High Anxiety
Habent sua fata libelli

SIXTEENTH CENTURY ESSAYS & STUDIES SERIES

GENERAL EDITOR
RAYMOND A. MENTZER
University of Iowa

EDITORIAL BOARD OF SIXTEENTH CENTURY ESSAYS & STUDIES

ELAINE BEILIN
Framingham State College

ROGER MANNING
Cleveland State University, Emeritus

MIRIAM U. CHRISMAN
University of Massachusetts, Emerita

MARY B. MCKINLEY
University of Virginia

BARBARA B. DIEFENDORF
Boston University

HELEN NADER
University of Arizona

PAULA FINDLEN
Stanford University

CHARLES G. NAUERT
University of Missouri, Emeritus

SCOTT H. HENDRIX
Princeton Theological Seminary

THEODORE K. RABB
Princeton University

JANE CAMPBELL HUTCHISON
University of Wisconsin–Madison

MAX REINHART
University of Georgia

CHRISTIANE JOOST-GAUGIER
University of New Mexico, Emerita

JOHN D. ROTH
Goshen College

RALPH KEEN
University of Iowa

ROBERT V. SCHNUCKER
Truman State University, Emeritus

ROBERT M. KINGDON
University of Wisconsin, Emeritus

NICHOLAS TERPSTRA
University of Toronto

MERRY WIESNER-HANKS
University of Wisconsin–Milwaukee
High Anxiety

masculinity in crisis in early modern France

edited by Kathleen P. Long

Sixteenth Century Essays & Studies Volume Fifty-Nine
Copyright © 2002 Truman State University Press
Kirkville, Missouri 63501 USA
All rights reserved
http://tsup.truman.edu

Library of Congress Cataloging-in-Publication Data

p. cm. — (Sixteenth century essays & studies ; v. 59)
Includes bibliographical references and index.
PQ239 .H54 2001
840.9’353—dc21
2001035159

Cover illustration: “De Secretia natura” from M. Maier, Atalanta fugiens, hoc est, emblemata nova de secretis naturae chymica (Oppenheim: Hieronymus Galler for Johann Theodorus de Bry, 1618).
Text is set in Bembo and DTC Optimum. Display type is DTC Optimum.
Cover and title page by Teresa Wheeler, Truman State University designer.
Printed in U.S.A. by Thomson-Shore, Dexter, Michigan

No part of this work may be reproduced or transmitted in any format by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, without permission in writing from the publisher.

The paper in this publication meets or exceeds the minimum requirements of the American National Standard for Permanence of Paper for Printed Library materials Z39.48 (1984).
Contents

Acknowledgments ............................................................... vii
Introduction ................................................................. ix
Louise Labé’s Transgressions ............................................. 1
           Cathy Yandell
Masculine Rhetoric and the French *Blason anatomique* .......... 19
           Jeffery Persels
Primal Scenes/Primal Screens
    The Homosocial Economy of Dirty Jokes ......................... 37
           Amy Staples
Catherine, Cybele, and Ronsard’s Witnesses ......................... 55
           Stephen Murphy
Mother’s Milk from Father’s Breast
    Maternity without Women in Male French Renaissance Lyric ... 71
           Kirk Read
Montaigne *moqueur*
    “Virgile” and Its Geographies of Gender ....................... 93
           Tom Conley
Jacques Duval on Hermaphrodites ..................................... 107
           Kathleen Long
Molière’s Body Politic .................................................. 139
           Mitchell Greenberg
A Curious Study in “Parallel Lives”
    Louis XIV and the Abbé de Choisy ............................... 165
           Virginia M. Marino
Pig or Prince?
    Murat, d’Aulnoy, and the Limits of Civilized Masculinity .... 183
           Lewis C. Seifert
Masculinity, Monarchy, and Metaphysics
    A Crisis of Authority in Early Modern France ................. 211
           Catharine Randall
Contributors ............................................................... 233
I would like to thank Catharine Randall, whose advice and work on early versions of this collection were crucial for advancing the project. I am grateful to the contributors themselves, who demonstrated incredible patience and understanding as the project went through various phases. I thank Ray Mentzer for taking this project on, and to the readers who provided valuable advice. Most of all, however, I would like to thank Paula Presley and her team at Truman State University Press, who performed the herculean labors of making this collection look and sound its best; their work has been truly impressive.

A number of people inspired this collection; the contributors themselves, of course, but also my colleagues. Mitchell Greenberg, whose work appears in this collection, has been an intellectual inspiration. Nelly Furman encouraged me to ask questions about gender and its relation to epistemology long before such pursuits were in vogue; may she long continue to be in the avant garde of intellectual pursuits. Lawrence Kritzman’s work on gender and sexuality also had a significant influence on my own. Finally, I would like to thank the students who heard versions of my own work, and discussed this collection with me: Duane Rudolph, Shannon Clute, Nicolas Barras, Justin Portnoy, and Patricia Gravatt.

Kathleen P. Long, Editor
Introduction

The past decade has seen explosive growth in the number of “critical inquiries” pertaining to gender, sexuality, and the body. These explorations reach as far back as the early modern period. Until quite recently, these issues were viewed predominantly from the perspective of feminism and queer theory, and the body itself theorized as transgressive or “other” than masculine. Ironically, this insistence on the feminine body in opposition to a little-defined masculine norm seems to retain the binary categories which have driven discussions of gender difference since the early modern period, categories of spiritual/physical, high/low, masculine/feminine, which one would assume postmodern criticism was poised to unravel. Recent studies have indeed raised the possibility of defining this abstraction known as masculinity, and of its problematic hold on culture; some of the most intriguing work in this field is being done in relation to the early modern period, such as the work of both Mark Breitenberg and Lynn Enterline. Nonetheless, the representation of masculinity in early modern French culture has received little attention to date.

Much of the work on the relationship between gender and identity formation in early modern Europe has viewed the Continent through predominantly English lenses, as if cultural specificities had no relevance to the understanding of particular cultural manifestations. This perspective effaces the issue of the very particular contexts in which gender identity (designated as sexe in early modern French, and thus conflated to some degree with essential biology) is problematized. The rigid hierarchies of church and state, which overlay a more fluid society and culture, privilege the masculine at the dawn of the early modern period. From Aristotle on, the male is defined as the ideal, the perfected state of humankind, but the vehement insistence on this assumption, echoed by the often violent misogyny of the querelle des femmes, reveals an anxiety about the status of masculinity that becomes particularly evident in the late Middle Ages and the Renaissance. For a variety of reasons, most obviously the social disorder ensuing from the Wars of Religion, this anxiety seems to become quite acute in France subsequent to the Calvinist reformation, and does not abate even in the seventeenth century, perhaps from fear of a return to the upheavals of the preceding century. Rather, it becomes the grounding for an examination of the nature of political power, as Mitchell Greenberg’s article in this collection demonstrates.

Recent criticism links the rise of the modern subject and of a certain notion of individualism to the seventeenth century; this link is exposed clearly in the works of Dalia Judovitz and Greenberg. But, even if the modern individual was largely formed in the classical era, the crucible of this formation was the Renaissance, a period in which clear-cut distinctions of gender were already being questioned and
the relationship between an individual and his public role was already fraught with tension. One need only think of the catechisms the Catholic Church in France imposed upon suspected Protestants in order to test their religious beliefs, or the *dragonnades*—the billeting of soldiers with Protestant families, with the intent that these soldiers would force Protestants to convert to Catholicism. Certainly many individuals hid their private beliefs from public view, but the Wars of Religion and the almost continuous persecution they fostered from the mid-sixteenth century on created a context in which public and semipublic examinations of conscience were held on a fairly regular basis, forcing a significant minority to choose between playing a public role of acquiescence or enduring often severe punishment or death.

Although some studies gesture towards this area of inquiry, the effect of the Reformation and Counter-Reformation on the constitution of the notion of the individual largely remains to be explored. Stephen Murphy’s and Catharine Randall’s essays in this collection raise at least one aspect of this issue; perhaps other studies will follow.

In the domain of philosophy, recent revisionist views of the body look back beyond Hegelian dialectic and the binary system it might seem to confirm, to Spinoza as the avatar of monism. There seems to be a hesitation, however, to reach back past the seventeenth century, to explore the effects of medieval and Renaissance philosophies on the development of modern notions of the gendered self. For example, the renaissance of Pyrrhonian skepticism at the midpoint of the sixteenth century links a sustained critique of dogmatism to a demonstration of cultural relativity. In particular, Sextus Empiricus’s discussion of ethics (the Tenth Mode of suspension of judgment in the *Outlines of Pyrrhonism*) expresses a concern with the position of the philosopher relative to social norms.

This concern is founded on a belief in the unstable nature of sign systems, an argument that informs most of the second book of the *Outlines*, and often finds its voice in examples of differing sexual norms: “We oppose habit to habit in this way: … while the Persian thinks it seemly to wear a brightly dyed dress reaching to the feet, we think it unseemly” (1.14.148). “And we oppose habit to the other things, as for instance to law when we say that amongst the Persians it is the habit to indulge in intercourse with males, but amongst the Romans it is forbidden by law to do so” (1.14.152). “And habit is opposed to dogmatic conception when…Aristippus considers the wearing of feminine attire a matter of indifference, though we consider it a disgraceful thing” (1.14.155). In France, at least initially, the Counter-Reformation church adopts fideistic skepticism as a means to impose its authority, using the argument that our senses and our reason deceive us, and thus no individual can know anything for certain. As a consequence, the individual must accede to church doctrine as well as to the predominant social and cultural norms. This accession to predominant modes is, in part, the argument Sextus Empiricus makes in his *Outlines of Pyrrhonism* to explain how the skeptic can function in the world and in society (1.8.16–17, 13). But even as Sextus seems to accept such social norms, he problematizes them, and never more thoroughly than in his discussions of masculine and feminine dress and of sexual behavior (1.14.148–155). In imposing the skeptical suspension of judgment on these questions, Sextus creates an
epistemological space in which alternative sexualities and ambiguous gender efface the normative binary systems. This conjunction of epistemological uncertainty, fluid gender roles, and social instability, or relativity, is echoed in numerous works produced in and around the court of Henri III of France (1574–89), from the poetry of Philippe Desportes, through popular pamphlets, to alchemical and medical treatises.11

The Catholic Church in France, in using fideistic skepticism to justify some of its doctrines, seems at first to grant permission for such a reconsideration of Pyrrhonian thought. The ensuing revival of this philosophy reaches beyond matters of church doctrine to inform critiques of French society and of the court in particular.12 These critiques, from the *Isle des Hermaphrodites* (and subsequent utopian and antiutopian literature such as the *Terre australe connue* by Gabriel de Foigny) to the *Parnasse Satyrique*, intertwine their criticism of social structures, particularly power structures, with issues of gender and sexuality.13 Their revised views of the place of individual identity in society are linked closely to the portrayal of problematized gender roles.14

Notions of masculinity in particular seem destabilized by this intellectual climate as well as by the accession of women to power (Catherine de Médicis and Elizabeth I of England are the two most obvious examples). It should not surprise us that masculinity is the focus of this so-called crisis; after all, since the dawn of the * querelle des femmes*, femininity has been embattled in France.15 In sixteenth-century France and elsewhere, woman is defined most frequently in relation to man (in what Sextus calls circular reasoning); thus, any crisis in the definition of the feminine would suggest a concomitant questioning of the masculine, which is indeed what our contributors discovered in numerous works of the period.16

Nor are these fluid or unstable notions of gender easily cast aside at the advent of absolutism. Evidence suggests that these ideas remain present well into the seventeenth century, carried through by the remnants of skepticism found in the early libertin movement and maintained at the court by the revival of carnivalesque forms, for example, the *fanes* as adapted by Molière, and by remarkable individuals, such as the transvestite abbé de Choisy.17 This questioning of gender roles reaches even into what is supposedly the most normative of structures: marriage, as depicted in fairy tales for example. In spite of—or because of—the rise of absolutism, the issue of gender roles seems to reach closer to the heart of political structures in the seventeenth century, reflecting a reality of economic and political upheaval that is disguised by the rhetoric of political order, hegemony, and containment, as Greenberg’s article on Louis XIV and Molière demonstrates. Thus, early modern skepticism presages our postmodern notions of the factitious nature of gender roles. Our notions of the relationships between gender and power rise from the representations of monarchy and of the family that were fostered under the reign of Louis XIV.18

The evolution of an early modern crisis in masculinity can be traced from a profound questioning of gender roles that is delineated in the works of numerous women authors of the early sixteenth century. Louise Labé’s construction of a space for the feminine subject, particularly in her famous letter to Clémence de Bourges, is an example of
this revisionism, and thus we propose to begin this anthology on masculinity with Cathy Yandell’s essay on feminine transgressions. Combining a philological approach with the perspectives of postmodern feminisms and using the vehemently derogatory reactions to Labé’s works and life by her contemporaries and later critics as a starting point, Yandell traces the creation of a poetics of transgression in Labé’s Œuvres. This transgression is signaled by Labé’s use of various synonyms for this word itself, and characterized by a bypassing of rhetorical tropes and poetic forms generally associated with masculine institutions, such as confession in the church or the “concours des blasons” organized by Clément Marot. These transgressions also re-create the woman as the subject of literary production rather than the object of exchange or the site of reproduction.

This shift in roles for Labé is echoed by the so-called transgressions of other women—that is, the surpassing of their socially defined roles and status to accede to domains usually claimed by masculine figures. Louise de Savoie, Marguerite de Navarre, and Catherine de Médicis serve as examples of feminine appropriation of political power, often seen as a violation of what we now know to be the recently minted Salic law; this appropriation is then interpreted by many male authors as threatening to the social order, even emasculating.

With these examples of transgressive femininity in mind, we turn to the responses of male authors who seem to perceive these problematic role-reversals as a menace. Stephen Murphy’s “Cybele, Catherine, and Ronsard’s Witnesses” uses a sociohistorical approach, along with detailed rhetorical analysis, to trace the vehement fear evoked by the accession of Catherine de Médicis even to unofficial power. In political pamphlets of the time, this loss of masculine control is portrayed as a castration, and the castration in turn is associated with a loss of voice—particularly in Protestant polemics, which refer with some frequency to the Latin word testes, which means both testicles and witnesses. Ronsard renders this view more complex, as he associates masculine lack (metaphorical castration) with poetic production in a move that presages both Freud’s notion of castration anxiety and the Derridean construct of the supplement as rhetorical covering of a lack.

This reversal of loss or lack, as an attempt to reassert masculine control and at least the aura of superiority, is viewed from a rhetorical perspective by Jeffery Persels’s “Masculine Rhetoric and the French Blason anatomique.” The essay explores the devices used by authors of blasons to mimic appropriation of the female body in order to revalidate masculinity. Just as Marot’s “beau tetin” remains imperfect without male intercession, so the female body remains fragmentary and abject without the inspired ordering imposed by the male poet. This seemingly self-aggrandizing move, together with the exaggerated depictions of masculinity in Rabelais’s blason of Gargantua’s codpiece, hints at overcompensation for some lack. Ironically, the technique of appropriation delineated by the blason suggests that masculine corporeality is inexpressible unless inscribed in a representation of the female body.

Combining feminist- and queer-theory perspectives on male bonding with early modern scientific accounts of gender, Kirk Read observes this paradoxical movement of
overcompensation taken to an extreme in “Mother’s Milk from Father’s Breast: Maternity without Women in Male French Renaissance Lyric.” The perceived threat to masculine identity also frees the male poet to create and to nurture in feminine guise, and elicits a less controlled, but perhaps more inspired, approach to poetic production. At the same time, this appropriation of the maternal function re-creates the feminine as the ground upon which men relate to each other, much like the female body in the *concours des blasons*, thereby effacing the threat of a truly independent feminine force.

This appropriation, and thus effacement, of the feminine frees writers like Montaigne to write “androgynously,” as Tom Conley contends in “Montaigne moqueur: ‘Virgile’ and Its Geographies of Gender.” Conley uses the lens of his own graphic analysis, the *Political Writings* of Jean-François Lyotard, and Lyndal Roper’s revision of Thomas Laqueur’s *Making Sex* to reconcile Montaigne’s presentation of gender with current theories of the body that insist on a representation mediated by a variety of “social imaginaries.” As Conley contends, “‘Sur des Vers de Virgile’…constitutes a welter of interrogations about how a subject is born into gender, and how he or she mediates it through the imaginary dedifferentiation experienced in writing.” Montaigne’s writing, in this case, transgresses and surpasses the binary codes of male and female, and inhabits a zone that, it could be contended, is transgendered. This space is articulated by what Conley calls “a poetics of mockery,” thus echoing Judith Butler’s notions of performativity and parody, as explored in *Gender Trouble*. The creation and manipulation of space and structure in “Virgile” at once enfolds the author and language in and excludes them from that which is feminine.

This attempt to control the feminine through appropriation and effacement continues even today in the critical reception of Rabelais, as Amy Staples contends in “Primal Scenes/Primal Screens: The Homosocial Economy of Dirty Jokes.” The insistence of many modern critics upon justifying Rabelais’s misogyny rather than taking some critical distance from it speaks volumes about the continuing threat that women present to the construction and preservation of certain codified norms of masculinity. The response to this perceived threat is exclusion of women as readers by means of jokes at their expense and of readings that they cannot possibly share. By scrutinizing post-Freudian discussions of wit or humor through the lens of recent feminist works on free speech and censorship, Staples demonstrates that the modern or postmodern bears the burden of the legacy of early modern notions and crises of the masculine subject.

My essay, “Jacques Duval on Hermaphrodites,” explores the relationship between the origins of modern clinical medicine, based largely on internal examinations instead of textbook images, and the evolution of medicine towards a male-dominated science and away from the world of midwives. Jacques Duval, while proposing some revolutionary advances in the practice of medicine, also declares quite enthusiastically the superiority of both male physiology and male doctors; this conjunction can be traced clearly to the struggle, as Duval himself puts it, for control of medicine between midwives and surgeons on the one hand, and the more educated doctors on the other. Yet even as Duval privileges masculinity, he calls it into question with his evaluation of the
Contributors


Mitchell Greenberg is professor of French and comparative literature at Cornell University, and author of *Detours of Desire: Readings in the French Baroque* (Ohio State, 1984); *Corneille, Classicism, and the Ruses of Symmetry* (Cambridge, 1990); *Subjectivity and Subjugation in Seventeenth-Century Drama and Prose: The Family Romance of French Classicism* (Cambridge, 1992); *Canonical States, Canonical Stages: Oedipus, Othering, and Seventeenth-Century Drama* (Minnesota, 1994), winner of the MLA Jean and Aldo Scaglione Prize in Comparative Literature. His most recent work is *Baroque Bodies: Cultural Resistance in the Age of Absolutism* (Cornell, 2000).


Virginia M. Marino received her Ph.D. from Yale University and is now an independent scholar and vice president of TradeWeb LLC in New York. She has published articles on Diderot, Voltaire, and dreams in eighteenth-century literature.

Stephen Murphy received his Ph.D. in comparative literature from the University of North Carolina at Chapel Hill, and is currently associate professor of French at Wake Forest University. He has published a study of humanist poetics, *The Gift of Immortality*, and articles on Petrarch, d’Aubigné, Ronsard, and others. His current interests include parody and cento.

Jeffery Persels is associate professor of French at the University of South Carolina. He has published articles on Rabelais, Marguerite de Navarre, and French religious polemic. He is currently completing an edition of Jean Dagoneau’s *Guerre des masles contre les femelles* (1588), editing a volume on the use of scatological rhetoric in sixteenth-century European literature, and preparing a book-length study on rhetorical strategies in sixteenth-century French Calvinist and Catholic writing.
Contributors

Catharine Randall is professor of French and chair of the department of modern languages and literatures at Fordham University. She is the author of five books, the most recent being Building Codes: The Calvinist Aesthetics of Early Modern Europe (University of Pennsylvania Press, 1999). She is currently working on a book-length manuscript on material culture, decorative art objects, and the role of objects in the narrative of Marguerite de Navarre, with the provisional title of Earthly Treasures: Materiality and Metaphysics in the Heptaméron.

Kirk D. Read is associate professor of French languages and literature at Bates College. He received his Ph.D. from Princeton University specializing in women's writing of the sixteenth century. His scholarship over the past seven years has concentrated on the portrayal of gender and sexuality in both men and women writers of the Renaissance and early seventeenth century, most specifically on the ways these writers transgress traditional gender roles in the service of their literary production. Most recently, he has been investigating the impact of changing attitudes towards anatomy and medical practice as evidenced in the works of midwives and surgeons.


Amy Staples holds a doctorate from Cornell University and is currently an assistant professor at Wells College. Her dissertation follows the trajectory of the “orientalist” movement in late-seventeenth- and eighteenth-century French literature, and centers on the portrayal of women in French “oriental” novels, more specifically on the staging and evolution of women’s speech as a metonymy for their desire.

Cathy Yandell is the W. I. and Hulda F. Daniell Professor of French Literature, Language, and Culture at Carleton College. Author of the recent Carpe Corpus: Time and Gender in Early Modern France (University of Delaware Press, 2000), she also edited Pontus de Tyard’s Solitaire second, ou prose de la musique. She has contributed essays to Montaigne: A Collection of Essays: Language and Meaning, ed. Dikka Berven (Garland, 1995); Renaissance Women Writers: French Texts/American Contexts, ed. Anne Larsen and Colette Winn (Wayne State University Press, 1994); and The Dialogue in Early Modern France: Art and Argument, ed. Colette Winn (Catholic University Press, 1993). In addition, she has published articles on Nicole Estienne, Perrette du Guillet, Montaigne, Catherine des Roches, Ronsard, Jacques Tahureau, Pontus de Tyard, and the blasons anatomiques du corps féminin. Her current research focuses on pedagogical discourse, rhetoric, and authority in Early Modern French texts.
Abraham, Karl, 147
Abraham, Nicholas, 170
absolutism, and gender roles, xi
academic rivalry, 107–36
Agrippa d’Aubigné. See D’Aubigné, Theodore Agrippa
ambiguity, 195ff.
See also under gender
anal obsession, in Molière’s _Le Malade imaginaire_, 146–50
Androgyne. See hermaphrodites; transvestism
antifeminism, of Rabelais, 38–39
Apostolidès, Jean-Marie, 175
Ardouin, Paul, 1
Aristotle, generative theory of, 125, 128–29
Arnauld, Antoine, 212
Baïf, Jean-Antoine de, 4, 6, 56, 59
Baker, Deborah Lesko, 8
Bakhtin, Mikhail, 38, 39, 140, 142, 144, 158
Barker, Francis, 140
Baroque aesthetic, and cross-dressing, 173–75
Bauhin, Caspar, 108
Beasley, Faith, 166
Berry, Alice, 50
Berry, Philippa, 75–77
Bettelheim, Bruno, 190, 200
Binet, Claude, 63
Biscoglio, Frances, 3
blason poetical tradition
development of, 32n3
and Louise Labé, 4–9
as masculine rhetoric, 19–35
Boaistua, Pierre, 126
bodily image
and geography, 141, 143
of monarchy, in Catholic/Protestant views, 219–24
in political fairy tales, 183–209
body, political/social symbolization of, 139–63
Booth, Wayne, 37–54
Bourgeois, Louise, 86–87
Breitenberg, Mark, ix
Bullough, Verne L. and Bonnie, 165
Butler, Judith, xiii, 165, 170
Calvin, John, use of témoins, 60–61
carnival, and Molière’s _Le Malade imaginaire_, 141–43
castration, symbolism of, 62, 64, 65
Catherine de Médicis, and Cybele, in Ronsard’s work, 55–70
Catholicism, forced conversion, x
Catin, in Ronsard’s works, 60
Charpentier, Françoise, 5, 20
childbirth, 107–8
and gender, 114–24
Chosy, François Timoléon de, _Mémoires de l’abbé de Chosy habillé en femme_, 165–82
civility, and masculinity, 183–209
citons, 120, 121, 135
Colletet (poet), 1
conception, 124–25, 128, 130
conduct manuals, 183
Cottrell, Robert, 20, 23
cross-dressing. See transvestism
Cybele, and Catherine de Médicis, in Ronsard’s work, 55–70
Daston, Lorraine, 109–10
D’Aubigné, Theodore Agrippa, 61–62
appropriation of maternal metaphor, 84–86
on flouting of scriptural authority, 218
d’Aulnoy, Marie-Catherine, “Le Prince Marcassin” fairy tale, 183, 194–203
Davis, Natalie Zemon, 37
de Beauvoir, Simone, 71, 75, 93
Defaux, Gérard, 39, 48
De Serres, Olivier, 221, 222
Des Périer, _Nouvelles Recreations_, 56
distaff, iconography of, 2–4
diversity, and monstrosity, 112
Docter, Richard, 165, 168
Dorat, Jean, mentor of Ronsard, 72 ff.
Douglas, Mary, 141
Du Bellay, Joachim, 4, 6, 63
maternal personifications of, 82–83
Duval, Edwin, 39, 40–41, 48
Duval, Jacques, on hermaphrodites, 107–38
Index

economy, and patriarchy, 144–51
Elias, Norbert, 183
Enterline, Lynn, ix
environment, and gender, 125, 134
epistemological uncertainty. See skepticism
epistemology; and sexuality, 139–40
Erasmus, Desiderius, 3
eroticism, and geography of desire, 96–97
fairy tales, as civilizing literature, 183–209
feces, symbolism of, 151–52
feminism
and civility, 199
implicit in Montaigne’s “Virgile,” 97–98
and laughter/scandal, 41–42
of Louis XIV’s court, 175–77
Ferrier-Caverièvre, Nicole, 176, 177
Foucalt, Michel, 139
Frecce, Carla, 37, 38, 42, 45–47, 51
Freud, Sigmund
on anal zone, 146–47, 150–51, 158
and bodily image, 141
on dirty jokes, 37, 42–45
Furet, Antoine, 166
Fuss, Diana, 65
Gallop, Jane, 37, 47
Garber, Marjorie, 165
gender
ambiguity of, xi, xvii n11, 112, 131, 135–36, 168, 175 ff.
and body, and space, 99
defined through touch, 107, 133
equality of, in conception, 131
and generation, 114–24
geographies of, in Montaigne’s “Virgile,” 93–106
identity, 170
and language, 126–27, 170, 175
and male/female conflation, 71–92
notions of, xi
Protestant understanding and use of, 217, 220–21
and rhetoric, 180
roles, influenced by religion/theology, 211
and sexuality, 108, 113
spectrum of, 130, 168
genitals, and intellect, 117
Glidden, Hope, 50
Glucksmann, A., 146
grammar, and language, 101
Guillot, Gérard, 1
Guyon, Madame, 224, 225
Habermas, Jurgen, 144
hermaphrodites, xvii n11, 77–78
generation of, 124–36
Jacques Duval’s views of, 107–36
Hippocrates, theory of generation, 124–25, 129
homosexuality, equated with heresy, 219
homosocial theory, and Ronsard, 76–77
Huizinga, Johan, 173
hypochondria, and anxiety, 147–48
iconography, of spinning, 2–4
illiteracy, and midwifery, 116
infertility, 120
intellect, and perception, 108–9, 116–17
Irailh, L’Abbé, 1
Jamyn, Amadis, 64
Jansenism, 211, 212
Jansénius, 212
Jodelle, Etienne, 60
jokes
and geography of gender, 100–102
homosocial economy of, 37–53
Jones, Ann Rosalind, 1, 5, 71, 72
Jordan, Constance, 37
Judovitz, Dalia, ix
Kahn, Madeleine, 165
Kelly, Joan, 37
Klein, Melanie, 147
knowledge. See epistemology; intellect
Kofman, Sarah, 44, 45, 50
Kristeva, Julia, 213
Kritzman, Lawrence, 20, 23
Labé, Louise, rhetorical strategies of, 1–17
La Boëtie, Étienne de, 216
Lacan, Jacques, 170
La Charité, Raymond, 40
La Heuterie, Charles de, 19, 20, 32n5
Laqueur, Thomas, 65, 76–77, 93
laughter
analysis of, 158–59
and rereading of Rabelais, 41, 49–50, 52
Laumonier, Paul, 56
Lecerque, François, 7
Legrand, Alber, 6
Le Marcis, Marin/Marie, legal case of, 109–13
lesbians, 121
L’Estoile, Pierre de, poetical puns, 57–58
Lévi-Strauss, Claude, 94
L’Heptaméron, by Marguerite de Navarre, 20–21

236 • High Anxiety
Index

Ronsard, Pierre de, continued
appropriation of female metaphor, 72–92
“Le Pin” [The Pun] analyzed, 55–70
participation in royal iconography, 59
Ruwet, Nicolas, 5
Sagon, François, 22
Saint-Julien, Pierre de, 1
sanctity of life, and diversity, 112
Saunders, Alison, 20, 22, 23
Saussure, Ferdinand de, 97, 98
scatology, in Montaigne’s La Malade imaginaire, 146
Scève, Maurice, 7, 10, 19, 20
Schwartz, Jerome, 39, 41, 45
science, rivalry between professors and surgeons, 107–36
Sébillet, Thomas, 82
Sedgwick, Eve, 50, 76
sexual deviancy, as religious heresy, 219–20
sexuality
control of, in women, 120–22
and economy, 152, 154
and hostile aggressiveness, 152
and reproductive abilities, 114
and spirituality, 211
Shuger, Debora, 213
skepticism, and sociocultural norms, x–xii, 113
social conventions, 96, 128
sociohistorical context, of psychodynamic events, 165–82
Sorel, Charles, 166
space
and economy, 106n8
and reading, 94, 99–100
St. Colombe, M. de, 211 ff.
Stallybrass, Peter, 140, 143, 158
Steinberg, Leo, 25
Stoller, Robert, “phallic woman” theory, 167–68
Straparola, Giovanni Francesco, Le Piacivi notte (fables), 185–86, 188–91
symbolic order, and crises, 170
témoin (testicle/witness), in religious and secular literature, 61–62
tesmoings (witness/testicles) in Ronsard, 55–70
Tomarken, Annette, 22
Tórokk, Maria, 170
transgressions, in Labés poetry, 2–12
transvestism, of abbé de Choisy, 165–82
Tyard, Pontus de, 4, 6
Verville, Béroalde de, 62, 215–16
Vian, Théophile de, “Ode,” 216
Vickers, Nancy, 7, 20
virility, and blason anatomique, 25–26
Vives, Juan Luis, 3, 79
Wars of Religion, x
White, Allon, 140, 143, 158
Wilson, Dudley, 9
woman-on-top motif, 37
women
as civilizing agents, 186–87, 191
as depicted by Rabelais, 35–54
as memorialists, 166, 177ff.
as monarchs, in Protestantism, 224–25
and nature–culture model, 187
regulation of, 3
and spinning iconography, 2–4