

# 'Fruition was the Question in Debate':<sup>1</sup> *Pro and Contra* the Renaissance Orgasm

Whilst the existence of 'a minor genre' of poems 'arguing against fruition'<sup>2</sup> has been acknowledged for several decades,<sup>3</sup> that genre (and its complementary antithesis) has received little serious and no comprehensive attention, despite its interest both for scholars concerned with the renewed exploitation of classical texts in the Renaissance and for those concerned with the representation of sexuality in times of uneasily shifting social mores. In both these areas, a clearer understanding can be derived from a comprehensive view of a generic field which has hitherto never been fully mapped.

It was Dryden who said of Ben Jonson's relationship to the Ancients that 'you track him every where in their snow';<sup>4</sup> in this essay, I shall be tracking the many travellers across the snow of a single first-century Latin text, the 'Fragment' attributed to Petronius Arbiter. I shall explore the shifting sexual politics of this text's intertexts as they represent or re-present their differing sociopolitical contexts and shall also examine the gender role-play of their protagonist voices, both male and female (and neuter). In Boileau's appropriately phallic metaphor for textual imitation, I hope to demonstrate how each contrives 'joûter contre son original'.<sup>5</sup>

The Latin text was first printed in 1579 and fathered upon [Gaius] Petronius Arbiter, courtier of Nero, presumably because of his reputation as author of the *Satyricon*, first printed (in abridged extracts) in 1482, with further editions in 1499, 1520, 1565 and (in superior texts) 1575 and 1577.<sup>6</sup> Amongst other sensationally explicit sexual adventures, *Satyricon* describes regrettable male sexual inadequacy; the ashamed Encolpius addresses his recalcitrant organ (I quote from William Burnaby's 1694 translation):

At what time, raising myself on the Bed, in this or like manner, I reproacht the sullen impotent: With what face can you look up, thou shame of Heaven and Man? that can'st not be seriously mention'd. Have I deserv'd from you, when rais'd within sight of Heavens of Joys, to be struck down to the lowest Hell? To have a scandal fixt on the very prime and vigour of my years, and to be reduc'd to the weakness of an Old Man?, I beseech you, Sir, give me an Epitaph on my

departed vigour; tho' in a great heat I had thus said,  
 He still continu'd looking on the ground,  
 Nor more, at this had rais'd his guilty Head,  
 Than th'drooping Poppy on its tender stalk.<sup>7</sup>

This exhortatory form combined with a parallel in Ovid's *Elegies* 3.7.13–14<sup>8</sup> to become a conventional trope, with English instances in Nashe's *Choise of Valentines*, Richard Head's *The English Rogue*, and 'Imperfect Enjoyment' poems by Etherege, 'Sir C.B.', Mulgrave, Rochester and Aphra Behn.<sup>9</sup> Petronius's notoriety as the frankest apologist of unwilling failure of consummation may have made him seem the appropriate candidate for paternity of a fragment celebrating consummation voluntarily eschewed:

Foeda est in coitu et brevis voluptas  
 et taedet Veneris statim peractae.  
 Non ergo ut pecudes libidinosae  
 caeci protinus irruamus illuc  
 (nam languescit amor peritque flamma); 5  
 sed sic sic sine fine feriat  
 et tecum iaceamus osculantes.  
 Hic nullus labor est ruborque nullus:  
 hoc iuvat, iuvat et diu iuabit;  
 hoc non deficit incipitque semper. 10

Carnal pleasure is brief and nasty, and the thing once done disgusts. So let's not rush blind and headlong at it like beasts on heat, for love flickers, its flame dies down; let's instead play like this endlessly, like this, lying lip to lip. There's no work nor shame in this; pleasure is and was and will long be here, where nothing fails and we are always just beginning. (My translation)

The fully inflected Latin text offers us a plural ungendered speaker – 'irruamus ... iaceamus' (4, 7) – sexual forepleasure is presented as total gender fluidity (like the multipliciously various couplings of *Satyricon*) in a timeless present ('sic sic sine fine' [6]) where there is no need to 'carpe diem', because foreplay brings no climax and therefore no Ovidian post-climactic sadness; the poem indeed professes a grammar of eternal delight – 'iuvat, iuvat et ... iuabit' (9).

The fragment found its first English translator in that dedicated classicist Ben Jonson:<sup>10</sup>

Doing, a filthy pleasure is, and short;  
 And done, we straight repent us of the sport:  
 Let us not then rush blindly on unto it,  
 Like lustfull beasts, that onely know to doe it:  
 For lust will languish, and that heat decay. 5  
 But thus, thus, keeping endlesse Holy-day,  
 Let us together closely lie, and kisse,

There is no labour, nor no shame in this;  
 This hath pleas'd, doth please, and long will please; never  
 Can this decay, but is beginning ever.

10

Jonson thought of his version's relation to the Latin as 'the same translated',<sup>11</sup> printing the latter on the facing page in the 1616 folio *Workes*, but despite his purposed fidelity, I would argue that the new pattern of repetitions he introduces ('lustfull ... lust' [4–5]; 'decay ... decay' [5, 10]) evokes the Renaissance physiological linking of orgasm and death, *la petite* with *la grande mort*.

This particular 'vulgar error' finds its authoritative source in Aristotle's 'De Longitudine et Brevitate Vitae', where ejaculation is represented as life-threatening,<sup>12</sup> an idea which appealed to the quirky intelligence of John Donne, not only in the lyric 'Farewell to Love' (24–5):<sup>13</sup>

... each such Act, they say,  
 Diminisheth the length of life a day)

but also in the more ostensibly philosophical *First Anniversarie* (105–10):<sup>14</sup>

... that first mariage was our funerall:  
 One woman at one blow, then kill'd us all,  
 And singly, one by one, they kill us now.  
 We doe delightfully our selves allow  
 To that consumption; and profusely blinde,  
 We kill our selves, to propagate our kinde.

Since Aristotle had argued that semen, both male and female forms of which he thought essential to conception, was made of the best blood of the body, the loss of that blood in ejaculation could only be debilitating if too frequently indulged: 'salacious animals and those abounding in seed age quickly'.<sup>15</sup> Popular English authorities reiterated Aristotle's (and Galen's) opinion, Thomas Vicary confirming that 'by the labour and chafing of the Testikles or Stones, [the best and purest] Blood is turned into another kind, and is made Sperme'.<sup>16</sup> A rewritten Aristotle warned that:<sup>17</sup>

They that would be commended to their Wedlock actions, and be happy in the fruit of their Labour, must observe to Copulate at distance of time, not too often, nor yet too seldom, for both these hurt Fruitfulness alike; for to eject immoderately, weakens a Man, and wastes his Spirits, and too often causes the Seed by long continuance to be ineffectual, & not Manly enough.

Although Harvey's demonstration of the circulation of the blood would refute the notion that the individual had only a finite and irreplaceable sanguinary resource, *De Motu Cordis et Sanguinis*, although published in Latin in 1628, did not reach a vernacular edition until 1653. Notwithstanding Harvey's vigorous refutation of Aristotle's account of conception in his own *Anatomical Exercitations, Concerning the Generation of living Creatures*, his

zealous conviction that 'Life therefore consists in the blood, ... because in it the Life and Soule do first dawn, and last set',<sup>18</sup> leads to a very similar view of the exhaustion inseparable from ejaculation:<sup>19</sup>

And each particular *Individuum*, both *Cock* and *Henne*, seems to be created for the *egges* sake, that the same *Species* may be prolonged, though by the ruine and obsequies of the Authors. And it is also clear, that the Parents are no longer youthfull, beautifull, complete and Jovial, then they can generate, or fructifie their *eggs*, and produce their own like, by the mediation of those *eggs*. Which work of nature so soon as they have accomplished, as if then they had attained the highest [acme], or Pitch of their perfection, and last end for which they were born, they presently wither, grow old, and Emerit, and as if God and Nature had forsaken them, they decline speedily, and hasten to their end, like creatures weary of their lives. Whereas on the contrary, the *Males* when they arm themselves, and are in all respects well appointed for Loves encounter, how strangly [sic] doth the potent *Cupid* heighten their enflamed spirits, how spruce are they, how do they pride it; how vigorous, how testy are they, and prone to conflicts! But when this office and performance ceaseth: oh! how soon doth their force abate, and their late fury coole! how do they hale in all their swelling sails, and check their darings? Nay, even while this jocund *Sacrafice* to *Venus* is in season, no sooner is the act performed, but they grow tame and pusillanimous; as if it were then deep printed in their thoughts, that while they impart a life to others, they are in full career to their own urnes. Onely our *Cock*, full fraught with *seed* and *spirits*, approves himselfe the onely cheerfull lover, and with the *plaudit* of his wings and voice, crownes his past triumphs, and lights his wedding Torch at his own Cinders. And yet he also flags after long game, and like an Emerit souldier resignes his Commission. And so the *Hens* likewise, like Plants worn out, grow decayed Matrons, and fore-go their Nurseries.

For both cock and hen, man and woman, ejaculation was a serious business. For one partner, however, the sexual act itself was yet more dangerous, bringing with it the prospect of childbirth, the 'casualties [of which] are most incident to Women above all other Creatures'.<sup>20</sup> Recent work on women's diaries and on the statistical risks of childbirth<sup>21</sup> confirms Jane Sharp's account of the 'many causes, and accidents whereby women usually fall into such mishaps'; even in a successful accouchement, the 'pains in Childbirth ... doubtless are the greatest of all pains women usually undergo upon Earth'.<sup>22</sup>

Whilst Jonson may have been the first of Petronius's heirs to emphasise the idea of a self-consumption inextricable from consummation, the echo of the passing bell is constantly heard in later exponents of the genre. Moreover, in addition to what I may characterize as this physiological 'strain', a further resonance of a more incorporeally philosophical nature inhabits the genre in the voice of Montaigne.

Although the great Renaissance sceptic derogated Petronius as 'un homme[s] de peu' (*Essais*, Book 3, Chapter 9 (II, 426)), his own work was to become interestingly intertwined with the newly-printed 'Fragment', when the first two books of the *Essais* were published a year later in 1580.<sup>23</sup> The fifteenth essay of the second book, entitled 'Que nostre désir s'accroit

par la malaisance' (II, 9–15), addresses itself to the pleasures of sexual delay, arguing that it is a human trait only to value what is obtained rarely and with difficulty. I quote from Charles Cotton's 1686 translation:

... there is nothing naturally contrary to our Taste but Society, which proceeds from facility; nor any thing that so much whets it, as Rarity and Difficulty... . The difficulty of Assignations, the danger of Surprize, and the Shame of the Morning, ... these are they that give the *Haut-gout* to the Sawce... . Even Pleasure it self would be heightned with Pain. It is much sweeter when it smarts, and has the Skin rippled... . Our Appetite contemns, and passes by what it has in possession, to run after that it has not... . To forbid us any thing, is to make us have a mind to't... . To give it wholly up to us, is to beget in us Contempt, Want, and abundance fall into the same Inconvenience... . Desire and Fruition [Fr: la jouissance (vol. 2, p. 11)] do equally afflict us. The rigours of Mistresses are troublesome, but facility, to say truth, is more, ... Society begets disgust; 'tis a blunt, dull, stupid, tir'd, and slothful Passion.<sup>24</sup>

Aside from the elements of sadomasochism here, one notes the prevalent imagery of taste, of appetite, of consumption; compare Emilia's embittered recognition in *Othello* that 'They are all but stomachs, and we all but food';<sup>25</sup> or the rapacious Duke in Richard Flecknoe's later *Erminia*:

Come my dearest,  
thus by short intervals we rise from feasts,  
onely to return with greater appetite,  
let me glut mine eyes with pleasure once agen,  
and in full draughts take down the sight of thee,  
Whilst I can never accord satiety  
and fruition together.<sup>26</sup>

Note, however, the contrary sentiment of the Duke's final lines; countering Montaigne's assertion that 'Society begets disgust', he argues that 'fruition' is not 'satiety', leaving the male consumer like a lover of Cleopatra, she who 'makes hungry / Where most she satisfies'.<sup>27</sup>

Montaigne's rhetorical strategy moves from gender inclusiveness ('our Taste ... Our Appetite') to male suffering at the hands of 'Mistresses' and eventuates into an attack on women who deny their favours:

To what use serves the artifice of this Virgin Modesty? this grave Coldness, this severe Countenance, this profession to be ignorant of things that they know better than we who instruct them in them, but to increase in us the desire to overcome, controul, and trample under foot at pleasure, [Fr: le desir de vaincre, gourmander et fouler a nostre appetit] all this Ceremony, and all these Obstacles? For there is not only Pleasure, but moreover, Glory, to conquer and debauch that soft Sweetness, and that childish Modesty, and to reduce a cold and Matron-like Gravity to the Mercy of our ardent Desires: 'Tis a glory, say they, to triumph over Modesty, Chastity, and Temperance; and whoever dissuades Ladies from those Qualities, betray both them and themselves. They are to believe, That their Hearts tremble with affright, that the very sound of our Words offends the purity of their Ears, that

they hate us for talking so, and only yield to our Importunity by a compulsive force. Beauty, as powerful as it is, has not wherewithal to make it self relish'd, without the Mediation of these little Arts: [Fr: se faire savourer sans cette entremise] (p. 452)<sup>28</sup>

Gender is now polarized; men are victims of appetite, women either dully compliant or artificially recalcitrant, thereby inviting (and desiring?) conquest (metaphors of war and food dominate). Meanwhile, the style is urbane and gentlemanly, discreetly establishing distance between the narrator's voice and the opinions represented: 'say they' [Fr: disent-ils].

Although not dependent on Petronius, Montaigne's *Essai* was easily to lend itself to concatenation with the fragment, participating in subsequent repeated playful explorations of two key terms: *jouyssance* and *fruition*.

*Jouyssance* connotes orgasm, the full enjoyment of rights of possession and has both sexual and juridical senses, the former exemplified in Shakespeare's use of the verb *enjoy*:

we may enjoy each other. (*As You Like It*)

mean you to enjoy him? (*King Lear*)

and, with onanistic wit in Malvolio's pre-echo of Garbo:

let me enjoy my private. (*Twelfth Night*)<sup>29</sup>

In later texts, the noun takes on an almost bluntly physical sense; the fourth Footman in Southerne's *The Wives' Excuse* opposes 'the more refin'd part of an Amour' to 'the brutality, or design of enjoyment',<sup>30</sup> whilst Shadwell's English Don Juan exclaims:

Unreasonable Woman! would you have a man love after enjoyment?<sup>31</sup>

Aphra Behn describes the plight of:

him ... That's all on fire, and dies for an enjoyment [?]<sup>32</sup>

where the indefinite article suggests an itemizing reification of sexual pleasure.

In his influential *Dictionarie* (1611), Randle Cotgrave translates *jouissance* as 'fruition', in which he was duly followed by Cotton, translating Montaigne with the aid of his 1650 edition of Cotgrave.<sup>33</sup> Both sexual and gustatory senses of 'enjoyment' are yet further enhanced by this translation. One of James Shirley's wits talks casually of those who 'confidently boast the fruition of this or that Lady, whose hand they never kist with the Glove off';<sup>34</sup> Shakerley Marmion's 'foolish' Petrutio finds that:

[he] can make a shift to love; but having enjoy'd, fruition kills my appetite:<sup>35</sup>

Whilst Petrutio (like so many others) is only interested in the sexual 'fruit' itself, *jouyssance* also lends itself to a further agricultural resonance ('whole fruit', glosses Cotgrave) which contemporary texts will see as implying fruition's own fruit, childbirth. Thomas Vicary describes the

penis as ‘the Tiller of mans generation’,<sup>36</sup> whilst Jane Sharp presses the metaphor yet further:

The Yard is as it were the plow wherewith the ground is tilled, and made fit for production of Fruit: we see that some fruitful persons have a Crop by it almost every year, only plowing up their own ground, and live more plentifully by it than the Countryman can with all his toil and cost:<sup>37</sup>

It is this semantically dense texture of physiological and ethical significance which is warp and weft to the ‘Against Fruition’ subgenre of English poetry which engages with both Petronius and Montaigne.

Initiating the debate is Sir John Suckling, cavalier lyricist whose ‘easy Pen’ was ironically praised by Rochester<sup>38</sup> and whose *Fragmenta Aurea* (1646) prints texts of two poems, ‘Against Fruition [I]’ and ‘[II]’:<sup>39</sup>

Against Fruition [I]

1

STAY here fond youth and ask no more, be wise,  
Knowing too much long since lost Paradise;  
The vertuous joyes thou hast, thou would’st should still  
Last in their pride; and would’st not take it ill  
If rudely from sweet dreams (and for a toy) 5  
Th’wert wak’t? he wakes himself that does enjoy.

2

Fruition adds no new wealth, but destroyes,  
And while it pleases much the palate, cloyes;  
Who thinks he shall be happyer for that,  
As reasonably might hope he should grow fat 10  
By eating to a Surfet: this once past,  
What relishes? even kisses loose their tast.

3

Urge not ’tis necessary, alas! we know  
The homeliest thing which mankind does is so;  
The World is of a vast extent we see, 15  
And must be peopled; Children then must be;  
So must bread too; but since there are enough  
Born to the drudgery, what need we plough?

4

Women enjoy’d (what s’ere before th’ave been)  
Are like Romances read, or sights once seen: 20  
Fruition’s dull, and spoils the Play much more  
Than if one read or knew the plot before;  
’Tis expectation makes a blessing dear:  
It were not heaven, if we knew what it were.

5

And as in Prospects we are there pleas’d most 25  
Where somthing keeps the eye from being lost,

And leaves us room to guesse, so here restraint  
 Holds up delight, that with excesse would faint.  
 They who know all the wealth they have, are poor,  
 Hee's onely rich that cannot tell his store.

30

The speaker of 'Against Fruition I' is unambiguously male, a man of the world addressing a younger friend ('fond youth'[1]); the advice he offers is an act of selfless male homosociality, given by one experienced in sexual matters. The opening stanza plays with innuendo in a sexualized doublespeak: 'pride' can mean erection; 'sweet dreams' may be wet ones; a 'toy' may be cant for the vagina (4–5).<sup>40</sup> The ambiguous syntax of line 6 (is 'himself' reflexive of waking or – masturbatorily – of enjoying?) suggests the expendability of woman, an idea reminiscent of Lovelace's contemptuously self-pleasuring farewell to Chloris:

Now, *CHLORIS!* miserably crave,  
 The offer'd blisse you would not have;  
 Which evermore I must deny,  
     Whilst ravish'd with these Noble Dreams,  
 And crowned with mine own soft Beams,  
 Enjoying of my self I lye.<sup>41</sup>

For Suckling, fruition paradoxically 'destroyes' (7), cloying the palate (8) as in Montaigne (and Shakespeare). Shakespeare's Benedick is recalled in 15–16: 'The World ... must be peopled', despite the socially demeaning (14) nature of this agricultural labour: 'what need we plough?' (18).<sup>42</sup> The woman's body is a tilth whose fruiting entails labour for both man and woman, his the killing drudgery of orgasm, hers the frequent fatality of childbirth. Finally, Suckling represents women as 'Romances read' (20), where textual foreplay is far more profitable than reaching 'Finis';<sup>43</sup> in this, he anticipates Freud's notion of literary forepleasure:

The writer ... bribes us by the ... yield of pleasure which he offers us in the presentation of his phantasies. We give the name ... *fore-pleasure*, to a yield of pleasure such as this ... In my opinion, all the aesthetic pleasure which a creative writer affords us has the character of a fore-pleasure of this kind. (*Creative Writers and Daydreaming*)<sup>44</sup>

Suckling's energetic sophistication aroused sufficient interest to generate antithetical 'For Fruition' verses, two by Henry Bold (published 1664), one by Waller, published with (and answering line-by-line, *Pro* for *Con*) 'Against Fruition [I].'<sup>45</sup> The debate is also restaged in Roger Boyle's *Parthenissa* (1655), where a youth argues against his older Governor's argument for 'Loves being a desire which ceaseth with fruition',<sup>46</sup> and with comic novelty in Samuel Butler's 'Repartees between Cat and Puss' (73–84):

C[at]. Prepost'rous Way of Pleasure, and of Love,  
 That contrary to its own End would move!

'Tis rather Hate, that covets to destroy;  
 Love's Business is to love, and to enjoy.  
*P[uss]*. Enjoying and destroying are all one,  
 As Flames destroy that which they feed upon.  
*C[at]*. He never lov'd at any gen'rous Rate,  
 That in th' Enjoyment found his Flame abate.  
 As Wine (the Friend of Love) is wont to make  
 The Thirst more violent, it pretends to slake;  
 So should Fruition do the Lovers fire,  
 Instead of lessening, inflame Desire.<sup>47</sup>

Suckling's second 'Against Fruition' exercise has a different speaker, a self-consciously ranting misanthrope who delights in professing paradox:<sup>48</sup>

FYE upon hearts that burn with mutual fire;  
 I hate two minds that breath but one desire;  
 .....  
 Oh! what a stroke 'twould be! Sure I should die,  
 Should I but hear my mistresse once say, I.  
 That monster Expectation feeds too high  
 For any Woman e're to satisfie:  
 And no brave Spirit ever car'd for that  
 Which in Down-beds with ease he could come at.  
 Shee's but an honest whore that yeelds, although  
 She be as cold as ice, as pure as snow:  
 .....  
 Then fairest Mistresse, hold the power you have,  
 By still denying what we still do crave:  
 In keeping us in hopes strange things to see  
 That never were, or are, nor e're shall be. (1-2; 13-20; 23-6)

This more strenuous narrator plays with ideas of the greater and little death (13-14) and his disdain for comfortable congress (17-18) unmistakably alludes to Montaigne's recollection of the Spartan 'Decree, that the married People of Lacedaemon should never enjoy one another but by stealth'.<sup>49</sup> With brutal elegance, he encapsulates the misogynist double-bind of patriarchy:

Shee's but an honest whore that yeelds (19)

In a grimly despairing final plea, the speaker hopes only for self-delusion and unsatisfied desire. The only mutuality is that envisaged by Thomas Stanley in what looks like an attentive gloss (printed 1651) on Suckling:

She that my Love will entertain,  
 Must meet it with no lesse disdain.  
 For mutual Fires themselves destroy,  
 And willing Kisses yield no Joy.  
 .....  
 Then fairest if thou wouldst know why,  
 I love thee cause thou canst deny.<sup>50</sup>

This last paradox prepares the ground for Henry King's 'Paradox. That Fruition destroyes Love', first printed in 1657.<sup>51</sup> King identifies his chosen genre (his close friend Donne's volume of *Paradoxes [etc]* may have influenced that choice) and adopts an appropriately pseudo-philosophical register. Mindful of the physiological consequences of fruition, he notes that:

They whom the rising blood tempts not to taste  
Preserve a stock of Love can never waste. (7–8)

but the most distinctive feature of this clerical performance is the powerful sense of disgust at the polluted female body:

Glow-worms shine only look't on, and let ly,  
But handled crawl into deformity:  
So beauty is no longer fair and bright  
Then whil'st unstained by the appetite:  
And then it withers like a blasted flowre  
Some poys'nous Worm, or Spider hath crept ore. (25–30)

Those so foolish as 'within the Shrine to prie, / Find that a Beast, they thought a Deity' (67–8). Labyrinth-like, the vaginal 'Shrine' conceals the monstrous. Reversing the 'carpe diem' trope popularized by Herrick and Waller, King urges his addressee to leave the rose unplucked 'upon the Virgin-stock' (95); sexual fruition is not real but a counterfeit agriculture, a 'Harvest which by reaping dies' (100), wasting both its lover-labourers.<sup>52</sup> However, King goes further than this; he does not (like Petronius) advocate unlimited foreplay but instead urges a purity of love untainted by any physical sexuality, 'Lust degenerate' (18). Eschewal of earthly fruition is the price of spiritual fulfilment, a pietist sentiment familiar from Augustine:

Temporall things more ravish in the expectation, than in fruition: but things eternall more in the fruition than expectation.<sup>53</sup>

Abraham Cowley's 'Against Fruition', published in *The Mistress* (1656)<sup>54</sup> offers a new interest in being the first of the genre to be addressed specifically to a woman; where Suckling and King acted as mentors to younger male interlocutors,<sup>55</sup> Cowley's vigorous male urges the woman to:

Keep still [her] distance; (5)

For this narrator, the relationship is understood in terms of political power. She 'Must neither *Tyrannize*, nor *yield* too much' (8), whilst he wishes not to emulate an Alexander,<sup>56</sup> postcoitally sad at the achievement of all ambitions:

Lest I like the *Pellaeian Prince* should be,  
And weep for *other worlds* hav'ng conquer'd *thee*; (13–14)

Since his mistress cannot be both '*Goddess and Woman*' (6), her reality can never equal his imaginative perception and he is destined to inevitable disappointment, should he exchange the fiction for the fact. Indeed, invoking a

world of Platonic forms, he argues that the fiction is the realer she:

And I must needs, I'm sure, a loser be,  
To change *Thee*, as *Thou'rt there*, for very *Thee*. (19–20)

To consume her will bring only surfeit and Cowley concludes (in a moment of effective wit but poor apiary), that, without the anticipation of combative resistance the lover loses his sting and 'grows a *Drone*' (32). It is therefore (paradoxically) in both their interests that she resist his desires.<sup>57</sup>

John Oldham's 1683 version declares its source in the title, 'A Fragment of PETRONIUS, Paraphras'd', quoting the poem's first line as epigraph:

*Foeda est in coitu, & brevis voluptas, &c.*

I hate Fruition, now 'tis past,  
'Tis all but nastiness at best; (1–2)<sup>58</sup>

The narrative voice is a strained version of Suckling's ranting cavalier in 'Against Fruition II' (Oldham was a country schoolmaster), and the poem evinces a new emphasis on the physicality of ejaculation. Fruition is 'A squirt of slippery Delight' (5), the lovers 'drench'd' 'in Floods of Love' (13), an inundation which quenches the 'Flames' of passion in its 'enjoyment' (14). The final couplet encapsulates the paradox of an orgasm which is rendered continuous by incompleteness:

Enjoyment here is never done,  
But fresh, and always but begun. (23–4)

Whereas Oldham acknowledged Petronius as his inspiration, 'Alexis' (in 1688) states his alternative affiliation: 'A Poem Against Fruition on the Reading in Mountain's Essay':

Ah wretched man! whom neither fate can please  
Nor Heavens indulgent to his wish can bless,  
Desire torments him, or fruition cloy,  
Fruition which shou'd make his bliss, destroys;  
Far from our eyes th'enchanted objects set  
Advantage by the friendly distance get. 5  
Fruition shews the cheat, and views 'em near,  
Then all their borrow'd splendours plain appear,  
And we what with much care we gain and skill  
An empty nothing find, or real ill. 10  
Thus disappointed, our mistaken thought,  
Not finding satisfaction which it sought  
Renews its search, and with much toyl and pain  
Most wisely strives to be deceiv'd again.  
Hurried by our fantastick wild desire 15  
We loath the present, absent things admire,  
Those we adore, and fair Idea's frame,  
And those enjoy'd we think wou'd quench the flame

In vain, the Ambitious fever still returns  
 And with redoubled fire more fiercely burns. 20  
 Our boundless vast desires can know no rest,  
 But travel forward still and labour to be blest.  
 Philosophers and poets strove in vain  
 The restless anxious Progress to restrain,  
 And to their loss soon found their Good suprem 25  
 An airy notion and a pleasing Dream.  
 For happiness is no where to be found,  
 But flies the searcher, like enchanted ground.  
 Are we then masters or the slaves of things?  
 Poor wretched vassalls, or terrestrial Kings? 30  
 Left to our reason, and by that betray'd,  
 We lose a present bliss to catch a shade.  
 Unsatisfy'd with Beauteous natures store  
 The universal Monarch Man is only poor.<sup>59</sup>

The tone is appropriately more speculative, arguing for the dilemma of 'wretched man!' (1), whom 'Fruition ... destroys' (4) and for whom sexual allure is an effect of perspective, 'Advantage' created by 'friendly distance' (6). Fruition strips the skin from the skull, leaving us to find 'An empty nothing ... or real ill' (10). Forever dissatisfied, man 'strives to be deceiv'd again' (14), locked into a futile cycle of lack and unfulfilment.<sup>60</sup> The uncompromising grimness of this vision, whilst not expressed in terms of gendered struggle (the generalist 'Man' is used twice, and there is no 'woman' nor female pronouns) was notwithstanding located within the context of gender by the first woman poet to have announced her participation in the Fruition debate,<sup>61</sup> Aphra Behn, who printed both 'Alexis's' poem and her own 'To Alexis in Answer to his Poem against Fruition. Ode' in her *Lycidus* [1688].<sup>62</sup>

Behn is now justly celebrated for her responsive combativeness against her contemporaries' stereotyped views of female sexuality and for her own interest in destabilizing gender norms. The next poem in *Lycidus*, for instance, is 'To The Fair Clorinda, Who Made Love To Me, Imagined More Than Woman'. In the present poem, Behn immediately seizes on her antagonist's supposedly plurally-gendered, 'collective' addressee. His 'Ah wretched man!' becomes her 'Ah hapless sex!' (1), his unspecific generalities are replaced by her stress on the erotically local and particular, the moment of female sexual surrender:

While all our joys are stinted to the space  
 Of one betraying enterview,  
 With one surrender to the eager will  
 We're short-liv'd nothing, or a real ill. (11-14)

Behn's 'Man' is not an inclusive gender but reproachably male and 'inconstancy' (15) is (untraditionally) *his* gender-specific trait; the result for women

(including the poem's speaker) is that their supposed 'snares' are destined to be paradoxically 'fruitless' (28) since 'either way tis *we* [my italics] must be undon' (20), by barren solitude or pregnancy. The final stanza offers comfortless counsel:

Then, heedless Nymph, be rul'd by me  
 If e're your Swain the bliss desire;  
 Think like *Alexis* he may be  
 Whose wisht Possession damps his fire;  
 The roving youth in every shade  
 Has left some sighing and abandon'd Maid,  
 For tis a fatal lesson he has learn'd,  
 After fruition ne're to be concern'd. (34–41)

Acknowledging the 'fatal lesson' men's sexual education has taught them, Behn, unable to argue 'For Fruition' as Bold and Waller had done, can only urge the 'heedless Nymph' to sexual abstinence, a denial of reciprocation in the face of 'this wild, this faithless, wanderer' (26). Female sexual surrender destroys male love; in Behn's *The Amorous Prince*, Curtius urges his friend the Duke's son Frederick to kill love by acting it:

This passion, Sir, possession will destroy,  
 And you'l love less, the more you do enjoy.<sup>63</sup>

'Ephelia', writing 'In the Person of a Lady to Bajazet', vividly recalls the moment of her lover's orgasm, 'When this Great Man lay panting on my Breast', only to recognise that:

All the Dear Sweets we're promiss'd, or expect,  
 After Enjoyment turn to cold Neglect:<sup>64</sup>

Mary Pix's sensationalist *The Inhumane Cardinal* encapsulates the same frustrated understanding in more epigrammatic form:

Six months this Insatiate Priest Revels on that Luxurious Banquet, Blooming Youth, and yielding Beauty. By which time his fierce desires begin to cool in that certain Cure for Love full Enjoyment.<sup>65</sup>

The despairing entrapment of these female voices offers no escape from Suckling's double-bind – 'Shee's but an honest whore that yeelds'; the prospect of female auto-eroticism might have done so, but only the ventriloquizing male poet attempts this,<sup>66</sup> in the figure of Rochester's 'Faire Cloris', fantasizing in her Pigsty to reach a guiltless fruition:

Frighted shee wakes, and wakeing friggs:  
 Nature thus kindly eas'd  
 In dreames raisd by her grunting Piggs  
 And her own thumb between her Leggs,  
 Shees Innocent and pleas'd.<sup>67</sup>

The imaginative transition from ‘Ephelia’s’ representation of male release as ‘panting on my breast’ to Cloris’s ‘grunting Piggs’ dazzlingly burlesques male sexual pleasure, even as Cloris reaches independent climax, ‘triumph[ing] in the liberty / I without him enjoy’.<sup>68</sup>

A similarly radical reimagination of the traditions of the ‘Against Fruition’ genre is to be found in the final poem I wish to consider, Rochester’s ‘The Platonick Lady’. The canon of Rochester’s work is notoriously unstable, and this poem exists only in two MSS, its attribution unsupported by external evidence.<sup>69</sup> However, the poem certainly exhibits an instability of voice characteristic of Rochester, whose speakers elsewhere include various male personas, including enemies, a speaking dildo and several female roles, amongst them a satirical city dame and a Young Lady singing to her Ancient Lover. Rochester’s fluid impersonations of both genders – and neither – interestingly reflect Judith Butler’s account of the performativity of gender:

There is no ‘proper’ gender, a gender proper to one sex rather than another, which is in some sense that sex’s cultural property ... Drag constitutes the mundane way in which genders are appropriated, theatricalized, worn, and done; it implies that all gendering is a kind of impersonation and approximation.<sup>70</sup>

‘The Platonick Lady’ contains its only gendering of the speaker in its title (from MSS), alerting us to its mockery of the neoplatonism of the Caroline court and also perhaps to the brilliant archaeology of indiscriminate sexual desire put into Aristophanes’s mouth in the *Symposium*.<sup>71</sup>

The Platonick Lady

I could Love thee till I dye,  
 Wouldst Thou Love mee modestly;  
 And never presse whilst I live,  
 For more then willingly I'de give:  
 Which should sufficient be to prove, 5  
 I'de understand the Arte of Love.  
 I hate the thing is calld enjoyment,  
 Besyds it is a dull employment.  
 It cutts off all thats Life and fier,  
 From that which may be term'd desire; 10  
 Just like the Be whose sting being gon,  
 Converts the owner to a Drone.  
 I love a youth will give mee leave,  
 His Body in my Arms to wreath,  
 To presse him gently and to kisse, 15  
 To sigh and looke with Eyes that wish  
 For what if I could once obtaine,  
 I would neglect with flat disdaine.  
 I'de give him Liberty to toye,  
 And play with mee and Count it Joy. 20  
 Our freedoms should be full compleat,  
 And nothing wanting but the feat.

---

Lett's practise then and we shall prove,  
These are the only sweets of Love.

The poem plays gracefully with ideas of loving and dying, living and dying, its female voice incorporating those of Suckling and Cowley (the latter's stinging bee<sup>72</sup> acquires new comic resonance from a female speaker), whilst also ironizing masculine definitions of pleasure (– 'the thing is *calld* [my italics] enjoyment' [7]). The poet draws on reminiscences of *Venus and Adonis* to create a model for female sexual pleasure,<sup>73</sup> of courteous sexual invitation ('will give mee leave' [13]), where the earlier violence of 'presse[ing]' to [the lesser] death (2) becomes a lugubrious caress ('To presse him gently' [15] – like wine or oil?). The concluding stanza offers childlike and politically-enfranchised licence, 'Liberty to toye, / And play with mee' (19–20), where infantile sexuality redetermines the nature of 'Joy' (orgasm). Finally, the gender bias of Marlowe's famous 'Come live with mee, and be my love'<sup>74</sup> is turned topsy-turvy; woman is now the purveyor and pedagogue of 'the ...sweets of Love' (24).

In this erotic celebration of mutual liberation into regressively infantile sexual pleasure, Rochester reconstructs the intransigently cynical masculine tradition, a tradition from which Aphra Behn sought only dispirited disengagement. Through refusing what Judith Butler calls 'a compulsory performance of sex [mandated by the] regime of sexuality',<sup>75</sup> Rochester's speaker enacts a return to the fluid gender and mutual potential of the pseudo-Petronian original. No 'squirt of slippery delight', no male decaying bloodlessly to the greater death, no female fruition into generation and the attendant danger of bearing that fruit. No longer 'in full career to their own urnes',<sup>76</sup> men and women alike can escape the 'Miserable Tumbling' of the misplaced quest for 'Feeble Impotent Fruition'.<sup>77</sup> Freed from the desire of enjoyment, they may enjoy the freedom of desire.

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#### Notes

- 1 From [Anon], 'The Imperfect Enjoyment', *A New Collection of Poems and Songs* (London, 1674), p. 23. Included by Harold Love in his 'Appendix Roffensis' of doubtful attributions to Rochester, *The Works of John Wilmot Earl of Rochester*, ed. Harold Love (Oxford, Oxford University Press, 1999), pp. 268–9.
- 2 Alexander Brome, *Poems*, ed. Roman R. Dubinski, 2 vols (Toronto, Toronto University Press, 1982), II, 14.
- 3 See, for example, Hugh M. Richmond, *The School of Love* (Princeton, Princeton University Press, 1964), pp. 240–8.
- 4 'An Essay of Dramatic Poesy', in *Essays of John Dryden*, ed. W. P. Ker, 2 vols (Oxford, Clarendon, 1900), I, 43.

- 5 Quoted in Louis Racine, 'Dissertation sur l'utilité de l'imitation', *Memoires de Littérature tirez des registres de l'Académie Royale*, VI (Paris, 1729), p. 241.
- 6 See the Loeb Library edition of Petronius, edited and translated by Michael Heseltine and revised by E. H. Warmington (Cambridge, MA., and London, Heinemann, 1969), 'The Text of Petronius', pp. xix–xxvii. All quotations from Petronius are from this edition.
- 7 *The Satyr of Titus Petronius Arbiter*, translated by William Burnaby [London, 1694], edited by C. K. Scott Moncrieff (London, Simpkin, n.d.[1935]), pp. 207–8.
- 8 See the Loeb Library edition of Ovid's *Heroides and Amores*, edited and translated by Grant Showerman (London and New York, Heinemann, 1904), p. 506; Christopher Marlowe's is the best-known contemporary translation, see *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers, 2 vols (Cambridge, Cambridge University Press, 1973), II, 378 (numbered as Elegy 6).
- 9 See Roger Thompson, *Unfit For Modest Ears* (London, Macmillan, 1979), pp. 121–2; Richard E. Quaintance, 'French Sources of the Restoration "Imperfect Enjoyment" Poem', *PQ*, 42 (1963), 190–9; *The Poems of Rochester*, ed. Keith Walker (Oxford, Blackwell, 1984), pp. 241–2; Love, *Works*, pp. 353–4.
- 10 'The Vnder-wood' LXXXVIII, *Ben Jonson*, eds C. H. Herford, Percy and Evelyn Simpson, 11 vols (Oxford, Clarendon, 1925–52), VIII, 294.
- 11 *Ibid.*, p. 294.
- 12 'De Longitudine et Brevitate Vitae', trans. G. R. T. Ross, *The Works of Aristotle*, ed. W. D. Ross, III (Oxford, Oxford University Press, 1931), Section 466a; see also the 'De Generatione Animalium', trans. A. Platt, *Works*, V (1912), Sections 725b, 726b.
- 13 John Donne, *The Elegies and The Songs and Sonnets*, ed. Helen Gardner (Oxford, Clarendon, 1965), p. 82.
- 14 John Donne, *The Epithalamions, Anniversaries and Epicedes*, ed. W. Milgate (Oxford, Clarendon, 1978), p. 25.
- 15 'De Longitudine et Brevitate Vitae', Section 466a.
- 16 Thomas Vicary, *The English-Man's Treasure, With the true Anatomie of Mans Body* (London, 1641 [ninth edition]), p. 52.
- 17 *Aristotle's Master-Piece* (London, 1694), p. 10.
- 18 William Harvey, *Anatomical Exercitations* (London, 1653), p. 277.
- 19 *Ibid.*, pp. 157–8.
- 20 *Ibid.*, p. 508.
- 21 See Sarah H. Mendelson, 'Stuart Women's Diaries and Occasional Memoirs', in *Women in English Society*, ed. Mary Prior (London, Methuen, 1985), pp. 181–210, especially pp. 195–9; B. M. Willmott Dobbie, 'An Attempt to Estimate the True Rate of Maternal Mortality, Sixteenth to Eighteenth Centuries', *Medical History*, 26 (1982), 79–90. Dobbie concludes (p. 85) that 'disasters in pregnancy caused at least the difference in mortality of husbands and wives during the main childbearing period, perhaps more.'
- 22 Jane Sharp, *The Midwives Book* (London, 1671), pp. 176, 170.
- 23 Quotations and bibliographical details on Montaigne are from Montaigne, *Essais*, ed. Maurice Rat, 2 vols (Paris, Garnier, 1962).
- 24 Charles Cotton, trans., *Essays of Michael Seigneur de Montaigne*, 3 vols (London, 1685–86), II, 448–51.
- 25 *Othello*, 3.4.105 (p. 1274); all Shakespeare quotations are from the second

- edition of *The Riverside Shakespeare*, ed. G. Blakemore Evans (Boston, Houghton Mifflin, 1997).
- 26 Richard Flecknoe, *Erminia* (1661), Act 2, Scene 5, pp. 35–6.
- 27 *Antony and Cleopatra*, 2.2.236–37 (p. 1405).
- 28 *Essais*, II, 12.
- 29 *As You Like It*, 5.2.9 (p. 430); *King Lear*, 5.3.78 (p. 1340); *Twelfth Night*, 3.4.89–90 (p. 462).
- 30 Thomas Southerne, *The Wives' Excuse* [1691], *The Works of Thomas Southerne*, eds R. Jordan and H. Love, 2 vols (Oxford, Clarendon, 1988), Act 1, Scene 1, I, 276.
- 31 Thomas Shadwell, *The Libertine* [1676], Act 2, *The Complete Works of Thomas Shadwell*, ed. Montague Summers, 5 vols (London, Fortune Press, 1927), III, 40.
- 32 Aphra Behn, *The Amorous Prince* [1671], Act 1 Scene 2, 64–5, *The Works of Aphra Behn*, ed. Janet Todd (London, Pickering, 1996), V, 92.
- 33 All quotations from Cotgrave are from this edition; see Randle Cotgrave, *French-English Dictionary* (London, 1650), sig. Fff2r. On Cotton's ownership, see Alvin I. Dust, 'Charles Cotton: His Books and Autographs', *Notes and Queries*, 19 [New Series] (1972), 20–3, p. 20.
- 34 James Shirley, *The Wittie Faire One* (1633), Act 5, Scene 1, sig. [H4]r.
- 35 Shakerley Marmion, *The Antiquary* (1641), *The Dramatic Works of Shakerley Marmion*, eds James Maidment and W. H. Logan (London, William Paterson, 1875), Act 1, p. 208.
- 36 *The English-Mans Treasure*, p. 54.
- 37 *The Midwives Book*, p. 18.
- 38 In *Satyr [Timon]* 107, which Harold Love regards as of disputed authorship (see *Works*, p. 261).
- 39 All quotations from Suckling from *The Works of Sir John Suckling*, eds Thomas Clayton and L. A. Beaurline, 2 vols (Oxford, Clarendon, 1971); the 'Against Fruition' poems are in 'The Non-Dramatic Works', pp. 37–9.
- 40 See Eric Partridge, *Shakespeare's Bawdy* (London, Routledge, 1968), pp. 167, 203.
- 41 'Love made in the first Age: To Chloris', *The Poems of Richard Lovelace*, ed. C. H. Wilkinson (Oxford, Clarendon, 1930), p. 148.
- 42 Suckling had already foreshadowed this argument in *Aglaura* (1638); see *Works*, 'The Plays', p. 47. The collective authors of *The Knight of Malta* would also despise that 'languishing fruition, every Swaine / And sweating Groome may clasp'; John Fletcher, Nathan King and Philip Massinger, *The Knight of Malta* (1647), Act 5, Scene 1, p. 93.
- 43 In a similar context, Nathaniel Lee parallels 'modish playes ... [with] jaunty Misses'; see *The Tragedy of Nero* (1675), 'Epilogue', sig. [H4]r.
- 44 Sigmund Freud, *Art and Literature*, The Pelican Freud Library, XIV, ed. Albert Dickson (Harmondsworth, Penguin, 1985), p. 141.
- 45 For texts, see Suckling, 'The Non-Dramatic Works', Appendix A, pp. 181–5.
- 46 [Roger Boyle], *Parthenissa. The First Part* (London, 1655), pp. 12–15, p. 14.
- 47 Samuel Butler, *Satires and Miscellaneous Poetry and Prose*, ed. René Lamar (Cambridge, Cambridge University Press, 1928), p. 137.
- 48 See also his 'Upon A. M.' ('The Non-Dramatic Works', p. 27), which concludes punningly that 'Men most enjoy, when least they doe'.

- 49 Cotton, II, 448.
- 50 Thomas Stanley, 'The Answer', *The Poems and Translations of Thomas Stanley*, ed. Galbraith Miller Crump (Oxford, Clarendon, 1962), pp. 55–6.
- 51 Quotations from *The Poems of Henry King*, ed. Margaret Crum (Oxford, Clarendon, 1965), pp. 182–5.
- 52 A similar paradox appealed to Owen Felltham: / 'He that enjoys, what here below / Frail Elements have to bestow, / Shall find most sweet, bare hopes at first; / Fruition, by fruition's burst: / Sea-water so allayes your thirst.' From 'Lusoria', *Resolves* (London, 1661), p. 3 (sig. a2r).
- 53 From *De Doctrina Christiana*, Book 1; quoted in Francis Quarles, *Emblemes* (1635), p. 91.
- 54 Quotations from *The Collected Works of Abraham Cowley*, eds Thomas O. Calhoun, Laurence Heyworth and J. Robert King, Vol. II Part 1: *The Mistress* (Newark, Delaware, 1993), pp. 58–9.
- 55 As also in Boyle's *Parthenissa*, pp. 12–15.
- 56 Cowley's subtle use of Alexander contrasts the conventionality of Alexander Brome's 'The Contrary' (5), which (like Cowley) urges its female addressee to 'live ... the marble-breasted tyrant still' (*Twelfth Night*, 5.1.124 (p. 470)). See Alexander Brome, *Poems*, ed. Roman R. Dubinski, 2 vols (Toronto, Toronto University Press, 1982), I, 79–80. See also Aston Cokayne, 'Epigram. To Plautia', *Choice Poems of Several Sorts* (1669), pp. 142–3.
- 57 A similarly mutual pleasure from restraint is urged in William Cartwright, 'A Song of Dalliance', *The Plays and Poems of William Cartwright*, ed. G. Blakemore Evans (Madison, Wisconsin, 1951), pp. 467–8.
- 58 Text from *The Poems of John Oldham*, ed. Harold F. Brooks and Raman Selden (Oxford, Clarendon, 1987), pp. 215–16.
- 59 Text from *Lycidus* (1688), pp. 127–9. The text not having been reprinted, I provide it in full.
- 60 A very similar spirit informs the physician-poet Richard Leigh's impressive 'Against Fruition', *Poems* (1675), ed. Hugh MacDonald (Oxford, Blackwell, 1947), pp. 72–5, but, unlike 'Alexis', Leigh's philosophical intensity does not engage at any point with the issue of specifically sexual 'fruition'; his editor correctly observes (p. xiv) that his 'treatment of the subject is unlike that of the writers of his date'. Like 'Alexis', however, he is heavily indebted to Montaigne in both argument and illustration. Margaret Cavendish also discusses a purely intellectual 'Fruition' in *The first Part of the Lady Contemplation*, Act 1, Scene 1, in *Playes* (1662), pp. 183–4.
- 61 In some ways, Katherine Philips's earlier 'Against Pleasure' (printed 1664) also offers a distinctive contribution, its emphasis on deception, betrayal, despair and shame hinting at a woman's perspective on the sexual encounter, but (unlike Behn) Philips consistently uses only ungendered collective pronouns. See *The Collected Works of Katherine Philips*, I: 'The Poems', ed. Patrick Thomas (Stump Cross, Stump Cross Press, 1990), pp. 137–8.
- 62 Text quoted from *The Works of Aphra Behn*, ed. Janet Todd (London, Pickering & Chatto, 1992), I, 272–3.
- 63 Act 1, Scene 2; Todd, *Works*, V, 92.
- 64 'Ephelia', *Poems on Several Occasions* (London, 1679), pp. 104–5.
- 65 Mary Pix, *The Inhumane Cardinal* (1696), p. 213.

- 66 There may be an instance in the final line quoted below of the ‘new Song ... learnt the other day’ and sung by Clarinda’s Maid in Act 4 of Shadwell’s *The Virtuoso*: ‘HOW wretched is the Slave to Love / Who can no real pleasures prove; / For still they’re mixt with pain: / When not obtain’d, restless is the desire, / Enjoyment puts out all the fire, / And shows the Love was vain... / But spight of Love I will be free, / And triumph in the liberty. / I without him enjoy.’ *Works*, III, 155
- 67 ‘A Song’, *Love*, *Works*, p. 40.
- 68 See note 66. There is a finely self-mocking absurdity in Sedley’s description of ‘the extasie, of doing’ – ‘Panting, stretching, sweating, cooing’ in his ‘On Fruition’, *The Poetical and Dramatic Works of Sir Charles Sedley*, ed. V. de Sola Pinto (London, Constable, 1928), II, 152–3.
- 69 See *Love*, *Works*, pp. 35, 362–3, 531.
- 70 Judith Butler, ‘Imitation and Gender Insubordination’, from *inside/out*, ed. Diana Fuss (London, Routledge, 1991), 13–31, p. 21.
- 71 Sections 189–93; Plato, *Collected Dialogues*, eds Edith Hamilton and Huntington Cairns (Princeton, Bollingen, 1961), pp. 542–6; Samuel Butler has a different but equally witty view of the relationship between ‘Platonique’ affection and (marital) sexuality in ‘Marriage’ (*Satires and Miscellaneous Poetry and Prose*, p. 215).
- 72 In his ‘Joys of Marriage’, Charles Cotton exploits the metaphor to suggest that ‘If fruition we profes / To be the only happiness’, then the exemplary bee gathers from many flowers, not one alone, *Poems of Charles Cotton*, ed. John Beresford (London, Cobden-Sanderson, 1923), p. 322.
- 73 *Venus and Adonis*, 539–64 (p. 1805); of course, Shakespeare’s Venus, unlike the Platonick Lady, is frustrated by *her* youth’s refusal to consummate.
- 74 *Complete Works*, II, 536–7.
- 75 Judith Butler, ‘Imitation’ p. 29.
- 76 Harvey, *Anatomical Exercitations*, p. 158.
- 77 Samuel Butler, ‘Marriage’, *Satires and Miscellaneous Poetry and Prose*, p. 215.

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