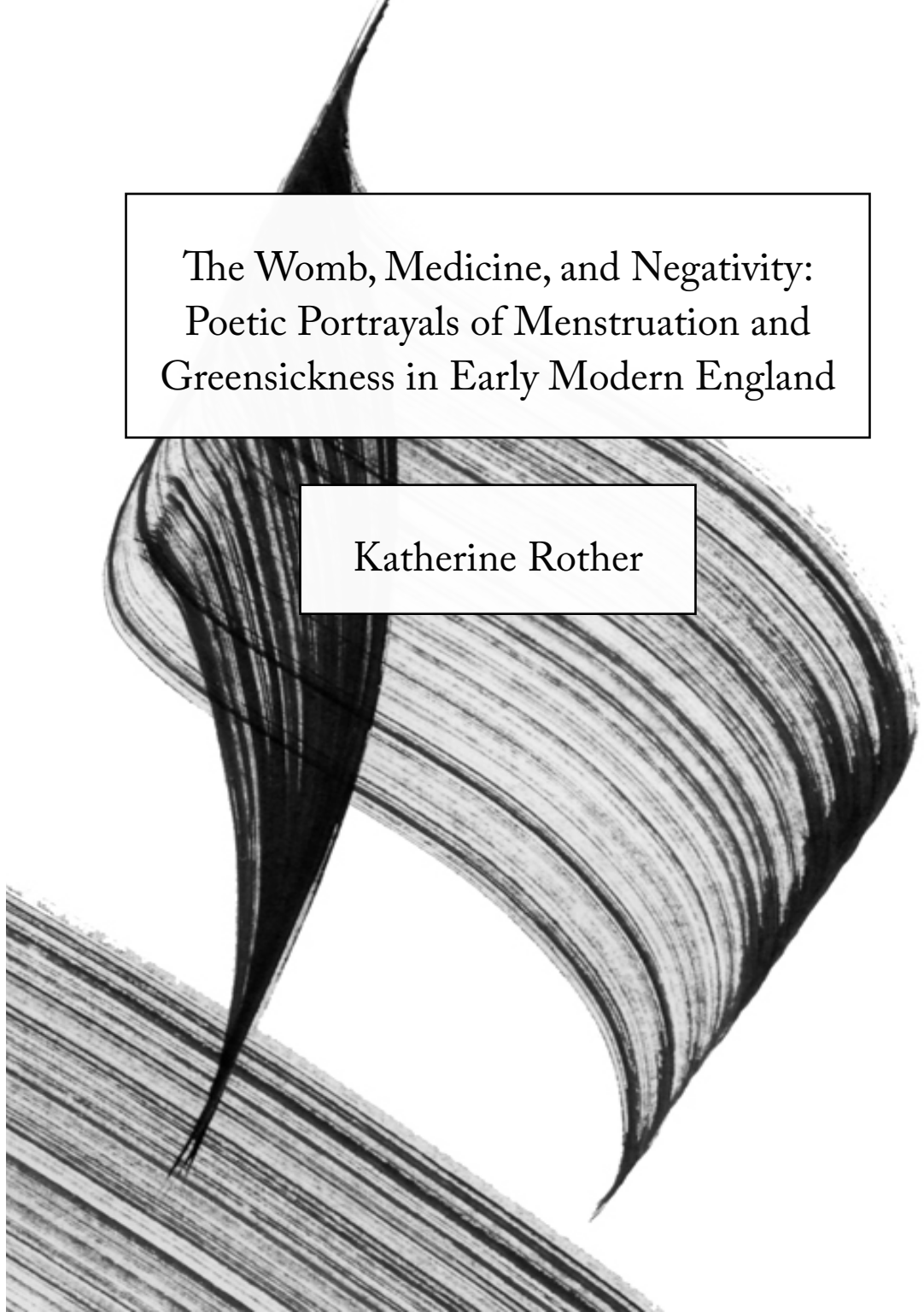
The Womb, Medicine, and Negativity: Poetic Portrayals of Menstruation and Greensickness in Early Modern England

Katherine Rother



The Womb, Medicine, and Negativity: Poetic Portrayals of Menstruation and Greensickness in Early Modern England

Katherine Rother

Abstract: This paper critically analyzes literary representations of greensickness and menstruation in Early Modern England, utilizing cultural perspectives of medical theory and socially acceptable practices to situate these ideas and frame the inquiry. Analyzed works include a significant number of primary sources such as poems, articles, and medical books ranging from fifteenth to seventeenth century England, as well as secondary academic articles that investigated similar topics to enrich the discussion. Menstruation was less frequently treated in the literary representations, here mainly poetry, compared to greensickness. However, mentions of both were comparatively high in medical texts from this time period, suggesting many remedies and addressing menstrual issues in great depth. Poets indicate a preference for discussing greensickness in their works, as evidenced by the generally greater frequency of works found with references to this ailment, as compared to menstruation. This paper argues that greensickness was a more socially acceptable topic to discuss, since menstruation was considered polluted and polluting, private, and taboo thus reflecting essential beliefs, values, and ideas of the time.

Keywords: greensickness, menstruation, medical models, Early Modern England, literature analysis

Poetry has the ability to transport the reader to new domains, to different eras, and to unfamiliar places, offering us a glimpse into the worlds and experiences of others. These works represent many different cultural and ideological perspectives on topics such as religion, medicine, and everyday life. This paper will address the sphere of medicine in Early Modern England from the sixteenth to eighteenth century, and specifically through an introspective lens into the lives of women and a monthly occurrence of much interest: menstruation. Early understandings of this integral part of a woman's life and her transformation to a fertile, reproductive female varied greatly and partly represented the major medical model of the time, which was based on humoral theory and Hippocrates' teachings thereof. Here, I will explore the negative poetic representations of menstruation and a highly related medical condition termed greensickness, a "disease" often experienced by virgins and those lacking their period. Together, these two physiological occurrences contribute to our own understanding of how early modern British poets decided to address, analyze, and share their experiences of menstruation and greensickness, and how this portrayal reflects early modern medical beliefs and practices.

In sixteenth- and seventeenth-century England, medical understandings were predominantly rooted in humoral theory, or humorism, and the teachings of Hippocrates and Galen.[1] Humorism is based on the idea that the four humors, or fluids, need to be in a proper state of balance to achieve good health.[2] Associated with the four seasons, as well as heat, cold, wetness, and dryness, the four humors were termed phlegm, blood, red or yellow bile, and black bile.[3] It was believed that an imbalance in these humors could be remedied through various purges, such as vomiting or letting blood, and prescriptions of treatments and lifestyle changes specific to each individual.[4] Through medical treatments such as purges, balance and order was then thought

to be restored to the body and good health and vitality could ensue. Menstruation was portrayed and understood within this model and often thought of as an inherent weakness of being a woman.[5] Furthermore, menstruation served as proof of humoral thinking in that the loss of blood during a menstrual period was akin to the letting of blood often practiced in early modern medicine. This also serves as proof of the primary idea of humoral theory, which is the belief that good health is the result of both balance and uninhibited flowing of fluids throughout the body, including menstrual fluid.[6]

The poetry of the era offers us a glimpse not only into this medical understanding and the resulting practices and beliefs surrounding health and menstruation, but also into the different emotional reactions to the menses and the experiences thereof, such as unusual absence, overabundant or scant flow, or debilitating pain. Menstruation was openly addressed, if infrequently. Only rarely did women hide their meaning in code, such as that of Queen Anne, who, in her letters to a female friend, wrote that 'Lady Charlott' had not yet visited her as a type of euphemism for her period.[7] Other terms frequently used to refer to the menstrual period include: courses, custom of women, gift, flowers, months, benefit of nature, monthly sickness, terms, visits, and those.[8] The most common term to refer to menstruation, however, was flowers, [9] which represents a natural, beautiful, and poetic interpretation of an event that was so often negatively portrayed. The frequent usage of the term also suggests a strong link between nature, the womb, and menstruation, one that will become more evident as the forthcoming analysis progresses.

We shall begin our poetic analysis of menstruation in Early Modern England with a poem by An Collins, who authored Divine Songs and Meditacions and published her work in 1653,[10] who begins the illustration of the previously mentioned negative view of the menses. In "Another Song [The Winter of

my infancy being over-past]," she laments the absence of her menstrual cycle,[11] the presence of which would have been quite welcome to her. Collins begins her poem with a reference to her "infancy" in the first line,[12] which, in context, represents the time before sexual maturation and her first menstrual period. Collins writes,

> The Winter of my infancy being over-past
> Then supposed, suddenly the Spring would hast
> Which useth everything to cheare
> With invitacion to recreacion
> This time of yeare.[13]
> (lines 1-5)

Not only does this stanza reflect the natural view of menstruation by relating it to the seasons and the "flowers," as discussed earlier, but it also contrasts the poet's own perception of her world. Her "infancy" is cold and barren, as suggested by the word "Winter" in line one, which contrasts with the warmth, newness, and renewal of "Spring,"[14] representing the fruitfulness of a woman that arrives with becoming and being menstruant.

However, Collins, whose writings have been suggested to be autobiographical in nature,[15] shares that she is not one of the lucky ones to receive this gift. In the third stanza, she writes,

> But in my Spring it was not so, but contrary,
> For no delightfull flowers grew to please the eye,
> No hopefull bud, nor fruitfull bough,
> No moderat showers which causeth flowers
> To spring and grow.[16]
> (lines 11-15)

Here, we see that her Spring, which represents the arrival of her period, does not appear, and the tone of the poem continues to be sorrowful; this also leads the reader to feel the absence of something that Collins seems to crave. It is interesting to note her use

of the term "flowers." Collins cleverly interweaves the metaphor for menstruation with another metaphor that uses natural imagery for becoming a sexually mature and fruitful woman, solidifying the link between menstruation and nature. The speaker makes further references to dryness, scarcity, heaviness, distress, and vexation in the next few lines.[17] All of these terms can refer to the experience of menstruation, as well as to a bad Spring season, which also serves to convey the idea that Collins is greatly upset regarding the lack of her "flowers." A deeper reading of these lines suggests something even more upsetting. It appears that Collins is rather distraught about remaining childless as a result of her lack of menstruation, as would be suggested by "No hopefull bud, nor fruitfull bough" in line thirteen.[18] The imagery within this poem is overwhelmingly natural, with prominent ties to the seasons and to flowers. Collins' portrayal of menstruation is overall negative in tone due to both her own lack of menstruation, and her own inability to bear a child, which was greatly valued in this era.

Continuing the theme of negative perceptions and representations of menstruation in the poetry of the early modern era, we shall turn our analysis to a brief, four-line work by Elizabeth Grymeston, published posthumously in an advice book for mothers.[19] Grymeston writes,

> Our frailties dome, is written in the flowers,
> Which flourish now, but fade yer many howers.
> By deaths permission th'aged linger heere,
> Straight after death, is due the fatall beere.[20]

It is important to note the recurring theme of nature within the poetry on menstruation. Although a preliminary reading would suggest a metaphor that likens the brevity of life with that of flowers that have been cut, a closer examination, coupled with the knowledge that the poem appears in the context of a book on advice for mothers, we see that "flowers" refers to menstrua-

tion. Therefore, the poem represents the idea that life is fragile and a woman's value lies in her ability to procreate. Thus, we see once again the importance of the woman's reproductive role. The "flowers" thrive in the youthful years and soon end with the onset of menopause. The speaker personifies "death" to refer to the idea that although a menopausal woman can no longer bear children, which, in the context of the cultural and social beliefs of the times, was a woman's most important duty, she has been granted permission to continue life, perhaps because she can offer something else of value to her family. In this sense, menstruation is viewed as the indicator of female reproductive quality and her value to society.

It is easy to imagine that being unable to fulfill one's duties as a woman, in this case referring only to bearing children, has the potential to make a lady feel unvalued, melancholic, and without a purpose. Such is the experience of the speaker in Elizabeth Singer Rowe's poem entitled "The Expostulation," which laments the fact that she has not conceived a child, as evidenced by the regularity of her menstrual periods that continue to come. Childlessness appears as a common theme in this poetic assemblage, with Collins also reporting about her own struggles with fertility. In Rowe's poetry, however, we see a tone throughout that is representative of someone who is angry and displeased as compared to Collins, who is sorrowful and distraught. Rowe's vexation is especially evident in the third and fourth stanzas, of which the following lines are the most illustrative:

> There's nothing here my Thoughts to entertain,
> But one tir'd Revolution o'er again:
> The Sun and Stars observe their wonted Round,
> The Streams their former Courses keep: No
> Novelty is found.[21]
> (lines 9-12)

These lines show the regularity and repetition of the "courses," another term for menstruation, and the presence of the metaphor relating to such things as the "Sun and Stars" and "Streams" suggests the strong link between menstruation and nature. Furthermore, the phrase "No Novelty is found" is directly representative of both the speaker's attitude towards life and the fact that she craves to be pregnant, indicating that her existence feels pointless without a pregnancy to distract her from the routine nature of everyday life. Furthermore, this poem serves as evidence of the importance of the reproductive role of women.

In the final stanza of Rowe's poem, her negativity towards the menstrual period becomes increasingly direct and she makes an outright statement of her disappointment. Rowe writes:

> The same curst Acts of false Fruition o'er,
> The same wild Hopes and Wishes as before;
> Do men for this so fondly Life caress,
> (That airy Puff of splendid Emptiness?)
> Unthinking Sots! kind Heav'n, let me be gone,
> I'm tir'd, I'm sick of this dull Repetition.[22]
> (lines 13-18)

We see here that the speaker is afflicted by "the same curst Acts of false Fruition," indicating that she has likely thought to be pregnant before and that her hopes of finally bearing a child have been continuously dashed. So much so, in fact, that the speaker is so distraught with her life that she wishes for death, and even implores the heavens to fulfill this desire since her other strong desire remains unfulfilled. This poem is representative of a negative attitude towards menstruation, because its presence signifies the absence of something even more highly valued: a child. Compared to Collins, who is grieving for the absence of her menses, Rowe is sorrowful and vexed due to its presence, indicating that whether menstruation is desired to be present or absent depends highly on the circumstances of each individual woman. In either case, however, the menstrual period itself is overshadowed by a

strong desire to bear a child, which once more emphasizes the importance of women's ability to reproduce.

Menstruation, and the absence thereof, which poses a problem for reproduction, often appears in context with disease. The most predominant of these leads us back to humoral theory and, in turn, a disease termed "greensickness." Some researchers suggest that the disease was often perceived to be related to late-onset menarche;[23] it was labeled as the "disease of virgins," believed to be caused by "unrequited love."[24] Young virginal women, whether previously menstruant or not, were the only victims of greensickness.[25] Besides a lack of menstruation, the predominant symptoms were physical weakness and faintness, weight loss, lethargy, pallor, and unusual appetite, which included reduced food intake, meat avoidance, and cravings for abnormal substances such as chalk, ash, and pencil.[26] The primary cure was thought to be sexual intercourse, as it was believed that this act would clear obstructions in the blood vessels of the uterus and result in the commencement of the menstrual period.[27] Given the times, a young girl had to be married first before such a cure could be prescribed, leading to the cultural and social acceptance that marriage cures greensickness.[28]

Greensickness serves as an excellent example of how the primary medical model of humoral theory was applied in Early Modern England. In addition to the marriage cure, the medical texts of the period are filled with various regimens, tinctures, and other concoctions said to cure this ailment and to restore health, vigor, and, most importantly, the menstrual period, further emphasizing the fact that a healthy womb was prized. Many, however, first focused on rebalancing the humors, clearing obstructions, and purging the body to prepare for the medicine prescribed by the attending physician.[29] One such medical text suggests that purging the young woman's body "causeth young Maids to look fresh, and fair, and cherry-cheek'd, and will bring down their Courses,[30] the stopping whereof causeth this greif … purifying the blood from all corruption."[31] This quote serves as an excellent illustration of both the dependence on the humoral model of disease and the idea that the absence of the menstrual period causes green sickness.

Poetic representations of greensickness tend to focus less on the absence of menstruation and more on the absence of love, in both the physical and emotional sense, and are penned by women and men alike. Depictions of the disease commonly feature descriptions of the stricken maiden's pallor and lack of traditional beauty, as well as the depraved eating habits that accompany this illness. Furthermore, in poetry written by male authors, lewd suggestions of how he, or another male figure, could cure a particular maiden's woes are regularly included. An excellent example of this is portrayed in Thomas Pecke's epigram entitled "A Black Swan," which is included here in its entirety:

> A maid of Burgundie, leas as a Rake
> Made by Green-sickness; was advis'd to take
> Sedum minus [2] M. which some vow,
> As rare an Herb, as can in Gardens grow.
> The Pious Maid, her Doctor did deny:
> Chose before sin, Sins wages; and would Die.[32]

Not only does this poem reinforce the religious teachings of the time concerning propriety, sexual intercourse, and marriage, it also illustrates one of the primary symptoms characteristic of a young woman afflicted with greensickness: emaciation. Additionally, this epigram exemplifies medical teachings in that two cures were prescribed: one through the use of a rare herb, the other, likely suggested due to the satirical nature of the poem, being the sexual intercourse remedy. Moreover, we also see the dangerous nature of this illness, as medical texts suggest that untreated greensickness can have dire consequences, and the maid will likely die in the end, having turned down her physician's

sexual advances and having little luck of finding the rare herb mentioned in lines three and four.

Of course, not all poetic depictions of greensickness are quite as dark and extreme as the preceding example. Other poets take a more light-hearted approach when describing a cure for greensickness, but still suggest, albeit in veiled language, that a romp in the hay can cure a maiden's ails. In an anonymous collection entitled Cupids Posies, poem No. 38 is prefaced by the remark that this "posie,"[33] which is both a reference to the flower that hereby links us back to the floral connection of both menstruation and virginity, and also a reference to a short verse,[34] is written on a small piece of paper and folded up to look like a letter.[35] Bound in green string and sent to a young woman with greensickness,[36] the letter makes it appear as though her troubles could be cured quite easily:

> Like to this Silk that is so Gréen,
> So doth the fading colour seem:
> A Letter changed in thy Name,
> Will bring your colour back again.
> Change N. for M. my green-chéeckt Nan,
> For I do sée you lack a Man.[37]

The reference to green silk in the first line refers both to the complexion of a maiden with greensickness and to the piece of green silk that binds the letter. An additional mention of the color green also appears in line five, again as a description of the woman's facial color. Green is, of course, a predominant color in nature, which again ties back to the natural theme that appears to be running throughout many of the poems on menstruation and greensickness. This particular "posie" also makes use of clever emphasis on words when the speaker stresses both the maiden's name, "Nan," and the "I" that refers back to the speaker (the man, of course), which implies a desired interrelation between the two. Overall, we once again see the cultural and medical idea that

greensickness can easily be cured through sexual intercourse, and the male poets of the time, as perhaps the men of the time did in actuality, appear to be taking advantage of this socially accepted medical belief.

The same playful tone is present in a poem entitled "The Green-Sickness Cure," in which Ephelia, a pseudonym of the poet,[38] addresses the "fair Ladies & Maidens" (line 1) suffering from greensickness directly and prefaces the rest of the text with a line suggesting that the advice about to follow is serious and well-researched by "Doctors who all have taken Degrees" (line 2).[39] The second stanza of this work is the most illustrative of the sexual intercourse remedy, suggesting that physicians could tell which maids were stricken with greensickness by their "Faces so pale, that look like Green Cheeses" (line 3).[40] The doctors' treatment is simple: "Then take our advice for we tell ye demurely, / After tedeous debate / Of your sickly estate, / 'Tis onely a brisk young Doctor can cure ye" (lines 7-10).[41] Just as in Pecke's epigram, we see that doctors are portrayed as desiring these young maidens, even going so far as suggesting that other treatments are pointless or, indeed, impossible to find. In Ephelia's poem, lines 11 through 20 point out that time searching for and trying other remedies is time "ill spent" (line 14).[42] The speaker states, "You may swallow Steel Pills, / And run up high Hills; / But take our advice, for we tell ye demurely, / After tedeous debate / Of your sickly estate, / 'Tis onely a brisk young Doctor can cure ye" (lines 15-20).[43]

The shrewd reader will have noticed the brief reference to cheese when referring to the pale complexion of a maiden afflicted with greensickness in the preceding poem, linking us back, once again, to the realm of nature to which the "flowers" of menstruation first brought us. Some poets represent greensickness in context with natural scenes, such as the pastures represented in Henry Bold's Latine Songs,[44] with delectable food and

the bounties of Nature, such as in Margaret Cavendish's "Nature's Dissert,"[45] and alongside references to the pain and suffering often inflicted by the womb, which brings this analysis full circle, back to the negative perceptions of menstruation and the inherent negativity associated with a disease such as greensickness.

Both the negative and the natural themes stand out particularly in Cavendish's short poem entitled "Nature's Market." Herein, Cavendish represents the negative view of greensickness quite well in the context of natural objects:

> Fruits of Green-sickness there are to be Sold,
> And Colick-herbs, which are both Hot and
> Cold;
> Of Lemmons of sharp Pain there is great store,
> Sowr Orange Sores, and many many more.[46]
> (lines 5-8)

The "Colick-herbs" and "Hot and Cold" are both references to humoral theory, which is associated with nature and the four seasons,[47] and further illustrates the pervasiveness of medical beliefs of the early modern era. A closer reading of these few lines from Cavendish's poem also suggests a more illicit trade, with "Fruits of Green-sickness" acting as a metaphor for the young virgins themselves who suffer from this ailment and who are being "sold" as objects of sexual desire. Through this same lens, the "Sowr Orange Sores" refer to the results of a revolting sexually transmitted disease. Likewise, the reference to "oranges" themselves is another nod to the natural theme. It is also interesting to note that a reading of the selected poems on greensickness in this paper and the many others that exist support the idea that young women struck with greensickness were sexually fetishized, or at least, desired because their cure was accepted to be sexual in nature. Either analysis of Cavendish's poem, however, points to the same overall meaning: that pain is present in Nature. By extension, greensickness, just like menstruation, is a natural and potentially agonizing experience.

As demonstrated in the preceding analysis, both menstruation and greensickness are represented in the works of early modern poets. However, it is interesting to note that greensickness, although a disease directly related to the absence of a menstrual period and thereby inherently negative, is so openly portrayed and even made light of, which is an interesting position to take given that physicians believed that the disease could be quite harmful. In a medical model based on humoral theory, any obstruction of a bodily fluid, of which blood was the most important one,[48] leads to ill health. In the particular case of greensickness, this imbalance leads to "the whole body [being] filled with water and flegm instead of good bloud."[49]

Menstruation, then, was seen as a way for the body to maintain a balance of this "good blood" by shedding excess or impure blood every few weeks,[50] an idea that fits right into the humoral model of medicine. As such, the fact that greensickness surfaces more candidly and more often in the poetic assemblage of the sixteenth and seventeenth centuries suggests that it served as a better topic than menstruation itself. Since the humoral model makes menstruation and menstrual blood seem impure, poets likely decided to discuss greensickness instead, as this disease relates to the womb in the same way that menstruation does. This also made it possible for authors to critique the medical beliefs of the time, poking fun at possible cures, and playing off the idea that it may have been a kind of lovesickness. Even poets themselves portrayed the belief that menstrual blood is polluting. In Rochester's "Song: By all Loves soft, yet mighty Pow'rs," for example, he writes "It is a thing unfit, / That men should fuck in time of flowers", asking the woman to "be clean and kind" instead (lines 2-3, 5).[51] Regardless of the rather crude language, we see even in poetry written by men the connection

to "flowers" and therefore to nature, with the topic of the poem also highlighting the sexual and reproductive values of women. Greensickness was likely a more suitable topic for poetic discussion due to the conceptualization of menstruation as being something impure albeit natural. Furthermore, since poetry is most often written to be shared, greensickness was likely easier to read about than something as private and "dirty" as menstruation.

Early modern poets treated the topics of menstruation and greensickness with great vigor and in many different lights. Whilst menstruation tended to be more negatively portrayed, it appears that authors and poets found the lighter side of the disease of greensickness, which appears, at least in part, as an excuse for sexual freedom and fetishism on the part of men. Women, however, tended to focus on the connection to nature stemming from both menstruation and the related greensickness, and often found ways in which the pain and suffering inflicted by the womb could be related to the world. The primary medical model of humoral theory is reflected in their writings as well, as is the idea that good health relies heavily on the state of the womb, the proper balance of the humors, which emphasized the importance of blood, and the effects of menstruation on their quality of life. Bearing children is an important part of being female, even more so in the Early Modern era, and problems with menstruation were reflective of larger problems with fertility and reproductive health, as portrayed in poems by Collins and Rowe. Poetic representations of menstruation and greensickness therefore offer us a valuable glimpse into the lives of women in early modern England, as well as a way of understanding common beliefs and attitudes relating to these physiological conditions and the major medical model of humoral theory.

Notes

1. Claire Crignon. "The Debate about methodus medendi during the second half of the Seventeenth Century in England: Modern Philosophical Readings of Classical Medical Empiricism in Bacon, Nedham, Willis and Boyle." Early Science and Medicine 18-4-5 (2013): 339-359, p. 341.
2. "Humoral Theory." Harvard University Library Open Collections Program: Contagion: Historical Views of Diseases and Epidemics. The President and Fellows of Harvard College, 2016, n.p.
3. "Humoral Theory," n.p.
4. "Humoral Theory," n.p.
5. Sara Read. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013, p. 14.
6. Andrew Wear. Knowledge and Practice in English Medicine, 1550-1680. Cambridge: Cambridge University Press, 2000. Cited in Read, p. 15.
7. Edward Gregg. Queen Anne. London: Yale University Press, 1980. Cited in Read, p. 92.
8. Read, p. 24.
9. Read, p. 123.
10. Sidney Gottlieb. "Collins, An (fl. 1653)." Oxford Dictionary of National Biography. Oxford University Press, 2004, n.p.
11. Read, p. 120.
12. An Collins. "Another Song. [The Winter of my infancy being over-past]." Divine Songs and Meditacions. London: R. Bishop Publication, 1653,n.p.
13. Collins, n.p.
14. Collins, n.p.
15. Read, p. 119.
16. Collins, n.p.

17. Collins, n.p.
18. Collins, n.p.
19. Betty S. Travitsky. "Grymeston, Elizabeth (b. in or before 1563, d. 1601x4)." Oxford Dictionary of National Biography. Oxford University Press, 2004, n.p.
20. Elizabeth Grymeston. "[Our frailties dome, is written in the flowers]." Miscelanea. Mediatations. Memoratiues. London: Felix Norton, 1604, n.p.
21. Elizabeth Singer Rowe. "The Expostulation." Philomela: Or, Poems By Mrs. Elizabeth Singer, [Now Rowe]. London: E. Curll, 1737, n.p.
22. Rowe, n.p.
23. Read, p. 64.
24. Irvine S. Loudon. "Chlorosis, anaemia, and anorexia nervosa." British Medical Journal 281.6256 (1980): 1669-1675, p. 1669.
25. Read, p. 76.
26. Loudon, p. 1672.
27. Read, p. 64.
28. Read, p. 64.
29. A.M. Queen Elizabeths Closset of Physical Secrets. London: Will. Sheares Junior, 1656, p. 146.
30. "Courses" is a reference to menstruation; see also list on page 2 of this paper, or original source of terms for menstruation: Sara Read. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013, p. 24.
31. A.M., p. 144.
32. Thomas Pecke. "A Black Swan." Parnassi Puerperium: or, Some Well-wishes to ingenuity. London: J. Cottrel, for Tho. Bassett, 1659, n.p.
33. Anon. "38. A posie written in a piece of guilt paper, folded up very neatly like a Letter, and bound about with green Silk, and so sent to a Maid that had the Green-Sickness." Cupids Posies. London: J. Wright, 1674, n.p.
34. "Posy." Oxford Dictionaries. Oxford University Press, 2016, n.p.
35. Anon. (Cupids Posies), n.p.
36. Anon. (Cupids Posies), n.p.
37. Anon. (Cupids Posies), n.p. The poem has been included in its entirety.
38. In "'Ephelia' and the Duchess," Harold Love suggests that the identity of the poet known as Ephelia is still undetermined and hotly debated. See Harold Love. "'Ephelia' and the Duchess." Review of English Studies 58 (234) (2007): 175-185.
39. Ephelia. "The Green-Sickness Cure." Female Poems On Several Occasions. London: James Courtney, 1682, n.p.
40. Ephelia, n.p.
41. The lines "Then take our advice for we tell ye demurely, / After tedeous debate / Of your sickly estate, / 'Tis onely a brisk young Doctor can cure ye" are a refrain. From Ephelia, "The Green-Sickness Cure."
42. Ephelia, n.p.
43. Ephelia, n.p.
44. See, for example, "Song XX" from Henry Bold. Latine Songs, With their English: and Poems. London: John Eglesfield, 1685.
45. Margaret Cavendish. "Nature's Dissert." Poems, and phancies. London: William Wilson, 1664, n.p.
46. Margaret Cavendish. "Nature's Market." Poems, and phancies. London: William Wilson, 1664, n.p.
47. Cavendish, "Nature's Market," n.p.
48. Roy Porter. Flesh in the Age of Reason: The Modern Foundations of Body and Soul. New York and London: W.W. Norton, 2003. Cited in Read, p. 14.

49. A.M., p. 146.
50. Read, p. 18.
51. Earl of Rochester, John Wilmot. "Song: By all Loves soft, yet mighty Pow'rs." The Poems of John Wilmot: Earl of Rochester, ed. Keith Walker. New York: Oxford University Press, 1984, n.p. Rochester often wrote both satirical verse and prose. See Frank H. Ellis. "Wilmot, John, second earl of Rochester (1647–1680)." Oxford Dictionary of National Biography. Oxford University Press, 2004.

Works Cited

Anon. "38. A posie written in a piece of guilt paper, folded up very neatly like a Letter, and bound about with green Silk, and so sent to a Maid that had the Green-Sickness." Cupids Posies. London: J. Wright, 1674. In Early English Books Online, ProQuest, 2014. Web. 12 March 2016.

Bold, Henry. Latine Songs, With their English: and Poems. London: John Eglesfield, 1685. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Cavendish, Margaret. "Nature's Dissert." Poems, and phancies. London: William Wilson, 1664. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Cavendish, Margaret. "Nature's Market." Poems, and phancies. London: William Wilson, 1664. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Collins, An. "Another Song. [The Winter of my infancy being over-past]." Divine Songs and Meditacions. London: R. Bishop Publication, 1653. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Crignon, Claire. "The Debate about methodus medendi during the second half of the Seventeenth Century in England: Modern Philosophical Readings of Classical Medical Empiricism in Bacon, Nedham, Willis and Boyle." Early Science and Medicine 18-4-5 (2013): 339-359. PDF.

Ellis, Frank H. "Wilmot, John, second earl of Rochester (1647–1680)." Oxford Dictionary of National Biography. Oxford University Press, 2004. Web. 18 March 2016.

Ephelia. "The Green-Sickness Cure." Female Poems On Several Occasions. London: James Courtney, 1682. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Gottlieb, Sidney. "Collins, An (fl. 1653)." Oxford Dictionary of National Biography. Oxford University Press, 2004. Web. 18 March 2016.

Gregg, Edward. Queen Anne. London: Yale University Press, 1980. Cited in Read, Sara. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013. Print.

Grymeston, Elizabeth. "[Our frailties dome, is written in the flowers]." Miscelanea. Mediatations. Memoratiues. London: Felix Norton, 1604. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

"Humoral Theory." Harvard University Library Open Collections Program: Contagion: Historical Views of Diseases and Epidemics. The President and Fellows of Harvard College, 2016. Web. 15 March 2016.

Loudon, Irvine S. "Chlorosis, anaemia, and anorexia nervosa." British Medical Journal 281.6256 (1980): 1669-1675. PDF.

Love, Harold. "'Ephelia' and the Duchess." Review of English Studies 58 (234) (2007): 175-185. PDF. 19 March 2016.

M., A. Queen Elizabeths Closset of Physical Secrets. London: Will. Sheares Junior, 1656. In Early English Books Online, ProQuest, 1996. Web. 16 March 2016.

Pecke, Thomas. "A Black Swan." Parnassi Puerperium: or, Some Well-wishes to ingenuity. London: J. Cottrel, for Tho. Bassett, 1659. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

"Posy." Oxford Dictionaries. Oxford University Press, 2016. Web. 17 March 2016.

Porter, Roy. Flesh in the Age of Reason: The Modern Foundations of Body and Soul. New York and London: W.W. Norton, 2003. Cited in Read, Sara. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013. Print.

Read, Sara. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013. Print.

Rochester, John Wilmot, Earl of. "Song: By all Loves soft, yet mighty Pow'rs." The Poems of John Wilmot: Earl of Rochester, ed. Keith Walker. New York: Oxford University Press, 1984. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Rowe, Elizabeth Singer. "The Expostulation." Philomela: Or, Poems By Mrs. Elizabeth Singer, [Now Rowe]. London: E. Curll, 1737. In English Poetry, Chadwyck-Healey, 1992. Web. 12 March 2016.

Travitsky, Betty S. "Grymeston, Elizabeth (b. in or before 1563, d. 1601x4)." Oxford Dictionary of National Biography. Oxford University Press, 2004. Web. 18 March 2016.

Wear, Andrew. Knowledge and Practice in English Medicine, 1550-1680. Cambridge: Cambridge University Press, 2000. Cited in Read, Sara. Menstruation and the Female Body in Early Modern England. Basingstoke: Palgrave Macmillan, 2013. Print.

Katherine Rother graduated summa cum laude from UCLA with degrees in Anthropology and French & Francophone Interdisciplinary Studies. At UCLA, Katherine was involved in the Lemelson Anthropological Honors Program, the College of Letters and Science Honors Program, and the Undergraduate Research Scholars Program. She has conducted original research on a variety of topics, and is currently in the process of completing her Master's Thesis at the University of Oxford, which focuses on human interaction in digital contexts.