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"One like none, and lik'd of none": John Donne, Francisco de Quevedo, and the Grotesque Representation of the Female Body.

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". . .cada uno proporciona las estrellas como quiere"
Baltasar Gracián

"I say againe that the body makes the mind." That is how John Donne begins one of his early Paradoxes. His concern with the material world has been much discussed recently from manifold perspectives, of which the works of Elaine Scarry and John Carey can give good samples.[1] In the most different contexts of Donne's work, the composition and degeneration of the human body, with its multiple structures, threads, liquids and humours is frequently described in order to depict our perishable nature, and to reveal Donne's wonder at the tremendous beauty and complexity of human nature.

In his religious prose and poetry, the body is often the metaphor for indefinite, unattainable realities, the physical landscape upon which higher truths are erected. Donne invokes the body as the source of our potentialities, the text where we can read about the universe and its laws, about the glory of God and His power. It is also, especially in works like *Devotions upon Emergent Occasions* and *Death's Duell* the site of suffering, disease, degradation, and death.[2] The dynamic process the human body undergoes from creation to destruction frequently conveys an almost anatomical, scientific description of the creatural aspects of man, those that link *his* body to the low stratum of matter and the physical limits of existence: decay, death, corruption, and waste. Though operating at the edge of a literary realism, these descriptions cannot be called grotesque. On the contrary, the male body in these texts seems to acquire a tragic dimension. "That subtile knot, which makes us man" is, for Donne, a transcendent bond that death only unties temporarily: "in an instant, we shall have a dissolution, and in the same instant a redintegration, a recompacting of body and soule."[3] Soul and body create a compact whole, according to these texts, and it is that unity—or in other words, that metaphysical dimension—that prevents bodily descriptions from

conveying a grotesque meaning. As we shall see below, there is a distorted grimace, a mocking tone in grotesque representations that these Donnean texts lack.

The female body has almost always been excepted from Donne's "lectures" on human nature.[4] Women constitute another area of concern for him, the exploration of love. Their bodies are a place for pleasure and power, a space to conquer and dominate, a microcosm where all the joys of the world come together. But they are also the meeting ground where the loathsome and the comic, the ludicrous and the dreadful merge, and it is at this point that a grotesque representation of the body, of the *female* body emerges. This paper points out the necessity of throwing into relief this aspect of Donne's treatment of physicality that, surprisingly enough, has been widely overlooked. What Grierson calls, regarding some elegies, "witty extravagances" or "naturalistic revolt," and Carey and Marotti consider mere expressions of "intensifying realism" or "aesthetics of disgust" respectively, is for us a clear manifestation of a grotesque aesthetics.[5] Donne's tone in these poems clearly moves beyond that realism/naturalism toward the hyperbolic and distorted world of deformity, degradation, and dehumanization: in short, toward the grotesque.

In order to illustrate our theory of the grotesque in Donne, we will refer to other contemporary texts that might provide some interesting connections and will allow us to locate John Donne's treatment of the grotesque in a broader context of European literature during the first half of the seventeenth century.

An approach to the representation of the female body in the poetry of Francisco de Quevedo (1580-1645) offers striking similarities in the devices and quality of Donne's feminine portrayals in some elegies.[6] In Quevedo's work, the grotesque occupies a prominent position and moves beyond the treatment of the feminine toward the satire and degradation of manifold types of human beings.[7] The comparison is useful insofar as it provides a wider frame of reference for both poets and furnishes some insights that otherwise might be ignored.

Quevedo's awareness of the body is as pervasive and complex as Donne's. He also keeps an unsteady tension between an intense, obsessive concern with the physical, organical, and scatological aspects of life, and an intellectual rejection of that very material dimension of human nature—tension that emerges in the awesome burden of physicality his language bears.[8]

Different theories on the grotesque have emphasized the combination of disparate elements in the construction of the portrait. According to Wolfgang Kayser, the grotesque in art is the *estranged world*, our own world turned upside down and distorted in its conventions and standards. Suddenness and surprise are, according to Kayser, essential effects of the grotesque. It is in

the reception, and not in the process of creation that grotesquery must be explored; that is, in the kind of response that it arouses from the spectator or reader.[9] This focus on the process of reception is shared by other critical studies on the grotesque after Kayser. Arthur Clayborough closely relates the nature of the grotesque to a "psychological tendency to seek a relationship between contiguous objects." Clayborough's approach through Jungian psychology begins with the idea that there are two types of mind, the *progressive* and *regressive* (in their movement toward the conscious or the unconscious) that generate four different kinds of grotesque art. However, he also emphasizes the emotional response that the perception of such incongruity arouses: "Grotesqueness may appear in anything which is found to be in sufficiently grave conflict with accepted standards to arouse emotion."[10] We are, thus, confronted with a conflict, a clash of elements, comic and terrifying, amusing and disgusting at the same time, elements that mix in a problematical, nearly unresolvable way. That is how Philip Thomson approaches the "unresolved" nature of the grotesque.[11] Together with this "unresolved clash of incompatibles in work and response," there exists the "ambivalently abnormal" (27), as another important aspect of a tentative definition of the grotesque. There is a deliberate intention in the satirist, when he creates a grotesque portrait, in producing in his public a "maximun reaction of derisive laughter and disgust" (39), an emotional reaction of confusion. This is important insofar as it will help to demonstrate the audience/reader's orientation towards Donne's and Quevedo's grotesquery, in their attempt to arouse an immediate, emotional response.

This juxtaposition of incompatible elements in a process of distortion and degradation toward dehumanization is, therefore, one of the outstanding features that characterizes the grotesque portrayal as it is present in Donne's and Quevedo's poetry. Within it, a displacement from the abstract, noble, and ideal to the corporeal and material realms take place; a shift from the human to the non-human, from the organic to the inorganic, from upper to lower parts of the body. This displacement blurs the bodily shape and reconfigures it as an image of distortion.

The Donne poems we will deal with here are satirical compositions written in the late 1590's. To explore how and why the grotesque elements operate within the creation of these portrayals of female bodies will be the issue of the following pages. The grotesque effect is achieved through different techniques in each case, but in all of them the female body is the target of mockery and ridicule. In "The Anagram," this effect is made through contrast and displacement:

> . . . though her eyes be small, her mouth is great,
> Though they be ivory, yet her teeth are jet,
> Though they be dim, yet she is light enough,
> And though her harsh hair fall, her skin is rough.(3-7)[12]

Qualities of one part of the body are assigned to others, turning the canonical model of perfection into a grotesque portrait. Two images are present: the perfect model with proportioned features, which is already assimilated within the observer's mind, and the image that results from the displacement of predicates. The tension between both creates the grotesque effect. The inversion renders the beautiful ugly, the pleasant unpleasant, the orderly chaotic, and the honourable unworthy. Similarly, Quevedo's poetry is full of disgusting descriptions of the woman's body. For him too, the withdrawal from the canonical features of beauty was a source of mockery and ridicule. In the sonnet 575, "Ya salió, Lamia, del jardín tu rostro," the woman's features suffer a terrible distortion in a displacement from the standardized metaphors of the garden imagery—beauty of the roses, paleness of the lilies, redness of the carnation—to the realms of the wilderness:

> Entró en el monte, a profesar de mostro,
> tu cara reducida a salvajina;
> toda malezas es, donde la encina
> mancha a la leche el ampo del calostro.
> Los que fueron jazmines son chaparros,
> .....
> Jarales yertos, manos y mejillas;
> y los marfiles, rígidos guijarros.[13]
>
> (It entered the mountain, to make profession as a monster,
> your face reduced to game meat;
> it is all weeds, where the live oak
> stains to milk the whiteness of the calostrum.
> What were jasmins are now dwarf oaks
> .....
> Stiff thickets your hands and cheeks
> and the ivory, harsh pebbles).

Through the transgression of a fixed aesthetic code, the very dignity of the female body is also subverted, and what formerly was praiseworthy is now the subject of mockery.

Donne's rough treatment of the woman's face leads to an even more energetic degradation in the second half of the poem, where he moves down to assess her body. He begins with a startling association of images:

> When Belgiaes citties, the round countries drowne,
> That durty foulenesse guards, and armes the towne:
> So doth her face guard her. . . . (41-43)

His strategy here is to couple the human with the non-human; her hideous face represents the walls of the city, the protector of a vulnerable territory, the body, which is subject to conquest, domination, and appropriation. But the nature of such protection is unsettling and disorienting insofar as it relates a woman's face to the lower organs and their biological functions (excremental imagery); the degrading effect would be complete if we assume Norman O. Brown's interpretations of the upper regions of the body identified as the masculine: straining upwards, intellectual, noble; while lower regions would be connected to the so-called essence of the feminine: earthly, instinctive, organic, dark.[14] Besides, Mijail Bakhtin in his classical study on the Rabelaisian grotesque argues that "to degrade means to come into contact with the lower life stratum of the body, the womb and genitalia, and as a consequence, also with functions such as coitus, pregnancy, birth, food absorption, and the satisfaction of natural needs."[15] If both arguments are considered, the grotesque is thus achieved through a double and simultaneous process of degradation: a shift, on the one hand, from the human to the non-human; and on the other, from the upper to the lower, or, in other words, from the masculine to the feminine.

The corporeal-creatural acquires full importance in the last lines, where the female figure is even deprived of basic biological functions such as procreation and sexual intercourse:

> And though in childbeds labour she did lie,
> Midwifes would sweare, 'twere but a tympanie,
> Whom, if shee accuse her selfe, I credit lesse
> Then witches, which impossibles confesse,
> Whom Dildoes, Bedstaves, and her Velvet Glasse
> Would be as loath to touch as Joseph was . . .(49-54)

Donne, by depriving the female body of even its most fundamental organic functions, has gone beyond the terms of Bakhtin's definition. The grotesquery therefore lies not in the violent description of the female body but

in this very negation of its biological functions: "culo, aun de florentines desechado" (605) (an ass, that even Florentines disdain) is Quevedo's expression of his repugnancy before this woman's body even at the lowest level of the sexual instincts. In this second half of Donne's elegy, as in Quevedo's line, the grotesque is thus not achieved through the description of the body, but in the effects the woman's terrible appearance provokes. A principle of causality governs the relation between the fearsome female body and the situational grotesque. In addition, the tremendous exaggeration creates a comic effect that intensifies the bizarre and loathsome portrait. From the combination of both results the grotesque.

The female body receives similar treatment in Elegy VIII "The Comparison." The whole poem illustrates those theories that bring together the scatological underworld of excrements and the grotesque. Grotesque imagery is reinforced by the contrast between the two poles of the comparison in the poem. The light perspiration that in one woman is "sweet sweat of Roses . . . Almighty Balme . . . pearle coronets" is in the other, "Ranke sweaty froth" which,

> Like spermatique issue of ripe menstruous boiles,
> Or like the skumme, which, by needs lawless law
> Enforc'd, Sanserra's starved men did draw
> From parboild shooes, and bootes, and all the rest
> Which were with any soveraigne fatness blest,
> And like vile lying stones in saffrond tinne,
> Or warts, or wheales, they hang upon her skinne.(7-14)

This is, according to Carey, another example of "Donne's interest in the body's excremental secretions" (Carey 127), but the treatment differs in tone and purpose from the religious and moral treatises. Once again, qualities of the body's lower stratum are applied to the upper parts in a bizarre synesthesia that results in surprise, disgust, and laughter simultaneously. The image resulting from the transference is sickening, revolting, incongruous, and abnormal. Quevedo's descriptions of old women's made up faces are often built upon scatological imagery:

> Rostro de blanca nieve, fondo en grajo;
> la tizne, presumida de ser ceja;
> la piel, que está en un tris de ser pelleja;

.....
tez que, con pringue y arrebol, semeja
clavel almidonado de gargajo.
.....
Dos colmillos comidos de gorgojo,
una boca con cámaras y pujo,
a la que rosa fue vuelven abrojo. (573)

(A face that's snowy white, on a background of rook;
soot, with pretensions to be an eyebrow;
skin, that's a hair's breadth from a hide;
.....
a complexion that, through grease and rouge, seems
a carnation starched with sputum
.....
Two eye teeth consumed by weevils,
a mouth straining with bloody excrements,
have changed to thorns what was a rose.)

These revolting images—"carnation starched with phlegm" and "mouth straining with bloody excrements"—are examples of how the grotesque is achieved by displacing lower functions to upper realms and mixing incompatible parts: flower and phlegm, mouth and excrement, spermatic and menstrual fluids at the upper part of the body, assigning negative connotations of rottenness and corruption.

The ill-usage the woman receives in this poem exemplifies Bakhtin's theories about the close connection between the grotesque and the transgression of bodily limits through organic fluids. Donne's displacement of spermatic and menstrual fluids to the upper part of the body and his emphasis on their rotten, corrupting character convey the impression of decay, disintegration, and, above all, create a disgusting and comic effect. As James Iffland observes, "...the portrait produces in its totality the ambivalent effect peculiar to the grotesque, for while it is definitely revolting, it also induces our laughter"(76). The female body becomes a blurred image vanishing behind a jelly screen of menstrual blood, sperm, sweat, and froth.

The presence of warts and weals on her skin aligns with Bakhtin's theories regarding abnormal protuberances in the grotesque portrait, and offers a contrast with lines 19-22 where her face is described as a "... rough-

hewne statue of jeat,/ Where marks for eyes, nose, mouth, are yet scarce set"(19-20). Here, it is the very lack of protuberances that causes distaste. It is as if the face were in a process of construction, of creation, and therefore had not reached a human status; it is as "a body in motion . . . never ready nor finished" (Bakhtin, 285).

The flatness of the woman's face is expressed by Quevedo in an insulting, coarse tone:

> La llaneza de tu cara
> en nada la disimulo,
> pues profesara de culo,
> si un ojo no le sobrara. (1143)
>
> (The plainness of your face
> in no way do I conceal it,
> since it could serve as an ass
> if it hadn't one eye too many.)

The image is even more degrading than that of Donne, since the metaphor is built upon the convergence of the incompatible upper and lower parts. Donne goes on to describe the repulsive appearance of the woman's hands, "And like a bunch of ragged carrets stand / The short swolne fingers of thy gouty hand" (33-34). This establishes a direct association, a visual analogy between a human subject and non-human predicate. "These images show poetry like painting", argues Rosemund Tuve, "they are like the painter's image, 'lively' and 'like'."[16] The effect of the association is obvious; a relation formerly incongruous acquires full meaning through metaphor. The observer establishes similarities through difference, what Paul Ricoeur has called "representation iconique".[17] The figurative discourse leads to the perception of similarities within dissimilarities. Seemingly unrelated objects suddenly reveal a disturbing kinship. A connection is thus established between the verbal and visual realms. This implicit devaluation of the human to the non-human creates an effect both ludicrous and repulsive.

The same device is used by Donne and Quevedo to depict the old woman's body. Dissected into its various parts, the figure is presented in Donne's "Autumnall" as a distorted image in a process of dehumanization:

> But name not Winter-faces, whose skin's slacke;
> Lanke, as an unthrifts purse; but a soules sacke;

> Whose Eyes seeke light within, for all here's shade;
> Whose mouthes are holes, rather worne out, then made;
> .....
> Name not these living Deaths-heads unto mee,
> For these, not Ancient, but Antique be. (37-40, 43-44)

In these lines, visual analogies move from animate features to inanimate objects. In Quevedo's "Romance, 739,"

> Los pliegues de cuantas bolsas
> abrió su cara novel,
> hoy tienen con cerraderos
> de sus mejillas la piel. (938)
>
> (The creases of so many purses
> that her youthful face opened,
> today are fastened tight with
> strings of the skin of her cheeks.)

The image "unthrifts purse" aligns with "mejillas con cerraderos" in their violent clash of incompatible predicates. Mouths are toothless "worne out holes," and in Quevedo "boca de noche" (798), "boca de concha, /con arrugas y canales" (a mouth that is a shell with rinkles and channels), or "desierto de muelas" (852, desert of teeth). "Living Deaths-head", "vivientes disparates" (living nonsenses), "Fantasmas acecinadas" (dry meat ghosts), "calaveras fiambres" (850, cold meat skulls), "soules sacke," are all expressions emphasizing a progression toward the non-living, toward death and its intrusion into the realm of the living.[18] When Donne goes on to call the old woman "antique" rather that "ancient," he is not only stressing her physical age but the degradation she undergoes from being an old but nonetheless human "ancient," to winding up as a cold, lifeless antique, an immemorial object (the same motif appears in the epigram "Antiquary"). The exaggeration of old age's physical decay implies a subversion of the border between life and death, the one merging into the other. This infringement of limits creates a grotesque quality.[19] The grotesque body is an organism that undergoes decay and corruption, where the borders between life and death are disturbingly blurred, a place where the soul cannot dwell except as a metaphor of its very negation. Nowhere are the ludicruous, repulsive deformities that characterize the grotesque more apparent than in the aged

female body,[20] where—using Bakhtin's expression—a displacement from the finished and perfect body of maturity is stressed.

This survey has examined the devices that Donne uses in presenting the female body in the process of metamorphosis toward deformity, absurdity, and grotesqueness. It has also attempted to demonstrate that these depictions cannot be labelled any longer as realistic or naturalistic, as criticism has been doing up to now. They are grotesque, and as such, they move beyond into a super-realistic realm of ambiguous and unstable representations. Nothing of the kind seems to occur with Donne's other treatments of the human body.[21]

Bakhtin is especially illuminating when he affirms that the grotesque serves to highlight inventiveness, allows heterogeneous associations to bring together what was formerly distant, and challenges conventional ideas about the world, thus offering the possibility of a different order (Bakhtin 30). The grotesque representation is, in this case, a way to transgress canons and values already established that could not be infringed otherwise.[22] Clearly, there is a subversive element in the grotesque, which is present in such disparate authors as Rabelais or Jonson. But there exists in Donne's and Quevedo's grotesque representation a manifest feeling of hostility, a sense of cruelty and aggression that goes far beyond the playful and liberating Rabelaisian grotesque described by Bakhtin. An antecedent for this aggressive tone must be sought in the Greek Anthology and the epigrammatic poetry of the Roman satirists, especially Martial, who abounds in these grotesque portrayals of women with special relish.[23]

Donne's language is an outburst of violence, usually directed toward the same target: a humiliated female figure deprived of intellectual abilities and deeply connected to a material and biological world. Here, the opening quotation from the Paradoxes must be recalled: "I say againe that the body makes the mind . . . And in a faire body I do seldome suspect a disproportiond mind, or expect a good in a deformed"(43). Physicality was therefore intimately connected to the qualities of the mind, and vice-versa. The "disproportiond" bodies of Donne's poems were that: bodies, female bodies, divested of rationality and moral stature: "Hope not for Minde in women; at their best/ ... they are but Mummy, possest" (36). It is this *mindless* quality together with their extreme material dimension, that keeps these bodies away from the transcendent treatment men's bodies undergo in the religious works, as was argued at the beginning of this essay.

Humiliation and mockery are aggressive ways to boast of one's power before the weakness of *the other*.[24] Though different in tone, these composi-

tions are deeply coherent with Donne's other poems of love in the speaker's attempt to make explicit his control and power over the woman. Here, the woman's utter physicality weakens her and makes her extremely vulnerable to the grotesque.

As was pointed out above, the grotesque was intended to provoke an immediate, emotional reaction in the receptor. At the beginning of the seventeenth century, the world was imagined as a *concordia discors*, a system subject to a structural harmony, a "harmony of disharmonies," with a great potential for conflict or distortion. Baltasar Gracián expresses very well this idea in *El Criticón*:

> —. . . since the sovereign Artificer beautified so much this panelled vault of the world with such a flower-work of stars, why didn't he lay them out, I was saying, in an orderly arrangement, in such a fashion that they would intertwine in delightful garden knots and form elegant patterns.
> —You are very observant, said Critilo, but note that the divine wisdom, which formed them in this manner, was concerned with another more important correspondence, such as that of their movements and the tempering of their influences . . . . The other artificial arrangement that you mention would be finical and uniform; keep it for the trifles of art and human frivolity. In this way the heaven becomes new for us each night and looking at it is never tiresome; each one measures the stars as he chooses.[25]

Underlying this text there is an implicit theory of the art of poetry. The proportioned features of *juguetes del arte* and *humana niñería* give way to the witty clash of incompatibles, built upon an obscure relationship, from which Gracián's idea of the "concepto" arises. And yet, it is extremely tempting to read this text as a heretical response to the stilted and uniform disposition of a given order. The world becomes an unstable reality, and the observer becomes the entity able to decode, to "measure the stars as he chooses." Reality is no longer a fixed, unalterable truth but the outcome of contingent, subjective experience. In this regard, the grotesque representation is subversive and subjective in its rejection of subjection.

This subversive power of the grotesque moves beyond the mere aesthetic codes of a mysogynistic diatribe into the arena of ideological implications. The grotesque female body is another manifestation of the *world upside*

down, a common resource to express an order of a different kind. For the contemporary public in Elizabethan England, the political implications of a grotesque portrait of the female body were not overlooked. It meant a challenge to a hierarchical system, perfectly ordered from top to bottom. Queen Elizabeth had come to embody the ideal of the Petrarchan lady and with it, the aesthetics of Petrarchism were in close connection with the structures of power. But even outside the Elizabethan environment, the symbolic order of Petrarchan portraits, in a classical correspondance between natural body and body politic stood for a social and political order which the grotesque body comes to subvert.[26]

In place of the perfect, desirable and ideal woman, Donne and Quevedo present the reverse: the repudiated, unworthy and grossly imperfect figure. The poetical female body, object of desire and endless longings and target of seduction and power, is a body constructed into metaphors, split up into upper and lower, admired at the upper—according to Petrarchan coordinates—and ignored at the lower. This low stratum is redeemed by the grotesque representation through degrading, diminishing metaphors in order to transgress a fixed canon of beauty and undermine female identity.

As a cultural construct, the female figure appears always intimately connected to the material and the creatural. Donne was well aware of this dimension of woman's physicality and the aesthetic possibilities its plasticity might offer. *She is a body*, and her body may glorify or condemn her. She can be molded as clay—prime matter—can be shaped or put out of shape, can be distorted and manipulated until a dreadful, repugnant and comic figure come out from the artist's masculine hands.

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Notes

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[1] Elaine Scarry, "Donne: 'But yet the body is his book'," *Literature and the Body: Essays on Populations and Persons, ed. Elaine Scarry* (Baltimore: Johns Hopkins University Press, 1990), 70-105. John Carey, *John Donne. Life, Mind and*

Art, 2nd ed. (London: Faber & Faber, 1990), especially chapter 5 "Bodies."

[2] According to Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, trans. W.R. Trask (Princeton: Princeton University Press, 1953), 246-278, these *creatural* aspects of human life were thrown into relief by Christian anthropology in late Medieval sermons. Preachers used to bring together erudite, learned discourses and coarse, *creatural* descriptions, with a clear didactic aim. The physical dimension of Christ's Passion as the basis of salvation is, according to Auerbach, intimately connected to this emphasis on the "man's subjection to suffering and transitoriness"(249). This connection with Christ's suffering body can be observed in Donne's last sermon, *Death's Duell*.

[3] *Death's Duell*, in *Selected Prose*, ed. Neil Rhodes (London: Penguin, 1987), 319. Quotations from Donne's prose will follow this edition. In this work, resurrection of the soul is not complete without the resurrection of the body, "for the union of the body and soul makes the man, and he whose soul and body are separated by death, (as long as that state lasts), is properly no man" (316). Though a detailed analysis of this treatment of physicality moves beyond the aim of this paper, I want to highlight the almost inverted relation this bodily transcendence of death keeps with some of Donne's most outstanding grotesque depictions of female body: death exceeding the border of the body.

[4] An exception might be the An Anatomy of the World "The First Anniversarie," in which the body of Elizabeth Drury acquires a tragic dimension through its co-extension with the world. I want to thank Professor Gary Stringer for drawing my attention to this point.

[5] Herbert J.C. Grierson, "Introduction," John Donne, *Poetical Works*, (Oxford: Oxford University Press, 1929), xi, xxiv. Carey, 139. Arthur F. Marotti, *John Donne, Coterie Poet* (Madison, Wisconsin: The University of Wisconsin Press, 1986), 48.

[6] The connection between Donne and Quevedo has been noted in a comparative study by E. H. Hoover, *John Donne and Francisco de Quevedo: Poets of Love and Death* (Chapel Hill: University of North Carolina Press, 1978).

[7] The most complete analysis of Quevedo's grotesquery can be found in James Iffland, *Quevedo and the Grotesque*, vol. I (London: Tamesis Books, 1978). I am very much indebted to Professor Iffland's excellent study in the elaboration of this essay. Other surveys are: Amadee Mas, *La caricature de la femme, du mariage et de l'amour dans l'oeuvre de Quevedo* (Paris: Ediciones Hispano-Americanas, 1957), and Ilse Nolting-Hauff, *Visión, sátira y agudeza en los "Sueños" de Quevedo* (Madrid: Gredos, 1974).

[8] For the relation between language and Quevedo's struggle with physicality see, Malcolm K. Read, "The language and the body in Francisco de Quevedo", *MLN*, 99 (1984): 235-55.

[9] Wolfgang Kayser, *The Grotesque in Art and Literature*, trans. U. Weisstein (Bloomington: Indiana University Press, 1963), 180-184.

[10] Arthur Clayborough, *The Grotesque in English Literature* (Oxford: Clarendon Press, 1965), 73, 109.

[11] *The Grotesque* (London: Methuen, 1972), 61.

[12] John Donne, *Poetical Works*, ed. H.J.C. Grierson, 2nd ed. (Oxford: Oxford University Press, 1929). Quotations will follow this edition.

[13] Francisco de Quevedo, *Poesía original completa*, ed. José Manuel Blecua (Barcelona: Planeta, 1981), 589. Subsequent quotations from Quevedo's poetry will follow this edition.

[14] Norman O. Brown, *El cuerpo del amor* (Buenos Aires: Editorial Sudamericana, 1972), 44-50, 87 and *passim*.

[15] Mijail Bajtin, *La cultura popular en la Edad Media y Renacimiento* (Barcelona: Barral Editores, 1971), 25. Translations, unless otherwise noted, are mine.

[16] *Elizabethan and Metaphysical Imagery* (Chicago: The University of Chicago Press, 1947), 55.

[17] Paul Ricoeur, *La métaphore vive* (Paris: Seuil, 1975), 240.

[18] For a detailed and interesting analysis of the nature of metaphor and its linguistic transgression in Quevedo's satirical works see, Lia Schwartz Lerner, *Metáfora y sátira en la obra de Quevedo* (Madrid: Taurus, 1984). Chapter 2 of part I is especially illuminating in examining Quevedo's diminishing metaphors in his treatment of the old female body.

[19] See note 3 above.

[20] "Tous les defauts de la femme, la vieille les cumule et les exaspère," argues A. Mas, when tracing the *caricature de la femme* in Quevedo (53).

[21] Grotesque features can be outlined in his satirical epic *The Progress of The Soul*. Its grotesquery, however, has a different quality from the one that is being explored here, and would deserve a separate analysis.

[22] The "world upside down" or the "hell," in Quevedo's *Sueños*, are full licenced territories for the terrible.

[23] See Martial's *Epigrams*, especially I,19; II,33,41; III,32,93; IV,4; VI,93; IX,37; X,39.

[24] The possibility that the poems might be intended as flytings with other male rivals (as might be the case in "The Comparison") does not exclude the fact that the female body is the target of the diatribe. Though the masculine figure might also present grotesque features, it is only insofar as the situational grotesque created by the woman's presence affects him. It is, thus, in these isolated cases of situational grotesque that John Donne traces a grotesque portrayal of the male body.

[25] Baltasar Gracián, *El Criticón*, ed. Antonio Prieto (Barcelona: Planeta, 1985) parte I, crisi II:

—. . . ya que el soberano Artífice hermoseó tanto esta artesonada bóveda del mundo con tanto florón y estrella, ¿por qué no las dispuso, decía yo, con orden y concierto, de modo que entretejieran vistosos lazos y formaran primorosas labores?. . .

—Reparas bien -dijo Critilo-, pero advierte que la divina sabiduría, que las formó y las repartió de esta suerte, atendió a otra más importante correspondencia, cual lo es la de sus movimientos y aquel templarse las influencias. . . La otra disposición artificiosa que tu dices, fuera afectada y uniforme; quédese para los juguetes del arte y de la humana niñería. De este modo se nos hace cada noche nuevo el cielo y nunca enfada el mirarlo; cada uno proporciona las estrellas como quiere. . . " (18-19)

[26] For a discussion on the symbolic systems around the figure of Elizabeth, see Stevie Davies, *The Idea of Woman in Renaissance Literature* (Harvester Press, 1986); Louis A. Montrose, "Shaping Fantasies: Figurations of Gender and Power in Elizabethan Culture," *Representations* 1, no.2 (1983): 61-94; and Carole Levin, "Power, Politics, and Sexuality: Images of Elizabeth I," in Jean R. Brink, Allison P. Coudert and Maryanne C. Horowitz, eds., *The Politics of Gender in Early Modern Europe*, Sixteenth Century Essays and Studies, vol. XII (Kirksville, Missouri, 1989): 95-110; for a political interpretation of Quevedo's treatment of the body, see Michael Phillips Johnson's doctoral dissertation, *The Political and Social Implications of Quevedo's Scatological Satires*, Diss. U. Minnesota (Ann Arbor: UMI, 1980).