

UNIVERSITY OF
BIRMINGHAM

University of Birmingham Research Archive

e-theses repository

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

Piazza della Sinoria; view showing Perseus standing over the decapitated body of Medusa. 1299-1382. Artstor. 279
library.artstor.org/asset/SCALA_ARCHIVES_10310475075.
The dream of male power and dominance over the petrified womb: Using a mirrored shield, Perseus decapitates Medusa as he tramples her body.





Female anger is shown as bestial. Note the Cockatrice in the upper right hand corner.
 Heinrich Aldegrever, *Wrath from The Vices*, Artstor
[Library.artstor.org/asset/27019958](https://library.artstor.org/asset/27019958)

Perseus Beheading Medusa (Persée tranchant la tête de Méduse). 17th century. Artstor, library.artstor.org/asset/AWSS35953_35953_30944373

A clear image of Athena wielding the mirrored shield to allow Perseus to avoid direct eye contact with Medusa, and thus safely behead the Gorgon without petrification.



Woodcut (1582) by Jean Cousin (1501? -1589) of Columba Chatry, from 282
Iconographia Gyniatrica, Harold Speert, 1972.

In an agonising semi-sexual display, Chatry opens her dissected womb to reveal her lithopedion. To her right, the same lithopedion is shown frontally in its bounded space of stony death; to Chatry's left, the lithopedion becomes a macabre souvenir displayed on a uterine-shaped cushion.



The basilisk symbolically had a strong connection to the language of alchemy but it was also a beast feared for the poisonous emanations that leaked from its eyes and mouth, a fearful ability that it shared with the menopausal woman.





Erhart, Gregor, 1465?-1540. *Allegory of Vanitas*. 1500. Artstor, library.artstor.org/asset/ARTSTOR_103_41822000512093

Whether Virgin, Mother, or Crone, the woman was consistently warned that vanity was an embodied and spiritual ugliness leading to death.

Peter Paul Rubens. *Head of Medusa*. c. 1618. Artstor, library.artstor.org/asset/LESSING_ART_10310119925 Ruben's terrifying image shows the Gorgoneion head frozen in a rictus of rage as poisonous snakes, scorpions, and lizards are born of the emanations of Medusa's deadly blood.



Created by Jeremias Falck (Polish, ca. 1609 - 1677), Possibly after Johann Lys (Dutch, 1600-1657), Possibly after Bernardo Strozzi (Italian, 1581-1644). *The Old Woman before the Mirror*. ca. 1597-1629. Artstor, library.artstor.org/asset/ADAVISONIG_10313989988
Although the artist undoubtedly wants to mock her fading beauty, the woman's confidence and self-possession in her vanity's mirror, resists such an easy condemnation.

286





Vesalius, Andreas. *An anatomical dissection being carried out by Andreas Vesalius, attended by a large group of observers*. Woodcut, 1543. [June 1543]. Artstor, library.artstor.org/asset/24835018
The dog in the dissection theatre (far right) bears witness to the opened womb of the dissected female cadaver.

Depositions.

The Lord Protector, commands all Judges, Justices and Witnesses to appear to execute Justice, and give evidence gratis.

Queen Elizabeth by her Charter grants to the Mayor and Burgeses, all fines and fellons goods in that Town and Liberties, Zech. II. 5. See chap. 58. (C.D.)

CHAP. LV.



A. Robert Sharp.

B. Ann Bidlestone.

(A) **I**ohn Willis of Ipswich upon his Oath said, that he this Deponent was in Newcastle six months ago, and there he saw one Ann Bidlestone drove through the Streets by an Officer of the same Corporation, holding a rope in his

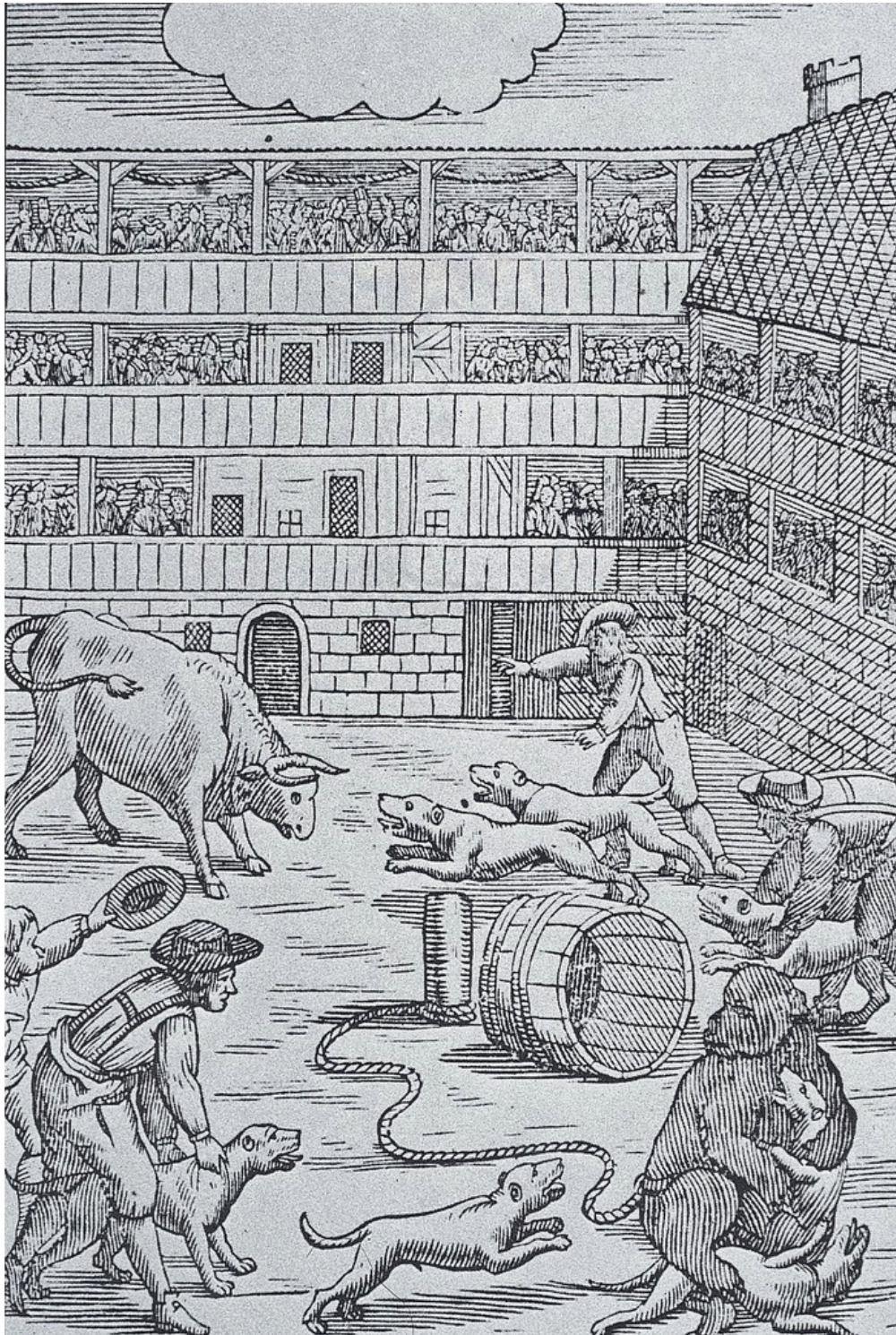
Woman wearing a Scold's Bridle. Artstor, library.artstor.org/asset/24802074

The most extreme material form of 'taming' the garrulous female mouth.



A Nun (Sister of Charity) bloodletting a seated patient. Line engraving.
Artstor, library.artstor.org/asset/24839971

Galen recommended that women who suffered blocked menses leading to 'fits of the Mother', should be regularly bled.



Globe Theatre (Southwark, London, England). Ref.: bull and bear-baiting in the Fechthaus, Nuremburg c.1690. Artstor, library.artstor.org/asset/ARTSTOR_103_41822001677457

In *Coriolanus*' penultimate scene, Martius is cornered and ripped apart like a baited bear.



Albrecht Dürer. *The Witch (Witch Riding Backward on a Goat)* [*Die Hexe*]. ca. 1500. Artstor, library.artstor.org/asset/BERLIN_DB_10313749237library.artstor.org/asset/AMICO_BOSTON_103834119

Not only was the middle-aged woman of the early modern period connected to the bestial, but also the demonic and perversely sexual.



Anonymous Artists. *Witch Riding on a Wolf*, *TRACTATUS VON DEN BÖSEN WEIBERN*, *Treatise on Witches*. 1490. Artstor, library.artstor.org/asset/BARTSCH_5170032



Abraham Aubry, after a design by Johann Wilhelm Baur. *Hecuba Polymnestorem Oculis Priuat* (*Hecuba plucks out Polymnestor's eyes; Hecuba changed into a dog*), book XIII, plate 124. 1685; Baur's etching from 1639, first published in Vienna in 1641; this edition published in 1688. Artstor, library.artstor.org/asset/AWARBURGIG_10311762917

Hecuba tears out Polymnestor's eyes in a gesture of maternal rage. The presence of the dog is a foreshadowing of the bitch that Hecuba will be transformed into to avoid being stoned by the angry townspeople.

Of the Lamia.

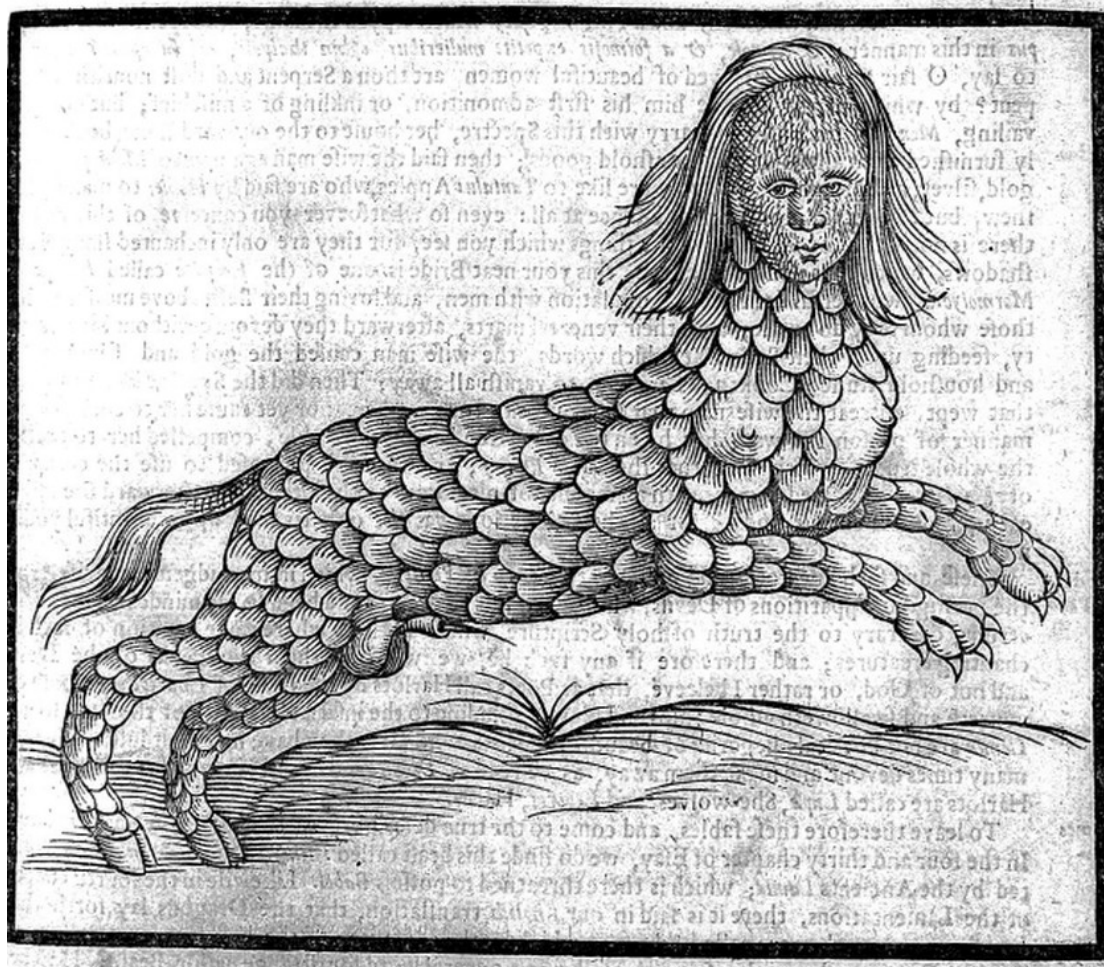
353

wherewithal women were wont to make their children afraid, according to these verses of *Luilius*.

*Terricolae Lamiae, Fauni quas Pompiliique;
Instituere Nunc, tremite bas, &c.*

Of these *Angelus Politianus* relateth this old wives story, in his preface upon *Aristotles* first book of *Analyticks*, that his Grand-mother told him when he was a childe, there were certain *Lamiae* in the Wilderネス, which like Bug-bears would eat up crying boys, and that there was a little Well near to *Fesulanum*, being very bright, yet in continual shadow, never seeing Sun, where these Phairy women have their habitation, which are to be seen of them which come thither for water,

Old Wives
tales of Pha-
rics.



A conception of the dreaded *Lamia*, the child-eating hag of Greek myth: straddling the animal/human divide.

Artstor, library.artstor.org/asset/24722985



Another engraving of Hecuba tearing out the eyes of Polymestor, the dog and stones clearly visible. Virgil Solis. *Hecuba Gouges Out Polymestor's Eyes* (Met. XIII.545-75), *Metamorphoses Ovidii*, Ovid's *Metamorphoses*. Artstor, library.artstor.org/asset/BARTSCH_3040027

'Mere Nature'/'Temps' on the Wheel of Fortune with her black-faced twin (at bottom of wheel), French miniature ca. 1400 (location unknown). Originally published by E. Panofsky, *Studies in Iconography* 1979, Artstor, library.artstor.org/asset/AWSS35953_35953_31696382



The emblems are printed from plates originally engraved by Crispijn van de Passe the elder for "Nucleus emblematorum" by Gabriel Rollenhagen

[www.eebooks http://eebo.chadwyck.com.ezproxye.bham.ac.uk/images/eebo_logo_sml.gif](http://eebo.chadwyck.com.ezproxye.bham.ac.uk/images/eebo_logo_sml.gif)

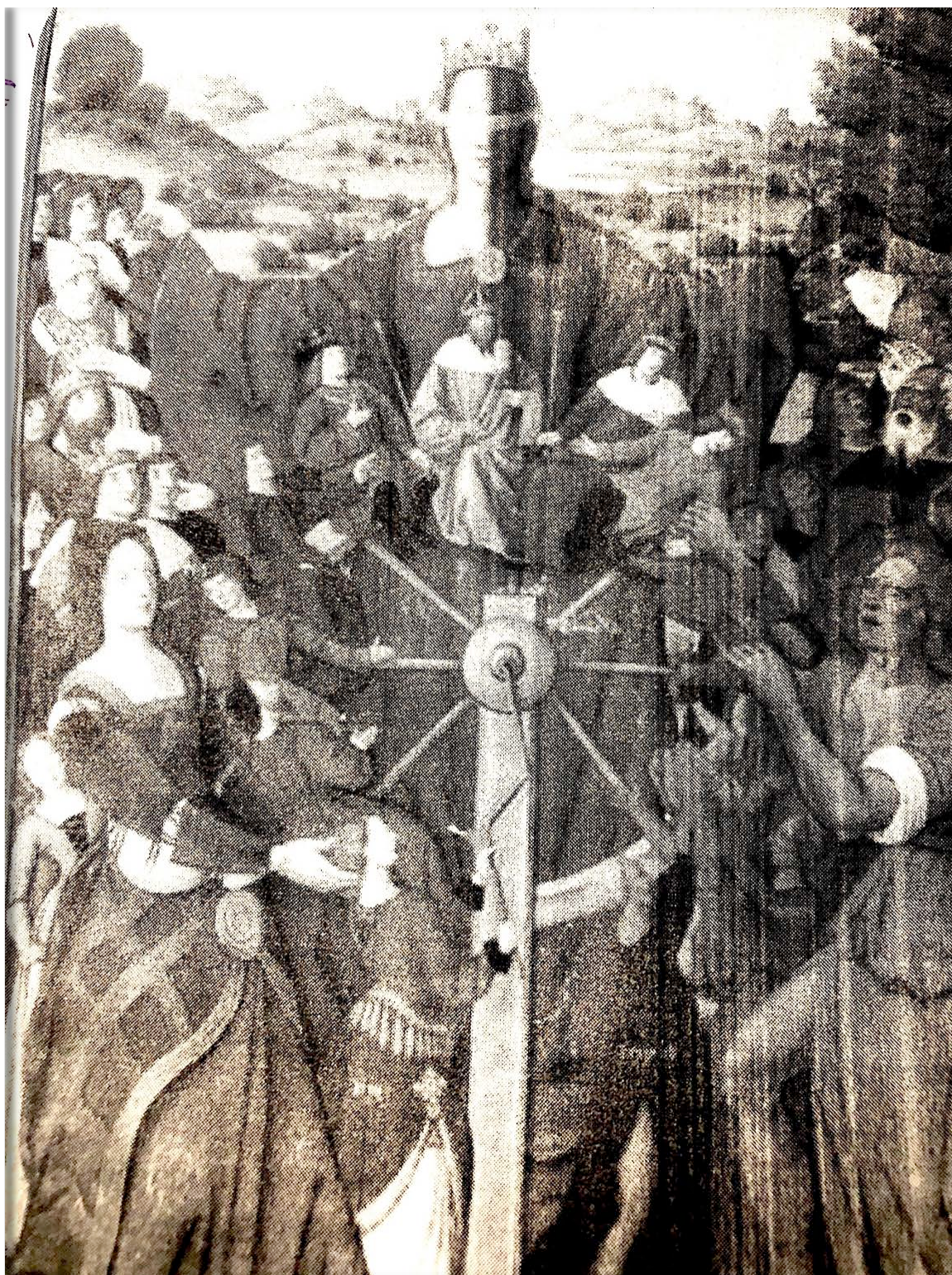
The notion of temporality as being inextricably bound to the human lifecycle is a recurrent trope. George Wither's (1558-1667) emblem is complete with a motto that states: "Time is a Fading Flowre, that's found/ Within Eternities wide Round", and features the combined natural imagery of flower, snake, baby, and human skull in order to represent the circular brevity of nature's temporality.





The Allegory of Nature in Cesaire Ripa's *Iconologia* (1603), Wing (CD-ROM, 1996) / R1528A
Early English books tract supplement interim guide / Harl.5929[337]

A naked and lactating Nature rules over a lush field whilst holding a vulture. In her guise as both Vegetable Nature and Revenge, Tamora states: "I am Revenge, sent from th' infernal kingdom/
To ease the gnawing vulture of thy mind..." (5.2.30-1).



Fortune with her bi-coloured face spins her capricious wheel, miniature from a 1503 edition of *Remedies for Fortune Fair and Foul*, by Petrarch. Bibliotheque Nationale, Paris.



Albrecht Dürer (1471 - 1528), Stecher. *Nemesis (Das große Glück)*. Artstor, library.artstor.org/asset/BERLIN_DB_10313798165

Nemesis or Até the goddess of revenge, clutches a bridle as she circles the earth and straddles the sun indicating that she exercises her fearful powers according to her own temporality.

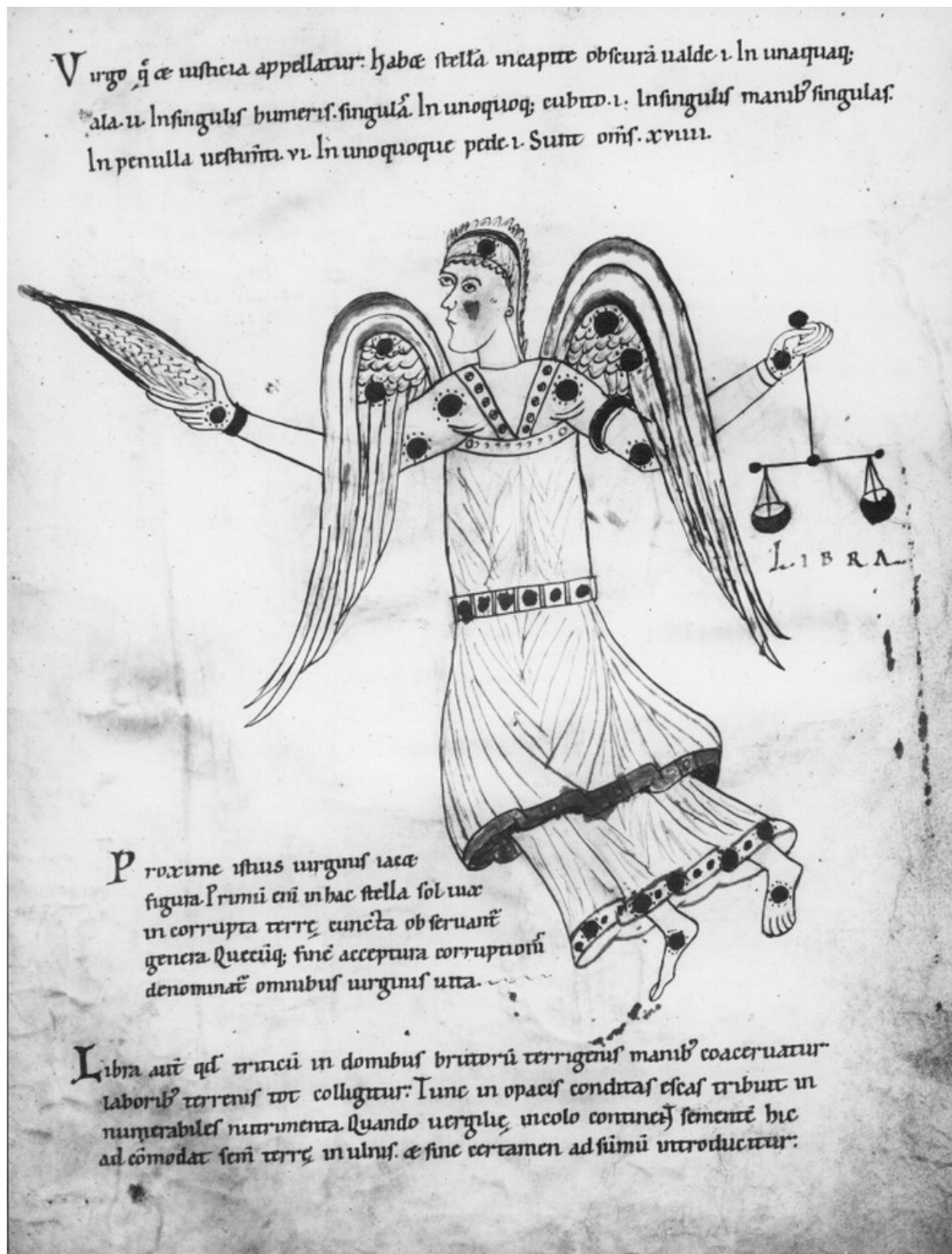


An example of a 'flowering foetus' image by Spigelius. Here the 'vegetable Venus' bursts outwards: life explodes out of her womb at the same time that her touch engenders plant life all around her. Behind her back, in her guise as Eve, the Venus clutches the apple of Original Sin. ARTSTOR/24742799

Anatomica as both butcher and Ceres, the goddess of Nature. Theodor Kerckring's *Spicilegium Anatomica* (1670), Frontispiece: woman skinning a man. 1729.
Artstor, library.artstor.org/asset/ARTSTOR_103_41822001016268



Justice (Astrea) is the heavenly incarnation of the chthonic deity Nemesis but note how she holds both her symbolic scales as well as an ear of corn, thus connecting her to the worlds of the gods, men, and nature.



Venus, goddess of lust, love and fertility is shown in her alternate guise as Fortune with her wheel in one hand and a lush tree branch in the other. Tamora is likewise called Venus (2.3.30), Dian (1.1.318; 2.3.57), and Revenge (5.2.30). As Francis Bacon noted, Nemesis “was feared of none, but potentates and fortunes favorites” (*The Wisdome of the Ancients* 99).



Antonio del Pollaiuolo, about 1432 - 1498. *Apollo and Daphne*. probably 1470-80.

Artstor, library.artstor.org/asset/ANGLIG_10313767551

307

As told by Ovid, Daphne prayed to the gods to preserve her virginity when Apollo pursued her and was changed into a laurel tree. After her brutal rape at the hands of Tamora's sons, Lavinia is likened to a tree with her "branches" "lopped", "trimmed", and "hewed"(2.4.16-19; 5.1.96).



When she is called "Semiramis" (2.1.22), Tamora can similarly claim kinship with Diana, goddess of the hunt (2.3.61), and Ceres, goddess of agriculture.

Tercia etas mudi

Foliū XXV

Semiramis filia magni assirior regis vxor anno a natiuitate abrahe duode-
cimo. Cū eius maritus morte solatus fuisset. regnū suscipiens regnauit annis
42. Cū Ninus decessisset filio ipubere adhuc filio Ninia et vxore samiramide. et cū
iuuencula esset. et eius vnus filius Ninia puer. nō estmans tutū eē imperiū tā grā
de filio tenello cōmittere. Ipā vt erat animo ingēti quo dā astu muliebri excogita-
ta fallacia. bec emm immaturo puero. nec ausa tradere impiū: nec ipsa impiū palam
tractare: tot ac tantis gentibus vir parentibus vni viro: ne dum semine parturitis:
simulat se p vxore Ninia filū p semia puer. Nā et statuta vtriusq; mediocritas et vox
pariter gracilis et forma linamentorū equalitas. matri ac filio similis. Itaq; brachia
et crura velamentis. tiara caput regit et viroz more incedere cepit. Eodem ornatu et
pplum vestiri iubet. ne nouo habitu aliqd occultare videret. que more vestis emen-
te gens vniuersa tenet. Sic primus initus sexū mētra puer credita ē. Et semia pu-
erū simulās maiestātē regiā adeptā fuit. Adhūc deinde res gessit. quaz amplitu-
dine vbi inuidiā supatam putat: q sit fatetur: quēue simulasset. nec metuit omibus
aperire qd esset femina. nec hoc illi dignitatē regni ademit: s admiratōnem auxit.
q mulier nō feminas mō vtrū. s etiā viros anteiret. Hec babiloniā cōdidit vel
amplauit. murūq; vrbis cocto latere circūdedit: barena pice bitumine interstrato
vt prehabita oñdunt. Adulta alia pclara hui⁹ regine fuere. Ad postremū cū concu-
bitū filiū petisset ab eodē interfecta ē cū duos et xl. annos post Ninū regno potita.
Ninia q a qbusdā zameis et Ninias scribit: Adhūc Ninus ex semiramide fili⁹
quartus assirior rex. Anno qnq;gesimotercio natiuitatis abrahe. post semi-
ramidē mrem. quā ipse obrūcauerat Assyrus regnare cepit. et regnauit annis. 38.
Is cōtentus elaborato a parētibz impio belli studiā deponit. et veluti sexū cum
mife mutat. raro a viro visus in femiāz turba cōsenuit. Eo tempe apud Cretam
regnauit Eres prim⁹ indigēna et ab eo crete creta dicta ē: quē aut vnu Eretarum
fuisse. a qd⁹ iupiter abscondit⁹ ē et nutrit⁹. bi Enoson ciuitatē in cretas cōdiderūt et
Cybeli matri templū.

Arius q et Arali⁹ dī qnt⁹ assirior rex post Niniam anno a natiuitate ysaac vi-
gesimoprmo regnare cepit. et regit annis. 30. Circa ista tpa abrahā ex
ancilla agar generat bismael. a q bismabelitaz gen⁹. bismabelē aut filiū abrahā
anno etatis sue octuagesimosexto ex agar egiptia sare ancilla genuit. bismabelite
postea agarenit⁹ et postremo sarraceni dicti sunt: sare emm Abrahē vxor (vt scriptura
sacra ait) cū nō hber liberos dixit ad abrahā maritū suū. In-
gredere ad ancillā meā agar. si forte ex ea suscipias filios. q
facto statim cōcepit: post hec nat⁹ ē bismabel: quē pmit⁹ sa-
ra tanq; pxiū filiū diligebat et pncipar⁹ herede. Es ysaac si
bi nato ab ei⁹ amore declinauit. Ideo suasu ei⁹ cū mife ei⁹ in
aliā regionē missus. q cū ad etates puenisset agar mī eius et
egiptiā cōiunxit. ex q. xij. filios reges pcreauit. q oēm terrā
ab euphrate ad mare rubrū tenuerūt.

Posteri reges assirior. exēpla pcedētū secuti: nrisa gen-
tib⁹ p internūcios dabāt. impiū aut assyrj q postea sy-
rij dicti sunt ānos. 118. cc. tenere. Postremis apud eos re-
gnauit sardana palus vir muliere corruptior vt in sequenti-
bus patebit.

Solem pmiū ionis filiū et minerve germanum floruisse
Zull⁹ dīc: virū vtriusq; insignē ac splēdidū boiem et in-
gentis regijq; animi pclarū. quē ob ingētes vtriusq; ei⁹ clari-
noie declarauit. putabāt emm veteres a nebroth gēgare sedu-
cti primā rez cām ignē eē. Et ppter ea illi nobilius nomē so-
le dare nō poterāt. seu q cū celestē putarēt boiem. seu dñiū
e celo venisse rōne profunditatis ingenij.

Diana pria hui⁹ sol⁹ soror: et iouis pmi filia. et ipā hac
tepestare i pao fuit: de q null⁹ vbi d nā deoz scribit mī-
ta cōmēorat et iouis aspiciā fuisse ait. Adhūc etiā nō eē dicūt
quā poete isignē vgnitate ppetua voluere. cū legat hāc ex
mercurio liberi et pserpine filio pinnatū pcepisse cupidinē.

Ceres qz apud Siculos i pao fuit. cū sicano siciloz re-
gis coniugio copulata. tāto ingenio valuit. vt agroꝝ cul-
tū excogitasset: pria apd siculos boues domuit: et aratro ter-
rā fulcis pscidit: et semia tradidit. q cū in segetē extereissent
collectis spicis flabellis sepearare. et molis terere. ac panē cō-
ficere docuit. cū ātea boies glādi⁹ et ponus siluestribus su-
stetaret. Ob qd meritū cū mortal⁹ scia eēt: eā deā frugū arbi-
trati sunt. Et eam diuinis honoribus extulere.

Linea regū Assirior
Semiramis.



Ninia



Arius



Damylas



Spartetus



Amyntas





Sol genitū de



Diana prima dea



Ceres dea frugū



Called a Fury (5.2.82), Tamora is likened to the three chthonic goddesses of revenge who appeared as middle-aged hags, with snakes for hair who were said to breathe out poisonous emanations as they mercilessly pursued their quarry. First cousins to Venus, the Furies were said to have existed since the beginning of Time and were subject to the control of no god. (Hesiod. *Theogony* 161-191ff; 191-225ff).



Jacques de Gheyn II, *Four Witches cooking body parts*, early 17th century. New York, Metropolitan Museum of Art.

The ultimate fear of the menopausal diabolical body: ingesting children to replace depleted uterine fluids.



Invidia from Alciato's *Emblemata* 1621.

Invidia stalks both the town and country: notice her denuded breasts, snaky hair and blighted tree staff.





Invidia by Jacob De Gheyn II (1596-7) The British Museum.



Invidia by Giotto circa 1306, Padova. In Purgatory, *Invidia*'s eyes are sewn shut and her tongue becomes a poisonous serpent.

Francesco Maria Guazzo, *Compendium Maleficarum*, Milan: Apud Haeredes August Tradati, 1626.

The most desired flesh of all was that of the infant. Note the uterine-shaped cauldron. A terrifying image of the Anti-Mother.



vermeld op object prentmaker: Pencz, Georg, naar eigen ontwerp van: Pencz, Georg.
Afgunst (Invidia), Invidia meipsam tabefacio (titel op object), Zeven Hoofdzonden
(serietitel). 1520 - 1527. Artstor,

315

library.artstor.org/asset/AWSS35953_35953_23301195.

In an act of auto-cannibalism, *Invidia* devours her own heart as her wolf familiar looks on.



Minerva and Invidia, Crispijn van de Passe (1602-1607) engraving.

<https://rijksmuseum.nl/en/collection/RP-P-1958-64>

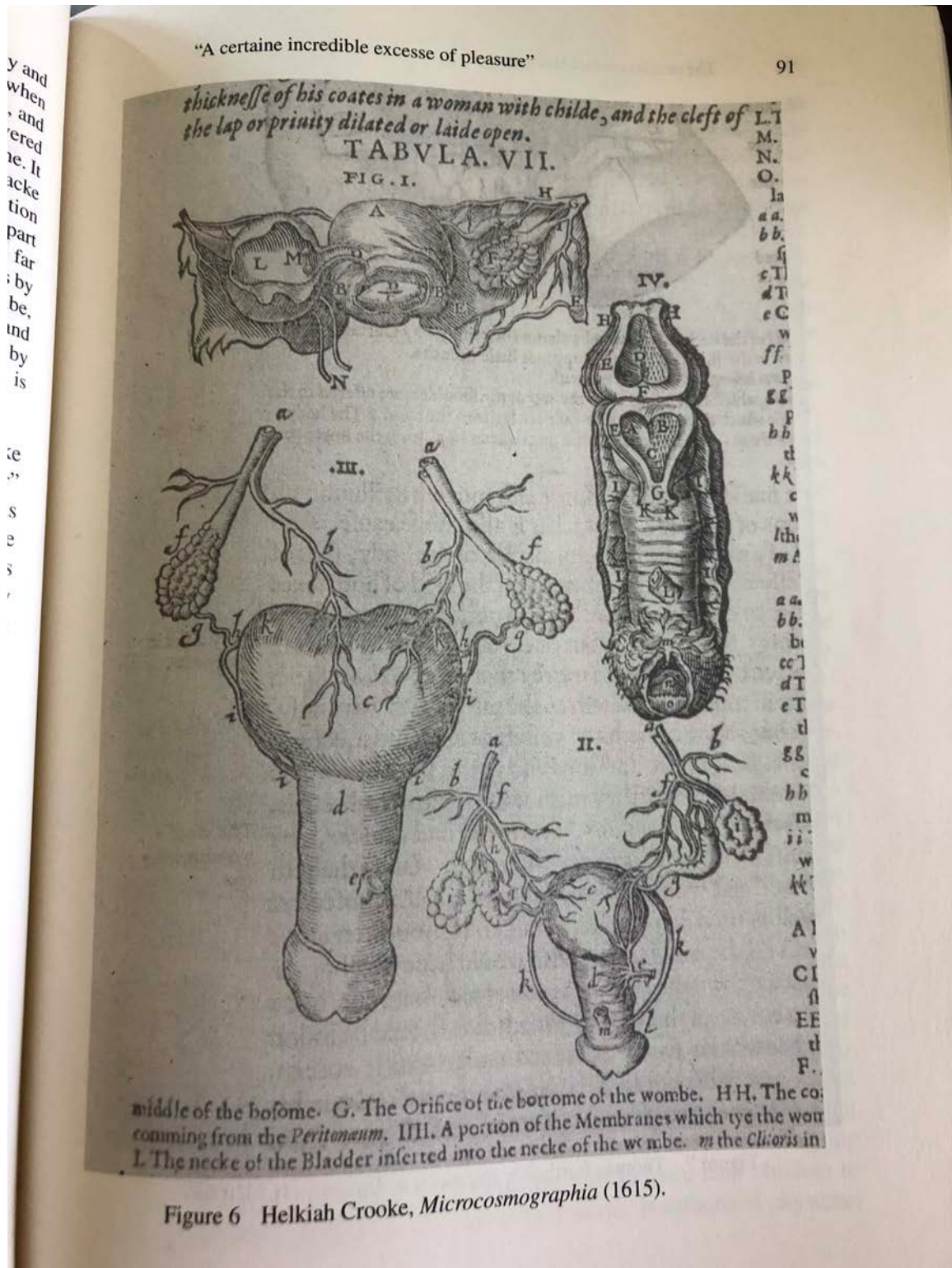
This engraving captures the moment as told in Ovid's *Metamorphoses* when Athena was sent to *Invidia's* ca "a filthy slimy shack" with "stagnant air", sunless and filled with frost.



From Thomas Bartholin *Bartholinus Anatomy* (1653/1668), the full recognition³¹⁷ and anatomical integration of the vulva and clitoris



From Helkiah Crooke's *Microcosmographia* 1615, a hybrid of Galenic inversion and the newly-identified clitoris, marked 'm' on diagram 318

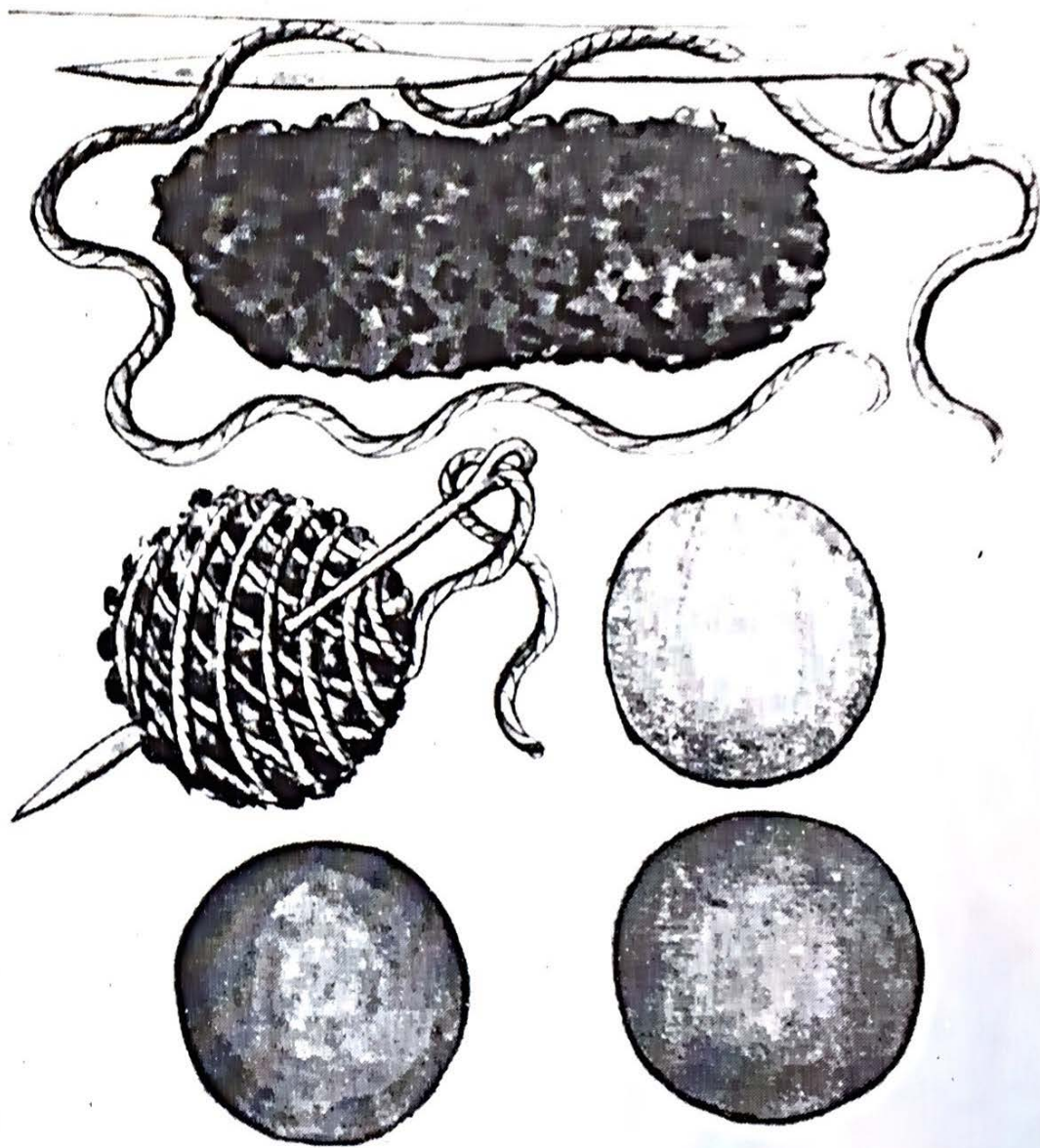


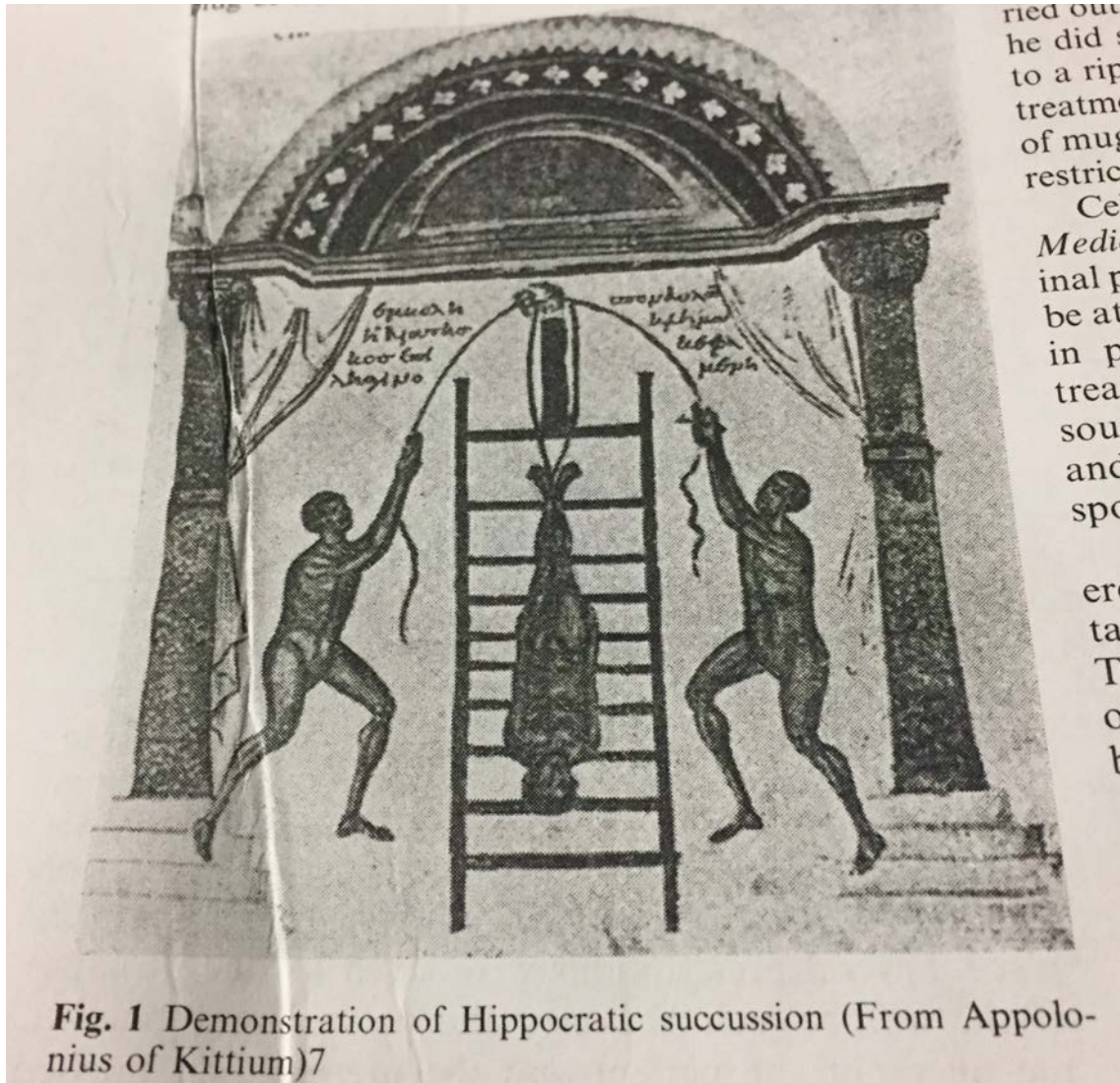
Esias zur Linden (master 1609, died 1632). *Ship (Nef)*. ca. 1609-20. Artstor,
library.artstor.org/asset/SS7731421_7731421_11049462





<https://wellcomecollection.org/works/t6aekktd>





Taken from Gilles Néret, *Erotica: 17th - 18th Century*, Taschen Books



Taken from Gilles Néret, *Erotica: 17 th - 18 th Century*, Taschen Books

