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### Connolly, Ruth and Tom Cain (eds.). "Lords of Wine and Oile": Community and Conviviality in the Poetry of Robert Herrick

Trevor Cook

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au XVI<sup>e</sup> siècle. Plus ambitieux, Gérard Morisse nous propose un survol attentif de l'entreprise éditoriale de Dolet.

Affirmant qu'elle constitue « un jalon important de l'historiographie de l'imprimeur-libraire » (p. 402), Dominique Varry, examine la biographie écrite par Née de La Rochelle en 1779, alors que Raphaële Mouren s'interroge sur les motivations qui ont pu pousser les collectionneurs du XVIII<sup>e</sup> siècle à se procurer des ouvrages écrits ou imprimés par Dolet. Enfin, en annexe de ce volume figure la bibliographie détaillée de tous les livres écrits et publiés par Dolet. Proposée par Gérard Morisse, celle-ci vient enrichir de nombreux ouvrages la longue liste établie par Claude Longeon en 1980 (*Bibliographie des œuvres d'Étienne Dolet*).

Complété par une bibliographie générale et un index fort utile, cet ouvrage se révèle somme toute fort intéressant. C'est un livre qui en impose, tant par la qualité que par la diversité des études qui s'y trouvent réunies. Saluons à ce chapitre le travail de l'éditrice qui a su rassembler et organiser en un ensemble cohérent un tel nombre de contributions provenant d'horizons aussi différents. Seul point faible, quelques coquilles qu'une relecture attentive aurait pu faire disparaître. Cela n'enlève toutefois rien à la valeur de l'ouvrage qui montre que Dolet et son œuvre ne sont pas près de tomber dans l'oubli.

PIERRE CAMERON, *Université Laurentienne*

**Connolly, Ruth and Tom Cain (eds.).**

***“Lords of Wine and Oile”: Community and Conviviality in the Poetry of Robert Herrick.***

Oxford: Oxford University Press, 2011. Pp. vi, 335. ISBN 978-0-19-960477-7 (hardcover) £60.

The *mise en page* of “*Lords of Wine and Oile*”: *Community and Conviviality in the Poetry of Robert Herrick*, especially its very fine and occasionally faint font, makes this book difficult to read, which is a shame since it is difficult to imagine a more useful and better edited collection of essays than this in preparation for the publication of the *Complete Poetry of Robert Herrick* (forthcoming from Oxford University Press), which it serves to introduce. Initially, one might

not see the need for a new *Complete Poetry*, replacing J. Max Patrick's edition of 1963; that is, until one begins reading this anthology, the greatest strength of which is that it first establishes why a reader should want to wade through Herrick's countless little gems in the first place. The editors provide the necessary background for understanding Herrick in their introduction, "Herrick's Communities of Manuscript and Print," but the book really takes off in the first three chapters, beginning with Katharine Eisaman Maus's lively and compelling chapter, "Why Read Herrick?," an important question given that Herrick himself doubted that everyone would "read'st [his] Booke unto the end," by which he meant his *Hesperides*, containing nearly 1,500 poems. Maus's answer is refreshing—that Herrick encourages "non goal-oriented pleasure" of the kind not often found in professional criticism—and is seconded by John Creaser in his equally provocative chapter "'Jocond his Muse was': Celebration and Virtuosity in Herrick," which challenges current critical orthodoxies by arguing the futility of looking for serious meanings in Herrick's writing. A similar position is taken up by Leah S. Marcus who, in her more polemical chapter, "Conviviality Interrupted or, Herrick and Postmodernism," takes issue with new historicist readings (including her own previous publications) that fail to appreciate the *jouissance du texte* that should enable contemporary readers to delight in Herrick's disorder. These three chapters make for an excellent introduction to Herrick and would be particularly useful in the classroom, setting just the right tone and raising the right question at the beginning of a graduate seminar on either Herrick, in particular, or the Cavalier poets in general.

The following eight chapters, which effectively serve as the main body of this extended essay, discuss the poetry of Herrick in relation to his contemporaries. They begin with a necessary though predictable chapter on Herrick's relationship to Ben Jonson, in which Michelle O'Callaghan infuses new life into an old subject by elaborating upon Herrick's early career, his access to Jonson's manuscript in circulation, and his student-like imitations of the elder poet during this period. In keeping with the theme of literary communities, the next two chapters then situate Herrick in specific historical contexts with which he has not traditionally been associated—Nicholas McDowell tracing Herrick's involvement in the Order of the Black Riband in civil-war London, and Line Cottegnies examining his work alongside that of Katherine Philips. From here, the volume moves to treat specific genres beyond the epigram, beginning with Richard Wistreich's well-documented chapter on Herrick's Charon Dialogues, a

wealth of information for anyone interested in the subject more generally, followed by Stella Achilleos's illuminating interpretation of Herrick's Anacreontics, and ending with Stacey Jocoy's helpful discussion of Herrick's collaboration with the musician Henry Lawes. This otherwise neat progression of chapters on genre is interrupted by Syrithe Pugh's account of Herrick's relation to his predecessors (notably Ovid) and his views on immorality, which would have served better as the last chapter—an honour reserved instead for Graham Parry, who, in being tasked with the lone chapter on *His Noble Numbers*, succeeds in the difficult work of making Herrick's devotional poems as attractive to readers as his better-known *Hesperides*. These chapters all make for an excellent survey of Herrick's work in the context of his contemporaries, particularly suitable as I have suggested for a graduate seminar; yet the greatest asset of this volume as a pedagogical tool is the Afterword by Achsah Guibbory, who not only reviews the previous chapters, as one might expect, but also questions their methodologies, providing a valuable rejoinder that is as pedagogically useful as it is apt to stimulate further studies of Herrick and his poetry. The dust jacket gets it right: Herrick's "poetry attracts contrasting readings" from Maus, Marcus, Creaser, and Guibbory, "who respectively employ the insights of queer theory, postmodernism, formalism, and historicism to debate the significance of Herrick's distinctive contribution to early modern poetry." The opportunity to debate these contributors' methods, as well as their arguments, in light of the facts documented in the other essays is what is uniquely valuable about this volume, reminding us as it does that community without consensus can still be convivial and rewarding.

TREVOR COOK, *Trent University*

**Datini, Margherita.**

***Letters to Francesco Datini.* Trans. Carolyn James and Antonio Pagliaro.**

The Other Voice in Early Modern Europe: The Toronto Series 16. Toronto: Iter Inc. / Centre for Reformation and Renaissance Studies, 2012. Pp. xiv, 431. ISBN 978-0-7727-2116-8 (paperback) \$37.

This most recent addition to the series on women writers provides translations of 251 letters dictated or written by Margherita Datini, the wife of the famous