonist's heroic progress and seduce them to wander away from their responsibility. The hero is so fascinated by the vision of the pleasing landscape or the simple people of the place that he forgets about his original mission and throws himself into this idealistic world. Sir Calidore in front of the pastoral world in book 6 is a striking example. Nonetheless, the two

distinctive categories sometimes interweave and reflect as two sides of one object of wonder. The Bower of Bliss in book 2 is attractive to the eyes, yet some part of it is fatal to the knight, so he is required to hold back his impulse to enjoy the vision of the pleasant garden. Even the shepherds' world in book 6 is not immune from the invasion of the barbarian brigands and is finally destroyed. That is why the wonder-objects with seemingly pleasing aspects still bother us. They appear as a wonder at first sight but turn out to be something the knight must leave behind, resist or even damage. Their wondrous feature seems to be dispelled at the end. What is the true nature of these wonders? Why can these objects of wonder not maintain their amazing qualities till the end without being overthrown or crushed? If they are a metaphor, what kind of message does Spenser try to convey through these wondrous but confusing objects? To answer these questions, we must imagine ourselves in the historical and cultural context of Spenser's age to see what he saw, since no matter if it is an exotic, unrealistic place or a pleasing golden land, wonder as an object has a dense early modern color. It requires us to go into contemporary history and culture to find an answer.

Accordingly, the first chapter explores wonder as an emotional state based on the Red Cross Knight's case. In order to gain a more comprehensive understanding of Spenser's wonder as an emotional power, this chapter

examines how wonder acts on the Red Cross Knight's emotional and mental state, what exactly drives him away from his original mission following this episode, and why wonder is important to every stage of the knight's adventure.

The second chapter focuses on wonder not only as an emotion, but also as an object. In book 2, there are many tangible things that can be considered as objects of wonder—pleasant landscapes, Mammon's gold, Acrasia's exotic garden. By focusing on two episodes that display this split focus of wonder as both object and emotion—the episode of Mammon's Cave and the episode of the Bower of Bliss—this chapter seeks to clarify the historical context behind these objects of wonder and provide an approach to Spenser's use of wonder in constructing historical allegory.

The third chapter focuses on the pastoral world as an object of wonder in book 6. Sir Calidore, the Knight of Courtesy, suddenly and accidentally enters a pastoral world while chasing the Blatant Beast and is fascinated by it. I call it a pastoral wonder. Why such a pastoral world exists in the middle of the protagonist's epic progress, and why Sir Calidore necessarily wanders away from the court and lingers in the shepherds' world deserve our attention.

Through the exploration of Spenser's use of wonder in these different books and cases, my purpose is to provide a more complete and specific view both of Spenser's *The Faerie Qveene* and of early modern wonder. Hathaway

Baxter puts it in *Marvels and Commonplaces*: "*The Faerie Queene*, we must remember, is a notable example of a Renaissance poem full of miraculous engines and invented devices, but in it there is a stress on allegory far surpassing that of Spenser's master Ariosto and Tasso. . ." (101). Wonder is indeed one of such "miraculous engines". With wonder as a starting point for our exploration, we can achieve a new understanding about not only what Spenser said but also what he did not say.

This dissertation comprises contents from the following of my previously published papers: "Approaching the Shepherds' World: Witnessing and Wondering in Book 6 of *The Faerie Qveene*," *IVY* 49 (2016): 1-19, published by The Society of English Literature and Linguistics, Nagoya University. "『妖精の女王』第一巻における夢とエクスタシー (Dream and Ecstasy in Book 1 of *The Faerie Qveene*)," *名古屋大学人文学フォーラム* 1 (2018): 134-45, published by Graduate School of Humanities, Nagoya University.

Chapter 1: The Emotion of Wonder in Book 1

As the very first episode of the entire poem, the episode of the Red Cross Knight shows us a typical example of wonder as a powerful emotion that works on our protagonist. Among all the errant knights, the Red Cross Knight wanders away from his virtuous path most glaringly. He is consistently dogged by obsession with false visions and fantasies throughout his journey. Among his experiences, the erotic visions that the evil enchanter Archimago creates to misguide him lead the knight astray from his mission but are ultimately necessary for his self-accomplishment at the end of book 1. During this process, the emotion of wonder plays a major role. In this and the following chapters, through the interpretations of several episodes of different protagonists, I aim to clarify the dynamicity of Spenser's wonder. Wonder in *The Faerie Qveene* is by no means a mere effect or a final purpose in and of itself. It can be resolved, analyzed and explained. Starting from the episode of the Red Cross Knight, I demonstrate the significant role wonder plays in this poem in order to achieve Spenser's intention.

It is a common feature of Spenser's wonder in *The Faerie Qveene* that it is always followed by major decisions the knights must make, and these decisions are usually associated with an essential part of the knight's adventure. Sir

Guyon, for example, when facing the wondrously pleasant visions in the Bower of Bliss and being amazed, has to choose whether to stop and rest himself or go forward without being moved by the sight. Sir Calidore, after encountering a pastoral wonder, has to choose between remaining in the simple pastoral world and leaving it behind to return to his secular responsibility in the courtly one. In the Red Cross Knight's case, as a consequence of the wonder that Archimago's false visions stir in him, the knight abandons his lady Una in canto 2 and wanders in the wild with the witch Duessa. He reunites with Una in canto 8, which means the Red Cross Knight wanders away from his original mission in the central part of book 1. In this chapter, in order to gain a better understanding of Spenser's wonder as an emotional power that eventually works on the character's spiritual level, I will determine how the emotion of wonder acts upon the Red Cross Knight, what exactly drives him away from his original mission, and why wonder is important to the structure of book 1. In order to do this, I will firstly examine the trigger of the Red Cross Knight's wonder, the false visions Archimago sends to him.

1.1 The Beginning of Wonder: False Dream and Feigned Visions

Archimago's trick is carried out in two phases. First of all, he uses an evil spirit to create a false lady Una (1.1.45) and sends an "ydle dreame" (1.1.46.1)

to the Red Cross Knight. When the knight awakens from the erotic dream, he sees in front of him the false Una trying to approach him for “comfort” (1.1.52.9). The knight is “halfe enraged” (1.1.50.2) at this point. After he refuses the feigned lady and goes back to his sleep, the second phase begins. The evil magician creates a young squire using another spirit. He then wakes the Red Cross Knight and shows him a scene of the false Una and the squire performing “in a secrete bed” (1.2.3.7). They are “full closely ment / In wanton lust and leud embracement” (1.2.5.4-5). During this process the knight’s emotional state transforms from being “dismayd” (1.1.50.1) and “halfe enraged” (1.1.50.2) into being in “furious ire” (1.2.5.8) and “deepe despight” (1.2.6.4). Being “dismayd” (1.1.50.1) and “in amaze” (1.2.5.1) throughout this event, the knight’s emotions are swayed by the power of his wonder. In these two phases, the emotion of wonder is delivered in two kinds of mediums. In the former phase, it is delivered by the dream vision, while in the latter part of the plan, the emotion of wonder is aroused by a scene very similar to stage acting. Moreover, the knight’s wonder makes him fall into an excessive and unstable condition known as a state of ecstasy. Before analyzing the details of the Red Cross Knight’s emotional and mental internal state, I will first examine the triggers of his wonder: the dream vision and the performance.

Through Aristotle's basic theory of dreams, we can see how dreams influence the emotional state. In *On Dreams*, Aristotle states that "dreaming is an activity of the faculty of sense-perception, but belongs to this faculty *qua* presentative," because "presentation is the movement set up by a sensory faculty when actually discharging its function, while a dream appears to be a presentation" (703). And "the stimulatory movements based upon sensory impressions. . . present themselves not only when persons are awake, but also then, when this affection which is called sleep has come upon them, with even greater impressiveness" (704). According to Aristotle's interpretation, dream vision is a kind of presentation actually perceived by sensory organs, while being disconnected from reality. Because dream is thought to be perceived by sense, it makes Archimago's attempt to "delude the sleepers sent" through "A[a] fit false dreame" (1.1.43.9) possible. Since dreaming is a sensory experience, it does not equal wondering experience, which is an emotional feeling. But through its feature as a presentation aimed at the dreamer's sensory functions, it is an exquisite tool and an intermediary to arouse the emotion of wonder.

Such an application of dream visions is not an invention of Spenser's. It is often seen in Spenser's predecessors' epic poems, and the emotion of wonder evoked by the dream visions usually accompanies significant decisions of the protagonists. In Spenser's letter to Sir Walter Raleigh, he refers to some of the

historical epics that he considers as his sources when creating the story of *The Faerie Qveene* ("Letter to Raleigh" 715). Among them there are Homer's *Iliad*, Virgil's *Aeneid*, Ariosto's *Orlando Furioso* and Tasso's *Gerusalemme Liberata*. In these epic poems, there are several significant scenes of dream visions that are associated with the emotion of wonder.

In book 23 of Homer's *Iliad*, Achilles dreams of the ghost of his friend Patroclus giving him instructions about the future. When Achilles wakes from the dream, he is filled with amazement:

> . . . and Achilleus started awake, staring,
>
> and drove his hands together, and spoke, and his words were sorrowful:
>
> "Oh, wonder! Even in the house of Hades there is left something,
>
> a soul and an image, but there is no real heart of life in it.
>
> For all night long the phantom of unhappy Patroklos
>
> stood over me in lamentation and mourning, and the likeness
>
> to him was wonderful, and it told me each thing I should do." (23.101-07)

Here Achilles wonders at how the soul and image of the dead is able to appear to and communicate with him.

This kind of dream, an instructive one that conveys the message about a mission to be completed, can also be found in the fourteenth book of Tasso's

Gerusalemme Liberata. Sir Godfrey has "a silent dream the Lord downe sent" (14.2.7). In this dream, he sees a vision of heaven:

> Such semblances, such shapes, such purtraites faire
>
> Did neuer yet in dreame or sleepe appeare,
>
> For all the forms in sea, in earth, or aire,
>
> The signes in heau'n, the stars in euery spheare,
>
> All what was wondrous, vncouth, and strange raire,
>
> All in that vision well presented weare,
>
> His dreame had plast him in a christall wide,
>
> Beset with golden fires, top, bottom, side. (14.4.1-8)

Sir Godfrey gazes on the "wondrous, vncouth, and strange raire" sight, experiencing a trance-like state "in his troubled though, / With woonder, pleasure; ioy, with maruell fought" (14.19.7-8). In this dream, Lord Hugo appears before Sir Godfrey and reveals what he should do before he can "in peace, in ease, and rest there [the heaven] sit" (14.7.8). The dream has an indicative and illuminating meaning for Godfrey and assures that he is in the right true path.

Both Achilles's and Godfrey's dream visions depict a close friend foretelling a future event and revealing to them their missions. Achilles's and Godfrey's dreams are what Macrobius calls oracular dreams: "We call a dream

oracular in which a parent, or a pious or revered man, or a priest, or even a god clearly reveals what will or will not transpire, and what action to take or to avoid" (90). The emotion of wonder aroused by these dream visions is usually not considered as negative. During the epic protagonists' journeys, the oracular dreams and the emotion of wonder accompanying them have profound guiding significance. The dreams reveal to them what they must do to grow and proceed towards the next phase of their lives. In this way, this kind of wonder plays an active driving role to the protagonist's character as well as to the progression of narrative.

A typical case in *The Faerie Qveene* is Prince's Arthur's dream about Gloriana, which is often regarded as a counterexample to the Red Cross Knight's case. In canto 9 of book 1, Prince Arthur recounts a dream to the Red Cross Knight after forging a friendship with him. In his dream, Prince Arthur experiences trance-like pleasure, and "was neuer hart so rauisht with delight" (1.9.14.6). Inspired by this dream, Arthur determines to set out on a quest seeking Gloriana:

> From that day forth I lou'd that face diuyne;
>
> From that day forth I cast in carefull mynd,
>
> To seeke her out with labor, and long tyne,
>
> And neuer vowd to rest, till her I fynd, (1.9.15.5-8)

From these instances we can tell that the feelings arising from wonder are not always pleasant. While Sir Godfrey and Prince Arthur's dreams are both filled with heavenly joy, in Achilles's case, he feels both wonder and sorrow at the same time. In the Red Cross Knight's case, the emotion of wonder is mingled with bewilderment, indignation, lust and envy. Furthermore, we can see that Spenser inherits some features about dream visions from his epic predecessors. The heroes fall into a trance evoked by their dream visions, and their wonderment can guide the actions of the heroes in a positive way. The Red Cross Knight's case, however, is distinctive among these cases. The direct consequence of his wonderment is by no means a good one. If what Achilles, Sir Godfrey or Prince Arthur get from their dream-wonder is knowledge or inspiration leading towards construction and unity, the Red Cross Knight is led down to a path of corruption and division. Apparently, such difference is due to the contrasting features of their dream visions. Compared with Prince Arthur's oracular dream, the dream of the Red Cross Knight is what Macrobius calls "apparition" or "*phantasma*" (88).

Macrobius's dream theory is one of the leading dream theories of the Middle Ages. In his *Commentary on* Scipio's Dream, he defines five types of dreams: "the enigmatic dream," "the prophetic vision," "the oracular dream," "the nightmare" and "the apparition" (87-88). Among the five types of dreams,

the first three types are considered as predictable and reliable dreams, because by means of them "we are gifted with the powers of divination," while the last two types "are not worth interpreting since they have no prophetic significance" (Macrobius 88-90).

> The apparition (*phantasma* or *visum*) comes upon one in the moment between wakefulness and slumber, in the so-called "first cloud of sleep." In this drowsy condition he thinks he is still fully awake and imagines he sees specters rushing at him or wandering vaguely about, differing from natural creatures in size and shapes, and hosts of diverse things, either delightful or disturbing. To this class belongs the incubus, which, according to popular belief, rushed upon people in sleep and presses them with a weight which they can feel. (89)

The woman appearing in the knight's erotic dream is a textbook example of a succubus. The direct consequence the dream brings to the Red Cross Knight is "great passion of vnwonted lust" (1.1.49.1) and the feelings of being "dismayd" (1.1.50.1) and "half enraged" (1.1.50.2). He starts to distrust his lady Una's chastity and deviate from his intended path. Unlike those states of wonder mentioned above that encourage the protagonists and influence them in a positive way, this emotion of wonder mingled with these torturing feelings that leads to destruction and separation can be considered negative wonder. After

experiencing such negative wonder, at the end of the first canto, the Red Cross Knight becomes confused and suspicious:

> Long after lay he musing at her mood,
>
> Much grieu'd to thinke that gentle Dame so light,
>
> For whose defence he was to shed his blood. (1.1.55.1-3)

Sheila T. Cavanagh, in "Nightmares of Desire: Evil Women in *The Faerie Queene*," has discusses the danger of female sexuality to the knights. Cavanagh has mainly examined evil women presented as witches or succubi in *The Faerie Qveene* from the perspective of gender. "Whether witches, hags, or succubi—the three main groupings presented—these characters exhibit qualities associated with nightmares in the early modern period" (315). Also, "These nightmarish figures confirm both the ecstasy available through illicit lust and the danger inherent within adult female sexuality" (316). Cavanagh attributes the deviation of the Red Cross Knight to the "distracting qualities" (328) of the succubi. Although this statement can partly explain the superficial or inciting cause of the Red Cross Knight's digression, it neglects the intrinsic cause of the knight's decadence. Cavanagh uses the word "ecstasy" (316). She does not offer any additional explanations of this word, yet it reminds us that the knight's problem is a psychological and emotional one. This argument provides us with a basis to interpret the knight's cause of the behaviors not only as external factors—the

evil enchanter or the succubus—but as an internal factors—the knight's own mental state—as well. By the end of canto 1, the knight shows the weakness of his mental state:

> That troublous dreame gan freshly tosse his braine,
>
> With bowres, and beds, and ladies deare delight:
>
> But when he saw his labour all was vaine,
>
> With that misformed spright he backe retuned againe. (1.1.55.6-9)

Under the influence of the dream and the superfluous emotion of wonder evoked by it, the knight finds the dream "troublous" (1.1.55.6) and cannot free himself from such mental torment. The further problem of the knight's mental state arises again in the second phase of Archimago's plan.

In canto 2 the magician upgrades his trick by disguising two evil spirits as Una and a young squire. Archimago then leads the Red Cross Knight to a secret place where the feigning Una and the squire "together laid, to ioy in vain delight" (1.2.3.9). This stimulated vision is similar to that of the dream vision in canto 1. Both are presentations that are intended to disturb the senses of the Red Cross Knight. Archimago plays the role as both an actor and a director. He "runnes with feigned faithfull hast / Vnto his guest" (1.2.4.1-2) and says,

> . . . Rise rise vnhappy Swaine,
>
> That here wex old in sleepe, whiles wicked wights

Haue knit themselues in *Venus* shameful chaine;

Come see, where your false Lady doth her honor straine. (1.2.4.6-9)

In this scene he is acting his "faithfull hast" (1.2.4.1). The later scene is essentially a play prepared for the knight in order to deceive him. Hence Archimago is performing a play in this plan while the Red Cross Knight is the audience. The Red Cross Knight's state of mind is easily manipulated by what he sees. Therefore, the role of Archimago here is important.

Archimago is named "Hypocrisie" at the argument of canto 1. Archimago is described as a magician that can freely change his appearance: "by his mighty science he could take / As many formes and shapes in seeming wise" (1.2.10.2-3). A.C. Hamilton's note explains the etymological meaning of his name: "the first or chief magician" and "the architect or source of false images" (41n). Indeed, he uses his ability to manipulate shapes and images to create the false Una and the young quire. The whole plan, however, has a theatrical element. If we pay attention to his personification as hypocrisy, we can find that Archimago's behavior is very close to a stage performance. According to *The Oxford English Dictionary*, the specific meaning of the word "hypocrisy" is "a false appearance of virtue or goodness." Moreover, this word originates from Old French "*ypocrisie*," which means "the acting of a part on the stage, feigning, pretence" ("Hypocrisy"). Hence from the core meaning of "hypocrisy," it is

clear that Archimago is not only an expert of counterfeit shape and image, but he also represents theatrical performance, recalling the emotional tension between stage and audience in dramatic production.

When Archimago firstly comes onstage in canto 1, he is described as an "aged Sire, in long blacke weedes yclad, / His feete all bare, his beard all hoarie gray, / And by his belt his booke he hanging had" (1.1.29.2-4). In his figure, there are similar elements with the emblem of Hypocrisy in Cesare Ripa's emblem book *Iconologia, or Moral Emblems* (1593). Both of them cover themselves in long garment and carry a book. Archimago's book, we know later by the text, is an evil magic book (1.1.36.8). His figure, resembling the typical Renaissance image of Hypocrisy, indicates his deceiving quality. This quality is fully reflected when he hurries to wake the knight up "with feigned faithfull hast" (1.2.4.1) and offers to show him the scene that has been arranged in advance by his "diuelish arts" (1.2.9.4):

> All in amaze he[the Red Cross Knight] suddenly vp start
> With sword in hand, and with the old man went;
> Who soone him brought into a secret part,
> Where that false couple were full closely ment
> In wanton lust and leud embracement:
> Which when he saw, he burnt with gealous fire,

The eie of reason was with rage yblent,

And would haue slaine them in his furious ire, (1.2.5.1-8)

The word “amaze” here clarifies the knight’s situation. Hamilton’s note explains its meaning as “bewilderment” (45n), but except for its literal meaning here as “bewilderment, mental confusion” (“Amaze,” def. 2), the substantive “amaze” also has the meaning of “loss of one’s wits, mental stupefaction, craze” (“Amaze,” def. 1) and “Extreme astonishment, wonder” (“Amaze,” def. 4). It not only suggests the knight’s mental statue, but also associates the scene with the emotion of wonder. At the same time, as Hamilton’s note for this part suggests, it is a pun on “maze,” which indicates that the knight becomes “lost in a labyrinth” and then wandered “in a mental maze” (45n). Hence, the phrase “A[a]ll in maze” (1.2.5.1) implies that the knight loses his way on a mental level.

In this wonder event, the Red Cross Knight’s emotional and mental states are easily affected by what he sees. Wonder here is a dominant emotional power. In order to clarify its function and significance in the knight’s adventure in book 1, I will next discuss the details of the direct results brought about by the Red Cross Knight’s wonder: his mental fault.

1.2 Excessive Wonder: The Red Cross Knight's Mental Fault

As we know, Archimago's purpose in sending the false dream is to "delude the sleepers sent" (1.1.43.9). As a consequence, the knight falls into an intense passion:

> In this great passion of vnwonted lust,
>
> Or wonted feare of doing ought amis,
>
> He starteth vp, as seeming to mistrust,
>
> Some secret ill, or hidden foe of his: (1.1.49.1-4)

Furthermore, after this event, the knight seems to rely on his still-deluded senses as he continues his journey. In the scene of the knight led by Archimago to the secret chamber of the two spirits, the knight becomes a voyeur. When he encounters Fidessa, a pagan lady disguised by the witch Duessa, the knight's response also shows his voyeuristic inclination:

> He in great passion al this while did dwell,
>
> More busying his quicke eies, her face to view,
>
> Then his dull eares, to heare what shee did tell. (1.2.26.5-7)

The knight becoming a voyeur suggests his heavy dependency on his visual sense. He loses his "eie of reason" (1.2.5.7) and perceives things with his "great passion" (1.2.26.5) instead. The "great passion" (1.1.49.1, 1.2.26.5) being

emphasized twice confirms precisely that the knight's emotional state is associated with and influenced by wonder.

In Descartes's famous essay *The Passions of the Soul* that was published in 1649, he defines wonder as not only a kind of passion, but also "the first of all the passions." "When our first encounter with some object surprises us and we find it novel, or very different from what we formerly knew or from what we supposed it ought to be, this causes us to wonder and to be astonished at it" (350). So "Wonder is a sudden surprise of the soul which brings it to consider with attention the objects that seem to it unusual and extraordinary" (353). Besides the definition and causes of wonder, Descartes also expounds the usefulness and harmfulness of wonder in this essay. If "it makes us learn and retain in our memory things of which we were previously ignorant," the wonder is useful (354). "But more often we wonder too much rather than too little, as when we are astonished in looking at things which merit little or no consideration. This may entirely prevent or pervert the use of reason" (355). Thus, if a person is experiencing "excessive wonder" (355), it can be detrimental, and the process of perceiving knowledge does not take place. Descartes points out the negative side of wonder when it is to an inappropriate extent.

By applying Descartes's theory, we can explain why wonder presents a dual character in different cases. The Red Cross Knight is so dominated by extreme wonder that it makes his emotional and mental state unstable. As a result, the knight easily loses his eye of reason and furtherly loses his way in a physical sense as well. Early in the second canto, the knight "far away was fled" (1.2.7.7), leaving Una behind. When Archimago sees this, he is quite satisfied with his trick:

> But subtill *Archimago* when his guests
>
> He saw diuided into double parts,
>
> And *Vna* wandring in woods and forrests,
>
> Th'end of his drift, he praisd his diuelish arts, (1.2.9.1-4)

When the Red Cross Knight departs from Una, he is actually digressing from the Oneness. He and Una were supposed to be together to become Oneness, for Una's name etymologically means "the one," which comes from Latin *una*, according to Douglas Brooks-Davies ("Una"). Concerning the "double" (1.2.9.2) used here, Hamilton makes a note suggesting "The knight is divided from himself, so that his mirror image appears in the false St George, and divided in himself so that aspects of him appear in Sansfoy and Sansjoy. Una's mirror image is seen in Duessa. . . ." (45n). Hamilton reveals that both the Red Cross Knight and Una have their doubles or mirror images. The Saracen brothers

and the witch, as their mirror characters, have qualities that are their complete opposites. In contrast to the “true meaning harts” (1.2.9.5), they are false and full of evil magic power, belonging to the same scope as Archimago’s “diuelish arts” (1.2.9.4). On the other hand, the Red Cross Knight is not only divided from his reason, but is divided inside himself as well, so his baser self is represented in the characters of the Sansfoy brothers. As a result, when the Red Cross Knight goes on his adventure and encounters the Sansfoy brothers, he is actually looking into the mirror to see his own image. Instead of Una, the knight takes Duessa, her opposite, as his lady on the way for he does not see things as they really are.

Hamilton’s note explains the deviation of the knight in an allegorical sense. When we focus on the emotion of wonder, we see that the Red Cross Knight is under the influence of excessive wonder. His mental fault can be summarized as a state of ecstasy in an etymological sense. As defined in *The Oxford English Dictionary*, the original definition of the word “ecstasy” is “to put out of place”, and “to drive a person out of his wits.” In late Greece, “ecstasy” has the meaning of “withdrawal of the soul from the body” (“Ecstasy”). In the seventeenth century, John Donne’s poem “The Exstasie” describes such a status:

As ’twixt two equal Armies, Fate

Suspends uncertaine victorie,

Our soules, (which to advance their state,

Were gone out,) hung 'twixt her, and mee.

And whil'st our soules negotiate there,

Wee like sepulchrall statues lay;

All day, the same our postures were,

And wee said nothingk all the day. (13-20)

In Donne's poem, the lovers enjoy a blissful union through an ecstasy, much like a dream vision that happens during sleep. In their state of ecstatic inspiration, their souls are able to separate from their bodies and are reformed to more perfect schemes. This poem is the very explanation of the etymological meaning of the word "ecstasy." As for its more developed meanings, the most common usage is to refer to the state of being "beside oneself", "thrown into a frenzy or a stupor, with anxiety, astonishment, fear, or passion" ("Ecstasy," def.1). Also, "by early writers applied vaguely, or with conflicting attempts at precise definition, to all morbid states characterized by unconsciousness, as swoon, trance, catalepsy, etc" ("Ecstasy," def.2.a). The definition tells us that a state of ecstasy is a mental state accompanied by emotions such as "astonishment, fear, or passion" ("Ecstasy," def.1). The physical appearance, like the two bodies in

Donne's poem, may be motionless, while the mental state, or the "soules" in Donne's poem, are extremely active. Being "beside oneself" ("Ecstasy," def.1) suggests the status of being divided from oneself. This is at the heart of the Red Cross Knight's problem.

As Kerby Neill asserts in the paper "The Degradation of the Red Cross Knight," it is not the magic of Archimago but his own problem that causes his degradation: ". . . neither the dream nor the appearance of the false Una alone is enough to lead him into sin. . . . What brings him under the power of Archimago's last trick is his own passions" (187). More precisely,

> . . .what really leads the Red Cross Knight to separate himself from Truth and attach himself to Falsehood is the illusion of the senses; that is, passion, working through the senses, overthrows reason and fills the mind with illusions. This world of illusion is the world of both falsehood and sin. (174-75)

Neill takes the word passion literally as "illusion of the senses." The "vnwonted lust" (1.1.49.1) the Red Cross Knight experiences is so unfamiliar to him that he "starteth vp" (1.1.49.2), so the "great passion" (1.1.49.1) was not only "falsehood and sin" (Neil 175), but should also include what Descartes called as "the first of all the passions" (350)—wonder. As mentioned earlier, the dream vision alone does not have the power to cause the knight's deviation. It is the

knight's own emotion of wonder that instigates his digression. The Red Cross Knight's wonder is subjective, intuitive and sense dominant. Archimago's trick and the false visions are only a trigger of the knight's state of ecstasy but are not the root cause of it.

The deeper cause for the Red Cross Knight's degeneration lies in his own flaws. The function of the dream visions and the knight's wonder is to reveal the knight's defect. When the Red Cross Knight's sense is deluded, his perception of reality is altered, and he makes the wrong decisions with his deluded senses. He falls into the maze of his own emotional world, intertwined with passions of wonder, anger, guilt and utter despair. Therefore, Cavanagh's proposition that evil women use sexual power to turn the knights from their virtuous path is insufficient. Firstly, the Red Cross Knight not only wanders from his original path of accompanying and serving Una, but he is also divided from himself as a result of his terrible decision making due to his unstable emotional and mental state. Secondly, Cavanagh uses the term "women's distracted qualities" (328) to explain the reason for the deviation of the knight but ignores the significance of wonder aroused inside the knight that eventually brings about the knight's his division.

The emotion of wonder is intimately tied with the context of book 1 of *The Faerie Qveene*. The essential feature of the Red Cross Knight's wonder was

division and amazement, for the Faery land is itself a mirror for the knight to encounter the double images both of himself and of Una. Thus, the knight becomes a wanderer and experiences his division from himself as well as the deviation from the Oneness. The knight and lady experience their wandering tours respectively in the central part of the book. Therefore, in the case of book 1, the power of Archimago and the female sexuality of the succubus are by no means the decisive factor of the knight's division—they just added fuel to the fire. The true cause, the condition of possibility for the knight's deviation, lies inside the Red Cross Knight himself. The defect of being easily swayed and manipulated by feigning visons is inherent within the knight. In order to complete his mission and reach his self-accomplishment, the knight cannot be divided and cannot be someone that is unfit for his "mightie armes" (1.1.1.2). He cannot be such an easily manipulated person. So far, I have discussed the wonder brought by the dream vision and the Red Cross Knight's mental fault associated with such negative wonder that causes his and Una's unfortunate situation. As the protagonist of an epic, it seems that the Red Cross Knight is fundamentally flawed. The behaviors of wandering and deviating from his path due to his own wonder and leaving Una make him unfit for his mission. Now it is evident that the true reason the emotion of wonder is able to bring about the knight's fall is inside the knight himself. The next topic is why the Red Cross Knight is flawed,

and how his own origin is associated with his downfall, when and how his salvation is prepared for him, and last but not least, where the wonder goes.

1.3 The End of Wandering and Gentlemen's Education

The Red Cross Knight is not a perfect knight at the beginning. In canto 1, when the Red Cross Knight battles with Errour, he is annoyed by Errour's "fruitfull cursed spawne of serpents small, / Deformed monsters, fowle, and blacke as inke, / Which swarming all about his legs did crall" (1.1.22.6-8). The next moment, the knight is compared to a shepherd:

> As gentle Shepheard in sweete euentide,
>
> When ruddy *Phebus* gins to welke in west,
>
> High on an hill, his flocke to vewen wide,
>
> Markes which doe byte their hasty supper best,
>
> A cloud of cumbrous gnattes doe him molest,
>
> All striuing to infixe their feeble stinges,
>
> That from their noyance he no where can rest,
>
> But with his clownish hands their tender wings,
>
> He brusheth oft, and oft doth mar their murmurings. (1.1.23.1-9)

Spenser uses the metaphor of the shepherd here to remind us of the knight's "clownish" (1.1.23.8) side. Here the shepherd stands on a hill, viewing his flock

during the moment of sunset. It seems that he is making preparations for his sleeping and dreaming. From the “sweete euentide” (1.1.23.1) to his sleeping “soundly void of euil thought” (1.1.46.3), the Red Cross Knight realizes a seamless move from his pasture to Archimago’s lodge. The knight makes the preparations for his real deviation, since in this scene he is half shepherd and half knight, facing the perilous of losing his identity as a knight.

In his letter to Sir Walter Raleigh, Spenser makes an introduction of the Red Cross Knight’s provenance, and it is also the beginning of his Faery land history. When the Faery Queen is holding her annual feast, lady Una enters the court and complains about her fallen city and captured parents. There she asks the Faery Queen to assign her a knight for the difficult job:

> Presently that clownish person vpstarting, desired that aduenture: whereat the Queene much wondering, and the Lady much gainsaying. . . . In the end the Lady told him that vnlesse that armour which she brought, would serue him. . . that he could not succeed in that enterprise, which being forthwith put vpon him with dewe furnitures thereunto, he seemed the goodliest man in al that company. . . . And eftesoones taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that aduenture. . . . (“Letter to Raleigh” 717)

This “clownish person” becomes the Red Cross Knight appearing at the beginning of book 1, riding on an angry steed and wearing the armor that does not belong to him. He is made a knight only before starting his journey with Una. Hence, it is understandable that the knight would be annoyed by Errour’s offspring like a shepherd being annoyed by gnats. As Spenser’s words show at the end of canto 2, the knight is “too simple and too trew” (1.2.45.7). Yet although he appears as “a tall clownishe younge man” and kneels down “on the floore, vnfitte through his rusticity for a better place” (“Letter to Raleigh” 717), it does not mean he is of low birth. In canto 10 of book 1, the Red Cross Knight learns his name and ancestry from Contemplation. It turns out he is a changeling born of the Saxon royal family but was raised up by a ploughman (1.10.65-66). The knight’s flaw is because he is a newly knighted, inexperienced young man. As opposed to most of the other knights of this epic who are already famous or qualified knights when they come onstage, the Red Cross Knight is woefully short of any trials and tribulations to prove his worth and improve his character. His life journey is not a one-way linear model from a rustic man of low birth to a qualified knight, but a return model starting from the “ancient race / Of *Saxon* kinges” (1.10.65.1-2). He somehow lost himself in the middle but will finally return to court and glory.

While the knight mends his faults and grows into a more complete man, his emotion of wonder also transforms from a negative and harmful one to an inspiring and reliable one. As opposed to the knight's prior division, Una represents Oneness. With the guidance of Una, the Red Cross Knight's journey, therefore, should be a journey to perceive union. Not only his reunion with himself, but his reunion and betrothal to Una at the end of book 1 suggest his self-accomplishment. The knight's first step towards self-accomplishment is to wipe out his mirror images, the Sansfoy brothers. The name Sansfoy, according to Hamilton's note, means faithless (46n), so when the Red Cross Knight abandons Una and starts wandering in the wood, he shows the quality of faithlessness. The shield the Saracen knight possesses is the shield of faithlessness:

> In whose great shield was writ with letters gay
>
> *Sans foy*: full large of limbe and euery ioint
>
> He was, and cared not for God or man a point. (1.2.12.7-9)

When the Red Cross Knight comes across Sansfoy, he comes across one part of himself. When he defeats Sansfoy and takes his lady Fidessa as well as his shield as spoils, the Red Cross Knight replaces Sansfoy's position.

The salvation of the Red Cross Knight is an inevitable result, for wonder, as "the first of all the passions" (Descartes 350), is not a sustainable status. To

fulfil his duty and mission, the Red Cross Knight must receive the salvation and become a more complete person. Salvation for the Red Cross Knight begins in the House of Holinesse in canto 10. In the House of Holinesse, Una asks Fidelia to teach the knight of the "heauenly learning" (1.10.18.5):

> She graunted, and that knight so much agraste,
>
> That she him taught celestiall discipline,
>
> And opened his dull eyes, that light mote in them shine. (1.10.18.7-9)

Previously, because of his wonderment, the knight's "eie of reason was with rage yblent" (1.2.5.7). Since then, he has perceived the world with his sense and passion instead of eyes of reason. Here Fidelia intends to open "his dull eyes" (1.10.18.9), suggesting that she will open his rational eyes and wake him up from his present state caused by the negative wonder he has experienced.

> She vnto him disclosed euery whitt,
>
> . . . . . .
>
> That wonder was to heare her goodly speach:
>
> For she was hable, with her wordes to kill,
>
> And rayse againe to life the hart, that she did thrill. (1.10.19.3, 7-9)

This time the knight no longer wonders on female beauty or feigned visions, but on the teachings of "celestiall discipline" (1.10.18.8) "O[o]f God, of grace, of iustice, of free will" (1.10.19.6). As a consequence, "T[t]he faithfull knight now

grew in litle space, / By hearing her, and by her sisters lore, / To such perfection of all heuenly grace" (1.10.21.1-3). Here wonder is associated with the knight's transformation from a faithless knight to a faithful one. This wonder replaces the previous one he perceives in the dream. In this way, a more appropriate, inspiring and celestial wonder takes the place of the previous wonder raised by the sensual passion. Through his education, the Red Cross Knight is led to his path towards his accomplishment as St George. Furthermore, the knight experiences physical penance to cure "his stubborne malady" (1.10.25.9) in the latter half of canto 10. If the teaching of heavenly discipline by Fidelia is to open the knight's "dull eyes" (1.10.18.9), the penance is to cure the sickness of his deeper consciousness and to remove the corrosion brought about by his previous experience. The education comes from both inward and outward, from spirit to flesh. It has the function of enlightenment. To this point, the Red Cross Knight regains his faith. Thus ends his state of ecstasy and division.

A distillation of the knight's growth comes in the scene when he is guided to "the ready path" "to heauen" (1.10.33.9) and the city of New Jerusalem by Contemplation. In this scene, his previous negative wonder is further replaced by a new and inspiring wonder at the city of New Jerusalem:

> As he thereon stood gazing, he might see
>
> The blessed Angels to and from descend

From highest heuen, in gladsome companee,

. . . . . .

Whereat he wondred much, and gan enquere,

What stately building durst so high extend

Her lofty towres vnto the starry sphere,

And what vnknowen nation there empeopled were. (1.10.56.1-3, 6-9)

Except for his forthcoming responsibility as St. George among the saints, what is in the meantime revealed to him are his name and ancestry. Only at this point, when he takes back his real name, is he fully prepared for the final battle with the dragon in canto 11. He becomes a complete person and a Christian knight, from the inside to the outside, from the past to the future.

In his letter to Sir Walter Raleigh, Spenser states that the purpose of this book is gentlemen's education: "The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline" ("Letter to Raleigh" 714). There is no doubt that the Red Cross Knight's growth process is what Spenser refers as fashioning "a gentleman or noble person." The entrance of the knight as a clownish young man sets the stage for the value of his later education. His easily submitting to the power of negative wonder and falling into a state of ecstasy also prepare him for his later salvation. The Red Cross Knight's adventure in book 1 shows the process of how an innocent young

man that is “too simple and too trew” (1.2.45.7) falls into a perilous state due to his own limitation, and of how he is enlightened by the power of Faithfulness and Oneness. The role of wonder is significant throughout this process. At the beginning, it is a product of the false dream and feigned visions. Acting upon his mental weakness and easily swayed emotions, it is the reason the knight experiences a series of divisions. As a result, he wanders from his assigned mission, leaving Una, and divides inside himself as well. The role of wonder at this stage is negative. In the latter half book 1, along with the Red Cross Knight’s return, wonder accompanies with the significant phases of his salvation and growth. Again, as a dominant feeling, wonder is associated with the knight’s emotional and mental state, but this time it points to construction and union.

Wonder as a subjective and emotionally dominant element plays its role throughout book 1. The character of the Red Cross Knight provides the scope for such discussion because of his mental weakness. Yet the Red Cross Knight is a relatively distinctive character in his person and relationship to wonder. Wonder also has completely different meanings and functions in other cases. In the next chapter, through the episodes of Sir Guyon, I examine wonder not only as an emotion but also as an object.

Chapter 2: Wonder of the New World in Book 2

In this chapter, I focus on wonder not only as an emotion, but also as an object, since there is always both an object of wonder and the wonderer whose emotion is invoked by it. In book 1, the object of the Red Cross Knight's wonder is the false visions created by Archimago, but it is in the knight's reactions that the real problem lies. Yet in book 2 particularly, there are many things that can be considered as objects of wonder—lumps of gold, pleasant landscape, exotic garden—that attract the character's attention and deserve an explanation. Significantly, book 2 is the legend of Sir Guyon or of the virtue of Temperance. The reason why he is necessarily faced with overabundant objects of wonder is worth exploring. Therefore, we need to shift some of our attention to the object itself as well.

Wonder as an object as well as an emotional response has profound historical meanings in the early modern period. Stephen Greenblatt, in *Marvelous Possessions: The Wonder of the New World*, states that "Wonder is, I shall argue, the central figure in the initial European response to the New World, the decisive emotional and intellectual experience in the presence of radical difference" (14). This statement reminds us to consider the historical context when we try to examine wonder in the early modern period. The significance of

wonder in the real world made it an attractive literary device in the construction of allegory. As for its connection with book 2 of *The Faerie Qveene*, in another of Greenblatt's books, *Renaissance Self-Fashioning: From More to Shakespeare*, he lists "the European response to the native cultures of the New World" as one of the "reiterations by the culture of important elements of the destruction of the Bower of Bliss" (179). Even so, the connections of wonder, the New World and book 2 of *The Faerie Qveene* still seem vague and ambiguous. The main focus of this chapter is to dispel such ambiguity and clarify the connections among the three to continue building our comprehensive picture of Spenser's wonder.

2.1 Book 2 and the New World

Before examining the details of wonder in book 2, it is necessary to clarify the premise of the following discussion: whether it is appropriate to approach book 2 from the historical perspective in terms of the New World context. Actually, book 2 is associated with the context of the New World by many critics because of the references to "th'Indian *Peru*," "T[t]he *Amazons*" and "fruitfullest *Virginia*" (Proem, 2). According to Hamilton's notes concerning this part, these place names parallel the discovered lands in the New World in the sixteenth century (157n). It seems Spenser is not only conscious of "other worldes" (Proem, 3.8), but also considers them as objects of wonder. No matter

if it is the “M[m]any great Regions” “discouered” (Proem, 2.4) mentioned above or “the Moones fayre shining spheare” (Proem, 3.6) or “euery other starre vnseene” (Proem, 3.7), the unknown worlds are objects of wonder for the men who encounters them for the first time: “He wonder would much more, yet such to some appeare” (Proem, 3.9).

In *Praise in* The Faerie Queene, Thomas Cain connects these place names directly to the context of the New World:

> These American references praising Elizabeth initiate a recurrent New World motif in Book II. In 1584 Raleigh had named the vague area north from Spain Florida “Virginia,” a grand gesture extending the cult of the Virgin Queen to an anticipated American empire. (85)

Cain associates the episode of Mammon’s Cave with the threat of Spanish gold in Mexico and Cuzco (94) and claims the names of the New World places mentioned in the proem bear “anti-Hispanic” “nuances” (101). A. Bartlett Giamatti, however, in “Primitivism and the Process of Civility in Spenser’s *Faerie Queene*,” suggests that Spenser is shaping the new world “in the image of the old:” “the other world, now called the New World, was an original possession of the British imagination,” and “that possession or mode of existence, Faery Land, is now called America” (71-72). The difference between the two points of views is that the former focuses on the present dilemma of the

nation, while the latter looks back to the distant primitive past and fills the current imagination with the newly found land. Hence the provocation of wonder is inevitably associated with the newly discovered place; in Spenser's time, the American New World in particular.

Greenblatt states that "Columbus's voyage initiated a century of intense wonder" (*Marvelous Possession* 14), mostly because of the extent of the unfamiliarity of the object for the discoverers. Greenblatt considers wonder as "an instinctive recognition of difference, the sign of a heightened attention," and it "stands for all that cannot be understood, that can scarcely be believed" (*Marvelous Possession* 20). In other words, the wonder of the New World can be regarded as the response when facing a strange cultural other that is beyond the wonderer's comprehension. Here wonder is an emotional and cognitive experience. Most importantly, Greenblatt associates such eye-witness and wonder experiences with the desire to conquer and take possession of that object of wonder: "the early discourse of the New World is, among other things, a record of the colonizing of the marvelous" (*Marvelous Possession* 24-25). Yet compared with Greenblatt's wonder as "an agent of appropriation" (*Marvelous Possession* 24), Guyon's response to wonder—what Greenblatt calls the "mingled wonder and resistance" (*Self-Fashioning* 181)—is worth discussing. Guyon's case is completely different from that of the Red Cross Knight, since

Guyon is famous for his self-inflicted resistance and his destruction of the objects of his wonderment, as opposed to the Red Cross Knight's subjection to and inability to resist the effects of wonder. In the following, in order to figure out how the New World as the object of wonder weaves into book 2 and into Guyon's adventure, and the reason for Guyon's reactions toward such an object, I focus first on the historical New World itself as an objective existence. Then I examine Guyon's adventures in Mammon's Cave and the Bower of Bliss separately.

Wonder of the New World consists of many aspects. *New World of Wonders: European Images of the Americas, 1492-1700* catalogues how the wonders of the New World were presented to the eyes of the Europeans. Among them the Native Americans, local customs, alien animals, gold, balms and spices, tobacco and the Eden-like landscapes are mentioned. It also informs us that in the sixteenth century, there was a wealth of information about the newly discovered land available to people in England through printed materials and travelers' accounts, as well as specimens that were brought back to Europe on exhibition: "During the 16th and 17th centuries the average European citizen had numerous opportunities to experience aspects of the New World through this physical evidence" (7). When discussing the features of the Bower of Bliss, Greenblatt touches on the fact that all the crucial features of the travelers'

accounts were reproduced in Spenser's episode of the Bower of Bliss (*Self-Fashioning* 181). This is not surprising since Spenser would have had access to plentiful information about the New World in his time. However, Spenser's reference to the New World is not merely in the episode of the Bower of Bliss. On a larger scale, Guyon's traveling route shows us that the landscape in book 2 much looks very much like that of the New World.

Leaving the wild land of book 1 behind, Guyon travels across various landscapes and terrains. From "woods and mountaines" (2.1.24.2) to "pleasant dale" (2.1.24.3), from "perilous waue" (2.7.1.1) to Mammon's "gloomy glade, / Couer'd with boughes and shrubs from heauens light" (2.7.3.1-2), from Phaedria's "*wandring Islands*" in "the wide waters" (2.12.11.6-7) to the "large and spacious plaine" (2.12.50.2) where Acrasia's Bower of Bliss is located, not to mention the sea voyage scene at the beginning of canto 12. After the reference to the discovery of the New World in the proem, it is hard not to connect such abundant morphological feature to the wondrous landscape of the New World. The New World landscape is the first above all the other objects of wonder that comes into view of the early explorers. Alden T. Vaughan summarizes as following:

> Early European accounts of America often described it as "wonderful," using the world in its original sense: full of wonder or awe. . . .

> The land itself excited Europe's fancy. . . . And as Europeans pushed farther and farther into the interior of the two continents, they encountered topographical wonders—majestic mountains, seemingly bottomless ravines, lakes the size of small oceans. Europe paled by comparison, or so the explorers contended. (11)

At the most basic level, the New World can arouse the emotion of wonder due to its wonderful landscape. Apart from Columbus's accounts that many critics refers to, from the first-hand account of Spenser's contemporary and patron, Sir Walter Raleigh's *The Discoverie of the Large, Rich, and Bewtiful Empyre of Guiana*, a book written after Raleigh's exploration to Guiana in 1595, Raleigh devotes much space to describe the beautiful landscape of South America:

> I never saw a more beawtifull countrey, nor more lively prospectes, hils so raised heere and there ouer the vallies, the river winding into divers braunches, the plaines adjoyning without bush or stubble, all faire greene grasse, the ground of hard sand easy to march on. . . the ayre fresh with a gentle easterlie wind, and every stone what we stooped to take up, promised eyther golde or silver by his complexion. (176)

As a typical travel narrative of the early modern period, Raleigh's account has all the representative features of the landscape of the New World in a

European explorer's eyes, including the vast terrain, pleasant climate and air, abundant quantities of gold and treasures, and without exception, the emotion of wonder aroused by the strange but marvelous landscape. Spenser places Guyon into such a landscape. We can regard it as a hint when we try to clarify the objects of wonder in the main episodes.

Nonetheless, along with the amazement evoked by the charming landscape, there are other responses caused by the New World. In the introduction of *Marvelous Possessions*, Greenblatt mentions Jean de Léry's "horror," "intense pleasure" as well as "panic fear" (17) and considers all of them as a part of the sense of wonder. In book 2 of *The Faerie Qveene*, such "ambiguities of wonder" (14), as Greenblatt calls it, also exists. In *Renaissance Self-Fashioning*, Greenblatt notes that the New World landscape and the native people were a wonder as well as a potential threat to the Europeans. He attributes the main peril of the Bower of Bliss to the erotic attractiveness of the visionary garden. It entices the desire for idleness, which should instead be conquered and destroyed (182-83). A wonder at the first sight is revealed as an abomination. Yet whether such a parallel is appropriate deserves more profound examination. When Greenblatt says, "Europeans destroyed Indian culture" (*Self-Fashioning* 183), most of his references are written in Spanish, including Columbus's *Journals and Other Documents*, Peter Martyr's *The Decades of the New World* and Bernal

Díaz's *The Conquest of New Spain*. In the sixteenth century's England, the earliest information about the New World was translated from the narratives of the Spanish explorers and conquistadors of the kind, for it was the Spanish conquistadors who firstly discovered the New World. As a result, Spain was the one that was qualified to speak as an eye-witness of the New World and on the destruction of the same.

Yet in England's case, it was a different story in the first decades of their colonial efforts, for at least in the sixteenth century, England had no successful colonial achievements in America. All the colonial efforts in America ended in failure. The only successful case that could be used as a reference was Spain. When it comes to the episode of the Bower of Bliss, although we can discuss it within the New World context, whether Guyon can be regarded as a Spanish conquistador is questionable. Spenser's historical allegory is largely concerned with contemporary national conditions and political issues. Before going into the details of Guyon's adventure, it is necessary to make clear what we are really talking about when we discuss Guyon's situation with regards to the wonder of the New World,.

In *The Romance of the New World*, Joan Pong Linton proposes that "In associating gold-mining with Mammon, Spenser voices English envy of Spain's claim to New World riches" (40). Linton's proposal reminds us that when we

examine Guyon's adventure in terms of the New World context in the historical perspective, it is imperative to take into consideration contemporaneous historical issues—the political environment, specifically. In other worlds, before we try to clarify Guyon's wonder at Mammon's gold and the Bower of Bliss, it is first necessary to figure out what exactly he is wondering at, and who he represents. Linton's proposal also reminds us to connect Mammon's episode with England's gold-mining business.

Let us remember Sir Walter Raleigh's enterprise to compete with Spain in his gold-mining business in Guiana. As Spenser's patron, Raleigh's colonial appetite was surly among one of Spenser's concerns. According to Kenneth R. Andrews, Raleigh was an enthusiastic supporter of privateering during the Spanish War, and "Raleigh's Guiana ventures. . . stemmed directly from the privateering war" (196). There is no direct evidence to show the relation between the Mammon episode and Raleigh's gold-searching journey in Guiana, since Spenser wrote book 2 of *The Faerie Qveene* five years earlier than Raleigh's journey took place. Yet Raleigh "had studied for years the possibility of establishing an English presence in Guiana, a part of modern Venezuela" (15), according to Steven W. May. Raleigh's colonial ambition and his attempts to win the supremacy at sea from Spain through piracy and gold-mining would likely have been known to Spenser, who was once one of Raleigh's neighbors in

Ireland. It is conjectured that there is a possibility that they were acquainted before or during their Irish time (May 5).

From Raleigh's own account in *The Discoverie of Guiana,* although he records the richness and strangeness of the country, he also shows his clear purpose at the very beginning:

> I will hope that these provinces, and that Empyre now by me discovered shall suffice to inable her Majesty, and the whole kingdome, with no lesse quantities of treasure, then the king of Spayne hath in all the Indies, east and west, which he possesseth. . . . (128)

We see the direct threat from "the king of Spayne." Andrews reports in *Elizabethan Privateering* that Raleigh intended to demolish all the ports along the Main from Trinidad with Captain Preston. Raleigh's intension failed because Preston did not join him as planned (169). From Raleigh's account, the Anglo-Spanish hostility was apparently a huge driving force in his conquering plan in Guiana. Privateering voyages like Raleigh's were merely an example of the English privateering actions of the time. According to Mark Nicholls, "Privateers came in many shapes and sizes." Aristocrats, courtiers, merchants and professional seamen took part in this enterprise. "Since little or nothing could be hoped for from trade with the newly founded colonies, privateering was the most promising source of funds (66-67). As stated by David Beers Quinn,

"From 1585 down to 1602 at lease, ships—perhaps two hundred each year—went off both singly and in packs to hunt and rob the Spaniards in the West Indies and on the high seas" (204). Moreover, comparing the two countries' colonial performances in the newly claimed lands in North America, it was a disappointing result for England: "whereas the Spanish found gold and extensive polities to conquer, the English could discover only timber and fish" (Knapp 20).

Hence in the colonial activities of the New World, in the eye of the Englishman, the threat from his Catholic rival was one no less urgent than the strangeness of the alien land. In Raleigh's eyes, the richness and fertility of the land—the "abundance of Cotten, of sylke, of *Balsamum*, and of those kindes most excellent, and never known in Europe: of all sortes of gummes, of *Indian* pepper" (Raleigh 195)—were, indeed, a source of wonder, thus they were also the reason for his trip to Guiana. Such is the historical context concerning the New World in Spenser's time. England was lagging behind Spain in gold-mining and commercial activities in the New World, and because of this, Raleigh promoted his violent anti-Spaniard policy. If book 2 expresses any feelings against such a backdrop, it will necessarily be a complicated one. In order to establish a full-scaled perspective of the New World wonder in book 2 and Spenser's attitudes to the contemporaneous national affairs, in the following I

will closely examine the episodes of Mammon's Cave and the Bower of Bliss as well as Guyon's reactions to them.

2.2 New World Gold and Mammon's Cave

After Guyon is separated from the Palmer, in search for "praise-worthie deedes" (2.7.2.5), he comes upon Mammon in a glade. After accepting Mammon's invitation to see his gold, "th'Elfin knight with wonder all the way / Did feed his eyes, and fild his inner thought" (2.7.24.3-4). Harry Berger claims in *The Allegorical Temper* that out of his "scientific interest in the physical appearance of the place," Guyon voluntarily accepts Mammon's solicitation and descends to the cave, for Guyon is curious to resolve his doubt (18-29). However, curiosity cannot completely explain Guyon's circumstances; or, at least it cannot be considered as the single reason. Hamilton's comment in the note of canto 7 can be applied to explain Guyon's circumstances in a broader way—that Guyon needs to "live in the world with its temptations," which in this case, means facing Mammon's temptations to go and see his gold "without becoming his victim" (216n). As Descartes's definition of wonder shows in the previous chapter, wonder is something that can be "excessive" (355). It further explains the abundance of the landscape in which Guyon is located. Only when Guyon can endure the impetuously excessive visions and seductions of his journey is he

a qualified knight for the virtue of Temperance, in the same way that only the real fall can lead to the real awakening of the Red Cross Knight in book 1, and a deviation into a pastoral world can finally tell Sir Calidore the real meaning of courtesy in book 6. Temperance does not mean to reject. Guyon must be faced with excessive wonder and remain unmoved. That is the behavior befitting the virtue of Temperance.

The gold is one part of the objects of wonder in the New World that has long fascinated the Europeans. As mentioned above, Raleigh's trip to Guiana was for the purpose of gold-mining: "Many yeares since, I had knowledge by relation, of that mighty, rich, and beawtifull Empire of Guiana, and of that great and Golden City, which the Spanyards call El Dorado"(121-22). Another source categorized by Doggett in *New World of Wonders* concerning the New World gold, Philip Nichols's *Sir Francis Drake Revived* published in 1628 records how Francis Drake fought with the Spanish in Panama and took their gold and other treasures. When discussing the gold as an object of wonder of the New World, we cannot overlook the Spanish's role in it, because the Englishmen's pursuit of New World gold was always accompanied by theor hostility towards Spain.

Some scholars, from the historical-allegorical perspective, have regarded Guyon as Sir Walter Raleigh. In *Praise in* The Faerie Queene, for example, Thomas Cain suggests that what Spenser wants to say with the Mammon episode

is that as a "prototype of the Elizabethan imperialist," Guyon "must manage such lures as El Dorado with temperance and self-discipline" (97). Cain's suggestion put Spenser in a position of criticizing or alluding to England's intemperance in facing the wealth of the New World. Regarding the scene of Guyon trying to stop Mammon from hiding his gold from strangers' eyes, Cain referred to "the Cuzcans' attempt to hide their treasures from Spanish avarice, while Guyon's reaction interestingly puts him for a moment in a conquistador's role" (95). Cain regards Guyon's discovery of Mammon's Cave as a reproduction of the Spanish conquistadors' encounter with the New World gold. Yet this status seems to be in conflict with the role of "Guyon-Raleigh, knight of Guiana and prototype of the Elizabethan imperialist" (97). In Cain's interpretation, Guyon is at times an English imperialist and at times a Spanish conquistador, lacking continuity.

David Read's article about twelve years later also deals with the positioning of Guyon and Mammon from the standpoint of England in the New World:

> Spenser composed it at a time when the main source and conduit of wealth for all Europe was the House of Trade at Seville. Gold from Peru and silver from Bolivia. . . entering new markets in—to borrow Mammon's

> expressions (8.8)—an "ample flood" of Spanish currency, had begun to alter irrevocably the economies of the Old World. (211-12)

Read also mentions Francis Drake's Caribbean activity against the Spanish and describes it as "acts of piracy and theft" (215). In Read's interpretation, the extent of the English explorers' desire for gold was not much different from that of the Spanish. And in like manner with the Spanish conquistadors, Guyon suffers from "hunger for gold" (217). Read's explanation was that "The Englishman must enter the New World much as the Spaniard has entered it before him and experience many of the same rewards and hardship" (228).

Both Cain and Read consider Guyon as a pioneer to explore the New World treasure. It seems that in front of the New World wonder, Guyon's initial response should be no different from that of a Spanish conquistador—to declare possession of the object of his wonderment, the gold. Yet Guyon's response is far more complicated in this episode. Throughout his lingering in Mammon's Cave, we see that although Guyon cannot help wondering at Mammon's treasure, he politely rejects Mammon's offer repeatedly. In the end he even faints for unknown reasons. To the end Cain and Read do not give us an exact answer on Guyon's position. If Guyon hungers for gold, why does he reject Mammon's offer? What is the meaning behind his fainting? When we try to put Mammon's episode into a historical-allegorical context, there comes the problem of Guyon

and Mammon's positioning: who is Guyon and what does Mammon represent? To answer this question, it is necessary to have a profound reading of Mammon's episode in the context of Spain's conquest and England's role in the New World.

First, from the scene down below the cave, and from the conversation between Mammon and Guyon, Mammon possibly represents a Spanish ruler. When Mammon guides Guyon into "an yron dore" (2.7.31.2), and "shewd of richesse such exceeding store" (2.7.31.4),

> As eie of man did neuer see before,
>
> Ne euer could within one place be fownd,
>
> Though all the wealth, which is, or was of yore,
>
> Could gathered be through all the world arownd,
>
> And that aboue were added to that vnder grownd. (2.7.31.5-9).

The storage containing the wealth of the past, of now, and of the whole world indicates Spain's wealth that is accumulated from the New World through looting, as well as from the Old World through commerce. As Peter Martyr narrates at the beginning of *The Decade of the Newe Worlde*, "Affyrminge that therby not onely the Christian religion myght be enlarged, but Spayne also enryched by the great plentie of golde, pearles, precious stones, and spices, whiche might be founde there" (Eden 1). *The Decades of the Newe Worlde* was translated into English by Richard Eden and was published in 1555. Due to the

year of its publication, it is considered to have been an attainable source for Spenser. Thus, including the land and wealth of the West Indies, Spain was thought to possess a unique and extremely large empire incomparable to any empire before it. Cain treats Mammon as an Indian trying to hide his gold from the Spanish (95). Yet if Mammon is a native Indian, Guyon's accusation of him —"Ne thine be kingdomes, ne the scepters thine; / But realmes and rulers thou doest both confound, / And loyall truth to treason doest incline" (2.7.13.1-3)—does not make sense:

> Witnesse the guiltlesse blood pourd oft on ground
>
> The crowned often slaine, the slayer cround
>
> The sacred Diademe in peeces rent,
>
> And purple robe gored with many a wound;
>
> Castles surprizd, great citties sackt and brent:
>
> So mak'st thou kings, and gaynest wrongfull gouernment. (2.7.13.4-9)

These denunciations should be suggestive of the Spanish blood-soaked butchery in the New World. For the purpose of gold, the Spanish were slaying the perplexed Indians without mercy. In a Spanish source, *Cortés: The Life of the Conqueror by His Secretary*, Francisco López de Gómara's account of Pedro de Alvarado's attack on the Feasts of Toxcatl in Tenochtitlan, Mexico provides the bloody brutal reality of the Spaniards' intemperance for New World gold:

> While the Mexican gentlemen were dancing in the temple yard of Huitzilopochtli, Pedro de Alvarado went there, . . . and, seeing them so rich, they coveted the gold the Indians were wearing, so he [Alvarado] blocked the entrances with ten or twelve Spaniards at each one, himself went in with more than fifty, and cruelly and pitilessly stabbed and killed the Indians, and took what they were wearing. (208)

The image of blood and gold easily conjured up the Spanish bloodstained domination in the New World.

With these clues showing Mammon's Cave as a representative of the colonial area in the New World under Spanish hands, we can conclude that Mammon, with his "wrongfull gouernment" (2.7.13.9), is a representation of the Spanish conquistador rather than a native Indian. Guyon's charge of his "vnrighteous lott" (2.7.19.4) and "bloodguiltnesse or guile" (2.7.19.5) through which Mammon got the treasures actually points to the "vnrighteous" way by which the Spanish possessed the gold in the New World. What Guyon means by the way "it well be gott" (2.7.19.2), on the other hand, is through commercial trade which was considered to be "the most decent, peaceable, and freendly manner" (23) advocated by John Dee in *General and Rare Memorials Pertaining to the Perfect Arte of Nauigation* in 1577.

After clarifying Mammon's position as a representation of the Spanish ruler, we will have a look at Guyon's very subtle attitude towards Mammon's gold. Before descending to the Cave, when offered the wealth by Mammon, Guyon says:

> Me list not (said the Elfin knight) receaue
> Thing offred, till I know it well be gott,
> Ne wote I, but thou didst these goods bereaue
> From rightfull owner by vnrighteous lott,
> Or that bloodguiltnesse or guile them blott. (2.7.19.1-5)

Guyon rejects Mammon's offer. Yet this does not mean his attitude towards gold is negative or that he is wholly undesirous of it. In the preface of *The Decades of the Newe Worlde*, Eden admits that the main motivation of the Europe's exploration in the New World is certainly the desire for gold: "although summe wyll obiecte that the desyre of golde was the chiefe cause that moued the Spanyards and Portugales to searche the newe founde landes, trewly albeit we shulde admitte it to bee the chiefe cause. . . ." As an Englishman, Eden admits that desire for gold was a general motivation. Here Guyon does not accept Mammon's offer only because the source of the money is so far doubtful. In other words, he would "receaue / Thing offred" (2.7.19.1-2) if only he knew "it well be gott" (2.7.19.2).

In addition to the purpose of acquiring gold, Eden adds another reason for the English voyage in his preface. It is noteworthy that what Eden says following about the other reason for the voyage is perfectly in accordance with Guyon's further excuse for rejecting another offer from Mammon. Eden asserts that gold was not the only motivation:

> . . . yet dooth it not folowe that it [desire for gold] was the only cause, forasmuch as nothyng letteth but that a man may bee a warrier or a marchaunte, and also a Christian. Therefore what so euer owre chiefe intente bee, eyther to obteyne worldely fame or rychesse, (althoughe the zeale to encrease Christian religion ought chiefly to moue vs) I wolde to god we wolde first attempte the matter. . . .

Eden adds that another purpose might be to acquire "worldely fame." In the House of Richesse stocked with wealth from all over the world, Mammon makes his offer to Guyon: "Loe here the worldes blis, loe here the end, / To which al men doe ayme, rich to be made: / Such grace now to be happy, is before thee laid" (2.7.32.7-9). Guyon replies that

> Another blis before mine eyes I place,
>
> Another happines, another end.
>
> To them, that list, these base regardes I lend:
>
> But I in armes, and in atchieuements braue,

> Do rather choose my flitting hourse to spend, (2.7.33.3-7)

Similar to Eden's explanation of a purpose other than gold, although Guyon is interested in seeing Mammon's wealth, he must transfer his pursuit to merits and achievements and show his indifference to gold. Guyon's logic is simple to some extent. By the hint of Hamilton's note in stanza 19, we can find that such attitude towards Mammon's gold follows the very Aristotelian principle about temperance in book 3 of *Nicomachean Ethics*:

> The temperate man occupies a middle position with regard to these objects [pleasure and delight]. For he neither enjoys the things that the self-indulgent man enjoys most—but rather dislikes them—nor in general the things that he should not, nor anything of this sort to excess, nor does he feel pain or craving when they are absent, or does so only to a moderate degree, and not more than he should, nor when he should not, and so on. . . . (365)

In his letter to Sir Raleigh, Spenser states that Aristotle's principle of private virtues is his source for "the twelue priuate morall vertues" (Spenser 715) in *The Faerie Qveene*. Aristotelian temperance is a manner of moderation. A temperate man dislikes pleasant things and does not crave for the excess of such things. Even Guyon feeds his eyes with the superfluous image that he "much wondred at" (2.7.56.1), but anything beyond this level is a violation of his principle.

However, in the context of the New World expansion enterprise, what lies behind Guyon's manner is a lot more complicated. As I mentioned at the beginning of this section, Linton suggests that the Mammon episode partly expresses English envy of Spain's wealth in the New World (40). In this context, envy is provoked by the object of wonder in the New World and its inaccessibility. England envied Spain for the New World profit that was untouchable for them. Yet how did such sense of wonder and envious emotion convert into the indifference as Guyon shows in the face of Mammon's gold? Jeffrey Knapp provides a possible answer for this attitude: "the English did not want to acknowledge that, in the race for New World land, souls, and gold, they had been massively preempted" (19). Knapp further analyzes some of the English literatus's "ambivalence" (19) and proposes that "Spenser turns Europe's recently corrected ignorance about America into an oddly ironic proof of the existence of Fairyland (*FQ* 2. proem)" (19).

On the basis of the previous interpretations, in Europe's wave of sea voyage and colonial activities abroad during this period of time, England did not draw much profits compared with its neighbors. On one hand, the English imperialists' dream of a large, prosperous empire running from west to east seemed possible. On the other hand, England did fall far behind other European countries in the colonial process. They had to face the gap between the dream of

a colonial empire and the reality of such rough voyages and such formidable rivals. Richard Hakluyt is referred to by Knapp as “the premier colonial advocate of his day” (19). In Hakluyt’s preface to the second edition of *The Principle Navigations*, he speaks highly of England’s sea voyage to the Northeastern discovery, while between the lines there is a touch of sourness towards the achievements of Spain and Portugal:

> But nowe it is high time for us to weigh our ancre, to hoise up our sailes, to get cleare of these boistrous, frosty, and misty seas, and with all speede to direct our course for the milde, lightsome, temperate, and warme Atlantick Ocean, over which the Spaniards and Portugales have made so many pleasant prosperous and golden voyages. . . . yet this dare I boldly affirme; first that a great number of them have satisfied their fame-thirsty and gold-thirsty mindes with that reputation and wealth, which made all perils and misadventures seeme tolerable unto them; and secondly, that their first attempts. . . were no whit more difficult and dangerous, then ours to the Northeast. For admit that the way was much longer, yet was it never barred with yce, mist, or darknes, but was at all seasons of the yeere open and Navigable. . . . (43)

According to his statement, although the English did not acquire same golden fruits as the Spanish, that was because the Spanish voyages were warm and

temperate and not as painful and dangerous as what the Englishmen suffered. For the purpose of complimenting English voyages, even though “not with the like golden successe, not with such deductions of Colonies, nor attaining of conquest” (40), all the hardship and suffering experienced made them as glorious as their fruitful neighbors: “True it is, that our successe hath not bene correspondent unto theirs: yet in this our attempt the uncertaintie of finding was farre greater, and the difficultie and danger of searching was not whit lesse” (40-41). In Hakluyt’s account, what was worthy of praise in English journeys abroad was their “Trades and Voiages both new and old” (54), referring to the commercial trades and the sailing experiences themselves. It was possible that such awareness lay deep in the literatus’s consciousness. Thus in Spenser’s book 2, it comes out as a form of allegory indicating a relation between a temperate Englishmen, Guyon and a greedy brutal conquistador, Mammon who flaunts his riches.

Hence, at the end of canto 7, we can comprehend Guyon’s fainting as a consequence of his lingering in a place that is ill-matched with him. Guyon not only rejects the golden temptations from Mammon, but most importantly, by rejecting Mammon’s offers, he also refuses the association with that power which can make him not himself. When Eden says in his preface that “T[t]he Spanyardes haue shewed a good exemple to all Chrystian nations to folowe”

(c.i), he is actually advocating the "heroical factes of the Spaniardes of these days" (a.ii). Facing such a disparity, Eden put forward a possible solution for England to "recouer" the "aunciente bewtie whiche hath so longe byn defaced" (b.ii) and to keep up with Spain's colonial achievements by copying their methods in the New World territories. Such an advocation would apparently fuel the anti-Spaniard propaganda in England. First printed in 1556, John Ponet's *Shorte Treatise of Politike Power* addressed a warning to Englishmen. He cautioned the danger of Spain by depicting their deeds in the New World: "they to get the golde that was ther, forced the people (that were not vsed to labour) to stande all the daie in the hotte sunne gathering golde in the sande of the riuers" (92). And if England treated Spain lightly, they might share the fate of the "simple and plaine men" (91) in the West Indies:

> Thā shall they in uade Englande, and shalbe by shiploades (if no worse happē vnto you) caried in to newe Spaine, ād ther not lyue at libertie, but bicause ye are a stubburne and vn faithfull generaciō, ye shalbe tyed in chaynes, forced to rowe in the galie, to digge in the mynes ād to pike vp the golde in the hotte sande. . . . Than shall ye knowe the pride ād lorde lynesse of the Spanyardes. . . . (165)

During this period of time, especially irritated by the marriage of Queen Mary I and Philip II of Spain in 1554, the English identity was regarded to be

threatened by Catholic power as well as by foreign blood. Thus, Ponet's purpose was to call on the Englishmen to defend their country against the Catholic enemy.

Therefore, if Guyon submits to Mammon's gold and accept his offers, it means he will also submit to the power that Mammon represents. Guyon will be faced with the danger of losing his identity. Through the knight's fainting, Spenser expresses the concern about the idea of imitating Spain's colonial approach in the New World. Although the English explorers could not help wondering at the incomparable treasure of the New World, they must resist themselves and refuse to become the same as the Spanish. Yet behind such mental activity was surely the desire for gold. Raleigh makes no effort to hide his desire for gold, and he cannot deny the benefit brought by the gold: "Those princes which abound in treasure have greate advantages over the rest" (128). Spenser, in the episode of Mammon, ingeniously sums up the menace of Spanish gold. Through Guyon's reactions, he provides an image of England's complex situation, while he expresses his concerns for England's country state at the same time.

2.3 Tobacco and The Bower of Bliss

In chapter 4 of *Renaissance Self-Fashioning*, Greenblatt considers the real threat of the Bower of Bliss as the "powerful desire for release" existing among the Indians, and that is ought to be conquered (182-83). In Guyon's case, his enemy was intemperance or the power of excess. He is necessarily attracted by many enticements along his journey. In the latter half of book 2, Spenser utilizes the wonder of the New World to arouse the desire for visual pleasure. Or we can say, the actual manifestation of such threat was what Guyon encounters throughout his journey to the Bower of Bliss. The threat from the New World is epitomized in the Bower of Bliss. It should be noted again that many of Greenblatt's sources are from the accounts of the Spanish conquistadors. Yet as the interpretation in the previous section shows, when considering the wonder of the New World, England's case is much different from that of Spain or the rest of Europe. Relying on only the Spanish sources is insufficient. The subtle ties among European countries beyond the behavior of conquest, especially the connection between England and Spain need to be considered. Particularly, Spenser's concern is about England, about England's female monarch and about an ideal British Empire visualized in his historical fiction.

As was suggested in the previous section, in Spenser's time, for England, the wonder of the New World was always accompanied by the threat from the overwhelming power of his European neighbor. As a result, the Bower of Bliss is

not, as Greenblatt suggests, entirely about a Spanish conquistador encountering the Indian New World, but was rather about an English explorer encountering the Spanish-America, as when England started to explore the New World, Spain was already there. According to Quinn, at least in the sixteenth century, all English colonial efforts in America failed (282). Thus what this chapter tries to clarify is that the episode of the Bower of Bliss, together with the episode of Mammon's Cave, are exactly a representation of the historical parallel of England's frustrations in the New World under the shadow of Spain. In such context, Guyon's behavior in the Bower of Bliss is associated with neither conquest nor possession of the New World, but self-establishment through the rejection of alien temptation. The alien temptation does not necessarily refer to the temptation from the New World alone, but the New World temptation allied with Catholic Spanish power, which formed an ideological threat for the English status. Mammon's enticement is a typical example of the New World material prosperity impregnated with Spanish dogma. When Guyon refuses to wallow in the mire with the Spanish conquistador, he guarantees his own self and implements his discipline as an English court man. In the following I will discuss how such an intension is sequentially represented in the episode of the Bower of Bliss.

If Mammon's Cave represents the material prosperity and profitability of the New World, the Bower of Bliss as a whole is described as a garden suffused with exotic pleasure, with Acrasia the "wicked witch" (2.12.26.4) at the center. To figure out what the entity of the Bower of Bliss is behind the veil of allegory, I will first examine the substance of this garden, and then the character of Acrasia.

As Greenblatt has observed, the Bower of Bliss encompasses all the features of the New World described in European travelers' narratives of the period (*Self-Fashioning* 181). According to Giamatti in *The Earthly Paradise and the Renaissance Epic*, the word "paradise" used by later generations to refer to a garden of perfect pleasures originates from "the Old Persian word *pairidaēza*—formed on *pairi* (around) and *diz* (to mould, to form) which meant the royal park, enclosure or orchard of the Persian king." Through the Greek's and New Testament writers' adaptations, the word has three meanings: "a park or royal garden, the celestial paradise or Heaven, and—most important of all—the earthly paradise or garden in Eden" (Giamatti 11-13). This explains why the alien gardens in European travelers' accounts contain similar components. The garden as earthly paradise originates from the East. In Marco Polo's description of the city of Carmoe, where "do occupie Merchāts of the *Indeas* with spices, cloth of gold & silke, and with precious stones", he mentions that people there

“for the great heate in the Sommer, they dwell not in the town,” but “in gardens, and Orchyards” (26; ch.16). The eastern land is envisaged as a land of wealth, gardens and orchards.

The narratives of early voyages to the New World contain similar descriptions to these eastern gardens. When Columbus followed the coast of Cuba, he saw “many marvelous things” on the islands:

> We have met with trees bearing wool. . . . There are also cotton trees as large as peach trees, which produce cotton in the greatest abundance. We found trees producing wax as good both in colour and smell as bees-wax and equally useful for burning. . . . We found other trees which I think bear nutmegs, because the bark tastes and smells like that spice. . . . I saw one root of ginger. . . . There are also aloes. . . . A sort of cinnamon also has been found. . . . (Columbus 64-65)

The New World landscape was so abundant with all kinds of trees and balms, that the European explorers could not help exclaiming that “everything is so wonderful, that there is no country on which the sun sheds his beams that can present such an appearance, together with so productive a soil” (Columbus 78). Also, Raleigh’s quote of Lopez’s depiction of the Inca garden was a typical type of garden with exotic pleasure:

> . . . The *Ingas* had a garden of pleasure in an Iland neere *Puna*, where they went to recreate themselves, when they would take the ayre of the sea, which had all kind of garden hearbes, flowers and trees of Gold and Silver, an invention, & magnificence til then neuer seene. . . . (Ralegh 137).

Whether in the Middle Age's traveler's account of the eastern countries, or in the Spanish explorer's account of the American New World, they present similar images of alien gardens. A typical garden of pleasure tends to be enclosed, golden, aromatic, melodious, abundant in nature and full of exotic pleasure.

Because of its eastern origin, the romance garden is sometimes regarded as Islamic and a counterpart of Christianity. Benedict S. Robinson, for example, in *Islam and Early Modern English Literature*, considers romance garden as "a global site, a literary place or topos that inscribes a relationship between pleasure, beauty, and identity that is also a relationship between 'east' and 'west'" (149). As Greenblatt expounds in *Renaissance Self-Fashioning*: "Self-fashioning is achieved in relation to something perceived as alien, strange, or hostile. This threatening Other—heretic, savage, witch, adulteress, traitor, Antichrist—must be discovered or invented in order to be attacked and destroyed" (9). Hence, the Bower of Bliss can be considered as a spot for the

conflict of two cultures. It is a cultural other necessary for the knight to establish his own cultural authority by denying a menacing other.

Back to our book of temperance, in *Nicomachean Ethics*, Aristotle considers the virtue of temperance as a mean with reference to "bodily pleasure" (364). With its hand-squeezed wine made of "riper fruit" (2.12.56), scent, melodies, "lewd loues, and wastfull luxuree" (2.12.80.7), the Bower of Bliss does epitomize excess bodily pleasure. It is is similar with to Orient garden for the purpose of bodily pleasures.

As America was taken initially as the Indies by Columbus, the attracting qualities of the American Indian landscape resembles an eastern garden. When Greenblatt discusses the reason why Columbus is keen on producing a sense of wonder in his description of the New World, Greenblatt raises three reasons. Firstly, "the marvelous is closely linked in classical and Christian rhetoric enterprise." Secondly, "he may do so to associate his discoveries with a specifically 'Christian marvelous' that. . . identifies spiritual authenticity with the proper evocation of marvels." Thirdly, "marvels are inseparably bound up in rhetorical and pictorial tradition with voyages to the Indie" (*Marvelous Possession* 74). Hence the process of the voyage itself is inescapably associated with a sense of wonder, the voyage to the East even more so. Although unlike

Columbus, Guyon's journey does not declare possession. He even tries not to be moved by the attractive wondrous visions like "*Eden selfe*" (2.12.52.9):

> Much wondred *Guyon* at the fayre aspect
>
> Of that sweet place, yet suffred no delight
>
> To sincke into his sence, nor mind affect,
>
> But passed forth, and lookt still forward right,
>
> Brydling his will, and maystering his might: (2.12.53.1-5)

Guyon's resistance is partly due to his principle of temperance. What deserves more attention is the object itself. Is the Bower of Bliss just a paradise or an Eden-like garden? What is its real threat?

Scholars have considered the ultimate threat of the Bower of Bliss as erotic seduction, for as a lineal descendant of Circe, Acrasia, as Ariosto's Alcina and Tasso's Armida, distract knights from their quests and turn them into beasts. In the Italian precedents that eulogize the Crusade, it is reasonable that the enemy is a sorceress whose purpose is to distract Christian knights from their quests with an eastern garden full of bodily pleasure, for the East was traditionally associated with garden of pleasure. Yet here from the perspective of historical allegory, the Bower of Bliss can be considered as extension of Guyon's adventure in the New World. Erotic enchantment is not the ultimate threat of the New World, and not even a typical feature of the New World.

Greenblatt directly connects the sexual enthrallment to "the powerful desire for release" (*Self-Fashioning* 183), thus the erotic description is a metaphor for the real enchantment of so-called Indian idleness. Yet in the New World, there was one ultimate threat that could explain the essence of the Bower and show the Bower as representative of America rather than the East. This ultimate threat is from Spanish tobacco that originated in America.

A critic that associates the Bower of Bliss with Spanish tobacco is Linton. In chapter 5 of *The Romance and the New World*, Linton uses the Bower of Bliss as an example to pit the Indian female tobacco against the English male consumers (122). From the perspective of gender, Linton interprets tobacco as a cultural other that shapes the status of the English self through the interference of gender. To Linton, tobacco is an embodiment of female sensuality that enslaved the English male and obscured the boundary between English civilization and Indian savageness (117-30). My argument will be bases on the historical context of the New World. I do not use the episode of the Bower of Bliss as a supportive source for the historical fact. Instead, I find historical parallels and sources to analyze Spenser's intention in the episode of the Bower of Bliss. By the following discussion, I intend to figure out how Spenser integrates his ideas about contemporary political and national issues into the episode. I do not take on binary concepts like male versus female, self versus

others or civilization versus barbarism, although these binary concepts exist and have always been discussed. I go deep into the context to explore the historical sources behind these representations and the possible purpose of the author. As Murrin puts it in *The Veil of Allegory*,

> He[Spenser] throws out various images and shifts them around, trying to get his auditors to participate in his own train of thought, which is both concrete and abstract. . . . To repeat an earlier principle, allegories are open-ended, and the critic tries to complete them and recover the same vision the poet once had. (146)

My purpose is, wading through the wondrous visions depicted in the poem, to see what Spenser once actually saw.

Spenser is not unaware of tobacco. In book 3, when Belphoebe seeks remedy for Timias in the wood, there is mention of the "diuine *Tobacco*" as a panacea (3.5.32.6). The historical and cultural context behind this reference tells us that in the sixteenth century Europe, tobacco was widely believed to have magic healing power for various diseases (Brooks 36-44). Descriptions of native Indians' use of tobacco could be found in the narratives of New World explorers. Thomas Hariot, for example, during the 1585 Roanoke expedition, witnessed how the Indians drank tobacco for health purposes:

> There is an herbe. . . The Spaniardes generally call it Tobacco. . . . they vse to take the fume or smoke thereof by sucking it through pipes made of claie into their stomacke and heade; from whence it purgeth superfluous fleame & other grosse humors, openeth all the pores & passages of the body: by which meanes the vse thereof, not only preserueth the body from obstructiōs; but also if any be, so that they haue not beene of too long continuance, in short time breaketh them: wherby their bodies are notably preserued in health, & know not many greeuous diseases wherewithall wee in England are oftentimes afflicted. (16)

The English pioneers soon learnt the manner of smoking. When they brought the manner back to England, it spread promptly and swept the whole country:

> We our selues during the time we were there vsed to suck it after their maner, as also since our returne, & haue found maine rare and wonderful experiments of the vertues thereof; of which the relation woulde require a volume by it selfe: the vse of it by so manie of late, men & women of great calling as else, and some learned Phisitions also, is sufficient witnes. (16)

As for its effect in healing illness, in a folktale collected in *Admirable and Memorable Histories Containing the Wonders of Our Time* (1607), there is an account of tobacco amazingly curing the ulcer:

> I haue knowne a certaine man hauing an Vlcer in his nostrils, from whence did distill poysoned corruption. By my aduice hee dropt in the Iuyce of Tobacco leaues. At the second time there came forth of his nostrils a great number of Wormes, and afterwards lesse: in the end after some dayes the Vlcer was cured. (609)

Tobacco also had its role in the native ritual: "This Vppówoc[tobacco] is of so precious estimation amongest then, that they thinke their gods are maruelously delighted therwith: Wherupon sometime they make hallowed fires & cast some of the pouder therein for a sacrifice. . ." (Hariot 16).

Concerning Spenser's reference to "diuine tobacco" (3.5.32.6), Hamilton notes that "S. is guilty of being the first English poet to praise Tobacco" (336n). However, as contemporary sources above show, by the early seventeenth century, people's knowledge of tobacco then was no more than recognizing it as an exotic plant with healing power and of recreational use. Spenser's understanding of tobacco was due to the limitation of his age. Moreover, by mentioning tobacco, it is generally believed that what Spenser really intends to praise is Sir Walter Raleigh, for Raleigh was a devoted promoter of tobacco.

According to Jerome Brook's *The Mighty Leaf*, "Raleigh, then not only a court favorite but the darling of the masses, made the habit of smoking fashionable in his own circle" (62-63). Raleigh even cultivated tobacco on his

estate in Ireland “with the seeds brought in from the deserted colony” (Brooks 50). Compared with tobacco’s continually growing popularity in England and Raleigh’s enthusiasm for it, this singular reference in Spenser’s work seems strangely lacking. Tobacco was a pure American plant, also an object of wonder of the New World. Actually, in book 2 associated with the New World ideal, we can read the features of tobacco from the Bower of Bliss and Acrasia, particularly.

Acrasia herself has properties resemble those of tobacco in that they are both associated with the image of Circe. Merritt Hughes discusses the development of the image of Circe in the Renaissance in his paper “Spenser’s Acrasia and the Renaissance Circe.” Hughes mentions Sir Thomas More’s translation of Pico della Mirandola’s description of the figure of Circe, which is also the Circe in *Odyssey*. She is described as a woman who use a drink to transform men into various kinds of beasts. “This was the Circe inherited by the early Florentine Neo-Platonists,” and “most of the Circes of the Renaissance were her daughters,” including Ariosto’s Alcina, Tasso’s Armida and Spenser’s Acrasia (387-88). Circe is a figure who tempts men but eventually degenerates them both spiritually and physically. In the Bower of Bliss, Genius at the gate with “A might Mazer bowle of wine” (2.12.49.3) for “all new-come guests” (2.12.49.5) is apparently a Circean figure. The appearance of a Circean cup in

the porch of the Bower not only offers a foreshadowing of the later plot but also sets the basic tone for the Bower. In the Bower, the opposite of temperance is represented with the image of Circe.

The ultimate Circean figure in the Bower, Acrasia, lies on “a bed of Roses” (2.12.77.1). It is an image of a false goddess lying on her throne, ready to accept worship by her idolaters. The Circean-Acrasia’s way of acclimating her lover Verdant is described in stanza 73:

> And all that while, right ouer him she hong,
>
> With her false eyes fast fixed in his sight,
>
> As seeking medicine, whence she was stong,
>
> . . . . . .
>
> And through his humid eyes did sucke his spright,
>
> Quite molten into lust and pleasure lewd;
>
> Wherewith she sighed soft, as if his case she rewd. (2.12.73.1-3, 7-9)

Acraisa’s manner of draining the vital essence out of Verdant can be seen as a reproduction of a tobacco smoking behavior. Through Verdant’s eyes, she drains his spirit out. Acrasia strives for Verdant’s “spright” “A[a]s seeking medicine” to satisfy her sensory requirement. This process describes the fluids going in and out of the body. The New France native’s manner of smoking described by Jacques Cartier is that they “sucke so long” from the end of a pipe, and “their

bodies full of smoke, till that it commeth out of their mouth and nostrils, euen as out of the Tonnel of a Chimny" (60). The process of the fumes flowing into the body from the organs resembles the contemporary manner of smoking in the New World.

Acrasia's overwhelming draining ability is tobacco-like as well. For "T[t]obacco was a draining crop which then rapidly lowered the yielding capacity of the soil for that plant" (Brooks 97). While tobacco absorbs the nutrients in the soil, Acrasia drains the energy and spirit out of her male victims. When Acrasia "from farre did thether bring" her lover, and "after long wanton ioyes," we see the young man "laid a slombering, / In secret shade" (2.12.72.4-6). After Verdant exhausts himself and finally his spirit is taken away, he falls into a sleep by Acrasia. He "seemd to be / Some goodly swayne of honorable place" (2.12.79.1-2), "Mixed with manly sternesse did appeare" (2.12.79.6). Yet he "in lewd loues, and wastfull luxuree, / His dayes, his goods, his bodie he did spend" (2.12.80.7-8). For the sake of the tobacco-like pleasure, Verdant, in an idolatrous manner, abandons his fame and fortune, facing the danger of being transformed into a beast. In the Renaissance period, tobacco's Circean feature of transforming was put forward and criticized. In *Tobacco Tortured*, an anti-tobacco propaganda written by John Deacon in 1616, tobacco was blamed for transforming and degenerating men in a Circean way:

> Thus thou mayest plainly perceiue how these their intoxicating *Tobacco fumes* are able (in an vnperceiueable and Circean manner) to transforme nobilitie into gentrie, gentrie into yeomanrie, yeomanrie into husbandry, husbandrie into maunuarie, manuarie into manubiarie, manubiarie into a vagrant and retchless roguerie, and what not besides? (66)

Deacon points out that the danger of Circean tobacco is to degenerate a noble man to an aimless wanderer eventually. Verdant's degeneration can be understood as such a complete decadence, being transformed from a "nobilitie" to "a vagrant" (Deacon 66) for a craving for intemperate bodily pleasure in Acrasia's bower.

Comparing Spenser's Acrasia with Homer's Circe in *Odyssey*, the two figures appear distinctive. Homer's Circe is a goddess that offers food and drink with hospitality. At Odysseus's request, she frees his companions, and they even grow younger and taller (10.395-96). On the contrary, Acrasia's victims lose their energy and can hardly return to their former status. Even when the Palmer changes them back, "Yet being men they did vnmanly looke, / And stared ghastly, some for inward shame, / And some for wrath, to see their captiue Dame" (2.12.86.3-5). Spenser's Acrasian tobacco's power appears destructive. By submitting to its power, one suffers severe damage on both his identity and humanity and becomes a wander with "vnmanly looke" (2.12.86.3).

The dilemma within England's treatment of New World tobacco is a lot more than this. Since the discovery of tobacco by Columbus in the 1492 (Brooks 11), until the first decade of the seventeenth century, England was unable to gain any substantial commercial benefit from New World tobacco, just like the disappointing situation in the New Word gold-mining business. In tobacco trade, "not only did Spain monopolize America's treasures while England settled for a New World weed, but Spain could further increase her fortune, and decrease England's, by selling that same weed to England" (Knapp 135-36). According to Brooks, although in London, "the hucksters were flourishing" by the first decade of the seventeenth century, "The atmosphere was English but the odor was unmistakably 'Spanish'" (Brooks 82). Although Sir Walter Raleigh cultivated tobacco in his own estate and "openly expressed his preference for 'English' and advertised its virtues. But he was unable to persuade the majority of his countrymen to accept his endorsement of the domestic variety." England becomes the most beneficial market for this "Spanish leaf," despite its war with Spain (Brooks 50).

The hostility toward Spain was most obvious on the sea. *A Briefe Commentarie of Island* by Arngrimus Jonas, included in volume 4 of Hakluyt's *Principle Nauigations*, records Emanuel van Meteran's comment about the English performance in the 1588 Spanish Armada. The English nation is

considered under the threat of Spain's ambition of invading and overcoming England:

> . . . it was the expedition which the Spanish king. . . set foorth and undertooke against England and the low Countreys. To the end that he might subdue the Realme of England, and reduce it unto his catholique Religion, and by that meanes might be sufficiently revenged for the disgrace, contempt and dishonor, which hee. . . had endured of the English nation. . . . (197-98)

The Anglo-Spanish conflict is continuous, being further intensified on religious issues. As Andrew has commented, "Anglo-Spanish commercial rivalry had already been given an ugly edge by religious animosity" (12).

> Among the English merchants—chiefly Bristolians and Londoners—trading to Spain, a number took up residence in Seville, Grand Málaga and San Lúcar, conformed to the Catholic faith and engaged in the West Indian trade. Roger Bodenham, who conducted trade first with Morocco and then, in the sixties, with the West Indies, was typical of these Hispaniolised Englishmen. . . . (Andrew 12)

From the fact that Englishmen converting to Catholicism are considered as being "Hispaniolised," not only the English territory, but also the English identity is, in this way, viewed as being under threat by its Catholic colonial rival. As a

result, in Spenser's age, people's perception of Indian tobacco is inevitably accompanied by the bothersome consciousness of Catholic Spain. In *A Counterblaste to Tobacco*, one of the earliest anti-tobacco publications by King James I in 1604, the king calls the use of tobacco a "Savage Custome" (2), an imitation of the "beastly *Indians*, Slaves to the *Spaniards*" (2). The king's objection to tobacco was given an account together with his barely-hidden disgust with the Native Americans partly because Spain was the only beneficiary in tobacco trade between the New World and the Old, and was also the enemy, in both religious and colonial-rivalry fields.

The power of this alien threat was doubled when it allied with the draining power from New World tobacco. This mixed threat can be read from Acrasia's name. Also mentioned by Hamilton in the note of stanza 69, according to *The Oxford English Dictionary*, the etymology of this name is medieval Latin *acrasia*, which seems to blends Greek *ἀκρᾱσία* "ill-temperature, badly mixed quality" with *ἀκρᾰσία* "impotence, want of self-command" ("Acrasy"). Since in the Bower of Bliss, she dominates with the power of an exotic herb, in this sense Acrasia represents a "badly mixed quality" of Catholic Spain's intemperate dominance and the New World's intriguing power represented by tobacco. The real threat of the Bower is its power of transformation. By transforming fame and fortune into tobacco-induced slumber, an Englishman can lose his

individuality like Verdant, or be transformed into an animal-like Acrasia's other victims who never regain their selves. Subjection to Acrasian-tobacco is a double thralldom to both Spain and the New World. Through Guyon's explorations in Mammon's Cave and the Bower of Bliss, Spenser is warning that losing the English identity is the consequence of intemperate cravings for wealth and bodily pleasure. This sense of crisis is due to Spanish tobacco's overwhelming invasion into English society.

Guyon's intense violence at the end of the book expresses the necessity of overthrowing such a situation for the sake of England's national identity. In *Renaissance Self-Fashioning*, Greenblatt interprets this destruction as a resistance towards "the pointlessness of native cultures" (183). Yet in Guyon's case, this conclusion is doubtful. Guyon's desire for rest or release had no direct relation to his destruction of Acrasia's Bower.

According to Edmund Morgan, the earliest charge of the idleness of the American Indians was by the Spanish, as the Spanish demanded for laborers, so they forced the unwilling natives to work for them. This policy even became a national decision in 1513 (24). For the early Spanish conquistadors, idleness was obviously not a good quality for enslavement. The Spanish accused the primitive natives of idleness and laziness to justify Spanish colonial rule, whereas the so-called idleness was only the Indian's pristine condition. In canto

12, on their sea journey to the Bower, Guyon expressed his longing for slacking for several times. When they are sailing near the "*wandring Islands*" (2.12.11.7), Guyon says to the ferryman, "Lo I the land descry, / Therefore old Syre thy course doe thereunto apply" (2.12.10.8-9). Again, after the Palmer subdues the flock of sea monsters, they hear the cry of a maiden. Guyon then "streight his Parmer bad, / To stere the bote towards that dolefull Mayd, / That he might know, and ease her sorrow sad" (2.12.28.1-3). Guyon's requests for going ashore and straying into other undertakings are refused by the Palmer repeatedly. In the Bower of Bliss, when Guyon encounters the fountain nymphs, "His stubborne brest gan secret pleasaunce to embrace" (2.12.65.9). Again, the Palmer "much rebukt those wandring eyes of his, / And counseld well, him forward thence did draw" (2.12.69.2-3). These incidents show that there are various temptations that invite Guyon to rest and enjoyment along his way. If there is a kind of temptation called the Indian idleness, it is in these trifles Guyon comes across along the way. They seduce our protagonist to stop racing ahead and take a rest. What idleness suggests is a lack of activities. Thus, idleness is fundamentally different from the bodily pleasure suggested by Acrasia. Guyon discards the objects of idleness along the way with the help of the Palmer. He does not destroy them. Whether it is Eden's charge on Indian idleness or Cortes's annihilation of Indian gods and civilization, the primary contradiction in

Greenblatt's argument is between Spanish conquistadors and the attractiveness of the New World, the conqueror and the conquered. However, what the English pioneers in the sixteenth century encountered was not a pure New World, but a New World already conquered by the Spanish. Therefore, the context between the Spanish conquistadors and the idle Indians in Greenblatt does not apply in Guyon's case.

The accounts of English travelers of the time were infused with anti-Spanish emotions. Yet when facing the mixture of wonder of the Indian tobacco and Spanish dominance, the English could easily fall into tobacco idolatry and be transformed into what they most abhorred. The Indian tobacco blended with Spanish power, in Brook's words, "the Spanish leaf" (50), was one threat that ought to be eliminated. What Guyon destroys is the association of a formidable adversary and an attractive New World source of commercial achievement. The Bower of Bliss is a symbol of the success of such association. Instead of killing Acraisa, Guyon and the Palmer catch her in a "subtile net" (2.12.81.4). In this way they confine and take control of that overwhelming monopolistic power. By breaking down "all those pleasaunt bowres and Pallace braue" (2.12.83.1), Guyon is disassembling the consequence of the combination that enchants men but endangers their individuality. By crushing the bad mixture of intemperance and enchantment, Guyon restores the natural order. Like

Mammon's gold that is not "well be gott" (2.7.19.2) deserves denial, the Bower made of "goodly workmanship" (2.12.83.3) under the supremacy of Acrasia is not a real paradise. Guyon does not offence Mammon or destroy Mammon's Cave because he knows he has "A[a]nother blis," "A[a]nother happines, another end" (2.7.33.3-4). Pursuit of wealth is not his purpose and cannot move him. On behalf of the Englishman, Guyon is following after "his owne vertues, and praise-worthie deedes" (2.7.2.5). In front of Spanish gold, the Englishmen experience a complicate a complicated mix of wonder, envy and indifference. However, the attractiveness of the Bower of Bliss is fatal. Verdant andr Acrasis's other victims are an example of the result of submitting to the power of Circean tobacco—losing their money, status and identity. From the fact that "I[i]t was the English who first made the habit of smoking a national recreation" (Brooks 61), and that tobacco was being sought after in Elizabethan court, with Sir Walter Raleigh playing a leading role (Brooks 62-63), Spanish tobacco had the ability to affect the elite class in London and shake the very foundation of the English nation. Because of the participation of Spain, the New World wonder turned into a threat and crisis for England.

Through the episodes of Mammon's Cave and the Bower of Bliss, Spenser sketches the outline of England's situation in the New World expedition in the late sixteenth century. When facing the wonders of the Indian gold and tobacco,

the problem was never only between England and the New World. In this period, England fell behind in empire building. Not until after 1610, with the colony of Virginia, did England find a way out of this impasse. The reason behind what Knapp calls the English writers' "ambivalence" (19) about the New World land and gold, is the same with the reason why "T[t]he great dramatists was" "mute about tobacco or smoking" (Brooks 73). Spenser provides the answer through these two episodes. With the discovery of the American New World, it was the Spanish explorers who first came across the gold as well as tobacco. When the publications about the unknown land were translated and spread to England, the English realized they were belated in the territorial expansion in the New World. The reactions of the Englishmen were divided into two kinds. One was like Eden, admiring the Spanish achievements and appealing to Englishmen to copy the Spanish effort in the New World. The other attitude was anti-Spaniard. Hakluyt expressed his dislike of the Spanish way and extoled the accomplishments of Englishmen on the sea. Both Eden and Hakluyt were sources available for Spenser. Spenser certainly did not belong to the first kind. In the Mammon's Cave episode, through Guyon's rejection and fainting, Spenser expresses his dislike of the Spanish approach to the New World gold. In the Bower of Bliss, Guyon only gets control of Acrasia instead of wiping her out like the Red Cross Knight wiping out the dragon, for Acrasia is never the opposite of temperance.

The Bower is only an object of appetite, the root of temptation and intemperance. Acrasia represents the appetite for bodily pleasure. According to the Aristotelian principle of temperance, the opposite of temperance are those self-indulgent men who favor such pleasure more than anything else and feel pain when they fail to get it or are merely longing for it. They are thus "brutish" (Aristotle 365) and animal-like.

Regarding England's contemporary overseas expansion, Spenser resists the idea both of imitating and becoming Spain, and of being subdued by Spain and degenerated to the Indian. Such intention is incorporated into the character of Sir Guyon and the legend of Temperance. As Aristotle put it, the appetites "should be moderate and few, and should in no way oppose the rational principle. . . and as the child should live according to the direction of his tutor, so the appetitive element should live according to rational principle" (*Nicomachean Ethics* 366). With the Palmer as his tutor and a continuous reminder of "rational principle," Guyon is thus able to continue his journey of temperance without impulsive release or being led astray.

Chapter 3: Pastoral Wonder in Book 6

The interpretation of book 2 is about the concerns over the New World wonder, but mainly for the attitude towards Spain's golden fruits of colonization in America, not for England's own colonial rules. Books that give attention to England's own ongoing colonial activities are books 5 and 6, which deal with the problems of Ireland, England's one and only overseas colony at the end of the sixteenth century. Among the two, book 5 goes directly to the problem of Ireland's colonial politics, while book 6 expresses more of Spenser's humanistic care for the landscape and culture of Ireland. The protagonist of book 6, Sir Calidore, wanders away from his responsibility and lingers in a pastoral world. Spenser creates a pastoral wonder for our hero to accomplish his education of courtesy in contemplative surroundings. In this chapter I solve the problems of how Ireland is associated with the pastoral wonder, why the education of the courtiers should be conducted outside the court in a pastoral world, and what role wonder plays in this progress.

3.1 Ireland as a Pastoral Wonder

In cantos 9 and 10 of book 6, Sir Calidore suspends his chase of the Blatant Beast and spends most of his time in the pastoral world. In *Spenser's*

Courteous Pastoral, Humphrey Tonkin does not interpret Calidore's wandering negatively: "Calidore's arrival in the pastoral world is not the result of a turning aside from the quest" (114), but a means of "spiritual enrichment" (120). Thus, it becomes a step towards Calidore's self-accomplishment. In the world of the shepherds, especially through his witnessing the dance of the three Graces, Calidore learns the vital meaning of true courtesy and is thus obtains the ability to cope with the reality of the secular world outside (300-06). Although Tonkin observes that "Calidore's arrival in the pastoral world" is "an accident" (114) while chasing the Blatant Beast, Calidore's lingering in the pastoral space is totally voluntary. Even after learning that the Beast has not been there, Calidore chooses not to return from the shepherds' world. This can be attributed to the first scene he comes across upon entering into the pastoral world. Calidore is ravished by the wondrous appearance of the beautiful shepherdess Pastorella:

> So stood he still long gazing thereupon,
>
> Ne any will had thence to moue away,
>
> Although his quest were farre afore him gon;
>
> But after he had fed, yet did he stay,
>
> And sate there still, vntill the flying day
>
> Was farre forth spent, discoursing diuersly
>
> Of sundry things, as fell, to worke delay; (6.9.12.1-7)

After a long absence from the middle of the book, Calidore enters the pastoral world not long after his reappearance. His long gaze upon the shepherdess Pastorella here is described as a fit of ecstasy, with his quest "farre afore him gon." Afterwards, during the discourse with the old shepherd Meliboe, he again falls into rapture:

> . . . he was rapt with double rauishment,
>
> Both of his speach that wrought him great content,
>
> And also of the obiect of his vew,
>
> On which his hungry eye was alwayes bent;
>
> That twixt his pleasing tongue, and her faire hew,
>
> He lost himselfe, and like one halfe entraunced grew. (6.9.26.4-9)

At this time Calidore is fascinated by both Pastorella's figure and Meliboe's words and loses himself. Calidore encounters a pastoral wonder in the very middle of his quest. The direct consequence of this fit of ecstasy is that Calidore decides to dwell in the shepherd's home and even become a shepherd himself:

> Giue leaue awhyle, good father, in this shore
>
> To rest my barcke, which hath bene beaten late
>
> With stormes of fortune and tempestuous fate,
>
> In seas of troubles and of toylesome pain, (6.9.31.3-6)

Calidore is a typical vision-driven knight. His behavior is largely guided by what he sees. Not only is his pastoral trance caused by his eye-witnessing of the figure of Pastorella, but in the scene of Mount Acidale, Calidore is also "standing long astonished in spright" (6.10.17.3) and is "rapt with pleasaunce" (6.10.17.4) by the dance of the Graces.

Not only does Spenser create this pastoral interlude in the middle of Calidore's journey, but he also positions the key motif at the very center of this pastoral world. It can be seen that the pastoral landscape is prominent in Spenser's poetic creation. Also, it reflects the significant implication of Spenser's consciousness of Ireland. In the sixth chapter of *Mirror and Veil*, Michael O'Connell points out the parallel between the Irish landscape and the pastoral world in book 6. The coexistence of the brigands and the ignorant pastoral world in book 6 mirrors the barbarous but beautiful Ireland depicted in *A View of the State of Ireland* (182-84). Nonetheless, the association between book 6 and Ireland is much stronger than a physical resemblance. The role of the pastoral wonder in this episode has been overlooked. The colonial sight of the unconscious knight is indicated through his gazing at the wondrous visions time and again. Calidore's behavior of withdrawal and return invests the pastoral world with more meaning than it first seemed. Furthermore, when Colin Clout appears at the center of the wonder with the dancing Graces, Spenser seems to

be suggesting his own delicate connection with the intendment of the virtue of courtesy. To begin the exploration of the pastoral wonder, I will start from Calidore's wondering behavior in order to make clear when he is entranced by the figure of Pastorella and the dance of the Graces at Mount Acidale, what exactly is behind his sight, and what he is actually gazing at.

When examining the objects of Calidore's wonderment, we find that they follow a fixed pattern. In fact, a similar reaction is also observed in the scene of the cannibals gazing at Serena in canto 8. Before addressing the details of Calidore's wondering process, it is necessary to focus on this similar scene in book 6. This scene sets the fundamental pattern of the gazing process when facing an object of wonderment for book 6:

Her yuorie necke, her alablaster brest,
Her paps, which like white silken pillowes were,
For loue in soft delight thereon to rest;
Her tender sides, her bellie white and clere,
Which like an Altar did it selfe vprere,
To offer sacrifice diuine thereon;
Her goodly thighes, whose glorie did appeare
Like a triumphall Arch, and thereupon
The spoiles of Princes hang'd, which were in battel won. (6.8.42.1-9)

When interpreting this scene, Anne Fogarty uses the term “anatomising scrutiny” (Fogarty 208) in her paper “The Colonisation of Language: Narrative Strategy in *The Faerie Queene*, Book VI.” As Fogarty argues, in this scene Serena “is dissected and violated by the invasive seeing of his ‘salvage nation’ and of the narrator who shares their point of view.” Moreover, this scene “acts as a nightmare inversion of the visionary idealism which marks the opening of this book” (205). Here Serena’s body is presented as the fragments of “her necke,” “her alablaster brest,” “her paps,” “her tender sides,” “her bellie” and “her goodly thighes.” In this way “she is anatomised” (Fogarty 205). The cannibals’ gazing is treated as base barbarian lust, which Fogarty distinguishes from Calidore’s gazing, while my argument concerning this behavior is that greedily gazing at an object of wonderment is not an act unique to either the cannibals or the knight. Although what Calidore and the cannibals represent offers a striking contrast between civil courtesy and savageness, Calidore’s gazing takes the same scope as that of the cannibals, in terms of decomposing, anatomizing and voyeurism. Calidore’s gazing on Pastorella and on the dance of the Graces is an altered but parallel version of this kind of anatomic seeing.

The first hint is the relevance of desire of seeing to the appetite for food. When Calidore encounters the group of shepherds while chasing the Beast, the following unfolds:

They[the shepherds] prayd him sit, and gaue him for to feed

Such homely what, as serues the simple clowne,

That doth despise the dainties of the towne.

Tho hauing fed his fill, he there besyde

Saw a faire damzell, which did weare a crowne

Of sundry flowres, with silken ribbands tyde,

Yclad in home-made greene that her owne hands had dyde. (6.9.7.3-9)

Here Calidore beholds Pastorella after "hauing fed his fill." His manner of seeing is evocative of his voracious appetite for food, echoing the description of the cannibals' advisement of how to eat Serena before they have their "loose lasciuious sight" (6.8.43.3) of her:

Then gan they to deuize what course to take:

Whether to slay her there vpon the place,

Or suffer her out of her sleepe to wake,

And then her eate attonce; or many meales to make. (6.8.37.6-9)

The close viewing of the beauty immediately following an appetite for food represents both Calidore's and the cannibals' instinctive response for both food and female vision. The difference is that the shepherds Calidore encounters "Offred him drinke, to quench his thirstie heat, / And if he hungry were, him offred eke to eat" (6.9.6.8-9). By generously offering Calidore food and drink,

the shepherds show their pastoral way of courtesy. So, Calidore's instinctive response to his visual appetite is partly satisfied by the heavy meal immediately before seeing Pastorella. It is the courtesy of the shepherds that tempers Calidore's appetite for female beauty.

Secondly, both Calidore's and the savage people's wondering processes are reactions to a cultural other. At the beginning of the first canto of book 6, we know that like Guyon, Calidore is a court man. Among all of the "curteous Knights and Ladies" (6.1.1.7) in Faery court, there "was none more courteous Knight, / Then *Calidore*, beloued ouer all" (6.1.2.1-2). Like the New World is a wonder to Guyon from the Old World, the pastoral world is a wonder to Calidore from the metropolitan Faery court. The climaxes of our titular knights' adventures occur in the environments that are opposite to their origins. Sir Guyon has to contend with the intemperate desire for New World gold and tobacco. Calidore's challenge is to capture the uncourteous Blatant Beast far from the court, while the climax of his adventure concerning courtesy occurs in the open field of the pastoral. In previous books of *The Faerie Qveene*, a cessation of the quest into an idle space is usually dangerous to the errant knights, like the Red Cross Knight in the wandering wood, Guyon at the Idle Lake or Artegall at the Amazon. When Calidore intrudes into the shepherds' crowd, he suspends his quest at the same time. The sense of wonder aroused by

the otherness usually means a deviation away from the main quest, a rest during the process of the epic feats where there are dragons to slay, monsters to capture and enemies to fight.

On the other hand, the "saluage nation" (6.8.35.2) dwelling in the "wylde deserts" (6.8.35.1), however, do no farming or trades, but do "stealth and spoile" (6.8.35.3) in the neighborhood for a living. The sight of Serena brings them extreme wonder and joy:

> Soone as they spide her, Lord what gladfull glee
> They made amongst them selues; but when her face
> Like the faire yuory shining they did see,
> Each gan his fellow solace and embrace,
> For ioy of such good hap by heauenly grace. (6.8.37.1-5)

This scene of the cannibals seeing Serena with great joy reminds us of the shepherds wondering at Una in book 1. Both of the two groups are barbarous. Yet there is a fundamental difference between these two kinds of wondering. The "wyld woodgods" (1.6.9.1) in canto 6 of book 1 are the original residents of the wood. This "troupe of *Faunes and Satyres*" (1.6.7.7) treat Una in an idolatrous manner. Una has to teach them with "her gentle wit" (1.6.19.5). As a result, their worship towards Una is the reaction of a lower state of being towards an enlightened civilization. Yet they are unable to understand her

teaching of “truth” (1.6.19.6), but “worshipt her in vaine” (1.6.19.6). They dance around her, “singing all a shepheards ryme” (1.6.13.7), and “worship her, as Queene, with oliue girlond cround” (1.6.13.9). The wild shepherds’ enthusiasm towards Una is moving and desperately innocent. The salvage nation in book 6, however, is the real enemy. The opposite of courteous society in book 6 is not the natural world represented by the shepherds’ society, but the corrupted society where the brigands dwell. The salvage nation in book 6 represents a corrupted society. The natural creatures in book 1 worship Una as Queen, while here the salvage nation

> Vnto their God they would her[Serena] sacrifize,
>
> Whose share, her guiltlesse bloud they would present,
>
> But of her dainty flesh they did deuize
>
> To make a common feast, and feed with gurmandize. (6.8.38.6-9)

This dangerous and savage barbarous nation can be considered as a reproduction of some of the Irish people described in Spenser’s *A View of the State of Ireland* (1633):

> . . . those bee the most barbarous and loathly conditions of any people (I thinke) under heaven. . . they doe use all the beastly behaviour that may bee: they oppresse all men, they spoile aswell the subject as the enemy; they steale, they are cruell and bloodie, full of revenge and delighting in

> deadly execution, licentious swearers, and blasphemers, common ravishers of woemen, and murtherers of children. (383)

Not only were the Irish customs "barbarous and loathly," when it comes to the topic of religion, Iren also describes them as "so blindlie and brutishly informed" (397). The Irish realm where truth had no place and people's souls had not been enlightened parallels the barbarous society in book 6 in disorder and spiritual darkness. The barbarous nation does have their "Priest" who "aduize / To dare not to pollute so sacred threasure" (6.8.43.7-8), but their order was an "most accursed order" (6.8.36.1). Although the barbarous nation is the opposite of the civility and courtesy that Calidore represents, their sights laid on the female figures are indistinguishable from the sights laid on an object of the other. It is in such a fuzzy region that this kind of contraction can be established. The pastoral world is among the "open fields" (6.9.4.1) far from the court and the towns. It can be the border of the Faery land, where both ignorant shepherds and uncivilized outlaws dwell. It is thus the frontier of Ireland, where collisions of customs and lifestyles from distinctive origins occur. As a result, sights laid upon a cultural other by the outsiders themselves are possible.

Calidore's sight is no doubt the sight of a colonist. When examining the depiction of Pastorella's appearance, we find it is not explicitly detailed. Pastorella's dress and adornments present the impression of her, that she "weare

a crowne / Of sundry flowres," and she is "Y[y]clad in home-made greene" (6.9.7.7-9). Details of her body are limited to "full fayre of face" (6.9.9.1) and "well shapt in euery lim" (6.9.9.2). Pastorella's beauty is represented as an indistinct and incoherent collection of adornments and body segments. There is a lack of integrity and inclusiveness in the image of Pastorella. Our abstract understanding of Pastorella's fairness is largely dependent on the ecstatic responses of Calidore and other shepherds:

> Who her admiring as some heauenly wight,
>
> Did for their soueraine goddesse her esteeme,
>
> And caroling her name both day and night,
>
> The fayrest *Pastorella* her by name did hight. (6.9.9.6-9)

The general figure of Pastorella is indeed extremely vague and lacking in agency. She does not utter a word nor make any eye contact, nor do we know anything about her expressions, personality or way of thinking. Her biggest role in this scene is reflected in her powerful influence upon Calidore, making him stand still and gaze for long, without any will to move away. Pastorella is simply an object of Calidore's wonder.

The image of the dancing Graces at Mount Acidale is similarly vague. When Calidore gets close to the spot,

> He durst not enter into th'open greene,

For dread of them vnwares to be descyde,

For breaking of their daunce, if he were seene; (6.10.11.1-3)

In Fogarty's words, "a tension is set up between Calidore's wish to understand and interpret, and his longing for passive voyeuristic pleasure" (207). Then there is the mention of "Another Damzell" in the very middle of the three ladies, who "as a precious gemme, / Amidst a ring most richly well enchaced, / That with her goodly presence all the rest much graced" (6.10.12.7-9). In particular, the Crown of Ariadne is given a detailed description in stanza 13. In comparison, the vision of Mount Acidale receives only a simple summary: "Such was the beauty of this goodly band, / Whose sundry parts were here too long to tell" (6.10.14.1-2).

Fogarty treats this restrained vision as a metaphorical expression of narrative and language, which emphasizes the role of language when Colin and Calidore expose the vital meaning of the dance of the Graces. The language "protects it[the scene at Mount Acidale] from further profanation, while still subjecting it to the scopic regime of reading" (Fogarty 208). Calidore is indeed a voyeur in this scene, which evokes Ovid's Actaeon and Diana. Both episodes show a mortal youth stealing a glance at the goddess's body, which brings significant unexpected results. These consequences emphasize the danger of such voyeuristic behavior. Calidore's fear of being seen and the consequences of

the interruption suggest an impassable gulf or a clear boundary between him and his vision. Then why does Calidore's visions have to be so segmental and vague? Concerning such "anatomising scrutiny" (Fogarty 208), Fogarty mainly focuses on its allegorical interpretation of "a narrative which flirts with and is threatened by its own ultimate breakdown" (Fogarty 209) in order to suggest the impossibility of Spenser's political ideal. My concern is within the underlying cause of such "anatomising scrutiny." In the following, I go to the Renaissance context of the wondering process when one is faced with a pastoral wonder.

First, Calidore's colonial and voyeuristic sight features the sight set on the alien—largely the objects from the New World—in early modern Europe. A process similar to the cannibals' and Calidore's scrutiny was a frequent occurrence. There was an interest among aristocrats and scholars in the wonder-cabinet, which contained spectacles of the alien to be displayed in a gentleman's room. In the third chapter of *The Place of the Stage: License, Play, and Power in Renaissance England*, Steven Mullaney examines the practice of displaying such exhibitions. In a wonder-cabinet, objects of curiosity and wonderment from around the world were displayed randomly, ungrouped and uncategorized:

> In the space of such a room, under the gaze of a spectator. . . the New World coincides with the Old and is even woven into the very fabric of

> European beliefs. . . . This is a room of wonder, not of inquiry. It requires and to a certain extent produces an audience that is at once passive and attentive, willing to suspend its critical faculties in order to view "strange things" as precisely that: as known but in a certain sense unaccountable, alien yet recognized as such. . . . (62-63)

In form, the wonder-cabinet provided an enclosed space to confine those alien objects. Thus, it reflects the collector's ownership as well as early modern Europe's cultural domination over otherness. On the other hand, as Mullaney argues, through spectators' passive amazement and wondering, Europe and the New World were able to encounter and face each other. The exhibition of such exotic fragments represented a symbolic viewing of the whole image of the New World (62-64). Further, eye-witnessing as first-hand experience is highlighted in Mullaney's argument: "Difference draws us to it; it promises pleasure and serves as an invitation to firsthand experience, otherwise known as colonization (65). The emphasis on the first-hand experience of visiting was actually an affirmation of the power of witnessing the wonder with one's own eyes. The practices of European's early adventures and colonizing expansions were the basis of such curious viewing. Although the action of seeing play a significant role in encountering a completely new other, these early seeing experiences were random, segmented and unilateral, as Mullaney suggests. This is why when

facing the unfamiliar visions of a female figure, what Calidore sees is only body parts or blurred images. His first gazing on the pastoral wonder is that of a colonist on the cultural other.

For Tonkin, the pastoral world is an incarnation of the Golden Age and of old times of innocence. Fogarty, however, treats book 6 as a revelation of Spenser's political ideal of colonization. Referencing Foucault's theory of heterotopia, Fogarty regards the pastoral world as an "other space" that reflects "social and political regimes" of the poet's own time (197). In this way, Calidore's adventure turns out to be a process of subduing a new world. From the interpretations above, the pastoral world is indeed partly an archetypal model of an idealized past, yet Calidore's first approach to it is that of a colonist. A typical colonizing gesture when facing a cultural other is what Greenblatt calls "the mobility of spectacle" (6) in *Marvelous Possession*. The process of seeing and wondering is the starting point of a possessive desire, which forms part of European colonial aggrandizement. As Greenblatt points out: "Everything in the European dream of possession rests on witnessing, a witnessing understood as a form of significant and representative seeing" (*Marvelous Possession* 122). Greenblatt not only affirms the power of eye-witnessing to arouse wonder, but also links such wonder to the desire for possession in his analysis of Columbus's voyage of discovery:

> There is by the third voyage a specific political and rhetorical reason for the performance and production of wonder: the marvelous is precisely the sense that will confirm the power and validity of Columbus's claims against those cavilling skeptics who want more tangible signs of gain. (*Marvelous Possession* 73)

During Columbus's colonial expansion, the arousal of wonder became a designed action and a method of decriminalizing and justifying his process of possession:

> The production of wonder then is not only an expression of the effect that the voyage had upon Columbus but a calculated rhetorical strategy, the evocation of an aesthetic response in the service of a legitimation process. . . . we should recall that Columbus's first use of the marvelous refers not to the land itself but to its possession. . . . (*Marvelous Possession* 73-74)

During this process, Columbus's action of arousing wonder became a method of claiming possession.

When starting to explore the pastoral world, Calidore is astonished, fascinated and rapt, just like an explorer marveling at a strange country. His anatomizing viewing of Pastorella and of the dancing Graces is consistent with the witnessing habits of the early modern Europeans facing a cultural other,

which encompassed dissembling and inspecting. The chivalric knights' journey is largely similar to the exploration of the New World in the fifteenth and sixteenth centuries, while the difference is that the real object here behind such metaphorical sight in book 6 is not the New World, but Ireland. Calidore's obtrusive immersion into the pastoral world is to some extent the approach of a colonist. He is not an evident colonial ruler using laws and justice as his tools like Sir Artegall. Calidore has the desire to win Pastorella. As A.C. Hamilton's note of stanza 26 suggests, "Unlike Meliboe, Calidore is not content with what he has" (663n). His tricks of pursuit (6.9.34), his disguise in shepherds' garment (6.9.36) and his competition with the native shepherd (6.9.38-45) are all for the purpose "to quench his fire" (6.9.34.9). It seems that Calidore performs a good scene of courtly love, that not only he "winne the loue of the faire *Pastorell*" (6.9.46.2), but also "of all the rest, which there did dwell, / Was fauoured" (6.9.46.5-6). Calidore, like a colonist of the early stage, satisfies his own desire by taking possession of the object of his wonderment. It is at the same time a process of declining and moderating wonder by possessing of it and cultivating it.

From the side of the pastoral world, Calidore's arrival does bring something that does not belong there. His stay is half-compulsory. It is all about his own will, although he represents the virtue of courtesy. When Calidore

offers Meliboe gold for his stay, Meliboe, who is “nought tempted with the offer” (6.9.33.1), says it is “the cause of mens decay, / That mote empaire my peace with daungers dread” (6.9.33.5-6). Calidore’s behavior here reminds us of Mammon who tries to tempt Sir Guyon by offering him gold. Although Meliboe is not tempted, Calidore’s arrival does break the peace of the pastoral world. He produces the love rivalry between himself and Coridon, making this native shepherd “many gealous thoughts conceiu’d in vaine” (6.9.38.4). Ironically, while the Blatant Beast remains at large somewhere away from the pastoral world, it is Calidore himself who brings desire, jealousy and competition to this world that ought to be free of these outside dangers. The place is thus changed and is eventually destroyed by power from the outside. All of this begins from a gaze upon the object of wonder, in this case, the pastoral world with the figure of a female. Hence wonder has considerable power in Spenser’s epic poem, and the application of wonder reflects the context of this period of time. Spenser’s concern for national affairs is well proved again through this episode.

Although Calidore’s sight is that of a colonist, and his object is a cultural other, his circumstance has little to do with the New World context. Although they bear similarity in their appearance to the Golden Age, the landscape of the pastoral world is a representation of Ireland rather than the American New World, for book 6 deals with the virtue of courtesy—this problem cannot be

solved where there is no court life. In addition, the virtue of courtesy actually has intimacy with the cultural context of Ireland, which laid the foundation for Spenser's structure of courtesy. Back to the proem of book 6, Spenser indicates that the fairest flowers of courtesy grow out of the ancient times:

> Amongst them all growes not a fayrer flowre,
>
> Then is the bloosme of comely courtesie,
>
> . . . . . .
>
> Of which though present age doe plenteous seeme,
>
> Yet being matcht with plaine Antiquitie,
>
> Ye will them all but fayned showes esteeme,
>
> Which carry colours faire, that feeble eies misdeeme. (Proem 4.1-2, 6-9)

Spenser claims that the ideal "bloosme of comely courtesie" lies in the "plaine Antiquitie," and that of the "present age" cannot be compared with it. Thus, the idealized primitive society depicted in book 6 is a mirror image of the ideal "Antiquitie." Such an argument attributed to Spenser's knowledge about the colonial history of Ireland is presented in *A View of the State of Ireland*.

In *A View of the State of Ireland*, Iren explains to Eudox that the first inhabitants of Ireland are the Scythians or the Gaul. Not only did the ancient Irish use letters "very anciently, and long before England" (342), but they were also "old schollers" (342) very much civil and learnt:

> . . . the Bardes and Irish Chroniclers themselves, though through desire of pleasing perhappes too much, and ignorance of arts and purer learning, they have clouded the truth of those lines; yet there appeares among them some reliques of the true antiquitie, though disguised, which a well eyed man may happily discover and finde out. (341)

However, the present situation cannot be compared with that of the past.

> *Iren*. Even of a vary desire of new sanglenes and vanity, for they derive themselves from the Spaniards, as seeing them to be a very honorable people, and neere bordering unto them: but all that is most vaine; for from the Spaniards that now are, or that people that now inhabite Spaine, they no wayes can prove themselves to descend; neither should it be greatly glorious unto them; for the Spaniard, that now is, is come from as rude and savage nations as they. . . . So that of all nations under heaven (I suppose) the Spaniard is the most mingled, and most uncertaine; wherefore most foolishly doe the Irish thinke to enoble themselves by wresting their auncientry from the Spaniard, who is unable to derive himselfe from any in certaine. (345-47)

This dialogue reveals the historical progress of Ireland's decline from its former glory and civility to the barbarous and unlearnt present. In book 6, Spenser not only presents the dual faces of Ireland as simultaneously an attractive pastoral

wonder and an unstable salvage threat, but he depicts the images of Ireland's past and present as well.

The "plaine Antiquitie" (Proem 4.7) that Spenser mentions in the proem is presented with the pastoral wonder which leads Calidore to the vital meaning of courtesy. From the dialogue above and Spenser's hint in the proem, there is the possibility that the ideal "plaine Antiquitie" also implies Ireland's past. It is presented with the image in the glass:

> But in the triall of true curtesie,
>
> Its now so farre from that, which then it was,
>
> That it indeed is nought but forgerie,
>
> Fashion'd to please the eies of them, that pas,
>
> Which see not perfect things but in a glas: (Proem 5.1-5)

The glass image, which is at the same time the image of the "plaine Antiquitie" (Proem 4.7), is a recreation of Ireland's "reliques of the true antiquitie" in reality, but it is "disguised," only "a well eyed man may happily discover and finde out" (*A View* 341). Spenser highlights the image of the mirror or the looking glass in this proem. Etymologically speaking, one of the origins of the word "mirror," according to *The Oxford English Dictionary*, is the Latin word "*mīrārī*," which means "to wonder, admire" ("Mirror"). Hence what we see through Spenser's looking glass is with the property of wonder and admiration.

The mirror image in book 6 is associated with pastoral wonder as well as Ireland. When Iren explains how the mingled Spaniards form the present Ireland, he says it is "a singular providence of God, and a most admirable purpose of his wisedome," to "mingle nations so remote miraculously" (*A View* 347). Ireland's history in terms of the formation of the present state is itself an admirable and wondrous thing. Ireland's association with wonder is more than just the pastoral landscape. In the cultural context, Ireland as the "true antiquitie" (*A View* 341) was to some extent an object to admire. Hence, Ireland is intimate with both true courtesy and wonder. Ireland itself is an object of wonder.

Ireland's persuasion in terms of the virtue of courtesy is not only presented in its history. Spenser's personal experience in Ireland also provides strong evidence. This point, however, is also neglected by the scholars when they interpret the pastoral world's association with courtesy in book 6. Among all the books dealing with wonder that are discussed in this research, the Book of Courtesy is the nearest to Spenser himself—not only because of the pastoral scene or Ireland, but also in that as a secretary to the Governor General of Ireland, Spenser was close to the center of colonial power as well as the essence of the virtue of courtesy. In the introduction of *Edmund Spenser: Selected Letters and Other Papers*, Christopher Burlinson and Andrew Zurcher analyze the position and responsibility of an Elizabethan secretary:

> As a servant, the secretary satisfies his obligation to his master in the discharge of his master's will, and need go no further; but as the friend. . . the secretary's obligations are as limitless as his social status is incommensurable with his master's.
>
> But this in turn meant that an Elizabethan secretary needed to be conversant with the social and political skills that governed not only his own ambiguous and sensitive relationship with his master, but also his master's place in the political world of the day: he had to be a man of courtesy. (xxxiv-xxxv)

Being a servant as well as a friend of his master of high authority, there is no doubt that Spenser had a strong mind of being an official. His position as a secretary required of him of a general skill in courtesy and civility. The position "could be a means of professional advancement, a way for ambitious men to rise in the world" (xlii).

This fact gives us an explanation for Colin Clout's appearance at the center of the pastoral wonder, for Colin is Spenser's "authorial persona", according to David R. Shore ("Colin Clout"). For Spenser, Ireland was home as well as the place for fulfillment of ambitions personal and professional. Spenser not only practiced his professional skill as a courteous secretary, but also witnessed the feats and military exploits of courtiers of high reputation at that

time including Lord Grey and Sir Walter Raleigh. He also witnessed the failure of Earl Essex's and shared with him the dissatisfaction with a career in governmental affairs. Spenser expresses such frustration in the court at the beginning of *Prothalamion*:

> When I whom sullein care,
>
> Through discontent of my long fruitlesse stay
>
> In Princes Court, and expectation vayne
>
> Of idle hopes, which still doe fly away,
>
> Like empty shaddowes, did aflict my brayne,
>
> Walkt forth to ease my payne
>
> Along the shoare of silver streaming *Themmes*, (5-11)

The first stanza shows us the image of the narrator who tries to relieve his pain from the "discontent" of "long fruitlesse stay" (6) in the court. The narrator expresses distress similar to Meliboe, who once spends long and vain days in the court. Yet instead of escaping from the court, the narrator moves towards the center of the town. We can tell that Spenser longs for the town and for London. The answer is revealed explicitly in the eighth stanza:

> At length they all to mery *London* came,
>
> To mery London, my most kyndly Nurse,
>
> That to me gave this Lifes first native sourse: (127-29)

Despite the suffering and depression experienced in the court, the narrator draws his yearning heart to London, the center of authority. Although Calidore can lead a simple and contemplative life in the pastoral world, this is not the ultimate purpose of an epic hero. At the beginning of book 6 Calidore tells Artegall that his task is to chase the Blatant Beast "through the world incessantly" (6.1.7.2). *The Oxford English Dictionary* puts it that the word "blatant" was invented by Spenser "as an archaic form of *bleating*" ("Blatant"), which means the crying of a sheep or goat. Fogarty thus suggests that the Blatant Beast is "a monstrous anti-type of the pastoral" (204). Fogarty's suggestion can be supported by the point that the Blatant Beast has never set foot in the pastoral world in book 6. Calidore chased the beast "T[t]hrough hils, through dales, throgh forests" (6.9.2.6), yet the shepherds tell Calidore that they have never seen such a beast (6.9.6.1-3). The beast is thus adrift from the pastoral world, an ideal golden world away from outside danger of detraction that is represented by the Beast. The Blatant Beast, as an anti-type of the pastoral world, is not able to step in and cause damage to its antipode. Calidore's task is to chase and subdue the beast, which means the pastoral world, where the beast cannot tread, is not the right place for Calidore. Intruding into the pastoral world is no doubt a withdrawal from his secular responsibility. The Blatant Beast is a trigger for the knight to inadvertently stray into the pastoral world. It is also the reason that he

has to leave this world behind. For Spenser knows well that although the simple country life can provide a path to contemplation and true knowledge, the practice of such true knowledge about courtesy still needs to be conducted in the court. The skills of courtesy are not be able to give play where there is no court and no enemy. As a result, Calidore has to leave behind the pastoral world and Pastorella to return to his social responsibility.

3.2 True Courtesy and the Pastoral Wonder

As the Knight of Courtesy, the fact that most of Calidore's movements occur in the pastoral world merits our attention. Does the virtue of courtesy necessarily have an association with the pastoral world? Except for the position as an object of wonderment, what kind of role does wonder play in the structure of Spenser's epic? In order to solve these problems, I turn to the pastoral itself and see what is behind this cultural code and how Spenser deals with it in terms of courtesy.

In *Some Versions of Pastoral*, William Empson quotes the point that "'. . . strength must be learnt in weakness and sociability in isolation, because the best manners are learnt in the simple life'", and this point is consistent with Spenser's arrangement of book 6 (19-20). The relationship between the court and the pastoral is the same as that between complexity and simpleness,

"strength" and "weakness," "sociability" and "isolation" (Empson 19). The pastoral seems to stand in opposition to the court; it is actually a codependent existence. As Frank Kermode suggests in *English Pastoral Poetry*, "The first condition of Pastoral is that it is an urban product." "The city is an artificial product, and the pastoral poet invariably lives in it, or is the product of its schools and universities" (14). Thus, the pastoral world seems to be an idyllic land of peace far away from the earthly desires, yet as a matter of fact, it is a derivative of the towns and earthly desires. In the dialectical relationship between the country and the town, the two seem contradictory to each other, but actually complement each other.

In *The Faerie Qveene*, the two most famous pastoral scenes are the Red Cross Knight's pastoral ecstasy in the middle of the battle with Errour and Calidore's pastoral intermission in the latter half of book 6. Both of the scenes are transient interludes in the middle of the heroic progression. They play a critical role in the process, yet this role cannot be isolated from the heroic process. When isolated, these pastoral scenes would become meaningless. Nevertheless, the pastoral interlude can be utilized to interpret some complicated problems of the secular. Through the filter of Pastoral, characters and happenings are largely simplified and symbolized. While the Red Cross Knight has to suffer through physical torture in the House of Holinesse to accept

his education, and Sir Guyon, on his way back from Mammon's Cave, faints in a deadly trance and must wait for the heavenly salvation, Calidore suffers no physical torment to become a complete knight to fight for his final mission. Calidore's education is all concentrated in the divine vision of the dancing Graces at Mount Acidale. The instructive meaning of this vision is interpreted by the shepherd Colin Clout:

> They teach vs, how to each degree and kynde
>
> We should our selues demeane, to low, to hie;
>
> To friends, to foes, which skill men call Ciuility. (6.10.23.7-9)

With the patterned gazing behaviors suggesting the visuality of book 6 discussed in the previous section, the intendment of Calidore's virtue is again represented in a visual manner. Through the filter of Pastoral, the emblematic sign of the virtue of courtesy appears as a ring of harmony. As Empson mentions, the pastoral landscape is a tool for "putting the complex into the simple" (53).

In addition, Empson also points out that "the praise of simplicity usually went with extreme flattery of a patron (dignified as a symbol of the whole society, through the connection of pastoral with heroic)" (13). A notable fact with regard to this point is that in Spenser's social circle, there was a typical case of a courtly gentleman who withdrew into the country life just like Sir Calidore. It was Robert Devereux, second Earl of Essex. In Ray Heffner's paper

"Essex, The Ideal Courtier" published in 1934, many parallels between Sir Calidore and Earl of Essex are cited. Heffner argues that Earl Essex, not Sir Sidney, is the prototype of Sir Calidore, and Earl Essex was taken as the model for courtesy in Spenser's time. Whether Spenser had only one prototype in mind when he created each of his heroes, we do not know; yet according to Heffner, Spenser frequently praised Earl Essex in his works, most obviously in *Prothalamion* (Heffner 26).

Earl Essex is widely known as one of the favorite courtiers of Queen Elizabeth I and a competitor to Sir Walter Raleigh (Gajda 1-26). As a courtier Earl Essex had consummate skills of chivalry and courtly love (Gajda 135-36, 154-55). In Sir Calidore, we see this property:

> Ne was there Knight, ne was there Lady found
> In Faery court, but him did deare embrace,
> For his fair vsage and conditions sound,
> The which in all mens liking gayned place,
> And with the greatest purchast greatest grace:
> Which he could wisely vse, and well apply,
> To please the best, and th'euill to embase. (6.1.3.1-7)

Even after he escapes into the pastoral world, Calidore does not forget to display his talent for obtaining favors from Meliboe, Pastorella, Coridon, the shepherds'

group and even Colin Clout. When Calidore pursues Pastorella, he practices all his techniques from changing "his courteous guize" (6.9.35.6) to dressing himself in "shepheards weed" (6.9.36.4):

> So being clad, vnto the fields he went
>
> With the faire *Pastorella* euery day,
>
> And kept her sheepe with diligent attent,
>
> Watching to driue the rauenous Wolfe away,
>
> The whylest at pleasure she mote sport and play; (6.9.37.1-5)

Although Calidore's object of love is a country girl in appearance, Pastorella is later revealed to be a princess of noble blood. Before that, Calidore had already "in his mind her worthy deemed, / To be a Princes Paragone esteemed" (6.9.11.4-5). As a result, this romantic courting is actually between two noble persons against the backdrop of the Pastoral. This again reinforces the point that the Pastoral is an urban product, a game of the courtiers, and a simplified version of the conflicts in the cities.

Yet because of his chivalric idea, Earl Essex failed to maintain the integrity of his relationship with the Queen. According to Alexandra Gajda, the author of *The Earl of Essex and Late Elizabethan Political Culture*:

> He[Earl Essex] self-consciously employed the hermeneutics of courtly romance, where the desires and frustrations of the subject's career were

> figured as the pursuit of a changeable mistress—a political relationship styled in personal terms, defined by the emotion of love. (154)

From Earl Essex we see that the virtue of courtesy as a tool of the courtier's career is a skill to be cultivated. Nevertheless, "his choleric expression" caused damage to "his essential bond with the queen" (Gajda 154), eventually led him being driven out of the court, and hence brought about his close connection with country life. According to Heffner,

> Essex's habit of absenting himself from court is well known. His first escapade of this nature came soon after his introduction when he is said to have been disgusted with the life there and to have gone back to the country. He was, however, again installed at court, this time as the Queen's favourite, on his return from the Low-Countries. His next running away was in 1589. (Heffner 31)

The second point we can be certain of about Earl Essex with regard to the Pastoral is his intimate ties with country life. When Earl Essex quarreled with the Queen, he was repeatedly driven from the court. The truth might be less romantic than Heffner's description. Earl Essex's absences from court were not enthusiastic devotions to the country life, but exiles in disgrace. We have reason to believe from this fact that Earl Essex resembles Sir Calidore in their setbacks for court life. Calidore, though "beloued ouer all" (6.1.2.2) in the court, also

says to Meliboe that he “hath bene beaten late / With stormes of fortune and tempestuous fate, / In seas of troubles and of toylesome paine” (6.9.31.4-6). The pastoral wonder is by no means a celebration of the simple country life. Behind the pastoral wonder is the unpleasant and frustrating reality of the court life.

According to the characteristics of the pastoral discussed above, we can say that the pastoral is a convincing device for Spenser to deal with the problem of courtesy. For although the pastoral celebrates the simple country life, such a demand originally derives from city life. It is not necessarily the opposite of city life. On the contrary, because of its function to simplify and abstract complicated problems, it is a powerful instrument to solve the puzzle about courtesy. In the following I go on to explore how this device works to solve the problem and complete Calidore’s education in the virtue of courtesy.

Concerning the relationship between wonder and the virtue of courtesy, they show their intimacy in the theoretical tradition of the idea of courtesy. The idea of courtesy has its religious and spiritual aspects. According to Kenneth Borris, Spenser’s virtue of courtesy largely inherits Castiglione’s metaphysical theological principle (“Courtesy”). What is neglected here is that this fact pulls Spenser’s courtesy into the realm of the discourse on wonder. The dancing Graces are a divine vision to be seen not by the eyes but by the mind of the

courtier. In the fourth book of *The Book of the Courtier*, Pietro Bembo declares that

> Whan oure Courtier therfore shall be come to this point, . . . in steade of goinge out of his witt with thought. . . he may come into his witt, to behoulde the beawty that is seene with the eyes of the minde. . . . Therfore the soule rid of vices, purged with the studyes of true Philosophie, occupied in spirituall, and exercised in matters of understandinge, tourninge her to the beehouldyng of her owne substance, as it were raysed out of a most deepe sleepe, openeth the eyes that all men have, and fewe occupy, and seeth in her self a shining beame of that lyght, which is the true image of the aungelike beawtye partened with her, . . . what happy wonder, what blessed abashement may we recken that to bee, that taketh the soules, whiche come to have a sight of the heavenly beawty? (Castiglione 359-60)

Saying so, there comes the climax of Bembo's statement when he is caught in a fit of ecstasy, in which he beholds in his mind holy Love: "Thou most beawtifull, most good, most wise, art dirived of the unity of heavenly beautie, goodnesse and wisedome, and therin doest thou abide, and unto it through it (as in a circle) tournest about" (Castiglione 361). This contemplative image of love is a circle of union formed by beauty, goodness and wisdom. Hence a true courtier, who is

also a lover, would not limit himself to bodily beauty, but should go inside of his own thought to contemplate heavenly love and beauty to arouse the light in his soul. This is part of the education for Sir Calidore as a consequence of the same vision of the dancing circle at Mount Acidale. It corresponds with Spenser's claim in the proem of book 6: ". . . vertues seat is deepe within the mynd, / And not in outward shows, but inward thoughts defynd" (Proem 5.9).

Up to the moment of beholding the dancing Graces at Mount Acidale, instead of contemplating with his mind, Calidore is still witnessing with his naked eyes: "That euen he him selfe his eyes enuyed, / An hundred naked maidens lilly white, / All raunged in a ring, and dauncing in delight" (6.10.11.7-9). Calidore's way of beholding, as interpreted above, is fractional, truncated and voyeuristic, which does not differ from that of the cannibals. The cannibals gathering around Serena in a circle is a counterexample of this harmonious union at Mount Acidale. They "round about her[Serena] flocke, like many flies, / Whooping, and hallowing on euery part, / As if they would haue rent the brasen skies" (6.8.40.2-4). The flock of cannibals forms an uncanny comparison to the ring of the dancing ladies, thus intensifying its position as the antithesis of the society of courtesy. Yet Calidore at this moment does not understand the vision:

> Whether it were the traine of beauties Queene,

Or Nymphes, or Faeries, or enchaunted show,

With which his eyes mote haue deluded beene.

Therefore resoluing, what it was, to know,

Out of the wood he rose, and toward them did go. (6.10.17.5-9)

Tonkin considers that the dancing Graces teach Calidore the real meaning of courtesy (298). However, Calidore, who wonders at the beauty of body parts, does not treat this vision as an inspiration or spiritual sublimation. He rises from where he hides himself, walks towards the vision and eventually destroys it. This vision is not Calidore's conception but is that of Colin's. Calidore just "chaunst to come" (6.10.5.3) "O[o]ne day as he did raunge the fields abroad" (6.10.5.1). Just as he intrudes into the pastoral world, this time he intrudes into Colin's contemplation. It is the double wonder of both Colin's words and the vision that carry out Calidore's education. Colin's explanation of the vision brings Calidore into another ravishment:

. . . the Knight him self did much content,

And with delight his greedy fancy fed,

Both of his words, which he with reason red;

And also of the place, whose pleasures rare

With such regard his sences rauished, (6.10.30.3-7)

Therefore, the practice of real courtesy requires the awakening of the soul. Calidore's problem till now is that he is entirely vision driven. As a result, he is easily guided by his "feeble eies" (Proem 4.9). Thus, Calidore is put into such a contemplative environment to come across the emblematic image of the virtue of courtesy. Like the Red Cross Knight, Spenser's knights seldom depend on flashes of insight to achieve their virtue. The moments of wonder only provide a thread or trigger to the path of achievement. Similarly, completion of education does not signify the self-accomplishment of the knights. The physical and spiritual purification at the House of Holiness does not bring the Red Cross Knight success. His subsequent missions—fighting the devil dragon and restoring the Eden—signify only a node of his journey. Correspondingly, only when Calidore solves the problem of the brigands, returns from the country life to his secular responsibility and subdues the Blatant Beast does he become qualified as the Knight of Courtesy. The pastoral wonder's most important function, in this case, is to conduct the education for the knight and provide him a situation outside his social responsibility to let him re-examine it in order to become a more sophisticated man.

In conclusion, the pastoral life, due to its opposite characteristics compared to city life, seems to provide a shelter for the frustrated courtiers and poets to escape from the reality of city life, while in book 6, its function is far

more than this. Book 6 presents a thorough image of Ireland's past and present. The parallel is not just in the pastoral landscape and the image of an unstable colonial frontier, although these are also very supportive points concerning the intimacy of the pastoral wonder and Ireland. First, the salvage nation or the brigands are a reproduction of the contemporary situation of Irish people. They represent the corrupt and uncivil society, as opposed to the courtly society. Second, Spenser suggests in the proem of book 6 that real courtesy exists in antiquity and can only be seen in the looking glass. Since Spenser considers that the ancient Irish were a scholarly people who retained the heritage of the true antiquity, the ancient Ireland in Spenser's knowledge might be part of the model for the pastoral wonder in book 6 with the contemplative lifestyle and the essence of true courtesy at the center of it. Third, another equally significant parallel comes from Spenser's own Irish experience as a public official and a courtier. Spenser's own perception of courtesy was inseparable from Ireland. For in his social circle, there were the most reputable noblemen and courtiers of the time. His position as a secretary of a noble gentleman required him to master the skills of courtesy and practice them as a professional. Therefore, courtesy was a virtue very close to Spenser's daily life in Ireland. As a result, it is conceivable when Colin Clout, Spenser's spokesman, explains his inspired

vision of courtesy to Calidore. Also, in this way, the cultural context of Ireland lays the realistic foundation for the pastoral wonder in book 6.

With such a ground, we go to the center of book 6, the vital meaning of the virtue of courtesy, and reveal its relationship with the pastoral wonder. The theoretical basis of the emblematic image of courtesy in Mount Acidale is from Bembo's wonderment in Castiglione's book. From this we know Spenser's purpose in the episode of Mount Acidale is to teach Calidore the essence of the virtue of courtesy. Through the literary quotation of Castiglione, Spenser tries to emphasize that in order to reach the path of true courtesy, one should be able to see not with his naked eyes but with his mind. True courtesy can only be perceived through the awakening of the courtier's soul. Bembo comprehends this through a fit of ecstasy. Calidore also falls into a double ravishment in the center of the pastoral world. We see that wonder here still remains its metaphysical feature. It is associated with the activity of one's mind. In book 6, this feature inextricably catches up with the environment of pastoral world. For pastoral, according to Empson, is a tool for "putting the complex into the simple" (53).

Conclusion

This dissertation examined the phenomena of wonder in *The Faerie Qveene* based on the primary definition of the word "wonder" and its historical context in the early modern period. Instead of treating wonder as a poetic or rhetorical idea, through a close reading of the text, we can find that wonder is a practical and concrete device in this epic.

By definition, wonder means either the emotion of amazement or the object that arouses that emotion. Hence wonder can be a person's emotional state or an exterior object. Wonder has two major functions in this epic. First, it plays an active role to the narrative progression pointing to the achievement and growth of the protagonists. Second, it is suggestive of some historical background and national issues of Spenser's age. By Greenblatt's *Marvelous Possessions*, we already know that wonder is a dynamic existence and is significant to the European's encounter with the New World in the early modern period. Therefore, by questioning the real meanings and the author's intention behind the phenomena of wonder in *The Faerie Qveene*, we can gain a new understanding of Spenser's use of wonder in constructing his historical allegory. Murrin puts it in *The Veil of Allegory*: "It is the critic's function to fill in the unspoken part of the analogy when he examines an allegory" (57). With the

device of wonder as a starting point, we may get nearer to that goal—to see what the author saw, and to grasp what the author did not say.

I chose the three books because they have unifying trait with regard to the protagonists' behaviors when they are faced with wonder, yet they are completely different. What they have in common is that for these three protagonists, wonder is not merely a visual effect that evokes a sudden destabilizing and speechless moment in and of itself. It is always followed by an important decision that is associated with the essential part of the protagonist's journey, yet the protagonists' reactions intrigue us. In the Red Cross Knight's case, the main point is on the emotional power of wonder and his emotional and mental states, for he is easily manipulated by what he sees and is lost in an excessive wonder. His mental false accounts for a large part of the discussion. Sir Guyon, on the contrary, resists the temptation of wonder in a violent way. The critical focus shifts to the object of his wonderment and everything behind it. Sir Calidore chooses to suspend his responsibility and throw himself into the world of his wonderment. Compared with others, Calidore take positive actions to integrate into the shepherds' society and gain his love. Their adventures under the influence of wonder are accompanied by their behaviors of wandering, deviation or distraction. Yet some of them is overwhelmed by negative wonder, some resists wonder, and some tries to take possessions of his objects of wonder;

their distinctive responses to wonder all have a reason. And despite of the various kinds of wonder phenomena in these episodes, they all work for Spenser's purpose of this whole poem—gentlemen's education.

Chapter 1 examined the process how the emotion of extreme wonder develops into a fit of ecstasy and leads to the knight's division. The Red Cross Knight's wandering away from his mission and from lady Una is the consequence of his easily manipulated character. Yet the emotion of wonder only works as a trigger. The root of the knight's problem is his own weakness. The entrance of the knight as an innocent inexperienced young man described in "Letter to Raleigh" sets the stage for the value of his later education. Through his education, his emotion of wonder transforms from a negative and excessive one to a positive and inspiring one. The knight then gains his name as St. George. It represents the end of his journey of deviation and ecstasy. In book 1, wonder as an emotional state is dynamic and transformable.

Chapter 2 dealt with wonder not only as an emotion but also as an object. I argued that wonder in book 2 is closely related to the context of the New World, particularly when it comes to the episodes of Mammon's Cave and the Bower of Bliss. Greenblatt's discussion and many other scholarly works have created such a theorical premise. On such a basis, with Spenser's allusion to the New World, Mammon's gold mind and Acrasia's tobacco-like character, book 2 as a whole

shows the feature of the New World full of material prosperity and exotic pleasure. Thus if Guyon represents a English gentleman conducting a voyage to the New World like Sir Raleigh, his resistance to Mammon's gold and his destruction of Acrasia's Bower suggests a complicated feeling towards the New World wonder. Hence the position of England in the European colonial activity in the sixteenth century must be taken into consideration. Guyon's self-inflicted resistance can express the ambiguous situation of England in the colonial enterprise. In the Mammon's Cave episode, through Guyon's rejection and fainting, Spenser expresses his dislike of the idea of imitating the Spanish approach to the New World gold. In the Bower of Bliss which represents the combination of an exotic magic herb and Spain's Catholic power, Guyon's destruction of it suggests a hostility towards such a power, for submitting to this power means to lose the English identity.

Chapter 3 examined the relation between Ireland and the pastoral wonder. From Spenser's *A View of the State of Ireland*, we can see that the landscape of Ireland has a dual character, and the pastoral wonder can be a reproduction of the images of Ireland's past and present. The virtue of true courtesy is intimate with the country life not only because pastoral is a product of the city life, but from Spenser's own experience, we know that he himself is very close to the center of authority as well as the essence of the virtue of courtesy.

Therefore, through these episodes concerning wonder, we find that Spenser's wonder has its practical side by reflecting the contemporary circumstances of early modern England's historical and cultural context. By the conceptual aspect of wonder Spenser constructs his standards for his titular knights. At the same time, it expresses his ideal method of educating a gentleman. By the practical and realistic side of wonder, Spenser integrates his own concerns about public affairs and the country's state, based on his knowledge and his own experience. Wonder's ultimate purpose in this epic corresponds with the aim of the same, which is "to fashion a gentleman or noble person in vertuous and gentle discipline" ("Letter to Raleigh" 714).

The common method of achieving this purpose is through the process of withdrawal and return caused by wonder. In *Spenser's Courteous Pastoral*, Tonkin mentions Arnold Toynbee's suggestion on the progress of Withdrawal-and-Return (Tonkin 301-06). Tonkin applies this motif to explain Calidore's movement in book 6. However, looking back on the previous books, this process is applied repeatedly. The Red Cross Knight's experience of leaving his quest into a dream ecstasy and then returning from his ecstasy to his quest is a perfect process of withdrawal and return. Guyon's exploration into Mammon's Cave is another repetition of this model.

Not only in our protagonists, but in other characters we also see the application of this motif. Una, born in a royal household, is expelled from her homeland. She wanders in the woods for most of book 1 before she comes across Prince Arthur and reunites with the Red Cross Knight in canto 8. After these trials and tribulations, she returns to her kingdom with the determination to restore the country. The return is usually accompanied by a completeness or an achievement that is about to happen. In some cases, the return is the terminal of a journey, just like what Una's or Pastorella's episode shows.

To a larger extent, the Red Cross Knight firstly appears at the Faery court as "a tall clownishe younge man" ("Letter to Raleigh" 717), but after experiencing various hardships he would be back, becoming the great St. George. Spenser's initial plan is for the twelve knights to be gathered in the Faery Queen's "Annuall feaste" in the last ("Letter to Raleigh" 717). Ultimately, the entire poem would be a long and mighty process of return. Among this process, Calidore's pastoral ecstasy, which is from canto 9 to canto 12 in book 6, is located right at the center of the whole twelve-book poem. Whether it is Spenser's intention or merely a coincidence, the pastoral wonder is central to the structure of this epic poem. Objectively speaking, the withdrawal of each hero from their quest seems to be a loaf on the job, but it turns out to be a trigger for their return as a more sophisticated gentleman.

Therefore, the wandering or withdrawal is a necessary process for the physical and mental growth of the hero, and wonder provides the method to achieve this goal, direct or indirect. In this way, as Spenser's chivalric knights traveling in the miraculous land, they come across various wonders on their journey. Their wandering might start with wonder. Their progresses might be guided by wonder. We can say that wonder, as a significant tool of Spenser, accompanies the growth of the knights and provides the primary means to achieve the ultimate purpose of this epic.

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