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ROBERT HERRICK'S HESPERIDES AND THE RENAISSANCE
QUERELLE DES FEMMES

by

Maria Magro

A Thesis

Submitted to the Faculty of Graduate Studies and Research
through the Department of English
in Partial Fulfillment of the Requirements for
the Degree of Master of Arts at the
University of Windsor

Windsor, Ontario, Canada

1995

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INTRODUCTION

Robert Herrick's Hesperides, it could be argued, is a volume of poetry which displays an obsession with the feminine unparalleled in the Renaissance--a significant statement in that the Renaissance was a period which displayed an overwhelming preoccupation with the feminine. Despite the fact that the feminine is such a primary concern of Herrick's poetry critics of Hesperides tend to employ conventional approaches towards Herrick's presentation of women. The women on display in Hesperides have been interpreted as conventional Petrarchan mistresses (A. Leigh Deneef), aesthetic symbols within the thematics of Herrick's art (Achsa Guibbory), or disembodied names with only onomastic significance (John T. Shawcross). Though relevant to Herrick's presentation of women, these critical approaches either trivialize, or ignore altogether, the potential misogynous elements in Hesperides. A critical strategy centered around the misogynous or antifeminist elements in the treatment of women within Herrick's verse offers an original vantage point for the exegesis of the emotional structure of Hesperides and has psychological/biographical pertinence as well.¹ Furthermore, an examination of the misogynous configuration(s) of femininity within Herrick's oeuvre enlarges the scope of Herrick criticism by locating Hesperides within the Renaissance cultural debate on women,

the querelle des femmes (1540-1648).²

The Renaissance was an age obsessed with the nature of woman. In addition to Renaissance literature per se, the countless conduct books, marriage manuals, sermons, and pamphlets disseminated during this time illustrate a pervasive concern with the feminine. Unfortunately this concern with the feminine often manifested itself in ways which were both overtly and latently misogynous. Indeed, the male-authored texts of this time betray a collective male consciousness whose fear of female empowerment borders on paranoia. Seventeenth-century masculine culture (there was no acknowledged female culture) was overwhelmingly fixated on controlling women's "place" within society--both her physical place/space and the figurative place she occupied as daughter, wife, and mother. Though it is likely that Hesperides was not consciously intended as a contribution to the seventeenth-century debate on women, the tacit misogyny in Herrick's verse evolved from the same cultural environment as the literature of the querelle des femmes.

Though there are no specific references to the topical literature of the querelle in Hesperides, the fundamental preoccupations concerning femininity which underlie both forms suggest a common cultural currency of misogyny, an idiom of misogyny as it were. What becomes apparent from a general survey of Renaissance texts dealing with women is

their dialogic and intertextual nature. In some of Mikhail Bakhtin's theories of intertextuality he suggests that "[e]very word is directed toward an answer and cannot escape the profound influence of the answering word that it anticipates....Such is the situation in any living dialogue" (280). Bakhtin's theories of the dialogic nature of language are particularly germane to an analysis of Renaissance texts dealing with women. Texts of the querelle des femmes frequently responded to and anticipated one another--Linda Woodbridge in Women and the English Renaissance goes so far as to present the provocative argument that in the querelle des femmes it was the Renaissance defenses of women which prompted the misogynistic attacks and not the other way around (1-8). Woodbridge's idea suggests a fluid, coherent dialogue. What I am suggesting is that a lexicon of misogyny existed during the Renaissance, with its own pool signifiers and referents, which was at once part of and distinct from the cultural idiom of the early modern period.

By examining the evolution of misogyny and its various manifestations which fluctuate according to the cultural framework, I hope to establish the fundamental characteristics of misogyny itself. The focus of this study will be to identify and explore the misogynous subtext of Hesperides and to inquire into the psychological origins of the culture of misogyny which appear to be connected with

the male child's relationship with his mother. On a cultural level, this abhorrence of the mother appears to be generalized into a fear of feminine power. The misogynous strain in the literature of the Renaissance will be examined by tracing the various threads of antifeminism through their salient cultural manifestations.

Not all of the poems in Hesperides will be treated in this study. I will be primarily concerned with the poetry in Herrick's volume which has bearing, whether direct or indirect, on the poet's representation of women. Generally, the poems in this study can be divided into two categories: Herrick's coarse epigrams on women and his love poetry. The coarse epigrams contain blatantly misogynous presentations of the feminine, epitomized by the grotesque female body. The love poetry, on the other hand, represents women as lovely, fragrant, and unblemished; yet lurking beneath the surface in these poems is the grotesque woman of the coarse epigrams.

To date, students of Hesperides have ignored the relevance of placing Herrick's work within the larger cultural context of the ever-present, and often volcanic debate concerning femininity which was raging during the Renaissance. On a general level, this study will explore the makeup of Renaissance male consciousness and attempt to offer possible interpretations for a dominant male mentality which found misogyny such a congenial mode of expression.

Insofar as Herrick's work is concerned, my study will investigate the psychological structure and cultural context which supports the misogyny in Hesperides. The point of my study is not to dwell on specific biographical implications. Employing the theories of Freud, Lacan, and Kristeva, I will show that the misogyny in Hesperides is an outgrowth of an Oedipal paradigm consisting of a maternal figure, a punishing paternal figure, and a filial figure which can usually be identified with the speaker in Hesperides.

LITERARY PARADIGMS FOR MISOGYNY
A Working Definition of Misogyny

In defining and exploring the characteristics of misogyny it is essential first to establish the dual nature of antifeminism. Misogynous literature is often blatantly antifeminist, offering scathing commentary on everything from female volubility and licentiousness to the inherent nature of female mendacity and pride. Many manifestations of misogyny, however, are latent. Frequently veiled behind encomia on the female sex, misogyny does not always present itself as a blatant invective against the feminine. Unlike the ancient misogynist Diogenes, not all detractors of women display vitriolic, dog-like behavior in their antifeminism.³ Strains of misogyny, in fact, are often obliquely, yet undeniably present in literary genres generally noted for their elevated presentation of women. The most extreme example, Petrarchan verse, with its often hyperbolic presentation of the cold, detached mistress' power over her male admirer, effectively removes the female subject from the realm of discourse, leaving the male poet as the genuine source of power and authority within the poem. The Petrarchan construction of elevated, yet powerless, femininity was to have an indelible effect on seventeenth-century love poetry. Herrick, in particular, appropriates Petrarchan convention in his blazon-like verse and in his representation of the elusive, detached

mistress.

Correspondingly, the seemingly pro-feminist defenses of women of the guerelle des femmes which repeatedly praise the chastity, virtue, and modesty of the female sex, are attempts to keep feminine behavior within proscribed boundaries. The dual impulses to berate and exalt the female sex emanate, I would argue, from the same source-- the need to define, control, and circumscribe what is perceived as ungovernable femininity. Possible psychological explanations dealing with why and how this masculine need to subdue women arises will be discussed later in this chapter. Both the extravagant praise and condemnation of the female sex common to discourses of misogyny which, for example, either censure the sexually loose female or praise female chastity signify male fear which was frequently aroused by the concept of female empowerment. The seeming polarity between the praise and blame of women characteristic of misogynous dialogues is not indicative of vacillating authorial intent. This apparent dissonance, instead, is simply the difference between negative and positive reinforcement. Misogynous invectives served to castigate the contumacious female, while panegyrics on feminine tractability rewarded and encouraged female obedience. As Linda Woodbridge observes in Women and the English Renaissance:

there is no inconsistency at all in an author's

attacking women in one treatise and defending them in the next ... if the whole formal controversy was behavior modification--a misogynistic slap in the face if you misbehave, a pat on the head by a barrister in shining armor if you behave. (134)

Any concise definition of misogyny, then, must consider that antifeminism is often disguised, frequently masquerading as gallant, gentlemanly homage to the female sex.

Not only must a working definition of misogyny include its often oblique nature, but it must accommodate as well the essentializing tendency of antifeminism. Commonplaces of misogynous writing such as "all women are garrulous and unchaste" or, contrarily, "all women are virtuous and obedient" are essentialist cliches frequently implemented by misogynous discourse. Essentialist definitions of women (or anyone for that matter) are harmful because assumptions of uniformity belie diversity. R. Howard Bloch in Medieval Misogyny and the Invention of Western Romantic Love, contends that "any essentialist definition of woman, whether negative or positive, whether made by a man or a woman, is the fundamental definition of misogyny" (6). Though Bloch's definition is an accurate one, it is perhaps too fundamental. Accommodation must be made as well for male attempts to master the feminine and the fear and

antipathy towards women which underlie all misogynous discourse.

The misogyny which I will explore in this study is primarily literary. The definition of misogyny employed here must, in addition to meeting all of the above qualifications, be calibrated to handle literary misogyny, which has certain literary and cultural stereotypes. The predominance of rhetoric, for example, looms large in misogynous literature. This is not to say that the epideictic nature of misogynous literature in any way mitigates the negative effects that literary misogyny has on women--such literary devices, one could argue, serve to perpetuate antifeminism by obfuscating the issue, thus preventing a meaningful dialogue on women's independence, equality, and self-determination. A definition of literary misogyny must consider the rhetorical nature of antifeminist treatises. Such consideration, however, does not mean that rhetoric should be dismissed as literary calisthenics, practiced to keep the male author's mind limber.

Literary misogyny frequently also implies a tacit connection between the female body and the implicitly female form of the male-authored text.⁴ That femininity and language are aligned is evinced in the prose of the querelle and in Hesperides. The traditions of rhetorical copia and dilatatio, which emphasize controlled expansion of

the text and were often employed by male authors writing about women, provide a corollary to male control of the female body.

The indeterminacy of misogyny, then, necessitates a definition which allows for the identification of cultural and literary misogynous stereotypes. Keeping these provisos in mind, I propose the following definition of misogyny: violent and blatant avowal of hatred directed towards individual women and/or the female sex in general and the cultural or individual repression of the female sex which promulgate an essentialist notion of woman and frequently, but not always, is concealed behind the veil of praise or rhetoric. The above definition is both specific enough and broad enough to apply to the literature of the querelle des femmes, and the misogynous elements in Robert Herrick's Hesperides.

There are a limited number of misogynous paradigms in Renaissance culture. The seductress, the garrulous female, and the virginal enchantress turned vile hag encompass the primary patterns around which Renaissance misogyny revolves. In this chapter I will examine manifestations of misogyny which contributed to misogynous cultural stereotypes during the Renaissance and the misogynous stereotypes in Hesperides. Beginning with Eve, the paradigmatic seductress, and ending with the grotesque hag, I will attempt to show that these ostensible polar

opposites represent two sides of one misogynous dialogue.

Eve--The Seductress in the Garden

Perhaps the most potent literary legacy affecting the Western conception of woman is the Yahwist version of Creation and the Fall in Genesis. The figure of Eve in Genesis 2 incorporates all of the fundamental misogynous modes of representation: she is the archetypal seductress, she embodies the connection between woman and language, and her pre- and post-lapsarian states can be seen as emblematic of the enchantress/hag dichotomy.⁵ The figure of Eve in Genesis is not inherently a misogynous representation. The stereotype of Eve has been created by history--she has been appropriated by, and has become the cornerstone of Western misogynous tradition. During the early Christian era, the Middle Ages, and the Renaissance the mere mention of Eve's name carried with it a myriad of antifeminist associations. From the weakness and innate mental and physical inferiority of women to the concepts of female pride and deception, references to Eve often connoted a misogynous notion of woman which was at once the staple and the mainstay of misogynous literature.

The stereotype of Eve is fundamentally connected to language, the pastoral, and the idea of the hag. In the account of Creation in Genesis 2 man and woman are not created concurrently.⁶ Woman is not created in God's image, but from Adam's rib--a biblical "fact" which was

continually referred to during the Middle Ages and the Renaissance to explain woman's warped, perverted nature. It is relevant as well that in this version of Creation the birth of woman is associated with, and is ostensibly a consequence of, the naming of things. R. Howard Bloch in Medieval Misogyny and the Invention of Western Romantic Love observes that

the creation of woman is linked to a founding linguistic act. Adam is said to be the first to speak, the namer of things; and woman, or the necessity of woman, her cause, seems to arise from the imposition of names. The designation of things, a primal instance of man's exertion of power over them, and the creation of woman are coterminous. (23)

This link between Eve and language is extended when Eve persuades Adam to eat the fruit of the Tree of Knowledge--presumably this persuasion was enacted verbally. It is significant as well that Eve's use of language is fundamentally different from Adam's. Adam's naming of the animals is shown to be inherently correct: there is a perfect correlation between each animal and its name. Eve's use of language on the other hand is more subtle. Eve, with the help of the serpent, translates God's edict not to eat of the Tree of knowledge as a prohibition indicative of God's jealous nature. She sees that the Tree

of Knowledge is "a tree to be desired to make one wise" and she eats of it (Genesis 3: 6). Moreover, she uses her own persuasive language to induce Adam to eat the fruit as well--consequently earning herself a reputation for being cunning and deceptive. Through the cultural transmission of the text in Western Christian tradition, the fruit of the Tree of Knowledge came to connote carnal knowledge. Sexuality and language are closely allied, finding their nexus in the person of Eve. Women and language, it seems, are causatively intertwined, an association which will become increasingly complex throughout the Middle Ages and the Renaissance. Not only will women be increasingly associated with volubility--the trope of the garrulous women is a commonplace in the literature of the Renaissance querelle des femme--but femininity and ungovernable language become virtually synonymous in misogynous discourse.

In particular, women become associated with the indeterminate, multi-referential nature of poetry itself--an example of the Renaissance preoccupation with the feminine. It is perhaps no coincidence that an abundance of poetry (seventeenth-century poetry in particular) treats the subject of women: female beauty, the female body, and feminine constancy and inconstancy are endlessly discussed in male-authored poetry. This link between femininity and poetic language is particularly germane to Herrick's love

poetry which creates an implicit and explicit affiliation between the female body and Herrick's poetic body of work. In Hesperides the poet's poetic and the aesthetics of femininity often overlap. For example, "The Lily in a Christal" (H-193) and "Upon some women" (H-195) both demonstrate Herrick's idea that the female body and the poetic body are intrinsically related.⁷

The myth of the Fall, through which Eve is figured as the catalyst who brings idyllic life in Eden to an end, is vital to a study of Eve as a misogynous paradigm. The story of the Fall serves to expose Eve's (woman's) moral weakness, gullibility, pride, and feminine deceptiveness. In fine, Eve's role in the Fall served to justify the inequality and repression of women propounded in the Judeo-Christian tradition. Because Eve is referred to as "the mother of all living" in Genesis 3:20, her behavior and characteristics are generalized to include all women. If Eve is depraved and lacking in self-control then her daughters must be so as well.

Associated with the myth of the Fall in Genesis is the creation of human sexuality. The fruit of the Tree of Knowledge which Eve eats and persuades Adam to taste as well, is frequently identified with carnal knowledge. In The Dangerous Sex: The Myth of Feminine Evil H.R. Hayes argues that

"knowing good and evil" is basically connected

with sex. Robert Gordis, analyzing the Hebrew, points out that the word for knowledge often has sexual significance; for instance, "and Adam knew his wife." Geza Roheim brings up the fact that in the Talmud the verb meaning to eat can also mean coitus. (91)

Throughout history, Eve, through the pivotal role she plays in the Fall, becomes intimately connected with the birth of sexuality. In particular, she is associated with a malevolent sexuality that gets Adam and Eve expelled from paradise and sows the seeds of discord between a son (Adam) and his father (God). Because of Eve's actions there is "enmity between [man] and woman," painful childbirth, and the necessity to labor for bread (Genesis 3: 15-19). The familial model in the myth of Creation and the Fall is strikingly similar to the Oedipal triangle. As in the Oedipus complex, it is the Law of the Father (God) which separates mother and son--remember, Eve is referred to as the "mother of all living" in Genesis 3:20--but it is the mother who shoulders the son's hostility for this split.

Eve's abiding legacy is apparent not only in the prose literature of the Renaissance querelle des femme but in the poetry of Herrick as well. Though other Renaissance poets make use of the Eve-like persona, employing and perpetuating the ideas of feminine seduction and deception found in Genesis, Herrick's appropriation of the feminine

paradigm established in the Genesis myth of Creation and the Fall permeates the structure of Hesperides. One could, in fact, argue that the Hesperian world is Herrick's rendering of the Garden of Eden--a concept closely allied to the pastoral sensibility of Herrick's volume. Eve, as the woman in the landscape, becomes a paradigm for the mistresses in Hesperides. Within the model of Eve as a sexually malevolent figure, she becomes associated with the garden which contains her. Both woman and garden are figured in misogynous discourse as outwardly attractive and inviting. But just as Eve becomes associated with mutability and deception, so the garden with the woman in it becomes identified as an outwardly attractive locale which is dangerous to man--a topos of the pastoral tradition.

Though Herrick does not refer directly to the Judeo-Christian myth of Creation and the Fall in Hesperides, I would suggest that his rejection of explicit biblical allusion here is extremely significant. Herrick's spurning of biblical support in this case is a rejection of the word of his spiritual father, a denial of paternal authority as it were. Herrick, however, cannot completely repudiate this paternal power, it seeps in through the cracks and infiltrates the thematic and structural composition of Hesperides. The pervasive guilt expressed in His Noble Numbers can be seen as a penitent response for the denial

of the Father evinced in Hesperides. A closer examination of the Oedipal paradigm in Hesperides will take place in Chapter 4 of this study.

The Pastoral--The Dangers of the Garden

Like the Bible, pastoral uses the topos of the garden as a locus amoenus in which the pastoral drama is enacted. Moreover, both Edenic myth and pastoral poetry presuppose a fall from grace, an irrevocable loss. The idea of the seductress and the topos of the garden are elemental features of Hesperides which would have invoked the Judeo-Christian myth of Creation and the Fall in the minds of Renaissance readers. Herrick's pastoral sensibility, however, is distinctly Hellenistic. The pastoral ideal in Greek literature is epitomized by the concept of the Golden Age. First mentioned by Hesiod in Works and days, the Golden Age is ostensibly a dreamlike era of bucolic simplicity where ease, fine weather, youth, beauty, and sexual licence predominate. And, like the Bible, the Golden Age uses the topos of the garden as the site of the pastoral drama.

In terms of misogynous discourse, the association between gardens and the female body is an important link between biblical myth and pastoral convention. The myth of Creation and the Fall in Genesis establishes an indissoluble connection between Eve and the Garden of Eden itself. Not only is Eve contained within the garden but

she also is a representative, a living, breathing incarnation of the garden. It is significant that nothing happens when Eve tastes the forbidden fruit. If she is incorporating a substance which she already contains this makes sense. It is when Adam eats of the tree that cataclysmic events ensue. Unlike Eve, Adam is ingesting foreign matter. Eve and the garden are not separate entities, but representatives of one another.

Similarly, in pastoral poetry the body of the female and the landscape of nature are often linked. Like a woman's body, the garden of pastoral poetry is lush, fertile, and inviting. In particular, the pastoral landscape is associated with the maternal body. Richard Caldwell in The Origin of the Gods: A Psychoanalytic Study elaborates on this connection between the maternal body and pastoral landscape observing that the "gardens, meadows and fields" of pastoral tradition are often associated with "female sexuality or the maternal genitals....The Greek word pedion, for example (Homer's 'Elysian field' is an Elysion pedion), means both 'plain, field' and '(sexually mature, i.e., maternal) female genitals'" (158). The locus amoenus of the Golden Age is, then, both the physical environment, and the alluring body of the sexually mature woman. This concept of garden/land as the maternal body is especially relevant to Hesperides, where Herrick's female subjects are continually associated with nature--flowers,

in particular, are often associated with the feminine in Herrick's volume. More important, Herrick's sole mention of his mother in Hesperides is one in which he explicitly associates her with his motherland.

There is a dark side to the pastoral concept of feminine lushness, fecundity, and beauty. Just as Eve, during the Renaissance, is figured as the deceitful temptress of the Garden of Eden, the Golden Age representation of the female body in the Garden is often viewed with suspicion and even hostility by the male Renaissance writer. During the Renaissance the woman in the garden comes to be increasingly indicative of beauty masking as treachery. In The Earthly Paradise of the Renaissance Epic A. Bartlett Giamatti observes that the "classic Renaissance garden presents what poets from Ariosto to Spenser will expand--the beautiful-seeming earthly paradise which in reality is a dangerous and deceptive place where man's will is softened, his moral fiber unraveled, and his soul ensnared" (126). This treacherous garden became increasingly associated with the female body in Renaissance poetry. Page Ann Du Bois in "'The devil's gateway': Women's Bodies and the Earthly Paradise" observes that by the time of the Renaissance the woman/garden metaphor had become increasingly misogynous: "the woman in the garden emasculates the hero, and the garden, which was once a space of lost delight, of

perfection, becomes in the Renaissance the site of that emasculation" (48). Just as Eve in the Old Testament is presented as the conduit to Adam's downfall, the woman/garden metaphor of pastoral tradition was often used in a misogynous manner during the Renaissance to symbolize seductive and emasculating femininity.

The response of the male Renaissance writer to this threatening femininity figured in the pastoral garden is an attempt at textual control of female sexuality. Eugene R. Cunnar in his essay "Fantasizing a Sexual Golden Age in Seventeenth-Century Poetry," contends that "the myth of a sexual Golden Age as a male discourse of desire...contained an explicit attempt on the part of male poets to regain control of male-female relationships"--an attempt to recapture control which was enacted through the definition and restriction of the feminine. The concept of Golden Age sexual freedom during the Renaissance was appropriated to enact a male fantasy of limitless sexual domination over the female body. Envisioned by Cunnar as a sort of backlash against the Petrarchan and Neoplatonic movements, "the male myth of a sexual Golden Age provided seventeenth-century poets with a means to construct fantasies designed to secure their power over women as it alleviated male sexual anxieties" (204).

The mere title of Herrick's collection prepares the reader for a volume of poetry in which the pastoral

tradition predominates. Pastoral themes, however, are not only present in the individual poems of Hesperides, but permeate the very structure of the volume. As Ann Baynes Coiro observes in "Herrick's Hesperides: The Name and the Frame," in choosing Hesperides as his title Herrick "alerts the reader to the classical image of the earthly paradise" (313). On the one hand, this "earthly paradise" is related to themes of death and immortality in that it was "frequently conflated with the Fortunate Isles, the Islands of the Blest, and eventually with Elysium" (Coiro, 313). On the other hand, the Hesperides are connected as well with relations between the sexes, specifically with marriage.⁸ (The seemingly contradictory themes of death and sexual fruition in Hesperides are not unrelated, but, as I will argue later, are psychologically affiliated, the feminine presence being the common denominator in both.)

On a basic level Herrick's Hesperides is a metonymy for the female body. The word Hesperides is only used twice by Herrick in his poetry, once in "To Virgins" (H-297) and once in "The Description: Of a Woman" (S-6). In both instances it is linked to the female body and female sexuality--particularly in "The Description: Of a Woman" which uses the Hesperian garden as a trope for the female genitals. Herrick, like many of his male contemporaries, by appropriating the traditions of pastoral poetry, particularly the concepts of the Golden Age and the locus

amoenus, was enacting a misogynous mode of representation in which the female body is figured as the site of emasculation and psychological demise.

Ovid--The Lover and the Cynic

It is frequently observed that Herrick was a disciple of Ovid. That Herrick's misogynous presentation of women, however, owes much to Ovid's construction of the feminine in The Art of Love, The Remedies for Love, and his Metamorphoses has been largely overlooked. Ovid's contribution to the misogynous construction of the feminine within the Roman tradition is seminal and has far-reaching effects for the Middle Ages and the Renaissance. In the study of Renaissance discourses of misogyny and, in particular, in the study of Herrick's work, Ovid's contribution to the misogynous tradition must be recognized in order to clarify and contextualize the recurrent misogynous themes and ideas in Renaissance literature.

The Art of Love and The Remedies for Love not only emblemize Ovid's concern with the female psyche and erotic aesthetics but represent the duality in the enchantress/hag dichotomy--The Art of Love deals with the alluring seductress while The Remedies for Love presents women as grotesque and repulsive. The Art of Love is essentially a guide for finding, winning, and keeping a lover. Though its premise is not misogynous, The Art of Love contains many antifeminist elements which, when taken

together, present a misogynous conception of women.

"Ovid," Rogers observes, "found women as foolish as they are frail, regarding them as charming toys easily won by pretense" (50). This is the portrayal of women found, not in the explicitly misogynous The Remedies for Love, but in The Art of Love. Women, as they are portrayed in The Art of Love, have "frivolous minds...won by trifles" (23).

Though it ostensibly presents women as enchanting and delightful, The Art of Love, like Hesperides, betrays an underlying misogyny in its attitude towards the beautiful woman. Ovid observes that "many [male seducers] have found useful the deft arranging of a cushion. It has helped too to stir the air with a light fan, or to set a stool beneath a dainty foot" (23). Furthermore, all of these considerate gestures on the part of the male lover are not portrayed as springing from warmth of feeling or true sentiment, but from a calculated, mercenary strategy of seduction. The would-be male lover is advised to convince his mistress that he is spellbound by her beauty. She is to be pandered to by the male lover in order to ensure mindless complacency. If these step-by-step instructions are followed, "though she be as violent as grim Medusa, she will be mild and gentle to her lover. Only while so talking take care not to show you are feigning, nor let your looks undo your words," Ovid warns (87). Women are essentially objects to be won: "a woman, no less than

populace, grave judge or chosen senate, will surrender, defeated, to eloquence" (45). As Ovid's military language ("surrender," "defeated") implies, his manifesto on the art of love reads like a treatise on erotic warfare. Ovid assures his male readers "that all women can be caught; spread but your nets and you will catch them....Only persevere; you will overcome Penelope herself" (31, 45).

Ovid is here introducing the idea, frequently invoked during the Renaissance and by Herrick in his poetry ("No fault in women," H-291; "Deniall in women no disheartning to men," H-675; "Maids nay's are nothing," H-735), that all women crave sex, their denials arising from adherence to form rather than virtue. Women are represented by Ovid as ruled by physical lust; a woman's desire for sex is portrayed as insatiable and closely allied with mental instability. Women's lust is "keener" than men's "and has more of madness" to it (37).

The Remedies for Love is basically a negation of the teachings in The Art of Love. Ostensibly meant as instruction for both sexes, The Remedies for Love is addressed primarily to the male lover who wishes to fall out of love or be rid of his mistress. Where The Art of Love contains strains of misogyny, The Remedies for Love is blatantly and thoroughly misogynous. Like the grotesque women of the epigrams in Hesperides, the women in The Remedies for Love are presented as physically repulsive to

male sensibilities. The Remedies for Love, Rogers observes, "reveals a delight in ridiculing and degrading women....Having built up the charms of love and women in The Art of Love, Ovid strips them away in The Remedies; he shows how to counteract the attractions of a mistress, however lovely she may be" (49). In disabusing himself of his mistress' charms, the male lover is urged by Ovid to turn even her virtues against her:

Where you can, turn to the worse your girl's attractions, and by a narrow margin criticize amiss. Call her fat if she is full-breasted, black, if dark-complexioned....Insist that she sing if she be without a voice; make her dance if she know not how to move her arms....If her teeth are ugly, tell her something to make her laugh.

(201)

"While Ovid's attitude to love is ambivalent," Rogers notes "his evaluation of women is entirely consistent: attractive as they may be, they are frail, foolish, and greedy" (50). Though Ovid's portrayals of women are intended to be cynically amusing, they should nonetheless be taken seriously in that they represent a noteworthy addition to misogynous traditions in literature which came to fruition in the Middle Ages and the Renaissance.

The themes of women's insatiable lust, greed, vanity, and frivolity, all present in Ovid's work, recur

continually throughout the literature of the Renaissance querelle des femme. And, of particular importance for this study, Ovid's concept of the feminine is very much present in Hesperides. For example, the concept of cleanly-wantonnesse in Hesperides can be seen as having its source in Ovid. Such a connection not only links Herrick's concept of human sexuality to Ovid's, but, by association, creates a correlation between Ovid's misogynous concept of the feminine (particularly in The Art of Love) and Herrick's presentation of the feminine in Hesperides. In the introduction to The Art of Love Ovid tells his reader "[o]f safe love-making do I sing, and permitted secrecy, and in my verse shall be no wrong-doing" (15). Herrick, like Ovid, at the beginning of his volume of poetry informs his reader that he will sing of sexual love which is nonetheless pure and, presumably, free from guilt and sin. Like Ovid, Herrick specifically employs the word "sing" to describe how he will treat his erotic subject ("The Argument of his Book," H-1). Herrick's concept of cleanly-wantonnesse has been discussed at great length by critics; none, however, to my knowledge note the possible Ovidian link in this sentiment.

The association between Ovid's misogynous concept of woman and Herrick's misogynous construction of the feminine is born out by a comparative study of the presentation of women in Ovid's The Art of Love and The Remedies for Love

and Herrick's Hesperides. Ovid, in The Art of Love and The Remedies for Love, presents his reader with an image of femininity in which female charms mask a grotesque, corrupt interior. In The Remedies for Love in particular, feminine beauty is shown to be all artifice: "We [men] are won by dress; all is concealed by gems and gold; a woman is the least part of herself. Often you may ask, where is there ought to love amid so much; with this aegis wealthy Love deceives the eye" (201). Ovid advises men to surprise their mistresses at their toilet if they wish to see the true nature of a woman's beauty:

Arrive unexpectedly: safe yourself, you will catch her unarmed; she will fall, hapless woman, by her own defects....[W]hen she is painting her cheeks with concoction of dyes, go (let not shame hinder you) and see your mistress' face. Boxes you will find, and a thousand colours, and juices that melt and drip into her warm bosom. Such drugs smell of your table, Phineus; not once only has my stomach grown queasy at them. (201-3).

This is Ovid's "real" woman: a lump of soft, formless flesh whose face and body are nauseating to the male spectator, she is an emblem of Ovid's tenet that "woman is the least part of herself."

This portrayal of the female body as sickening is epitomized during the Renaissance by the anti-fruition

poem, a form employed by countless Renaissance poets as a means for dealing with the disappointment and revulsion which sexual satiation produced (Cunnar, 194). There is, in Hesperides, a correlative to this repulsive portrayal of the feminine. Herrick, for example, expresses the sentiment that "woman is the least part of herself" in many of his coarse epigrams dealing with women. The most precise articulation of this idea, however, is found in "Upon some women" (H-195). As The Remedies for Love is addressed to those men who wish to avoid or escape the love of the female sex, "Upon some women" is explicitly directed to men "who wilt not love" women (1). Like Ovid, Herrick presents his reader with a composite of femininity which assimilates Ovid's idea that "woman is the least part of herself." Ovid's voyeuristic activity of spying on his mistress at her toilet is supplanted in Herrick's poem by a catalogue of woman's false parts--ultimately she is shown to be completely artificial, a hodgepodge of synthetic parts whose human form belies her non-human components. Women in Herrick's poem are portrayed as

False in legs, and false in thighs;
 False in breast, teeth, haire and eyes:
 False in head, and false enough;
 Onely true in shreds and stufte. (9-12)

For Herrick, as with Ovid, female beauty, indeed femininity itself, is shown to be a cheat. Women are portrayed,

somewhat paradoxically, as both repugnant to male sensibilities and a fantasy. In the work of both poets, woman is shown to be a fiction who creates herself out of various odds and ends. Ovid's mistress, without her feminine accoutrements, is presented as a shapeless, lifeless piece of flesh. Herrick elaborates on this idea by displaying his female subject as a mélange of various materials who, when these false elements are removed, is a non-entity

Like Ovid, Herrick employs voyeurism as a means for dissecting and mastering the female body. In the love poetry in Hesperides the female spectacle is often dismembered and/or portrayed with some obscuring, gauzy material concealing her body or body parts. In the epigrams the female body is presented as blatantly sexual and thoroughly odious. As in Herrick's epigrams, the voyeurism which Ovid portrays in The Remedies is not sexually arousing to the observer. On the contrary, the voyeur experiences intense revulsion. In Ovid's recounting of the myth of Actaeon in his Metamorphoses, voyeurism, though presented as having occurred accidentally, has negative results as well. Rather than being simply nauseated, however, Actaeon is dismembered by his hounds. The female body may appear superficially lovely, but if observed furtively what is under the surface of the female spectacle, the "real" woman, will horrify or

psychologically fragment the male spectator. Herrick's appropriation of the myth of Actaeon, though it does not have such a grizzly ending as Ovid's tale, invokes the idea of feminine menace through its association with the Ovidian source. (I will discuss Herrick's use of the Actaeon myth at length in Chapter 5.)

Petrarch--The Psychology of the Male Lover

Hesperides, though seemingly preoccupied with the feminine, is also profoundly concerned with the psychology of the male lover. In actuality, the poet's concern with women does not stem from an interest in the feminine per se, but from a concern with the physical, emotional, and mental effects which women have on the poet/persona. This narcissistic concern with the self in Hesperides is deeply influenced and guided by Petrarch and the courtly love tradition. In the Petrarchan version of courtly love the concern with male psychology is exploited and taken to its limit. Petrarch is obsessed, as it were, with the minutiae of the male lover's mind. The effect of the Petrarchan mistress' emotional coldness on the male speaker's mentality is excruciatingly examined from every possible angle. Through his fixation on the male psychology Petrarch establishes models of femininity and masculinity which were to leave an indelible mark on Renaissance love poetry.

Petrarch's influence on Herrick is most apparent in

Herrick's use of the anatomical blazon. The anatomical blazon is a relatively short poem in which

The selected part of the anatomy [receives] repetitive praise of its charms and virtues, and analysis of its effect on the poet's own sensibilities....The individual feature is examined and described minutely, but the interest lies not so much in the feature itself, as in the effect which this feature exercises on the poet.

(Saunders, 118, 137)

The psychology behind the blazon tradition is similar to that of fetishism where the fetishized object becomes the site onto which the male projects his own fantasies and anxieties--fetishism is a recurring theme in Herrick's love poetry which I will discuss extensively in Chapter 5.

The anatomical blazon reached its zenith in sixteenth-century France, but had its origins in early sixteenth-century Italy. Alison Saunders notes in The Sixteenth-Century Blason Poetique that

from Petrarch onwards we find occasional sonnets written in praise of one particular feature of the lady's beauty, using highly precious imagery and hyperbole in order to convey the effect upon the poet of this single feature. (91)

Petrarch's influence on Herrick is recognizable in that both poets objectify and dismember women with the male

gaze. In the Rime sparse Laura is so fragmented that it is difficult, if not impossible, to achieve a complete image of her physical form. As Nancy J. Vickers observes, Laura in the Rime sparse "is always presented as a part or parts of a woman...[one] whose whole body was at times less than some of its parts" (266, 67). (See songs 3, 11, 21, 29 in the Rime sparse, for example.) The fragmentation which Vickers refers to in Petrarch's verse can be seen in Herrick's as well where his many mistresses are alternately breasts, hair, sweat, lips, breath, clothes, and even the female genitalia ("The Description: Of a Woman," S-6), but never do we obtain a complete, integrated picture of one of Herrick's elusive mistresses.

Herrick's Petrarchanism is also suggested by his concern with the theme of metamorphosis, with flux and instability, and with the anxiety which results from these concerns. Robert M. Durling in his study of Petrarch's lyric poems points out that the deepest preoccupations of the Rime sparse are related to notions of "dismemberment or scattering versus integration; poetic immortality versus death; the creation of poetry as the expression of the impossibility of speech resulting from sexual fear" (29). These fundamental preoccupations of Petrarchanism are all mirrored in Hesperides. Like Petrarch, Herrick is preoccupied with dismemberment and, like Petrarch, he projects this anxiety onto isolated parts of the female

body, employing the poetic medium to express circuitously a fear of female sexuality.

The Witch--The Phallic Woman

The paradigm of the witch, though ostensibly at the opposite end of the spectrum from the model of Eve, represents a parallel pattern of misogyny. Both Eve and the witch are portrayed in misogynous discourse as emasculating, corrupting through their sexuality. Similarly, both figures are shown to have an elemental relation to language, particularly deceptive language. If Eve provides a paradigm for the mistresses in Hesperides, the witch figure is a model for Herrick's grotesque women in the epigrams, especially the hag, who represents the quintessence of Herrick's grotesque women.

That female nature and malevolent magic were intimately associated is a conviction deeply rooted in Western Christian tradition. One can trace its roots as far back as the myth of Creation and the Fall in Genesis. That Eve was formed from Adam's rib was often taken as evidence of her inherent perversion, her skewed nature. Moreover, Eve's association with Satan in Genesis established the connection between Eve (all women) and the powers of darkness and mutability. The representation of Eve which evolved over time is characterized by duality: Eve is both the alluring seductress in the garden and she is also a witch figure on intimate terms with Satan.

Just as Eve's corrupting influence was closely allied with her speech and sexuality, it was thought that the witch's powers centered around her verbal capacity--her invocation of the Devil had to be uttered aloud and her actual power over other people was enacted through various spells and incantations which had to be verbally articulated--and her sexuality. These two defining characteristics of female sorcery were officially established in the Malleus Maleficarum (1486), written by Jacob Sprenger and Heinrich Institoris. The Malleus Maleficarum ("Hammer of the Witches") provides an illustration of the loathing of the phallic woman in Hesperides which is largely subtextual. K.M. Briggs in Pale Hecate's Team notes that the Malleus Maleficarum had "the most widespread influence" on European witchcraft beliefs (16). Furthermore, "the most important book in the English witchcraft controversy," Reginald Scot's The Discoverie of Witchcraft, evinces a "close" reading of the Malleus Maleficarum (Briggs, 31).

That female sexuality, speech, and witchcraft are all intermeshed is apparent from even a superficial reading of the Malleus Maleficarum. The majority of questions treated in the Malleus Maleficarum are of a sexual nature and include such topics as "Concerning Witches who copulate with Devils," "Whether Witches can Hebetate the Powers of Generation or Obstruct the Venereal Act," and "Whether

Witches may work some Prestidigitatory Illusion so that the Male Organ appears to be entirely removed and separate from the Body" (vii). Witches, in the Malleus Maleficarum, are seen as having voracious sexual appetites, desiring superhuman amounts of sexual activity and, ultimately, the male phallus itself. The writers, in attempting to prove their point, put forth the following "true" story:

And what, then, is to be thought of those witches who in this way sometimes collect male organs in great numbers, as many as twenty or thirty members together, and put them in a bird's nest, or shut them up in a box, where they move themselves like living members, and eat oats and corn....For a certain man tells that, when he had lost his member, he approached a known witch to ask her to restore it to him. She told the afflicted man to climb a certain tree, and that he might take which he liked out of a nest in which there were several members. And when he tried to take a big one, the witch said: You must not take that one; adding, because it belonged to a parish priest. (121).

Humorous though such an example may be, it exemplifies an intense male fear of devouring, castrating female sexuality.

Closely allied with this portrayal of consuming female

sexuality in the Malleus Maleficarum is the misogynous representation of female speech. Noting the many reasons why women are more subject to witchcraft than men, the authors of the Malleus Maleficarum observe that "they [women] have slippery tongues, and are unable to conceal from their fellow-women those things which by evil arts they know" (44). Female garrulity, then, is a prime reason for the dissemination of witchcraft among women. In considering other feminine properties which make women vulnerable to witchcraft, the authors of the Malleus Maleficarum distinguish the female voice: "[l]et us consider another property of hers, the voice. For as she is a liar by nature, so in her speech she stings while she delights us" (46). Employing the misogynous topos of the garrulous woman, the authors portray the feminine voice as inherently deceptive. The authors obliquely concede to their ambiguous feelings regarding the female voice, admitting that it "delights" as it "stings." The female utterance is here figured in near phallic terms--the word "sting" connoting a piercing/phallic penetration. As the witch is portrayed as wishing to appropriate the male phallus, she is here shown as appropriating another male prerogative--speech. As in Hesperides, the feminine and language are connected in that they both represent effeminization and emasculation for the male writer. By transgressing gender boundaries (appropriating the phallus)

and usurping the male prerogative of speech, the witch is trespassing in the male realm. It is fear of female power, via female sexuality and speech, that the authors of the Malleus Maleficarum are articulating. Witchcraft paranoia, then, is not so much a fear of devilish magic or heresy as it is an expression of male dread of female power.

Not only in the literature of the querelle des femmes, but in Renaissance poetry as well, the image of the witch is one in which femininity has transgressed its boundaries. Briggs observes that "as the witch panic increased [during the seventeenth century] the treatment of witches in both poetry and popular literature became more serious" (27). The paradigm of witchcraft constructed in the Malleus Maleficarum is repeatedly implemented in the witch treatises of the querelle des femmes. Pamphlets such as The Arraignment and Burning of Margaret Ferneseede (1608)--not an official witch-craft treatise--and The Wonderful Discovery of the Witchcrafts of Margaret and Philippa Flower (1618) promulgate the basic tenets of witchcraft established in the Malleus Maleficarum. Both treatises contain the notion that a witch is someone who has usurped male authority and both works associate female transgression with female sexuality and speech.

Deviant female sexuality in Hesperides is most flagrantly portrayed in the hag poems. When Hesperides was published (1648) the witchcraft craze was almost at its

height--reaching its peak in 1650 (Briggs, 219). With the perspective afforded us by historical distance Herrick's witch figure seems to be an innocuous portrayal of folk superstition. It must be remembered, however, that during this time countless women were being put to death for witchcraft. Most of these alleged witches were older, single, or widowed women with no place in a patriarchal society--and, significantly, no man to control them (Brauner, 41). Herrick's hag figure is usually old and is always portrayed as employing a distinctly malevolent magic. She is also, I would argue, a perverted mother figure. The witch is often figured as giving suck to her familiar in a perverted, yet recognizable, representation of maternity.

Herrick's witch figure, I believe, represents one aspect of the goddess Diana--Hecate. Though mentioned by name only once ("The Vision," H-142) the goddess Diana is a presence throughout Hesperides. We see her, for example, in Herrick's appropriation of classical mythology (the myth of Actaeon) and in the poet's mistress Dianeme, who appears six times throughout the volume. Diana, however, is not represented solely as a virginal mistress, but, as Hecate, she functions as a hag figure in Hesperides. In "The Hag" (H-1122) Herrick produces a crone who is a grotesque parody of the goddess Diana. Instead of being virginal she has a ravenous sexual appetite--she is copulating with a goat in

the first stanza. Like Diana she is associated with the moon (10, 16). And, like Diana, she is affiliated with "hunting" and animals (11, 13). In accordance with Herrick's sexually deviant hag figure, seventeenth-century mythographer Alexander Ross in his Mystagogus Poeticus says of Hecate that she "is the true emblem of a whore, who is indeed the child of Hell, and queen of the night" (154). Being steeped in classical mythology, Herrick would be familiar with Diana's triadic nature. In her most conventional form she is the virgin goddess of the hunt:

As Cynthia, Lucina, or Phoebe, sister of Phoebus Apollo, Diana rules the moon: as Hecate, she rules in Hades. Because of her three functions, she is sometimes called the 'three-formed goddess' (diva triformis); allusions to her in one form often include the other two. (Shaver, 27)

Diana's triadic nature was familiar to the literati of the Renaissance. Like the Diana-as-witch, Herrick's hag is associated with black magic: she has the power/desire to harm children in "Another" (H-899), she is a bewitcher of men in "Another to Bring in the Witch" (H-890), and she goes for midnight rides on stolen horses in "Another Charme for Stables" (H-891). Herrick's hag and his Dianeme/Diana figure, though they are ostensibly diametric opposites, incorporate the two aspects of female sexuality (beautiful

virgin and repulsive hag) which Herrick and his contemporaries seemed to find so disconcerting.

The Psychological Origins of Misogyny

The paradigms of the seductress and the hag overlap at many points. Both models of the feminine suggest the idea that the female body is tied to the natural world; the enchantress in the landscape and the witch, associated with animals and hunting, are both the site of male corruption and emasculation. In both paradigms language, especially deceptive language, and the feminine are seen as being intimately related. Both of these misogynous paradigms suggest the idea of a powerful and, hence, transgressing female. The archetypal paradigm of a powerful woman is the figure of the mother. Though the figure of the mother is not explicitly present in any of these paradigms, she is the underlying force behind the misogynous presentation of powerful, often phallic woman. As in Hesperides, the mother in these paradigms is an absent presence who colors the representation of woman.

The most universal and, it could be argued, the most intense episode in any male's life is the early experience of the loss of the symbiotic connection with the mother. According to psychoanalytic theory, for approximately the first six months of an infant's life he/she exists in a symbiotic relationship of dependence and attachment with the mother. The infant and the mother form a dyadic unit

in which the child does not differentiate between itself and the mother. This pre-linguistic experience is superceded by the state of individuation which occurs when the infant first recognizes that it is a separate entity from the mother. There is "an emerging awareness of self or individual identity, as a result of the differentiation between self and other, subject and object" (Caldwell, 23). In Lacanian terms it is paternal law which is responsible for this split of the mother-child dyad. Specifically, it is the phallus which "stands for [the] moment of rupture. It refers mother and child to the dimension of the symbolic which is figured by the father's the place" (Rose, 38).

Significantly, this entry into the symbolic realm is coincident with the ascendancy of language in the child's life. "The intervention of a third term [analogous to the father] is the precondition of language (the use of the three basic pronouns 'I'/'you'/'he-she-it'), and it can be seen in the structure of the Oedipus complex itself" (Rose, 36). Desire is born out of this primordial split between mother and child. "The unconscious memory of symbiosis persists as the prototype of total gratification, and the unconscious desire for symbiosis remains as the prototype of desire as impossible, unsatisfiable, and total" (Caldwell, 25). Feelings of anger and even hate arising from this frustrated desire are then transferred and generalized to all women. Particularly when there is some

sort of disfunction or aberration in the mother-child relationship (the mother figure is absent or emotionally cold and unresponsive) misogynous patterns of thought may arise. Fear of female power is a generalized reaction which reflects the overpowering omnipotence of the mother in the fantasy lives of many males. Though it is the father who ruptures the mother-child dyad, it is the mother with whom this loss is associated, and it is she who becomes the receptacle of hostility. The misogynous impulse to define and master the feminine is a response to maternal power and a manifestation of the male desire to re-achieve and reconstruct the ever-elusive symbiotic state. Misogyny is, in effect, a relocation of feelings which were at one time directed towards a maternal figure and are now rerouted into misogynous patterns of representation such as the seductress and the hag.

Representations of the female body as grotesque in the misogynous literature which I will be looking at are also a response to the maternal. The grotesque body, often represented as a parturient maternal form, is depicted as such because for the child to separate from the mother she (the mother) must often be made abject. Kristeva, working from a Lacanian perspective, suggests that the mother is the primal object of abjection in that the symbolic (the Father, Law, language) "is not, of its own accord, strong enough to ensure separation; it depends on the mother

becoming abjected" (Lechte, 159). The grotesque or abject female body is intimately associated with the attempt to separate from the mother.

The relationship between misogyny, language, and the schism in the mother-child relationship can be clarified by superimposing it on the Judeo-Christian myth of Creation and the Fall and the pastoral tradition discussed above (11-22). The story of Creation and the Fall in Genesis supplies a narrative structure for psychoanalytic theories of separation-individuation. In Genesis 1-3 God represents the paternal authority ("paternal metaphor") who actualizes the rupture between Adam and Eve. Eve represents not only Adam's wife but his mother--she is referred to as "the mother of all living" in Genesis 3: 20. As was mentioned above (17-18), Eve is largely synonymous with the Garden of Eden. Adam's expulsion from Eden is analogous to the boy child's individuation process, the loss of the symbiotic state between mother and child. Eve, on the other hand, is coterminous with the Garden. The Garden represents the maternal body, "an undifferentiated space, and yet one in which the girl child recognizes herself"--the concept of the garden/land as maternal body is germane to Herrick's volume in which the maternal is a suppressed yet potent presence (Rose, 54). Though she is expelled from Eden along with Adam, Eve nonetheless retains an elemental association with the Garden. And, as with psychoanalytic theory,

though it is the paternal authority which expels Adam and Eve from Eden (ruptures the symbiotic relationship), it is Eve (woman) who comes to represent for Adam (man) the cause of the Fall (loss, separation).

The idea of a symbiotic relationship between male child and mother appears as well in pastoral tradition. For example, the Garden of the Hesperides, like the Garden of Eden, represents "a fantasy of origin and of a lost and irrevocable bliss." Judeo-Christian myth and Greek myths of paradise are also analogous in that both postulate the presence of paradise at the beginning and end of life. Judeo-Christian tradition has heaven, Greek myth has the Elysian field, a pastoral locale of afterlife bliss. The presence of paradise at the beginning and end of life fits the psychoanalytic paradigm as well. "The original paradise is the memory of the symbiotic situation, and the final paradise is the wish-fulfilling fantasy that answers the unconscious desire to return to symbiosis, a fulfillment possible only after the death of the individual" (Caldwell, 157).

The psychoanalytic paradigm outlined above provides a theoretical framework both broad enough and specific enough to accommodate individual and cultural misogyny. According to this theory individual and cultural misogyny are analogous in that both spring from the early mother-child relationship experienced by most males. The nature of

misogyny postulated in this chapter will, in Chapters 3 and 4, be examined more closely and applied to the misogynous elements in Herrick's poetry. First, however, the misogynous literature of the querelle des femmes, which provides a cultural parallel and a historical framework to Herrick's misogyny, will be explored.

THE RENAISSANCE QUERELLE DES FEMMES

The literary paradigms of misogyny seen in Chapter 2 are given a specific cultural framework in the documents of the querelle des femmes. The works of the querelle in England (1540-1648) provide as well a cultural foundation for the misogyny in Herrick's Hesperides. The women in the works of the querelle are presented primarily as social beings in their roles as daughter, wife, and mother. Through the emphasis on the female body, particularly the female mouth, genitals, and the transgressing female body, the documents of the querelle create an idiom of sexuality in which woman in her various domestic roles is nonetheless discussed in a sexual language. This cultural idiom of sexuality is, in turn, concentrated in Hesperides where women are blatantly viewed as sexual, rather than social, beings.

The idiom of the querelle des femmes appears at first to be distinct from the literary paradigms discussed in Chapter 2 in that it represented an ongoing dialogue concerning women. Incorporating both misogynistic attacks and seemingly feminist defenses of women, the querelle des femmes ostensibly represents a fluid discussion through which both sides of the debate on women (misogynous and profeminist) could be heard. Though approaching the issue of feminine nature from different perspectives, both the attacks and defenses of women which made up the querelle

were often in essence supporting the same theory: the suppression and complete control of the female sex. Though there were exceptions--particularly the writings of the female participants of the querelle, such as Jane Anger, Rachel Speght, Esther Sowernam, Constantia Munda, Mary Tattlewell, and Joan Hit-him-home--many of the profeminist defenses of the querelle were indeed misogynous in nature.⁹ Propounding the female virtues of domesticity, chastity, modesty, silence, and obedience, the male authors of the defenses argued that these feminine virtues are inherent to female nature. According to the authors of these defenses, vicious misogynous attacks were "wrong" because they were untrue. It was not a woman's true nature to be sexually voracious, incessantly talkative, and mendacious--common misogynous accusations. It was argued in these defenses that women were naturally chaste and silent. Like the literary paradigms discussed in the previous chapter, the paradigms of womanhood presented in these cultural documents represent the two poles of misogynous discourse.

Though a woman (Christine de Pisan) is credited with launching the querelle des femmes, it is male writers who dominate the genre (Kelly, 5). And what is true of the querelle des femmes in general is especially true of the querelle in Renaissance England. Conducted largely by men, the English querelle des femmes did not, generally speaking, promote profeminist ideologies. "They are conservative

works," as Pamela Joseph Benson remarks in The Invention of the Renaissance Woman,

reinforc[ing] traditional stereotypes of ideal conduct and roles for each sex....They represent a resistance movement, a commitment to a notion of woman that was being threatened, and the enemy against whom the authors defend is the independent woman. They defend against her threat by denying that women either have the capacity for independent action or desire it; they celebrate a docile, chaste, conventional ideal. They are not profeminist texts. (205-06)

Benson is correct in her suggestion that misogynous texts of the English querelle des femmes represent a defensive manoeuvre. I would suggest, however, that these texts do not signal so much a response to an emergent female sovereignty as they represent a longstanding reaction against fractious and recalcitrant femininity. These documents represent a culturally specific enactment of the well established misogynous paradigms discussed in Chapter 1. The misogynous attacks of the English querelle des femmes are an outgrowth of both male psychosexual experience and cultural determinants (social, political, economic, and religious upheaval). The misogynous modes of expression contained within the texts of the querelle, especially the loathing of the female body and the preoccupation with

female sexual appetite, indicate a male fear of cannibalistic female sexuality and the horror of castration. It is this thread, the psychological origin of misogyny, that connects the antifeminism expressed in the texts of the querelle des femmes and Herrick's Hesperides. As will be shown, both the prose of the querelle and Herrick's verse contain almost identical misogynous techniques of representation. The shared misogynous themes, motifs, and ideas of the querelle and Herrick's poetry have not only a common cultural source, but suggest, as well, a similar male psychology.

Texts of the Querelle des Femmes

The texts which will be considered in this chapter do not all fall under the rubric of the querelle des femmes. In addition to the texts of the controversy, other categories which will be considered are conduct literature, practical guidebooks, and works which treat the lives of individual women. The practical guidebooks and conduct literature, in particular, illustrate the often subtextual concern with controlling the volatile female body. All of these works whether misogynous or ostensibly profeminist, promulgate a prototype of the feminine which emphasizes the need to define, shape, and regulate female behavior and the female body.

The shared themes in the cultural debate and Hesperides include female sexual licentiousness, the alliance of the

feminine and language, the idea of the female body transgressing its own boundaries, and the concept of a completely contained woman who is chaste, silent, and enclosed within the four walls of her house (the inversion of the first three themes). Though there are other misogynous themes and ideas in the literature of the querelle and Hesperides, they can normally be subsumed under one of the above categories.

Perhaps the most heavily stressed theme of the misogynous literature of the querelle is woman's voracious, almost cannibalistic sexual appetite. In Hesperides this notion of the sexually ravenous female is allied with the grotesque women of the coarse epigrams. Henderson and McManus note that "the Renaissance viewed women as possessed of a powerful, potentially disruptive sexuality requiring control through rigid social institutions and carefully nurtured inhibitions within the woman herself" (55). Joseph Swetnam in The Arraignment of Lewd, idle, froward, and unconstant women (1615) adopts this paradigm of female sexual insatiability.¹⁰ Swetnam's representation of female sexuality is one in which the woman actively and maliciously indulges her sexual appetite. Feminine passion must not only be controlled, it is to be feared:

They [women] lay out the folds of their hair to entangle men into their love; betwixt their breasts is the vale of destruction; and in their

beds is hell, sorrow, and repentance. Eagles eat not men till they are dead, but women devour them alive. (201)

Employing the idea of the vagina dentata, Swetnam's portrayal of feminine passion is one in which the female body is continually on the verge of enveloping the male. Fear of castration is articulated through an obsessive fear of female sexuality. In citing famous biblical figures who were ensnared by feminine sexuality Swetnam mentions Samson, Holofernes, and Herod--all of them men who are associated with a castrating femininity (202). Samson suffered blindness and his locks were shorn (both equated with castration) due to the duplicity of Dalila; Holofernes was beheaded by Judith (symbolically analogous to castration); and Herod, though he did not suffer decapitation himself, was responsible for the beheading of John the Baptist due to the agency of female sexuality (Salome's presumably seductive dancing). The female genitals, in particular, are figured as the site of emasculation and male perdition: "[i]f thy head be in her lap" states Swetnam, "she will make thee believe that thou art hard by God's feet, when indeed thou art just at hell gate" (202). Women "endangereth your [men's] souls" (203). As in the coarse epigrams in Hesperides, female sexuality is portrayed as inherently deviant--many of the women of the coarse epigrams are depicted as prostitutes. Even in Herrick's love poetry the

implicitly "lacking" female body suggests the possibility of male dismemberment.

As I discussed in Chapter 2, many forms of misogyny are often indirect and latent in nature. Not all of the works of the querelle were flagrantly misogynous like Swetnam's Arraignment. A work inspired by a "sour grapes" attitude, the Arraignment is not difficult for profeminists to respond to. More difficult to respond to were misogynous works of the querelle which claimed to be profeminist.¹¹ Though not officially part of the formal controversy concerning women, works which treat the lives of individual women, be they panegyric or disparaging, provide an index to what the Renaissance male found appealing or frightening in the female sex. Like the seemingly encomiastic portrayals of femininity in the courtly love convention, works written in praise of individual women, or women in general, are attempts to control and contain female behavior. In Monodia (1594), an elegy on the virtuous Helen Branch, Joshua Sylvester presents the reader with a prototype of feminine docility: she is "For maids, and wives, and widows all a pattern" (330). Of particular importance in Sylvester's elegy is Helen Branch's behavior upon the death of her second husband (the fact that she married after her first husband died is not dwelled on). Helen Branch is to be praised because of her modest, contained behavior upon her second widowhood:

But now become herself her self's commander,
 To shield her life safe from all shot of slander,
 (As 'twere) sequestered from much conversation,
 She passed her time in holy meditation (332)

Though she is now her own mistress, Helen Branch removes herself from society. She is immune to slander because she has "sequestered" herself from "conversation."

"Conversation" here means intercourse with society (Henderson and McManus, 332n). It is, however, significant that Sylvester uses this word. Upon her widowhood Helen Branch enacts a self-containment which removes her from the verbal realm. Not only is she not spoken of, but she herself does not speak. After the death of her husband Helen Branch's life is characterized by her hermetic existence. Because she is verbally restrained it is assumed that other aspects of her behavior are characterized by a similar self-control. She is to be praised all the more for the self-imposed nature of her sequestration. Rather than necessitating male control, Helen Branch has internalized the norms and expectations of her society. Contained, controlled, and isolated from society, she poses no threat. Though seemingly antithetical to the harsh invective against women which characterizes Swetnam's Arraignment, the model of femininity invoked in Monodia serves a purpose similar to the one aimed at by blatantly misogynous texts--the control of female (sexual) behavior.

Conjoined with expositions on female sexuality in the texts of the querelle is the related topic of female garrulity--rarely, in fact, is one discussed without implying the other. As Karen Newman explains in Fashioning Femininity and English Renaissance Drama

[t]he fragmentation of the female body into parts, and particularly the obsession with the female mouth, is not always focused literally on the genitals only but on the mouth as a source of speech as well....[W]omen's two mouths are conflated; disallowed speech is a sign throughout the period of sexual transgression. So in the public rituals enacted against scolds and shrews [verbal deviants] and those against adulteresses [sexual deviants], both forms of behavior were punished similarly--with skimmingtons or the charivari. An open mouth and immodest speech are tantamount to open genitals and immodest acts.

(11)

Like volatile female sexuality, female volubility must be rigidly regulated. Because excessive feminine speech indicates sexual transgression, if a man can contain one he automatically subdues the other.

In flagrant misogynous works like Swetnam's Arraignment, in which the female mouth figures as a source for male misery, the connection between female speech and

female sexuality is glaringly apparent. A woman will torment her husband "with a cruel tongue" (197). Her words, however, are not only aggravating, they are deceptive as well: "[f]or [as] they [women] have tears at command, so have they words at will and oaths at pleasure" (197). Just as female sexuality is figured as concealing itself beneath an alluring exterior, women's speech is often portrayed as inherently mendacious. Swetnam boldly declares that "twenty to one...if a woman love gadding...she will pawn her honor to please her fantasy" (201). Female desire for verbal activity and sexual activity are inextricably intertwined.

John Taylor's A Juniper Lecture (1639) is perhaps the most extreme of all the works being considered in its excoriation of female speech. Taylor appropriates various female voices (daughter, wife, mother, mistress) to exemplify how all women are either sharp-tongued shrews or deceptive seductresses. At one point Taylor adopts the voice of a shrewish wife lecturing her husband. Justifiably complaining to her husband about her seemingly endless household chores, she launches into a verbal assault torrential in its violence:

I am forced as soon as I rise in the Morning to make a fire, sweep the house, and get the childrens' and your servants' Breakfast; no sooner that done and they out of the way, think upon Dinner; then no sooner Dinner eaten, than I must

make all the dishes clean again and sweep the House. Then, because I would be thought a good Housewife, I sit me down to spin, then think upon your Supper and study what will please your dainty chops, and make it ready against you come home, when you are half foxed. (293)

Though Taylor's scold seems to be justified in her complaints, it is not Taylor's objective to vindicate the hard-working housewife. Quite the contrary, Taylor's goal is to vilify feminine speech. Taylor figures female speech as an aggressive, violent act. Bursting with commas and semicolons, Taylor's prose hardly allows his virago wife to take the full breath normally allowed to a speaker at the end of a sentence. Taylor's textual body, like the female body of misogynous discourse, is represented as out of control. A gruesome parody of orderly and controlled rhetorical copia and dilatatio, Taylor's ventriloquism makes clear what is often recondite in misogynous texts where the speaker is clearly male. The misogynist, through his excessive use/abuse of language, becomes himself an example of what he is criticizing. Patricia Parker in Literary Fat Ladies notes that

[t]he opposition male/female often masks anxieties surrounding the figure of the feminized or effeminate male, just as in the misogynist diatribes against the female tongue the generative

power inhabiting and generating the very discourse of misogyny often becomes the female loquacity which is its animating subject. (22)

A hybrid, the loquacious male illustrates "male anxiety about the feminization of the verbal body" (22). In other words, misogynous portrayals of female loquacity express a male fear of emasculation. The female voice is the verbal analogue to devouring female sexuality. The female mouth is but another version of the castrating female genital.

In both Hesperides and the querelle there is an essential relationship between overwhelming language and the overwhelming female body. This link between the feminine and language is seen in Hesperides where the poet disallows speech to nearly all of the women in his collection. More important, there is an association in Hesperides between women and poetic language itself. Controlled, orderly language is associated with an aesthetically appealing, excessively contained female body ("The Lilly in a Christal," H-193). Less regimented language is allied with the grotesque, highly sexualized female body ("Upon some women," H-195).

As is perhaps by now clear, the male fear and anxiety expressed in the literature of the querelle is an articulation of the male fear of female transgression. In a patriarchal system female transgression may imply the lack or loss of male potency. Male horror of sexual loss is, in

turn, projected onto the female body, which becomes the locus of male attempts to control and limit the female. In a bid to remain whole, to retain an essential "maleness" and not be subsumed into the female, the effort is made to contain the source of anxiety. The female body becomes a signifier for male feelings of fear and horror at emasculation. In misogynous Renaissance discourse the female body is akin to Bakhtin's grotesque body: "[i]t is not a closed, completed unit; it is unfinished, outgrows itself, transgresses its own limits" (Rabelais, 26).¹² Full of potentially devouring holes, "unfinished," and overflowing its own boundaries, the grotesque female body is omnipresent in the discourses of misogyny. It is the body of the witch, shrew and adulteress. In Hesperides it is the body of the hag, prostitute, and the women of the coarse epigrams. It is also, however, behind the body of the chaste, silent, and domestic woman who has been "closed up" by the misogynous male writer. Though her mouth and legs are closed and her body is enclosed within the walls of her house, the grotesque female is ever lurking behind this paradigm. In Hesperides this paradigm is seen in the love poetry where the women are dismembered, contained, and shrouded by diaphanous fabrics.

Male fear of the transgressing female body was not only a prominent theme in cultural and literary misogyny, but reflected historical reality as well. Hic Mulier (1620)

provides a literary and a true to life index of Renaissance male fears of the transgressing female body. Hic Mulier was presumably inspired by King James' command that his clergy inveigh vehemently in their sermons against the insolence of our women and their wearing of broad-brimmed hats, pointed doublets, their hair cut short or shorn, and some of them stilettos or poniards and such other trinkets of like moment. (Wright, 493).

Shortly after James' injunction the anonymously authored Hic Mulier was published. Hic Mulier: or The Man-Woman is a diatribe against all women who adopt masculine clothing. It is, however, more than a harangue against women who cross-dress; Hic Mulier expresses a deep-seated and fundamental fear of the fluidity of gender. The women described in this pamphlet are not portrayed as merely transgressing social convention. Women who dress in masculine attire are represented as transgressing the bounds of nature. Alternately described as "Mer-Monsters," "Chimeras of deformity," and "new Hermaphrodites," the epithets applied by the author to the masculine woman suggest that she is an aberration of the natural (268, 174, 275). Her unconventional clothing indicates an unnatural, deformed mind; women who transgress sartorial boundaries will violate other boundaries as well. Unable to follow orthodox fashion these women will also display a lack of verbal and sexual

control: as they "mould their bodies to every deformed fashion" their tongues will be given to "vile and horrible profanations" (268-69). Instead of imitating nature and hiding in the "caverns of the earth all the things which appertain to [man's] delight and pleasure" the mannish woman lewdly exposes and indulges "those things which belong to...wanton and lascivious delight and pleasure" (271). As in Hesperides, there is a fear of the exposed female body.

The cross-dressing controversy of the early seventeenth century hit a deep nerve in the male psyche. The mannish woman was an incarnation of man's deepest fears concerning feminine nature in that she was volatile, uncontrollable, and undefinable. Something outside the parameters of normative femininity, the mannish woman cannot even be onomastically defined: to name her "he that named all things might study an age to give...a right attribute" (266). The inability to ideologically and physically define and subdue the mannish woman endowed her with a mode of power. Unlike conventional feminine clothing, the masculine attire worn by the mannish woman presumably exposed more of the female body than a modest woman would deem appropriate. A woman's apparel should cover up all the parts of her body which might be sexually enticing to the male observer--like Herrick's mistresses who are all presented with "some Scean cast over" (39) ("The Lilly in a Christal," H-193). Ironically, the woman who dressed in men's clothing was

castigated for exposing the parts of her body which defined her femininity ("bared breasts" and "naked arms") and, at the same time, she was rebuked for being mannish--for abandoning "all the charms of women's natural perfections" (271). The mannish woman did not cause anxiety because of her mannishness per se, but because her masculine clothing, paradoxically, emphasized her femininity. The female body should be a completely smooth, covered, and enclosed form--more like the classical male body and less like the grotesque female body. The author enjoins women to

Shield them [eyes, lips, tongue, bared breasts, and naked arms] with modest and comely garments, such as are warm and wholesome, having every window closed with a strong Casement and every Loophole furnished with such strong Ordinance that no unchaste eye may come near to assail them, no lascivious tongue woo a forbidden passage, nor no profane hand touch relics so pure and religious.
(271-72)

Contained and impenetrable, this is the ideal female body extolled in almost all of the literature of the Renaissance. An heir to the doctrine of virginity promulgated during the early Christian era and Petrarchanism, the body described above, wrapped shroud-like in its garments and likened to a "relic," is the body of a corpse.

The Hic Mulier controversy was an illustration of the male Renaissance need to restrain female behavior and the female body. Rigid definitions of femininity, however, were also promulgated in a myriad of practical guides for feminine behavior published during the Renaissance.¹³ Though ostensibly functional in nature, these domestic guides are fixated on the female body. Like the more controversial works of the querelle, these guidebooks demonstrate a concern with regulating the feminine and controlling the transgressing female body--what Peter Stallybrass refers to in his essay "Patriarchal Territories: The Body Enclosed" as "the production of a normative 'Woman' within the discursive practices of the ruling elite" (127). This "normative 'Woman'" represented in feminine guidance literature is the polar opposite of the deviant, transgressing woman portrayed in the blatantly misogynous works of the controversy. This ideal woman, however, like her counterpart in the eulogistic literature of the controversy, is symptomatic of the same drive to contain and regulate the feminine characteristic of the overt misogynous discourse seen in Swetnam and Taylor.

The misogynous ideological underpinnings of the conduct book are prominently illustrated in Richard Brathwait's The English Gentlewoman (1631). Ostensibly an innocuous guidebook on behavior appropriate to the English gentlewoman, The English Gentlewoman is a work which

illustrates the Renaissance male's obsession with defining and controlling the feminine. The physical text of Brathwait's work itself is figured as the English Gentlewoman--illustrating the connection between the female body and the implicitly feminine body of the literary text. As in Hesperides where the line between the feminine and poetry is often obscured, there is an inherent link in The English Gentlewoman between language and the feminine. Interestingly, though perhaps not surprisingly, Brathwait's text is likened to a harlot. The reader is invited to "[p]leruse her" and "freely convers[e] with her" (qq3). She is compared to other conduct books which, in turn, are explicitly linked to prostitution:

those Yovng but loose ENGLISH GENTLEWOMEN, whose long mercinarie Prostitution upon the Stall, hath brought them out of Request, and made them grow too Stale, by being exposed to publike Sale.

(qq3)

Both the (transgressing) female body and the textual body require rigid supervision or they will overflow their boundaries and turn into something monstrous. Brathwait responds to this potential for feminine and textual mutation by methodically delineating and circumscribing both: the table of contents is a lengthy affair occupying twenty-six pages divided into broad categories, subcategories, and more subcategories and is accompanied by a separate abstract

argument of all the principle points in The English Gentlewoman.

The female body is treated in a similarly systematic manner. Every aspect of femininity is defined by Brathwait, who sets explicit parameters for what is and what is not acceptable female behavior. Brathwait's work is concerned with the minutiae of femininity: a woman's behavior, carriage, gait, desired accomplishments, morality, clothing, and speech. Chapter four ("Decency"), in particular, is notable for the manner in which it figuratively dismembers the female body in an attempt to control the female form. Feet should be stationary when sitting. Those women who "make a tinkling with their feet...make discovery of their light thoughts" (82). Women who adopt a "jetting and strutting pace, publish their havty and selfe-conceited minde" (82). A woman's eyes should not be "wanton" or "wandering": "An vncleane eye is the messenger of an vncleane heart" (85). The female mouth is enjoined to remain sealed:

[w]hat restraint is required in respect of the tongue, may appeare by that iuory guard or garrison with which it is impaled. See, how it is double warded, that it may with more reseruancy and better security be restrained! (88)

Brathwait in this chapter portrays the feminine in manner more common to the realm of poetry than to the prosaic

sphere. Drawing on the blazon tradition, Brathwait isolates various parts of the female body, thus inhibiting the fear which a complete and coherent female body with all its disturbing possibilities would provoke. This pattern of dismembering and isolating the female body is seen in Hesperides as well where the female body is never presented as a whole. Like Brathwait, Herrick appropriates the blazon tradition in an attempt to regulate the feminine.

What is implicit in The English Gentlewoman is that the "normative 'Woman'" which Brathwait is constructing is essentially a domestic woman. In William Gouge's Of Domesticall Duties (1622) the feminine paradigm being established is explicitly domestic. Though Gouge is seemingly concerned with the feminine social roles within the family, his text is centered on the female body. Like Brathwait, Gouge gives his readers an inventory of the female body--this time the transgressing female body. Contrary to a mild and tractable femininity is

a frowning brow, a lowring eie, a sullen looke, a powting lip, a swelling face, a deriding mouth, a scornefull cast of the armes and hands, a disdainfull turning of this side and that side of of the body, and a fretfull flinging out of her husband's presence.... (278-79)

Seemingly on the verge of explosion Gouge's female body is barely contained. Though Gouge's Of Domesticall Duties

treats male as well as female behavior the section of the text devoted to husbandly duties offers no analogue to the above description of volatile femininity. The English woman must be contained/controlled at all times and if that containment can be internalized and self-imposed, all the better. Though concerned primarily with the pragmatic aspects of the English woman's existence, Of Domesticall Duties nonetheless inculcates the conventional ideal of femininity characterized by behavioral restraint, silence, and chastity. Like Brathwait, Gouge is defining, establishing the parameters of, and attempting to contain female behavior through the female body.

As we have seen, for male writers of the querelle the female body often became the locus of male fears of emasculation and mutability. The emphasis of the texts of the querelle is not on sexuality, but on the woman's function within the family--especially her roles as wife and mother. Though these cultural documents do not deal with women as sex objects per se, an idiom of sexuality comes out of this literature through the emphasis on the female body. Anxieties concerning feminine promiscuity, speech, and transgression are all articulated through the female body.

The early modern period was a time of momentous change. Anxieties concerning the instability of social/class definitions, gender boundaries, and even the boundaries between life and death frequently converge on the female

body. In Renaissance semiotics the female body is frequently a sign of the mutability brought on by bodily corruption and death:

[T]he woman before a mirror epitomizes the *momento mori*. Attached to the beauty of her reflection, with a figure of death looking over her shoulder, the woman at her glass figures mutability and the transience of the body in contemporary [seventeenth century] paintings, emblems, and engravings. (8)

The female body, however, is more than a whipping girl for male cultural anxieties. It is, I would argue, also the matrix for many of these anxieties. It is not only the erotic body, but, as the documents of the querelle demonstrate, the domestic/maternal body as well which is the source of many of these fears. The devouring, overwhelming woman clearly present in many of these works, and subtextually present in others, is a version of the mother.

As was mentioned above, the grotesque body is implicitly female. To take this one step further, I would suggest that the ubiquitous grotesque body of misogynous discourse is related to the maternal body. Bakhtin supports this postulate when he suggests that

[o]ne of the fundamental tendencies of the grotesque image of the body is to show two bodies

in one: the one giving birth and dying, the other conceived, generated, and born. This is the pregnant and begetting body, or at least a body ready for conception and fertilization....No longer is there one body, nor are there as yet two. Two heartbeats are heard: one is the mother's which is slowed down. (Rabelais, 26)

This body is clearly the maternal form. Encompassing the horror of death, the liminal, and being enclosed or entrapped within another, the grotesque maternal body, maternity itself, is at the heart of misogynous discourse.

It is the grotesque women of the coarse epigrams which provide the clearest connection between the misogyny of the querelle des femmes and the antifeminism in Herrick's poetry. The misogyny in Herrick's verse reveals a deep-seated psychological hatred/fear of women which is reflected in the idiom of sexuality in the literature of the querelle. The antifeminism expressed in the literature of the querelle signals a fear of feminine transgression (sexual, verbal, bodily) and, ultimately, maternal power. The overt misogyny in Hesperides is centered around the grotesque female body which, in turn, can be linked to the maternal body--an absent presence throughout Hesperides.

THE GROTESQUE FEMALE BODY IN HESPERIDES:

HERRICK'S OVERT MISOGYNY

There are striking similarities between the misogynous treatment of women in the querelle des femmes and Robert Herrick's Hesperides. Indeed, the recurring motifs and ideas of the querelle discussed in Chapter 3 are all reflected in Herrick's volume. Ravenous female sexuality, the relationship between women and language, and the transgressing female body are all incorporated in the poetic world of Hesperides. The implicitly misogynous idiom of sexuality found in the cultural documents of the querelle is concentrated in Hesperides where women are seen as either erotic objects (the mistresses) or objects of disgust. In this chapter I will explore the overt manifestations of misogyny in Hesperides, particularly in the vulgar epigrams. As in the querelle, the overt misogyny in Hesperides is centered on the grotesque female body.¹⁴ This grotesque form, I will argue, can be seen as an aspect of the maternal, an illustration of Freud's notion of the "uncanny" as being an intrinsically feminine form, and a fundamental component of misogyny itself.¹⁵

The grotesque in Hesperides is predicated on the concept of the feminine and related to the pastoral motif of Herrick's collection. There is an explicit and implicit connection in Hesperides between woman, nature, death and decay. Herrick's grotesque females and the dainty pastoral

women in Hesperides represent one author's version of the two extremes of misogynous discourse discussed in Chapters 2 and 3. The grotesque women in Hesperides are a part of a nightmare landscape which is the foundation of Herrick's pastoralism and the pastoral tradition in general (See Chapter 2, 17-22). The pastoral/female geography of Hesperides is ambiguous in that it suggests both erotic desire and emasculation. Patricia Parker in discussing the Acrasia/Verdant scene in Book II of The Faerie Queene makes the connection between the emasculation represented in the pastoral tradition and poetry itself:

Otium, or idleness, is traditionally the attraction of the pastoral, as it also of the fatal Bower of Bliss; but the "idleness" of the suspended instruments of Verdant suggests...the potential impotence of poetry itself in a state in which it was scorned as a form of effeminacy, or idle "toye," in contrast to more active, imperial pursuits. (56)

Nature (pastoralism) and language (poetry) find their nexus in woman. That the feminine is connected to nature and the natural is a conventional idea. That women are connected to language, particularly mendacious and uncontrolled language, is a more complex concept which, like the woman-nature association, has its psychological origins in the early triadic relationship between the (male) child, mother, and

father.¹⁶

In Hesperides female sexuality is aligned with a certain "type" of woman, most commonly found in the coarse epigrams. It is not the smooth, polished women of the love poetry who are overtly depicted as sexual beings in Herrick's collection. The "Julia," "Antheas," and "Dianemes" of Hesperides, though treated erotically, are not overtly sexual. Rigidly contained and often poetically mutilated, the women of the love poetry are not portrayed as holistic forms, nor are they presented as engaging in sexual intercourse. As Gordon Braden observes in The Classics and English Renaissance Poetry Herrick avoids traditional, consummatory sexuality in his verse. "What is missing in the Hesperides," he argues, "is aggressive, genital, in other words, 'adult' sexuality" (223). Braden's argument is accurate insofar as Herrick's love poetry is concerned, but overlooks the flagrant sexuality of the epigrams. The women who are overtly portrayed as sexual beings in Hesperides are the grotesque women of the epigrams. Herrick's mistresses and grotesque women belong to what Barbara Spackman describes as "the genealogy of the topos of the enchantress-turned-hag, a topos that opposes the beautiful enchantress (woman as lie) to the ugly, toothless old hag hidden beneath her artifice (woman as truth)" (Spackman, 22). It is the grotesque women in Hesperides who are associated with "truth." The eroticized women of the love poetry are

figured as beautiful, but are invariably presented with "some Scean cast over" which blots out imperfections. The implication is that when the veil is removed the grotesque woman or "woman as truth" will emerge.

The grotesque women in Hesperides are primarily represented within the epigrams. Defined by its brevity, the epigram is the ideal poetic form to contain the grotesque women in Hesperides. The epigram is unencumbered by flowery, deceptive language. It is curt, making its point in a witty but linguistically economic manner. As it was developed by Martial, the epigram was often lewd and offensive, and it is this obscenity which characterizes many of Herrick's epigrams. It is not surprising then that the epigrams contain what Herrick saw as an unflattering but authentic aspect of human nature. Filled with characters who consume their own waste products, have unsavory digestive problems, beat their wives, and wish their children dead, the representations of men and women in the epigrams are both physically and morally repulsive. In particular, the women of the coarse epigrams are ugly, dirty, and distinctly nonvirginal. Consummatory sexuality (of the kind Braden discusses) is taken as a matter of course in the vulgar epigrams. Female sexuality, however, is presented in a thoroughly misogynous manner in the coarse epigrams. This, of course, coincides with the general enmity expressed towards the carnal woman in the extra-

literary debate in Renaissance England.

In addition to being physically unsavory, the grotesque women of the epigrams are portrayed as sexually deviant. In "Upon Judith. Epigram" (H-356), for example, the persona lambasts the outwardly attractive woman who in reality is morally (i.e. sexually) corrupt:

JUdith has cast her old skin, and got new;
 And walks fresh varnisht to the public view.
 Foule Judith was; and foule she will be known,
 For all this fair Transfiguration. (1-4)

Patrick in his footnote notes the epigram as having its source in Tertullian, but ignores the more obvious reference to the biblical Judith. That the Judith of the epigram refers at least indirectly to the biblical Judith is likely, especially given Herrick's clerical background. Moreover, such a severe representation of the biblical Judith would not have been unfamiliar to Herrick's readership. Judith is a complex figure, who represents not only a savior of her people, but functions as well as a seductress, whore, and castrator. Like the Judith of the epigram, the biblical Judith (albeit for a good cause) used her sexuality in a deceptive manner which resulted in male destruction. In this epigram Herrick is drawing on a femme fatale representation of Judith which was not uncommon in Renaissance iconography.¹⁷ A representation of Judith as whore is implicit as well in Herrick's epigram--"foule"

suggesting both a physical and moral pollution. Responsible for the decapitation of Holofernes, Judith's assault also suggests castration. Fear of castration is a submerged, yet powerful, theme in Hesperides which, I believe, plays a role in the misogynous presentation of women in Herrick's volume. (According to Freud, misogyny is a direct outgrowth of the castration complex. See "Leonardo Da Vinci and a Memory of his Childhood," 95-6). More acerbic than many of the epigrams on women, "Upon Judith" suggests that female sexuality is inherently deceptive ("Transfiguration") and deadly.

"Upon Judith" sets the tone for other epigrams in which female sexuality is depicted as deviant. Scobble's wife ("Upon Scobble. Epigram," H-126), Doll ("Upon Doll. Epigram," H-379), Jone ("Upon Jone and Jane," H-659), and Slouch's wife ("Upon Slouch," H-753) are all depicted as prostitutes. The persona's tone is usually cynical, yet amused, when treating these fallen women: licentious behavior is an unattractive but, at the same time, "natural" aspect of femininity. In "Upon Scobble," however, this cynical tone turns disturbingly violent:

Scobble for Whoredome whips his wife; and cries
He'll slit her nose; But blubb'ring she replies,
Good Sir, make no more cuts i'th'outward skin,
One slit's enough to let Adultry in. (1-4)

The grotesque female body is an unfinished surface with

disturbing, gaping holes. In "Upon Scobble" it is the inherent shape of the female body which causes sexual deviance. Scobble's lachrymose wife is presented as having little agency in her promiscuity. Because of her physical construction she is innately susceptible to sexual transgression. Scobble, to punish his wife for her wantonness, threatens to make her transgression visible: by slitting her nose, Scobble, in effect, makes his wife's offending parts visible (the slit nose representing the female genitals)--she becomes a sign of her own transgression.

The grotesque female body in Hesperides is associated not only with sexual transgression, but with linguistic transgression as well. Women and language in Hesperides are linked on two levels: with the physical text and with poetic language itself. Though almost all of the female figures are debarred from speech (the only cluster of women who speak in Hesperides are the women of the epitaphs who are, of course dead) there is an inherent relationship in Hesperides between the feminine and language. In the pages of Hesperides Herrick's mistresses become his poems and vice versa. In fact, it is often difficult to ascertain whether Herrick is referring to his mistresses, poetry, or both in certain works--an equivocation which, I believe, is quite intentional on Herrick's part. This relationship between femininity and poetic language is not idiosyncratic but has

.. tradition behind it and can be comprehended in psychological terms as well.

The association between woman and language in Hesperides is ambiguous: the moments of veiled and blatant misogyny in Herrick's text, when applied to that text itself, cloud the affectionate, parental feelings which Herrick frequently expresses towards his "Booke" (See "To his Booke," H-3, H-240, H-405, H-868, H-899). "To his Book" (H-899) exemplifies this uneasy relationship between woman and text:

BEfore the Press scarce one co'd see
 A little-peeping-part of thee:
 But since th'art Printed, thou dost call
 To show thy nakedness to all.
 My care for thee is now the less;
 (Having resign'd thy shamefac'tness:)
 Go with thy Faults and Fates; yet stay
 And take this sentence, then away;
 Whom one belov'd will not suffice,
 She'l runne to all adulteries. (1-10)

Herrick initially engages in a prurient sort of gazing through which his book is figured as an erotic object. Once his book is no longer veiled, however, Herrick's feelings turn sour and the book is figured as a woman whose printing is equivalent to sexual promiscuity. Before printing she was cloaked in the folds of the poet/persona's mind. After

printing her nakedness is paraded before everyone. Reminiscent of Brathwait's The English Gentlewoman (1631), in which Brathwait discusses his book in the parlance of prostitution, Herrick in "To his Book" adopts a similar paradigm of female sexuality and textuality. What I wish to note especially in the above epigram is Herrick's unarguably harsh feelings towards his book now that it has been published. Anxieties concerning private and public modes of literary circulation, which appear to have nothing to do with the feminine, are figured in terms of female transgression and deviance. This epigram surpasses the conventionality of expressing parental feelings towards one's textual production and hints at the author's mixed feelings towards both femininity and text.

The association between the feminine and language in Hesperides goes beyond the woman=text equation--it is employed by Herrick at the very foundation of his poetic theory. In Hesperides the grotesque female body is an emblem for degenerate language/poetry. In the first century of Hesperides, Herrick establishes a link between the dominant representatives of the feminine in his volume (his mistresses) and his poetic production.¹⁸ In "To his Mistresses" (H-19) Herrick's persona implores his "pretty Witchcrafts" to use their "Magicks, Spels, and Charmes" to restore his youth (2,5). The mistresses are figured as being capable of rejuvenating a "drie-decrepid man" (12).

That Herrick's "pretty Witchcrafts" refer to his verse as well as his poetic mistresses is plausible. Like his life-renewing enchantresses, Herrick's poems are associated with the prolonging of life, particularly through poetic immortality ("On his Booke," H-1019 and "The Pillar of Fame," H-1129). The association between the feminine and poetic production in Hesperides is a problematic one. Poetry is not only allied with Herrick's pretty mistresses, but with the grotesque women found in many of the coarse epigrams as well. In "The Lilly in a Christal" (H-193), "To his Booke" (H-194), and "Upon some women" H-195 Herrick presents a cluster of poems which establish the link between the feminine and language and suggest, as well, the inevitability of the alluring woman turning into a grotesque.

"The Lilly in a Christal" is a manifesto on feminine and linguistic aesthetics. The poem suggests that feminine attributes can be better appreciated when partially hidden or disguised, with "some Scean cast over" (39). Correspondingly, poetry, to "Raise greater fires in men," should titillate the sensibilities of the reader. The persona is addressing both a woman and poetry itself when he states:

Thus let this Christal'd Lillie be
 A Rule, how far to teach,
 Your nakednesse must reach:

And that, no further, then we see
 Those glaring colours laid
 By Art's wise hand, but to this end
 They sho'd obey a shade;
 Lest they too far extend. (41-48)

Just as the persona recommends that the female body should be artfully and meticulously arranged, so too must poetry be scrupulously organized. The structure of "The Lilly in a Christal" itself puts Herrick's poetic theory into practice. The stanzas are painstakingly composed: the uniform embedding of the second, third, fifth, seventh, and eighth shorter lines mimicking the enclosed, bound quality of a lilly entombed in crystal, a strawberry in cream, or even a tightly corseted female body. On a more general level, Hesperides, with its meticulous arrangement of poems and Herrick's self-conscious presentation of his work as a coherent book as opposed to a random miscellany of poems, embodies the poetic theory set out in "The Lilly in a Christal."

Language, then, according to Herrick's poetics, must be artfully contained and arranged to give pleasure to the reader. The controlled orderly use of language which Herrick is advocating was not a new idea, but had its precedent in rhetorical tradition.¹⁹ This tradition valued the orderly, controlled expansion of a text and deplored the linguistic excess which led to the wild, mutant growth of a

text/language. Herrick makes the connection in H-193, 194, and 195 between misused, polluted language and the grotesque female body. "The Lilly in a Christal" is followed by a poem in which Herrick addresses his book as a woman-- specifically, a richly bejeweled bride--who should not "Blush" for shame if some of her jewels (i.e. poems) are not perfect (5). The poem makes explicit the connection between the feminine, represented by the blushing bride, and language in Hesperides and provides a bridge which links the ideas expressed in "The Lilly in a Christal" (H-193) and "Upon some women" (H-195).

Where "The Lilly in a Christal" rhapsodizes on the charms of feminine and poetic artifice, "Upon some women," separated from "The Lilly in a Christal" by only one poem, refers to feminine embellishment as a deception intended to "cheat" men (8). Women who attempt to make themselves beautiful through artful means are described as "In-laid Garbage" whose physical falsity echoes a corresponding mental spuriousness (6). Such women are delineated as "False in breast, teeth, haire, and eyes: / [and] False in head" (10-11). By placing this highly misogynous poem almost adjacent to a poem of ostensible praise Herrick not only calls into doubt all of the laudatory sentiments expressed "The Lilly in a Christal," but displays his conflicting feelings of attraction and repulsion towards the female body as well. What I wish to point out here is not

so much the obvious misogyny of the poem (though this is far from irrelevant) but the submerged idea of language, particularly poetic language, as related to the grotesque female body. Ann Baynes Coiro implicitly supports the fundamental connection between the feminine and language expressed in "The Lilly in a Christal" and "Upon some women," suggesting that

"Upon some women" expresses the anti-aesthetic of the mocking epigrams that see the "In-laid Garbage" under the silk and lawn; when it exposes and destroys women's "art," it must also call into question Herrick's theory of lyric poetry: "Sceans to cheat us neatly drawne." (Robert Herrick's Hesperides, 164).

Though she accurately pinpoints Herrick's ambiguous feelings towards his textual production, Coiro stops short of making the explicit connection between the grotesque female body and language itself present in this trilogy of poems (H-193, 194, 195), in which woman not only represents but embodies linguistic inadequacy.

In Literary Fat Ladies Patricia Parker draws a connection between language as out of control and the fat, implicitly grotesque, female body. Though the female body in "Upon some women" is not the corpulent feminine form discussed by Parker, it is an expanding body in that it is being enlarged, dilated as it were, through fragmentation.

Defined by a multiplicity of parts, the grotesque female body in "Upon some Women" transgresses boundaries, "outgrows itself" (Bakhtin, Rabelais, 26). It is a sterile mockery of the parturient female body which Bakhtin notes is fundamental to the grotesque (26). Instead of giving birth to babies, the female body in "Upon some women" gives birth to its own body parts in a kind of parthenogenetic reproduction.

Though seemingly dissimilar, the representation of the female body and poetic language in "The Lilly in a Christal" and "Upon some women" are fundamentally the same. Like the apparent enchantress/hag dichotomy in Hesperides, "The Lilly in a Christal" and "Upon some Women" both suggest that the female body and language must be rigidly controlled. "The Lilly in a Christal" delineates and exemplifies mastery over the feminine and the poetic; "Upon some Women" exposes the poet/persona's fear of the transgressing, expanding female body and concomitantly suggests that language itself must be contained.

The emphasis on bodily fluids and their extension beyond the body is one of the more unsavory aspects of Hesperides. As can be seen in the connection between the feminine and language in Hesperides, there is an essential fear of the transgressive female body in Herrick's volume. This anxiety over the unruly female form is embodied by the grotesque female bodies in the epigrams which literally

overflow their own boundaries. The contumacious female body with its reproductive capabilities is always in flux, always "outgrow[ing] itself." "Upon Sibilla" (H-561) demonstrates quite literally the fear of amorphous, unenclosed femininity. In "Upon Sibilla" Syb gives the waste products of her daily toilet to the children and the poor to eat and drink. The focus is on the refuse of the woman's toilet which is made doubly repulsive by the fact that this waste is orally consumed by others. Syb is literally contaminating/corrupting people through her body, implying that female beauty is an artificial veneer which is the end result of a grotesque process. "Upon Sibilla" depicts the female body as expanding beyond its boundaries into the bodies of others. More important, the poem seems to be gruesome parody of a normal, life-giving maternal function--lactation. The cream in which Syb bathes her thighs is a disquieting echo of nourishing mother's milk. The fact that this cream is used to feed those who are weak and dependent (children and the poor) further emphasizes the connection between Syb's activity and the dependent relationship of mother and child emblemized by a mother breast feeding her infant. More than a criticism of feminine vanity and artifice, "Upon Sibilla" is an indictment of the maternal. Why, however, does Herrick portray this primary maternal function as a vile activity? In Julia Kristeva's study of Biblical abomination, the idea of defilement is

intrinsically associated with "the logic of separation and the notion of the maternal as abject" (Lechte, 164). As in the Old Testament, milk in "Upon Sibilla" is portrayed as a pollutant because "it is 'a food that does not separate but binds' mother to child. On this basis milk connotes incest" (Lechte, 164).

It is this grotesque maternal body which I believe provides the connection between the female body and female linguistic impurity in Hesperides. Herrick's use of the female body as a representative for degenerate language/poetry is better understood in terms of the symbolic importance of this grotesque maternal figure in Hesperides. One way in which the feminine and poetry are connected is that they both threaten impotence: poetry representing the impotence of words as opposed to "manly" deeds and femininity, in particular the maternal body, representing the horrid thought of emasculation. Herrick plays with the relationship of woman/poetry/poet in a very self-conscious manner throughout Hesperides. This triple-alliance, however, is not a comfortable one for Herrick, as poems such as "The Lilly in a Christal" and "Upon some women" imply. Herrick, through his misogynous portrayal of grotesque femininity, is expressing not only fear and hatred of the female body, but feelings of discomfort with his role as poet. Through his continual alliance of the feminine and poetry in Hesperides, Herrick suggests his intense awareness

that he, as a poet, is in a feminized position. The misogyny in Hesperides can be seen as an index of the poet's anxiety over this feminization.

From a psychological perspective woman and language are linked in that the male child's separation from his mother is coincident with his entry into the symbolic/linguistic realm. Thus, language can come to be associated with a loss/lack: the loss of the maternal body and the loss that the lost maternal body implies (castration). In this sense, the female body (specifically the maternal body) comes to be associated with incipient language, and, eventually, with language in general. Applied to Hesperides, such a psychological interpretation would suggest that Herrick's loathing of the (grotesque) female body and his conflicting feelings towards his textual production are rooted in emotions directed towards a maternal figure.

The grotesque female body in Hesperides is "uncanny" in a specifically Freudian sense. Generally speaking, the uncanny is something which is frightening. It can be a synonym for [u]ncomfortable," "gloomy," "dismal," and "ghastly." "In Arabic and Hebrew 'uncanny' means the same as 'daemonic', 'gruesome'" (Freud, "The Uncanny," 221). The grotesque female body in Hesperides is all of the above. Bakhtin, it was mentioned above, denotes the maternal body as an essential image of the grotesque. He does not, however, offer a rationale for the gender-specific nature of

his theory. Why is the pregnant hag such an image of horror and disgust? Freud offers one possible answer to this question:

It often happens that neurotic men declare that there is something uncanny about the female genital organs. This unheimlich place, however, is the entrance to the former Heim [home] of all human beings, to the place where each one of us lived once upon a time in the beginning. There is a joking saying that 'Love is home-sickness': and whenever a man dreams of a place or a country and says to himself, while he is still dreaming: 'this place is familiar to me, I've been here before', we may interpret the place as being his mother's genitals or her body. In this case too, then, the unheimlich is what was once heimisch, familiar; the prefix 'un' ['un'] is the token of repression. (Freud, "The Uncanny," 245)

According to this explication, the feelings of loathing and disgust expressed towards the grotesque or "uncanny" female body in Hesperides are directed towards a maternal figure, presumably Herrick's own mother. Not only the grotesque women in Herrick's volume, but the ethereal mistresses as well, indicate the symbolic importance of the maternal in Hesperides. In particular, the figure of Julia, "prime of all" Herrick's mistresses, provides a cipher for decoding

the maternal in Hesperides.

The grotesque women of the coarse epigrams and the mistresses of the love poetry appear at first glance to be polar opposites. It is the grotesque female body, however, which Herrick is attempting to conceal in his portrayal of the camouflaged female in the love poetry.

VOYEURISM AND FETISHISM IN HESPERIDES:

HERRICK'S LATENT MISOGYNY

There are extremes of female representation within Hesperides which are difficult to reconcile. At one end the grotesque women of the coarse epigrams clearly embody feelings of fear and disgust towards the female body, particularly the maternal body. At the opposite end of the spectrum the mistresses of Hesperides, Herrick's "pretty Witchcrafts," appear to represent feminine charm and refinement. Herrick's amatory verses, however, conceal a dread of the female body similar to that in the blatantly misogynous epigrams and hag poems. Like the ideal female figure in the literature of the querelle des femmes, the women in Hesperides are silenced, contained, and distanced by the male author. The vulgar epigrams and the love poetry in Hesperides both reflect a fear of the feminine and the images of the feminine in Herrick's volume can be read as representing a maternal figure. The coarse epigrams overtly express repulsion toward this subcutaneous maternal figure. The mistress poems, on the other hand, enact strategies of avoidance and displacement which circuitously express the same horror toward femininity/maternity as the epigrams and hag poems. Why the maternal and the feminine are conflated; why the maternal is associated with misogynous representations of women in Hesperides; and what role, if any, the paternal figure plays in Herrick's volume are

questions which are at the heart of the intense discomfort with the feminine evinced in Herrick's poetry. In this chapter I will explore these questions through an examination of the voyeurism and fetishism in Herrick's epithalamia and lyric poetry. Through an exploration of the psychological patterns in Herrick's voyeuristic and fetishistic verse a fear of castration and a paradigm of erotic triangulation in Herrick's poetry become apparent. This triangular paradigm consists of a male speaker, a female erotic object, and a third "presence" (not always explicitly present) which comes between the first two positions. These positions, of course, resemble, and, it could be argued, recreate the triangular positioning in the foremost family drama in a child's life--the Oedipal complex. By examining Herrick's collection with this triangular paradigm in mind, Herrick's misogyny can be interpreted through the "absent presence" of a maternal figure and related to the misogyny in the cultural documents of the querelle des femmes. The absent maternal figure provides a basis for the inherently contradictory nature of the misogyny in Hesperides in which the feminine is both desired and despised--as maternal figure she is longed for, but she is also fundamentally unavailable and, as we shall see, she is reminder of the emasculation which threatens every male child at some point.

The most pervasive strategy of avoidance of the

feminine in Hesperides is the voyeurism in Herrick's love poetry which itself suggests the paradoxical attraction and revulsion expressed toward the feminine throughout the volume--the voyeur spies, but always from a distance. Especially in the "Julia" poems, but in other works as well, the reader is titillated with the fetishistic description of sundry female body parts and in the epithalamia Herrick's reader is treated to the delineation of sexual foreplay. There is a psychological significance to the voyeurism manifest in Herrick's poetry. According to Margretta Dwyer's study "Exhibitionism/Voyeurism," voyeurism is a sexual disorder which has its roots in early childhood trauma, particularly with dysfunctional relations with the mother or mother figure--according to Dwyer 83% of voyeuristic offenders shared this type of early childhood trauma (105-06). Another trait of the voyeur which Dwyer found and which is germane to Herrick is a very poor or nonexistent relationship with the father--Herrick's father fell from his house and died (suicide was suspected) before Herrick was two years old. Again, according to the same study, 83% of voyeurs experienced problematic father/son relationships (Dwyer 105).

This is not to say that Robert Herrick the man actively engaged in voyeuristic activity, but that the circumstances which engender voyeurism in some individuals in Herrick produced a poet preoccupied with observing/gazing and a

poetic persona who reflects some of the psychological behavioral patterns characteristic of the voyeur. Though the connection between poet and persona is not a direct one, the implication of the voyeurism in Hesperides for Herrick is unavoidable. That voyeurism does not occur in isolated instances in Hesperides but is a recurring poetic tactic throughout the volume suggests that, psychologically, poet and persona are closely allied. Furthermore, the poems in which Herrick's voyeurism predominates are in the lyric mode, suggesting an association between the private thoughts of the poet himself and those expressed by the persona.

Voyeurism can be seen as a reaction against consummatory sexuality. Voyeurism is defined as "an exaggerated desire to observe stealthily a member of the erotically preferred gender in some stage of undress, having intercourse, in the act of excretion, or in similar intimate or very private situations" (Freund, Watson, and Reinzo; 246). What the above definition makes clear is that the impotence of spying is to some extent diminished by the strategic position of power which the voyeur assumes through his visual manipulation and mastery over the observed object. Moira P. Baker in "'The Uncanny Stranger on Display': The Female Body in Sixteenth- and Seventeenth-Century Love Poetry" observes that the act of looking can be distinctly aggressive and violent. The gaze, she notes, is "a phallic activity...[which] enacts the voyeur's desire for

power" (22). This interpretation of the gaze is particularly apposite to a discussion of Herrick's poetry which sees the act of observing as displacing the role of consummatory sexuality. According to this view voyeurism is essentially a misogynous activity which aggressively and sometimes violently attempts to achieve mastery over the female body.

There are three interrelated components to the misogyny in Herrick's love poetry: voyeurism, fetishism, and bondage. Herrick's voyeurism is stressed by his fixation on the visual, by his proclivity for viewing objects through a distorting lens. As Paul R. Jenkins has observed, Herrick "is interested in strange optical effects (cherries under glass, pebbles in streams), in the dynamics of voyeurism, in visceral sensations and how to prolong them" (64). What Jenkins does not note is that these mechanisms of optical enhancement--often articles of female clothing--can be seen themselves as objects of Herrick's fetishism.

As is exemplified by such fetishized objects as a woman's shoe, petticoat, zonulet (a belt or girdle), carcanet (a necklace or collar likened to a slave's collar in the "The Carcanet," H-34), and stomacher, which all serve to confine and enclose a particular section of the female body, the themes of fetishism and bondage are recurring and related ones in Herrick's poetry. Laura Mulvey in Visual and Other Pleasures notes that "there is a strong overlap in

the imagery of bondage and the imagery of woman as phallus built into fetishism" (10). This imagery of "woman as phallus" can be seen in various poems in Hesperides where diverse parts of the female body are isolated, bound, and confined into rigid units which resemble the phallus. Articles of female apparel in Hesperides are not merely feminine paraphernalia manipulated to induce "strange optical effects," but fetish objects which, when coupled with the persona's aggressive gaze, create a poetic economy in which the female body is the site of figurative confinement and dismemberment.

Like voyeurism, fetishism is rooted in the male subject's need to control the dread-inspiring female body. Fetishism, psychologically grounded in castration anxiety, is a psychic reverberation of the original sight of the maternal genitals. According to Freud, the fetish object, whatever it may be, "is a substitute for the woman's (the mother's) penis that the little boy once believed in and...does not want to give up" ("Fetishism," 152-3). If the young male child admits that his mother has been castrated then this suggests disturbing possibilities for himself. What is important here is that the fetishist knows that his mother does not have a phallus, but at the same time he refuses to admit this and oscillates between the two states (castrated and not castrated). What allows this disavowal to be maintained is the substitution of an object

(the fetish object) for the missing phallus of the mother. Moreover, fetishism is grounded in "an aversion...to the real female genitals, [which] remain a stigma indelebile of the repression that has taken place" (Freud, "Fetishism," 154). The fetish object is a "substitutive symbol of the woman's penis which was once revered and later missed" (Freud, "Leonardo Da Vinci and a Memory of his Childhood" 95-96). Fetishism then, according to psychoanalytic theory, is fundamentally related to misogyny in that both express male horror and disgust toward the "castrated" female genitals.

Mulvey's concept of "woman as phallus" is an elaboration of this Freudian theory concerning fetishism:

the message of fetishism concerns not woman, but the narcissistic wound she represents for man....The true exhibit is always the phallus [the missing maternal one]. Women are simply the scenery onto which men project their narcissistic fantasies. (13)

Mulvey is here discussing fetishism as it occurs in visual art and twentieth-century mass media. Her statements, however, are germane to Herrick's fetishistic verse, the content of which only superficially deals with the female body--the real subject is the poet/persona's own psyche. The female body in Hesperides is fetishized because the poet is projecting his fears of emasculation onto the female

form.

If one accepts the psychological interpretation of misogyny and fetishism, the fear of castration/emasculaton can be seen as an underlying source for the misogynous treatment of women in Herrick's verse. According to Freudian theory, castration is the central element of the Oedipus complex itself. It is the male child's successful manipulation of the castration complex which allows him to adopt his proper place in the mother-father-child triad. According to this line of argument it is also the castration complex which can lead to fetishism, voyeurism, and misogyny. Herrick's epithalamia, particularly "An Epithalamie to Sir Thomas Southwell and his Ladie" H-149A), with its three-character dramatic situation, provides a paradigmatic representation of the triangulation in Herrick's voyeuristic poetry.

In the Southwell epithalamium Herrick establishes a triangular dramatic setting involving the bride, bridegroom, and the speaker. The speaker not only narrates the events of the wedding day and night, as in traditional epithalamia, but he is also a participant in the drama who tends to identify himself with the bride. The speaker is also a watcher, a voyeur whose position of power in the dramatic situation suggests that he not only narrates the events, but, to some extent, manipulates them as well. Voyeurism, a conventional element of the epithalamic genre, is used in

the Southwell epithalamium as a response against consummatory sexuality, revealing a fundamental fear of penetration.

Herrick's preoccupation with poetic erotics throughout Hesperides and the immoderate concern with delay in the Southwell epithalamium build up certain expectations which the poet ultimately dodges at the last minute. It is the bride in the Southwell epithalamium who is linked with the avoidance and the dilatory behavior with which the speaker is concerned. The apprehensive bride is a convention of the epithalamic genre; the fact that the speaker aligns himself with the fearful bride, however, is quite unconventional and illustrates his anxiety over adult sexuality.

The paradoxical nature of Herrick's presentation of the feminine in Hesperides is suggested by the syntactic ambiguity in the Southwell epithalamium. The rhetorical purpose of the poem is to urge the tardy bride to the marriage bed--"Hymen guide / To the bed, the bashfull Bride," ends six of the first seven stanzas. The speaker, however, seems unable to maintain his aggressive stance. After urging the bridegroom to "manly" forcefulness, even if the bride sheds tears (stanza 10), the speaker does an about face, as it were, and aligns himself with the bride. He advises the attendant virgins to kiss the bride "and thus say / Take time Lady while ye may" (119-20). The carpe diem motif employed in line 120 illustrates Herrick's non-

consummatory mind. Ostensibly this line is intended to persuade the bride to delay no longer and enjoy the delights of the marital bed while she can. The line, however, is syntactically ambiguous. Its alternative meaning ("Do not be so quick to throw away the joys of youth for the role of married woman and matron") could justify precisely what the young bridesmaids weep for: the lost youth and innocence which are the result of adult sexuality. The speaker's ambivalence is also illustrated in his manner of expressing the carpe diem motif. He specifically urges the bride to "Take time," a phrase whose leisurely, dilatory meaning is literally the opposite of the aggressiveness and violence of carpe diem ("seize the day").²⁰ Herrick's telling use of the phrase "Take time" suggests that not only are the speaker and the bride apprehensive about sexuality, but the poet as well seems to unconsciously shrink from the idea of sexual contact. The leisurely implication of "Take time" could also suggest protracted sexual foreplay. The numerous potential interpretations of these two lines emphasize the speaker's ambivalent feelings toward adult sexuality.

The speaker's ambiguity is suggested as well in lines 13-16. The delaying bride is being persuaded by the speaker to renounce her virginity:

Deare, is it that you dread,
The losse of Maiden-head?
Beleeve me; you will most

Esteeme it when 'tis lost: (13-16)

As with lines 119-20, there are two contradictory meanings: either the speaker is suggesting that the bride's virginity is nothing in itself, having worth only when it is given in marriage to her husband; or, these lines imply that the bride will only know what she has given up after it is gone. By sympathizing with the bride, the speaker implicitly aligns himself against the male figure in the poem. The dramatic situation which Herrick creates mirrors the unresolved Oedipal drama in which the little boy, instead of identifying with his father as he must do to overcome the Oedipal complex, maintains his attachment to his mother.

The actual moment (or non-moment) of consummation in the poem is a confused collage of displaced sexual energy:

And now, Behold! the bed or Couch

That ne'r knew Bride's or Bride-groome's touch,

Feels in itself a fire;

And tickled with Desire,

Pants with a Downie brest,

As with a heart possest:

Shrugging as it did move,

Ev'n with the soul of love.

And (oh!) had it but a tongue,

Doves, 'two'd say, yee bill too long.

O enter then! but see ye shun

A sleep, until the act is done. (131-42)

The bed here takes on a bizarre sexual animation which suggests the activities of the newlyweds themselves. As in "Julia's Petticoat" (H-175), an inanimate object becomes the screen onto which human sensation and action are projected. In effect, the bridal bed takes the place of the heretofore bashful bride. At the moment of consummation the focus of the speaker shifts to the bridal couch. If Herrick is displacing onto the bride his own feelings of doubt towards marriage and sexual consummation, as Heather Dubrow argues, then the further displacement onto the bridal couch at the crucial moment of sexual union indicates an intensified level of discomfort on the part of the speaker at the instant of coition (Dubrow, 239). The moment before penetration ("O enter then!") the speaker interrupts the activity ("but see ye shun," emphasis added). This suspension of erotic activity at the moment sexual contact and the impossibility of speech ("had it but a tongue")--in this instance it is the bridal couch, not the speaker, that is represented as being tongue-tied--is a recurrent pattern in the voyeuristic verse in Hesperides. As in other points in the poem, these lines suggest a contradiction. Syntactically the speaker is suspending the erotic activity but literally he is encouraging it ("but see ye shun / A sleep, until the act is done"). Through the speaker's syntactic ambiguity the moment of sexual consummation which has been dreaded by the bride/speaker has been skillfully

elided.

The ironic logic of the dread of sexual contact seen in the Southwell epithalamium is a recurrent theme in Herrick's fetishistic and voyeuristic verse. Fetishistic scopophilia is one means of dealing with castration anxiety: by subjecting the source of anxiety (the female body) to the active, controlling gaze and simultaneously fetishizing and dismembering her parts, the fetishistic voyeur deals with his fear of castration through the fetishized object and achieves his need for power through the controlling gaze which confines and delimits the female body. This pattern of dealing with his response to the female body is consistently enacted through the fetishistic voyeurism in his verse. In "Julia's Petticoat" (H-175), for example, the speaker fetishizes Julia's blue petticoat. The garment is described as "erring," "wandring," "Pleas[ing] with transgression," "pant[ing]," "sigh[ing]," and "heav[ing]" (3,4,5). By anthropomorphizing the petticoat the speaker creates for himself a target onto which he can project his own feelings and emotions. The descriptive words attributed to the petticoat reiterate the idea of sexual transgression, the tantalizing idea of getting a glimpse of something forbidden--the vertical position suggested by "Celestiall" hints at a prurient reading in which the persona is peering at something other than Julia's petticoat, a view which is unquestionably forbidden (10).²¹

Following the suggestion of this perspective, the speaker's description of the petticoat begins to imitate the rhythms of sexual passion:

Sometime 'two'd blaze, and then abate,
 Like to a flame growne moderate:
 Sometimes away 'two'd wildly fling;
 then to thy thighs so closely cling, (11-14)

Following this undulating movement the persona "melt[s]...downe," a process which suggests the transfiguration or metamorphosis which Herrick seems to find so fascinating throughout Hesperides (15). This "melt[ing]...downe," however, is not to be confused with sexual fulfillment. Though the speaker "lie[s] / Drown'd in Delights" he "co'd not die"--"die" was a seventeenth-century trope for the male orgasm, as too much sexual intercourse was thought to abbreviate a man's life (17-18). The speaker's statement that he "co'd not die" can be translated as his inability to achieve an orgasm--an unquestionably odd occurrence given the highly charged, erotic circumstances of the poem, and suggestive of impotence. The petticoat is, in effect, a sign. As mentioned above, the fetishized object is invariably a sign for the lost phallus of the mother, its conspicuous absence on the female body suggesting disturbing possibilities of dismemberment. When viewed in this light, the petticoat as a sign for the lost phallus brings new meaning to the poem in which the speaker's ambivalent

feelings towards the petticoat (female loss/lack) can be deciphered as his fundamental fear of the alien female body.

Imagery of bondage and confinement is seen in Herrick's fetishistic and voyeuristic poems which sequester and miniaturize various parts of the female body. In "Upon Julia's Riband" (H-114), for example, the speaker is ostensibly paying tribute to Julia's dainty waist. Like much of Herrick's amatory verse, however, there is an underlying misogyny in the poem. "Upon Julia's Riband" demarcates and confines Julia's "Zonulet of love" (3). That the persona uses the word "Zonulet" to describe Julia's waist is in itself significant in that "Zonulet" is a diminutive or miniaturization of "zone." "Zonulet" is also another word for a woman's belt or girdle--a common fetish object. Julia's waist, or "waste," with its pun on uselessness and destruction, is the area of Julia's body which the persona is attempting to define and confine with his aggressive, fetishistic gaze (2). Though Julia's waist is the site "Wherein all pleasures of the world are wove"--"wove" suggesting and fecundity as well as feminine domesticity, another female "zone"--the persona's preceding double entendre makes this seemingly pretty compliment somewhat devious--is Julia's "zone" a "waist" or a "waste"?

The indeterminacy in "Upon Julia's Riband" is compounded by the fact that it is immediately followed by a poem concerning Julia's emotional unresponsiveness entitled

"The frozen zone; or, Julia disdainfull" (H-115). The mere title suggests that Julia's "Zonulet of love, / Wherein all pleasures of the world are wove" is now a zone of coldness, the "waste" which Herrick refers to in the preceding poem. However, line 13 of "The frozen Zone" makes explicit that "The frozen Zone " does not refer to the sexually charged area of Julia's waist but instead refers to her breast. In "Upon Julia's Riband" the zone in question is one directly associated with female sexuality/reproduction. In "The frozen Zone; or, Julia disdainfull" the zone which is being fetishized (Julia's breast) is one traditionally regarded as the center of emotions. Fittingly, in "The frozen Zone" it is emotions and psychology, more than sexuality, with which the persona is concerned. The idea of Julia's sexual frigidity permeates the poem as well. Up until line 13 of "The frozen Zone" the reader makes the assumption that the cold geography which the persona is describing is related to the sexually charged "Zonulet of love" of the preceding poem.

In this poem Julia is the cool Petrarchan mistress who causes her psychologically tormented lover to burn with sexual longing. To highlight Julia's unresponsiveness the persona compares her cool disdain to the "Raine, Frost, Haile, and Snow" where he seeks comfort from the "flames wherein [he] frie[s]" (4,2). He also draws a parallel between Julia's frozen emotions and "the under-ground, /

Where all Damps, and Mists are found," creating a disquieting image of cold female fecundity (5-6). Though "Upon Julia's Riband" is seemingly a poem of praise and "The frozen Zone" is one of castigation, both poems contain the notion of desolation and destruction as being aligned with female sexuality and the feminine mentality. In "The frozen Zone" the idea of destruction as being associated with female sexuality and psychology is expressed in the persona's pointed image of Julia's breast as "destructive Ysicles" (emphasis added, 14). The icicles are destructive because of their effect on the persona--their "Congelation will / ...starve [kill] him" (15-16). The use of the word "Congelation" and its association with male death within the poem suggests that the ever-hardening icicles in Julia's breast are projected onto her by the persona--the idea of male death suggesting the stiffness associated with the phallic excitation which precedes the male orgasm and with rigor mortis.

The conceit of Julia's breast as icicle ends the poem with an image which alludes to the myth of Medusa whose hideous visage caused men to turn to stone. In "Medusa's Head" Freud theorized that the Medusa myth was emblematic of the fearful sight of the female genitals which caused the male spectator/gazer to become "stiff with terror"--the hardening of the spectator's sex being expressive of both his fear of castration and a reassurance that the dreaded

castration has not occurred (273). (A paradigm not unlike the fetishist's oscillation between belief in female castration and denial that this has occurred.) "The frozen Zone" in actuality has little to do with Julia or her sexual and emotional frigidity. The persona is projecting his own feelings of coldness onto the site of the female body, in this case the icicles in Julia's breast. It is the speaker's own psychological self-absorption which causes his cold, solidifying death (15-16).

Herrick's implicit allusion to Medusan myth, his preoccupation with his own visceral sensations and mental workings, and his appropriation of the blazon in his fetishistic and voyeuristic poetry all indicate a strong Petrarchan influence. Like the persona/poet in Hesperides, the male Petrarchan lover "is fascinated with the complexity of his own psychological processes" (Durling, 31). As discussed in Chapter 1, it is the narcissistic self-fascination inherent in Petrarchanism and the blazon tradition which Herrick appropriates in Hesperides. The death/sex/woman cluster which is present in Petrarchanism is an elemental psychological component of Herrick's canon as well. Herrick, in his lyrics, indirectly expresses this fear of the feminine. In particular, Herrick shares with his predecessor an interest in the Ovidian myth of Actaeon. Petrarch in the twenty-third canzone of the Rime sparse and Herrick in "Upon Julia's washing her self in the river" (H-

939) both refer to the myth which epitomizes the male psyche's dread of the female body. Vickers believes that "as a privileged mode of signifying, the recounting of a mythical tale within a literary text reveals concerns, whether conscious or unconscious, which are basic to that text" (267). Vickers uses Petrarch's recounting of the Actaeon myth as a key to reveal that poet's concerns and preoccupations. Correspondingly, an examination of the Actaeon myth in Hesperides elucidates the psychological structure behind Herrick's fetishism and voyeurism.

Ovid's myth of Actaeon is a simple one: while out hunting with his friends Actaeon makes the unfortunate discovery of Diana bathing naked in a pool. The goddess, to punish Actaeon for his presumptuous gaze, turns him into a stag and he is torn to pieces by his own dogs. Ovid's account emphasizes Actaeon's innocence; "Destiny" not prurience "drove" Actaeon to Diana's pool (Sandys, III.176). An examination of the radical Renaissance interpretation of Ovid's myth of Actaeon shows that Renaissance writers and readers had a sophisticated view of voyeurism which acknowledged its aggressive nature and saw it as an act which had psychological/emotional origins. Spenser's adaptation of the Actaeon myth in The Faerie Queene, for example, provides a useful index to how Renaissance commentators viewed this voyeuristic story. In The Faerie Queene it is Faunus, an agricultural deity identified with

Pan, who spies on the nude Diana. Spenser deviates from his Ovidian model by making Faunus a deliberate voyeur whose response to Diana is one of sexual arousal. "Spenser's deviation from Ovid on this point...is not unprecedented, since most...Renaissance commentators claimed that Actaeon actively obtruded himself upon Diana" (Svensson, 7). In moral terms these commentators interpreted the myth as "emblematic of sensual passion (Actaeon's dogs are his emotions which destroy him)" (Svensson, 7). Within a literary context the Renaissance saw Actaeon's voyeurism, not as an accident, but as an aggressive act. Furthermore, it is Faunus' own emotions and his lack of restraint which are seen as his undoing, less than Diana's ire.

When examining the Ovidian Actaeon myth it is important to note that Diana and Actaeon are not equals. Diana is an immortal goddess. Actaeon is a mere human and his human transgression provokes Diana's powerful retribution. The economy of power in this Ovidian myth, as Nancy Vickers observes, is similar to that which exists between the male child and the all-powerful mother:

The Actaeon-Diana encounter read in this perspective reenacts a scene fundamental to theorizing about fetishistic perversion: the troubling encounter of a male child with intolerable female nudity, with a body lacking parts present in his own, with a body that

suggests the possibility of dismemberment. (273)
 Woman and her dismembered parts and accessories have significance only insofar as they are symbols for the lost maternal phallus. Like the myth of Medusa, the myth of Actaeon reveals the fundamental narcissism of the voyeur. The myth of Actaeon is an inversion of the blazon; it is not Diana who is dismembered but Actaeon. The myth is a key, as it were, which reveals the mentality behind fetishistic and voyeuristic poetry.

Herrick's use of the myth of Actaeon in "Upon Julia's washing her self in the river" (H-939) elucidates the psychological motivation behind the poet's voyeurism and fetishism. Like the three-character dramatic construction in the Southwell epithalamium, Herrick's use of the Actaeon myth implies an erotic triangulation in which the male speaker is both attracted to and kept separate from the feminine. In "Upon Julia's washing her self in the river," as in the Actaeon myth, the persona advertently or inadvertently (Herrick does not make this clear) obtrudes upon the naked Julia/Diana while she is bathing in the river. As is typical in Hesperides, the persona is additionally titillated by Julia's slightly obscured nudity—she is "Halfe with a Lawne of water hid" (6). Overcome by his sexual arousal, the persona throws himself into the river and kisses, not Julia, but the water. He then acknowledges that he "more had done (it is confest) / Had

not thy [the river's] waves forbad the rest" by supposedly engulfing him (9-10). This would be a humorous conclusion if not for the fact that lingering in the reader's mind is the conclusion to an earlier poem involving water which did not end so pleasantly ("Faire shewes deceive," H-937). A humorous reading is further frustrated by the abrupt ending of the poem. Diana/Julia does not exact divine retribution on the gazer as in the Actaeon myth, and the waves of the river "forb[i]d" a consummation, leaving the speaker in a state of sexual limbo (10).

The jarring retreat from articulation in "Upon Julia's washing her self in the river" reflects and emphasizes the suspension of erotic interplay in the poem. The waves of the river not only interrupt the erotic activity of the speaker, they put a halt to his verbal activity as well. This parallel between cessation of speech and foreclosure of consummation (whether through impotence or fear) is reenacted throughout Hesperides. For example, in "Leander's Obsequies" (H-119) Herrick, through his allusion to the story of Hero and Leander, manages to convey the ideas of arrested sexual activity and impotence of speech. In "Leander's Obsequies" Cupid is so racked with sorrow for the death of Leander that he cannot speak for his tears. The last two lines of "Leander's Obsequies" are remarkably similar, both metrically and verbally, to the final lines of "Upon Julia's washing her self in the river." Compare: "And

sure his tongue had more exprest, / But that his teares
forbad the rest" ("Leander's Obsequies," 11-12); "And more
had done (it is confest) / Had not thy waves forbad the
rest" ("Upon Julia's washing her self in the river," 9-10).

"Upon Julia's washing her self in the river" itself obliquely alludes to Leander's homoerotic encounter with Neptune. Though the river's gender is vague, its ravishing waves mimic Neptune's "lustfull," prurient behavior when sporting with Leander (Marlowe, 639-710). The body of water in "Upon Julia's washing her self in the river"--the third position in the erotic triangle--suggests the primordial masculinity of the sea in Greek mythology; at one point in the poem it is even a rival to the speaker. In light of the erotic triangulation in the poem, the body of water is suggestive of Okeanos who "may have appeared in ancient cosmogonic myth...as a primal father-figure" (Caldwell, 167).²² Moreover, the speaker's impetuous jump into the river in "Upon Julia's washing her self in the river"--"Into thy streames my self I threw" (7)--echoes Leander's enthusiastic jump into the ocean which precedes his erotic encounter with Neptune--"And crying, Love I come, leapt lively in" (Marlowe, 638).

The poems are not only structurally similar but thematically similar as well. As in the Southwell epithalamium, in both poems Herrick suggests the idea of erotic triangulation. In "Upon Julia's washing her self in

the river" the three characters are the speaker, Julia, and the river. In "Leander's Obsequies" the triangulation includes Leander, the unmentioned Hero, and the "cruell," interrupting sea (9); or, alternately Leander, Cupid, and the sea. In all three poems the positioning involved includes a male subject, an erotic object (usually female, though this is complicated by the homoeroticism in "Leander's Obsequies"), and an authority figure (implicitly male) who forbids consummation.

This pattern of triangulation, together with the castration complex, provides, I believe, a framework for interpreting Hesperides:

Together with the organizing role of the Oedipus complex in relation to desire, the castration complex governs the position of each person in the triangle of mother, father, and child; in the way it does this, it embodies the law that founds the human order itself. (Mitchell, 14)

Going back to the Actaeon myth for a moment, if this myth is emblematic of the immature male psyche's fear of dismemberment when confronted with female nudity, the persona's hasty retreat from articulation at the end of "Upon Julia's washing her self in the river" suggests the intrusion of the law of the Name of the Father, the paternal threat of castration--it should be remembered here that the sea is sometimes seen as having a primordial paternal value.

The position which Julia occupies in the poem is the maternal one--the erotic object which is desired by the male subject but which can never be had. The maternal figure is, I believe, the foundation of the misogyny in Hesperides. This maternal presence, however, cannot be fully understood without placing her in a triangle of desire, the Oedipal paradigm. A hazy, penumbral maternal image, conspicuous by its absence, thematically and structurally infiltrates Hesperides. The mother, however, is not the only ghost who haunts the poet: a punitive, paternal figure hangs over Herrick's poetry as well. (This paternal figure is most blatantly present in Herrick's devotional verse, but, through its role in the erotic triangulation in Hesperides, is a factor in the secular poetry as well.)

That the maternal position in the erotic triangulation in Hesperides to some extent refers to Herrick's own mother is likely. Herrick's mother was named Julian or Juliana, but is referred to as "Julia Herrick" in "His tears to Thamasis" (H-1028), thus confounding and amalgamating Herrick's mother with the Julia who is the poet's poetic, sexual fixation (emphasis added, 16). Hesperides is a remarkably intimate and familial book of poetry as Ann Baynes Coiro has noted. There is a poem to Herrick's father (whom he never knew), poems to his brothers, his sisters, his sisters-in-law, his brothers-in-law, aunts, uncles, nephews, nieces, friends, the King and the royal family, his

housekeeper, and even his dog. Herrick's mother is mentioned only once, and then indirectly. Herrick's father and other family members are mentioned only once as well, but they typically have a whole poem dedicated to them. In "His tears to Thamasis" Herrick refers to "the earth / Of Julia Herrick [which] gave to [him] his birth" (15-16). Grammatically, the subject of this excerpt is not "Julia Herrick" but the "earth" which gave Herrick his birth. Julia Herrick is merely a mechanism for further delineating the territory which is the site of Herrick's nascence. Herrick's disinclination to directly mention his mother in a volume of poetry exploding with familial references is rather surprising. The unequivocal critical avoidance of Julia Herrick's conspicuous absence in Hesperides and the fact that Herrick's most important mistress ("Julia, prime of all") bears the same name as his mother is somewhat surprising. (The only exception to this critical avoidance is Ann Baynes Coiro's article "Herrick's 'Julia' Poems" in which Coiro establishes the link between Herrick's mistress and his mother, and posits that this critical reticence needs to be challenged.) Julia does make the transition from virgin-mistress to mother within the pages of Hesperides. Throughout the first half of the volume Julia has been enshrined in Herrick's poetry as the alluring but unattainable muse and mistress. As Coiro notes, however, after mid-volume there is a dawning recognition of Julia as

a physical woman (76-77). Julia is conclusively presented as a flesh and blood woman when she completes her metamorphosis from unattainable muse/mistress to married woman and mother in "Julia's Churching, or Purification" (H-898), which delineates the Anglican ritual of post-birth purification. Julia, and indirectly all of Herrick's mistresses, fills the role of muse, mistress, and mother. That Herrick's mother was accidentally overlooked in his familial poetry and that his primary muse bears the same name as his mother is a highly unlikely coincidence. That she colors the sexual landscape of Hesperides is undeniable.

Through poetic fetishism and voyeurism the maternal body in Hesperides is disguised and controlled. Veiled with gauzy clothing and obscured with optical tricks, the women of the lyric poetry are safely cloaked. The hag in Herrick's epigrams, on the other hand, occupies the role of the vile maternal figure. Kristeva's notion of the abject is particularly applicable here: the abject is something revolting and it is also something which fascinates (Kristeva, Powers of Horror). It is the mother which the child struggles to separate from when, at the same time, it feels that this separation is impossible--it is specifically because of this difficulty that the mother must be made abject. Often the symbolic realm (the Father and the Law) "is not, of its own accord, strong enough to ensure separation; it depends on the mother becoming abjected.

'The abject would thus be the "object" of primal repression'" (Lechte, 159). The mother becomes associated with feces and other elements which the child evacuates from its body; she becomes grotesque. The misogyny in Hesperides, then, is partially the result of an unresolved or troublesome separation from the maternal.

Also important in this paradigm is the paternal position through which, according to psychoanalytic theory, the child is introduced into the symbolic/linguistic order. The implicit paternal figure in Hesperides and the explicit paternal authority His Noble Numbers, which offers a different relation to authority and triangulation than that seen in Hesperides, suggests that there is something problematic as well with the paternal position in the Oedipal structure in Herrick's work. The concept of God (Herrick's spiritual and vocational father in light of his position as a churchman) in Noble Numbers is a notably punitive one and Herrick's emotional positioning in his devotional verse is repeatedly one of guilt and contrition-- "God," as Freud notes, "is nothing other than an exalted father" ("Leonardo Da Vinci and a Memory of his Childhood," 123). In "To the reverend shade of his religious Father" (H-82) in Hesperides there is a crystallization of this sense of transgression or neglect. Herrick emphatically begs forgiveness ("Forgive, forgive me") not only for neglecting his father's tomb but for really not feeling

sorry at all that his father died--he admits that "true teares [were not] shed" over his father's death (5, 3). A dead father, however, can be even a more powerful force than a living one, as Herrick's excessive feelings of guilt seem to suggest. It is impossible to suggest a specific biographical history for Herrick which produced his misogynous tendencies and his feelings of guilt towards paternal authority. It is possible, however, to postulate a psychological framework for interpreting Hesperides with the Oedipus complex at its base.

Freud's concept of the castration complex played a crucial role in resolving the Oedipus complex and is implicated here as well. Castration anxiety is very much at the heart of the concept(s) of femininity and maternity in Hesperides. It is the fear of castration/emasculatation (arising from maternal lack and the fear of paternal intervention) which defines the grotesque, transgressing, inherently "maternal" hag in Herrick's volume. And, it is the same psychological complex which is at the root of Herrick's fetishistic amatory verse which is obsessed with the missing maternal phallus. Herrick's voyeurism, as well, is related to the "lacking" maternal body in that the aggressive, controlling gaze is an attempt to contain and define the maternal body.

Herrick's mixed feelings concerning language itself are, partially at least, related to the Oedipus complex and

an intense fear of emasculation. It is noteworthy that the structure of the Oedipus complex embodies language, with the "intervention of a third term [the father] [as] the precondition of language" (Rose, 36). According to psychoanalytic theory, woman is related to language in that the need for language arises from the loss of the mother during the separation/individuation process. Before separation the child has no need for language due to the fact that it lacks nothing--the mother is the first object that the child symbolizes in his separation from her. "In effect, the acquisition of language allows the subject to symbolize his/her pre-symbolic existence--a time when the 'I' (subject) was united with the 'mother' (object)" (Lechte, 159). The link between the feminine and language in Hesperides then emphasizes the primacy of the maternal position.

The feminine both allured and repelled Robert Herrick as well as his contemporaries. Similar patterns of misogynous female representation in Herrick's work and the more prosaic products of the English querelle des femmes indicate not only a highly interactive cultural milieu, but suggest, as well, a parallel source for these representations. Analysis of both genres suggests that fears of the maternal, maternal power, and emasculation are all implicated in the misogynous modes of representation during the Renaissance. That Herrick and his contemporaries

were intentionally striving to exert textual control over their objects is likely. In Herrick's case, his appropriation and modification of myths with which he is quite familiar, his use of sophisticated voyeuristic techniques, and the intensely self-conscious and highly structured nature of Herrick's volume suggests that the misogyny in Hesperides was indeed intentional.

NOTES

¹ Throughout this study I will use the words "misogynous" and "antifeminist" interchangeably. By antifeminism I obviously do not mean an attitude which is opposed to the feminist movement as we know it in the twentieth century. Instead, I employ the word in a more literal manner to indicate a stance which is essentially opposed to women or feminine qualities in its expression.

² I have grounded my study in this time period to allow for works of the querelle des femmes which Herrick may have been familiar with or which he may have known of second-hand. Texts of the querelle des femmes deemed contemporaneous with Hesperides are those published between 1540 and 1648. The rationale for extending the study until 1648 is, of course, to include Hesperides within the time period being studied.

³ "The literary habit of likening the misogynist to a canine, visible throughout the controversy [on women], probably stems from the fact that the classical misogynist Diogenes was always called a dog; his followers were Cynics, a word derived from the Greek...[word for] dog." Linda Woodbridge, Women and the English Renaissance: Literature and the Nature of Humankind, 1540-1620 (Urbana: U of Illinois P, 1984) 18.

⁴ Patricia Parker treats this issue fully in Literary Fat Ladies: Rhetoric, Gender, Property (London: Methuen,

1987) 8-35.

⁵ Genesis 2. All references to the Bible are to the King James version.

⁶ The first Creation story, Genesis 1:17, is known as the Elohist account of Creation. In this account God creates man and woman simultaneously: "So God created man in his own image, and in the image of God created he him; male and female he created them." In this rarely referred to account of Creation in Western Christian tradition, woman is not made from man's rib, but, like man, she is created in the image of God. Unlike the Creation story in Gen. 2, the account in Gen. 1 suggests the essential parity of the sexes.

⁷ Robert Herrick, The Complete Poetry of Robert Herrick, ed. J Max Patrick. (New York: New York UP, 1963) "The Lilly in a Christal." All subsequent quotations are taken from this edition and are incorporated in the body of the text.

⁸ Hesiod "places the union of Zeus' brother Poseidon with the Gorgon Medusa in the Garden of the Hesperides." The Garden of the Hesperides appears as well within the context of Zeus' marriage to Hera and the wedding of Peleus and Thetis--the seminal event which led to the judgement of Paris and eventually to the Trojan War. In this context the Garden of the Hesperides is the Golden Age locale of love and sexual pleasure. Richard Caldwell, The Origin of the

Gods: A Psychoanalytic Study of Greek Theogonic Myth (New York: Oxford UP, 1989) 158.

⁹ I am assuming that these names and female pseudonyms represent female authorship. Henderson and McManus offer a persuasive argument for this female authorship in their work on the querelle des femmes. Katherine Usher Henderson and Barbara F. McManus, eds., Half Humankind: Contexts and Texts of the Controversy about Women in England, 1540-1640 (Urbana: U of Illinois P, 1985) 20-4.

¹⁰ Swetnam's The Arraignment of Lewd, idle, froward, and unconstant women (1615) instigated a pamphlet war of unprecedented proportions. The Arraignment was so controversial that it "ran through ten editions by 1637 and provoked at least three defenses and a play." Swetnam's professed rationale for writing the Arraignment is that he has been "poisoned with the heinous evils of unconstant women." The pamphlet, however, is not specifically directed against those women who have harmed him personally, but against the sex in general. The Arraignment is addressed "Neither to the best, nor yet to the worst, but to the common sort of women." In other words, the detractions in the Arraignment are meant to apply to all women. Henderson and McManus 16. Swetnam 190.

¹¹ Edward Gosynhill's The Schoolhouse of women [1541?] and Mulierum Paeon [1542?] provide an illustration of the duality of misogynous discourse. The Schoolhouse is a

flagrant misogynous invective of female sexuality and speech. Mulierum Paeon, on the other hand, a work professedly in "praise" women, was ostensibly written to refute the misogyny of the Schoolhouse. Assuming that both works were written by the same man (the authorship of the Schoolhouse is a source of contemporary scholarly contention, though it is attributed to Gosynhill by the Short-Title Catalogue) does not imply vacillating authorial intent. Both works merely illustrate the two poles of misogynous discourse discussed in Chapter 1. Edward Gosynhill, The Schoolhouse of women, Henderson and McManus 136-55. Edward Gosynhill, Mulierum Paeon, Henderson and McManus 156-71. Gosynhill 157. Henderson and McManus 137n.

¹² Peter Stallybrass discusses the Renaissance idea of the female body as inherently grotesque in "Patriarchal Territories: The Body Enclosed," Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe, eds. Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers (Chicago: U of Chicago P, 1986) 123-42.

¹³ Suzanne W. Hull in Chaste, Silent, and Obedient observes that "in the period from 1475 through 1640 at least 163 in some 500 editions were specifically directed to or printed for women readers." All of the works inventoried by Hull treat some aspect of feminine behavior from domestic concerns (cooking, housekeeping, medicine, etc.) to devotional topics. Included as well in Hull's survey are

recreational works which were intended to edify and amuse the female reader. Not included in the survey are works which may have been intended to modify female behavior but were not explicitly directed towards a female audience. The genre of female guidance literature (conduct books, marriage manuals, sermons), therefore, could be even more prolific than Hull's list suggests. Suzanne Hull, Chaste, Silent, and Obedient: English Books for Women (San Marino: Huntington Library, 1982) 1.

¹⁴ My definition of grotesque body is based on Bakhtin's notion of the grotesque as an amorphous, uncontained body which overflows its own boundaries, as opposed to a smooth, polished, enclosed body. Mikhail Bakhtin, Rabelais and His World, trans. Helene Iswolsky (Cambridge, Mass.: MIT P, 1968) 26.

¹⁵ According to Freud, misogyny is intrinsically related to the castration complex and the Oedipus complex; the maternal body playing a key role in both. "Before the child comes under the dominance of the castration complex--at a time when he still holds women at full value--he begins to display an intense desire to look, as an erotic instinctual activity. He wants to see other people's genitals, at first in all probability to compare them with his own. The erotic attraction that comes from his mother soon culminates in a longing for her genital organ, which he takes to be a penis. With the discovery, which is not made

till later, that women do not have a penis, this longing often turns into its opposite and gives place to a feeling of disgust which in the years of puberty can become the cause of psychical impotence, misogyny, and permanent homosexuality." Sigmund Freud, "Leonardo Da Vinci and a memory of his Childhood," The Standard Edition of the Complete Psychological Works of Sigmund Freud, ed. and trans. James Strachey, vol. 11 (London: Hograth, 1957) 96.

¹⁶ Following Lacan, the acquisition of language is intimately related to the rupture of the mother-child dyad by the paternal. "For Lacan the subject is constituted through language--the mirror image represents a moment when the subject is located in an order outside itself [the moment of splitting] to which it will henceforth refer....Symbolisation starts, therefore, when the child gets its first sense that something could be missing; words stand for objects, because they only have to be spoken at the moment when the first object is lost." Jacqueline Rose, Introduction-2, Feminine Sexuality and the ecole freudienne, eds. Juliet Mitchell and Jacqueline Rose (London: Macmillan, 1982) 31.

¹⁷ The biblical Judith is exemplary for her chastity and moral strength. A counter-portrayal of Judith, however, evolved during the Renaissance which presents the biblical heroine as distinctly unchaste. Elena Ciletti in her essay "Patriarchal Ideology in the Renaissance Iconography of

Judith" traces the evolution of Judith from savior of her people to bewitching seductress. With certain Renaissance artists "we are explicitly asked to see the other side of the masculinist coin: a dangerous, erotic Judith." Instead of figuring as a forerunner for the Virgin Mary as she did during the Middle Ages, the Renaissance Judith was conflated with Salome, "an archetype of destructive femininity." "Far from her earlier identity as chastity, Judith can now come to hover like a presiding genius over prurient depictions of prostitution." Elena Ciletti, "Patriarchal Ideology in the Renaissance Iconography of Judith," Refiguring Woman: Perspectives on Gender and the Italian Renaissance, eds. Marilyn Migiel and Juliana Schiesari (Ithaca: Cornell UP, 1991) 46, 50.

¹⁸ I am adopting Ann Baynes Coiro's method of referring to the poems in Hesperides in clusters of one-hundred. Ann Baynes Coiro, Robert Herrick's Hesperides and the Epigram Book Tradition (Baltimore: John Hopkins UP, 1988).

¹⁹ "Erasmus's De Copia is here the readiest source not just for this rhetorical tradition but for its dual concerns. The preoccupation of this massively influential text is not only how to expand a discourse--to make its 'matter' or materia respond to the rhetorical counterpart of the command to Adam and Eve to 'increase and multiply'--but also how to control that expansion, to keep dilation from getting out of bounds, a concern repeated in the countless

Renaissance rhetorical handbooks which both teach their pupils how to amplify and repeatedly warn them against the intimately related vice of 'Excesse' (the same name, we might remember, as Spenser's dilating 'Dame'). Dilation, then, is something always to be kept within the horizon of ending, mastery, and control, and the 'matter' is always to be varied within certain formal guideline rules." Parker 13-14.

²⁰ Insight gleaned from a conversation with Wyman Herendeen, 1 March 1995.

²¹ Freud's interpretation of the development of a fetish object helps to explain why a petticoat, which bears little resemblance to a phallus, could become a fetish object. "One would expect that the organs or objects chosen as substitutes for the absent female phallus would be such as appear as symbols of the penis in other connections as well. This may happen often enough, but is certainly not a deciding factor. It seems that rather when the fetish is instituted some process occurs which reminds one of the stopping of memory in traumatic amnesia. As in the latter case, the subject's interest comes to a halt half-way, as it were; it is as though the last impression before the uncanny and traumatic one is retained as a fetish. Thus the foot or shoe owes its preference as a fetish--or a part of it--to the circumstance that the inquisitive boy peered at the woman's genital's from below, from her legs up; fur and

velvet--as has long been suspected--are a fixation of the sight of the pubic hair, which should have been followed by the longed-for sight of the female member; pieces of underclothing, which are so often chosen as a fetish, crystallize the moment of undressing, the last moment in which the woman could still be regarded as phallic. But I do not maintain that it is invariably possible to discover with certainty how the fetish was formed." Sigmund Freud, "Fetishism," The Standard Edition of the Complete Psychological Works of Sigmund Freud, ed. and trans. James Strachey, vol. 21 (London: Hogarth, 1955) 155.

²² It is noteworthy that in "Faire shewes deceive (H-937), which precedes "Upon Julia's washing her self in the river" (H-939) by one poem, the sea is emblematic of the Greek God Poseidon. Whereas in many languages and mythical systems the sea is feminine, the sea in Greek mythology would seem to have a primordial masculine value" representing "not merely abstract masculinity but specifically male sexuality...." Taking into consideration Herrick's Hellenism, it is highly likely that the sea in "Faire shewes deceive" has a masculine value. This idea of the sea as a sexually aggressive male force is, in turn, echoed in "Upon Julia's washing her self in the river." (Caldwell, 167)

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