

**Crip/Queer Times: Ovid's *Metamorphoses* in Early
Modern England, 1565-1632**

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Declaration

This thesis has not been submitted in support of an application for another degree at this or any other university. It is the result of my own work and includes nothing that is the outcome of work done in collaboration. Many of the ideas in this thesis were the product of discussion with my supervisor Dr Liz Oakley-Brown.

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While Ovid's *Metamorphoses* is recognised for its role in constructing and contesting sixteenth- and seventeenth-century discourses of gender and desire, the poem has yet to be fully addressed by the flourishing field of early modern disability studies. My thesis 'Crip/Queer Times: Ovid's *Metamorphoses* in Early Modern England, 1565-1632' considers vernacular versions of Ovid's classical poem via crip and queer studies. In so doing, I take up the critical insight that able-bodiedness and cisheteronormativity are mutually constructed and intersectional. Queer theory's diversity offers a range of ways in which to disrupt normativities associated with gender and desire; similarly, crip theory offers the critical means to read disability into spaces that might not seem to be about disability at all, as well as to recognise and unravel ideologies of able-bodiedness.

The thesis begins with Arthur Golding's 1565-7 translation of the *Metamorphoses*, following the uneven, limping steps of the metalworking god Vulcan across the poem. Scrutinising Vulcan's artistic output, I consider what these objects signify about the Protestant culture that Golding is translating into and how able-bodied discourses are upheld and/or contested through the specifics of Golding's translation. Chapter 2 takes up a selection of early modern epyllia from Thomas Lodge, Christopher Marlowe and William Shakespeare, employing a crip perspective to extend the ways that these poems have been recognised for their queerness. Chapter 3 ends my thesis' focus on poetry by considering George Sandys' monumental 1632 *Ovid's Metamorphosis Englished Mythologiz'd And Represented in Figures*. This chapter argues that Sandys' seeks to 'cure' the amplified and digressive English Ovids that precede his, in order to demonstrate the able-bodiedness of the English tongue. Sandys' translation, however, is no less crip/queer than the more overtly excessive Ovids under discussion in the thesis. In Chapter 4, I follow Ovid's migration onto the early modern stage by following two plays discussed by Disability Studies scholars, the anonymous *Look About You* and *A Larum for London*. To my knowledge, early modern Disability Studies has not yet paid attention to the Ovidianism deeply rooted in these plays. Chapter 5 extends the discussion of drama by attending to the anonymous (but attributed to Thomas Heywood) *The Fair Maid of the Exchange* and Heywood's 1&2 *The Iron Age*. *Fair Maid's* Cripple offers a rather different attitude to Ovid than found in the previous chapter and Heywood's *Thersites* finishes the chapter in a loud and proud crip/queer way.

Throughout the thesis, I examine the ways that able-bodiedness and disability are constructed alongside and through discourses of cisheteronormativity. While my thesis remains aware of ableist constructions of embodiment, crip/queer theories delight in unravelling the able-bodied and the straight and in setting forth the marginal, excessive and deformed: in short, the ‘bodies strange’ that the *Metamorphoses* generates (Golding, I. 1). Crip/Queer Times: *Metamorphoses* in Early Modern England 1565-1632 therefore positions Ovid as an early modern prosthesis, enabling the *Metamorphoses* and queer disability to speak in mutually transformative ways.

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To my mum and dad, for always being there for me.

To Vil, Charlie and Winston, the best family I could ever wish for. I love you all.

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Textual Note

I have retained most of the original spellings from sixteenth and seventeenth-century sources in order to keep the ‘crooked’ and ‘queer’ flavour of early modern English.

I have silently corrected ‘u’s, ‘v’s and long ‘s’s.

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Introduction

Queer, like *cripple*, is an ironic and serious word I use to describe myself and others in my community. [...] I adore [*queer*'s] defiant external edge, its comfortable internal truth. *Queer* belongs to me. So does *cripple* for many of the same reasons. *Queer* and *cripple* are cousins: words to shock, words to infuse with pride and self-love, words to resist internalized hatred, words to help forge a politics. They have been gladly chosen – *queer* by many gay, lesbian, bi, and trans people, *cripple*, or *crip*, by many disabled people – Eli Clare.¹

As this trenchant quotation from genderqueer disabled poet, educator and activist Eli Clare makes clear, *words matter*. Embedded within Clare's chosen words, *queer* and *cripple*, are temporality and metamorphosis: histories of injurious use through which bodies have been made subject to the power of words, and also a taking back, reclaiming and resignification, a recognition that harmful discourses can function differently to create better futures. No word and no body is mired in static time and stagnant meaning; transformation is always possible. Queer and crip function anew as nouns for Clare, enabling pride and self-identity; they also act as verbs, taking on the work of shocking, infusing, resisting and forging. Crip and queer are tools with which to challenge norms and to transform existing relations between bodies, words and the world; they offer the possibility of fashioning different selves.

Clare's quotation underpins my thesis' interest in words and the way they work. My thesis begins from an alignment with Clare's understanding that crip and queer are words that matter for their potential to represent and to enable change. The relationship between embodiment and language underpins my thesis, expressed through my interest in Ovid's *Metamorphoses*, a poem which from the very first line (of nearly 12000) announces its eagerness 'to tell of bodies changed into new forms.'² These new forms, for example, plants, flowers, rivers, trees, statues, animals or

¹ Eli Clare, *Exile and Pride: Disability, Queerness, and Liberation* (Durham, NC & London: Duke University Press, 2015), p. 84.

² Ovid, *Metamorphoses*, Vol 1, trans. Frank Justus Miller, revised by G. P. Goold. Loeb Classical Library edition. (Cambridge, MA & London: Harvard University Press, 1916; 1977), Vol. I, Bk. I, line 1. All further references

birds, testify to the indisputable fact that no body stands apart from time and change: we age; change shape; change speed; go through periods of greater or lesser health and sickness; our mental wellness can fluctuate, as can our sense organs; we can have accidents; disability can develop over years; we might be in pain, temporarily or for a long time; disability can happen to us in the blink of an eye or disability can be with us from birth. We too become new forms. Disability never stays only in the body but seeps outward into the world, wherein lies another truth: that disability often remains feared, pitied, repudiated, wondered at, mocked, belittled, oppressed, harassed or even eliminated. As David Bolt writes, even after legislative inclusion, the most persistent barrier to participation in one's environment remains the attitudes of others.³ For this reason, Bolt states, 'an emancipatory disability research agenda should not avoid the cultural artefacts through which social values and attitudes are shared'.⁴

Disability Studies insists that disability is a category of critical analysis as culturally constructed as gender, class, race or sexuality and that disability is inseparable from those other categories of identity.⁵ In a necessarily bounded piece of work, my thesis takes an intersectional crip/queer approach,⁶ focusing on how bodies are made to materialise within and through England's

to the Latin *Metamorphoses* refer to this edition and will be provided in the body of the thesis by volume, book and line number(s).

³ David Bolt, 'Introduction: Perspectives from Historical, Cultural, and Educational Studies' in *Changing Social Attitudes Toward Disability: Perspectives from Historical, Cultural, and Educational Studies*, ed. by David Bolt (Abingdon, Oxon: Routledge, 2014), pp.1-11 (p. 6).

⁴ David Bolt, 'Introduction: Perspectives from Historical, Cultural, and Educational Studies' in *Changing Social Attitudes Toward Disability: Perspectives from Historical, Cultural, and Educational Studies*, ed. by David Bolt, p. 7.

⁵ Alison Kafer and Eunjung Kim, 'Disability and the Edges of Intersectionality' in *The Cambridge Companion to Literature and Disability* (Cambridge: Cambridge University Press, 2018), pp.123-138

⁶ The term 'intersectionality' is coined by Kimberlé Crenshaw in 1989. Critiquing Black women's experiences, Crenshaw raised the 'problematic consequences of the tendency to treat race and gender as mutually exclusive categories of experience and analysis.' Kimberlé Crenshaw, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum*, 1 (1989), pp. 139-167 (p. 139). The term is now widely used in academia to analyse points of enmeshment. Jason Farr astutely notes the politics of appropriating the term 'intersectional' and its critical history when an analysis does not 'explicitly consider the work or experience of women of color'. I follow Farr's lead when he remarks, however, that his own work 'owes much to the insights of feminists of color who have established intersectionality as a critical framework for analysing how power and oppression operate in relation to clusters of identity categories'. My thesis also takes up and acknowledges these insights while being

encounters with Ovid's *Metamorphoses* in the English vernacular. The first complete versified, vernacular rendering of the *Metamorphoses* is printed (as far as is known) in England in 1567. In spite of its perpetual stream of 'shapes transformed to bodies strange',⁷ Ovid's *Metamorphoses* is an unexplored gap within early modern disability studies, even though the poem occupies a prominent position in early modern popular, humanist and pedagogical cultures. My thesis thus takes up the early modern *Metamorphoses* as a critical prosthesis through which to enable a crip/queer analysis of early modern English texts from 1565-1632. In the chapters which follow this introduction, I move from mid-sixteenth-century translation to late-sixteenth century epyllia, before turning to Ovid in translation in the seventeenth century. In the final two chapters, I turn from poetry to Ovidian adaptation and drama on the sixteenth and seventeenth century early modern English stage. Firstly, however, I outline the sense of Ovid as a critical prosthesis before turning to the famous moment in William Shakespeare's *Titus Andronicus* (1594) in which the disabled Lavinia takes up Ovid's compendium of changed forms.

The Ovidian Prosthesis

'Prosthesis' is a critical term which underpins the crip/queer methodology of my thesis. The etymology and development of the word cannot be separated from my thesis' interest in the relationship between body and words. As David Wills explains, the medicalised meaning of 'prosthesis' as a substitute body part does not materialise until the first decade of the eighteenth century; the word first enters the English language as a Greek borrowing, describing the rhetorical function of 'the addition of a syllable to the beginning of a word'.⁸ As a graphological

aware of its own critical and analytic limitations. See Jason S. Farr, *Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature* (Pennsylvania, PA: Bucknell University Press, 2019), p. 10.

⁷ Ovid's *Metamorphoses*, trans. by Arthur Golding, ed. by Madeleine Forey (London: Penguin Books, 2002), Book I, line 1. All further quotations from Golding's translation of the *Metamorphoses* refer to this edition and will be provided in the body of the thesis via book and line number(s).

⁸ David Wills, *Prosthesis* (Stanford, CA: Stanford University Press, 1995), p. 218.

sign, the term begins its English vernacular life on the literal borderlands of texts, appearing as marginal glosses in two mid-sixteenth century rhetorical handbooks, Richard Sherry's *A Treatise of Schemes [and] Tropes very Profytable for the Better Understanding of Good Authors* (1550) and Thomas Wilson's *The art of rhetorique for the use of all such as are studious of eloquence* (1553).⁹ In line with the word's introduction into and subsequent development within the English tongue, Wills positions 'prosthesis' first and foremost as the entanglement of bodies and language. His father's material prosthesis, his wooden leg and its rhythms, transfers of weight and non-linear directions, is inseparable for Wills from the rhythms, transfers and directions of language: both are prosthetic. As such, prosthesis as a critical term provides the opportunity to engage with 'placement, displacement, replacement, standing, dislodging, substituting, setting, amputating [and] supplementing' in the relations between bodies and language.¹⁰ The inseparability of bodies and language allows 'prosthesis' to challenge hierarchical binary oppositions such as that between the wooden leg and the actions of writing, calling into question 'the sense and functioning between matters of two putatively distinct orders'.¹¹ As a critical term, 'prosthesis' can articulate a deeply interlinked relationship between bodies and words.

In order to flesh out what I have been saying, and to further develop my argument, I turn to William Shakespeare's revenge tragedy *Titus Andronicus* (1594). 'Gracious Lavinia, Rome's rich ornament' is the description that the play gives to the figure it will brutally fashion into disability by the end of the second act.¹² Becoming a pawn in the Goths' revenge for the

⁹ Wills dates the first use of the term in its rhetorical sense to 1553 and Wilson's *Art of rhetorique*; however, Sherry's publication pre-dates Wilson. Ian King's essay 'The Textile Black Body: Race and "Shadowed Livery" in "The Merchant of Venice"' also notes Sherry's first use of the term. [*The Oxford Handbook of Shakespeare and Embodiment*, ed. by Valerie Traub (Oxford: Oxford University Press, 2016), pp. 170-185 (p. 177)].

¹⁰ David Wills, *Prosthesis*, p. 9.

¹¹ David Wills, *Prosthesis*, p. 10.

¹² William Shakespeare, 'Titus Andronicus' in *The Norton Shakespeare*, 2nd edn, ed. by Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katherine Eisaman Maus (New York: W.W. Norton, 2008), p. 425 (l. 1. 52).

violence inflicted on them by the Andronicus family, Lavinia is disabled in an appalling assault inspired by Ovid's *Metamorphoses*. Her attackers use their knowledge of this antique text to recreate a tale told in Book VI of Ovid's poem wherein Philomela is raped by her brother-in-law, Tereus, who amputates her tongue in order to ensure his crime goes undetected. Undeterred, Philomela weaves a narrative tapestry which her sister interprets, and the women take their own violent revenge on Tereus. Demetrius and Chiron, the perpetrators of the crime in *Titus Andronicus*, outdo Ovid's myth, removing Lavinia's hands along with her tongue, ensuring, or so they think, that she will be unable to communicate her story. 'She hath no tongue to call nor hands to wash, | And so let's leave her to her silent walks', Demetrius jeers (2.4.7-8). Lavinia, however, turns the *Metamorphoses* against her attackers, taking up a copy of the poem and turning the leaves 'with her stumps' (4.1.29, s.d.) until she locates 'the tragic tale of Philomel' (4.1.47). When Titus thus suspects that 'rape' is at the 'root of [Lavinia's] annoy' (4.1.49), the word 'root' not only signifies the Ovidian source of Lavinia's disabilities but can be read as a metatextual comment on the play itself, referencing one of the classical sources in which its own narrative is rooted.¹³

Given the horrific inscriptions of Ovidian violence that mark her body, it is unsurprising that Lavinia has been the site of much critical scrutiny. Indeed, when she grasps the *Metamorphoses* in her stumps, Goran Stanivuković writes that 'the stage becomes the site of a powerful and disturbing image of two preoccupations of Renaissance literature and arts: Ovid

All further references to this play are to this edition and will be provided in the main body of the text by act, scene and line number.

¹³ While Ovid is one such 'pattern [and] precedent for the play (5.3.43), there are others: Seneca's *Thyestes*, for example, translated into the English vernacular by Jasper Heywood and printed in 1560. Seneca's tragedy shares with Ovid's myth and Shakespeare's play the revenge plot of human flesh cooked and served to unsuspecting family members. According to Alessandro Schiesaro, Seneca's 'recognition of Ovid's Tereus as the foremost archetype of narrative violence' is 'heeded' by Shakespeare when he writes *Titus*. Moreover, the metatextual aspects of the play, such as the Andronicus family's explicit comparison of Lavinia's situation to Ovid's myth, argues Schiesaro, are Senecan. [Alessandro Schiesaro, *The Passions in Play: Thyestes and the Dynamics of Senecan Drama* (Cambridge: Cambridge University Press, 2003), pp. 70-71].

and the body'.¹⁴ Various readings of the play have taken account of Lavinia's use of a staff to produce 'prosthetic writing',¹⁵ as well as positioning the *Metamorphoses* as a prosthesis which enables Lavinia to relate her story. Joseph M. Ortiz, for instance, sees Ovid's poem as a 'prosthetic for Lavinia's absent tongue', suggesting that as Titus and Lavinia read the text together, 'the *Metamorphoses* becomes a vital part of the alphabet that makes Lavinia intelligible'.¹⁶ Although not comprehensively discussed by early modern disability studies scholars, per se, the extent of Lavinia's enablement via the *Metamorphoses* has been broached from scholars with more diverse disciplinary interests who, unsurprisingly, do not come to any neat consensus about the poem's role in the play.¹⁷

In a brutal narrative manoeuvre not dissimilar to Demetrius and Chiron's own attempts to go one better than Ovid, Shakespeare too ends up violently exceeding the Roman poet's narrative pattern in which Lavinia is transformed into a nightingale and flies into the woods. In Shakespeare's rewriting of Ovid, Lavinia is cruelly and clinically dispatched. Murdered by her father near the play's end, *Titus* deviates from Ovid's *Metamorphoses* and follows instead an alternative, even crueller pattern, Livy's myth of Virginia.¹⁸ Fulfilling Lavinia's chilling

¹⁴ Goran Stanivuković, 'Introduction' in *Ovid and the Renaissance Body*, ed. by Goran Stanivuković (Toronto, TO: University of Toronto Press, 2001), pp. 3-18 (p. 3).

¹⁵ Katherine A. Rowe, 'Dismembering and Forgetting in "Titus Andronicus"', *Shakespeare Quarterly*, 45.3 (1994), pp. 279-303 (p. 296).

¹⁶ Joseph M. Ortiz, "'Martyred Signs': 'Titus Andronicus' and the Production of Musical Sympathy", *Shakespeare*, 1.1-2 (2005), pp. 53-74 (p. 67).

¹⁷ For example, Liz Oakley-Brown argues that the poem 'enables Lavinia' to subvert gendered and familial constraints, temporarily inhabiting the embodied skills of the early modern translator of the *Metamorphoses*, a male subject position. [Liz Oakley-Brown, "'Titus Andronicus' and the Cultural Politics of Translation in Early Modern England", *Renaissance Studies*, 19.3 (2005), pp. 325-347 (p. 338)]. Caroline Lamb, conversely, suggests that Lavinia's use of the poem is the play's way of validating the Ovidian rhetoric through which Marcus describes her impairments, thus allowing others to ultimately tell the story and shape her experience of embodiment. [Caroline Lamb, 'Physical Trauma and (Adapt)ability in "Titus Andronicus"', *Critical Survey*, 22.1 (2010), pp. 41-57]. Although Nicola Imbracsio writes on stage props that become prostheses, the role of the *Metamorphoses* as a material object is relegated to a footnote that does little more than note the appearance of the poem on stage. [Nicola M. Imbracsio, 'Stage Hands: Shakespeare's "Titus Andronicus" and the Agency of the Disabled Body in Text and Performance', *Journal of Literary and Cultural Disability Studies*, 6.3 (2012), pp. 291-306 (p. 303; fn. 17)].

¹⁸ Stephanie M. Bahr, "'Titus Andronicus' and the Interpretive Violence of the Reformation", *Shakespeare Quarterly*, 68.3 (2017), pp. 241-270 (p. 262).

words that the attackers' removal of her chastity is a 'worse-than-killing-lust' (2.3.175), *Titus Andronicus*' disabled woman is denied Ovid's metamorphic afterlife. But Lavinia's body is transformed in other Ovidian ways in the play which call attention to the intersections of language and embodiment. On first encountering the disabled and assaulted Lavinia, Marcus' response is one which uncomfortably oscillates between horror and wonder. Lavinia's absent tongue and limbs are substituted by Marcus' speech which conceptualises her in distinctly Ovidian terms, poeticising how her amputated hands have been 'lopped and hewed', making her 'body bare | Of her two branches' (2.4.17-18).¹⁹ The encounter shows a male, able body rhetorically prostheticising and authoring a female, disabled body, taking narrative control over embodiment deemed insufficient and lacking.²⁰

Beyond this observation, however, Marcus' speech demonstrates the insufficiency of learned responses to disability. The play is partly fashioned from Ovidian 'pattern' and 'precedent' (5.3.43), an observation which becomes worked out through Marcus, too. Elizabethan schoolboys would have Ovid (and other texts) drilled into them through arduous processes of double translation, the process, advocated by humanist pedagogues such as Roger Ascham, of translating from Latin to English and then back into Latin).²¹ It is barely any surprise under the circumstances that when faced with a thoroughly transformed Lavinia, Marcus immediately imitates the schoolboy compendium of 'bodies changed into new forms' (Miller, I.I.1): he is interpellated into quoting Ovid by the 'new form' in front of him. The obviously inadequate and inappropriate response to Lavinia's pain and suffering is a product

¹⁹ Nicola Imbracsio perceptively notes that the speech focuses on Lavinia in terms of 'lack', constructing her in terms of 'what is no longer there' and looking back to a pre-disability temporality which 'emphasizes the acts that she was once able to perform: embracing, sewing, playing the lute, singing'. Nicola M. Imbracsio, 'Stage Hands: Shakespeare's "Titus Andronicus" and the Agency of the Disabled Body in Text and Performance', *Journal of Literary and Cultural Disability Studies*, 6.3 (2012), pp. 291-306 (p. 300).

²⁰ E.g., Caroline Lamb, 'Physical Trauma and (Adapt)ability in "Titus Andronicus"', *Critical Survey*, Vol. 22, No.1, 2010. Lamb states that Marcus 'claims the authority or ability to tell Lavinia's story for her' (p. 49).

²¹ William E. Miller, 'Double Translation in English Humanistic Education', *Studies in the Renaissance*, 10 (1963), pp. 163-174 (esp. pp. 167-174).

of how Judith Butler sees bodies and genders being culturally formed within ‘repetition and [...] ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration’.²² Marcus’ response, as I note above, is anything *but* natural; the juxtaposition of poetic style and devastating injury produces a sharp dislocation rather than a ‘sustained temporal duration’ of the kind which would stabilise the illusion of gender within Butler’s framework of performativity. As Butler further notes, ‘style’ is vexatious; she points out that ‘the styles that become available to you are not entirely a matter of choice. Moreover, neither grammar nor style are politically neutral’; rather, they are performative acts which produce embodied norms.²³ Essentially, Marcus glitches, unable to summon up anything but what he’s been forced to absorb in the schoolroom, laying bare how disability, gender and *desire* (for this is a speech of desire) are culturally constructed within discourse. These responses would be repetitively drilled for boys like Marcus. One schoolroom activity, as Shannon Kelley notes, is to elevate ‘seemingly undesirable states such as the plague, poverty, or ugliness’, a rhetorical exercise known as the *contreblason* or ‘paradoxical praise’.²⁴ This literary fashion extends beyond the classroom and becomes a wider opportunity for men to demonstrate their rhetorical prowess at the expense of non-standard or atypical embodiments. Naomi Baker argues that rather than giving any sense of agency or ‘acceptance’ to the ‘deformed mistress’, the women being described ‘are effectively silenced through being re-located within the bounds of literary descriptions of the beautiful’, even as the texts appear to challenge ‘dominant aesthetic norms’.²⁵

²² Judith Butler, ‘Preface (1999)’ in *Gender Trouble: Feminism and the Subversion of Identity*, 2nd Edn. (London & New York, NY: Routledge, 2014), pp. vii-xxvi (p. xv).

²³ Judith Butler, ‘Preface (1999)’ in *Gender Trouble: Feminism and the Subversion of Identity*, p. xviii; p. xix.

²⁴ Shannon Kelley, ‘Desire, a Crooked Yearning, and the Plants of “Endymion”’, *Renaissance Drama*, 44.1 (2016), pp. 1-23 (p. 1).

²⁵ Naomi Baker ‘To make love to a Deformity: Praising Ugliness in Early Modern England’, *Renaissance Studies*, 22.1 (2007), pp. 86-109 (p. 87).

Lavinia is not passive in this moment, however, for something queer happens when she takes up the poem. The ‘gentle niece’ whose hands have been ‘lopped and hewed’ and her ‘body [made] bare | Of her two branches’ (2.4.16-18) begins to sort through books ‘with her stumps’ (4.1.29, s.d.); Titus notes how ‘so busily she turns the leaves’ (4.1.45) and Marcus points out only five lines later how she ‘quotes the leaves’ (4.1.50). This is either male language at work again, or there is something else happening. Undoubtedly there is a discursive slippage between embodiment and language, a dialogue between branches, leaves and stumps. In a sense, Lavinia begins to bond with the *Metamorphoses*, body and words fusing together through stumps and branches on leafy pages. As Alison Sharrock discusses, it is mostly women’s bodies who become transformed into trees in the *Metamorphoses*; she points out that there is a deep linguistic connection between the feminine gender of the Latin *arbor* and ‘the symbolic affinity of women and trees’.²⁶ Thus, the ‘root of thy annoy’ (4.1.49), which Titus identifies as the Ovidian story of Philomela and rape, is a word which also joins another part of a tree to Lavinia. On one hand, this is a threatening move: the scene seems bent on fashioning Lavinia into embodying the ‘ruthless, vast, and gloomy woods’ (4.1.53) where her attack takes place. Roots in the *Metamorphoses* are rarely represented positively when women become trees. For example, in Book II, the Heliades become trees during a protracted period of weeping for their dead brother, Phaëton. One of the women, Lampetia, *subita radice retenta est* (Miller, I. II. 349): she is held fast by sudden roots. The feminine noun *radice*, declined by *radix*, further roots the rhetorical link between gender and tree in the Latin poem. In *Titus Andronicus*, however, the ‘annoyance’ of Lavinia’s root complicates the picture. Meaning ‘discomfort, displeasure, or weariness’ as well as ‘affliction’ or ‘suffering’, the *OED* describes the noun’s Old and Middle French roots as including *enuie* or *ennuie*, a feminine noun, as well as *ennoy*,

²⁶ Alison Sharrock, “‘Nova ... corpora’: New Bodies and Gendered Patterns in the “Metamorphoses”, *Dictynna*, 17 (2020) pp. 1-26 (pp. 2, 5).

a masculine noun.²⁷ An etymological faultline therefore marks the discursive production of stable gender in the play, troubling discourse's tendencies toward binding and pinning down embodiment into restrictive and punitive patterns. Lavinia thus invites her audiences, past and present, to consider the roots of things, the words, patterns and stories that disable bodies and minds in the most restrictive and violent senses of the word.

Jim Casey argues that there is multi-directional transfer between Ovid and the stage, and that Lavinia's rhetorical embodiment by Marcus might change the ways that readers encounter and interpret other bodies in the poem. Audiences might, argues Casey, 'imagine the "two branches" of Lavinia's arms "lopped and hewn" from her body [...] the next time they encounter Philomela's story in the *Metamorphoses*'.²⁸ Lavinia might therefore transform Philomela into an arboreal figure too, not collapsing their representations but blurring clear distinctions and creating affinities and queer/crip kinships between women who have had their tongues and limbs amputated, and women who have been transformed into trees, of which there are a number in the poem.²⁹ Furthermore, the Heliades continue weeping after they are transformed: their 'tears hardened into amber by the sun, drop down from the new-made trees. The clear river receives them and bears them onward, one day to be worn by the brides of Rome' (Miller, I. II. 364-66). Lavinia, too, was once a potential bride of Rome, objectified, fought over and brutalised. As tears, leaves, branches, jewels, birds and roots merge, they begin to test the stability of categories. Jean E. Feerick terms this type of merging an 'Ovidian sleight of hand', one that 'metamorphosi[s] human flesh into its green counterparts of roots,

²⁷ 'annoy, n.' *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/7937. [Accessed 15 February 2023].

²⁸ Jim Casey, 'Worse than Philomel, Worse than Actaeon: Hyperreal Ovid in Shakespeare's "Titus Andronicus"' in *Ovid and Adaptation in Early Modern English Theatre*, ed. by Lisa S. Starks (Edinburgh: Edinburgh University Press, 2020), pp. 254-274 (p. 257).

²⁹ Daphne's transformation into the laurel tree is the first, and probably best-known, of Ovidian women transformed into trees (I. 452-567). See also: the Heliades, sisters of Phaëton (II. 333-366); husband and wife Philemon and Baucis (VIII. 611-724); Cyparissus (X. 106-142); the Thracian women who dismember Orpheus (XI. 67-84) and Dryope (IX. 324-393).

branches, trunk, bark, sap and fruit'.³⁰ Feerick offers a thoughtful rationale for this type of analysis when she suggests that it helps to dislodge the human from a category of embodiment seemingly separate and distinct from the world. Early modern writers 'insist on connections and overlaps between all life forms, perceiving the human body as materially and symbolically continuous with the surrounding world' and to ignore this fact, insists Feerick, would be to 'limit the archive that shapes our inquiry and the types of interpretations available to us'.³¹ Furthermore, David Mitchell and Sharon Snyder suggest that cultures of ableism are gripped with the fear of 'mutability's inevitable and unexpected eruptions in the surface stasis' it would seek to maintain.³² A crip/queer critique recognises that disabled embodiment is a simultaneous and 'contradictory' locus of both 'oppression' and 'potentiality',³³ a site of queer and crip possibilities. As Lavinia plugs into the *Metamorphoses*, queer things happen: even as words attempt to contain and constrain, the disabled woman on the stage and the transformed women on the page become embedded, even if only momentarily, into a crip/queer ecology of kinship and shared experience that pushes back at, and asks us to attend to, the roots of things.

Reformation Time

Lavinia's connection with the *Metamorphoses* functions as a flashpoint for my thesis: her connection with the poem and the queer things which happen enable my thesis to develop an intersectional interest in the poem, in Disability Studies and in queer theories. Without being restrictive, Lavinia provides some coordinates for the thesis to follow, even if only initially.

³⁰ Jean E. Feerick, 'The Imperial Graft: Horticulture, Hybridity, and the Art of Mingling Races in "Henry V" and "Cymbeline"' in *The Oxford Handbook of Shakespeare and Embodiment*, ed. by Valerie Traub (Oxford: Oxford University Press, 2016), pp. 211-227 (p. 211).

³¹ Jean E. Feerick, 'The Imperial Graft: Horticulture, Hybridity, and the Art of Mingling Races in "Henry V" and "Cymbeline"' in *The Oxford Handbook of Shakespeare and Embodiment*, ed. by Valerie Traub, p. 212.

³² David Mitchell and Sharon Snyder, 'Foreword to the New Edition' in Henri-Jacques Stiker, *A History of Disability*, trans. by William Sayers (Michigan, MI: University of Michigan Press, 1999), pp. vii-xvi (p. ix).

³³ Dan Goodley, 'Dis/entangling Critical Disability Studies', *Disability & Society*, 28.5 (2012), pp. 631-644 (p. 638).

She demonstrates how Ovid's *Metamorphoses* exceeds its own moment in the play, staging a dramatisation of Wills' conception of 'prosthesis' as the intersection between technology, body and language. The poem is both an instrument of power and a location of possibility, where 'norms' might be challenged as well as constructed.

Although my subheading 'Reformation Time'³⁴ seems to speak most obviously of early modern England's religious context and the country's break with Rome's spiritual authority, 'Reformation' also acts to bring me back to the pressing issue of 'words' with which my thesis began: in a mid-sixteenth-century context, the Protestant focus on *sola scriptura* foregrounds the primacy of the Bible's word and advocates a 'focus on text and textual analysis'.³⁵ Nonetheless, sermons persisted alongside the printed word and some early moderns 'doubted whether deaf people could be saved'.³⁶ This early modern emphasis on words, textual authority and analysis helps 'Reformation' become a wider 'reformation' in this introduction, whereby I discuss the early modern context of Ovid's *Metamorphoses*, as well as my intersectional use of Disability Studies and queer theories through which to critically attend to the poem and its vernacular iterations in early modern England. Therefore, throughout this next section I interweave socio-historical context and methodological approach with primary textual analysis to explain how my thesis is building on and extending conversations about early modern intersectional disability and queer approaches.

Since its unofficial inauguration in 2009 through a special collection of essays entitled 'Disabled Shakespeares' in the *Disability Studies Quarterly* journal, early modern disability studies has continued to flourish into a relatively compact but 'lively'³⁷ arena of diverse

³⁴ This subheading takes its cue from Diarmaid MacCulloch's essay 'Reformation Time and Sexual Revolution', *New England Review* (1990-) 24.4 (2003), pp. 6-31.

³⁵ John Henry Adams, 'Agentive Objects and Protestant Idolatry in *Arden of Faversham*', *SEL*, 57.2 (2017), pp. 231-251 (p. 233).

³⁶ Patrick Collinson, *The Reformation* (London: Phoenix, 2003), p. 28.

³⁷ Susan L. Anderson, 'Introduction', *Early Theatre*, 22.2 (2019), pp. 143-156 (p. 144).

dialogues about disability.³⁸ Since Allison P. Hobgood's and David Houston Woods' foundational edited collection, *Recovering Disability in Early Modern England* (2013), scholars have set out to historicise, bring to light and re-centre non-standard or atypical embodiments in a range of early modern English texts, discussing disabilities such as kyphotic spines; lower limb disabilities; limping and amputation; blindness; deafness; speech disabilities; the non-stasis of the humoral body; epilepsy; monstrosities; reproductive systems and even lycanthropy. Until now, however, and despite the book being in the stumps of the prominently disabled Lavinia in Shakespeare's *Titus Andronicus*, Ovid's *Metamorphoses* has been neglected within this growing critical arena. My thesis extends early modern Disability Studies by adding Ovid's *Metamorphoses* to the field's conversations; I also add to early modern queer studies by bringing this field into conversation with Disability Studies and Ovid. Although I use the terms 'disability' and 'disabled' within the thesis, I also employ 'crip' along with 'queer'. Disability Studies has long recognised a difference between biological 'impairment' and 'disability', the latter socially constructed in encounters with one's environment, either physical, cultural or social.³⁹ Akin to the ways that queer theory has come to question a neat demarcation between 'sex' and 'gender', however, Disability Studies scholars now question a split between 'impairment' and 'disability'. The cultural model of disability, for instance, suggests that rather than 'disability' signifying 'only discriminatory encounters' with environment or culture, the disabled body is also a 'site of phenomenological

³⁸ Some key titles include: Allison P. Hobgood and David Houston Wood, eds., *Recovering Disability in Early Modern England* (2013); Sujata Iyengar, ed., *Disability, Health, and Happiness in the Shakespearean Body* (2015); Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama* (2018); Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability* (2019); Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern Theater* (2021); Allison P. Hobgood, *Beholding Disability in Renaissance England* (2021); Alanna Skuse, *Surgery and Selfhood in Early Modern England: Altered Bodies and Contexts of Identity* (2021). This list is necessarily truncated; however, it represents the steady, if not overwhelming, output of the field.

³⁹ Colin Barnes, 'Understanding the Social Model of Disability: Past, Present and Future' in *Routledge Handbook of Disability Studies*, ed. by Nick Watson, Alan Roulstone and Carol Thomas (Abingdon: Routledge, 2012), pp. 12-29.

value, with body and environment always offering ‘a more complex understanding of disability experience’ than only restriction.⁴⁰ This is not to say, however, that disabled bodies are not saturated with representation and signification. Rosemarie Garland-Thomson, for instance, writes that disability must be comprehended as ‘a pervasive cultural system that stigmatizes certain kinds of bodily variations’, and a ‘culturally fabricated narrative of the body, similar to what we understand as the fictions of race and gender.’⁴¹ This cultural operation ‘produces subjects by differentiating and marking bodies’⁴² and organising them under oppositional signs such as normative/non-normative or able-bodied/disabled. What the cultural model of disability asks us to remember is that representation is not a simple, unidirectional model which constructs passive and unresisting bodies. Tobin Siebers’ theory of ‘complex embodiment’ therefore ‘theori[s]es the body and its representations as mutually transformative. Social representations obviously affect the experience of the body but the body possesses the ability to determine its social representation as well’.⁴³ After Siebers, I take my cue from scholars such as Joshua Eyler who describes the cultural model as thinking beyond binary ‘distinctions between impairment and disability, preferring instead to use the term “disability” to include both the reality of corporeal differences as well as the effects of social stigmati[s]ation’.⁴⁴ ‘Disability’ and ‘disabled’ in the thesis thus mark complex sites in the production of selfhood, ones attuned to the processes and politics of signification and semiotics in addition to the ways that bodies might challenge frequently negative cultural formations.

⁴⁰ Sharon L. Snyder and David T. Mitchell, *Cultural Locations of Disability* (Chicago, IL & London: University of Chicago Press, 2006), p. 10; p. 6; p. 10. In Mitchell and Snyder’s book, this approach is termed the ‘cultural model’.

⁴¹ Rosemarie Garland-Thomson, ‘Integrating Disability, Transforming Feminist Theory’, *NWSA Journal*, 14.3 (2002), pp. 1-32 (p. 5).

⁴² Rosemarie Garland-Thomson, ‘Integrating Disability, Transforming Feminist Theory’, p. 5.

⁴³ Tobin Siebers, *Disability Theory* (Ann Arbor, MI: University of Michigan Press, 2008), pp. 25-26.

⁴⁴ Joshua Eyler, ‘Introduction: Breaking Boundaries, Building Bridges’ in *Disability in the Middle Ages: Reconsiderations and Reverberations*, ed., by Joshua R. Eyler (Burlington, VT: Ashgate, 2010), pp. 1-8 (p. 6).

My use of ‘disability’ as following the ways that Disability Studies scholars conceptualise bodies as complex sites of interaction with culture also helps me to navigate the fact that there is no fully worked out identity category organised under the sign ‘disability’ or ‘disabled’. Scholars have begun to use this term much more fluidly, likely in response to the influence of the cultural model which I point to above and which sees bodies as complex thresholds between themselves and the world. ‘Disability’ also points to a field, a set of knowledges, praxis, community and resources, which makes extricating the term from early modern studies difficult and arguably undesirable. Allison Hobgood explains that her work in early modern Disability Studies ‘purposefully employs contemporary concepts such as “ableism” [...] [and] models how modern ideas and terms can make the weight of the past more visible as it marks the present’.⁴⁵ Hobgood’s transparency in bringing together past and present helps me to situate my own thesis, in which I draw on Cultural Materialist and Presentist approaches. A term first coined by Raymond Williams in *Marxism and Literature* (1977), ‘Cultural Materialism’ is popularised by Alan Sinfield and Jonathan Dollimore, who in their foreword to *Political Shakespeare* (1985) outline that cultural materialism ‘includes work on the cultures of subordinate and marginalised groups’.⁴⁶ Sinfield’s *Cultural Politics – Queer Reading* in 1994 discusses the ways that English Literature has been subject to dominant ideologies of reading which close down some textual meanings over others in order to reproduce the status quo, thus barring some subcultures of readers from accessing some cultural forms such as Shakespeare. Supposedly the epitome of speaking to and representing all kinds of people at all times and in all places, the Bard could be made to go suddenly and suspiciously silent when lesbian women or gay men dared to identify ways in which Shakespeare spoke to

⁴⁵ Allison P. Hobgood, *Beholding Disability in Renaissance England* (Ann Arbor, MI: University of Michigan Press, 2021), p. 2.

⁴⁶ Jonathan Dollimore and Alan Sinfield, ‘Foreword’ in *Political Shakespeare* (Manchester: Manchester University Press, 1985), pp. vii-viii (p. vii).

them.⁴⁷ Therefore, while Cultural Materialism ‘studies the implications of literary texts in history’ and argues that literature, or indeed any form of culture, cannot transcend the materiality of the time and place in which it is produced, the approach refuses to restrict history to the distant past in which texts may have been first produced. Dollimore and Sinfield point out that:

the relevant history is not just that of four hundred years ago, for culture is made continuously and [early modern texts are] reconstructed, reappraised, reassigned all the time through diverse institutions in specific contexts. What the [texts] signify, how they signify, depends on the cultural field in which they are situated.⁴⁸

As early modern Disability Studies has only been considered a serious arena of textual study for just over a decade, this field constitutes a critical context into which early modern texts are embedded to signify in new, different and politically pressing ways.⁴⁹ Hugh Grady and Terence Hawkes, proponents of the theoretical position known as ‘Presentism’, also consider that encounters with the past are never simple nor hermetically sealed from the present.⁵⁰ They also point out that texts only begin to speak when they are joined with ‘and perceived as part of specific discourse which impose on them their own shaping requirements and agendas’.⁵¹ The present can thus never be drained from our encounters with the past, and a recovery of a pure, untainted past is impossible: what comes into the present are unstable and shifting versions of the past based upon ultimately inescapable positions in the present. In

⁴⁷ Alan Sinfield, *Cultural Politics – Queer Reading* (London & Philadelphia, PA: Routledge, 1994), p. 19.

⁴⁸ Jonathan Dollimore and Alan Sinfield, ‘Foreword’ in *Political Shakespeare*, p. viii.

⁴⁹ See Wendy Beth Hyman and Hillary Eklund, ‘Introduction: Making Meaning and Doing Justice with Early Modern Texts’ in *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now*, ed. by Hillary Eklund and Wendy Beth Hyman (Edinburgh: Edinburgh University Press, 2019), pp. 1-23. Hyman and Eklund ‘assert that historical literature *can* speak to the demands of our current moment, and that, as specialists in older fields, we share responsibility with our colleagues in newer fields for doing that work’ (p. 5). They urge early modernists to resist the trends toward anti-knowledge and to ‘address issues of justice – to confront racism, misogyny, and lack of diversity in the canon, and more broadly to open up the richness of the past as a prod to action in the present’ (p. 6).

⁵⁰ Hugh Grady and Terence Hawkes, ‘Introduction: Presenting Presentism’ in *Presentist Shakespeares*, ed. by Hugh Grady and Terence Hawkes (London & New York, NY: Routledge, 2007), pp. 1-5 (p. 2).

⁵¹ Hugh Grady and Terence Hawkes, ‘Introduction: Presenting Presentism’ in *Presentist Shakespeares*, p. 3.

addition, my own positionality in the present inevitably affects my readings and interpretation of, and specific interests in, the past: as a gay man who identifies in complex ways with the identity category of ‘disability’, my present cannot help but shape the way I approach the past.

Hawkes and Grady thus provide one way of approaching crip and queer temporalities without using either term. Allison Hobgood’s definition of ‘crip time’ as a historiographical methodology is a succinct but accurate outline. Hobgood remarks that crip time

as methodology embraces the ways that uncanny temporal coincidences and simultaneities – finding the past in the present or vice versa, for example – open up historical narratives and possibilities. Crippling time does not foreclose historical specificity or risk a transhistorical flattening of sociocultural difference. Instead, it makes one reconsider normative, obligated investments in a certain kind of future, and hence a certain kind of past. Crip time – time out of joint – is a reminder of how contemporary moments continually rescript a lurking history that is at once both totally distinct and indistinct from the present.⁵²

Like the presentist who doesn’t totally abandon the past, crip time thus remains attuned to ‘historical specificity’ but recognises the ways that past and present may be imbricated in our encounters with disability. Queer time, as described by Caroline Weist, ‘rejects the linear, allegedly “natural” narratives of progress demanded by a heteronormative culture [...]. Instead, it embraces unconventional temporalities’.⁵³ As these definitions of temporality demonstrate, my key terms established at the beginning of this introduction, ‘crip’ and ‘queer’, are closely related. An early essay from Carrie Sandahl explains that perhaps the most prominent overlap between queer and crip theories is that both share a ‘radical stance toward concepts of normalcy; both argue adamantly against the compulsion to observe norms of all kinds’.⁵⁴ As verbs, queering

⁵² Allison P. Hobgood, *Beholding Disability in Renaissance England*, p. 17.

⁵³ Caroline Weist, ‘I’ll Wait: Crip-Queer Temporality and Reproductive Futurism in Musical Adaptations of Dürrenmatt’s *Der Besuch der alten Dame* (The Visit of the Old Lady), *Theatre Survey*, 61 (2020), pp. 396-420 (p. 400).

⁵⁴ Carrie Sandahl, ‘Queering the Crip or Crippling the Queer?: Intersections of Queer and Crip Identities in Solo Autobiographical Performance, *GLQ: A Journal of Lesbian and Gay Studies*, 9.1-2 (2003), pp.25-56 (p. 26). See also in the same year Robert McRuer and Abby L. Wilkerson’s introduction to a special issue of *GLQ* journal, ‘the first time that a major academic journal [...] devote[s] itself to the conjunction of queer and disabled

and crippling thus describe critical practices which make visible and pose challenge to compulsory heteronormativity and able-bodiedness. Furthermore, both terms and practices can critique each other and expand the other's conceptual borders.⁵⁵ Robert McRuer's development of 'crip theory' also illuminates that compulsory able-bodiedness and heteronormativity are mutually constitutive and, moreover, doomed to failure 'as the ideal able-bodied identity can never, once and for all be achieved'.⁵⁶ Depending on a 'queer/disabled existence that can never quite be contained', McRuer argues, 'able-bodied heterosexuality's hegemony is always in danger of collapse'.⁵⁷ Madhavi Menon's *Shakesqueer*, an edited collection of essays published in 2011, thinks through the 'disciplinary straightness' by which 'queer' has come to signify homosexuality (emerging conceptually in the nineteenth century) only and become lodged in same-sex acts and identities.⁵⁸ Keeping chronologies straight, Menon argues, 'gives us *able-bodied monoliths* instead of libertines with the queer shakes' (my emphasis).⁵⁹ In this same volume, crip theory proponent Robert McRuer turns his hand to Shakespeare, producing a fresh reading of Shakespeare's *Richard III* that establishes his understanding of 'crip' as theorising the intersection of compulsory able-bodiedness and heteronormativity. Indeed, this reading shows how McRuer's 'crip theory' works to 'undo compulsory able-bodiedness' and to demonstrate that crip 'perspectives are not as invested in substance or authenticity as in processes that unsettle, unravel, and unmake straightness, broadly conceived'.⁶⁰ McRuer's essay extends what he calls the 'Disability Studies 101' approach to

theorizing' (p. 16). [⁵⁴ Robert McRuer and Abby L. Wilkerson, 'Introduction', *GLQ: A Journal of Lesbian and Gay Studies*, 9.1-2 (2003), pp. 1-23].

⁵⁵ Carrie Sandahl, 'Queering the Crip or Crippling the Queer?: Intersections of Queer and Crip Identities in Solo Autobiographical Performance', p. 37.

⁵⁶ Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability* (New York, NY & London: New York University Press, 2006), p. 9.

⁵⁷ Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability*, p. 31.

⁵⁸ Madhavi Menon, 'Introduction: Queer Shakes' in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon (Durham and London: Duke University Press, 2011), pp. 1-27 (p. 3).

⁵⁹ Madhavi Menon, 'Introduction: Queer Shakes' in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon, p. 1.

⁶⁰ Robert McRuer, 'Fuck the Disabled: The Prequel' in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon (Durham and London: Duke University Press, 2011), pp.294-301 (p. 296).

Shakespeare's play, which is to see that Richard's villainy is a product of 'an unaccommodating society', into noticing the pleasurable, even sexily queer, aspects of a Richard invested in queer, 'anti-futural plots'.⁶¹ McRuer notes that 'the antisocial thesis in queer theory has no clear analogue in disability studies' despite the fact that '[w]herever and whenever able bodies project themselves into a future' as the figures whose 'health, beauty, and ability' will be reproduced forever, 'a crip will be phobically produced to threaten that happy future'.⁶² McRuer is taking up Lee Edelman's influential theory of reproductive futurity, which positions the emblem of the Child as a political figure that represents the future and produces a heteronormative mandate to reproduce. Edelman's formulation is thus also influential for undoing the straightness of timelines, proposing a deviation from futurity, a refusal of 'history as linear narrative'⁶³ and the rejection of 'generational succession, temporality and narrative sequence',⁶⁴ proposals which have helped literary theorists 'queer' narrative structures, forms and disciplinary and period boundaries, much as Menon proposes in her introduction to *Shakespeare*.

Although not explicitly referencing disability, in the same year as Menon's edited *Shakespeare*, Carla Freccero provides an early modern-specific model for thinking about the integration of disability/queerness and heteronormativity/able-bodiedness. In her monograph *Queer/Early/Modern*, Freccero extends work done with Louise Fradenburg in 1996,⁶⁵ arguing that a queer spectrality communicates:

⁶¹ Robert McRuer, 'Fuck the Disabled: The Prequel' in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon, p. 297.

⁶² Robert McRuer, 'Fuck the Disabled: The Prequel' in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon, p. 297.

⁶³ Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham, NC & London: Duke University Press, 2004), p. 4.

⁶⁴ Lee Edelman, *No Future: Queer Theory and the Death Drive*, p. 4.

⁶⁵ In their introduction to the edited collection *Premodern Sexualities*, Fradenburg and Freccero argue that although the 'past may be *be* the present [...] it is sometimes *in* the present, haunting [...] our hopes of surviving and living well'. Although not endorsing a transhistorical flattening of past and present, Fradenburg and Freccero urge us to take pleasure in finding the resonances, as well as the differences, between past and present. [Louise Fradenburg and Carla Freccero, 'Introduction: Caxton, Foucault, and the Pleasures of History' in *Premodern Sexualities*, ed. by Louise Fradenburg and Carla Freccero (New York, NY & London: Routledge, 1996), pp. xiii-xxiv (p. xxi).

a mode of historical attentiveness that the living have to what is not present but somehow appears as a figure or a voice [...] that is no longer or not yet with us. Spectrality is, in part, a mode of historicity: it describes the way in which 'the time is out of joint'; that is, the way the past or the future presses upon us with a kind of insistence or demand, a demand to which we must somehow respond.⁶⁶

While queer bodies are the quotation's focus rather than disabled ones, Freccero's use of 'the time out of joint', a quotation from *Hamlet* (1609; 1.5.190), not only invokes an early modern textual body to represent the painful experiences of being bound by straight time and history but one that can be just as easily adaptable to crip as it can queer voices; indeed, it can invoke both voices at once. Freccero is taking up Jacques Derrida's *Spectres of Marx*, which also uses Hamlet's 'time out joint' to argue that the residues of Marx and Marxism haunt Europe after the fall of the Berlin Wall in 1989; the past and the future cannot be foreclosed from the present nor placed in a predictable teleology, for one cannot predict when spectres will stage their return. For the purposes of my thesis, I am most interested in the way that Derrida is also readable within intersections of queer and crip time:

The perversion of that which, out of joint, does not work well, does not walk straight, or goes askew [...] can easily be seen to oppose itself as does the oblique, twisted, wrong, and crooked to the good direction of that which goes right, straight, to the spirit of that which orients or founds the law [...] and sets off directly, without detour, toward the right address and so forth.⁶⁷

Extrapolating from Derrida, the queer and the crip, that which is 'crooked' and 'goes askew' opposes the straightness of 'order', the placing of 'history, the world, the age, the time *upright*, on the right path, so that, in conformity with the rule of [...] correct functioning, it advances

⁶⁶ Carla Freccero, *Queer/Early/Modern* (Durham, NC & London: Duke University Press, 2006), pp. 69-70.

⁶⁷ Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. by Peggy Kamuf (New York, NY & London: 1994), p. 23.

straight ahead'.⁶⁸ Within this framework, Ovid's *Metamorphoses* can be seen as both a straight and a queer/crip poem.

On the surface, the poem steers the reader in linear fashion from the sorting of the primordial soup of Chaos in Book I, to the instantiation and apotheosis of Augustan Rome in Book XV. The poem's trajectory to Rome thus looks 'straight ahead', putting itself 'upright' and 'on the right path', in Derridean terms. Below this overarching surface metanarrative, however, lies over two hundred myths,⁶⁹ most of them concerned with transformation and metamorphosis of some kind or another where, one might say, things come 'out of joint'. The structure of these myths poses challenge to linearity in various ways: figures recur or are mentioned before they are transformed into what they are supposed to be; tales develop patterns and tropes across the poem (the pursued and assaulted maiden, for instance); and transitional moments between myths are often difficult to identify, with interstices often tightly interwoven. This structure challenges straight chronologies and thus enters crip/queer time. As Elizabeth B. Bearden writes, such '[n]arrative chronologies and topographies' work to "'crip" or transgressively disable ableist concepts of timeliness, productivity and mobility'.⁷⁰ Crip/queer textual structures are located in 'narratives with delayed or lost time, with nonlinear chronologies, or with shifting, inaccessible, or wayward topologies'.⁷¹ These types of textual structures, Bearden notes, include interlaced narratives, a device which Eugène Vinaver describes as emerging with thirteenth-century European chivalric romance writers. These authors are interested in complicating the linear structure of narrative, creating a feeling that

⁶⁸ Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. by Peggy Kamuf, p. 23.

⁶⁹ Mark Rawlinson, 'Ted Hughes's "Tales from Ovid"' in *Myths of Europe*, ed. by Richard Littlejohns and Sara Soncini (Amsterdam and New York, NY: Rodopi, 2007), pp. 51-59 (p. 51).

⁷⁰ Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability* (Ann Arbor, MI: University of Michigan Press, 2019), p. 27.

⁷¹ Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability*, p. 27.

episodes extend both forward into the future and back into the past and blurring clear senses of beginning and end through simultaneously operating narrative threads.⁷² Although Vinaver claims that the device of ‘interweaving a number of separate themes’ had never been used on such a scale as it was by the writers of romance, he does note that Ovid is one of the authors on whom these writers model the technique.⁷³ These narrative techniques are thus crip/queer in their challenge to straight timelines, linear progression,

To summarise my thinking thus far, I lay out some parameters for what these terms can *do*, based on my discussion above, rather than what they *are*. Crip/queer are lenses which allow us to perceive the weights of history and time on disabled/queer bodies, and which allow us to see the able-bodied/heteronormative body as a cultural construction rather than a biological, natural fact; crip/queer allow us to see and theorise how bodies are constructed and materialised within intersectional discourses and, indeed, how intersectional discourses construct a world outside supposedly outside of bodies, and to what effects. Crip/queer probe binary oppositions. At times, they may seem to work apart; at others together; at others yet, they may appear indistinguishable.

If queerness ‘articulates not a determinate thing but a relation to existent structures of power’,⁷⁴ as Carolyn Dinshaw argues, then crip is able to do the same work as queer. Similarly, if queerness ‘works by contiguity and displacement, knocking signifiers loose, ungrounding bodies [and] making them strange’,⁷⁵ once again crip does the same work. Making bodies strange is early modern metamorphic work, invoking the first line of Arthur Golding’s 1565-67 translation of the *Metamorphoses*: ‘Of shapes transformed to bodies strange I purpose to entreat’ (Golding, I. 1).

⁷² Eugène Vinaver, *The Rise of Romance* (Oxford: Clarendon Press, 1971), p. 76.

⁷³ Eugène Vinaver, *The Rise of Romance*, p. 71.

⁷⁴ Carolyn Dinshaw, ‘Chaucer’s Queer Touches / A Queer Touches Chaucer’, *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies*, 7.1 (1995), pp. 75-92 (p. 77).

⁷⁵ Carolyn Dinshaw, ‘Chaucer’s Queer Touches / A Queer Touches Chaucer’, p. 76.

As I said at the beginning of this introduction, the transformations into ‘bodies strange’ encountered in the poem are varied: from beasts of every description to flowers, to plants, rivers, rocks, birds, statues and aquatic life. This variety is another reason for putting to work the terms crip/queer. ‘Crip’ is able to be ‘critical of the ways in which certain identities materialize and become representative to the exclusion of others that may not fit neatly within dominant vocabularies of disability’;⁷⁶ however, its identity does not break down fully, nor does it break down identity categories such as ‘disability’; rather, it aims to expand the edges. Its borders are thus shifting, expansive and generous. Although C.F. Goodey and M. Lynn Rose argue that the ancient world knows nothing of modern categories of ability/disability and that such binary oppositions are anachronistic, they do point out that ancient literature is filled with variable embodiment, from figures such as Thersites (whom I discuss in Chapter 5) and Hephaestus (under discussion in Chapter 1) to Circe, the Harpies and Cyclops (see Chapter 1). These figures offer a reminder that although it may not have been as ‘disability’, broadly speaking disability did exist. ‘Physical variation’, Goodey and Rose remind us, ‘is part of being human, and in the [ancient] world it [is] remarkable only in its degree and its signification, not in its existence’.⁷⁷ Not unrelatedly, crip theory also offers itself as an analytic tool for ‘thinking about contexts or historical periods that do not seem on the surface to be about disability at all’.⁷⁸ The expansiveness of crip/queer provide a flexible analytic to interrogate how sixteenth- and seventeenth-century bodies become fashioned within and through language from a perspective of queer disability.

⁷⁶ Robert McRuer and Emma Cassabaum, ‘Crip Theory’, *Oxford Bibliographies*. Online. DOI: 10.1093/OBO/9780190221911-0109. [Accessed September 2021].

⁷⁷ C. F. Goodey and M. Lynn Rose, ‘Disability History and Greco-Roman Antiquity’ in *The Oxford Handbook of Disability History*, ed. by Michael Rembis, Catherine Kudlick and Kim E. Neilsen (Oxford: Oxford University Press, 2018), pp. 41-53 (p. 44).

⁷⁸ Robert McRuer and Emma Cassabaum, ‘Crip Theory’, *Oxford Bibliographies*.

To use the *Metamorphoses* to think with is nothing new; in early modern England the poem is capable of functioning as both a narrative repository and a natural history.⁷⁹ Part of the poem's longevity is down to its own adaptability; the poem is itself metamorphic, able to offer many different perspectives and interpretations that say something about the world in which we live. Ovid has functioned as 'moralist, natural theologian and scientist, as well as a versatile poet'.⁸⁰ The poem is a vast aetiological system, concerned with showing how things have come to be the way they are and sorting things into categories,⁸¹ and the appropriation and reception of Ovid has been wide and diverse up until the present time.⁸²

By the time that Shakespeare puts the *Metamorphoses* in Lavinia's stumps in 1594 there has been a complete, published, vernacular, versified edition of Ovid's poem in circulation in early modern England for less than thirty years. Prior to Arthur Golding's translation, published between 1565-67, the only substantial rendering of Ovid's poem in English is William Caxton's prose translation of a French redaction of the *Ovide moralisé* (1480), an anonymous version of Ovid which interprets the poem's myths in a Christian light.⁸³ Caxton's *Ovide* is thought to have remained unprinted. To give my thesis a temporal starting point, therefore, I begin with Golding's published translation, a version of Ovid enormously popular in his own

⁷⁹ Susan Wiseman, *Writing Metamorphosis in the English Renaissance 2550-1700* (Cambridge: Cambridge University Press, 2014), p. 2.

⁸⁰ Valerie Traub, 'Introduction: Transversions of "Iphis and Ianthe"' in *Ovidian Transversions: 'Iphis and Ianthe', 1300-1650*, ed. by Valerie Traub, Patricia Badir and Peggy McCracken (Edinburgh: Edinburgh University Press, 2019), pp. 1-41 (p. 2).

⁸¹ Gary G. Gibbs and Florinda Ruiz, 'Arthur Golding's *Metamorphoses*: Myth in an Elizabethan Political Context, 22.4 (2008), pp. 557-575 (p. 559).

⁸² Carole E. Newlands and John F. Miller, 'Introduction' in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands. First Edn. (Chichester: John Wiley & Sons, 2014), pp. 1-7.

⁸³ When banished to Tomis by Augustus, Ovid burnt his *Metamorphoses*. However, the poem survived through copies held by his friends. However, no full versions of the poem survive; the earliest fragments of the poem are dated to the ninth century and the first full poem to the eleventh century. From thereon, the poem is prostheticised with Latin supplements which allegorise the poem. For a succinct and readable summary of the *Metamorphoses*' complex history of medieval translation and its various uses, see Valerie Traub's 'Introduction: Transversions of "Iphis and Ianthe"' in *Ovidian Transversions: "Iphis and Ianthe", 1300-1650*, ed. by Valerie Traub, Patricia Badir and Peggy McCracken (Edinburgh: Edinburgh University Press, 2019), pp. 1-41 (see pp. 2-3).

lifetime, going through eight editions.⁸⁴ Golding's Ovid is so popular in his own moment that he has been described as 'the most prominent of all Tudor translators' with his *Metamorphoses* influential for the 'Elizabethan literary renaissance'.⁸⁵ The translation is first published in partial form in 1565 as *The Fyrst Fovver Bookes of P. Ovidius Nasos Worke, Intitled Metamorphosis, Translated Oute of Latin into Englishe Meter by Arthur Golding Gent. A Woorke very Pleasaunt and Delectable*.⁸⁶ 1565 seems to be a popular year for translating the *Metamorphoses*; Thomas Peend also publishes *The Pleasant Fable of Hermaphroditus and Salmacis. By T. Peend Gent. With a morall in English Verse*. In his prefacing address to Nicholas Sentleger, Peend complains that he had 'emplooyed sometime in translating *Ovids Metamorphosis*' but having 'achyved my purpose in parte thereof, intendency to have travailed further: I understood that another had prevented me'.⁸⁷ Claiming that his project is at such a stage that he has even received copies from his printer, Peend nonetheless is 'resolved to stay my laboure, & to reserve that to the use [...] of my pryvat frend: which I intended to have made comen to every man' (Aiii.r). Whether this tale is really true, only two years after the appearance of the *First Fovver Bookes* Golding publishes *The xv Bookes of P. Ovidius Naso, entytuled Metamorphsis, translated oute of Latin into English meeter, by Arthur Golding Gentleman, A worke very pleasaunt and delectable*. Scholars disagree as to the actual extent to which Golding's translation continues the medieval tradition of moralising Ovid's poem;⁸⁸

⁸⁴ Gerard Passannante, 'The Art of Reading Earthquakes: On Harvey's Wit, Ramus's Method, and the Renaissance of Lucretius', *Renaissance Quarterly*, 61.3 (2008), pp. 792-832 (p. 800).

⁸⁵ Neil Rhodes, *Common* (Oxford: Oxford University Press, 2018), p. 125.

⁸⁶ Arthur Golding, *The Fyrst Fovver Bookes of P. Ovidius Nasos Worke, Intitled Metamorphosis, Translated Oute of Latin into Englishe Meter by Arthur Golding Gent. A Woorke very Pleasaunt and Delectable*. (London: William Seres, 1565). Online. EEBO. [Accessed December 2020].

⁸⁷ *The Pleasant Fable of Hermaphroditus and Salmacis. By T. Peend Gent. With a morall in English Verse* (London: Thomas Colwell, 1565). Online. EEBO. [Accessed December 2020], Sig. Aiii.r. Further references to the text are to this edition and will be provided in the body of the thesis via page signature.

⁸⁸ See, for example, Raphael Lyne, who argues that the moralising elements of Golding's translation are 'not the only nor necessarily the central part of the reader's experience' [Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses 1567-1632* (Oxford: Oxford University Press, 2001), p. 29]; Dan Hooley echoes this sentiment, going so far as to argue that while Golding is 'obviously echoing the moralizing tradition', his translation 'shifts responsibility for taking the "lesson" of the text to the reader', a possibility that opens up 'any number of

however, as the warnings on both editions illuminate, Golding's Ovid is clearly intended to be of some kind of purpose, as well as being *A worke very pleasaunt and delectable*. Golding's translation is therefore in line with other views of the functions of poetry and rhetoric in sixteenth century England which recognise the ideological value of a spoonful of pleasure to help the moral instruction go down.⁸⁹ Thomas Wilson's *The Art of Rhetoric* (1553) sums up that '[t]hree thynges are required of an Orator'. | To teach | To delight | And to perswade'.⁹⁰ To hold an audience, Wilson expands, one must 'delight theim, and wynne them: werie them, and you lose them for ever.' Wilson notes that people prefer to linger at 'the ende of a merie plaie' but 'cannot abide the halfe hearing of a sower checkyng Sermon' (Aiiiv). Philip Sidney's *Defence of Poetry*, written in 1580 and published posthumously in 1595, shores up Wilson's ideas from the viewpoint of poetry, the pleasurable aspects of which enable a 'purifying of wit', an 'enriching of memory', an 'enabling of judgment' and an 'enlarging of conceit, which commonly we call learning'.⁹¹ The most effective poetry delights rather than lectures: 'delight [will] move men to take that goodness in hand, which without delight they would fly as from a stranger, and teach, to make them know that goodness whereunto they are moved' (p. 109). For Sidney, therefore, 'the final end [of poetry] is to lead and draw us to as high a perfection as our degenerate souls, made worse by our clay lodgings, can be capable of' (p. 110). Poetry provides patterns for emulation, and, as poetry is the 'companion of the camps', men are a

competing readings' [Dan Hooley, 'Ovid Translated: Early Modern Versions of the "Metamorphoses"' in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands (Chichester: John Wiley & Sons, 2014), pp. 339-354 (p. 340). See also Gary G. Gibbs and Florinda Ruiz, 'Arthur Golding's *Metamorphoses*: Myth in an Elizabethan Political Context, 22.4 (2008), pp. 557-575. Gibbs and Ruiz argue that once the reader progresses beyond the paratextual material, Golding produces a 'subtle' moralising of the poem (p. 563).

⁸⁹ Ian Watt, 'Elizabethan Fiction' in *The New Pelican Guide to English Literature Vol 2: The Age of Shakespeare*, ed. by Boris Ford (London: Penguin 1982), pp. 195-206 (p. 196).

⁹⁰ Thomas Wilson, *The art of rhetoric for the use of all such as are studious of eloquence, set forth in English, by Thomas Wilson*. (London: Richard Grafton, 1553). Online. EEBO. Sig. Ai.v. All further references to this text are to this edition and will be provided in the body of the thesis by page signature (where available).

⁹¹ Philip Sidney, 'The Defence of Poesy' in *Sir Philip Sidney: Selected Writings*, ed. by Richard Dutton (Manchester: Carcanet, 2002), pp. 102-148 (p. 110). All further references to this text are to this edition and will be provided in the body of the thesis by page number.

particular target audience to improve their ‘bravery of mind by the pattern of Achilles’ (p. 133). The idea of ‘patterns’ and imitations are everywhere in early modern culture; the humanist enterprise is looking back to the classical past to transfer knowledge across time and space into Elizabethan England.⁹²

Produced within such beliefs of poetry functioning toward moralising, improving ends, Golding’s translation is also rendered with an early modern framework of ‘Calvinistic doctrines concerned with desire and restraint’;⁹³ furthermore, Calvinism is seen as a discourse with ‘powerfully normative’ effects.⁹⁴ Reformed discourse exerts temporal effects upon early modern English bodies and minds; sinfulness is considered a deeply rooted inheritance of the Fall, inherent and common across all humanity. The doubtful spiritual afterlife espoused by Calvinism is no more reassuring: Calvinist subjects exist with the uncertainty of the doctrine of predestination, which prescribes that all subjects have been pre-chosen by God either for salvation or reprobation. The doctrine is insistent that subjects are powerless to change God’s mind and that individuals have no certainty whether they have been chosen as one of the Elect.⁹⁵ Good works and charitable acts would no longer offer a route to God’s grace, even as one is still expected to live a life of Christian charity. This re-thinking of charity has effects on the early modern disabled. Pre-Reformation, disabled people are ‘an integral part of the economy of charity’,⁹⁶ with the shelter, care, clothing, food and alms that the able-bodied give not only crucial for the disabled but also providing an important conduit for the able-bodied

⁹² Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon Press, 1993), p. 9.

⁹³ Liz Oakley-Brown, ‘Arthur Golding’ in *The Encyclopedia of English Renaissance Literature*, Vol I, A-F, ed. by Garrett A. Sullivan, Jr and Alan Stewart (Chichester: John Wiley, 2012), pp. 386-388 (p. 387).

⁹⁴ Alistair Fox, *The English Renaissance: Identity and Representation in Elizabethan England* (Oxford: Blackwell, 1997), p. 59.

⁹⁵ Mark Konnert, *Early Modern Europe: The Age of Religious War, 1559-1715* (Ontario, TO: Higher Education University of Toronto Press, 2008), p. 78.

⁹⁶ Tory Vandeventer Pearman, *Women and Disability in Medieval Literature* (Basingstoke: Palgrave Macmillan, 2010), p. 32.

‘access [...] salvation’.⁹⁷ The Reformation shifts the onus for supporting the infirm, the disabled and the poor onto the Elizabethan state. While individuals are still expected to live a life of Christian charity, the State’s intervention effectively changes the social bonds and encounters between certain disabled and abled bodies, erasing ‘the opportunities for spiritual exchange that the medieval Roman Catholic Church had been nourishing’.⁹⁸ As Lindsey Row-Heyveld discusses, these shifts in responsibility from Church to State are just one way for the government to take ownership of the wealth amassed by the Catholic church; furthermore, the giving of alms is one of the acts of excess that Protestant reformers complained about and sought to overturn.⁹⁹ The institutionalisation of charity in the Elizabethan state allows the government to act on the behalf of their subjects, complicating charity’s place in the social structure.¹⁰⁰ These shifts are not merely economic, however; they have effects on the ways that bodies signify and are made to signify. Looking out for its coffers and no doubt unwilling to spend any more than it needed, the Elizabethan state becomes concerned with defining exactly what might constitute disability. Definitions begin to be produced which make distinctions between those people ‘willing but unable to work – the deserving poor – and people who [are] able but unwilling to work – the undeserving poor’, thus suggesting that ‘disability [...] [could] be defined by an individual’s inability to work’.¹⁰¹ Golding’s translation emerges into this context of defining disability, the process whereby bodies meet language.

⁹⁷ Tory Vandeventer Pearman, *Women and Disability in Medieval Literature*, p. 32.

⁹⁸ David Houston Wood, ‘Shakespeare and Disability Studies’, *Literature Compass*, 8.5 (2011), pp. 280-290 (p. 285).

⁹⁹ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama* (Cham: Palgrave Macmillan, 2018), p. 6.

¹⁰⁰ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, pp. 6-7. As Christopher Elwood remarks, while good works are ‘not at all the basis for salvation’, they ‘could help to build a person’s confidence that he [sic] [is] elect’, which suggests another further reason for the persistence of charitable works alongside State intervention. [Christopher Elwood, *A Brief Introduction to John Calvin* (Louisville, KY: Westminster John Knox Press, 2017), p. 72].

¹⁰¹ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 7.

The temporality of Reformation thus exerts effects on disabled and abled bodies. The inability to help one's spiritual position through means such as charitable acts must have been concerning considering the Calvinist dedication to a belief in humankind's inherent depravity and natural inclination toward 'an intemperance which contends against God's control'.¹⁰² All humans are deemed to be in a state of 'perpetual disorder and excess' and 'all human desires are evil', not because they are deemed unnatural, per se, 'but because they are inordinate, and inordinate because nothing pure and upright can proceed from a corrupt and polluted nature'.¹⁰³

An anti-queer, ableist discourse thus becomes perceptible within these ideologies of unruly, disorderly, excessive selfhoods which perpetually deviate from God. 'Queer', comment Noreen Giffney and Myra J. Hird, 'is anything but seemly or manageable'.¹⁰⁴ And as my use of Beveridge's translation of Calvin shows, in stating that 'nothing pure and upright' can come from queer excess, postural metaphors discipline the body of the Protestant subject. In fact, Calvin's *Institutes of the Christian Religion*, translated for a sixteenth-century English audience by Thomas Norton in 1561, explicitly invokes Ovid's *Metamorphoses* on this point. The *Institutes* describe that 'although the glory of God do appeare in the outwarde shape of man, yet is it no doubt that the proper seate of the image of God is in the soule'.¹⁰⁵ Calvin goes on to say, however, that:

¹⁰² Alistair Fox, *The English Renaissance: Identity and Representation in Elizabethan England*, p. 62.

¹⁰³ John Calvin, *Institutes of the Christian Religion*, trans. by Henry Beveridge, Vol. II. (Edinburgh: Edinburgh Printing Company, 1845), p. 163.

¹⁰⁴ Noreen Giffney and Myra J. Hird, 'Introduction: Queering the Non/Human' in *Queering the Non/Human*, ed. by Noreen Giffney and Myra J. Hird (Aldershot: Ashgate, 2008), pp. 1-6 (p. 5).

¹⁰⁵ John Calvin, trans. by Thomas Norton, *The institution of christian religion, vvrytten in latine by maister ihon caluin, and translated into englysh according to the authors last edition. seen and allowed according to the order appointed in the quenes maiesties iniunctions* (London: Reinolde Wolfe & Richard Harrison, 1561). Online. EEBO. [Last accessed 18th May 2021].

I do not deny that as concernyng our outwarde shape, in asmuch as the same doeth distinguishe and sever us from brute bestes, we doe also therein more nerely approche to God than they [...] where al other lyvyng creatures doo grovellyngwise beholde the ground, to man is geven an upright face, and he is commanunded to loke upon the heaven, and to advance his countenaunce towarde the starres [...].¹⁰⁶

Book I of the *Metamorphoses*, which tells of the appearance of the first humans, is thus invoked in the *Institutes*. These originary patterns of human embodiment and shape narrate that although ‘all other animals are prone, and fix their gaze upon the earth, he gave to man an uplifted face and bade him stand erect and turn his eyes to heaven’ (Miller, I. I. 84-87). Looking back to antiquity, Calvin locates the epoch in which human intelligence and the upright spine are articulated together, defining what separates humans from the beasts. As Sander Gilman writes, ‘[t]he very notion of what defines the human being in contrast to all other living things in the ancient world is simple: upright posture’.¹⁰⁷ The very first description of the human form that the reader of Golding’s sixteenth-century translation of the *Metamorphoses* would thus encounter is the contrast between the ‘beasts [who] behold the ground with grovelling eye’ and the ‘man [with] a stately look replete with majesty’ who ‘behold[s] the heaven with count’nance cast on high, | To mark and understand what things [are] in the starry sky’ (Golding, I. 97-100). Fashioning postural difference between the upright figure of ‘man’ and the ‘grovelling’ beasts, Golding’s vocabulary of ‘stately [...] majesty’ confers power and authority that not only differentiates between humans and beasts but suggests that in humans, embodiment and social status are interlinked. Standing in for ‘humankind’, the signifier ‘man’ nonetheless produces a default masculine subject position, one that is erect and authoritative, physically and intellectually able.

¹⁰⁶ John Calvin, trans. by Thomas Norton, *The institution of christian religion, vvyrtten in latine by maister ihon caluin, and translated into englysh according to the authors last edition. seen and allowed according to the order appointed in the quenes maiesties iniunctions*. Online. EEBO. [Last accessed 18th May 2021].

¹⁰⁷ Sander Gilman, “‘Stand Up Straight’: Notes Toward a History of Posture”, *J Med Humanit* (2014), 35, pp. 57-83 (p. 61).

In these foundational images can be identified an early modern version of what Tobin Siebers refers to as the ‘ideology of ability’. At its most pernicious, this ideology, Siebers writes, ‘defines the baseline by which humanness is determined, setting the measure of body and mind that gives or denies human status to individual persons.’¹⁰⁸ The postural baselines in the first humans reflect the very form of the *Metamorphoses*; looking straight up to God, these able-bodied humans represent the discussions of straight and queer/crip temporalities which my thesis set out earlier. The able-bodied, upright, masculine, godly subject represents the orderly, the authoritative, the linear, that which ‘advances straight ahead’, to repeat Derrida’s words.¹⁰⁹ This figure, therefore, is the poem’s linear trajectory, its march toward Rome. As I have already discussed, however, underneath this overarching framework lies a flux of transformation, non-linear structure, complication, confusion and semiotic disorder. Things interweave in ways which challenge the narrative straightness that is also reflected in the upturned face of the first humans. The underlying, internal structure of the poem is its crip/queer identity, the temporal space where bodies, selfhoods, desires and language are unstable, in constant negotiation and forever being formed and re-formed into different shapes.

Translation and the Early Modern *Metamorphoses*

While my thesis is mainly concerned with drawing upon Disability Studies and queer and crip theories, I also draw upon the insights of Translation Studies, which since forming ‘a series of new alliances’ with other fields including post-colonial and gender studies in the 1990s, has been reforming how translation is perceived as critical practice.¹¹⁰ As Romy Heylen explains, Translation Studies moves beyond assessing a translation in terms of its fidelity and

¹⁰⁸ Tobin Siebers, *Disability Theory* (Ann Arbor, MI: University of Michigan Press, 2008), p. 8.

¹⁰⁹ Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. by Peggy Kamuf, p. 23.

¹¹⁰ Susan Bassnett, *Translation Studies*, Third Edn. (New York, NY: Routledge, 2002), p. 10.

equivalence to an original. Structuralist and post-structuralist thinking have dislodged the certainties attached to ideas of fidelity and equivalence, positioning translation as ‘a unique sign-producing act whereby the translator must choose between different sets of cultural norms and values’.¹¹¹ As all signs are drenched in ideology, when translations become drawn into the sign systems of a target culture, there can be no straightforward or unpolitical exchange between source and target literatures; rather, translations become part of a ‘dynamic, ideological process’ whereby a target culture’s identities might be both upheld and challenged *via* translations.¹¹² Thus, if translation can be seen as ‘a rewriting of an original text’, Susan Bassnett and André Lefevre note that ‘rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way’.¹¹³ As Suzanne Trill points out, the impact of poststructuralism’s replacement of a single authorial authority with intertextuality calls attention to all texts as rewritings, thus suggesting that ‘*all* writing is a form of translation as no [text] is purely the property of a single, originary author’ (emphasis in original).¹¹⁴ Despite early modern pedagogical practices such as double translation, which attempts to distill language into its purest form, Renaissance translators, from schoolboys up, would be acutely aware of a sense of ‘linguistic difference’.¹¹⁵ Although pedagogical books like Ascham’s *The Scholemaster* attempt to define different methods of translation, Massimiliano Morini argues that there is generally a flexible attitude to translation in the sixteenth century, with no clearly fixed and strict rules on how to translate.

¹¹¹ Romy Heylen, ‘Introduction: A Cultural Model of Translation’ in *Translation, Poetics & the Stage: Six French “Hamlets”*, ed. by Romy Heylen (London & New York, NY: Routledge, 1993), pp. 1-25 (p. 21).

¹¹² Liz Oakley-Brown, ‘Translation’ in *A New Companion to English Renaissance Literature and Culture*, ed. by Michael Hattaway (Chichester: John Wiley & Sons, 2010), pp. 120-133 (p. 120).

¹¹³ Susan Bassnett and André Lefevre, ‘Preface’, in *Translation, Poetics & the Stage: Six French “Hamlets”*, ed. by Romy Heylen (London & New York, NY: Routledge, 1993), pp. viii-ix (p. viii).

¹¹⁴ Suzanne Trill, ‘Sixteenth-Century Women’s Writing: Mary Sidney’s Psalmes and the “Femininity” of Translation’ in *Writing and the English Renaissance*, ed. by William Zunder and Suzanne Trill (Essex: Longman, 1996), pp. 140-158, p. 142.

¹¹⁵ Danielle Clarke, ‘Translation’ in *The Cambridge Companion to Early Modern Women’s Writing*, ed. by Laura Lunger Knoppers (Cambridge: Cambridge University Press, 2009), pp. 167-180 (p. 171).

Early modern translators, Morini suggests, often claim their concerns for faithfulness to their source texts in paratextual material; however, their practice is often very different to these claims, as translators:

cut or add significant portions of the text, alter original details in order to further their own interest, and employ their own metaphors, vocabulary, and prosody; what is more, they feel no qualms of conscience in doing so. Indeed, it has often been suggested that these deviations from their originals are the reason of the vitality of their work.¹¹⁶

Morini's use of the word 'deviation' provides an opening for translation to be considered as crip/queer, in those terms' challenge to what is 'normative' and fixed. As William Spurlin puts it, 'even the most painstaking fidelity in the translation of individual words can never reproduce fully the meaning they have in the original text'; what is produced, rather, is 'an imperfect relationship to the original source'.¹¹⁷ Translation, even if not translating queer content, might be a queer practice in that the 'disruptive, subversive space of indeterminacy between source and target language' produces 'a queer space, one that challenges any normative idea of straightforward, untroubled translatability'.¹¹⁸ If translation can be thought of as a queer practice, then queer's close relations to crip means translation's inevitable irreducibilities, deviations and non-identical reproductions are crip praxis, too. While my object in this thesis is not to interrogate the parameters of translation theory, I wish to use Spurlin's work as a starting point through which to think of translation as perhaps already crip/queer in its very movements. However, I also keep Nir Kadeem in mind, who questions the idea of seeing translation *as* queer. 'If the concept [of queer translation] merely conflates queer with translation, if it [...] does not open new ways of thinking and acting – in short, if there is no difference between queering and translating and if it does not make a difference – why would

¹¹⁶ Massimiliano Morini, *Tudor Translation in Theory and Practice* (Abingdon: Routledge, 2017), p. 4.

¹¹⁷ William J. Spurlin, 'The Gender and Queer Politics of Translation: New Approaches', *Comparative Literature Studies*, 51.2 (2014), pp. 201-214 (p. 201; p. 210).

¹¹⁸ William J. Spurlin, 'The Gender and Queer Politics of Translation: New Approaches', p. 207.

we need, want, or think such a concept? Kadeem asks.¹¹⁹ Drawing on Disability Studies concepts of what is gained, rather than lost in disability, Elizabeth B. Bearden encourages the consideration of ‘what is potentially gained in translation, a perspective that is especially evident in Renaissance translation theory and practice’. Bearden points out, in similar fashion to Morini, that the early modern period works on the sensibilities that ‘a translation should render the spirit of the work, sense for sense, rather than a literal transposition, word for word’.¹²⁰ It is helpful to understand that translation itself could be conceptualised through disability and as a prosthetic activity that chimes with Wills’ conception of ‘prothesis’ as the constant displacement of signs. Roger Ascham’s *The Scholemaster* tells the tale of a Bishop who has told Ascham that the Greek tongue has become redundant since everything, apparently, has been translated into Latin. What the Bishop fails to understand, states Ascham, is that:

even the best translation, is, for mere necessitie, but an evill impied wing to flie withal, or a hevie stompe leg of wood to go withal: soch, the hier they flie, the sooner they falter and faill: the faster they runne, the ofter they stumble, and sorer they fall.¹²¹

Although Ascham’s assessment is not intended as a compliment to the movements of translation, he does recognise that signs do not reproduce in orderly ways from text to text and culture to culture. What is ‘gained’ from an attention to translation is not, as in the case of Ascham, necessarily positive representations or attitudes to atypical embodiments; however, it does imply that there are historically specific conceptual links to be made between translation’s movements and crip/queer embodiments. Therefore, there is crip/queer gain to be made from the recognition that translation is not only a linguistic but semiotic activity. As Susan Bassnett

¹¹⁹ Nir Kedem, ‘What is Queer Translation?’ *Symploke*, 27.1-2 (2019), pp. 157-183 (p. 161).

¹²⁰ Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability*, p. 106.

¹²¹ Roger Ascham, *The Scholemaster*, ed. by Edward Arber (London: Constable & Co Ltd., 1927), pp. 127-128. All further references are to this edition and will be provided in the body of the thesis by page number.

observes, beyond the idea ‘that translation involves the transfer of “meaning” contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also’.¹²² Language does not ‘reflect’ reality in any time or place but contributes to shaping and producing the world. No two social and cultural worlds can thus be the same and hence ‘there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence [...] as each [sign] contains [...] a set of non-transferrable associations and connotations’.¹²³ The processes of early modern translation, therefore, can show (like the *Metamorphoses* and its vast array of aetiologies) how things come to be, how ‘shapes’ are ‘transformed to bodies strange’ within the sixteenth- and seventeenth-century English vernacular.

As argued by critics such as Anne Coldiron, translation forms the ‘literary habitus’ and ‘generative matrix’ of early modern England.¹²⁴ Translation is a way for England to address itself as a ‘culture of aspiration’ and translation is thus conducted in the service of the nation, augmenting its resources,¹²⁵ and viewed alternately as a ‘high status [...] activity’ as well as ‘pedestrian drudgery’.¹²⁶ Translation, then, is a rehabilitative activity for the condition of the English vernacular at this time. Charles Barber notes that in the first half of the sixteenth century, the English tongue is barely known outside of its own island, and lacked prestige, although this improved throughout the sixteenth century. Nonetheless, compared with Romance languages and Latin and Greek, some are apt to complain that English could be ‘said

¹²² Susan Bassnett, *Translation Studies*, 4th Edn. (Abingdon: Routledge, 2014), p. 24.

¹²³ Susan Bassnett, *Translation Studies*, 4th Edn., p. 25.

¹²⁴ A. E. B. Coldiron, ‘Translation and Translations’ in *A Companion to Renaissance Poetry*, ed. by Catherine Bates (Chichester: John Wiley & Sons, 2018), pp. 16-30 (p. 17).

¹²⁵ Raphael Lyne, *Ovid’s Changing Worlds: English Metamorphoses 1567-1632* (Oxford: Oxford University Press, 2001), pp. 2-4.

¹²⁶ Danielle Clarke, ‘Translation’ in *The Cambridge Companion to Early Modern Women’s Writing*, ed. by Laura Lunger Knoppers, p. 167.

to be deficient in vocabulary and to be “barbarous” [...] “unexpressive, lacking in eloquence””.¹²⁷

The paratexts which scaffold Golding’s translation demonstrate that the Calvinist translator is as interested in trying to reform what could be seen as an impaired English tongue as much as stabilising and ordering the body and its desires. In the Epistle accompanying the first four books of the *Metamorphoses* addressed to his patron, Robert Dudley, the Earl of Leicester, Golding begins on an anxious note: ‘If this work were fully performed with like eloquence and cunning of inditing by me in English as it was written by th’author’ (1565 Epistle, 1-2); the initial conditional ‘if’ signals the concern in this epistle with the English vernacular’s ability to translate fifteen books of Ovid. Indeed, the delivery to Dudley of only the first four books is termed by Golding his ‘maimed and unperfect translation’ (20), an apt description that encompasses both the unfinished project of the *Metamorphoses* as well as the lack of confidence in the English vernacular. As Susan Bassnett observes, the national interests of translation see it emerge at points where a culture ‘struggles to assert its own individuality and establish its own literature’.¹²⁸ Like an Elizabethan schoolboy, the English tongue is going to be put through ‘painful exercises attempted of a zeal and desire to enrich [the] native language with things not heretofore published in the same’. A subtext, however, is available: Golding draws links between his ‘maimed and unperfect translation’ and ‘the state of [its] giver’ (24); the ‘maimed’ metaphor for both text and giver plays on the sorts of humility topos familiar to paratextual material in the period; however, it also hints at the material, physical and intellectual labour involved in translation. Golding’s hope that his ‘former travail’ will be ‘sufficiently recompensed’ (25) strongly hints of remuneration from Leicester in order to become rejuvenated and ‘enforced to persevere’ in the arduous project (25-27). Translating

¹²⁷ Charles Barber, ‘The English Language in the Age of Shakespeare’ in *The New Pelican Guide to English Literature*, ed. by Boris Ford, Vol II. (Harmondsworth: Penguin, 1982), pp. 227-244 (p. 227).

¹²⁸ Susan Bassnett, *Reflections on Translation* (Bristol: Multilingual Matters, 2011), p. 6.

fifteen books of the *Metamorphoses* could be no easy task, and likely is a project beset by the potential for physical, intellectual and emotional fatigue as the translator tries to stretch, bend and twist the English tongue to match Ovid's 'eloquence and cunning' (1).

Even if Golding's impaired translation is read as a straightforward and opportunistic metaphor, this metaphor is thus enmeshed in the materiality of homosocial relations when the patron-client relationship takes place, as with Golding and Leicester, between men. Eve Kosofsky Sedgwick's *Between Men* redefines the term 'homosocial', situating bonds between men within 'the orbit of "desire," of the potentially erotic' in order to hypothesise for premodernity the 'potential unbrokenness of a continuum between homosocial and homosexual'.¹²⁹ An important point for Sedgwick is that 'in any male-dominated society, there is a special relationship between male homosocial (*including* homosexual) desire and the structures for maintaining and transmitting patriarchal power' (emphasis in original).¹³⁰ Sedgwick has much to say on the inequalities of these structures but I wish to take up and extend her larger point that women are points through which homosocial bonds are formed and patriarchal power is transmitted and reinforced.

I suggest that Sedgwick's framework can be adapted to further read the metaphorical aspect of Golding's 'maimed and unperfect translation' as a homosocial exchange that depends upon the production of crip and able bodies. In the 1567 Epistle to Leicester, accompanying the completed translation, the tone is very different, the translator's task finally 'brought to an end' (1567 Epistle, 3). While the first Epistle is composed of thirty lines of prose, the second is 616 lines of the poetic form, the fourteener, into which the poem has been translated; the forms of the Epistles begin to take on the appearance of the language that describes them, a comparison of 'maimed and unperfect' and a translation 'fully now accomplished' (588), not

¹²⁹ Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York, NY: Columbia University Press, 1985), p. 1.

¹³⁰ Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*, p. 25.

‘a member rent | Or parted from the residue of the body any more’ (586-87). Indeed, Golding’s translation is figured in the second Epistle as a chariot that ‘about the mark hath found the way, | And at their weary race’s end my breathless horses stay’ (1-2). The translation has become a full body, rather than a severed limb; furthermore, the translator is figured as an able, masculine figure in charge of the kind of chariot which in Book II the youthful Phaëton cannot manage to control. Golding is now aligned with Phaeton’s father Apollo, the sun god and a god of poetry. Apollo is also the real driver of the chariot, a vehicle he makes known that not even Jove is strong enough to control (79-85). In reaching the end of the line and getting to the end of the translation, there are no longer any queer connotations about the ‘maimed and unperfect translation’, nor about the bodily strength and ability of the translator. As Sara Ahmed remarks, normative orientations shunt bodies ‘in some ways more than others’ and normativity is to ‘follow the line that is followed by others’ without turning or deviating.¹³¹ Furthermore, this is an act of overcoming a painful, slow, disabling, crip/queer time: ‘Through Ovid’s work of turnèd shapes I have *with painful pace* | Passed on, until I have attained the end of all my race’, Golding relates in his address ‘To the Reader’ (my emphasis). Battling on through this ‘painful pace’ to determinedly reach ‘the end’ of his task connotes what Disability Studies scholars see as an ideology of overcoming disability. Within this ideology, disabled people are expected to transcend their disability as individuals, showing the necessary grit and determination ‘to surmount their particular impairment through sheer willpower’.¹³² The focus on individuals shifts the onus from societal responsibility and change, and positions disability as something undesirable to be cured rather than a site of any potential.

¹³¹ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, NC & London: Duke University Press, 2006), p. 15.

¹³² Jason Farr, *Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature* (Pennsylvania, PA: Bucknell University Press, 2019), p. 25.

Therefore, there are clear contrasts between the forms of the two Epistles. The *topoi* of disability and vulnerability are assigned to the anxious, prose dedication of thirty lines attached to a fragment of the translated poem (relatively speaking). In contrast, an able-bodied Epistle is not only evident in the imagery of restored limbs and strongly steered chariots but in the Epistle's form, over six hundred lines of fourteeners. The side-by-side placement of the paratexts, as in Madeleine Forey's modern edition of Golding, illuminates how dis/ability operate as formal binary oppositions produced through each other's significations. Significantly, when the complete translation is published in 1567, a 'textual amputation' is performed and the first Epistle to Leicester is removed, thus presenting to the Earl and to the general public a thoroughly able-bodied translation 'fully now accomplished' (588).¹³³ Indeed, the 1565 Epistle has been made to undergo its own metamorphosis, a shape transformed into a body strangely concerned with exhibiting its own completion.

The foregoing discussion of Golding's paratexts here serve as a bridge into the first chapter of the thesis. Chapter 1 follows the figure of Vulcan through Golding's translation. The metalworker god is well-known for his limp; therefore, I follow in his footsteps to consider how Golding is translating his *Metamorphoses* into a Calvinist temporality concerned with the control and restraint of the body. I consider the ways that the translation's ableism also demonstrates an awareness of its own textuality and that the desire to stabilise bodies is also the desire to stabilise words. In Chapter 2, I move from the late 1560s to the 1590s and explore the brief appearance of the group of poems now often described as 'epyllia'. I argue that these poems can be read through crip as well as queer temporalities and in fashioning material from

¹³³ Mark Thornton Burnett pays attention to textual form as disabled or able-bodied, using the term 'textual amputation' to interrogate how authorship and print practices might generate, deformed or "perfect" textual bodies, for example, in Shakespeare's First Folio (1624). A decade before Hobgood and Houston Wood's field-defining *Recovering Disability in Early Modern England* (2013), Burnett is aware of the larger field of Disability Studies which informs his analysis of the cultural construction of 'monsters' in early modern English drama and culture. [Mark Thornton Burnett, *Constructing "Monsters" in Shakespearean Drama and Early Modern Culture* (Houndmills: Palgrave Macmillan, 2002).

‘stumps’ of Ovid they can be read as pleasurable sites that re-member disability. Chapter 3 moves into the seventeenth century to examine George Sandys’ 1632 monumental translation of the *Metamorphoses*. I argue that this translation, the last complete vernacular Ovid produced in early modern England,¹³⁴ is concerned with ‘curing’ an unruly language and thus rehabilitating the Ovids which have gone before (such as Golding’s far chunkier rendering). However, I argue that even as Sandys aims for greater clarity, tautness and accuracy, this does not solve the conundrum that language is always prosthetic and crip/queer. The final two chapters move into the arena of drama and the early modern English professional stage. Chapter 4 takes up two plays of interest to Disability Studies; firstly, the lesser-known *Look About You* (pub. 1600) and secondly, *A Larum for London* (pub. 1602), which has gathered more attention from Disability Studies scholars for its lead character, the metonymically named Stump, so-called for his wooden leg. Chapter 5 considers another popular play with Disability Studies scholars, *The Fair Maid of the Exchange*, known for its character Cripple; and takes in Thomas Heywood’s *The Iron Age* 1&2 (pub. 1632). I argue that an attention to Ovidian residues in this play cannot be extricated from their engagements with disability; furthermore, the plays demonstrate sixteenth- and seventeenth-century attitudes toward Ovidian influences. While *A Larum for London* offers Ovidian possibility, ultimately *Fair Maid of the Exchange* is less convinced by Ovid’s role in seventeenth-century London.

¹³⁴ I am following Terttu Nevalainen’s definition of the early modern English period as spanning 1500 to 1700 in ‘Early Modern English’, *Oxford Research Encyclopedia of Linguistics*. 22 Aug. 2017; Accessed 24 Mar. 2023<<https://oxfordre.com/linguistics/view/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-264>> After Sandys’ Ovid, the next new English translation of the complete *Metamorphoses* is Samuel Garth’s collaborative edition (1717).

Chapter 1

Crip/Queer Culture in Arthur Golding's Ovid.

This chapter crosses from my introduction's discussion of the paratextual material scaffolding Arthur Golding's 1565-67 translation of Ovid's *Metamorphoses* into a longer discussion of Golding's translation of the poem itself. I take up the crip/queer methodologies set out and demonstrated in my introduction in order to discuss the ways how 'disability as a social narrative' is constructed through 'cultural and artistic tropes and types'¹³⁵ in relation to Golding's Ovid. In my introduction, I describe my approach as influenced by Cultural Materialism; this chapter extends that interest, bringing into frame more clearly the concept that no cultural artefact stands still but is always in flux, occurring 'all the time and at every point where meaning is communicated'.¹³⁶ As Sinfield argues, 'cultural production' aims at reproducing dominant cultural norms and securing an 'existing order'. However, as texts are always complex sites of negotiation and struggle, where 'dominant [...] [,] residual, emergent, subordinate and oppositional forces' are present,¹³⁷ a straightforward and secure reproduction of order is never likely.

As noted by Sarah Annes Brown, Ovid's *Metamorphoses* is intensely concerned with scrutinising its own status and processes as a cultural artefact and the poem displays a fascination with 'various kinds of artists and with the nature of the art they produce'.¹³⁸ One

¹³⁵ David T. Mitchell and Sharon L. Snyder, 'Introduction: Disability Studies and the Double Bind of Representation' in *The Body and Physical Difference: Discourses of Disability*, ed. by David T. Mitchell and Sharon L. Snyder (Ann Arbor, MI: University of Michigan Press, 2001), pp. 1-34 (p. 24).

¹³⁶ Alan Sinfield, 'Introduction: Reproductions, Interventions' in *Political Shakespeare: New Essays in Cultural Materialism* (Manchester: Manchester University Press, 1985), pp. 130-133 (p. 131).

¹³⁷ Alan Sinfield, 'Introduction: Reproductions, Interventions' in *Political Shakespeare: New Essays in Cultural Materialism*, p. 131.

¹³⁸ Sarah Annes Brown, *The Metamorphosis of Ovid: From Chaucer to Ted Hughes* (London: Duckworth, 1999), p. 40. Other artists in the *Metamorphoses* include: the Minyepides who spin and tell stories to pass the time while avoid Bacchic rites and who are transformed into bats (IV. 1-415); The Pierides, who challenge the Muses to a singing contest, unwisely as it turns out; they are transformed into magpies (V. 662-678); Arachne, who denies Minerva's influence on her work and is transformed by the goddess into a spider (VI. 1-145); Philomela, discussed in my introduction, who weaves her story of rape and mutilation into a tapestry to be read by her sister, enabling

such artisan is Vulcan, one of the most well-known disabled mythological gods who, across the landscape of the *Metamorphoses*, is linked with several projects: the doors of the sun-god Apollo's palace and Apollo's carriage (Book II), the net which captures Mars and Venus in their extra-marital activities (Book IV) and the armour of Achilles for which Ulysses and Ajax vie in the wake of the Trojan War (Book XIII). Although this chapter has more to say later about Book XIII's armour, this fight over the 'heavenly gift' that has been fashioned by 'Sir Vulcan' (Golding, XIII. 350) aptly demonstrates the way that cultural products are systems of signification involved in struggles to claim the 'correct' meaning or reading. The armour, claims Ulysses, has been 'wrought | With such exceeding cunning' that it should only be claimed by one who has the 'wit' and 'knowledge' to understand what '[t]he things engraven on the shield do mean' (Golding, XIII. 350-53). There is a casual ableism embedded in this statement: the rightful owner of the armour must be of sufficient intellectual 'wit'. Golding's 'wit' and 'knowledge' translates Ovid's more earthy image which specifies that a rough, undeveloped, wild, rough, coarse (*rudis*) soldier without mind, heart or feeling (*pectore*) can be clothed (*indueret*) in these arms (*rudis et sine pectore miles indueret*; Miller, II. XIII. 291). In the transfer between source and target text, then, we can begin to see what terms like 'wit' represent in early modern culture as it takes on (a rude, undeveloped, coarse) shape and gathers further ableist signification in its production of masculine selfhoods. Vulcan's shield, therefore, helps to show how the *Metamorphoses* in translation is absorbed in 'the processes, problems and politics of signification, and the ways in which humankind is made subject through and in

revenge on Tereus (VI. 401-674); Daedalus constructs a labyrinth in which to enclose the Minotaur, the half-human, half-bull offspring that results from Pasiphaë's copulation with a bull (VIII. 152-182); desiring to escape Crete, Daedalus makes wings out of feathers, twine and wax; his son Icarus flies too close to the sun and they melt (VIII. 183-235); Orpheus sings a series of songs of transgressive desires; he is dismembered by the Thracian women (X. 143-739); Orpheus' song includes the tale of Pygmalion who sculpts his idea of an ideal female form and falls in love with his creation; Venus brings the form to life (X. 243-297); Midas's ears are transformed into those of an ass when he is the lone voice who prefers the music of Pan to Apollo (XI. 146-193); Cyclops composes a poem as part of his attempts to woo Galatea (XIII. 738-897). All line numbers refer to the Loeb Classical Library edition of the *Metamorphoses*.

language’¹³⁹ from a Disability Studies standpoint. If culture is involved in ‘making [...] meanings which are always, finally, political meanings’,¹⁴⁰ Ulysses is aware of the intersections of signification and the body, and the episode shows how some bodies are kept away from, out of, or apart from certain cultural forms.

I am therefore interested in how Vulcan works in this chapter. Firstly, I follow the traces of the cultural output of the disabled god; however, I do not restrict myself to a discussion of these artefacts only. I ask Vulcan to act as a guide through this chapter not in spite of his legendary limp, discussed in more detail later, but because of this limp and its ability to move in unusual directions. Indeed, Vulcan can embody the ‘prosthesis’ discussed in the introduction of my thesis, the joint between body and language which describes the unruly operation of signs as the move in non-linear, queer/crip directions. Secondly, as I do above, I consider the critical work Vulcan can perform in illuminating and helping to challenge crip/queer representations of power involved in this translation. Finally, I argue that Vulcan is put to work in the translation in conservative ways and is made to uphold Golding’s Calvinist investments in stabilising words and bodies.

In Roman culture, as Alison Sharrock notes, masculinity is in part constructed via a control of both the inner and exterior self known as autarky.¹⁴¹ In the episode where Vulcan discovers his wife Venus in bed with Mars, the god of war (Golding, IV. 206-228) I argue that Golding’s translation constructs subtle differences which show the translator’s concern with Calvinist discourses of bodily regulation. Through an attention to crip/queer time, I suggest that Vulcan becomes a standard-bearer for Calvinist control in Golding’s translation. I also consider to what extent this is tied up with Vulcan’s disabled embodiment. Vulcan seems an

¹³⁹ Liz Oakley-Brown, *Ovid and the Cultural Politics of Translation in Early Modern England* (Aldershot: Ashgate, 2006), p. 8.

¹⁴⁰ Alan Sinfield, *Cultural Politics – Queer Reading*, p. viii.

¹⁴¹ Alison Sharrock, ‘Gender and Sexuality’ in *The Cambridge Companion to Ovid*, ed. by Philip Hardie (Cambridge: Cambridge University Press, 2002), pp. 95-107 (p. 96).

ideal figure for both translator and my thesis to follow given that artisanal figures are associated with the errancy and disorder of representation in early modern England. Patricia Parker's work illuminates how the period's discourses of artisanry such as weaving or carpentry are closely aligned with the operations of writing and language, the orderly and proper knitting and joining together of words. As Parker writes, concern remains in the period around the potential for 'the dilation or amplification of discourse, with its attendant danger of tedious prolixity'.¹⁴² Given that the correct joinings of words could connote socially sanctioned relationships, however, the unspooling of words into disorder is a possibility that threatens to spread into social relationships, too. It is helpful at this point to recall Golding's sense of Ovid's poem as a chain. As 'each link within another winds', the reader is led towards a progressive and teleological Christian interpretation and each myth is given progressive 'light' by the one preceding it ('To the Reader', 205-212). In my introduction I argued that Golding's framing of a Christian pattern to be unfolded in a linear way not only reads Ovid as a proto-Calvinist but aims to straighten out the poem's complicated structure of cyclicity, rehearsal, repetition, forward-flashes and non-linear timelines. Essentially, I argued, unkinking this chain constitutes a straightening out of crip/queer form. Overlaying his pattern onto Ovid's complexly interwoven 'chain' illuminates that the translator is concerned with the careful management and framing of the way that words, concepts and narratives interlink and join. Furthermore, Golding's 1567 Epistle to Leicester also brings together ideas of orderly patterns and artisanry, remarking that the translation will show '[h]ow Ovid's scantlings with the whole true pattern do agree' (1567 Epistle, l. 379). Although in 'agree' Golding suggests equivalence between the Latin poem and its English context, 'Ovid's scantlings' in fact positions the Latin poem as a 'rough draft' or a

¹⁴² Patricia Parker, "'Rude Mechanicals'" in *Subject and Object in Renaissance Culture*, ed. by Margreta de Grazia, Maureen Quilligan and Peter Stallybrass (Cambridge: Cambridge University Press, 1996), pp. 43-82 (p. 50).

‘specimen’,¹⁴³ only reaching its full potential when drawn into the ‘whole true pattern’ of England’s Protestant culture. In a sense, Golding positions Ovid’s poem as formally deformed and feminised, not yet brought to full teleological growth. This suggestion inheres in ‘scantling’ itself: the word also means ‘a builder’s or carpenter’s measuring-rod’.¹⁴⁴ Golding’s translation thus betrays an awareness of the ways words and bodies, words *about* bodies, must be carefully framed and measured in order to avoid linguistic and social disorder, and to join together with the ‘true pattern’ of Calvinist England.

Crippling and Queering Vulcan’s History.

As discussed in my introduction, Ovid’s *Metamorphoses* does not present a wealth of subject positions that might be easily recognised as ‘disabled’. My discussion of the Vulcan found in the *Metamorphoses* therefore begins from the observation that this god does not appear to limp. The poem’s readers glean, largely from passing comments rather than any focussed characterisation, that the god of fire hails from Lemnos (Miller, I. IV. 185), is the son of Juno (Miller, I. IV. 173) and is a skilful metalworker: he has made the doors of Apollo’s palace (Miller, I. II. 5-7), Apollo’s gold and silver chariot (Miller, I. II. 106) and armour for Achilles (Miller, II. XII. 614; XIII. 289-291). Within these scattered references in Ovid’s text that the Loeb edition indexes, nowhere is there a detailed backstory or a mention of disability attributed to Vulcan. From a crip perspective, this is a striking omission, given that Ovid’s poem is itself a metamorphosing of extant Greek and Roman myths.¹⁴⁵ In the course of the development of an identifiably Roman mythology, various gods and goddesses are identified with Greek

¹⁴³ ‘scantling, n.’ *OED Online*, Oxford University press, December 2021, www.oed.com/view/Entry/171931. [Accessed 13 February 2022].

¹⁴⁴ ‘scantling, n.’ *OED Online*, Oxford University press, December 2021, www.oed.com/view/Entry/171931. [Accessed 13 February 2022].

¹⁴⁵ Sarah Annes Brown, *The Metamorphosis of Ovid: From Chaucer to Ted Hughes* (London: Gerald Duckworth & Co. Ltd., 1999), p. 1.

counterparts; the Roman Vulcan is often identified with Greek mythology's Hephaestus, who is frequently described in character glosses as 'lame'.¹⁴⁶ 'Frequent' mentions, however, does not mean that Hephaestus' crip history is unified and settled. As Maura Brennan notes, Hephaestus's deformity is conflicted across different literary representations which 'span centuries, from Homer's eighth-century BCE epics' onwards,¹⁴⁷ with varying interpretations as to why the god is 'born with a disability'.¹⁴⁸ Even the assumption that Hephaestus 'has been lame from birth'¹⁴⁹ is not straightforward.¹⁵⁰ Henri-Jacques Stiker, for instance, avers that uncertainty surrounds the issue of 'exactly what [Hephaestus's] disability was' and 'how it occurred',¹⁵¹ and in Jay Dolmage's succinct summation, there seems to be 'no one essential Hephaestus' that emerges from the various textual representations.¹⁵² Nevertheless, across multiple sites of Western culture including 'vase paintings, sculpture, and written texts', the dominant representation of Hephaestus is of a figure whose 'feet [are] twisted' and whose non-normative embodiment is often foregrounded.¹⁵³

¹⁴⁶ See, for instance: Manfred Lurker, *The Routledge Dictionary of Gods and Goddesses, Devils and Demons* (London & New York, NY: Routledge, 2004), p. 78; also 'Hephaestus.' *Britannica Concise Encyclopaedia*, Encyclopaedia Britannica, Britannica Digital Learning, 2017. *Credo Reference*, <http://ezproxy.lancs.ac.uk/login?url=https://search.credoreference.com/content/entry/ebconcise/hephaestus/0?institutionId=3497>. [Accessed 20 Oct. 2021].

¹⁴⁷ Maura Brennan, 'Lame Hephaistos', *The Annual of the British School at Athens*, 3.1 (2016), pp. 163-181 (p. 163).

¹⁴⁸ Maura Brennan, 'Lame Hephaistos', *The Annual of the British School at Athens*, p. 164.

¹⁴⁹ William Brockliss, 'Out of the Mix: (Dis)ability, Intimacy, and the Homeric Poems', *Classical World*, 113.1 (2019), pp. 1-27 (p. 4).

¹⁵⁰ 'Hephaestus.' In *The Columbia Encyclopedia*, Paul Lagasse & Columbia University, Columbia University Press, 8th edn., 2018. *Credo Reference*, <http://ezproxy.lancs.ac.uk/login?url=https://search.credoreference.com/content/entry/columency/hephaestus/0?institutionId=3497>. [Accessed 24 October. 2021].

¹⁵¹ Henri-Jacques Stiker, *A History of Disability*, trans. William Sayers (Ann Arbor, MI: University of Michigan Press, 1999, 2019), p. 59. See 'Hephaestus', Jessica Mallenthin and Susan O. Shapiro, *Mythology Unbound: An Online Textbook for Classical Mythology* for a gloss on the diverging origin stories of Hephaestus's disability, one relating a congenital disability and another describing disability caused by a fall from the heavens. (Open Access: <<https://press.rebus.community/mythologyunbound/chapter/hephaestus/>> [Accessed 24 October 2021].

¹⁵² Jay Timothy Dolmage, *Disability Rhetoric* (Syracuse, NY: Syracuse University Press, 2014), p. 176.

¹⁵³ Jay Timothy Dolmage, *Disability Rhetoric*, p. 154.

Ovid's omission of Vulcan's disability is thus noticeable, even more so given that elsewhere in his literary output Vulcan definitely limps. The *Ars Amatoria*, produced before the *Metamorphoses*, narrates much the same myth of Vulcan's discovery of Venus's infidelity with Mars as does *Metamorphoses* Book IV; this section of the *Metamorphoses* represents the poem's most sustained attention to Vulcan, the god flashing only briefly into focus at other times in the poem. The *Ars Amatoria*'s rendering of the infidelity myth pointedly constructs a cruelly ableist Venus who mocks Vulcan's deformity (as well as his profession); her low opinion of her husband enhances her attractiveness to an equally ableist Mars who enjoys Venus's cruel mimicry of her husband's embodiment.¹⁵⁴ Ovid's omission therefore changes the way in which the myth functions and signifies from a crip/queer perspective. With no signifiers that clearly denote disability in evidence, the *Metamorphoses*' elision of Vulcan's limp produces a queer figure, one whose history suggests disability but whose representation in the poem contests it. The absence of the limp, therefore, can make us consider representation itself. Dan Goodley points out that in binary oppositions such as disabled/able-bodied, the dominant term is not named;¹⁵⁵ that is, no character gloss would refer to 'the able-bodied Vulcan'. The *Metamorphoses* enacts a type of 'narrative prosthesis', the device that Mitchell and Snyder suggest as functioning to remove disability from view and 'return the incomplete body to the invisible status of a normative essence'.¹⁵⁶ In straightening out Vulcan's feet and the crip representational histories that have preceded the *Metamorphoses*, the intersections of

¹⁵⁴ The passage describes that 'Oft at her husband's legs the wanton jeered, | Oft at the hands his fiery trade had seared. | To Mars in graceful mimicry she'd ape | Her spouse, and charm enhanced her lovely shape.' B.P. Moore & A.D. Melville, 'The Art of Love', in Ovid, *The Love Poems*, trans. by A.D. Melville (Oxford: Oxford University Press, 1990). [Book II, l. 567-570]. Caleb M. X. Dance tracks then narrative use of laughter in Homeric and Ovidian renditions of this myth, observing that Venus' laughter in the *Ars Amatoria* at Vulcan's feet and profession is one of the ways in which Ovid reworks Homeric laughter. Dance suggests that Venus' mockery of Vulcan attempts to create an intimate experience between herself and Mars and to prime the audience of the *Ars* to see the cuckolded god as the target of derision. Caleb M. X. Dance, 'Laughing with the Gods: The Tale of Ares and Aphrodite in Homer, Ovid, and Lucian', *Classical World*, 113.4 (2020), pp. 405-435.

¹⁵⁵ Dan Goodley, *Disability Studies: An Interdisciplinary Introduction* (London: Sage, 2011), p. 104.

¹⁵⁶ David T. Mitchell and Sharon L. Snyder, *Narrative Prosthesis: Disability and the Dependencies of Discourse* (Ann Arbor, MI: University of Michigan Press, 2000), p. 8.

ableism, heteronormativity and social status embedded in the *Ars Amatoria*'s rendering are made covert in the *Metamorphoses*' version of this myth. These intersections of power are legible only to those readers familiar with Vulcan's crip mythological histories and/or Ovid's alternative literary representation.

Nevertheless, Golding's translation of Book IV of the *Metamorphoses* embeds Vulcan's body in crip/queer temporal registers which contest the straightforward and smooth logics of time associated with able-bodied heteronormativity. Directed by the all-seeing Apollo towards the 'th'advoutery' (Golding, IV. 210) of Mars and Venus, Vulcan's mind and body are temporarily overwhelmed, his ability to intervene in the erotic scene disrupted. Miller translates Ovid's *at illi et mens et quod opus fabrilis dextra tenebat excidit* as 'Then Vulcan's mind reeled and the work upon which he was engaged fell from his hands' (Miller, I. IV. 174-6). Ovid's next word, the adverbial *extemplo*, is translated by Miller as '[s]traightaway' (Miller, I. IV. 176), a rapid recovery supported by Barbara Weiden Boyd's contention that Ovid's Vulcan 'regains his ability to plot revenge very quickly'.¹⁵⁷ Ovid's Vulcan, therefore, is in this sense able-bodied with the ability to overcome the body's vacillations without delay.

At the point where Vulcan's hands drop his work, Golding's translation crips and queers the body's experience of time, narrating '[t]hat heart and hand and all did fail in working for a space. | Anon he featly forged a net of wire...' (IV. 212-13). John Frederick Nims argues that Golding's meter, the capacious fourteener or heptameter, frequently 'forces him to patch out lines with [...] dull putty', superfluities that are not necessarily required.¹⁵⁸ 'For a space' might well be glossed over as the kind of 'dull putty' or unnecessary filler that Nims suggests. As my introduction discusses, however, translation studies has 'shifted from principally

¹⁵⁷ Barbara Weiden Boyd, *Ovid's Homer: Authority, Repetition, and Reception* (Oxford: Oxford University Press, 2017), p. 232.

¹⁵⁸ J. F. Nims, 'Introduction: Ovid, Golding, and the Craft of Poetry' in *Ovid's Metamorphoses: The Arthur Golding Translation, 1567*, ed. by John Frederick Nims (Philadelphia, PA: Paul Dry Books, 2000), pp. xiii-xxxv (p. xxiv).

aesthetic evaluations’ of translation, ‘towards the consideration of translation as a dynamic, ideological process inextricably linked with the construction, and contestation, of [...] identities’.¹⁵⁹ While ‘for a space’ seems to point back to or recognise itself as a phrase existing to fill up the line, I would like to suggest, *pace* contemporary translation studies, that this ‘space’ contributes to the translation’s ‘ideological process’, inserting a literal temporal spacing, a sense of crip time, just at the point where the ‘heart and hand and all’ are said to ‘fail’. The full stop after ‘space’ decelerates time further, inserting a pause that contains Vulcan’s embodied experiences within the line and separating these affects from the following line’s initial ‘Anon’, Golding’s translation of Ovid’s *extemplo*. ‘Anon’ itself is a somewhat slippery temporal signifier, simultaneously deferring time as well as pushing the action forward. The adverb, as the *OED Online* describes, signifies the progression of something ‘in a straight course, straight on’ or ‘[s]traightaway, at once, forthwith, instantly’.¹⁶⁰ However, the *OED* also notes that it is a term ‘[g]radually misused’ to signify ‘[s]oon, in a short time, in a little while’.¹⁶¹ The temporal ambiguities of the early modern ‘anon’ call attention to the way in which ‘there is ordinarily no full equivalence through translation’ and that ‘[e]ven apparent synonymy does not yield equivalence’.¹⁶² Thus confronted with the sight of Mars and Venus, Golding translates Vulcan into a queer and crip sense of embodied time which is disrupted from linearity. This embodiment points to the fact that there is also no neat linear movement between source and target texts in translation: Vulcan’s crip/queer body and translation itself are in a temporal dialogue, the body’s phenomenological experience also the site of translation’s displacement and deferral of signs between source and target texts.

¹⁵⁹ Liz Oakley-Brown, ‘Translation’ in *A New Companion to English Renaissance Literature and Culture*, ed. by Michael Hattaway (Oxford: Blackwell, 2010), pp. 120-133 (p. 120).

¹⁶⁰ ‘anon, adv.’ *OED Online*, Oxford University Press, September 2021, www.oed.com/view/Entry/8053. [Accessed 29 October 2021].

¹⁶¹ ‘anon, adv.’ *OED Online*, Oxford University Press, September 2021, www.oed.com/view/Entry/8053. [Accessed 29 October 2021].

¹⁶² Susan Bassnett, *Translation Studies*, 3rd edition. (London and New York, NY: 2002), p. 23.

As his body regains its composure, moving past the moment where the body ‘fails’ and beginning to work once more to fashion the net that will trap Venus and Mars, Vulcan seems to return to what might appear, from an ableist perspective, ‘normative’ bodily functions and time. Golding’s translating of Ovid’s description of how Vulcan’s ‘mind reeled’ (Miller, I. IV. 174-6) amplifies the humoral framing of early modern bodyminds inherited from classical thinking; Golding’s version narrates how Vulcan’s ‘heart and hand and all did fail in working’ (IV. 212). In the humoral model of embodiment, the heart is an integral organ for the formation and distribution of the body’s humours and passions. The ‘onset of emotion’ would be experienced as ‘a rush of spirituous blood to the heart’, the organ dilating and causing further effects upon the body and its behaviours.¹⁶³ Golding’s expanded descriptions of the body and temporal spacings dilate, like the humoral heart, the translation’s representation of embodied time. This reading thus situates Vulcan’s body the kind of crip time described by Alison Kafer as the need for ‘reimagining [...] notions of what can and should happen in time, or recognizing how expectations of “how long things take” are based on very particular minds and bodies’.¹⁶⁴ Within the Protestant frameworks of embodiment that the poem is being translated into, however, Vulcan’s body serves a function within this context: it demonstrates its ability to overcome the effects of desire-in-action that it witnesses. Golding’s alterations subtly present a greater temporal and humoral challenge for Vulcan to overcome than Ovid’s Latin *extemplo*. Golding’s greater emphasising of crip time functions to underscore the body’s ability to recover, to regain equilibrium and to move towards what Kafer calls ‘curative time’, the ideological urge towards ‘compulsory able-bodiedness/able-mindedness’.¹⁶⁵ Vulcan is thus legible as a model for the Calvinist translator’s larger project of promoting the stability of the body, the mastering of passions, emotions and unpredictable humoral fluxes, however illusory

¹⁶³ Gail Kern Paster, *Humoring the Body* (Chicago, IL & London: University of Chicago Press, 2004), p. 64.

¹⁶⁴ Alison Kafer, *Feminist, Queer, Crip* (Bloomington, IN: Indiana University Press, 2013), p. 27.

¹⁶⁵ Alison Kafer, *Feminist, Queer, Crip*, p. 27.

such ‘perfect somatic balance’ might be outside of the translation’s ideals and objectives.¹⁶⁶ There is also a religious dimension to this recovery. The scene that the god witnesses is, as I point to above, Mars and Venus’ ‘advoutery’ (Golding, IV. 210). This term refers broadly to adulterous, illicit and lustful liaisons outside of the bounds of marriage but is also inscribed with religious sensibilities, signifying one’s ‘devotion’ being directed towards ‘something other than God’.¹⁶⁷ A common Calvinist complain in the early modern period is of entertainments which distract from Godly activities; stage plays, for instance,¹⁶⁸ as Thomas Wilson’s warning referenced in my introduction that plays were vastly more entertaining than the rhetoric of sermons. With these meanings in mind, Golding’s expansion of the bodily effects experienced by Vulcan is less surprising; the god witnesses an un-godly scene that can only have serious effects upon the self. While Vulcan’s appearance in Book IV opens a critical space for thinking through how translation creates, supports or inhibits crip time, this space is constructed *via* period-specific discourses such as the translator’s desire to promote the stability of the volatile early modern masculine body.

Dilating Vulcan’s Culture.

Before returning to Book IV’s infidelity myth and the further significance of Vulcan’s net, I want to emphasise the ways that the temporal ‘spacing’ I explore above can stand as a model for thinking about Golding’s translation as a whole. Patricia Parker’s work on ‘dilation’ is useful; indeed, I use the term above to describe the translational effects upon Vulcan’s heart. Parker’s careful and thorough investigation of the early modern rhetorical term ‘dilate’ reveals

¹⁶⁶ Allison P. Hobgood and David Houston Wood, ‘Early Modern Literature and Disability Studies’ in *The Cambridge Companion to Literature and Disability*, ed. by Clare Barker and Stuart Murray (Cambridge: Cambridge University Press, 2018, pp. 32-46 (p. 33).

¹⁶⁷ “adultery, n.” 1a, 1b; 2a. *OED Online*, Oxford University Press, December 2021, www.oed.com/view/Entry/2845. [Accessed 27 January 2022].

¹⁶⁸ Sarah Dustagheer, *Shakespeare’s Two Playhouses: Repetory and Theatre Space at the Globe and the Blackfriars, 1599-1613* (Cambridge: Cambridge University Press, 2017), p. 52.

that a generative sensibility in the term is linked, via a common Latin root, with temporal ‘deferral’; thus, the term means in early modern England ‘to expand, disperse, or spread abroad’ as well as ‘to put off, postpone, prolong, or play for time’. And in its rhetorical specificity, it is ‘the amplifying and prolonging of discourse’ which ‘involves both an expansion and an opening up’.¹⁶⁹ Golding’s translation is indeed a huge dilation of Ovid’s poem. As Nims points out, even accounting for the fact that Latin is a much more succinct language than English, Golding’s translation is excessive, supplementing Ovid’s 12000 lines with approximately 2500 more.¹⁷⁰ Dilation is everywhere within Golding’s translation. For example, at the beginning of Book II, the reader is shown the abode of Apollo, the sun palace, the doors of which have been elaborately carved by Vulcan. Golding’s translation begins thus:

The princely palace of the sun stood gorgeous to behold
On stately pillars builded high of yellow burnished gold
Beset with sparkling carbuncles that like to fire did shine.

(Golding, II. 1-3).

Ovid’s first line [*Regia*] *Solis erat sublimibus alta columnis* (Miller, I. II. 1) describes the palace’s position atop pillars before moving swiftly on in the second line to its glittering surface. Golding’s initial line opens a more decisive space for pleasure by declaring the palace ‘gorgeous to behold’ (II. 1). If this is a space of pleasure, the palace’s façade also comes to signify as a surface which places disease and sickness as inextricable from pleasure and wealth. Ovid’s *pyropo* (Miller, I. II. 2) can be translated as either a type of red-bronze metal or as a generic red gemstone: Miller’s translation opts for the former, describing the palace as ‘bright with glittering gold and bronze that shone like fire’ (2). Golding’s translation opts for gemstones, stating that the palace is ‘[b]eset with sparkling carbuncles that like to fire did

¹⁶⁹ Patricia Parker, ‘Dilation and Delay’, *Poetics Today*, 5.3 (1984), pp. 519-535 (p. 520).

¹⁷⁰ John Frederick Nims, ‘Introduction: Ovid, Golding, and the Craft of Poetry’ in *Ovid’s Metamorphoses: The Arthur Golding Translation, 1567*, ed. by John Frederick Nims, p. xxii.

shine' (II. 3). Carbuncles is a loaded word; in addition to signifying gemstones, in early modern England carbuncles are types of 'pus-filled infection',¹⁷¹ accumulations on the surface of the skin 'of excess or obstructed [humours] that needed to be lanced and drained'.¹⁷² How to read Golding's 'beset' therefore becomes ambiguous, the word carrying both the meaning of the gemstones being studded into a surface, as well as a darker connotation of being plagued or besieged by something hostile; a body under attack from, or plagued by, pustules, in this case. Thus, beholding the luxurious and pleasurable surface of Apollo's palace carries with it the signification of a disrupted and dilated humoral equilibrium, conveyed through the ambiguities of Golding's translational choices. A Calvinist health warning about excess is therefore 'beset' in the surface of Apollo's palace.¹⁷³ The pustules studding Golding's translation are a subtle reminder of the ways that queer/crip pleasures, diseases, disabilities and desires can be entangled even in the very sign that connotes all of these meanings simultaneously. As the god of poetry, the palace of Apollo is therefore made to carry the same warnings as Golding's title page: the reader must remain aware of the potentially disabling effects of a literature intended to function as a warning and moral lesson.

The translation's expansions continue. Addressing the surface of Vulcan's doors, Ovid describes that Vulcan's engraved workmanship far outstrips the material of which they are made in just three words: *materiam superabat opus* (Miller, I. II. 5). Golding's translation again expands Ovid to narrate that 'But yet the cunning workmanship of things therein far passed |

¹⁷¹ Sarah Scott, 'The Empress of Babylon's "carbuncles and rich stones": The Metaphorizing of the Pox in Thomas Dekker's "The Whore of Babylon"', *Early Theatre*, 7.1 (2004), pp. 67-95 (p. 86).

¹⁷² Olivia Weisser, 'Boils, Pushes and Wheals: Reading Bumps on the Body in Early Modern England', *Social History of Medicine*, 22.2, pp. 321-339 (p. 322).

¹⁷³ The bulbous protrusions on the surface of the translation as both pleasure and disease speaks to work of the kind done by Allison P. Hobgood, who joins crip and queer analytics together with early modernity to read Shakespeare's *Measure for Measure* (first perf. 1604) as a play resistant to heteronormative and able-bodied logics of sexuality and reproduction. Hobgood approaches the seventeenth century play through a presentist-influenced lens of the complex operations of pleasure, containment and contagion during the AIDS epidemic. [Allison P. Hobgood, 'Crip Sexualities and Shakespeare's "Measure for Measure"' in *Shakespeare/Sex: Contemporary Readings in Gender and Sexuality*, ed. by Jennifer Drouin (London: The Arden Shakespeare, 2020), pp. 75-97].

The stuff whereof the doors were made' (II. 6-7). Indeed, Golding seems intent on amplifying Ovid's and Vulcan's representations in ways that emphasise the volatility of the body. On the doors, Golding translates,

[...] a perfect plat
Had Vulcan drawn of all the world: both of the surges that
Embrace the earth with winding waves, and of the steadfast ground,
And of the heaven itself also that both encloseth round.

(Golding, II. 7-10)

Ovid describes the way that Vulcan has 'carved in relief the waters that enfold the central earth, the circle of the lands and the sky that overhangs the lands', *aequora caelarat medias cingentia terras* | *terrarumpque orbem caelumque, quod imminet orbi* (Miller, I. II. 5-7). Golding opts for greater drama and motion in the image and builds in a binary sense of both instability and stability, choosing to translate dramatic, powerful and sudden 'surges', and adding adjectives to signify comparison of movement in 'winding waves' and 'steadfast ground'. The translation of Vulcan's 'perfect plat [...] of all the world' can reflect the way that early modern bodies were conceptualised as an 'image of the world', where 'flesh is earth' and the 'passions are the seas' in line with the humoral ideas that saw the body as 'a vessel of liquids'.¹⁷⁴ In this image, a macrocosmic representation of the human body, Golding translates a 'steadfast' basis to represent the body's stability in the face of its problematic urges and fluxes, the 'winding waves'. Vulcan's artistic output here represents the dangerous excess of the passionate fluids as well as the possibility of overcoming such excesses, remaining safely 'steadfast'. The translation seems thoroughly absorbed in smuggling in its Calvinist messages regarding the restraint and control of the body; what I would like to point out, however, is how these translational choices contribute to an 'ideology of ability' as described in my introduction. The inclusion of oppositional adjectives such as 'winding' and 'steadfast' seem minor; however,

¹⁷⁴ Gail Kern Paster, *Humoring the Body*, p. 4.

they present as natural (that is, through natural imagery) the idea that an excessive body might be brought under the correct control. Indeed, several of the images which follow continue to embed Vulcan's work within the project of amplifying the instability of early modern embodiment. When the poem turns to describing Vulcan's etchings of a selection of gods, Golding's poem again expands their descriptions. Ovid's Proteus, described through the single Latin word *ambiguum* (Miller, I. II. 9), becomes in Golding's translation:

Unstable Proteu, changing aye his figure and his hue
 From shape to shape a thousand sithes, as list him to renew
(Golding, II. 13-14).

The English Proteus extends Ovid's *ambiguum* across two lines of the translation's fourteeners to clarify the god's crip/queer embodiment, his 'shape-shifting' ability to 'assume whatever form he will[s]'.¹⁷⁵ The adjective 'ambiguous', from the Latin *ambiguus*, is available from the late fifteenth century in the English tongue;¹⁷⁶ however, Golding chooses the alternative adjective 'unstable' with which to introduce the sea god, perhaps intending to make as clear as possible for a popular English audience the sense of 'vacillating, fickle [and] changeable' as well as a physical instability of movement or position.¹⁷⁷ As Susan Wiseman points out, 'metamorphosis' has 'multiple and shifting meanings' for early moderns; it is a term able to represent both 'blending' of one state with another and the 'substitution' of one thing for another. Both senses of the word appear in narratives from the period, Wiseman states. Rather than 'metamorphosis' representing a stable and knowable concept, the term functions to

¹⁷⁵ Lindsay Mahon Rathnam, 'A More Suitable Story: Herodotus' Helen and the Poetic Origins of the Hellenes' in *Classical Rationalism and the Politics of Europe*, ed. by Ann Ward (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), pp. 16-32 (p. 17).

¹⁷⁶ 'ambiguous, adj.' *OED Online*, Oxford University Press, December 2021, www.oed.com/view/Entry/6145. [Accessed 29th January 2022].

¹⁷⁷ 'unstable, adj.' *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/218303. Accessed 29 January 2022].

‘express[] things that need[] to be articulated’ and is a valuable term for thinking through difficult concepts.¹⁷⁸ The specificity of Proteus’ ‘unstable’ movement from ‘shape to shape a thousand sithes’ connotes something more resistant to authority. *The dictionary of syr Thomas Elyot* describes Proteus as ‘a jugglar [whyche] coulde shew hym selfe in sondry fourmes’;¹⁷⁹ elsewhere in the dictionary, a ‘jugglar’ is defined as that ‘whyche makethe thynges to seeme in appaurunce, where in deede noo suche thyng is’ (image 109). Philip Stubbs’ *The Anatomie of Abuses* (1583), launching an invective against women’s clothing, notes that the type of women who wear elaborate and luxurious apparel are heading toward ‘distruction of body and soule’; indeed, ‘*Proteus* that Monster could never chaunge him self into so many fourmes & shapes as these women doo’.¹⁸⁰ Some of these protean women, furthermore, dare to dress in men’s clothing and as such ‘may not improperly be called *Hermaphroditi*, that is, Monsters of bothe kindes, half women, half men’ (image 48). Stephen Batman’s *The golden booke of the leaden goddes* (1577) states firmly that Proteus ‘hath no shape or likenesse’ but that some consider his shapelessness as signifying ‘the dyvers affections [...] of manns mynde’ and ‘if wee wyll reape anye profite by *Proteus*, that is, by these our dyvers affections, we must bridle theym’.¹⁸¹ In their diverse but nonetheless cohesively negative assessments, Elyot, Stubbs and Batman place Proteus as a floating signifier, connoting magic and counterfeiting, monstrous

¹⁷⁸ Susan Wiseman, *Writing Metamorphosis in the English Renaissance 1550-1700*, p. 2.

¹⁷⁹ Thomas Elyot, *The Dictionary of Syr Thomas Eliot Knyght* (London: 1583). Online. EEBO. N.p. (Image 118). All further references to this text are to this edition and will be provided in the body of the thesis by image number in the absence of consistent pagination.

¹⁸⁰ Phillip Stubbs, *The Anatomie of Abuses Contayning a Discouerie, Or Briefe Summarie of such Notable Vices and Imperfections, as Now Raigne in Many Christian Countreyes of the Worlde: But (Especiallie) in a Verie Famous Ilande Called Ailgna: Together, with most Fearefull Examples of Gods Iudgements, Executed Vpon the Wicked for the Same, Aswell in Ailgna of Late, as in Other Places, Elsewhere. Verie Godly, to be Read of all True Christians, Euerie Where: But most Needefull, to be Regarded in Englande. made Dialogue-Wise, by Phillip Stubbes. Seene and Allowed, According to Order.* (London, 1583). N.p. (Image 47). All further references to this text are to this edition and will be given in the body of the thesis by image number in the absence of consistent pagination.

¹⁸¹ Stephen Batman, *The golden booke of the leaden goddes wherein is described the vayne imaginations of heathe[n] pagans, and counterfaict christians: Wyth a description of their seuerall tables, what ech of their pictures signified. by stephen batman, student in diuinitie.* Online. EEBO. (London: Thomas Marsh, 1577), p.20.

instances of gender fluidity and the inconstant mind/body perpetually perturbed by ‘dyvers affections’. Golding’s ‘unstable’ therefore absorbs a range of meanings in its adjectival function. Furthermore, it is also a term able to describe the condition of the physically disabled body as in Roger Bieston’s *The Bayte and Snare of Fortune* (1556), which states that the two ‘thinges there be to man as venim poysonable’ are ‘age the croked with stouping limmes unstable’ and ‘sicknes [...] that doeth the strength to fayle’.¹⁸² To be ‘unstable’ is to be subject to able-bodied and heteronormative ideologies, as in Richard Hyrde’s translation of Juan Luis Vives’ *Instruction of a Christian woman* (trans. 1529). ‘Womans thought is swyfte and for [the] most parte unstable | walkying and wandring out from home | and sone wyl slyde | by the reason of it[s] owne slypernes’ in Vives’ opinion;¹⁸³ furthermore, women’s minds are so ‘unstable | and abydeth nat longe in one place’ that they ‘falleth fro[m] the good unto the bad without any labour’ at all (L2r). Vives’ also reminds his reader ‘howe unstable a thyng is beautie’ and what ‘is fayre in one mannes sight | is foule in anothers’; thus, ‘one wart | or one [hair] maye of the mooste goodly make the moste lothsome’ (D2v). Beautiful women, however, function as supplements for men according to the logic of husband and wife becoming ‘one flesh’ in marriage: ‘than can he never be foule that hath a fayre wyfe’ (D2v).

‘Unstable Proteus’ therefore carries ableist, heteronormative significations. The word ‘unstable’ is linguistically rooted in the materiality of the body. ‘Stable’ comes from the French *stable* or *estable*, which comes from the Latin *stabilem*; *sta-* is the root of the Latin *stare*, ‘to

¹⁸² Roger Bieston, *The Bayte [and] Snare of Fortune Wherin may be seen that Money is Not the Only Cause of Mischeffe and Vnfortunat Endes: But a Necessary Mean to Mayntayne a Vertuous Quiet Lyfe. Treated in a Dialogue Betwene Man and Money*. London, By Iohn Wayland, at the signe of the Sunne ouer against the Conduite in Fletestrete, 1556. ProQuest. [Accessed 1 Feb. 2022]. N.p.

¹⁸³ Juan Luis Vives, *A very Frutefull and Pleasant Boke Called the Instructio[n] of a Christen Woma[n]/ made Fyrst in Laten/ and Dedicated Vnto the Quenes Good Grace/ by the Right Famous Clerke Mayster Lewes Uiues/ ; and Turned Out of Laten into Englysshe by Rycharde Hyrd. Whiche Boke Who so Redeth Diligently Shall Haue Knowledge [Sic] of Many Thynges/ Wherin He Shal Take Great Pleasure/ and Specially Women Shal Take Great Co[m]Modyte and Frute Towarde the[n]Crease of Vertue & Good Maners*, trans. Richard Hyrde (London, 1529). Online. EEBO. Sig. C4r. All further references to this text are to this edition and will be provided in the body of the thesis via page signature.

stand'.¹⁸⁴ With the attachment of the disciplinary prefix '-un', an ableist posture is translated into the poem's description of Proteus. In his reference to Proteus 'changing aye his figure and his hue' Golding's text plays on the aural similitude of 'aye' and 'I' to signify the oscillating self, although through a sign that, on the surface, is only there to fill up the meter. Brian Gibbons reads this scene of Proteus and Vulcan's doors in Golding's translation as 'a delight in multiplicity, not only as an informing aesthetic, but as a continuous local effect in the tone, texture, and manner of poetry'.¹⁸⁵ Noting 'a mercurial sensibility' of 'continuous modulations',¹⁸⁶ Gibbons helps to illuminate the paradox of Golding's translation: that however concerned the poem is with stabilising early modern bodies and minds, the poem's body is itself unstable, constantly shifting from myth to myth, from bodies to bodies, from shape to shape, style to style and tone to tone. The poem, and its displacements through translation, resemble Vives' construction of women's 'unstable' thoughts; the *Metamorphoses* too is often 'swyfte' and brief, 'walkyng and wandring out' in unusual directions; it is a poem constantly remarked on for its own protean 'slypernes' (C4r). For a translator concerned with excess and control, the irony of this poem is that it can never quite be stabilised, and Golding's translation itself often threatens to overshoot its own boundaries due to its expansions and dilations.

The final image I discuss in this section of the chapter also dilates an Ovidian body, queering and crippling its original Ovidian contours. Vulcan's doors display personifications of the four seasons and, while Golding's translation stays relatively faithful to Ovid in its depictions of Spring, Summer and Autumn, with minor embellishments and reworkings to maintain meter and rhyme, the image of Winter is strikingly expanded. This is a queer image

¹⁸⁴ 'stable, adj.' *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/188545. [Accessed 18 March 2023].

¹⁸⁵ Brian Gibbons, *Shakespeare and Multiplicity* (Cambridge: Cambridge University Press, 1993), p. 182.

¹⁸⁶ Brian Gibbons, *Shakespeare and Multiplicity*, p. 183.

from the beginning, in the sense of being out of place with the other three images and with the translation in general. Raphael Lyne's view, for instance, is that Golding doesn't generally expand lists, giving the example of Orpheus' gathering of trees in Book X.¹⁸⁷ However, Golding certainly does expand the image of Winter in Book II. Ovid's succinct description of *glacialis Hiems canos hirsute capillos* is translated by Miller as 'icy Winter with white and bristly locks' (Miller, I. II. 30). Golding translates:

And lastly, quaking for the cold, stood Winter all forlorn
 With rugged head as white as dove and garments all to torn,
 Forladen with the icicles that dangled up and down
 Upon his grey and hoary beard and snowy frozen crown.

(Golding, II. 36-39).

The translation materialises a dazzling preponderance of whiteness ('white as dove', 'icicles', 'hoary', 'snowy', 'frozen') which connote the masculine body in the final season of its life. As my introduction discusses, the idea that men's 'vital heat' signifies their masculine 'perfection'¹⁸⁸ over supposedly colder and wetter women is a prominent one in the early modern period. Melancholy, a 'cold and dry humour' is thought to dominate 'in the autumn of man's life' and 'coldness and sluggishness' are, by the Renaissance, associated not only with melancholic but 'phlegmatic temperaments'.¹⁸⁹ An excess of phlegm, a 'white, clear humour', is thought to dull the temperament.¹⁹⁰ Furthermore, the onset of old age, considered to move male bodies backwards on a 'regressive journey [...] along the one-sex continuum', was a type

¹⁸⁷ Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses 1567-1632* (Oxford: Oxford University Press, 2001), p. 77.

¹⁸⁸ Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Cambridge, MA: Harvard University Press, 1990), p. 5.

¹⁸⁹ Mary Dove, *The Perfect Age of Man's Life* (Cambridge: Cambridge University Press, 1986), p. 34.

¹⁹⁰ Mary Lindemann, *Medicine and Society in Early Modern Europe*, 2nd Edn. (Cambridge: Cambridge University Press, 2010), p. 19.

of ‘unwilled metamorphosis out of full-fledged maleness’.¹⁹¹ This transformation is one over which the self, if it lives long enough to experience it, that is, has no control. It is therefore unsurprising that the period’s depictions of Winter in ‘almanacs and medical literature are filled with ominous imagery of decay, decrepitude, and starvation’.¹⁹² Golding’s icicles that ‘dangled’ both ‘up and down’ represent the aged body’s contrasting temporalities, forward into age and backward toward a second childhood, and Winter’s body becomes engorged and ‘[f]orladen with signs of a beleaguered humoral body. Gently ‘quaking’, Golding’s bloated Winter transforms Ovid’s cursorily icy image into a figure of vulnerability. As Judith Butler has argued, bringing bodies into an intelligible form through discourse is ‘*a process of materialization that stabilizes over time to produce the effect of boundary, fixity, and surface [called] matter*’ (original emphasis).¹⁹³ Like the settling of snow and the hardening of frost and icicles, Winter’s body is materialised into aged, sluggish, phlegmatic vulnerability through the translation of signs which accumulate and crystallise into a coherent image intelligible to early modern readers.

For Caroline Jameson, these expanded lines stand as a demonstration that Golding’s ‘metre, the long “fourteener”, tempted [him] all too often to fill it out with repetition, additional adjectives, padding and tags’.¹⁹⁴ While such formal qualities I count as crip/queer formal qualities, they tie into other crip/queer ways of reading this image, too. Winter’s expansion

¹⁹¹ Gail Kern Paster, ‘Unbearable Coldness of Female Being: Women’s Imperfection and the Humoral Economy’, *English Literary Renaissance*, 28.3 (1998), pp. 416-440 (p. 418). See also Laura Gowing, who attests that age conferred ‘to men an authority that did not accrue to women’ based on their knowledge of public affairs ‘especially if they could lay claim to a chain of memories from their fathers or other old men’. Golding’s Winter presents a much more vulnerable figure; Gowing also agrees that old age could be a socially debilitating affair for men, leaving ‘many as reduced in status as women’, their colder humoral complexion ‘bringing them closer to the natural temperaments of women’. Laura Gowing, *Gender Relations in Early Modern England* (London & New York, NY: Routledge, 2012), p. 10.

¹⁹² Phebe Jensen, *Astrology, Almanacs, and the Early Modern English Calendar* (Abingdon: Routledge, 2021), p. 157.

¹⁹³ Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”* (New York, NY & London: Routledge, 1993), p. 9.

¹⁹⁴ Caroline Jameson, ‘Ovid in the Sixteenth Century’ in *Ovid*, ed. by J. W. Binns (London: Routledge & Kegan Paul, 1973), pp. 210-242 (p. 216).

suggests the cultural anxiety around aged masculine embodiment and the likely approach of disability. In terms of translation, however, this aged body becomes a staging post for the English tongue: the paradox is that the preponderance of signs in Golding's version of *Winter* represents both the body made sluggish with age as well as the nuances, flexibility and variability of the English tongue. The repetition of signs such as 'frozen', 'snowy', 'hoary' hint at a variable vernacular, and Golding constructs a striking and delicate image, with almost not a beat out of place. The insertion of a redundant 'to' before 'torn' in line 36, obviously to even out the meter, ends up working in a queer way in tandem with the image's content, functioning as a quick stuttering moment that mimics words delivered through shivering lips and chattering teeth. The image is a queer/crip one, it is an oddity placed out of joint and out of stylistic sync with the other three representations of nature; it is an interruption to natural cycles and progressions, another protuberance on the surface of the translation. Will Rogers argues that 'late medieval and early modern English writers employ [...] narratives of old age', including 'ailments, impairments, and weaknesses', in order to 'advance a more volatile and unpredictable view of old age, which shifts constantly between encomium and invective'.¹⁹⁵ While I am unconvinced that Golding's translation offers praise of this body, there certainly seems a tension around the desire to expand and draw attention to the ability of the translator through *Winter*, and emphasising the cultural anxieties that go with masculinity and old age. It is an image poised, 'quaking', between dilated and delicate, between confident vernacular representation and weakened, vulnerable embodiment.

Pustules on glorious surfaces, inflated representations of 'unstable' selfhoods and dilations of vulnerable masculinities queer and crip the surface of Ovid's source text, latent crip possibilities that queerly bubble to the fore in Golding's translation. Golding's

¹⁹⁵ Will Rogers, *Writing Old Age and Impairments in Late Medieval England* (Leeds: Arc Humanities Press, 2021), p. 20.

representations also work to articulate the anxieties of a Protestant translator working to stabilise Ovid's pagan material and render it suitable for its sixteenth-century English audience. In my introduction, I discuss Golding's 'content warnings', which instruct the 'naughty person' who sees 'vice showed lively' in the poem ('To the Reader', 143) to avoid interpreting the poem as an invitation for 'like vices to ensue' (144). The context of Book II's palace is significant to my discussion: the palace's doors and their representations belong to Apollo, the sun god, but also the god of poetry. However, there is a further anxiety inscribed upon these doors: Golding is expanding ekphrastic descriptions, fleshing out Vulcan's *images*, a controversial topic for iconoclastic Reformation England. As Neil Rhodes discusses, an 'ideology of iconoclasm', which includes concerns about the fertility of the imagination, pervades literary culture throughout the sixteenth century, producing hostility 'towards literature [...] based on an association between poetry and the image'.¹⁹⁶ Golding approaches this issue on his own terms, mounting a defence of poetic images in his 'Preface to the Reader'. He firmly states that when poets created images to tell their 'pleasant tales of turned shapes' they did so with moral functions in mind:

Their purpose was to profit men and also to delight,
 And so to handle everything as best might like the sight.
 For as the image portrayed out in simple white and black
 (Though well proportioned, true and fair), if comely colours lack,
 Delighteth not the eye so much, nor yet contents the mind
 So much as that that showed is with colours in his kind;
 Even so a plain and naked tale or story simply told
 (Although the matter be indeed of value more than gold)
 Makes not the hearer so attent to print it in his heart
 As when the thing is well declared, with pleasant terms and art.

(Preface to the Reader, 117-126).

¹⁹⁶ Neil Rhodes, *Common: The Development of Literary Culture in Sixteenth-Century England* (Oxford: Oxford University Press, 2018), p. 106.

‘Naked tales’ must be clothed in order to be well-attended by the reader. And yet Golding’s images are concerned about the instabilities and vulnerabilities of embodiment. This is the double bind of a translation such as the *Metamorphoses* being produced within the cultural context of mid-sixteenth century England; the poem’s pleasurable aspects strive ‘to enrich our tongue with knowledge heretofore | Not common to our vulgar speech’ (Epistle of 1567, 611-12); however, translators’ efforts to rehabilitate a ‘deficient’ tongue may end up disabling their readers. The porousness of early modern bodies leaves them dangerously open to influence from the outside world, subject to actual change. As the senses are seen to ‘function as gates that offer openings to a world of torrential stimulation and toxic contamination’, what a body reads, sees, hears or imagines could have material and deleterious effects on the health.¹⁹⁷ To return to the image of the ‘carbuncle’, this sign sums up well the reader’s progress into Apollo’s palace: eruptions on the body of the poem can make us consider the queer/crip deviatory movements of signs, as well as rethinking the boundaries between disability, disease and pleasure.

Twisting Vulcan

In my discussion of Book IV’s infidelity myth, I left Vulcan as unfinished business, about to fashion the net in which Mars and Venus will be ensnared and displayed to the other gods. In line with my interest in Vulcan’s cultural output and its changing significations, *pace* Sinfield and Dollimore, I turn to Vulcan’s net to suggest that even the most densely woven material may unravel and become diffused beyond its own myth. Given that I am discussing Vulcan’s net in this way, Eve Kosofsky-Sedgwick’s well-cited formulation of queerness seems apt for this purpose; Sedgwick describes queerness as an ‘open mesh of possibilities, gaps, overlaps,

¹⁹⁷ Michael Schoenfeldt, ‘The Unbearable Permeability of Bodies and Minds’ in *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind*, ed. by Laurie Johnson, John Sutton and Evelyn Tribble (New York, NY & London: Routledge, 2014), pp. 105-109 (p. 106).

dissonances and resonances, lapses and excesses of meaning'.¹⁹⁸ Vulcan's net, of supposedly more intricate construction than even the thread spun 'whereby the spider hangs in sliding from the roof' (Golding, IV. 216), becomes a Sedgwickian 'open mesh' that confirms, rather than sews up, 'excesses of meaning' in translation.

As established earlier in my chapter, no explicit mention of Vulcan's crip history of twisted lower limbs is explicitly made either in the *Metamorphoses* or in Golding's translation. However, Golding does amplify the god's artistic talents. The Loeb edition narrates that the god 'fashioned a net of fine links of bronze, so thin that they would escape detection of the eye' (Miller, IV. 176-8). In Ovid's line *graciles ex aere catenas retiaque et laqueos, quae lumina fallere possent* (Miller, I. IV. 176-7), the adjective that describes slenderness, fineness or slightness (*graciles*, from *gracilis*) also carries the meaning of a simple, modest or even unambitious style. The adjective's sensibility of slenderness carries through to *gracilis* as a noun, naming the band of muscle which runs from the pelvis, down the inner thigh and crosses the knee joint to insert upon the upper portion of the thighbone.¹⁹⁹ Golding's translation has a more 'muscular' sense about it, lacking the ambiguity or modesty of the simple or modest Latin *gracilis*: the English Vulcan 'featly forged a net of wire so fine and slight | That neither knot nor noose therein apparent was to sight' (Golding, IV. 213-4). The adjective 'featly' draws attention to the way in which the god's body works, carrying a range of meanings including 'neatly', 'elegantly', 'deftly', 'skilfully', and with 'graceful agility'.²⁰⁰ The verb 'forged' connotes the smith's workspace, the forge that became one of the targets of Venus' mockery, along with Vulcan's feet, in the *Ars Amatoria*. Put together, 'featly forged' is a neatly placed piece of alliteration that creates a congruence around the act of creating culture, referring as

¹⁹⁸ Eve Kosofsky Sedgwick, *Tendencies* (Durham, NC: Duke University Press, 1993), p. 8.

¹⁹⁹ 'Gracilis', *Physiopedia*. Online. www.physio-pedia.com/Gracilis. [Accessed March 18 2023].

²⁰⁰ 'featly, adv. and adj.' *OED Online*, Oxford University Press, September 2021, www.oed.com/view/Entry/68843. [Accessed 29 October 2021].

much to English poetics as it does Vulcan's net. This minor phrase is capable of supplying significant movement to Vulcan's work: while George Puttenham's *Arte of English Poesie* (1589) warns that the overuse of alliteration should be avoided, used sparingly it is an asset to the English meter, enabling it to 'run away smoother'.²⁰¹

On the one hand, a meter which 'runs' seems an apt piece of formal signification for a god whose disability has been excised from the text. If a careful regulation of alliteration is what keeps the prosody 'running smoothly' then the reader can view the converse of this poetic movement in another piece of Vulcanic culture. One of Vulcan's gifts to Apollo is the chariot which draws the sun god across the skies each day; this beautifully fashioned object is coveted by Apollo's son Phaëton who, when he comes to find his father, inveigles his parent to allow him to drive it. The reader is following Phaëton as they progress up to the palace and its doors in my previous discussion; this is a further reason why Golding emphasises images of unstable and vulnerable embodiment: Phaëton is unable to handle the chariot and the whole ensemble go careering about the skies before almost torching the entire world. Golding's form during this episode gives some sense of what the binary opposition of a 'smoothly running' meter *via* alliteration looks like. The chariot's horses:

... wonted weight was from the wain, the which they well did wot.
For like as ships amidst the seas that scant of ballast have
Do reel and totter with the wind and yield to every wave,
Even so the wain for want of weight it erst was wont to bear
Did hoise aloft and scale and reel, as though it empty were.

(Golding, II. 212-16).

²⁰¹ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn (Ithaca, NY & London: Cornell University Press, 2011), Book III, Chapter 22, p. 341.

And furthermore:

The pitchy darkness of the which so wholly had him hent
As that he wist not where he was nor yet which way he went.
The wingèd horses forcibly did draw him where they would.

(Golding, II. 296-98).

As these extracts from the episodes show, Golding is well aware of how alliteration signifies excessive movement and the carriage's personification, reeling and tottering amidst all of the alliterative 'w's' link chaotic poetic and bodily movements. Far from functioning as only disciplinary examples of wayward poetic and corporeal bodies, however, these descriptions are also able to function as sites of queer pleasure, Sedgwickian 'excesses' which escape the confines of normativity. These queer pleasures are also crip pleasures. Discussing crip poetics, Jim Ferris emphasises the entwinement of poetic and embodied feet and illuminates the pleasures of meters which do unusual ways. 'If my meters are sprung, if my feet are uneven, if my path is irregular, that's just how I walk. And how I write', Ferris remarks.²⁰² In early modern rhetorical handbooks such as Puttenham's, the concern is to maintain order, to avoid the excesses of crip and the queer. The form of handbooks themselves serve the purpose of shaping literary bodies through corporeal discourse. In *A Treatise of Schemes [and] Tropes very Profytable* (1550), for instance, Richard Sherry states that he has gathered his definitions of tropes and schemes and 'using myne owne judgement, have broughte them into this body as you se[e] and set them in so playne an order, that [readily] may be founde the figure, and the use whereunto it serveth'.²⁰³ Indeed, although Sherry goes on to discuss schemes and tropes,

²⁰² Jim Ferris, 'The Enjambed Body: A Step Toward a Crippled Poetics', *The Georgia Review*, 58.2 (2004), pp. 219-233 (p. 228).

²⁰³ Richard Sherry, *A Treatise of Schemes [and] Tropes very Profytable for the Better Vnderstanding of Good Authors, Gathered Out of the Best Grammarians [and] Oratours by Rychard Sherry Londoner. Whervnto is Added a Declamacion, that Chyl dren Euen Strapt Fro[m] their Infancie should be Well and Gently Broughte Vp in Learnynge. Written Fyrst in Latin by the most Excellent and Famous Clearke, Erasmus of Roterodame*. Online. EEBO. (London: 1550). Sig. B2r. All further references to this text are to this edition and will be provided in the body of the thesis by page signature.

the twisting of language, he advocates that the first rule of rhetoric is to speak plainly and clearly, for '[e]verye speche *standeth* by usuall words that be in use of daylye talke, and proper wordes that belonge to the thinge, of the which we shal speke' (B2r, my emphasis).

Golding's 'featly', however, opens up a potentially crip/queer space in the translation. Sixteenth-century spelling and punctuation are unstandardised²⁰⁴ and as Jeffrey Masten shows, attempts to reform spelling in the period are 'concerned with *orthography* (literally, right-writing); *orthos* is straight, upright, standing, the opposite of crooked'.²⁰⁵ I suggest that it is productive, therefore, to get the spelling of 'featly' crooked: one sixteenth-century alternative spelling of 'feat', from which 'featly' is formed, is 'feet(e)'.²⁰⁶ To be clear, I suggest that Vulcan's ostensibly excised limp is in fact visible in Golding's translation. The history of Vulcan's disability is certainly not unknown to other early modern English writers; Peend's *Pleasant Fable of Hermaphroditus and Salmacis* (1565), referenced in my introduction, mentions that Vulcan is 'borne ill favoured' and is 'cast into the Ile *Lemnus*' where 'being noryshed with Apes, he became lame of one foote thereby'.²⁰⁷ Golding's translation may therefore be weaving in a knowing pun that looks back alternative histories, for as Simon Palfrey suggests, puns can have disruptive effects on narrative temporalities. The 'basic architecture of a pun', Palfrey writes, is that 'it is multiple, folded, or at cross-purposes; things lurk or *move at angles*; it beckons toward *different pasts* and possibilities' (my emphases).²⁰⁸ If 'featly' is a pun, or if a reader chooses to see it as one, and if 'featly' is taken to be a play on

²⁰⁴ Arja Nurmi, 'The English Language of the Early Modern Period' in *A New Companion to English Renaissance Literature and Culture*, ed by Michael Hattaway (Oxford: Wiley Blackwell, 2010), pp. 15-26 (p. 16).

²⁰⁵ Jeffrey Masten, *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time* (Philadelphia, PA: University of Pennsylvania Press, 2016), p. 43.

²⁰⁶ 'feat, n.' *OED Online*, Oxford University Press, December 2021, www.oed.com/view/Entry/68808. [Accessed 3rd February 2022].

²⁰⁷ Thomas Peend, *The Pleasant Fable of Hermaphroditus and Salmacis. by T. Peend Gent. with a Morall in English Verse*. (London: 1565). Online. EEBO. Sig. C.iii.r.

²⁰⁸ Simon Palfrey, *Doing Shakespeare* (London: Methuen Drama, 2011), p. 111.

‘feet’, then ‘crooked’ spelling and a pun that moves ‘at angles’ open up an opportunity for the reader to look towards a past where disability is not expunged.

From a queer and crip perspective, the critical pleasure in pausing to play around with Vulcan’s feet should be acknowledged. Queering’s role of picking apart normativities, including ways of reading is, as Donna Haraway puts it, ‘crucial work and play’.²⁰⁹ There is pleasure in twisting straight signs *back* into a shape where disability can be seen even for a moment, even if that visibility might not necessarily be what the translation intends to enable. Twisting is a political act that refuses to marginalise the presence of disability and to write it out of Vulcan’s history. Reading deformity back into the picture also links disability with cultural production, the exquisitely fine net crafted by Vulcan. This forging of links is desirable from a modern perspective, testifying that certain types of ‘cultural production [...] might generatively de-form or pervert “particular ways of life,” transforming, in potentially world-making ways, that which is normative’.²¹⁰ Atypical bodies and minds, that is, can change what is considered ‘culture’, or valued forms of artistic output. Making the links between disability and cultural production is, moreover, a part of Vulcan’s classical history. Associated with the zodiac sign of the crab, the Greek Hephaestus’s ‘side-to-side movement [have] symbolic value’ in classical thinking, representing ‘modes of thinking/moving that [are] highly valued [and] far from abstract’.²¹¹ As my introduction discusses, Golding’s prefaces attempt to straighten out Ovid’s non-linear narrative framework, progressing in an orderly and straightforward fashion where one myth illuminates the next in a sequence of Christian revelation. A desire to straighten the non-linear might suggest that Golding is not invested in bringing Vulcan’s

²⁰⁹ Donna J. Haraway, ‘Foreword: Companion Species, Mis-recognition, and Queer Worlding’ in *Queering the Non/Human*, ed. by Noreen Giffney and Myra J. Hird (Aldershot: Ashgate, 2008), pp. xxiii-xxvi (p. xxiv).

²¹⁰ Robert McRuer, ‘The World-Making Potential of Contemporary Crip/Queer Literary and Cultural Production’ in *The Cambridge Companion to Literature and Disability* (Cambridge: Cambridge University Press, 2018), pp. 139-154 (p. 139).

²¹¹ Jay Timothy Dolmage, *Disability Rhetoric*, p. 154.

disability to the reader, even covertly. I maintain this is no matter: the potential meaning is there for readers to use as they will.

This discussion, however, does foreground more sharply the aesthetics of Golding's translation. The early modern period understands feet as things 'anatomical' and 'prosodic and metrical' and is not shy of describing versification in vocabularies of unnaturalness and deformity.²¹² Golding's meter of choice, the heptameter or 'fourteener', has been subject to different assessments of value. While it could be a meter 'enormously popular with English poets' for its versatility, it could also be derided by those 'in educated circles' and denounced as a stumbling rhythm.²¹³ Puttenham measures this metre critically: those who overshoot twelve syllables in their verse 'pass the bounds of good proportion'.²¹⁴ More modern assessments have described the translation in patently ableist vocabularies: Golding's text is hampered by 'gangling diffusion', lines are 'metrically deficient'²¹⁵ and the poem has an 'inflexible, ungainly metre', for example.²¹⁶ Invested in stumbles, limps, enjambments that exceed the space of a line, and so on, crip and queer poetics can find pleasure in this Englished transformation of Ovid, despite its moralising tendencies. Those Protestant sensibilities can be undercut by the translation's own wandering out of bounds and the rhetorical perversions and twisted feet found in lines such as:

²¹² Robert Stagg, 'Shakespeare's Feet: Puns, Metre, Meaning', *Literature Compass*, 12.3 (2015), pp. 83-92 (p. 85).

²¹³ Anthony Brian Taylor, 'Lively, Dynamic, but Hardly a Thing of "rhythmic beauty": Arthur Golding's Fourteeners', *Connotations*, 2.3 (1992), pp. 205-218 (p. 206).

²¹⁴ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book 2, Chapter 4, p. 160.

²¹⁵ John Frederick Nims, 'Introduction: Ovid, Golding, and the Craft of Poetry' in *Ovid's Metamorphoses: The Arthur Golding Translation, 1567*, ed. by John Frederick Nims, p. xxiii.

²¹⁶ Anthony Brian Taylor, 'Arthur Golding and the Elizabethan Progress of Actaeon's Dogs', *Connotations*, 1.3 (1991), pp. 207-218 (p. 207).

On every side, that of two signs they full the room do reach.
(Golding, II. 252).

and

As well of head as beard from grey to coal-black turnèd were.
(Golding, VII. 375).

Akin to Vulcan's non-linear, crab-like movements, Jim Ferris observes that when he walks, his body 'goes sideways as well as forward'. Disability is not a hindrance, however; Ferris says that he eventually 'manage[s] to get where [he's] going',²¹⁷ even if the route is circuitous. Golding's Ovid, therefore, is due a more thorough reassessment of the crip and queer pleasures to be found in its form, partly forged in the mid-sixteenth century's desire to enable and strengthen the English tongue.

Warping Vulcan and Callisto.

My suggestion of a pun that may or may not be attributed to Vulcan's feet disrupts a clear boundary between able-bodiedness and disability; neither identity can be affixed once and for all to Golding's Vulcan. However, Book IV's description of Vulcan 'featly forging' sets up a hierarchical relationship between the god's metalwork and spinning or weaving. As such, there is a gender hierarchy in play; in the *Metamorphoses* it is women who weave. This observation is demonstrated in Book IV's structural arrangement. The myth of Vulcan, Venus and Mars is being narrated as an embedded tale within the framing myth of the daughters of Minyas. The women set up their textile work to pass the time while they avoid the Bacchic rites taking place outside. As John Heath explains, Ovid's *Metamorphoses* is one of the literary sites where the association 'between spinning and oral storytelling' and the 'tales that women tell [...] while

²¹⁷ Jim Ferris, 'The Enjambed Body: A Step Toward a Crippled Poetics', p. 228.

they are doing their work' becomes represented.²¹⁸ Micaela Janan argues that despite the Minyeides' avoidance of Bacchic desire, the sisters are actually invested in bringing feminine desire to their tales. In a focus on Leuconoë, the sister who tells the story of Vulcan, Mars and Venus, Janan notes how Ovid's version of Vulcan's net differs from the description in Book VIII of Homer's *Odyssey*. In Ovid's *Metamorphoses*, '[g]one are anvil and hammer' and the 'precise details of mechanics [...] that propel the Homeric scene'.²¹⁹ In their place, Leuconoë makes her 'elaboration of the bonds' fineness depend upon two metaphors: weaving, and the spider's web'.²²⁰ Janan suggests that Ovid creates an authentic embedded narrator's voice who understands and rewrites the process of metalwork through a vocabulary of weaving, gained from her own experience. Although Janan does not use the word 'queer', I understand Leuconoë's narratorial voice as queering Vulcan's artistic materials, making an act of metalwork associated with masculinity come to signify within a register of femininity.²²¹

In Golding's translation, however, it appears that a hierarchy creeps into the text. If the Homeric tools of masculine construction disappear from Ovid's text as Janan sees it, the verb 'forged' brings the masculine workspace back into the myth. The incursion of masculinity does not necessarily displace queerness; in fact, the presence of both masculinity and femininity may make the artistic process a more fluid combination of both gendered activities. However, the fact that this artistry is said to *exceed* anything the spider could possibly weave causes

²¹⁸ John Heath, 'Women's Work: Female Transmission of Mythical Narrative', *Transactions of the American Philological Association* (1974-2014), 141.1 (2011), pp. 69-104 (p. 73).

²¹⁹ Micaela Janan, "'There beneath the Roman Ruin Where the Purple Flowers Grow': Ovid's Minyeides and the Feminine Imagination", *The American Journal of Philology*, 113 (1994), pp. 427-448 (p. 434).

²²⁰ Micaela Janan, "'There beneath the Roman Ruin Where the Purple Flowers Grow': Ovid's Minyeides and the Feminine Imagination", p. 435.

²²¹ The association of Vulcan's metalwork with textile work suggests other myths where gods are seen weaving or spinning, although not in the *Metamorphoses*. As Barbara Weiden Boyd briefly discusses, Achilles is disguised as a maid by his mother Thetis in an effort to keep him from the Trojan War. In the *Ars Amatoria*, Achilles is seen spinning. [Barbara Weiden Boyd, 'Arms and the Man: Wordplay and the Catastterism of Chiron in Ovid Fasti 5', *The American Journal of Philology*, 122.1 (2001), pp. 67-80 (p. 76)]. And the medieval and early modern periods are quite aware of Hercules' passion for Omphale, an effeminising love represented in Hercules spinning. [Jeff Shulman, 'At the Crossroads of Myth: The Hermeneutics of Hercules from Ovid to Shakespeare', *ELH*, 50.1 (1983), pp. 83-105 (pp. 96-98)].

tension on Leuconoë's threads: Golding translates, with an English flavour, that Vulcan's metalwork is 'much more fine than any handwarp woof' (IV. 215). The superlative character of these threads warrants further scrutiny in their sixteenth-century English context. Ovid's noun *stamina* signifies as either warp in a loom, or thread on a distaff, a type of spindle on which wool was wound for spinning. As a noun, 'warp', from Golding's 'handwarp' (215), describes 'the threads which are extended lengthwise in the loom, usually twisted harder than the weft or woof, with which these threads are crossed to form the web or piece'.²²² Handwarp refers to a type of fine cloth spun on a distaff rather than produced on a wheel.²²³ However, the *OED* also suggests that the term might originate from a sixteenth-century English and Scottish variant of Antwerp, the city port through Europe imported its cloth.²²⁴ Using this term specifically and claiming that Vulcan produces something *finer* than handwarp/Antwerp, Golding's translation shows the developing construction of national hierarchies as well as gendered ones.

To bring my discussion back more firmly to queer disability, I would firstly like to note Michael Bérubé's helpful assertion that disability in literature 'warps the very fabric of the text itself, producing "disabling" effects in readers' comprehension of the narrative'.²²⁵ Bérubé argues that one of the 'disabling effects' produced is the 'productive and illuminating derangement of ordinary protocols of narrative temporality'.²²⁶ With these effects in mind, I suggest that 'handwarp' moves beyond the borders of Book IV and brings disability back into

²²² 'warp, n.1.' *OED Online*, Oxford University Press, September 2021, www.oed.com/view/Entry/225817. [Accessed 2 November 2021].

²²³ John S. Lee, *The Medieval Clothier* (Woodbridge: The Boydell Press, 2018), pp. 232-233.

²²⁴ 'handwarp, n.' *OED Online*, Oxford University Press, December 2021, www.oed.com/view/Entry/339843. [Accessed 2 February 2022]. Also see Patricia Parker for a brief reference to this point: *Shakespearean Intersections: Language, Contexts, Critical Keywords* (Philadelphia, PA: University of Pennsylvania Press, 2018), p. 218.

²²⁵ Michael Bérubé, *The Secret Life of Stories* (New York, NY & London: New York University Press, 2016), p. 37.

²²⁶ Michael Bérubé, *The Secret Life of Stories*, p. 83.

the foreground of the narrative. In this respect, it should not go unnoticed that ‘textile’ and ‘text’ share a common Latin root in *texere*, ‘to weave’: textuality is thus a tissue, a fabric, a woven and interwoven substance. Accordingly, weaving ‘warp’ and ‘weft’, as Helen Smith’s work demonstrates, serves as a metaphor for the construction of textuality in the early modern period.²²⁷ However, the vernacular English verb ‘warp’ also carries the senses of ‘[t]o bend, curve, or twist (an object) out of shape’ or to ‘distort, [or] contort (the body or a limb [or] the features)’.²²⁸ These meanings gesture at the crip/queer status of all textuality and what this chapter has been discussing, the sense that no meaning can evade being bent out of ‘normative’ shape.

This ‘warped’ narrative is found in Book II and the myth of Callisto. This tale describes the ‘nymph of Nonacris’ (Golding, II. 513) who is a part of Diana’s homosocial, ostensibly chaste, band. She is made subject to the terrifying desires of Jove who disguises himself as Diana and rapes Callisto. When her body begins to transform and display signs of pregnancy, Callisto is expelled by Diana’s group. On the social margins, Callisto is subjected to a second violent assault, this time by Juno, the perpetually enraged wife of Jove, who transforms Callisto into a bear. Ovid’s lines that depict the transformation run thus:

*bracchia coeperunt nigris horrescere villis | curvarique manus et aduncos crescere in
unguis | officioque pedum fungi laudataque quondam ora Iovi lato fieri deformia rictu*
(Miller, I. II. 477-481).

Miller’s Loeb translates these lines as ‘her arms began to grow rough with black shaggy hair; her hands changed into feet tipped with sharp claws; and her lips, which but now Jove had praised, were changed to broad, ugly jaws’ (Miller, I. II. 477-481). Ovid’s description is more

²²⁷ Helen Smith, *Grossly Material Things: Women and Book Production in Early Modern England* (Oxford: Oxford University Press, 2021), p. 46.

²²⁸ ‘warp, v.’ *OED Online*, Oxford University Press, September 2021, www.oed.com/view/Entry/225819. [Accessed 2 November 2021].

coolly distanced and matter of fact in contrast to Golding's more sensational rendering: Her arms began with grisly hair to wax all rugged fast:

Her hands gan warp and into paws ill-favouredly to grow
And for to serve instead of feet. The lips that late ago
Did like the mighty Jove so well with side and flaring flaps
Become a wide deformed mouth. [...].

(II. 592-5).

Golding's rendering of Callisto's metamorphosis is even more distressing than Ovid's, with adjectives such as 'grisly' and 'ill-favouredly' turning her transformation into an ableist spectacle. There is a foreshadowing of Vulcan's 'featly forged' in Callisto's 'flaring flaps': as this alliterative trick travels over to Vulcan in Book IV it is thus already marked with the process of becoming disabled. From a crip perspective and having travelled here from a discussion of 'handwarp', I am most interested in the way that Callisto's 'hands' begin to 'warp'. 'Warp' is a queer sign, signifying both 'to distort, contort (the body or a limb)' and to 'become bent, twisted, or uneven, by shrinkage or contraction'.²²⁹ Callisto's hands *grow* into paws, the sign evading the process of shrinkage; however, the line itself must contract 'began' into 'gan' in order to keep its meter and stay within metrical bounds, particularly to pack in its ableist adverb 'ill-favouredly'.

From the foundation that 'warp' has connections to the body, to disability, to textiles and textuality, I would like to explore its significance a little further, for the verb form has an amazing array of potential movements and meanings. 'Warp' can mean to 'project through space; to cast, throw [or] fling'; to 'plunge (a person) suddenly or roughly (into prison, distress, etc.); to 'cast, shed'; to 'pervert [...] to give a "twist" or bias to'; to 'deviate, swerve, go astray';

²²⁹ 'warp, v.' *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/225819. [Accessed 18 January 2023].

to ‘weave’; to ‘float or whirl through the air’; to ‘swing round, whirl’.²³⁰ Warp’s deviatory, perverse, twisting, turning movements fit well with understandings of queerness and exceeding normativity; it is this movement that recalls Eve Kosofsky Sedgwick’s proposal that ‘the most exciting [...] work around “queer” *spins* the term outward along dimensions that can’t be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these *and other* identity-constituting, identity-fracturing discourses’ (my emphasis).²³¹ Sedgwick doesn’t mention disability here but she leaves room for what may develop.

When Jove first sees her, Callisto is described as having ‘usèd not to spin | Nor yet to curl her frizzled hair with bodkin or with pin’ (Golding, II. 514-15). Her hair aside, Callisto does not take part in feminine-coded activities such as weaving and spinning; rather, she is ‘a knight of Phoebe’s troop’ (Golding, II. 519). After Jove’s sexual assault and Juno’s transformation, ‘God Almighty’ in Golding’s translation takes pity on her and transports her into the heavens, deifying her and her son as Ursa Major and Minor. There is a certain amount of relish in the way that Golding scoops the pair up and sends them ‘through the air with *whirling* winds’ (II. 268, my emphasis), a queer/crip mode of travel based on how I have been reading these signs. There is a certain tension between reading the crip/queer excesses of this movement and considering how Golding may have wanted it to be read. In ‘whirling’ or spinning Callisto (and her son) through the air, arguably Golding makes Callisto perform the conventions of gendered behaviour that she had previously failed to perform; in other words, to spin, or weave. Golding’s translation more than once transforms bodies or parts of bodies into devices associated with the feminine activity of spinning. When Cadmus metamorphoses into a snake, ‘both his shanks do grow | In one round spindle bodkin-wise with sharpened point

²³⁰ ‘warp, v.’ *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/225819. [Accessed 18 January 2023].

²³¹ Eve Kosofsky Sedgwick, *Tendencies*, pp. 8-9.

below' (IV. 713-14). The serpent that Cadmus has to overcome in Book III stretches himself out 'in length as straight as any beam' (III. 92), that is, part of a loom; in Book III, Actaeon is transformed into a stag for spying on Diana and her band as they bathe: Diana 'turns his fingers into feet, his arms to spindle-shank' (III. 232).

Golding's strategy is therefore a rather spectacular, queer, one in terms of the period's conceptualisation of metaphor. Earlier in the chapter, I noted Richard Sherry's warnings about plain speech and making the signifier match the signified. Sherry's *Treatise* goes on to describe metaphor or '[t]*ranslatio*, translacion' as 'a worde translated from the thyng that it properlye signifieth, unto another Wyche may agre with it by a similitude. And amonge all the vertues of speche, this is the chyefe. None perswadeth more effecteouslye' (Sherry, C4v). Sherry's sense of similitude between signifier and signified is important, for as Mark Breitenberg argues, towards the beginning of the reign of Elizabeth I, metaphors are constructed via 'likenesses that already exist among all things; the tropological comparison is thus a kind of discovery'. Later in the century, rhetoricians such as George Puttenham become 'suspicious of natural resemblance in the world, calling attention instead to a slippage between words and referents'.²³² At least some of the time, Golding's mid-century translation transforms bodies into configurations which actively call attention to the limits and displacements between words and bodies, 'words and referents'. In transforming bodies into weaving devices, Golding also emphasises, whether wittingly or no, bodies as textiles and texts. While they are able to be read for moral significance, they also point to their own constructed, discursive nature and, like translation, refer to their own possibility of being rewritten and re-read.

Golding's translation therefore presents different ways of reading. The intersectional construction of able-bodiedness and heteronormativity is able to be read in the translation and

²³² Mark Breitenberg, *Anxious Masculinity in Early Modern England* (Cambridge: Cambridge University Press, 1996), p. 43.

reading for such constructions is part of how queer reading, and therefore crip reading, works.²³³ Golding's strategy of transforming bodies into weaving devices, feminising them, thus takes on greater significance when the reader reaches Latreus' taunting of Caeney in Book XII of the *Metamorphoses*. As Nestor relates earlier in the book, Caen is born a woman; raped by Neptune, she asks to be transformed into a man; her wish is granted. His embodied gender is rejected by Latreus who scornfully tells him to 'take thy distaff and | Thy spindle, and in spinning yarn go exercise thy hand. | Let men alone with feats of arms' (Golding, XII. 523-25).

On the other (warped) hand, as the quotation from Eli Clare which opened my thesis points out, 'crip' and 'queer' are words, identities and strategies that communities have worked hard to reclaim and to make signify something different from their harmful, oppressive uses. Reading for the pleasurable excesses in the *Metamorphoses* and taking opportunities to let words escape their bounds is also a crucial mode of resistance alongside (not instead of) reading for the construction of power.

Given these hierarchies and the discussion of how to read Golding's translation, undeniably absorbed in a project of constructing embodiment, it is fitting to note a possible semantic slippage between the myths of Callisto and Vulcan. To recall, Callisto's hands 'warp' and her mouth becomes 'flaring flaps'; Vulcan's net supposedly outdoes 'handwarp' and is a highly skilled and technical piece of artistry. Given the ways that these myths seem to speak to each other through warping hands, I read the moment when Vulcan's net is seen to 'snarl' around Venus and Mars (IV. 222), as a queer/crip one, the word 'snarl' meaning to knot or entangle but also able to signify a bare of the teeth and a bite of the jaws that recalls the bear that Callisto became.²³⁴ The semiotics of Callisto's warped mouth thus appear within Vulcan's

²³³ Jenny Björklund, 'Editorial: Queer Readings/Reading the Queer', *Lambda Nordica* 1-2 (2018), pp. 7-15 (p. 13).

²³⁴ The *OED Online* places initial uses of the sense of 'snarl' as a snap of the jaws to the 1590s. However, this sense was in use from at least 1565. See, for instance, Thomas Stapleton, who describes the disagreements between differing strands of Protestantism: at times 'they braule and snarle one at another like cats and dogges'

elegant, deft craftwork, opening up the net, as I suggested at the start of this chapter, to become an ‘open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning’.²³⁵ Supposedly secured in the sky by the time of Vulcan’s myth in Book IV, Callisto stages a brief and unexpected comeback to suggest that ‘even the words most intended to keep disability in its place [...] can and will return’²³⁶ in the most surprising of places.

Callisto Engraved

The final piece of Vulcan’s cultural output that I examine moves this chapter from Books II and IV to Book XIII’s narrative of the Trojan War and the war of words between Ulysses and Ajax, both desperate to claim the shield of the now dead warrior Achilles. I argue that the signs – and one specifically – engraved upon the armour of Achilles encourage different orientations and ways of looking at disability, which seems to become a timely human concern as the poem shifts from foregrounding the antics of the gods and puts humans in a more central position.²³⁷

In the struggle for Achilles’ arms, disability becomes one of the key rhetorical strategies used to argue for the ideal or less ideal bearer of the shield. Around fifty lines into his speech, Ajax draws his audience’s attention to Philoctetes, who:

(p. 119). Fridericus Staphylus, *The Apologie of Fridericus Staphylus Counsellor to the Late Emperour Ferdinandus, &c. Intreating of the True and Right Vnderstanding of Holy Scripture. of the Translation of the Bible in to the Vulgar Tongue. of Disagreement in Doctrine Amonge the Protestants. Translated Out of Latin in to English by Thomas Stapleton, Student in Diuinite. also a Discourse of the Translatour Vppon the Doctrine of the Protestants Vvhich He Trieth by the Three First Founders and Fathers Thereof, Martin Luther, Philip Melanchthon, and especially Iohn Caluin.* Antwerp, By Iohn Latius, at the signe of the Rape, with priuilege, 1565. EEBO. <http://proquest.umi.com/login/athens?url=https://www.proquest.com/books/apologie-fridericus-staphylus-counsellor-late/docview/2240944163/se-2?accountid=11979>. [Accessed 10th February 2022].

²³⁵ Eve Kosofsky Sedgwick, *Tendencies*, p. 8.

²³⁶ Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability*, p. 40.

²³⁷ I am drawing on Gregory Hays’ recognition of the trajectory of the *Metamorphoses* ‘from an initial book in which the gods are central, to stories involving divine amours and mortal offspring, and finally to stories of unhappy human love, with the gods receding into the background’. Gregory Hays, ‘The Mythographic Tradition after Ovid’ in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands (Chichester: John Wiley & Sons, 2014), pp. 129-143 (p. 135).

In Lemnos like an outlaw to the shame of all us wone.
Who, lurking now (as men report) in woods and caves, doth move
The very flints with sighs and groans and prayers to God above
To send Ulysses his desert. [...].

(Golding, XIII. 57-60).

As Henri-Jacques Stiker describes, Philoctetes is injured on his way to Troy and the army he is with ‘abandon him alone on the island of Lemnos where he lives in terrible, solitary exile’.²³⁸ Miller’s translation states that Philoctetes has been ‘set off’ in Lemnos ‘to our sin and shame’, *expositum Lemnos nostro cum crimine habere* (Miller, II. XIII. 46). Golding translates Ovid’s *crimine*, meaning a sin or a crime, into the simile ‘like an outlaw’. The position of the outlaw in early modern England is a liminal one, both ‘outside the protection of the law’²³⁹ and paradoxically enmeshed within its functioning: one needed to be summonsed multiple times before being declared an outlaw.²⁴⁰ Golding’s simile therefore captures the way that disability, as Tanya Titchkosky describes, ‘throws into question the meaning of being in or out, marginali[s]ed or mainstreamed, controlled or empowered’; disability ‘raises the question of being “in-between”’.²⁴¹ Donna Reeve’s work takes up Giorgio Agamben’s theory of ‘homo sacer’ in order to think through disability in contemporary British society. Reeve’s work, however, also provides a broad lens for the moment in the *Metamorphoses* under discussion. Reeve argues that Agamben’s theory can help address the socially governed, ‘informal,

²³⁸ Henri-Jacques Stiker, *A History of Disability*, trans. William Sayers, p. 61.

²³⁹ ‘Outlaws and Outlawry in Medieval and Early Modern England’, *The National Archives*, <<http://www.nationalarchives.gov.uk/help-with-your-research/research-guides/outlaws-outlawry-medieval-early-modern-england/>> [Last accessed 12th February 2022].

²⁴⁰ ‘Outlaws and Outlawry in Medieval and Early Modern England’, *The National Archives*, <<http://www.nationalarchives.gov.uk/help-with-your-research/research-guides/outlaws-outlawry-medieval-early-modern-england/>> [Last accessed 12th February 2022].

²⁴¹ Tanya Titchkosky, ‘Looking Blind: A Revelation of Culture’s Eye’ in *Bodies in Commotion: Disability & Performance*, ed. by Carrie Sandahl and Philip Auslander (Ann Arbor, MI: University of Michigan Press, 2005), pp. 219-229 (p. 225).

conventional “rules” of behaviour’ as well as the ‘juridical laws’²⁴² which place some people into ‘states of exception’, putting them into ‘uncertain, contradictory and fragmented’ positions.²⁴³ Stating that Philoctetes has been abandoned ‘to the shame of all us’, Ajax alludes that group norms have been broken in abandoning Philoctetes. Responding to Ajax’s charge, Ulysses shifts the responsibility for Philoctetes’ exile from himself to the group at large. Although Ulysses was the leader, it is the group’s assent which has ultimately abandoned Philoctetes. He argues that:

You all consented thereunto. Yet do not I deny
But that I gave the counsel to convey him out of way
From toil of war and travail, that by rest he might assay
To ease the greatness of his pains. He did thereto obey
And by so doing is alive. Not only faithful was
This counsel that I gave the man, but also happy, as
The good success hath showed since. [...].

(Golding, XIII. 384-89).

Disability is an opportunity to score points, a rhetorical exercise designed to persuade the listening audience as to which warrior deserves to bear the arms of Achilles. However, something akin to the medical and social models of disability can also be witnessed. Ulysses represents a version of the medical model, which lodges disability in the individual body, casts objective eyes over it and theorises the person as a case. Disability is individual tragedy, and ideally would be cured. The social model, as my introduction briefly references, sees a split between biological impairment and culturally produced disability in the social, geographical and physical environments. The social model first emerges in the United Kingdom in the late

²⁴² Donna Reeve, ‘Biopolitics and Bare Life: Does the Impaired Body Provide Contemporary Examples of Homo Sacer?’ in *Arguing About Disability: Philosophical Perspectives*, ed. by Kristjana Kristiansen, Simo Vehmas and Tom Shakespeare (London: Routledge, 2009), pp. 203-217 (p. 213).

²⁴³ Donna Reeve, ‘Biopolitics and Bare Life: Does the Impaired Body Provide Contemporary Examples of Homo Sacer?’ in *Arguing About Disability: Philosophical Perspectives*, ed. by Kristjana Kristiansen, Simo Vehmas and Tom Shakespeare, p. 214.

1970s and, as Colin Barnes writes, constitutes a ‘politicization of disability’ which also prompts ‘the emergence of a burgeoning disability culture and arts movement’.²⁴⁴ In this rhetorical battle, Ajax’s briefer speech nonetheless attempts to ascribe feelings to Philoctetes, while Ulysses’ longer defence is focussed on rationalising and legitimising the exiling of disability from the homosocial warrior group. Ultimately, however, neither seem truly interested in disability itself.

This disinterest is a little odd, as disability culture is what the men are fighting over. Achille’s armour bears an image, ‘wrought | With such exceeding cunning’ by Vulcan (Golding, XIII. 350-51). Ulysses insists this image cannot be properly understood by Ajax:

[...] Of ocean sea
Of land, of heaven and of the stars no skill at all hath he
The Bear that never dives in sea he doth not understand

(Golding, XIII. 353-5).

‘The Bear’ inscribed upon the shield is Callisto, making another appearance in the poem and in a piece of Vulcanic artwork. Like Philoctetes, at least according to Ajax, Callisto is made a figure of social exile through disability, unable to understanding her transformed body: even ‘though she were a bear | Yet when she spièd other bears she quook for very pain’ (Golding, II. 611-12). Indeed, there are parallels with metamorphosed bodies and Philoctetes in other ways. Callisto wanders ‘[a]lone in the desert woods’ (Golding, II. 605), Philoctetes lurks ‘in woods and caves’ (Golding, XIII. 58); Callisto sends up ‘continual sighs’ (II. 601), Philoctetes ‘sighs and groans’ (XIII. 59) and both articulate their feelings against those who have exiled them, although a hearer is absent: Callisto, her voice no longer what she is used to, ‘thought Jove inwardly | To be unthankful (II. 603-4), Philoctetes sends up ‘prayers to God above | To send Ulysses his desert’ (XIII. 59-60). In Golding’s translation, the word that Ajax uses to

²⁴⁴ Colin Barnes, ‘Understanding the Social Model of Disability: Past, Present and Future’ in *Routledge Handbook of Disability Studies*, ed. by Nick Watson, Alan Roulstone and Carol Thomas, p. 17.

describe Philoctetes' habitation in Lemnos, 'wone', is used to describe the transformation of Cygnus in Book II. Cygnus is the kinsman of Phaëton; he is queerly and excessively moved at Phaëton's death, 'mourning all along the banks and pleasant streams of Po' (Golding, II. 463), wandering in amongst disabled bodies of the recently transformed Heliades, the sisters of Phaëton. Like theirs, his grief is overwhelming, and he is transformed into a swan, branded an 'uncouth fowl (471) by Golding. Cygnus' body enables him to keep frequenting the rivers, assisting him to not only walk beside the leaky, feminine spaces but to inhabit them, his feet assisted by the 'fine red string across the joints in knitting of his toes' (II. 478). Like Philoctetes, Cygnus 'wones' in his new habitat, linking him semantically with Ajax and Philoctetes and disrupting any sense between disability and metamorphosis: both are crip bodies. As in the 'fine red string' that knits across Cygnus' joints, myths are also joined in the cyclical structure of the *Metamorphoses*. Nothing stands still and nothing progresses in an easy, straightforward teleology: myths are rinsed and repeated, their 'shapes transformed' into new bodies (I. 1) in various ways.

Theorising a queer phenomenology and the ways in which bodies and objects interact to produce certain orientations of desire, Sara Ahmed writes that '[w]e move toward and away from objects depending on how we are moved by them'.²⁴⁵ The poem has shown that as Ajax moves toward the subject of disability, bringing it into being, Ulysses pushes it away, exiling Philoctetes and glossing over the subject of his abandonment. Both Ajax and Ulysses are clearly drawn toward Achilles' shield; however, it is Ulysses who has a past history with the object. He relates the story of how:

²⁴⁵ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, p. 28.

Foreknowing that her son should die, the lady Thetis hid
 Achilles in a maid's attire; by which fine sleight she did
 All men deceive and Ajax too. This armour in a pack
 With other women's trifling toys I carried on my back,
 A bait to train a manly heart. Apparell'd like a maid,
 Achilles took the spear and shield in hand and with them played.
 (Golding, XIII. 200-205).

Golding's translation of Thetis' 'fine sleight' recalls Vulcan's deceptive net 'so fine and slight' (Golding, IV. 213). And Golding embellishes Ulysses' tale, adding an extra layer of able-bodiedness not present in the Latin, having Ulysses take 'this armour in a pack' to be 'carried on [his] back' to Achilles, a journey not seen in Ovid's Latin. Golding is also ambiguous with his sense of '[t]his armour'; it doesn't seem quite clear whether Ulysses claims to have carried the armour crafted by Vulcan already. Miller's translation simply states that Ulysses 'placed among women's wares some arms such as would attract a man' (Miller, II. XIII. 165-166); Golding's far more evocative phrase of '[a] bait to train a manly heart' suggests gender roles as positions into which one is ensnared via a 'bait', 'trained' into, rather than the sense suggested in Miller's translation of a natural inclination ('such as *would* attract a man') toward objects culturally encoded in binary gendered ways.

Whichever arms function as the 'bait' to train Achilles out of a genderqueer selfhood, armour itself is clearly used by Ulysses as a disciplinary prosthesis through which to direct Achilles toward a cisheteronormative orientation.²⁴⁶ Further to the above quotation about orientations, Ahmed also argues that the 'objects that we direct our attention toward reveal the direction we have taken in life'.²⁴⁷ Book XIII shows through Achilles' armour the directions toward compulsory heteronormativity and able-bodiedness that Ulysses has taken; indeed, the

²⁴⁶ As Mitchell and Snyder aver, 'In a literal sense a prosthesis seeks to accomplish an illusion. A body deemed lacking, unfunctional, or inappropriately functional needs compensation, and prosthesis helps to effect this end. Yet the prosthesi[s]ing of a body or a rhetorical figure carries with it ideological assumptions about what it aberrant'. David T. Mitchell and Sharon L. Snyder, *Narrative Prosthesis: Disability and the Dependencies of Discourse* (Ann Arbor, MI: University of Michigan Press, 2000), p. 6.

²⁴⁷ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, p. 32.

book shows how inextricable the two are. The battle for the arms has raised the question of the disabled and exiled Philoctetes, and Ulysses has revealed how he has used armour to ‘correct’ the non-conformity of gender. In addition to these episodes, shields, gender norms and disability recur again in Book XIII. In the myth of Galatea, Acis and Cyclops, Telemus predicts to Cyclops that “‘This one round eye | That now amid thy forehead stands shall one day ere thou die | By sly Ulysses blinded be’” (Golding, XIII. 911-13). A little later, Cyclops reveals to Galatea his perception of his eye which ‘is like a mighty target’ (1001). In Ovid, the word used is *clipei* (Miller, II. XIII. 852), an embossed, round shield or a disk of the sun. Indeed, Cyclops compares himself to the sun and thereby cripps Apollo, saying that the sun too has ‘but one only eye’ (Golding, XIII. 1002). Golding’s translation has no such word that can simultaneously mean ‘shield’ or ‘disk of the sun’; therefore, Cyclops’ crippling of and alignment of himself with Apollo doesn’t quite flow from the same place of disabled self-perception as in Ovid’s Latin. But in the description of his eye as ‘a mighty target’ Golding does retain the figurative shield. The sense of ‘target’ as something to aim for does not come into use until the mid-eighteenth century,²⁴⁸ even though this future use seems a horribly accurate predictor of the narrative yet to come. When Cyclops is next encountered in Book XIV, he has indeed been blinded by Ulysses; Achaemenides relates in horror how he has watched Cyclops ‘groping of the trees among the woods. And for because | He could not see, he knocked his shins against the rocks’ (Golding, XIV. 222-23). Reflective of the way the *Metamorphoses* moves in cyclical rather than teleological directions, Ulysses cannot help being oriented toward another shield, this time in the shape of an eye, and claiming this one for his own, too.

²⁴⁸ ‘target, n.1.’ *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/197836. [Accessed 10 March 2022].

The case of Achilles' shield and its disciplinary effects on gender and able-bodiedness are not only confined to the *Metamorphoses* and its early modern English translations. In 1598, George Chapman publishes *Achilles Shield. Translated as the other seven Bookes of Homer, out of his eighteenth booke of Iliades*. In his address to Earle Marshall, Chapman waxes lyrical on the 'miraculous Artist' Homer and his Shield which 'representes and imbraceth' the 'universall world [...] spacious and almost unmeasurable'.²⁴⁹ Chapman complains of 'all the unmanly degeneracies now tyransying amongst us' and, not unlike Ulysses' 'bait for a manly heart' suggests that what is needed is 'to digest, transforme and sweat a mans soule into rules and attractions to societie; such as are fashiond and temperd with her exact and long laborde contention of studie' (A4v). The extent of this digestion and transformation in relation to Achille's Shield becomes clearer in the address 'To the Understander'. Chapman describes that Homer is 'full of government and direction to all estates'; fathers, soldiers, counsellors can all benefit from his wisdom. 'Husbands, wives, lovers, friends, and allies, having in him mirrors for all their duties' (B2v) and should turn to him 'in steed of sonnets & lascivious ballades' (B3r). The Shield, it seems, inspires orientation toward conformity from a variety of locations.

On this note, I end with Thetis, Achilles' mother, she who places the hero-to-be in women's attire. It is perhaps not surprising that such a tactic will fail in the poem; in a thoroughly disturbing myth found in Book XI, Thetis too is made subject to bodily normativity. By Book XI, the landscape of the *Metamorphoses* shifts in focus from the antics of gods and goddesses to one more human-centric. Gods and goddesses become interpellated into human, heteronormative structures, marrying mortals for the first time. The marriage of Thetis and Peleus is said to be the first: 'never was it heretofore the chance of any one | To have a goddess to his wife' (Golding, XI. 249-50). The description downplays the violence of the myth: to

²⁴⁹ Homer, *Achilles Shield Translated as the Other Seven Bookes of Homer, Out of His Eighteenth Booke of Iliades*. by George Chapman Gent. (London: 1598). Sig. A2r. All further references are to this edition and will be provided in the main body of the thesis by page signature.

achieve his desire for Thetis, Peleus must overpower the metamorphic goddess. He seeks advice from Proteus, who advises:

[...] 'Thou son of Aeacus, thy wish thou sure shalt have.
Alonely when she lies asleep within her pleasant cave
Cast grins to trap her unbewares; hold fast with snarling knot.
And though she feign a hundred shapes, deceive thee let her not,
But stick unto't, whate'er it be, until the time that she
Returneth to the native shape that erst was wont to be.'

(Golding, XI. 285-90).

Recalling Vulcan's net which in English is said to 'snarl' around Venus and Mars (Golding, IV. 222), Golding transforms Ovid's *laqueis*, a noose or snare that is *tenaci*, clinging (Miller, II. XI. 252), into a 'snarling knot'. In the quotation above, Golding creates a sense of unnaturalness around Thetis' 'hundred shapes', applying the pronoun 'it' to these embodiments: 'stick unto't, whate'er it be' refers to whichever form Thetis takes, until she comes back to her natural or 'native' self. Ovid's Latin uses the second person imperative *preme* (Miller, II. XI. 254), able to be translated as an instruction to Peleus along the lines of 'you hold fast' or 'you overwhelm'. In Golding's translation, a sense of gender binaries emerge. Peleus holds Thetis when she is 'like a bird' (Golding, XI. 277) but when the goddess transforms into 'a massy log' (XI. 278), Peleus 'never stirred | A whit for that' (278-79). This is a change from Ovid's Latin, *nunc gravis arbor eras: haerebat in arbore Peleus* (Miller, II. XI. 244) which has Peleus hold grimly on (*haerebat*) to the heavy tree, trunk or log (*gravis arbor*). 'Mass' may be too masculine for Golding's Peleus; in Book IX, the 'massiness' of Hercules (Golding, IX. 52), involved in a homoerotic, sweaty struggle with the river god Achelous, replaces Ovid's *pondere*, weight or bulk (Miller, II. IX. 41). The myth ends in violent heteronormativity when Peleus' 'snarling knot' binds Thetis' body into the shape Peleus desires and which heteronormative structures such as marriage demand. Ovid describes that finally she 'gave herself up as Thetis' (*exhibita estque Thetis*; Miller, II. XI. 264). Golding

makes sure that his sixteenth-century English audience gets the idea of what an ideal form for marriage is, clarifying that ‘she Thetis-like appeared *in shape of maid*’ (Golding, XI. 300, my emphasis), delineating a human contour of embodiment.

Kathryn Vomero Santos’ work demonstrates how the idea of ‘knots’ as the reverse side of a tapestry or weaving functions as a metaphor for translation in the early modern period. Vomero Santos writes that ‘Renaissance tapestries [are] actually woven from behind, thus making the “knottie wrong-side” the side of their creation’.²⁵⁰ This reversal can ‘complicate [...] traditional understandings of the hierarchy between originals and translations’ and help us to consider ‘how translation and authorship are deeply interwoven practices’.²⁵¹ Golding’s ‘snarling knots’ thus assist in unpicking the interwovenness of heteronormativity and able-bodiedness, showing how subtle changes to Ovid’s source text can reshape bodies in intersectional ways.

With Vulcan’s assistance this chapter has been exploring the effects of cultural objects remade in translation within Golding’s *Metamorphoses*. Following Vulcan’s footsteps shows how translation produces crip/queer effects, illuminating intersections of power and suggesting resistant reading practices. In the vast landscape of the *Metamorphoses*, many other combinations of myths may be woven together in crip/queer ways and my readings are not intended to be final but to contribute to conversations about early modern embodiment, translation and Ovid in ways that foregrounds disability and its intersections. Golding’s ‘snarling knot’ is a reminder that bodies are ensnared by and shaped within the choices and discourses which are available to us in language in particular times and places; however, like

²⁵⁰ Kathryn Vomero Santos, “‘The knots within’: Translations, Tapestries, and the Art of Reading Backwards’, *Philological Quarterly*, 95.3/4 (2016), pp. 343-357 (p. 345).

²⁵¹ Kathryn Vomero Santos, “‘The knots within’: Translations, Tapestries, and the Art of Reading Backwards’, p. 345.

Golding's efforts to reform the English tongue, all discourses, even Ovid, are open to rewriting and resignification.

Chapter Two

Joinings and Disjoinings: Ovid and Crip/Queer Elizabethan Epyllia

This chapter develops Chapter 1's discussion of translation as prosthesis; that is, that the gaps, deferrals, delays, excesses and deviatory movements which enable crip and queer relationships between bodies, writing and culture to be articulated. This chapter shifts attention from Ovidian translation to adaptation. Linda Hutcheon defines adaptation as a work which 'openly announce[s] its overt relationship to another work or works', as 'repetition without replication' and which 'involves both (re-)interpretation and then (re-)creation'.²⁵² To recall, Massimiliano Morini's explanation of early modern translation sounds much like Hutcheon's theory of adaptation: Morini writes that while early modern translators are aware of their sources, they are also keen 'to fully exploit the rhetorical capabilities of the target language';²⁵³ this desire, as well as other changes translators made to texts, could lead to significant displacements between source and target texts. With these fluidities in mind, I take up a selection of poems from the group which emerge around the last decade of the sixteenth century, and which draw on mythological, frequently Ovidian, material, becoming known, although not in their own moment, as epyllia or minor epic. Emerging from homosocial pedagogical spaces, these narrative poems are written largely by young men at universities or London's Inns of Court, 'the prime site in England for learning rhetorical and oratorical skills'.²⁵⁴ In a rapidly changing London and a transformative educational space, the poems are 'principally stories of the transformation of young men'.²⁵⁵ Epyllia have attracted a steady rate of academic interest and continue to be the subject of scholarly writing, although to my knowledge, this group of poems

²⁵² Linda Hutcheon, *A Theory of Adaptation* (New York, NY & London: Routledge, 2006), pp. 6, 7, 8.

²⁵³ Massimiliano Morini, *Tudor Translation in Theory and Practice*, p. 10.

²⁵⁴ Jim Ellis, 'Imagining Heterosexuality in the Epyllia' in *Ovid and the Renaissance Body*, ed. by Goran Stanivukovic (Toronto, TO & London: University of Toronto Press, 2001), pp. 38-57 (p. 40).

²⁵⁵ Jim Ellis, 'Imagining Heterosexuality in the Epyllia' in *Ovid and the Renaissance Body*, p. 41.

has not thus far been drawn into disability studies approaches.²⁵⁶ As part of the diverse and ‘pervasive’ Ovidian afterlives interwoven into numerous early modern textual and dramatic locations,²⁵⁷ epyllia participate in the sixteenth-century Ovidian rhetoric of re-embodiment. Colin Burrow, for example, argues that early modern writers’ desires to imitate and re-embody Ovid ‘brings with it the hope of a revival: it also brings with it a sense of bodily frailty and impermanence’,²⁵⁸ an intriguing-sounding prospect from a crip/queer perspective interested how bodies break down and re-assemble in language. I thus work out from this tension around Ovid and embodiment in order to consider how epyllia both join and disjoin themselves to and from the Ovidian material which they are adapting and how crip/queer bodies are both foregrounded and adapted in enabling or disabling ways.

Writing On the Body

This chapter takes up as its main focus three of the critically better-known epyllia: Thomas Lodge’s *Scillaes Metamorphosis* (1589), Christopher Marlowe’s *Hero and Leander* (1592-3), including George Chapman’s continuation (1598), and William Shakespeare’s *Venus and*

²⁵⁶ A brief, and thus incomplete snapshot to demonstrate the range of work addressing early modern English epyllia might include: William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries* (New Brunswick, NJ: Rutgers University Press, 1977); Keach’s is the first monograph to address the genre. Other important contributions are: Clark Hulse, *Metamorphic Verse: The Elizabethan Minor Epic* (Princeton, NJ: Princeton University Press, 1981); Jim Ellis, ‘Imagining Heterosexuality in the Epyllia’ in *Ovid and the Renaissance Body*, ed. by Goran Stanivukovic (Toronto, TO & London: University of Toronto Press, 2001), pp. 38-57; Jim Ellis, *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse* (Toronto, TO & London: University of Toronto Press, 2003); Jim Ellis, ‘The Epyllion’ in *A Companion to Renaissance Poetry*, ed. by Catherine Bates (Chichester: John Wiley & Sons, 2018), pp. 239-249; *Elizabethan Narrative Poems: The State of Play*, ed. by Lynn Enterline (London & New York, NY: Bloomsbury Publishing Plc., 2019); Daniel Moss, ‘Minor Epic’ in *The Oxford History of Poetry in English: Volume 4. Sixteenth-Century British Poetry*, ed. by Catherine Bates and Patrick Cheney (Oxford: Oxford University Press, 2022), pp. 285-300; Victoria Moule, ‘Latin Style and Late Elizabethan Poetry: Rethinking Epyllia’ in *A Literary History of Latin and English Poetry: Bilingual Verse Culture in Early Modern England* (Cambridge: Cambridge University Press, 2022), pp. 406-446.

²⁵⁷ Sarah Annes Brown, *The Metamorphosis of Ovid: From Chaucer to Ted Hughes* (London: Gerald Duckworth & Co. Ltd., 1999), p. 2.

²⁵⁸ Colin Burrow, ‘Re-embodying Ovid: Renaissance Afterlives’ in *The Cambridge Companion to Ovid*, ed. by Philip Hardie (Cambridge: Cambridge University Press, 2002), pp. 301-319 (p. 303).

Adonis (1593).²⁵⁹ This choice is to both limit the range of epyllia to the Elizabethan period, as later epyllia become briefly mentioned in Chapter 5's discussion of a satirical stance toward Ovid on the early modern stage, and to offer some canonical familiarity before moving back into Ovid's poem and George Sandys' less-discussed translation in the next chapter.

I suggest that these epyllia, Ovidian afterlives, might be considered phantom limbs of the *Metamorphoses* which travel into new spaces and take on new shapes and forms. Critics are not averse to discussing 'adaptation' itself in registers of crip embodiment. Jim Casey, for instance, describes adaptation as 'new poetic artifacts crafted from the material of old texts' and extends this observation to state that Shakespeare 'takes the *dismembered* stories of *Metamorphoses* and reknits them' into new material, producing a 're-membered play'.²⁶⁰ In their introduction to a collection on the intersection of contemporary disability and adaptation studies, Whitney Hardin and Julie E. Kiernan note that adaptations 'navigate social representations' of disability, frequently rehearsing stereotypical narratives and representations and oppressive ideologies in the process.²⁶¹ But they also briefly outline that adaptation studies complicates the processes of transfer from one text or media to another, arguing that the inevitable changes that occur within adaptive processes are a source of strength, providing 'new levels of insight, emphasis, and nuance that can extend the origin text'.²⁶² In a similar

²⁵⁹ As Daniel Moss writes, the small group of late sixteenth and early seventeenth century epyllia have subdivided into 'primary and secondary epyllia'. Thomas Lodge, Christopher Marlowe and William Shakespeare 'take chronological as well as critical priority'. Lodge, Marlowe and Shakespeare's contributions are thus 'supremely influential for the genre' in terms of critical attention. Daniel Moss, 'Minor Epic' in *The Oxford History of Poetry in English: Volume 4. Sixteenth Century British Poetry*, ed. by Catherine Bates and Patrick Cheney (Oxford: Oxford University Press, 2022), pp. 285-300 (p. 286).

²⁶⁰ Jim Casey, 'Worse than Philomel, Worse than Actaeon: Hyperreal Ovid in Shakespeare's "Titus Andronicus"' in *Ovid and Adaptation in Early Modern English Theatre*, ed. by Lisa S. Starks (Edinburgh: Edinburgh University Press, 2020), pp. 254-274 (p. 268).

²⁶¹ Whitney Hardin and Julie E. Kiernan, 'Introduction: Adaptations of Mental and Cognitive Disability in Popular Media' in *Adaptations of Mental and Cognitive Disability in Popular Media*, ed. by Whitney Hardin and Julie E. Kiernan (Lanham, ML: Lexington, 2022), pp. 1-13 (p. 2)

²⁶² Whitney Hardin and Julie E. Kiernan, 'Introduction: Adaptations of Mental and Cognitive Disability in Popular Media' in *Adaptations of Mental and Cognitive Disability in Popular Media*, ed. by Whitney Hardin and Julie E. Kiernan, p. 3.

way to the concerns of translations studies, adaptation studies problematises the idea of fidelity to sources, making the case that ‘adaptation isn’t simply the movement of narrative from a single origin text to a new, derivative, text but a sophisticated, multilevel process, one in which each revision enriches the totality of the work’.²⁶³

In her discussion of Ovidian adaptation on the early modern stage, Lisa S. Starks sets out that Derrida’s ‘hauntology’ helps illuminate Ovid’s ‘phantom’ returns, his ‘ubiquitous traces permeat[ing] early modern English theatre in a way that is both omnipresent and transient’.²⁶⁴ My introduction’s discussion of hauntology foregrounds this approach’s sensibility of things ‘out of joint’ or ‘disjointed’;²⁶⁵ it is in this spirit that I take up Casey’s and Starks’ work on the early modern stage to consider the Elizabethan epyllion, poems often defined, at least partially, by their relationship to Ovid and the *Metamorphoses*. Nonetheless, scholars find themselves reckoning with a body of poetry which resists being neatly and cohesively defined as a group.²⁶⁶ Even naming the genre remains controversial: ‘epyllia’ is an anachronism first used by nineteenth-century classicists to group certain classical poems which involve mythological, erotic and digressive narratives.²⁶⁷ The term is later applied to the kinds of early modern poems under discussion in this chapter; scholars continue to discuss, however,

²⁶³ Whitney Hardin and Julia E. Kiernan, ‘Introduction: Adaptations of Mental and Cognitive Disability in Popular Media’ in *Adaptations of Mental and Cognitive Disability in Popular Media*, ed. by Whitney Hardin and Julia E. Kiernan, p. 4.

²⁶⁴ Lisa S. Starks, ‘Ovid’s Ghosts: Lovesickness, Theatricality, and Ovidian Spectrality on the Early Modern English Stage’ in *Ovid and Adaptation in Early Modern English Theatre*, ed. by Lisa S. Starks (Edinburgh: Edinburgh University Press, 2019), pp. 95-112 (p. 95).

²⁶⁵ Jacques Derrida, *Spectres of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. by Peggy Kamuf (New York, NY & London: Routledge, 2006), p. 1.

²⁶⁶ As William P. Weaver argues, scholarly attempts to define the poems within ‘a master genre has led to increasingly abstract definitions of genre, for the poems are notoriously protean in style and subject matter’. William P. Weaver, ‘Marlowe’s Fable: “Hero and Leander” and the Rudiments of Eloquence’, *Studies in Philology*, 106.3 (2008), pp. 388-408 (p. 388). See also Daniel Moss’s ‘Minor Epic’ for a cogent discussion of how the genre continues to be shaped and reshaped and the various complexities and difficulties involved in grouping these poems. Daniel Moss, ‘Minor Epic’ in *The Oxford History of Poetry in English: Volume 4. Sixteenth-Century British Poetry*, ed. by Catherine Bates and Patrick Cheney (Oxford: Oxford University Press, 2022), pp. 285-300.

²⁶⁷ ‘epyllion’ in *The Cambridge Guide to Literature in English*, ed. by Ian Ousby (Cambridge: Cambridge University Press, 1988), pp. 324-325.

how these poems fit, evade or constantly remake generic categories such as ‘epyllia’ and how the poems cohere (or not) as a group depending on the critical angle adopted. If queerness, as critics such as Lee Edelman maintain, manifests as identity trouble,²⁶⁸ then Lynn Enterline’s analysis of the genre is promisingly queer:

Epyllion, minor epic, Ovidian erotic narrative, Elizabethan narrative poetry: [...] these names and phrases [are used] interchangeably. The variety of terms borrowed or invented to categorize the poems in question gives a sense of their allure as well as their difficulty. [...] What counts as an Elizabethan “epyllion” is far from settled and will likely remain so. [...] The boundaries of the genre remain porous [...]. Given that Ovid’s stories about change, hybridity, category crisis and liminal transition inspire these poems, the non-identity of the “genre” attests to its Ovidian origins and commitments.²⁶⁹

Enterline links the porous, queer identities of epyllia to the *Metamorphoses*’ array of transformed bodies, providing my thesis with a thread between queer, crip and epyllia. Indeed, the epyllion’s queer evasion of generic identity has been expressed elsewhere in registers of disability. In the article ‘Thoughts on the Epyllion’, which explores the generic term’s initial application to classical poetry, D.W.T.C. Vessey argues that while ‘[i]t is convenient in some respects to be able to classify literature into its own discrete and impermeable genres, [...] the process can be misleading and can, at times, be compared to the study of a fetus without consideration of its ultimate form or to the dissection of a limb without reference to the torso of which the limb is a part’.²⁷⁰ Vessey’s use of disability discourse to describe labels which become rigidly restrictive suggests deformity and disability as lacking positive value and active critical function; instead, disability is made to fulfil its common negative trope by acting as a restricting rather than enabling concept. Furthermore, Vessey suggests that metamorphosis cannot be understood in crip ways; transformations of literary form should be set apart from

²⁶⁸ Lee Edelman, *No Future: Queer Theory and the Death Drive*, p. 4.

²⁶⁹ Lynn Enterline, ‘Introduction: On “schoolmen’s cunning notes”’ in *Elizabethan Narrative Poems: The State of Play*, ed. by Lynn Enterline, (London & New York, NY: Bloomsbury Publishing Plc., 2019), pp. 1-17 (p. 6).

²⁷⁰ D.W.T.C. Vessey, ‘Thoughts on the Epyllion’, *The Classical Journal*, 66.1 (1970), pp. 38-43 (p. 38).

disability and afterlives. ‘The epic tradition’, writes Vessey, ‘did not die; it metamorphosed. Medical metaphors of atrophy and death are usually misleading in the field of literature’.²⁷¹ Vessey’s essay goes on to replace disability discourse with reproductive metaphors: ‘the seeds’ of epyllia are omnipresent in classical culture, ‘waiting for the circumstances in which they could germinate’.²⁷² The language of Vessey’s essay somewhat reflects its date of composition, although ableist metaphors of disability as restrictive and non-generative still abound.²⁷³ Nevertheless, I foreground Vessey’s discussion both as an example of how genres such as epyllia are shaped and reshaped at different times through heteronormativity and ableism, and as a point from which to crip the Elizabethan version of the epyllion, to recognise phantom, atrophied, severed limbs as ‘an active critical position’²⁷⁴ that enrich discussions of this queer genre.

One of the lesser discussed epyllions can help to demonstrate this last point and consolidate what has been said thus far. The text of Thomas Heywood’s *Oenone and Paris* (1594) is incomplete, missing the ‘usual’ appendage of a title page.²⁷⁵ The address ‘To the Curteous Readers’ suggests that these readers’ ‘censure’ will prove disabling to Heywood’s

²⁷¹ D.W.T.C. Vessey, ‘Thoughts on the Epyllion’, p. 39.

²⁷² D.W.T.C. Vessey, ‘Thoughts on the Epyllion’, p. 40.

²⁷³ In the epistolary essay ‘Postcards to Sophie Calle’, Joseph Grigely writes that ‘Metaphor [...] is a form of latent violence that becomes manifest in the use of blindness and deafness as pejorative metaphors to imply ignorance, witlessness, and stupidity’. Grigely points out that the ‘phenomenon is ingrained, a reflection of how easily the disabled are stereotyped’, even by literary critics and artists, who one might think would be aware of signs and their effects. This particular ‘postcard’ ends with the reflection that ‘It is almost ironic, Sophie, that the people who continue to use these pejorative metaphors are also the people who have done the most to open our cultural consciousness to the diversity of the human condition.’ Joseph Grigely, ‘Postcards to Sophie Calle’ in *The Body Aesthetic: From Fine Art to Body Modification*, ed. by Tobin Siebers (Ann Arbor, MI: University of Michigan Press, 2000), pp. 17-40 (pp. 23-24).

²⁷⁴ Alice Hall, ‘Introduction to “The Routledge Companion to Literature and Disability”’ in *The Routledge Companion to Literature and Disability*, ed. by Alice Hall (London & New York, NY: Routledge, 2020), pp. 1-5 (p. 2).

²⁷⁵ T.H., *Oenone and Paris*. Online. EEBO. (London: R. Jones, 1594). All references to this text are to this online edition and are provided in the body of the thesis by page signature. While Elizabeth Story Donno’s *Elizabethan Minor Epics*, published in 1963, remains the academic standard anthology of epyllia, problems obtaining a copy of Donno led me to use EEBO copies of the poems in the interests of ease and equality of access. Full links will be provided in the thesis’ bibliography.

‘poore Pamphlet’; they possess ‘captious tongues’ which are ‘able to nip any fruit in the Blossome, and much like the Caterpillers, that neastled in a tree, feed on everie leafe til al by wythered and defaced’ (A2r). Not long after progressing past this address into the potentially ‘withered’ poem, the nymph Oenone, who has been jilted by and abandoned by Paris, spies her former husband jauntily ‘[l]eaning his elbowe on a mosse-growne stumpe’ (A4v), a posture which illuminates his lack of care for Oenone, whose body clock has been embedded within crip/queer time for the past three years. Oenone has sat daily by ‘streaming fountaines’ and eschewed ‘[f]aire smelling flowers’ for the malodorous air of ‘stinking weedes’ (Bv). Given the reciprocal flows between the external landscape and the workings of the humoral body, it is little wonder that Oenone and leaky fountains mimic each other’s currents and that the nymph is attracted to such a space. Given the cultural associations with women, effeminacy and liquidity, it is also not surprising that the poem places the nymph in such a textual locale.²⁷⁶ Her face said to be ‘al swoolne with still distilling teares’ (A3r), Oenone is both an organic body and a constant liquid-producing machine; ‘still distilling’ and swollen with fluids, she seems under unbearable pressure. Moreover, the thick, stagnant, putrid atmosphere suggested by the ‘stinking weedes’ Oenone sits by each day influences the body’s experience of queer/crip time, felt as tomb-like, being ‘buried in eternall dayes’ (C2v). Her ‘still distilling’ body, with its repetition of ‘still’, also reflects the queering and crippling, the slowing down, of time which she experiences. When her words become ‘choked’, the narrator leaves her suspended in ‘this dull exstasie’ (B2r), turning to Paris to speak instead. Although Heywood is adapting an epistle from Ovid’s *Heroides*, Oenone’s leaky crip embodiment thus recalls the

²⁷⁶ On the ideology and trope of the Renaissance ‘leaky woman’ see, e.g., Gail Kern Paster, ‘Leaky Vessels: The Incontinent Women of City Comedy’, *Renaissance Drama*, 1987 18 (1987), pp. 43-65. Also, Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca, NY: Cornell University Press, 1993).

Metamorphoses' Biblys who, in a passion of lovesickness for her own brother, is transformed into a weeping fountain, 'consuming with her tears' (Golding, IX. 783).

A little later, Oenone's reciprocity with the natural landscape is reasserted: 'Oft hast thou found me by this pleasant Myrtle', she says, 'Whose leavie branches stead me for a kirtle' (C2v). Gowned in the myrtle and suggesting a close, queer intimacy between the limbs of the tree and her own body, Paris' carving of promises of love into the trees' 'rough rhyne' (C2r) is thus a disturbing kind of mutilation that crosses over vegetative and human species of embodiment. Bodies are made to '[b]eare in their barkes [Paris'] solemne protestations' which Oenone then discovers are 'meere dissimulations' (C2r). What seem permanent signs, in this case of heteronormative desire, are changeable, unstable, volatile and unfixed; they lead to queer/crip time, the time being out of joint. 'The body', Michel Foucault tells us, 'is the inscribed surface of events'.²⁷⁷ The body always signifies something about the culture(s) in which it is embedded; it tells stories. Oenone's queer species-crossing affinity with the myrtle tree (a symbol of love dedicated to Venus), Paris' mutilations and the 'stump' of a mossy tree: together, they suggest this epyllia is articulating a relationship between writing and bodies, writing about and *on* crip/queer embodiment. Such an idea is in the *Metamorphoses* itself. In Book V, the daughters of Piërus are transformed into magpies, as punishment for daring to compete with the Muses in a singing contest. The 'uncouth birds [...] haunt the woods' (Golding, V. 826). But although they are dismissed as 'chattering still, as much to babbling bent' as they ever were (V. 830), the women's transformation helps us think in crip/queer ways about writing and the body. The reader is shown the 'stumps of quills | New budding at the nails' (V. 823-24). Quills, the engines of early modern writing, emerge from stumps, from bodies transformed and punished who nonetheless, still defiantly 'babble' on. Heywood's

²⁷⁷ Michel Foucault, 'Nietzsche, Genealogy, History,' in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. by Donald Bouchard (Ithaca: Cornell University Press, 1977), p. 148.

epyllion and its generic conventions of lovesickness, swelling humours and engorged rhetoric that often leads nowhere, do not seem to offer much in the way of a positive outcome for Oenone, who is left restlessly wandering ‘through the thickets ‘in the poem’s final stanza; ‘her new search wound doth fester’, the reader is informed in the penultimate line (E3v). The epyllion’s brief flashes of connection with the *Metamorphoses*, in likely (and queerly) unintended ways, however, enfold Oenone into a kinship of queer/crip embodiment which suggest that the body is never ultimately stable but always open to more than one reading and more than one writing, its surfaces multiply inscribed. Given Oenone’s connections with both fountain and tree, for instance, it is queer that the *Metamorphoses*’ Biblys is a figure whose transformation also treads the boundaries of both of those tree/fountain: her own metamorphosis into a fountain begins by being likened to ‘when ye wound a pitch-tree rind’ and ‘[t]he gum doth issue out in drops’ (Golding, IX. 778). Like a miniature epyllion, the form of which plays unrelentingly with digression and deferral, often saying something is ‘like’ this or ‘like’ that in deviatory and meandering ways, the ways that Biblys’ body signifies begin to multiply. If she is a like a tree, her fluidity is also like ‘the western wind’ and the heat of the sun melting ice; she is also like ‘the clammy kind of cement which they call | Bitumen’ which ‘issueth from the ground’ (Golding, IX. 779-782). Her fluids eventually springing forth ‘[f]rom underneath a sugarchest’, a type of tree,²⁷⁸ mix her humours with bark, leaves, roots and the air, displacing difference and suggesting the interdependencies between bodies and environments. Just as Biblys gains shade from the tree’s covering, the sugarchest’s roots and leaves will benefit from her water, which will eventually be conveyed via the tree’s limbs into the atmosphere in a constant cycle of transformation and inter-relations.

²⁷⁸ ‘sugar-chest, n.’ *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/193635. [Accessed 1 February 2023].

Katherine Heavey explains that ‘*Oenone and Paris* is a knowing and allusive intertextual patchwork of classical and early modern sources’.²⁷⁹ Heavey’s essay notes that Heywood’s epyllion resembles Shakespeare’s *Venus and Adonis* and that rather than the *Metamorphoses*, its main Ovidian source is the *Heroides*, likely in both Latin and George Turberville’s English translation. While I do not wish to dispute Heavey’s observations, I do want to suggest that the *Metamorphoses* acts altogether more queerly (and given its contributions of leaky embodiment, criply) than a readily identifiable ‘source’. The *Metamorphoses* and Biblys slide enough into frame for a knowing reader to make the association, supporting the notion that adaptation is not a linear phenomenon between one source and one target text but is a rhizomatic and diffuse practice of horizontal entanglements, unpredictable flows and varying intensities rather than any steady, ‘linear or teleological rationale’.²⁸⁰ In the same way that translation theorists have argued that translation ‘transforms’ source as well as target texts, ‘subverting radically the binary between original and copy’,²⁸¹ the contact that texts make with each other leave imprints on their surfaces. Oenone thus leaves a faint imprint in Biblys’ *Metamorphoses* myth; Biblys leaves a watery trace in Heywood’s epyllion. These figures illuminate that history, lineages, inheritances and influences are tangled, interdependent and horizontal rather than straightforward, progressive affairs.

²⁷⁹ Katherine Heavey, ‘Intertextuality and Thomas Heywood’s early Ovid: “Oenone and Paris”’ in *Thomas Heywood and the Classical Tradition*, ed. by Tania Demetriou & Janice Valls-Russell (Manchester: Manchester University Press, 2021), pp. 32-53 (p. 47).

²⁸⁰ Liz Oakley-Brown, ‘The Golden Age Rescored?: Ovid’s “Metamorphoses” and Thomas Heywood’s “The Ages”’ in *Ovid and Adaptation in Early Modern English Theatre*, ed. by Lisa S. Starks (Edinburgh: Edinburgh University Press, 2020), pp. 221-237 (p. 226).

²⁸¹ William J. Spurlin, ‘The Gender and Queer Politics of Translation: New Approaches’, *Comparative Literature Studies*, 51.2 (2014), pp. 201-214 (p. 206).

Digression and Deformity: Thomas Lodge's *Scillaes Metamorphosis* (1589).

The poem usually taken to inaugurate the genre of the early modern epyllion, Thomas Lodge's *Scillaes Metamorphosis* (1589),²⁸² is inscribed from its beginning with the sensibility of poetic bodies 'out of joint'. Lodge's poem adapts the myth of Glaucus and Scilla told in the *Metamorphoses* across the end of Book XIII and the beginning of Book XIV. In the dedication 'To his especiall good friend Master Raph Crane and the rest of his most entire wellwillers, the Gentlemen of the Innes of Court and Chauncerie, Lodge tells the reader that 'transformed *Scilla*' has been 'disioyned from disdainfull *Charybdis*'.²⁸³ Scilla and Charybdis, Lodge continues, might have 'landed [...] in one and the selfe same bay, if *Scilla* (the vnfortunater of the two) had not met with a needie pirate by the way' (Epistle, n.p.) who has diverted her to a 'contrary coast' and transformed her into a 'wrackt' and 'weatherbeaten' condition (Epistle, n.p.). Scilla's identity has been so queered 'through the vnskilfulness of rough writers' that not even '*Glaucus* would scarce know her, if he met her' (Epistle, n. p.). Wesley D. Rae suggests that Lodge hints that he is publishing *Scillaes Metamorphosis* under duress, the manuscript already having been subject to the piracy of unauthorised printing.²⁸⁴ Clark Hulse, however, questions both the facticity of the Epistle's narrative and the need to read it as truthful, arguing that '[t]he truth or falsehood of this claim is incidental, for it gives [the] "discontented" author a pretext to rail at the folly of the times, especially the hunger for attention that the booksellers

²⁸² Jessica Winston, 'From Discontent to Disdain: Thomas Lodge's "Scillaes Metamorphosis" and the Inns of Court' in *Elizabethan Narrative Poems: The State of Play*, ed. by Lynn Enterline (London & New York, NY: Bloomsbury Publishing Plc., 2019), pp. 143-166 (p. 145).

²⁸³ Thomas Lodge, *Scillaes metamorphosis: Enterlaced with the vnfortunate loue of glaucus VWhereunto is annexed the delectable discourse of the discontented satyre: With sundrie other most absolute poems and sonnets. contayning the detestable tyrannie of disdaine, and comicall triumph of constancie: Verie fit for young courtiers to peruse, and coy dames to remember. by thomas lodge of lincolnes inne, gentleman.* (London: 1589). EEBO. All further references are to this edition and made by page number where available.

²⁸⁴ Wesley D. Rae, *Thomas Lodge* (New York, NY: Twayne Publishers, Inc., 1967), p. 47.

feed'.²⁸⁵ Charybdis, Hulse argues, represents a 'companion piece to *Scilla* that some author in his vanity will inevitably undertake' and the appearance of the 'wrackt' *Scilla* is Lodge's diatribe against 'the *mutilation* of a poem by drunken typesetters and clumsy engravers' (my emphasis).²⁸⁶

However, the discourse of disability need not only represent the undesirable butchery of texts. Hulse's suggestion that it is 'useful to see [Lodge's Epistle] as an extension of the text itself'²⁸⁷ opens space to see both *Scilla*'s and other bodies in the poem itself as 'wrackt'. This word does diverse semiotic work in Lodge's Epistle, alluding to the dangerous and watery transformation of *Scilla* in the *Metamorphoses*; she is changed into a rock which stands near the 'greedy gulf' of Charybdis (Golding, XIV. 86) and 'which shipmen warily shun' (Golding, XIV. 84). Ovid's *Scilla* is the static and immobile counterpart of the active whirlpool Charybdis: both signify within normative codes of gender and mobility, although both pose risk to masculine maritime activity. Set adrift from Charybdis in Lodge's Epistle, *Scilla* must bear the full weight in the poem of posing a threat to masculinity. *Scilla* suggests a disorderly body, one whose joints have been prised, pulled or wrenched out of place: the aural identity of 'wrackt' to the early modern torture device designed to loosen and dislocate the body's joints facilitates this disjoining. Given that the verb form of 'rack' also signifies to 'strain or twist the meaning of [...] a word, phrase, or passage of writing',²⁸⁸ *Scilla* embodies the epyllia's form itself. The genre is well-known for bending its mythological source material out of shape,

²⁸⁵ Clark Hulse, *Metamorphic Verse: The Elizabethan Minor Epic* (Princeton, NJ: Princeton University Press, 1981), pp. 39-40.

²⁸⁶ Clark Hulse, *Metamorphic Verse: The Elizabethan Minor Epic*, p. 41.

²⁸⁷ Clark Hulse, *Metamorphic Verse: The Elizabethan Minor Epic*, p. 39.

²⁸⁸ 'rack, v.1.' *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/157110. [Accessed 1 November 2022].

turning often small nuggets into 900-1500 lines of ‘ostentatiously rhetorical verse’.²⁸⁹ This theatricality and excess is unashamedly queer/crip.

As a genre ‘in love with digression’,²⁹⁰ epyllia flirts with deformity: the rhetorical device of *digressio* oscillates between desirable and dangerous in the early modern period. In his second, augmented edition of *The Garden of Eloquence, Containing the most excellent Ornaments, Exornations, Lightes, flowers, and formes of speech, commonly called the Figures of Rhetorike* (1593), Henry Peacham explains that *digressio*, ‘the handling of some matter going out [from] order’,²⁹¹ is a ‘virtue’ which nonetheless may become a ‘vice which [...] violate[s] both order and art, and doth greatly *deforme* the Oration by patching it, as it were with shreds and broken pieces’ (p. 154, my emphasis). The link between deformity and patching suggests disunity and fragmentation as well as prosthesis, added parts. As Nancy Simpson-Younger writes, ‘[i]n the seventeenth century, “patches” could mean [...] pieces of material applied to the skin to disguise or treat physical marks’, including those of syphilis.²⁹² The *queerness* associated with digression, patching and deformity seems to disrupt its own formal arrangements. Published approximately four years after Lodge’s prototype English epyllion, this second edition of Peacham’s rhetorical handbook shows an awareness of controlling its own modes of representation, paradoxically, however, by inverting its usual order. A noticeable difference between the 1577 and 1593 versions of *The Garden of*

²⁸⁹ Jim Ellis, ‘The Epyllion’ in *A Companion to Renaissance Poetry*, ed. by Catherine Bates (Chichester: John Wiley & Sons, 2018), pp. 239-249 (p. 239).

²⁹⁰ Jim Ellis, *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse* (Toronto, TO & London: University of Toronto Press, 2003), p. 16.

²⁹¹ Henry Peacham, *The garden of eloquence containing the most excellent ornaments, exornations, lightes, flowers, and formes of speech, commonly called the figures of rhetorike. By which the singular partes of mans mind, are most aptly expressed, and the sundrie affections of his heart most effectuellie vttered. Manifested, and furnished [w]ith varietie of fit examples, gathered out of the most eloquent orators, and best approved authors, and chieflie out of the holie Scriptures. Profitable and necessarie, as wel for priuate speech, as for publike orations. Corrected and augmented by the first author. H.P.* (London: 1593), p. 154. EEBO. All further quotations from this text refer to this edition and are given in the body of the chapter by page number.

²⁹² Nancy Simpson-Younger, ‘Syphilis Patches: Form and Dramatic History in “The Knight of the Burning Pestle”’ in *Performing Disability in Early Modern English Drama*, ed. by Leslie C. Dunn (Cham: Palgrave Macmillan, 2020), pp. 233-250 (p. 234).

Eloquence is the later edition's ordering of its materials: subheadings, for instance, organise the information on rhetorical figures and tropes. The most usual sequence of these subheadings throughout the 1593 edition is a section describing 'The use of this Figure', followed by a section entitled 'The Caution' where deemed necessary. The 1593 entry for *digressio* inverts, and thus makes queerly preposterous, this order, introducing 'The Caution' before briefly explaining 'The use of this figure' (p. 154).²⁹³ I am not claiming that Peacham's inversion responds directly to the emergence of the digressive epyllion; however, the handbook's inversion of usual order does suggest a need to amplify the danger of this particular rhetorical device. The comparatively longer length of the 'Caution' to the 'Use' suggests that this is no compositional or printing error but a sign of anxiety materialised at the level of form. When what is usual, orderly or normative for texts becomes disrupted in some way, it might be considered an episode of 'aesthetic nervousness'. This term is coined by Ato Quayson to describe the phenomenon of the 'dominant protocols of representation [becoming] short-circuited' by the appearance of disability in a text.²⁹⁴ The queering and deforming rhetorical effects of *digressio* disrupt, or short-circuit, the normative order and structure of things in Peacham's 1593 *Garden*. If it is an intentional strategy on the part of Peacham or the printer, the trope of the preposterous, the inversion of order, is thus employed in order to throw into relief the deforming effects of *digressio*. The tactic has the further effect of producing Peacham (or his printer) as authoritative, *able* handlers of textual material, able to encounter and judiciously put non-normativity to work before deftly restoring textual order. Concomitantly,

²⁹³ Patricia Parker's 'Preposterous Events' (1992) remains a most readable and illuminating explanation and application of this rhetorical term. Its queer and crip utility is legible in Parker's explanation that the term challenges order, marking 'as "unnatural" the inverse of orders presented by contrast as both "naturall & necessary".' (p. 187). The device is dangerous, Parker relates, precisely because so many instructional texts of the early modern period placed a high premium on 'the importance of linearity and proper sequence' as a textual way of producing 'social order' (p. 189). [Patricia Parker, 'Preposterous Events', *Shakespeare Quarterly*, 43. 2 (1992), pp. 186-213].

²⁹⁴ Ato Quayson, *Aesthetic Nervousness: Disability and the Crisis of Representation* (New York, NY: Columbia University Press, 2007), p. 15.

therefore, a sense of the author as having the ability to ‘master’ disorder and deviation is produced through the handbook.

Digressio in *Scillaes Metamorphosis* functions as a formal representation of the symptoms of lovesickness. The poem opens on an unnamed and melancholy narrator wandering the banks of the river Isis in Oxford; Glaucus appears with a tale so melancholy that the narrator immediately forgets his own cares.²⁹⁵ The early modern period is perfectly able to equate the swelling humours of the lovesick melancholic with excessive and dilatory operations of language,²⁹⁶ and thus, distended with passions, the early modern lovesick body provides shape to the epyllion, amply demonstrating how crip ‘bodily form shapes literary form’.²⁹⁷ The narrative relates how Glaucus and the narrator have been so ‘surprised with griefe’ they cannot ‘disclose’ their ‘tragicke storie[s]’ (A4v). Instead, the poem describes a queer temporality: the seasons become disorderly, green fields, leafy trees and hills suddenly become bare and barren; the air becomes motionless and ‘repines’, disabling the ‘penciue birds’ that grow ‘heaueie’ in this new atmosphere (A4v). Nature thus stops functioning the way it normally does. Further amplifying this temporal drag, Glaucus embarks upon another digression which sets out a number of mythological figures intended to represent the magnitude of the men’s painful passions. The digression begins with the phrase ‘He that hath seene the sweete *Arcadian* boy | Wiping the purple from his forced wound’ (A4v) but fails to give a conclusion to this clause for another forty lines, moving through the figures of Hyacinthus, Adonis, Angelica, Lucina, Aurora and Cephalus before the reader is finally told that these figures ‘[m]ay then recount the

²⁹⁵ Thomas Lodge, *Scillaes Metamorphosis: Enterlaced with the Vnfortunate Loue of Glaucus VWhereunto is Annexed the Delectable Discourse of the Discontented Satyre: With Sundrie Other most Absolute Poems and Sonnets. Contayning the Detestable Tyrannie of Disdaine, and Comicall Triumph of Constancie: Verie Fit for Young Courtiers to Peruse, and Coy Dames to Remember. by Thomas Lodge of Lincolnes Inne, Gentleman.* (London: 1589). Sig. A2r. All further references are to this edition, given by page signature where available.

²⁹⁶ Mark Breitenberg, *Anxious Masculinity in Early Modern England*, p. 35.

²⁹⁷ Andrew Bozio, ‘Timur the Lame: Marlowe, Disability, and Form’, *Modern Philology*, 119.3 (2022), pp. 354-376 (pp. 356-7).

course of all our paining’ (A4r). George Puttenham’s *The Art of Poetry* names this kind of rhetorical device the ‘Long Loose’, being a ‘manner of speech drawn out at length [...] and with an imperfect sense till you come to the last word or verse which concludes the whole premises with a perfect sense and full period’.²⁹⁸ Puttenham’s analysis is inscribed with a desire for curative time, the sense that if one can prevail through the queer/crip deviations of language, order and ‘perfect sense’ will emerge victorious. In Glaucus’ example, above, curative time does not work as smoothly as Puttenham suggests. The sentence that finishes and supposedly moves the deferred clause toward perfection ends up deferring final closure again, referring the reader back to Hyacinthus et al. to ‘recount the course of all our paining’ in place of a personally delivered narrative. Mythology thus provides a prosthetic tongue to articulate unspeakable stories, and the poem’s melancholic deferrals bespeak an early modern version of Alison Kafer’s contention that as ‘queer time is often defined through or in reference to illness and disability’ then ‘queer time [is] crip time’.²⁹⁹ The patterns which Lodge sets in motion for other writers can thus be considered a form of queer/crip time; as Thomas Edwards’ epyllion *Cephalus and Procris* (1593) notes, ‘nature overgon[e] comes to defect’.³⁰⁰

Scholars such as Jessica Winston have also noted the ‘latent homoeroticism’ between Heywood’s narrator and Glaucus in the poem’s depiction of illness, mentioning that the narrator ‘feels both better and weaker’ when Glaucus rests his head upon the narrator’s knee, for instance.³⁰¹ Despite his own cares, the narrator becomes a queer prosthesis to the god: when they first meet, Glaucus rests ‘his head vpon [the narrator’s] faintfull knée: | And when my

²⁹⁸ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 16, p. 260.

²⁹⁹ Alison Kafer, *Feminist Queer Crip* (Bloomington, IN: Indiana University Press, 2013), p. 34.

³⁰⁰ Thomas Edwards, *Cephalus and Procris* in *Cephalus & Procris and Narcissus* (London: John Wolfe, 1595). Online. <https://archive.org/details/cephalusprocrisn00edwarich/page/n53/mode/2up>. Sig. A4r. [Accessed 17th January 2023]. All other references to this poem are to this edition and will be provided in the main text.

³⁰¹ Jessica Winston, ‘From Discontent to Disdain: Thomas Lodge’s “Scillaes Metamorphosis” and the Inns of Court’ in *Elizabethan Narrative Poems: The State of Play*, p. 155.

teares had ceast their stormie shower | He dried my chéekes' (A2r); later, the narrator's 'knée support[s]' the 'pale' god's 'feeble head and arme, so full of anguish' (A4v). Whether readers find them homoerotic or not, from my own crip/queer position I read these scenes of care between men as suggestive of Quayson's 'active ethical core' that disability activates within texts; that is, the ways texts might urge an ethical rethinking of the 'social views of people with disability'.³⁰² Again aware of my own positionality, I am thinking more specifically here of *queer* disability, perhaps because in the larger context of Elizabethan epyllia, Lodge offers a rare foregrounding of same-sex intimacy and care in addition to the poem's queering/cripping of form.³⁰³ While other poems, as I will discuss, are queer/crip in other ways aside from homoeroticism, Lodge's prototype unabashedly sets forth these male figures, even as this focus defers the poem's ostensible titular subject, *Scillaes Metamorphosis*. My interest in the crip/queer representation within the scene is thus likely the reason I find it both intriguing and provocative to read Jim Ellis' contention that the image of 'the grotesque sea-god posing as a melancholy youth, his head balanced on the narrator's knee' is apparently one of 'physical comedy'.³⁰⁴ This reading is not without precedent: William Keach, for example, also suggests a comedic image, claiming that 'the traditional sixteenth century conception of Glaucus' is, at least in part, one of 'comic monstrosity'.³⁰⁵ For Ellis and Keach, comedy seems to stem from apparent mismatches between age, bodily appearance, gender and movement. Ellis seems to suggest that Glaucus is too old and too grotesque to behave like a melancholy youth; Keach

³⁰² Ato Quayson, *Aesthetic Nervousness: Disability and the Crisis of Representation*, p. 19.

³⁰³ The proliferation of dual-named titles of Elizabethan epyllia reflect the relations of desire which the poems narrate, e.g., Thomas Heywood's *Oenone and Paris* (1594); Christopher Marlowe's *Hero and Leander* (1592-3), Shakespeare's *Venus and Adonis* (1593); Thomas Edwards' *Cephalus and Procris* (1593); John Weever's *Faunus and Melliflora* (1600); Francis Beaumont's *Salmacis and Hermaphroditus* (1602). To reiterate, however, these poems are crip/queer in their own ways as I go on to discuss.

³⁰⁴ Jim Ellis, 'Imagining Heterosexuality in the Epyllia' in *Ovid and the Renaissance Body*, ed. by Goran Stanivukovic (Toronto, TO & London: University of Toronto Press, 2001), pp. 38-57 (p. 48).

³⁰⁵ William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries* (New Brunswick, NJ: Rutgers University Press, 1977), p. 39.

suggests that Glaucus' movements, which include pausing to 'shake his heavie head | And fould his armes, and then unfould them straight' (A3v), are nothing but 'risible when we think of them being performed by the hairy, moss-covered sea-god'.³⁰⁶ Keach claims that these signs of emotional discomfort take 'the self-pitying pose so fashionable in the love poetry of the 1570s [...] to ridiculous extremes',³⁰⁷ although the textual examples he offers, as above, hardly seem to support his argument, at least not some fifty years and different ideas about bodies later.

I am not disputing that sixteenth century readers of this epyllion may have read Glaucus and Lodge's narrator as comic spectacle. Philip Sidney's *Defence of Poesy*, published in 1595, informs its readers that '[w]e laugh at deformed creatures, wherein certainly we cannot delight'; this because '[d]elight hath a joy in it', while '[l]aughter hath only a scornful tickling'.³⁰⁸ I am disputing, however, that this was and is the only way of reading and I would like to complicate the too-simple repetition of a comic 'tradition'. Firstly, there is danger in assuming that any historical, cultural time and place has homogeneous receptions of, or attitudes towards, bodies, literary or material. All periods, including our own, are complex and fragmentary rather than unified in attitude or response and deserve to be taken as such.³⁰⁹ I also wonder which early/modern readers become left out in the face of such assumed receptions of Glaucus, how crip/queer late sixteenth century readers, for they existed without a doubt, may have positioned themselves within or against such responses. While some readers would have

³⁰⁶ William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries*, p. 39.

³⁰⁷ William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries*, p. 39.

³⁰⁸ Philip Sidney, 'The Defence of Poesy' in *Sir Philip Sidney: Selected Writings*, ed. by Richard Dutton (Manchester: Carcanet, 2002), pp. 102-148 (p. 142).

³⁰⁹ Tory Vandaventer Pearman puts the case eloquently, and I follow her line of thinking, when she 'refuses to [polarise] the Middle Ages as either inherently tolerant or entirely accepting of those with embodied differences', advocating instead for a more nuanced perspective which recognises the 'sometimes negative connotations surrounding the impaired body' at the same time as 'society's frequent acceptance of and care for the impaired'. Tory Vandaventer Pearman, *Women and Disability in Medieval Literature* (Basingstoke: Palgrave Macmillan, 2010), p. 4

recognised literary tropes, patterns and figures, identifications of crip/queer kinds must have been made, too; there must have been readers who imagined the scene of a narrator acting as a queer/crip prosthesis to the god moving, or touching or fascinating or alluring, just as there must be now (I do). These critical positions seem to arise from (although admittedly I cannot be completely sure, at least in the case of Ellis) the emotional distress displayed by a body for whom such emotion seems incongruent, perhaps because of monstrosity, perhaps because of hyper-masculine codings; I think, however, it worth taking Brady James Forrest's questions seriously when he writes on crip feelings. Forrest wants to know what happens to those whose emotions exceed social boundaries. 'What becomes', he asks, 'of those whose emotions are disabling or those whose disability is invalidated because it is considered just a feeling?'³¹⁰ To take these questions seriously, under a disability rubric, might open up a whole new set of enquiries for epyllia, given the frequent bouts of lovesickness that mark the group as a whole.

Furthermore, I am intrigued by how critics arrive at conclusions of the 'grotesque' and what role the *Metamorphoses* plays in these assumptions. Ellis' discussion notes that 'the [Ovidian] transformation of Glaucus to sea-god is never remarked upon [...] in Lodge's poem.'³¹¹ There is surprisingly scant evidence for building a picture of Glaucus' embodiment which resembles the *Metamorphoses*' version; more or less the sum total of bodily description the reader is given describes the god's 'hallowed heares | Wet in the teares of his sad mothers dye' (A2v), his 'mossie coat' (A2v) and his 'heauie head' (A3v). The narrator describes waternymphs sprinkling his 'pale wan cheeks' (A4v) and some are said to 'wéepe' '[t]o sée so young, so faire, become so weake' (A4v). The effeminised body of the god is further emphasised as his 'faltering tongue' halts, its blood supply diverted to 'the heart that wholly

³¹⁰ Brady James Forrest, 'Crip Feelings/Feeling Crip', *Journal of Literary & Cultural Disability Studies*, 14.1 (2020), pp. 75-89 (p. 78).

³¹¹ Jim Ellis, 'Imagining Heterosexuality in the Epyllia' in *Ovid and the Renaissance Body*, ed. by Goran Stanivukovic, pp. 45-46.

was distressed'; Glaucus appears 'pale (like *Pallas* flowre)' (A4v). Overall, it strikes me that Glaucus' physical deformity and non-normative appearance found in the *Metamorphoses* is downplayed in Lodge's poem in favour of the kinds of gender-queerness and homoeroticism I described above. Lodge perhaps assumes that the figure of Glaucus is well known enough that the god's body need not be fleshed out in the directions the *Metamorphoses* takes; or perhaps this prototype poem is also wary of containing too much queerness and excess at once.

Whatever the reasons behind it, a return to the *Metamorphoses* demonstrates the embodied differences between the epic poem and Lodge's epyllion. In the space between Ovid's myth and Lodge's epyllion writing exerts torque on Glaucus' body, pulling some parts out of their Ovidian joints. This twisting force is applied most noticeably at the site of Glaucus' lower limbs. When he is introduced near the end of Book XIII, Golding's *Metamorphoses* narrates how Glaucus has been transformed from mortal into sea-god via the ingestion of a mysterious herb. Glaucus describes that:

I felt myself far otherwise through all my limbs than I
Had been before; and in my mind I was another man

(Golding, XIII. 1117-18).

'Another man' is a suitably ambiguous phrase for the discussion of how and in what ways bodies become carried across to other literary locations. In the use of 'man', Glaucus does not feel his deformity as dehumanising; there is continuity between pre/post transformation. There is physical difference inscribed in 'far otherwise'; however, there is the potential for both continuity *and* difference in the mind's sense of being 'another man': it is possible for it to mean 'another' in terms of both difference and repetition of the same. Taking on a 'hoary green grey grised beard' and a 'same bush of hair, which all along the seas [he] sweep[s]' (Golding, XIII. 1121-22), these aspects of Glaucus are amplified versions of Lodge's representation of the epyllion's figure's coat of moss and dripping hair. Glaucus' physical aspects are reiterated

and dilated when he makes advances toward Scilla in the *Metamorphoses*; she flees but cannot help staring back in wonder ‘at his colour and his hair | With which his shoulders and his back all wholly covered were’ (XIII. 1070-1). Scilla also observes that Glaucus’ ‘nether parts [are] like a fish with tail writhed round’ (XIII. 1072); however, even based on what she sees, *Metamorphoses* Scilla cannot decide whether Glaucus is ‘monster’ or ‘god’ (XIII. 1069). This confusion begins at the level of representation: Golding describes Glaucus’ ‘arms and feet’ having been ‘[c]onfounded into finned fish’ (Golding, XIII. 1123, 1124). ‘Confounding’ also applies to the space between the *Metamorphoses*’ and Lodge’s versions of Glaucus. To ‘confound’ signifies ‘[t]o mix up or mingle so that the elements become difficult to distinguish or impossible to separate’ and, simultaneously, ‘to erroneously regard or treat as identical, [to] fail to distinguish’.³¹² Even as Lodge mingles Ovidian details of embodiment with his poem’s representation of Glaucus, it would be a mistake to treat the bodies as if they were identical.

Theatrically presented in the *Metamorphoses*, Glaucus’ lower limb deformities fail to materialise in Lodge’s epyllion. Rather, *Scillaes Metamorphosis* substitutes Glaucus’ physical deformity with lovesickness and its associated rhetorical excess and deviations. It is language and narrative which ‘writhe round’, not Glaucus’ lower body, in this epyllion and the aural similitude of ‘tails’ and ‘tales’ allows the poem to hint as such: ‘To make long tale were tedious to the wofull’, the narrator ironically and comically says (E3r). Long tales marked with delay and deferral are a formal necessity of the epyllion and if at one point it looks like Glaucus is going to be bodily untangled, telling of what ‘did undoo him’ and relating ‘orderlie his hideous harmes’ (Br), the god manages to twist the poem’s narrative once again, delaying for a further forty or so more lines while he declaims on how birds exceed him in sense and crucially, how his previous able-bodied vigour. The title page of the 1589 edition also seems more concerned

³¹² ‘confound, v.’ *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/38962. [Accessed 21 October 2022].

with its own form in this respect: ‘Scillaes Metamorphosis’, it announces, is ‘Enterlaced with the vnfortunate loue of *Glaucus*’. The poem’s ‘Enterlaced’ form announces itself as a particular selling point, the word set on a line of its own and printed in typeface at least twice the size of the rest of the title. This stylistic choice draws attention away from the preceding ‘Scillaes Metamorphosis’ and away from Glaucus, too, privileging the form of interlacing itself. What the poem is supposedly about seems less important than its own narrative shape, and there is a possible resonance with the *Metamorphoses* in this way. Although I encourage reading Ovid’s poem in crip/queer ways, the *Metamorphoses* contains very few figures who start out in embodiments of what might be described as recognisably disabled, either by standards of antiquity, early modernity or modernity. By this, I mean there are few figures who limp, or live with non-normative posture or who are blind or hard of hearing. This is not to say that crip/queer embodiment cannot be read in the transformations; they can, and I do. But, perhaps for the *Metamorphoses*, the transformations and the crip/queer form, the poem’s interwoven timelines, patterns and structures, do not necessarily desire any competition from other forms of non-normative embodiment.

Lodge’s epyllion seems determined to keep deformed, confounded limbs at bay. When Glaucus gets around to mentioning Scilla, it is to emblazon her: her hair is ‘golden wires’; her neck is of ‘milke white snowes’, her ‘breast of alablaster’ (B2r). Already suggested as half frozen, half carving, Scilla is more fully fixed in place when the blazon transforms her into arboreal form, Ovid’s frequent device for disabling women:

her armes doo sweetly spred
 Like two rare branchie saples in the Spring,
 Yeelding fiae louely sprigs from euerie head,
 Proportioned alike in euerie thing
 Which featly sprout in length like springborne friends,
 Whose pretie tops with fiae sweet roses ends

(B2r).

Like Lavinia, a male figure transforms a woman who cannot talk back into a tree. Unlike Lavinia's completely crippled body, however, Scilla's immobilised body is made to represent the borderlines between crip/queer and able-bodied femininity. Even transformed, she must display the correct proportions: two arms, five fine fingers, and five red nails; all must be normative, balanced and '[p]roportioned alike' (B2r). As the god begins to move toward 'the fount | Whose louely *Nectar* dooth all sweetes surmount' (B2r), there is an abrupt halt; the erotic journey up the thighs cannot be represented. 'Confounded with descriptions', either Glaucus or the narrator (for the poem is also queer in the sense that it is double voiced, Glaucus filtered through the narrator) 'must leave' Scilla's lower body unarticulated (B2r). Lodge's poem is thus anxious about showing parts that Golding translates as 'confounded' but also *makes* 'confounded' parts which might be better kept hidden in the name of textual propriety. The epyllion, however, might also be concerned with 'confounding' Scilla's physical disability. There is the obvious sense in play, the widespread cultural idea made influential by ancient medical thinkers like Galen, that women are half-formed, deformed, imperfect versions of male perfectibility; as my Introduction set out, stimulation of the humours, or even vigorous exercise might cause transformation of the genitalia. The *Metamorphoses* contains a sub-narrative which Lodge's poem completely (or so it would seem) excises. Glaucus visits the enchantress Circe to ask her to make Scilla desire him.³¹³ Circe, however, desires Glaucus and jealously poisons Scilla's pool, deforming her 'hinderloins with barking bugs' (Golding, XIV. 68). Instead of 'loins and thighs and feet and ankles', Circe substitutes 'cruel curs from belly

³¹³ Laurence Lerner too notes Lodge's excisions, arguing that the removal of both Scylla's transformation 'into a monster by the baleful magic of Circe' and 'the changing of Glaucus into a sea-god' removes the element of surprise found in the original myths; indeed, 'we can see that saving the metamorphosis for a sudden sharp ending may be the most powerful way to introduce it', Lerner argues. Laurence Lerner, 'Ovid and the Elizabethans' in *Ovid Renewed: Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century*, ed. by Charles Martindale (Cambridge: Cambridge University Press, 1988), pp. 121-135 (p. 127). My argument is that poetic and rhetorical form have, to some extent, overwritten the representation of bodily deformities that we might identify, from a modern perspective, as disability or impairment.

down to ground' (Golding, 73, 74). Scilla's 'misshapen loins' (Golding, XIV. 76) are alliterated by Golding as 'mannish masties' (XIV. 77), cruelly demonstrating how casually physical disability which pushes against gendered ideologies can be written in aggressive, monstrous discourses.

Unlike Glaucus, however, Scilla is denied the opportunity to substitute physical deformity with the linguistic errancy of lovesick rhetoric. The impossibility of women taking command over the pleasurable forms (for men) of amplification and digression marks out the boundaries of gender in the poem. Nonetheless, lovesick men also need help with wayward words, and Cupid and Venus are drafted in to bring the poem to a conclusion; not only is Glaucus cured of his desire for Scilla but Scilla is callously pierced and made to desire the now uninterested Glaucus. Her subsequent weeping distress offers no occasion for the extended rhetorical displays in which Glaucus and the narrator have indulged:

Lord how her lippes doo dwell vpon his chéekes;
And how she lookes for babies in his eies:
And how she sighes, and sweares shée loues and léekes,
And how she vowes, and he her voewes enuies ...

(C3v).

The verse's anaphora moves briskly through Scilla's lovesickness. As normativity begins to be restored in the poem, the nymph's lower limbs become a point of focus, mirroring the poem's smoother narrative and metrical operations, '[h]er footing glid[ing] upon the yielding grasse' (C2r). The crip/queer experiences of lovesickness are rendered very differently in the poem for men and women. The early scene showing the narrator as a crip/queer support also underwrites the idea that poetic form serves as a literary substitute for crip/queer embodiment, ensuring it does not become entirely lost in physical form. Women are afforded far fewer opportunities with the written word in late sixteenth-century England and in the world of the poem Scilla does not have the same resources with which to record her own embodied memories formally.

The ability to re-member physical disability into poetic form depends very much on gender in this prototypical epyllion.

Lodge's male figures not only substitute lower limbs with poetic feet but are also given access to Ovidian prostheses through which to remember disability. These prostheses appear twice in *Scillaes Metamorphosis* as dolphins and while their queerness has been noted,³¹⁴ to my knowledge they have yet to be read in the poem in crip ways. The aetiology of dolphins in the *Metamorphoses*, however, offer an invitation to crip readings and meanings. Their origins, narrated in Book III, are interwoven with the queer myth of Bacchus, whose beauty is such that he appears '[a] maiden rather than a boy' (Golding, III. 772). The god is captured by a group of pirates and brought aboard their ship; their captain, who narrates the tale, claims he alone is frightened by the prospect of kidnapping a god; the other men promise to sail Bacchus to his homeland but divert the ship in order to hang on to their 'booty' (Golding, III. 770). Bacchus retaliates by disabling the pirates, firstly by overrunning the crew's oars and ship's sails with vines, curtailing the men's ability to row. Threatening animals materialise and the ship's crew, 'whether [through] fear or woodness [madness]' (Golding, III. 848), begin to transform into dolphins and leap overboard, becoming 'bemaimed in body' (Golding, III. 859).

In Golding's Englished *Metamorphoses*, dolphins thus come into being through the operation of the prosthesis. To signify the magnitude of the captain's narration, the prefix 'be' is simply added to 'maimed'.³¹⁵ 'Be-' is a powerfully queer prosthesis, taking words 'to excess'

³¹⁴ William Keach's brief mention of Lodge's dolphins is supplemented in his endnotes with the explanation that 'the dolphin had amorous associations in the visual arts of the Renaissance' and suggests that Lodge may have been inspired by the image of Thetis riding a dolphin in *Metamorphoses* Book II. [William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries*, p. 240, n. 26]. Jessica Winston notes that Glaucus places the narrator 'on the back of a phallic dolphin' and that the resulting ride implies 'sexual consummation' [Jessica Winston, 'From Discontent to Disdain: Thomas Lodge's "Scillaes Metamorphosis" and the Inns of Court' in *Elizabethan Narrative Poems: The State of Play*, p. 156].

³¹⁵ The first use that the *OED* records for 'bemaim' is 1605. I have been unable to locate any other instances of the term as prefix + maim.

or even all the way to ridiculousness;³¹⁶ furthermore, it moves in multidirectional ways, amplifying ‘all around [...] on all sides, all over the surface’, moving ‘to and fro, in all directions, in all ways, in or through all parts’.³¹⁷ The galvanising spread of movement is reflected in the crew’s transformations: their backs become ‘curbèd’; their jaws widen and noses become ‘flat’; their skin grows ‘tough and scales thereon [...] grow’; their hands ‘shrink and [...] become so short | That now for fins and not for hands’ the men ‘might them well report’ (Golding, III. 851, 853, 854, 856-7). Because of their transformation, the dolphins are perfectly suited to their aquatic environment. As Sara Ahmed writes of the relationships between bodies and spaces, ‘[t]o be comfortable is to be so at ease with one’s environment that it is hard to distinguish where one’s body ends and the world begins. One fits, and by fitting, the surfaces of bodies disappear from view’.³¹⁸ The disappearance of the surface of the queer/disabled body can only happen when the environment, both physical and social, is fully adapted and made fit for embodied diversity; bodies need not struggle against normativising ideologies and physical arrangements. The *Metamorphoses*’ bemaïned dolphins move through their world with ease, engendering an array of verbs: they ‘leap about and sprinkle up much water on the ship’ (Golding, III. 862); they ‘swim above’ the water and ‘slip’ beneath it (863); they ‘fetch their frisks as in a dance’; they ‘wantonly [...] writhe’ (864) their ‘bodies bain and lithe’ (865) and their ‘wide and hollow noses’ both ‘snuff’ in water (866) and ‘puff’ it out again (867). The creatures’ range of movements chime with Randall Martin’s observation that dolphins have a long history of puzzling ‘natural historians’, resisting ‘single-species categories or [exhibiting] human-like traits’.³¹⁹ Fully at ease, Ovidian dolphins thus carry a

³¹⁶ ‘be-, prefix. 2.’ *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/16442. [Accessed 23 October 2022].

³¹⁷ ‘be-, prefix. 1a, 1b.’ *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/16442. [Accessed 23 October 2022].

³¹⁸ Sara Ahmed, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2004), p. 148.

³¹⁹ Randall Martin, *Shakespeare and Ecology* (Oxford: Oxford University Press, 2015), p. 29. See also Steve Mentz, “‘Half-Fish, Half-Flesh’: Dolphins, the Ocean, and Early Modern Humans” in *The Indistinct Human in*

history of delighting in the physical performance of everything that early modern masculinity is not supposed to be. Crip transformation releases flows of queer playfulness.³²⁰ ‘Wanton’ is a fluid word in the early modern period, signifying as ‘sexually promiscuous’, ‘playful’, ‘unrestrained in merriment’, ‘profligate’ and ‘unrestrained’ in movement.³²¹ In the myth, the word marks out that the intersectional borders of sexual, gendered and able-bodied behaviours are being patrolled, even as ‘wanton’ movement offers the potential to transgress boundaries.

I have spent some time sketching out the crip/queer history and mobility of Ovid’s dolphins for the way that they travel over to Lodge’s epyllion. Before Glaucus sees Scilla and falls into lovesickness, he describes himself as able to keep ‘the Dolphins at a bay’ along with their ‘wanton moods’ (B2v). There is nobody, suggests Glaucus, ‘more strong and jollie’ (B2v) than himself at this point. Despite the fact that Glaucus has been cured of his lovesickness and is thus returning to his old ‘jollie’ strength, when dolphins do arrive into the poem, it is suggested that they act as mobility aids, perhaps reflecting the increasing speed of the narrative as the assembled company pursue Scilla, who flees upon the water to Sicily.³²² But dolphins

Renaissance Literature, ed. by Jean E. Feerick and Vin Nardizzi (New York, NY: Palgrave Macmillan, 2012), pp. 29-46. Mentz describes an early modern fascination with the alternative aquatic world that dolphins represent.

³²⁰ See, for example, John S. Garrison on pacifist masculinities in Shakespeare’s *Venus and Adonis*. Garrison draws on Shakespeare’s use of the word ‘dally’ in relation to the ways Venus transforms Mars, the god of war himself, to consider the adult male body in light of ‘invok[ing] the playfulness and lack of urgency we might associate with childhood’, a growing outward rather than up ‘that helpfully queers – our suspends – our normative impulse to see change as teleological’. John S. Garrison, ‘Ovid in Love and War: Pacifist Masculinity in Shakespeare’s “Venus and Adonis”’ in *Ovid and Masculinity in English Renaissance Literature*, ed. by John S. Garrison and Goran Stanivukovic (Montreal: McGill-Queen’s University Press, 2021), pp. 68-85 (p. 73).

³²¹ ‘wanton, adj. and n. 3a, 4a, 5e, 4c.’ *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/225544. [Accessed 25 October 2022].

³²² The dolphins tangle even more the issue of Glaucus’ limbs. Walter F. Staton comes close to suggesting that the dolphins may be a prosthesis for a Glaucus unable to swim, noting that ‘Ovid’s Glaucus definitely has a fish’s tail [...] In Ovid’s tale, however, he does his own swimming’ [Walter F. Staton, ‘Ovidian Elements in “A Midsummer Night’s Dream”’, *Huntington Library Quarterly*: 26.2 (1963), pp. 165-178 (p. 172)]. This still does not completely solve the mystery of the ambiguous tail; however, Glaucus does relate earlier in the poem how he has been ‘[f]leeting along *Sicilian* bounds for pleasure’ (B2v). ‘Fleeting’ is a word that signifies being buoyed up, kept afloat or swimming [*OED*] and this use does occur around the time that Glaucus claims to be able to resist the wanton dolphins. However, as the poem only hints at possible configurations of embodiment, nothing is out of the question. [“fleet, v.1.” [*OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/71421. Accessed 4 November 2022].

do not seem strictly utilitarian. Glaucus hoists the narrator up and ‘on the *Ocean* hand in hand’ they travel (C3r), their conversation one ‘of wonder, | Of change, of chaunce’ (C3r). Seated on the prosthetic creatures, conversing of transformation and wonder, the Ovidian aetiology of dolphins enable Glaucus, the narrator and the reader of the poem to remember the queer pleasures of crip embodiment, or the crip pleasures of queer embodiment. Just as the narrative tempo and teleology seems to take less deviatory directions, crip pleasure comes from a different source. As Glaucus and the narrator re-mount once more to ride away from the feast celebrating Scilla’s final metamorphosis, Glaucus sings sonnets to the narrator; this queer act produces a further crip pleasure: ‘all the Dolphins neighbouring of his glide | Daunst with delight’ (Dv).

For Scilla, however, the poem does not progress along the same encouraging lines. Where male bodies are provided with queer prostheses and possibilities in crip embodiment, Scillae’s embodied transformation, even though it is ambiguous, can only be described as terrifying. Either she is transformed into a rock, following the Ovidian narrative, or she is imprisoned within one.³²³ It is somewhat odd that the narrative is cagey about the actual transformation; a metamorphosis into a rock can seem hardly any more improbable than riding a pair of dolphins to Sicily. Assailed by the figures of *Furie*, *Rage*, *Wan-hope*, *Dispaire* and *Woe*, these figures take her ‘captive’ and ‘lead her bound into the rocks, | Where howling still she strives for to prevaile’ but for ‘no availe’ (C3v). Her ‘locks | Are chang’d with wonder into hideous sands’ and ‘hard as flint become her snow-white hands’ (C3v). While men recall pleasurable crip transformations in creaturely form, Scilla’s metamorphosis, her hands immobilised into rock, only recalls her earlier blazoning/disabling, her poetic metamorphosis into alabaster form at the hands of Glaucus and/or the narrator. Women are dis-membered; men

³²³ Jessica Winston, ‘From Discontent to Disdain: Thomas Lodge’s “Scillaes Metamorphosis” and the Inns of Court’ in *Elizabethan Narrative Poems: The State of Play*, p. 153.

are allowed to re-member. In poetry and in person, women are thus disabled in this prototype epyllia in ways that do not allow them to access, as men do, the wonder of crip/queer pleasures, poetry or prostheses. For Scilla, ‘wonder’ leads quite literally ‘into [the] hideous. She is forced to stand as a reminder that ‘wonders’ have been ‘displayed, collected and described’,³²⁴ dissected, recorded, labelled, stared at, and shut away throughout history. Her cave, a ‘hapless haunt’, imprisons her as a crip spectral figure, put out of sight and resigned to the past but, as Derrida’s *Spectres of Marx* explains, apt to return when least expected, demanding an ethical response to unexpected reappearances. Reading Scilla into a crip history as this chapter has been doing, can invoke such a return with demands to be heard. Glaucus, too, helps to pose ethical questions around crip/queer reading that my introduction first opened: if deformed legs appear to become straightened in the movement between myth and epyllion, can the deviations of the poem’s excessive ‘form’ stand in for those limbs and represent crip bodily form through the movement of poetic feet? This chapter has thus far been working in-between these kinds of binary positions, looking for places where writing and the body seem to most closely intersect with, rather than subsume, each other.

As Carla Freccero suggests, queer historicism is invested in the ‘possibilities of pleasure within the serious and ascetic work of history’ as well as attending to ‘pain, a traumatic pain whose ethical insistence is to “live to tell” through complex [...] processes of working through’.³²⁵ Lodge’s model for a new type of Ovidian form sets out that for some figures, crip/queer embodiments can be melancholy, but they can also be great fun; so, too, can testing the limits of what can be readable as crip/queer histories and memories. Scilla’s transformation, on the other hand, is a reminder, *pace* Freccero, that traumatic and painful histories also exist

³²⁴ Maja Bodekam, ‘Introduction’ in *Exceptional Bodies in Early Modern Culture: Concepts of Monstrosity Before the Advent of the Normal* (Amsterdam: Amsterdam University Press, 2020), pp. 11-19 (p. 12).

³²⁵ Carla Freccero, ‘Queer Spectrality: Haunting the Past’ in *A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies*, ed. by George E. Haggerty and Molly McGarry (Chichester: John Wiley, 2007), pp. 194-213 (p. 194).

alongside the pleasurable. Her imprisonment warns that some forms, people, bodies, readings, histories and futures become shut off and closed down, while others disabled bodies are allowed the pleasures of queer play. Glaucus' injunction to the narrator to 'write no more, of that whence shame doth grow' (Dv) can easily relate to the poems' own shame in upholding gendered inequalities within and through disabled embodiment.

Dolphins, Ivory and Queer Prostheses: Christopher Marlowe's *Hero and Leander* (1592-3; 1598)

The recurrence of 'dolphins' in the subtitle above suggests the chapter's continuing interest in crip/queer images, patterns and signs which recur across the epyllia under discussion. The first moments of Christopher Marlowe's *Hero and Leander* (1592-3; published 1598), are intriguing considering the chapter's discussion thus far: firstly, the reader is informed of the location of the cities of Abydos and Sestos, 'disjoined by Neptune's might'.³²⁶ Later in the poem, Hero's 'longing heart [...] much more joys' at the arrival of her lover Leander than does the 'crooked dolphin when the sailor sings' (2. 232, 234). Something queer *and* crip seems to have been displaced and exceeded when Hero and Leander overcome the 'disjoin' of Neptune's stretch of water. The poem's amplification of Neptune into an amorous digression is Marlowe's invention,³²⁷ and although the eroticism of the episode has not gone unnoticed,³²⁸ I am

³²⁶ Christopher Marlow, *Hero and Leander* in *The Norton Anthology of Poetry*, ed. by Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. Fifth edition. (New York, NY & London: W.W. Norton & Company, 2005), pp. 238-256 (1. 3). All further references are to this edition, given in the body of the text by sestiad and line numbers.

³²⁷ In Ovid's *Heroides* 'Hero to Leander', Hero speaks an apostrophe to Neptune, asking him why he would want to hold back Leander with 'soft embraces'. Hero's brief questioning of Neptune turns into Marlowe's amorous digression. Ovid, 'The Heroides XIX: Hero to Leander' in *Heroides*, trans. by Grant Showerman, Rvsd. by G. P. Goold. Loeb Classical Library. (Cambridge, MA & London: Harvard University Press, 1977), pp. 259-275 (p. 269). All further references to this text are to this edition and will be provided in the main text. [See also p. 123 of this chapter].

³²⁸ John Roe, 'Ovid "renascent" in "Venus and Adonis" and "Hero and Leander"', in *Shakespeare's Ovid*, ed. by A. B. Taylor (Cambridge: Cambridge University Press, 2000), pp. 31-46 (p. 40).

interested in re-reading this moment as crip/queer, one of prosthetic sensuality which comes as much from textual form and Ovidian re-membling as it does from erotic thematics.

Arguably, Leander's youth makes him a queer prosthesis all along. His age makes him as attractive to both men and women across a range of social positions: he makes 'the rudest peasant melt' (l. 79); he moves the 'barbarous Thracian soldier' (l. 81); and he is mistaken 'for a maid in man's attire | For in his looks were all that men desire' (l. 83-4). He is as desirable to the 'vent'rous youth of Greece' (l. 57) and 'wild Hippolytus' (l. 77) as he is to Cynthia (l. 59) and to Hero. His age and gender make him 'a figure of erotic and affective attraction and availability for early modern men and women alike',³²⁹ Leander is a perpetual queer prosthesis, an erotic part able to be attached and detached across a wide range of desiring contexts. The poem makes a point of showing how Leander's 'body [is] as straight as Circe's wand' (l. 61), a curious comparison to make. In Book XIV of the *Metamorphoses*, the enchantress Circe uses her wand to transform Ulysses' men into swine, their postures looking 'downwards to the ground' (Golding, XIV. 326). The metamorphosis is reversed when Ulysses overpowers Circe in a violently sexual act: '[h]e thrust[s] her back and put[s] her with his naked sword in fear' (Golding, XIV. 342). The hierarchies of gender and heterosexuality reasserted, Ulysses' men become un-disabled, rising 'upward from the ground', they lose their 'bristles' and their 'arms and hands' are restored (XIV. 349, 350, 351). In the comparison of the 'straightness' of Leander's body with Circe's wand there is therefore a note of contingency in Leander's body, a history of something crip and of something *violently* heteronormative.

In addition, Leander's neck is not only compared to but 'surpass[es] | The white of Pelops' shoulder' (Marlowe, l. 64-65). This sense of excess is proleptic and will be fully realised later in the poem. The myth of Pelops' prosthesis in the *Metamorphoses* is economically told, taking up only eleven lines in Golding's version. In a queer interruption to

³²⁹ Jeffrey Masten, *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time*, p.114.

the stability of family lines and reproduction, Pelops is dismembered by his own father; he is reassembled by the gods, save for a piece missing '[b]etween the throat-boll and the arm' (Golding, XI. 523). This gap is supplemented with a literal prosthesis 'made of ivory white' which makes Pelops 'again both whole and sound' (XI. 524, 525). This sense of closure on the level of narrative must always be contingent on the level of supplementary signs; indeed, such closure does not make itself known in Marlowe's poem. The printed history of *Hero and Leander* keep open an instability around the site of the prosthesis that the narrative surface of the Pelops myth would deny. In *The Norton Anthology of Poetry*'s modernised version from which I am mainly working in this chapter, the relevant line includes a full stop:

So was his neck in touching, and surpassed
The white of Pelops' shoulder. I could tell ye
How smooth his breast was, and how white his belly...

(l. 64-66).

The full stop disrupts the line's momentum at just the moment the prosthesis surfaces in the narrative. Across different sixteenth and seventeenth editions, however, different insertions exist at the site of the prosthesis. In the 1598³³⁰ and 1600³³¹ versions printed by Felix Kingston, the punctuation mark is a comma; in the 1609 edition printed for Edward Blount, it becomes a colon.³³² These punctuation marks aid the speed, delivery and pauses of the lines; a different mark might offer subtle differences in how Pelops' prosthesis is materialised in speech, whether it is brushed across or lingered over. George Puttenham refers to the comma as the 'shortest pause or intermission [...] a piece of a speech cut off'. A colon, however, is 'not a piece but as it were a member for his larger length, because it occupied twice as much time as

³³⁰ Christopher Marlowe, *Hero and leander by christopher marloe*. (London: 1598). EEBO. Sig. A4r.

³³¹ Christopher Marlowe, *Hero and leander: Begunne by christopher marloe: Whereunto is added the first booke of lucan translated line for line by the same author* (London: 1600). EEBO. Sig. A4r.

³³² Christopher Marlowe, *Hero and leander: Begunne by christopher marloe, and finished by george chapman* (London: 1609), Sig. A4r

the comma'. And a full stop is 'a full pause and [...] a resting place and perfection of so much former speech as had been uttered'.³³³ Following Puttenham's logic might suggest that lingering around the prosthesis, hanging out with the crip, only increases over time. His discourse of amputation and limbs ('cut off' ... 'member') help illuminate the corporeality of textuality and the textuality of bodies. Yet, these marks are not only amputations; they are also prostheses, joining parts of the poetic line together and enabling bodies to be articulated and encountered in different ways across editions.

This poem's relationship with the prosthetic thus far exceeds a casual allusion to an ivory shoulder. Indeed, when Leander prepares to swim the Hellespont toward Hero, the influence of Pelops ivory prosthesis becomes fully clear. To be sure, epyllia eagerly foreground ivory as an erotic material: Glaucus' narrator describes Scilla's 'yvorie shadowed front'; her teeth are 'yvorie paradise' (B2r) and in a queer cross over of the substance, the narrator looks down on Glaucus' 'yvorie brow' as the god sleeps 'upon [his] bosome' (B2r). Heywood's Oenone pleads with Paris to be Pygmalion and she 'his yvorie worke' (C4r),³³⁴ and Edwards' Cephalus braves a 'cristall spring' that no other 'base groome durst' go near; he bathes his 'yvorie limbes' to prove himself 'a man of some compare' (Bv-B2r). Probably most well-known is Shakespeare's Venus' attempts to tempt a reluctant Adonis into roaming her body: 'I have hemmed thee here | Within the circuit of this ivory pale',³³⁵ she tells him ominously, as the boy struggles in her encircling arms. Fulfilling the dictum that the 'unknowability' of

³³³ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book II, Chapter 5, pp. 163-164.

³³⁴ For an interesting, psychoanalytically-inflected queer take on 'statuphilia – unnatural attraction to statues', see Sarah Annes Brown, 'Queering Pygmalion: Ovid, Euripides and "The Winter's Tale"' in *Shakespeare's Erotic Mythology and Ovidian Renaissance Culture*, ed. by Agnès Lafont (London & New York: Routledge, 2016), pp. 139-152.

³³⁵ William Shakespeare, *Venus and Adonis* in *The Norton Shakespeare*, ed. by Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katherine Eisaman Maus, 2nd Edn. (New York, NY & London: W. W. Norton & Company, 2008), pp. 635-662. L. 229. All further references to *Venus and Adonis* refer to this edition and are given in parentheses by line number.

disability is what ‘consolidates the need to tell a story about it’,³³⁶ the *Metamorphoses* tells how Pelops opens his clothes to show ‘[h]is shoulder on the left side bare of ivory for to be’ (Golding, XI. 517). On the shore of the Hellespont, about to enter Neptune’s ‘disjoining’ waters, Leander also disrobes, Marlowe ‘stripp[ing] him to the ivory skin’ (2. 153). In just two words, ‘ivory skin’, Marlowe indeed ‘surpasses’ the tale of Pelops’ ivory patch, revealing Leander not as part prosthesis but an entirely ivory being: a living, breathing, erotic prosthesis. As ivory is, however, ‘a type of bone, the dead trace of a once living creature’,³³⁷ Leander occupies multiple liminal spaces as he stands on the edge of the ‘disjoining’ Hellespont: dis/abled; non/human; non/living, erotic/religious, subject/object.

The ivory material has a rich and diverse history, used primarily through the Middle Ages as a material for ‘religious objects’ before becoming used to fashion ‘navigational and other scientific instruments’ in an ever-expanding world.³³⁸ In post-Reformation England, Leander might well stand out as a highly valuable and highly idolatrous prosthesis. All things notwithstanding, textually his body has the capacity to disrupt any neat borders between dis/ability: the gleaming hue of his skin cannot help but reflect its Pelopian history; the whiteness also reflects the common sign in the period of ‘fair’, a capacious signifier able to glibly account for all manner of beauty, moral character and attractiveness of form.³³⁹ The men of Abydos seem to realise that Leander inhabits these kinds of borderlands: ‘Thou be *fair*’, they tell him; ‘thou art *made* for amorous play’ (1. 90, 88, my emphases). The epyllia affirms, however, that Leander has been ‘made’ in queer/crip ways, his praises represented by a ‘slack

³³⁶ David T. Mitchell and Sharon L. Snyder, *Narrative Prosthesis: Disability and the Dependencies of Discourse* (Ann Arbor, MI: University of Michigan Press, 2000), p. 6.

³³⁷ Sarah Annes Brown, ‘Queering Pygmalion: Ovid, Euripides and “The Winter’s Tale”’ in *Shakespeare’s Erotic Mythology and Ovidian Renaissance Culture*, ed. by Agnès Lafont (London & New York: Routledge, 2016), pp. 139-152 (p. 139).

³³⁸ Martha Chaiklin, ‘Ivory in World History – Early Modern Trade in Context’, *History Compass*, 8.6 (2010), pp. 530-542 (p. 536).

³³⁹ ‘fair, adj. and n.1.’ *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/67704. [Accessed 27 February 2023].

muse' (1. 72). 'Slack' carries ableist sensibilities of idleness, remissness and lack of diligence; however, it also seems a useful crip and queer adjective in its sense of slowness, loose tension and deferral of straight time. 'Slack' expresses the digressional, loose form of the epyllia well and the word 'blazon[s] forth' Leander from a pen with a crip tempo.

When Leander dives into the sea, his body is thus primed for the textual digressions which take place. There are several potential sources for Marlowe's adaptation of the *Hero and Leander* tale: Musaeus' ancient poem and Ovid's *Heroides* and *Elegies*. Musaeus' antecedent to Marlowe constructs an able-bodied Leander who plunges decisively into the Hellespont and after 'hard toil [comes] to Sestos' beach'.³⁴⁰ Ovid's 'Hero to Leander', though, seems the source for Marlowe's inspiration. In the missive, Hero apostrophises an amorous Neptune, considering a list of literary figures who 'the poets say in their songs have mingled their soft embraces' with those of Neptune (Ovid, *H-L*, p. 269). She then asks why Neptune wants to toss Leander about, rather than someone or something whose strength is more well-matched to the god's. Leander does not, she points out, 'trace his line from the Ulysses thou dost not trust' (Ovid, p. 269). Hero is referring to the mythological tradition that Neptune's son, Polyphemus or Cyclops, was blinded by Ulysses, who was then punished by the sea god and made to wander for ten years. Hero's epistle is thus lightly traced by crip and queer antecedents to Marlowe's adaptation. In contrast, Leander's epistle is all able-bodied heteromascularity: the waters '[make] way readily before [his] stroke',³⁴¹ and when his 'arms grow tired below the shoulder-joint', one glimpse of Hero's light in her tower and 'straight the strength [returns] to [his] wearied arms' (Ovid, p. 251). In addition, Leander notes the 'the curving dolphins have learned

³⁴⁰ Callimachus, Musaeus, *Aetia, Iambi, Hecale and Other Fragments. Hero and Leander*. Edited and translated by C. A. Trypanis, T. Gelzer, Cedric H. Whitman. Loeb Classical Library 421. (Cambridge, MA: Harvard University Press, 1973), pp. 344-389 (p. 379, l. 259).

³⁴¹ Ovid. *Heroides. Amores*. Translated by Grant Showerman. Revised by G. P. Goold. Loeb Classical Library 41. Cambridge, MA: Harvard University Press, 1914. (p. 249). All further references to the text are to this edition and will be provided in the main text.

our loves' and his 'accustomed path through the waters is well trod' (Ovid, p. 253). Such well-worn lines and linear transfers between one place and another, however, are frustrated within the infinitely more rhizomatic, horizontal processes of translation and adaptation into which Leander becomes drawn.

Marlowe perhaps picks up some of Ovid's Hero's cues; when Leander dives into the sea, readers are encouraged to enjoy the *copia* and dilated movements of Neptune's seductive choreography:

He watched [Leander's] arms, and as they opened wide,
At every stroke betwixt them would he slide,
And steal a kiss, and then run out and dance,
And as he turned, cast many a lustful glance,
And threw him gaudy toys to please his eye,
And dive into the water, and there pry
Upon his breast, his thighs, and every limb,
And up again, and close beside him swim,
And talk of love. [...].

(2. 183-191)

Neptune perfectly times his movements to slide 'betwixt' Leander's arms; the anaphora provides rhythm and the monosyllabic end rhymes suggest dexterity and deft, quick returns. Personified through movement, the sea slides, dances, steals, runs, turns, glances, throws, dives and swims. There are many 'ands' associated with Neptune, both in the form of anaphora and internally, suggesting a taut, deft and well-proportioned body for Neptune. Puttenham terms the use of connectives, or polysyndeton, the 'Couple Clause, for that every clause is knit and coupled together with a conjunctive'. The opposite, asyndeton, Puttenham warns, is 'in a manner defective because it wants good band or coupling [...] we call him Loose Language'.³⁴² But if Neptune is produced as a powerful figure who can wind around Leander, drag him to the bottom of the sea and has 'good band or coupling' in his joints, the god ultimately frustrates an easy identification of dis/ability. The seascape setting and the array of verbs on offer recalls

³⁴² George Puttenham, *The Art of English Poesy: A Critical Edition*, Book III, Chapter 16, p. 259

the *Metamorphoses* and Lodge's dolphins, transforming Neptune into a queer substitute for these creatures. Like Ovid's myth of Acoetes' crew, who find themselves unable to row when Bacchus disables their oars and ship with a surplus of ivy, Leander too is disabled by Neptune, struggling against the sea god and taken to the bottom of the sea to view queer/crip pleasures: pearls and gold, all which mermaids 'spurn in careless sort' (2. 164). As Leander struggles, 'the waves about him wound' (2. 159), 'wound' both holding him back and, homographically, the word recalling the wounding of Ovid's bemaied crew.

James Bromley argues that despite Leander's resistance to Neptune's advances, 'this poem is decidedly not about outcomes. Neptune's alternate way of thinking about relationality, embodiment, possession, and pleasure is nevertheless made available to the poem's readers'.³⁴³ Bromley's observations chime with my own reading of these epyllia thus far; their queerness also provide opportunities for thinking in crip ways about pleasure, embodiment, and identity. Queer reading 'activates those textual cues that make sense in a *queer* context', based on readers' needs, experiences and desires.³⁴⁴ Ovidian adaptation also offers ample material through which textual cues can make sense in a *crip* context.

Inheriting Crip Spectres: Shakespeare's *Venus and Adonis*

In William Shakespeare's *Venus and Adonis* (1593), prostheses are prominently placed even before the poem itself commences. In the poem's dedication to Henry Wriothesley, Earl of Southampton, Shakespeare writes that 'if the first heir of my invention prove deformed, I shall be sorry it had so noble a godfather' (Dedication, ll. 6-8). The dedication thus foregrounds *crip*

³⁴³ James M. Bromley, "'Let it Suffice': Sexual Acts and Narrative Structure in 'Hero and Leander'" in *Queer Renaissance Historiography: Backward Gaze*, ed. by Vin Nardizzi, Stephen Guy-Bray and Will Stockton (Abingdon and New York, NY: Ashgate Publishing, 2009), pp. 67-84 (p. 82).

³⁴⁴ Alan Sinfield, 'The Leather Men and the Lovely Boy: Reading Positions in "Troilus and Cressida" in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon (Durham, NC & London: Duke University Press, 2011), pp. 376-384 (p. 377).

inheritances, opening a space for this chapter to continue exploring how the epyllia under discussion deform and remake Ovidian material as part of their genre. In positioning Wriothsesley as too noble a figure to deserve a deformed descendent, Shakespeare suggests that deformity and the higher social echelons do not really mix; deformity is an inferior social position not worthy of the 'noble'. These supposedly straightforward ideas, however, are interrogated and complicated in the epyllion itself. The poem represents an explicitly ableist Venus (as a goddess, a figure belonging to the heights of society) whose focus on consummating her love for an unwilling (and mortal) Adonis is critically readable as a desire for integrated systems of compulsory heteronormativity and able-bodiedness which reproduce ideologies of normative bodyminds. *Venus and Adonis* opens up space to contest the binary structures which place *crip* inheritances in an inferior position to the reproduction of able-bodiedness.

A close reading of the first lines of Shakespeare's dedication begins to suggest the uneasy 'ability' of able-bodiedness to stand in a privileged posture. Shakespeare claims he cannot know 'how the world will censure [him] for choosing so strong a prop to support so weak a burden' (Dedication, ll. 2-4). Given that this 'burden' can signify both Shakespeare himself and his work, both person and poem are made disabled in the early modern sense of the word. George Puttenham's *Art of Poesy* gives the figure of speech *meiosis* the English name of 'the Disabler or Figure of Extenuation'. This figure works 'by words and sentences of [...] diminution [and] is used to divers purposes: sometimes for modesty's sake and to avoid the opinion of arrogance, speaking of ourselves or of ours, as he that disabled himself to his mistress'.³⁴⁵ The 'disabler' is thus able to *queer* the usual hierarchies of gender and to be transferred to homosocial contexts, used as a detachable part to perform a self-effacing identity

³⁴⁵ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn (Ithaca, NY & London: Cornell University Press, 2011), Book 3, Chapter 19, p. 304.

for the poet. Wriothesley, ‘so strong a prop’, performs a contrasting able-bodiedness to the weak, deformed, disabled patron and poem. The binary logic of this prosthetic relationship, however, is less clear than it appears. In Book II of his *Art of Poesy* Puttenham discusses the ‘staff’ which would now be understood as the verse or stanza. Puttenham suggests that the staff should be comprehended as ‘a bearer or supporter of a song or ballad, not unlike the old weak body that is stayed up by his staff, and were not otherwise able to walk or to stand upright’.³⁴⁶ Although, as previously discussed in this chapter, epyllia always flirt with, if not outrightly embrace, deformity and disorder through their size, excess and digressiveness, Puttenham’s double meaning of ‘staff’ opens the possibility that as epyllia produce more verses, they internally grow their own supports, self-reproducing their enabling prostheses. Their deformity, in other words, keeps on enabling and supporting. Puttenham’s *Art* thus helps illuminate how the kinds of ableist binaries which Shakespeare’s dedication seems to employ are complexly interwoven and unstable rather than contrasting, fixed states. Throughout its narrative, *Venus and Adonis* remains invested and interested in these types of complications and instabilities.

Shakespeare’s dedicatory reference to his ‘first heir’ serves as a good reminder of what *Venus and Adonis* inherits, reproduces and adapts from Ovid. The poem extends the Venus and Adonis myth told in *Metamorphoses* Book X as part of the *queer* songs sung by Orpheus. Scholars have long discussed the deviations Shakespeare’s epyllia makes from Ovid’s source material; it is a critical commonplace for discussions of the poem to at least note features such as Venus’ exaggerated and excessive embodiment,³⁴⁷ her position as ‘a figure of physical and

³⁴⁶ George Puttenham, *The Art of English Poesy: A Critical Edition*, Book 2, Chapter 2, p. 154.

³⁴⁷ Keach, for instance, states that ‘Shakespeare extends the strategy of comically exaggerated anthropomorphism’ in *Venus and Adonis*. William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries*, p. 6.

‘rhetorical excess’,³⁴⁸ and Adonis’ staunch disinterest in Venus’ protracted and determined attempts at wooing. Indeed, Venus, the goddess of beauty, cannot understand why Adonis does not succumb to her charms. She puzzles:

“Were I hard-favoured, foul, or wrinkled-old,
Ill-nurtured, crooked, churlish, harsh in voice,
O’er worn, despised, rheumatic, and cold,
Thick-sighted, barren, lean, and lacking juice,
Then mightst thou pause, for then I were not for thee.
But having no defects why dost abhor me?”

(133-138).³⁴⁹

Venus’ speech compacts together a range of ‘defects’ which show how closely she is able to equate sensory impairments such as blindness with physical deformity and bodily aesthetics (crookedness), the humours (cold, rheumatic), the ideologies of age and beauty (foul, wrinkled, worn), reproduction (barren), and gendered behaviour (harsh in voice, churlish). ‘Defect’ signifies in the early modern period much as it does now: a ‘[l]ack or absence of something necessary or desirable; a deficiency, a want’.³⁵⁰ Venus is not just the goddess of beauty; based on the list above, she makes herself the goddess of undisputed able-bodiedness, a status fully complete and self-evident; it lacks nothing. Adonis’ disinterest, however, throws into relief that Venus’ beauty does lack something; the supposedly non-defective body thus has to draw upon defects, deformities and disabilities as prostheses to its argument. What is meant to remain outside and external, as seen through the stanza’s contingent and conditional ‘Were I’, must be

³⁴⁸ Pauline Kiernan, “‘Venus and Adonis’ and Ovidian Indecorous Wit’ in *Shakespeare’s Ovid*, ed. by A. B. Taylor (Cambridge: Cambridge University Press, 2000), pp. 81-95 (p. 81).

³⁴⁹ For a similar list of impairments, see *The Comedy of Errors*, 4.2.19-22. Adriana claims that her husband Antipholus is ‘deformed, crookèd, old, and sere, | Ill-faced, worse-bodied, shapeless everywhere, | Vicious, ungentle, foolish, blunt, unkind, | Stigmatical in making, worse in mind.’ *The Norton Shakespeare*, ed. by Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katherine Eisaman Maus, 2nd Edn. (New York, NY & London: W. W. Norton & Company, 2008), pp. 725-765.

³⁵⁰ “defect, n.” *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/48757. [Accessed 20 November 2022].

drawn into beauty's discourse in order to represent its privileged position through what it is not. A similar idea is at work when Venus tells Adonis how love, filling her with heat, makes her body '[n]ot gross to sink, but light' (150). The poem is perhaps mocking Venus, who has already revealed her size and strength by plucking Adonis from his horse and placing him under her arm before overpowering him 'in strength, though not in lust' (42). Nevertheless, Venus asks Adonis to 'Witness this primrose bank whereon I lie: | These forceless flowers like sturdy trees support me' (151-2). In this hyperbolic image, the body is so metaphorically light that flowers become likened to trees and are made to act as supports to hold up Venus' body. Venus' embodiment shows itself again as in need of supplementation and prosthesis to support it in its endeavours to appear attractive.

Furthermore, flowers and trees in Ovid's *Metamorphoses* are the transformed bodies which this thesis is discussing as part of *crip* discourses. Venus' body, as she attempts to present it in terms of able-bodiedness and attractiveness, is therefore supported by and lying on a foundation of transformed, *crip* bodies, 'shapes transformed to bodies strange', as Golding puts it (Golding, I. 1). These bodies' struggle to support able-bodied norms is evident in the word 'forceless'; *crip* bodies are pressed by the hierarchical weight of normativities. Their transformation into metaphorical 'sturdy trees' attempts to elide the fact that Ovidian trees, too, are transformed, *crip* bodies. Venus' ableism and her reclining on *crip* bodies reproduces and greatly amplifies a worrying characteristic from the *Metamorphoses*' version of Venus, whose attitude toward transformation also does not suggest that embodied diversity is to be celebrated. In Book X *Metamorphoses*, Venus ruminates on an appropriate punishment for the Propoets, who defile an altar. She concludes that an apt revenge is 'a mean between | Both death and exile. What is that save only for to change | Their shape?' (Golding, X. 248-50). Transformation is thus to exist in a limbo between banishment and death, a place of lack where 'from their mighty limbs their native figure' is taken (Golding, X. 253). Also in Book X *Metamorphoses*,

Venus' ideas have influence on Adonis' mother, Myrrha. Having become pregnant by her own father, Myrrha beseeches the gods to take punishment and in 'altering me, deny to me both life and death' (Golding, X. 559), before transforming into the myrrh tree. *Venus and Adonis* is traced with the presence of Myrrha, who becomes for Venus a device with which to discipline Adonis into reproductive futurity. Venus tells the youth that 'had thy mother borne so hard a mind, | She had not brought forth thee, but died unkind' (203-4). Later, the reluctant Adonis is branded 'Thing like a man, but of no woman bred' (214). Myrrha's body continues to be employed as a persuasive supplement to fill the gap in Venus' never-ending focus on reproductive futures; all things have uses and purposes, the goddess argues. 'Torches are made to light, jewels to wear', the argument goes, 'Herbs for their smell, and sappy plants to bear' (163, 165). The *Metamorphoses* tells how the still pregnant Myrrha's blood transforms into 'waterish sap' and tears 'softly ooze' from the tree (Golding, X. 566, 574). But Shakespeare's 'bear' to describe the use of 'sappy plants' is an elusive sign. In the context that Venus employs it, 'bear' most obviously signifies the carrying and bringing forth of children; however, in this poem it also carries the sense of bearing, like 'forceless flowers', the pressures of supplementing the discourses of able-bodied reproductive futurity, as seen in Venus' insistence that bodies have use, purpose and teleological ends.

However much Shakespeare's poem may be satirising Venus' claims to beauty and able-bodiedness, the epyllion demonstrates how these socially constructed embodiments depend on supplementation from *crip* discourses; each participate in the construction of the other. Able-bodiedness and deformity are not separable, binary states; rather, they seep into and contaminate each other. This critical reading of disability that Venus makes legible also works to *queer* and *crip* the supposed difference between herself and Adonis, for if Venus unwittingly demonstrates how beauty is dependent upon its mingling with deformity, this is a state that the goddess also claims for the mortal Adonis, who is so perfect that he has been

created from moulds that Nature has stolen from heaven: such perfection only belongs to the gods (729-31). Mixing the 'divine' (730) and earthly, however, Venus says is '[t]o mingle beauty with infirmities, | And pure perfection with impure defeature' (735-36). Venus either forgets or glosses over (or perhaps the poem satirises the fact) that her own discourses of self-fashioning are thoroughly mingled with infirmities and defeature; that in defending her own normativities necessarily depends on the prostheses of non-normativity. That which she sees as a problem of mingled divine and earthly states actually applies to Venus herself, supposed to be all goddess but, as Keach notes, whose human characteristics are vastly amplified.³⁵¹ The boundaries between goddess and mortal, perfection and deformity and even Venus and Adonis themselves become less defined. Indeed, Venus even becomes strangely alike to Ovid's version of the transformed Adonis. 'My beauty as the spring doth yearly grow', remarks Venus near the beginning of the poem (141). This yearly growth is echoed in Ovid's *Metamorphoses*. When Venus transforms the fatally wounded Adonis into an anemone, the flower 'From year to year shall grow' in 'lively likeness' of Adonis (Golding, X. 849, 851). In these rhetorical echoes, Venus seems strangely alike to Ovid's *transformed* Adonis, the substitute figure for the mortal lad himself. Across the poem, Venus is fashioned as an ableist figure who fails to fully understand the value of deformity and disability, unless as a rhetorical tool to persuade her unwilling lover into reproductive sexual activity. More than once, however, the poem sets into relief that hierarchical embodiment are discourses punctuated by instability, transformation, lack and supplementation.

Arguably, the most explicitly ableist rhetoric employed by Shakespeare's Venus is directed towards the poem's boar. What the reader discovers about the boar's embodiment is mainly filtered through Venus, and she reiterates discourses of disability already in circulation

³⁵¹ William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries*, p. 6.

in the poem. Describing the boar as a ‘churlish swine’ (616), Venus repeats one of the adjectives used in her earlier speech to Adonis, thus anthropomorphising, and crippling, the boar. Repeated too is the adjective describing the boar’s ‘crooked tushes’ (624), and his ‘bow-back’ (619) also recalls the type of crooked posture that Venus uses oppositionally to produce her own embodiment. Shakespeare’s boar, therefore, is a prosthesis for Venus, a supplement that enables her to reiterate and attempt to reinforce her own bodily contours and desire for ableist reproductive futures. But as Robert McRuer reminds us, ‘the ideal able-bodied identity can never, once and for all, be achieved’.³⁵² Because heteronormativity and able-bodiedness ‘depend on a queer/disabled existence that can never quite be contained’, McRuer argues, ‘able-bodied heterosexuality’s hegemony is always in danger of collapse’.³⁵³ The boar’s role as a disciplinary prosthesis, a device to buttress able-bodiedness and reproductivity, is undercut by its own metamorphic abilities in early modern culture. Indeed, Shakespeare’s boar might be read as a substitute figure for the crip/queer dolphins that punctuate Lodge’s and Marlowe’s epyllia. Edward Topsell’s *The historie of four footed beastes* (1607) describes how the boundaries of boars and dolphins are unstable in the early modern period. ‘In little Brittain they call a hog *Houch*, and thereof they call a Dolphin *Merhouch*’, Topsell explains.³⁵⁴ The *Merhouch* seems oddly traced in in Shakespeare’s poem: both Shakespeare’s Venus and Adonis refer to each other as mermaids in ways which seem queerly crip.

Adonis sees Venus as having been supplemented by ‘twenty thousand tongues’ which make her language hyper-mobile, ‘every tongue’ being ‘more moving than [her] own’ (778).

³⁵² Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability*, p. 9.

³⁵³ Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability*, p. 31.

³⁵⁴ Edward Topsell, *The Historie of Foure-Footed Beastes Describing the True and Liuely Figure of Euery Beast, with a Discourse of their Seuerall Names, Conditions, Kindes, Vertues (both Naturall and Medicinall) Countries of their Breed, their Loue and Hate to Mankinde, and the Wonderfull Worke of God in their Creation, Preseruatiō, and Destruction. Necessary for all Diuines and Students, because the Story of Euery Beast is Amplified with Narrations Out of Scriptures, Fathers, Phylosophers, Physitians, and Poets: Wherein are Declared Diuers Hyeroglyphicks, Emblems, Epigrams, and Other Good Histories, Collected Out of all the Volumes of Conradus Gesner, and all Other Writers to this Present Day*. EEBO. (London, 1607), p. 661.

And Adonis' bewitching voice makes Venus desire crip transformations of either herself or Adonis. 'Hast thou a tongue?' Venus ruminates, 'O, would thou hadst not, or I had no hearing! | Thy mermaid's voice hath done me double wrong' (427-9). Rather, Adonis' ear avoids the 'wanton mermaid's songs' (777) through his heart which 'stands armed in mine ear' (779). Adonis' heart and ear, organs which deflect Venus' advances, have discursive affinities with both Shakespeare's and Ovid's boars; Shakespeare's poem has Venus describe its 'bristly pikes' (620) and 'brawny sides with hairy bristles armed' (625). In *Metamorphoses* Book VIII's depiction of the Calydonian Boar Hunt, Golding describes the 'sturdy bristles' which stand like a 'front of armed pikes set close in battle ray' (380, 379). When Topsell's *four-footed beastes* describes the fighting of wild boars, bristles blur the boundaries between boar and dolphin: 'inflamed with venereal rage, [the wild boar] so setteth upright the bristles of his neck, that you would take them to be the sharp fins of Dolphins'.³⁵⁵ The role of the boar in Shakespeare's poem is read in variably queer ways by critics, for example, as 'an explicit figure of male penetration' by Valerie Billing,³⁵⁶ or a 'fatal consummation of interspecies desire' that signals 'profound alienation from [Adonis'] own species' by Dymphna Callaghan.³⁵⁷ Richard Rambuss argues that 'Adonis' desire [...] flows in only one direction: toward the boar';³⁵⁸ however, Stephen Guy-Bray tempers this reading by arguing that Adonis 'desires the hunt rather than the quarry' and that perhaps '[u]ltimately, [...] not only does Adonis not desire Venus, he doesn't really desire anyone or anything in her place'.³⁵⁹ I am less interested in

³⁵⁵ Edward Topsell, *The Historie of Foure-Footed Beastes*, p. 697.

³⁵⁶ Valerie Billing, 'The Queer Erotics of Size in Shakespeare's "Venus and Adonis"', *Shakespeare Studies*, 45 (2017), pp. 131-136 (p. 133).

³⁵⁷ Dymphna Callaghan, '(Un)natural Loving: Swine, Pets, and Flowers in "Venus and Adonis"' in *Textures of Renaissance Knowledge*, ed. by Phillipa Berry and Margaret Tudeau-Clayton (Manchester: Manchester University Press, 2003), pp. 58-78 (p. 61; p. 59).

³⁵⁸ Richard Rambuss, 'What It Feels Like For a Boy: Shakespeare's "Venus and Adonis"' in *A Companion to Shakespeare's Works, Volume IV: The Poems, Problem Comedies, Late Plays*, ed. by Richard Dutton and Jean E. Howard (Malden, MA & Oxford: Blackwell, 2003), pp. 240-258 (p. 252).

³⁵⁹ Stephen Guy-Bray, *Shakespeare and Queer Representation* (London & New York, NY: Routledge, 2021), p. 148.

deciding definitively ‘what’ Adonis desires than in considering what textual cues become activated for readers by boars and their relationships with dolphins, figures that I have argued function as crip/queer prostheses in Lodge’s and Marlowe’s epyllia.

Although Shakespeare’s poem shifts the Elizabethan epyllion more decisively from water to land, this space is no less fluid than Lodge’s and Marlowe’s seascapes. Indeed, referencing ‘those verses of *Horace*’, Topsell notes how ancient poetry has represented ‘the prodigious habitation of Boares in the waters, and *Dolphins* in the woods, as if one had changed with another’.³⁶⁰ *Venus and Adonis* does seem oddly traced with ‘*Dolphins* in the woods’. when Venus hears the sounds of the hunt nearby and hares away to find Adonis, the poem seems to take wicked delight in reworking the disabling of the sailors in Book IV *Metamorphoses*, when Bacchus’ ivy impairs the mobility of the ship’s crew. As Venus ‘runs, the bushes in the way | Some catch her by the neck, some kiss her face, | Some twine about her thigh to make her stay. | She wildly breaketh from their strict embrace’ (871-4). Venus’ heteronormative desires, her wish to reproduce Adonis’ beauty and thwart the boar, are frustrated by the same nature that Venus claims fears the boar and whose ‘best work is ruined with [his] rigour’ (954). The collection of verbs, *run, catch, kiss, twine, stay, break, embrace*, recall the ‘wanton’ figures of the water and mimic the digressive, phlegmatic, *queer* tempos of epyllia. Crip movements erupt in this poem, too, to disrupt the fleet feet of heteronormativity.

As part of the poem’s conclusion, Venus is made to take seriously the interrelations of queer/crip; when she sees Adonis’ gored body. ‘Over one shoulder doth she hang her head, | Dumbly she passions, frantically she doteth’, she is bereft of speech and ‘her joints forget to bow’ (1058-9, 1062). Furthermore, the goddess’ eyesight is temporarily impaired, and ‘dazzling, makes [Adonis’] wound seem three’, (1064) a vision for which ‘she reprehends her mangling eye’ (1065). The poem develops the image further; ‘more gashes where no breach

³⁶⁰ Edward Topsell, *The Historie of Foure-Footed Beastes*, p. 702.

should be' begin to appear (1066), before these wounds transform again into a fractured Adonis for whom 'each several limb is doubled' (1067). The poem presents an arresting image that involves Venus in the act of crippling reproduction, disrupting, if not transforming, her previous ideals around what and who is worthy of reproduction. Venus' 'dazzling' vision fractures her own self as well as Adonis, aligning her with the boar that she describes as 'blunt' (885) earlier in the poem. While 'blunt' signifies pejoratively as intellectual impairment, the word is 'originally of the sight', referring to impaired vision or blindness.³⁶¹

Multiple selves persist to the close of the poem, deviating from Ovid's original narrative. The *Metamorphoses* describes Venus specifically referring to her power 'to turn Adonis to a flower' (Golding, X. 854); the anemone, it is suggested, *is* Adonis re-embodied. In *crip* terms, it is possible to argue that Ovid's Adonis gets an afterlife, a future in a different form. As Stephen Guy-Bray notes, however, in Shakespeare's poem 'it is not actually clear that [the flower] is in any way Adonis'.³⁶² Shakespeare's final stanzas allude that the flower is simply *like* Adonis: it is described as 'resembling well his pale cheeks' (1169); Venus decides to put it in her bosom 'Since [Adonis] himself is reft from her' (1174); and it is the '[s]weet issue of a more sweet-smelling sire' (1178) which comes from 'thy father's bed' (1183). Despite Venus' earlier claims that if Adonis dies, 'with him is beauty slain' (1019), the substitute, prosthetic Adonis satisfies the goddess. '[K]now it is as good', Venus says, 'To wither in my breast as in his blood' (1181-2). Shakespeare's substitute Adonis, made to be plucked and wither, is *as good as* Ovid's original, left in the ground to flower each year in his new form. In a sense, Venus is quite correct, for the poem can thus provoke a consideration of the diversities of *crip*, embodiment: transformed bodies that are left alone to change through cycles are no more or less valuable than bodies consistently weak and in need of care.

³⁶¹ "blunt, adj. and n.1." *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/20663. [Accessed 26 November 2022].

³⁶² Stephen Guy-Bray, *Shakespeare and Queer Representation*, p. 171.

Importantly, Shakespeare's flower is not shown to *die*, even though Venus plucks him, causing a rupturing 'breach' (117). Even as Shakespeare's epyllia therefore suggests that heteronormative subject positions cannot be avoided, making Adonis a father (1183) and Venus a mother who intends to 'rock' (1186) the flower in the 'hollow cradle' (1185) of her bosom, Jonathan Bate's remark that Venus becomes 'a *surrogate* mother' (my emphasis)³⁶³ is intriguing. If the flower is the offspring of Adonis as Venus claims, she acts as its mother to Adonis' father. If the flower is, however, Adonis, it might be that Venus stands in for Adonis' mother, the *crip/queer* Myrrha. The poem leaves both possibilities open through re-establishing a *crip* familial line: the '[g]reen-dropping sap' likened to 'tears' (1176) which appears in the flower's rupture recalls *Metamorphoses*' Myrrha's blood transforming into 'waterish sap' (Golding, X. 566) and crying tears which 'softly ooze' from her trunk (Golding, X. 574). As possible substitute for Myrrha in the poem, Shakespeare's Venus is once again traced with *crip* and *queer* discourses.

Michelle Dowd states that the early modern period is highly invested in narratives involving 'the pervasive messiness of inheritance'.³⁶⁴ This chapter has begun to explore the messiness and leakiness of embodied discourse in relation to the Elizabethan epyllia and prosthesis. Ovid is a prosthesis to the epyllia, just as the epyllia are prostheses to each other; there is a movement of subtraction, addition, replacement, substitution, enabling and disabling that needs to be read with a closer attention to *crip* as well as *queer* vocabularies. As Margrit Shildrick argues, 'regardless of what rationalisations might be offered in the attempt to hold categories apart' and to separate disabled from non-disabled embodiment, such categorisations 'at the discursive level always falters because the binary system on which they rest is never

³⁶³ Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon Press, 1993), p. 55.

³⁶⁴ Michelle M. Dowd, *The Dynamics of Inheritance on the Shakespearean Stage* (Cambridge: Cambridge University Press, 2015), p. 5.

fixed nor stable'.³⁶⁵ Elizabethan epyllia never fully 'disjoin' from Ovid's *Metamorphoses*; rather, opportunities for crip/queer pleasures and critiques are traced in the slack joints that connect the two. In essence, reading attuned to *crip* inheritances and tracings in Elizabethan epyllia can help illuminate 'the inadequate resolutions that compulsory heterosexuality and compulsory able-bodiedness offer'.³⁶⁶ Like Shakespeare's Venus who, in an Arachne and Lavinia-like moment, 'unweaves the web that she hath wrought' (991), narratives which privilege able-bodiedness can be unwoven and helped to speak in crip prosthetic tongues.

³⁶⁵ Margrit Shildrick, *Dangerous Discourses of Disability, Subjectivity and Sexuality* (Houndmills: Palgrave Macmillan, 2009), p. 52.

³⁶⁶ Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability*, p. 31.

Chapter Three

Curing Ovid: George Sandys' *Ovids Metamorphosis Englished* (1632)

In 1632 early modern England witnessed another 'landmark' appearance of the complete Ovid's *Metamorphoses* in English translation.³⁶⁷ Although George Sandys' translation, like Golding's 'maimed and unperfect' initial part-rendering, had been published as the first five books in 1621, followed by the complete fifteen books in 1626, in 1632 'the translation acquire[s] its final, elaborate trappings of notes, commentary, and illustrations', displacing Arthur Golding's popular version to become 'the standard *Metamorphoses* in English until the eighteenth century'.³⁶⁸ The full title of the 1632 edition advertises its formidably expanded interior: *Ovid's Metamorphosis Englished Mythologiz'd And Represented in Figures*. Published *cum privilegio*, in 1626 Charles I grants Sandys the 'privilege for the "sole publishing" of [this] work for twenty-one years', part of Sandys' expanded 1632 edition includes effusive addresses to Charles and Queen Henrietta Maria.³⁶⁹ In the prefacing dedication 'A Panegyricke to the King', Sandys positions Charles as Ovid's Jupiter, the monarch fashioned as a figure of literary inspiration of 'whose transcendent Acts the Poets sing'.³⁷⁰ This alignment of powerful rulers carries risk: Ovid's Jove is sexually unrestrained and more than once a predatory figure in the poem's narrative; these are aspects from which Sandys is careful to distance Charles, describing the likeness as one 'free from *loves* disorders'

³⁶⁷ Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses 1567-1632* (Oxford: Oxford University Press, 2001), p. 1.

³⁶⁸ Dan Hooley, 'Ovid Translated: Early Modern Versions of the "Metamorphoses"' in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands (Malden, MA & Oxford: John Wiley & Sons, 2014), pp. 339-354, (p.344).

³⁶⁹ Richard Beale Davis, 'George Sandys v. William Stansby: The 1632 Edition of Ovid's "Metamorphosis"', *Library*, 5-III.3 (1948), pp. 193-212 (p. 193).

³⁷⁰ George Sandys, *Ovids Metamorphosis Englished, Mythologiz'd, and Represented in Figures. an Essay to the Translation of Virgil's Æneis. by G.S. London, printed by John] Legat] for Andrew Hebb, and are to be sold at the signe of the Bell in St. Pauls Church-yard. 1640*. Online. EEBO. Sig. A4v. All further quotations reference this edition and are provided in the body of the thesis via page signature.

(A4v), a word that could signify in the period as a general undoing of order, ‘disturbance or agitation of mind [or] discomposure’ and a disruption of ‘the function, and sometimes the structure, of the body, [or] a part of system of the body’.³⁷¹ This chapter works outwards from a Jove ‘free’ from ‘disorders’ to consider the ways that Sandys aims to produce a new Englished Ovid purged or cured of ‘disorders’ on a larger scale, translating the *Metamorphoses* into a courtly space aware of fashioning itself as an image of restraint and decorum through an English tongue increasingly self-confident that it can match, or even outdo, Ovid’s Latin in grace and agility. In contrast to Golding’s *Metamorphoses* rendered in fourteeners, Sandys’ translation aims, comparatively, for a crisper conciseness and a speedier metrical foot in its use of pentameter couplets. With this swifter, lighter, faster Englished Ovid in mind, Sandys’ commentary on Book II of the *Metamorphoses* links a sense of pace with early modern medical practices that seek to cure. Elaborating on Book II’s Ocyrrhoe,³⁷² Sandys explains that her name means ‘swift-flowing, not onely in that borne by the side of a swift River; but because Surgery by incision opens a passage for corrupt humors, which by their speedier flowing from their wound accelerate the cure’ (p. 74). To frame Sandys’ translation in these terms, then, is to conceptualise its transformation of an English Ovid as framed within a curative discourse, purged of impurities akin to an early modern humoral body. Accordingly, in his prefacing ‘Address to the Reader’, Sandys sets out his aim to produce a purified *Metamorphoses*:

To the translation I have given what perfection my Pen could bestow; by polishing, altering, or restoring, the harsh, improper, or mistaken, with a nicer exactnesse then perhaps is required in so long a labour (B2r).

³⁷¹ ‘disorder, n.’ *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/54859. [Accessed 24 September 2022]. To be clear, I am not suggesting that Sandys pathologises Jupiter’s sexual crimes. I am suggesting, however, it is a usefully resonant term to be aware of given those multiple significations even in the seventeenth century.

³⁷² The daughter of Chiron, who Sandys’ supplementary marginal comment informs the reader is a ‘iust Centaure; the inventor of Chirugery’ (p. 59).

Although the discourse of ‘cure’ is not explicitly spoken of here, given what has already been said, the translator’s pen might be taken to act like a surgeon’s tools, removing and reconfiguring parts and incising Ovid to drain away ‘improper’ accumulations, at least those that may have collected in the English tradition of translation and adaptation. Moreover, the ‘Panegyricke to the King’ which draws attention to Jove as ‘free from [...] disorders’ also suggests Charles as the curer of poetry itself:

Rare Cures, deepe Prophetesies, harmonious Layes,
 Insphear’d *Apollo*; crown’d with Wisdomes Raies.
 Thy onely touch can heale: Thou to thy State,
 The better Genius, Oracle, and Fate:
 The Poets Theame and Patron; who at will
 Canst adde t’*Augustus* Scepter *Maro*’s Quill.(A4v).

‘Rare Cures’ and healing touches by the ‘Poet’s [...] Patron’ alludes strongly to the so-called royal touch, a ‘practice associated with English monarchs throughout the early modern period’.³⁷³ This ceremony, which included a laying on of hands and prayers, claimed to cure scrofula, a tubercular infection that could result in ‘painful and disfiguring abscesses and suppurations on the face and neck’; the ceremony intended to ‘signif[y] the potential triumph of health over disease, of good over evil’.³⁷⁴ Both Sandys’ desire to purge, excise, restore and translate Ovid with ‘a nicer exactnesse’ and the discourse of the royal touch are interwoven through their concerns with the presence and eradication of swellings, protuberances and ‘suppurations’ through the royal hand; the touch becomes a narrative prosthesis, a prop that provides fleshly support for the metaphors of poetic cure at play.

Although she doesn’t discuss the monarch’s touch in an Ovidian context, Katherine Schaap Williams’ work in this area is illuminating for this chapter. She notes that disability

³⁷³ Katherine Schaap Williams, “‘Strange Virtue’: Staging Acts of Cure’ in *Disability, Health, and Happiness in the Shakespearean Body*, ed. by Sujata Iyengar (New York, NY & London: Routledge, 2015), pp. 93-108 (p. 93).

³⁷⁴ Stephen Brogan, *The Royal Touch in Early Modern England: Politics, Medicine and Sin* (Woodbridge: Boydell Press, 2015), p. 1, p. 19.

studies has provided the means to critique cure as an ideology of medical practices which lodges disability and illness in the individual body and makes the body into an object for medicine to scrutinise and correct. Crucially, however, Schaap Williams points out that alongside this influential discourse, cure as a ‘temporally inscribed [...] future moment in which a body [...] regains the invisibility of health’ nonetheless remains ever elusive, ‘a fantasy because, as the idealized instantiation of a norm, it is unattainable’.³⁷⁵ With the hindsight of structuralist and post-structuralist thinking, similar comments can be made about the elusiveness of the language that attempts to shape and materialise bodies into normativities and non-normativities. As Corey McEleney discusses, and as Sandys’ ‘nicer exactnesse’ explicates well, there is an increasing desire in the seventeenth century to reform and refine the English tongue. Indeed, McEleney’s discussion, framed within a context of queer reading, speaks to the coming together of crip/queer, describing attempts ‘to *purge* rhetoric of its queerness – its penchant for drifting in the direction of unruliness, abnormality, and duplicity’ and for ‘wandering [...] out of bounds’ (my emphasis).³⁷⁶ Bodies, language, crip and queer enfold together in Sandys’ discourse of an Ovid ‘touched’ and ‘cured’ of ‘disorders’ by the patron’s influence and by the translator’s pen.

The Crip/Queer Courtly Context

The touch of the royal patron upon the translation indeed influences the form of Sandys’ Ovid. As Curtis Perry explains, the Caroline court’s ‘interest in decorum and restraint informs both the themes and styles of [its] literature’ and:

in addition to literature and art celebrating the achievement of peace, harmonious government, idealized nature, and neo-platonic love, Caroline court culture produced

³⁷⁵ Katherine Schaap Williams, “‘Strange Virtue’: Staging Acts of Cure’ in *Disability, Health, and Happiness in the Shakespearean Body*, ed. by Sujata Iyengar, p. 95.

³⁷⁶ Corey McEleney, ‘Allegories of Breeding: Milton’s Queer Disfigurations’ in *Queer Milton*, ed. by David L. Orvis (Cham: Palgrave Macmillan, 2018), pp. 65-91 (p. 67).

an aesthetic predicated upon neo-classical orderliness and controlled elegance. In art, as in government, Charles put a premium upon formal control.³⁷⁷

That there is a press towards a ‘change in moral climate’³⁷⁸ at the Caroline court is reflected in Sandys’ ‘Panegyricke’, which enthuses that the disorder-free Jupiter, ‘found a King’, ‘might restore the golden Age again’ (A4v). The flattering rhetoric of a glorious and golden ‘restoration’ sets up previous reigns as less than illustrious; Sandys thus puts in place oppositional temporalities through which the ‘golden Age’ purges this moment of what has gone before, the monarch’s touch upon the age healing that deemed undesirable. The ‘Address to the Reader’ furthers the sense that signs are non-transparent and self-evident, depending on the presence and absence of other signs for meaning and identity: ‘the Poet’, remarks Sandys, ‘not onely renders things as they are; but what are not’, a project that involves ‘shewing the beautie of the one and deformitie of the other’ (B2v).

The restraint and decorum of the Caroline court thus draws its identity from bringing into focus periods perceived as more unsettling and excessive. Disability and desire are drawn into this discourse. The reign of Charles’ father, James VI and I, was one that was, to at least some contemporary seventeenth-century observers, characterised by excess and profligacy. While James ascends to the throne married to Anne of Denmark and fathers children, his close relationships with male favourites such as Robert Carr and George Villiers are also a source of comment in the period of his reign. Seventeenth-century commentators ‘sometimes referred to [Villiers] as a Ganymede’,³⁷⁹ the figure who in Book X of the *Metamorphoses* is raised to the status of cupbearer to, and loved by, Jove. The use of Ganymede in the early modern period

³⁷⁷ Curtis Perry, ‘Court and Coterie Culture’ in *A Companion to English Renaissance Literature and Culture*, ed. by Michael Hattaway (Oxford: John Wiley and Sons, 2002), pp. 106-118 (p. 116).

³⁷⁸ Jim Daems, *Seventeenth-Century Literature and Culture* (London: Continuum, 2006), p. 71.

³⁷⁹ Michael B. Young, ‘James VI and I: Time for a Reconsideration?’, *Journal of British Studies*, 51 (2012), pp. 540-567 (p. 540).

also signifies as a male homoerotic shorthand.³⁸⁰ If James is a figure of interest to early modern queer studies, however, Lennard Davis argues in 2002 that a crip James is virtually unacknowledged both in and since his own lifetime. According to Davis, James's 'public representations and other documents almost never cite or represent what apparently only two contemporaries noted'.³⁸¹ A. W. Beasley's 1995 article 'The Disability of James VI and I' disputes this claim, drawing not only on the two contemporaries named by Davis but on the records of James' physician, Sir Thomas Turquet de Mayerne, and on readings of portraiture to argue that the descriptions made by the likes of Anthony Welden, a contemporary of James, are likely accurate.³⁸² Welden delivers an unambiguous image of James, describing the king as having a 'tongue too large for his mouth, which ever made him speak full in the mouth, and drink very uncomely as if eating his drink [...] his walk was ever circular, his fingers ever in that walk fiddling about his codpiece'.³⁸³ James' body is thus scrutinised within Welden's description for its queer/crip excesses and wayward modes of movement, not, one might note, unlike the type of language and rhetoric that Sandys' Ovid is trying to eradicate.

³⁸⁰ Jennifer Drouin, 'Diana's Band: Safe Spaces, Publics, and Early Modern Lesbianism' in *Queer Renaissance Historiography*, ed. by Vin Nardizzi, Stephen Guy-Bray and Will Stockton (Abingdon and New York, NY: Ashgate Publishing, 2009), pp. 85-110 (p. 105).

³⁸¹ Lennard J. Davis, *Bending Over Backwards: Disability, Dismodernism & Other Difficult Positions* (New York, NY & London: New York University Press, 2002), p. 51.

³⁸² A. W. Beasley, 'The Disability of James VI & I', *The Seventeenth Century*, 10.2 (1995), pp. 151-162. Beasley's essay, while illuminating the historical records and providing readings of portraits that argue for a disabled James, is also problematic on several fronts. The article sets out to provide a firm diagnosis for James, reading the king's body through a modern medicalised lens and concluding that James likely 'suffered from cerebral palsy' (p. 158). The language of 'suffering' is obviously problematic; so too is Beasley's argument that '[t]he whole tragedy of James' is displayed in the supposed disjunction between superior intellect and physical disability, 'a distinguished intellect tethered to a disabled body such that at the age of nine he was still "in his governess's hand"' (p. 159). Discourses of 'suffering' and 'tragedy' reflect medical models of disability that lodge the responsibility for disability in individual bodies, perceiving it as personal tragedy that should be cured rather than (at least in part) a product of social attitudes and environments. The article also writes out queer desires, arguing that it is 'possible to account, on medical grounds, for his habit of embracing his favourites' and wondering 'How much wistful envy of a well-proportioned male physique lay behind his choice of Carr and later of Villiers' (p. 160). Thus, although I draw upon the essay for its historical aspects, its problematic discourses around *crip* and *queer* selfhoods should not go by without comment.

³⁸³ Quoted in 'The Early Seventeenth Century: 1603-1660', *The Norton Anthology of English Literature*, ed. by Stephen Greenblatt and M.H. Abrams, Vol. 1, 8th Edn. (New York, NY & London: W.W. Norton and Company, 2006), pp. 1235-1259 (p. 1236).

In his supplementary commentary to Book I *Metamorphoses*, Sandys invokes the ancient Greek poet Hesiod's words on the 'degenerating' ages, paying particular attention to the Golden Age. Hesiod is said to describe:

The Golden Race of many languag'd men
The Gods first made, who heaven inhabit, when
The Scepter Saturne said: like Gods they liu'd,
Secure in mind; nor sweat with toile, nor greiu'd.
Age was no cumber; armes like vigor keepe,
Feet equall speed: Death was as soft as sleepe. (D1r).

Hesiod's Golden Age fashions an ableist and idealised vision of a body without disabilities which is impervious to the transformations of age. The final line quoted by Sandys 'Feet equall speed', carries the line towards an untroubled death, are of interest to both bodily and metrical form. The verse is rendered in neat pentameters of rhymed couplets, giving Sandys' poetic feet something to aim for in his own Golden Age project. Given the queer and crip contexts that I have been discussing above, then, there seems to be multiple 'disorders' that Sandys' new translation might be concerned with curing in order to give a vernacular Ovid a place in this supposedly more decorous Golden Age. The very first piece of prefatory material, 'The Minde of the Fronspeece, and Argument of this Worke' immediately invokes *Metamorphoses* Book I's initial movement from primordial Chaos through to the Golden, Silver, Bronze and Iron Ages. Declaring that 'Fire, Aire, Earth, Water, all the Opposites | That stroue in *Chaos*, powerfull LOVE vnites' (A3v) and thus brings together the earth's supposedly more masculine and feminine elements. In so doing, Sandys' foregrounds the Caroline court's focus on Charles and Henrietta Maria as an idealised heteronormative union, the 'exemplary model of the loving regal couple'.³⁸⁴ Despite the suggestion of somatic and humoral balance, Charles and Henrietta also gesture toward a prominent crip/queer figure: the early modern hermaphrodite. In the

³⁸⁴ Jim Daems, *Seventeenth-Century Literature and Culture*, p. 71.

‘Panegyricke’, Charles is positioned as ‘our *Mercury*’ (A4v) or Hermes, while in ‘Urania to the Queen’, Henrietta is described as the ‘Queene of Loue’ (Bv), Venus or Aphrodite. The royal couple are thus encoded as Hermes and Aphrodite, parents of Book IV’s Hermaphroditus; however, the image of ‘Opposites’ joined in union is suggestive of a hermaphroditic image itself. As Sarah Carter notes, in line with ‘Neoplatonism, metaphorical hermaphroditism is [...] desirable in the ideal union of (female) soul and (male) body’.³⁸⁵ Two years after Sandys’ Ovid is published, Charles and Henrietta Maria are represented in Thomas Carew’s masque *Coelum Britannicum* (pub. 1634) as a ‘self-contained hermaphroditic union’, a vision of ‘platonic harmony’ and a ‘conjoined symbol of virtuous perfection’.³⁸⁶ Carew’s masque, first performed at Whitehall in February 1633, begins by bringing on Mercury, considered in the early modern period the patron of translation, interpretation and language but noted as a notorious trickster and potentially traitorous.³⁸⁷ Translation and language are thus immediately to the fore when Mercury describes how the model of Charles and Henrietta Maria has inspired him to clean up his act: he has arrived ‘[n]ot, as of old, to whisper amorous tales | Of wanton love’, for apparently ‘[t]hose dayes are fled, the rebell flame is quench’d | In heavenly breasts’.³⁸⁸ Charles and Henrietta Maria’s ‘exemplar life’ has not only ‘transfus’d a zealous heat | Of imitation’ throughout their own court but their ‘envy’d patterne’ has inspired the mythological heavens, their ‘immortall bosomes burn[ing] with emulous fires’ (p. 3). Jove and Juno, respectively, have shed ‘his wild lusts, her raging jealousies’ and ‘their great Example spreads’ like their

³⁸⁵ Sarah Carter, *Ovidian Myth and Sexual Deviance in Early Modern English Literature* (Houndmills: Palgrave Macmillan, 2011), p. 116.

³⁸⁶ Ruth Gilbert, *Early Modern Hermaphrodites: Sex and Other Stories* (Houndmills: Palgrave Macmillan, 2002), p. 109.

³⁸⁷ Patricia Parker, ‘Interpreting Through Wordplay: “The Merry Wives of Windsor”’, in *Teaching With Shakespeare: Critics in the Classroom*, ed. by Bruce McIver and Ruth Stevenson (London and Toronto: Associated University Presses, 1994), pp. 166-204 (p. 176).

³⁸⁸ Thomas Carew, *Cœlum Britannicum A Masque at White-Hall in the Banqueting-House, on Shrove-Tuesday-Night, the 18. of February, 1633*. (London: 1634). Online. EEBO. [Accessed 14 December 2022]. Pp. 3-4. All further references are to this edition and will be provided in the body of the thesis by page number(s).

earthly Caroline counterparts (p. 3). When Momus, the figure of the satiric railer, arrives, the condition of the heavenly court is fleshed out: it is ‘no more the place it was’, the court now appears a very ‘Monastery of converted gods’ (p. 7) and has undergone ‘a totall reformation’ (p. 8). This realignment includes gender relations ‘in the point of reciprocation of conjugall affection’ (p. 8); Venus has been forgiven her adulterous behaviour by Vulcan who, Momus is quick to point out, is ‘conscious of the great disparity betwixt her perfections and his deformities’; it is ‘the prettiest spectacle to see [Venus] stroaking with her Ivory hand his collied cheeks, and with her sinowy fingers combing his sooty beard’ (p. 8), although ‘deformities’ cannot help but connote the god’s disabilities as well as signifying this craft-based, status hierarchy. As for the upper echelons, Jove ‘beginnes to learne to lead his owne wife’ (p. 8), and it is the ‘great Matrimoniall union’ which inspires him to emblazon ‘on his bed chamber dore [...] fretted with starres in capitall letters [...] the inscription of *CARLOMARIA*’ (p. 9). Jove’s inscription confirms in language the hermaphroditic union, blending the king and queen in a memorable portmanteau. Momus and Mercury’s conversation reveals, however, the able-bodied and heteronormative hierarchies at work in the apparently equitable figure of unity, and it should be remembered that this conversation of an earthly and heavenly court apparently purged of all wantonness begins with Mercury, patron of language and translation.

Early modern hermaphrodites, of which Ovid’s *Metamorphoses* is the literary and etymological ‘locus classicus’,³⁸⁹ are complex textual figures, discussed at length in the early modern period within a range of discourses, whether ‘artistic, legal, medical, philosophical, mythological, scientific [or] erotic’.³⁹⁰ While early modern medical discourses are interested

³⁸⁹ Ruth Evans, ‘Editor’s Introduction: Gender does not equal genitals’, *Postmedieval: A Journal of Medieval Cultural Studies*, 9 (2018), pp. 120-131 (p.122).

³⁹⁰ Ruth Gilbert, *Early Modern Hermaphrodites: Sex and Other Stories* (Houndmills: Palgrave Macmillan, 2002), p.1. In 1634, only two years after Sandys’ expanded edition of Ovid and the same year as Carew’s *Coelum Britannicum*, Ambroise Paré’s *On Monsters and Prodigies* is translated into English; Paré’s text includes ‘a

in uncovering and detailing the genital and bodily particulars of hermaphrodites, Ovidian discourses leave readers to use their imagination as to bodily specificities.³⁹¹ Jenny C. Mann argues that Sandys' translation signals a convergence of these two discourses, where the will to organise, categorise and fix hermaphrodites in knowledge overtakes Ovidian ambiguity; Mann points out that Sandys' commentary on Book IX of the *Metamorphoses* and the myth of Iphis and Ianthe, for example, instructs the reader that hermaphrodites 'must "choose" one sex or the other' ³⁹² and submit to clear binary, heteronormative positions. In Sandys' prefatory material and Carew's almost contemporaneous masque, the hermaphrodite figure is pressed into service in other straightening ways, made to represent the 'perfection' of loving, monogamous, married, heteronormative coupling and the complementary union of gendered binary oppositions. In straightening out these figures, the 'royal touch' of the monarch leaves a disciplinary imprint on the poem's bodies and on the poem *as* a body as Sandys seeks to reform the vernacular Ovid in ways fitting for the court of the 'Carlomaria'.

I am arguing, therefore, that Sandys' seventeenth-century translation of Ovid is embedded within discursive contexts of bodies, behaviours and desires considered excessive in ways of interest to crip and queer approaches. Facilitated by the idea of the monarch's curative touch, Sandys' Ovid intends to inaugurate a more decorous and refined form of translation, excising wanton messiness and supplying a poetic body altogether neater and more

general discussion of hermaphrodites' alongside illustrations of deformity and monstrosity, including 'a set of conjoined twins from Heidelberg, a four-armed child from Italy, [and] a "monster" from Ravenna equipped [...] with wings, a horn, and the foot of a griffon'. [Lorraine Daston and Katherine Park, 'The Hermaphrodite and the Orders of Nature: Sexual Ambiguity in Early Modern France' in *Premodern Sexualities*, ed. by Louise Fradenburg and Carla Freccero (New York, NY & London: Routledge, 1996), pp. 117-136 (p. 117)]. See also Elizabeth Bearden's *Monstrous Kinds*, which argues that 'Paré's distinctions between monsters, marvels, and the maimed appear at first to have [...] coherence, but [...] overlap and bleed together' (p. 16). Quoting from Paré, Bearden shows that hermaphrodites also come under the heading of the 'maimed', which include those who are blind, have spinal deformities or who limp, or, indeed possess 'any other things that is against Nature' (p. 15). [Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability* (Ann Arbor, MI: University of Michigan Press, 2019)].

³⁹¹ Jenny C. Mann, 'How to Look at a Hermaphrodite in Early Modern England', *Studies in English Literature, 1500-1900*, 46.1 (2006), pp. 67-91 (p. 68).

³⁹² Jenny C. Mann, 'How to Look at a Hermaphrodite in Early Modern England', p. 85.

exact, intended to reflect the harmonious ‘Golden’ rule of Charles and Henrietta Maria. By the time Sandys is translating Ovid there is a breathtaking confidence in the English language that suggests it even outdoes Latin, expressed in bodily ways by Michael Drayton. In ‘Poets and Poesie’, Drayton writes:

Then dainty Sands that hath to English done,
Smooth sliding Ovid, and hath made him run
With so much sweetnesse and unusuall grace,
As though the neatnesse of the English pace,
Should tell the Jetting Lattine that it came
But slowly after, as though stiff and lame.³⁹³

Drayton’s lines are likely written around 1621³⁹⁴ and are, in a sense, praising the Sandys’ equivalent of Golding’s ‘maimed and unperfect’ incomplete translation of 1565: in 1621 Sandys publishes the first five books of the *Metamorphoses* before the complete translation and the expanded version are published in 1626 1632, respectively.³⁹⁵ But this Ovidian translation is a long way from Golding’s ‘maimed and unperfect’ first four books, and even from his triumphant 1567 full rendering. English in the seventeenth century is not just seen to have matched the Latin tongue but to have exceeded and overtaken it. According to Drayton, Sandys’ English proficiency leaves Latin disabled, limping behind as the English feet ‘run’ swiftly and gracefully. Latin is a time out of joint, a crip time that can no longer compete with the grace of English metrical feet. The final word of Drayton’s assessment, ‘lame’, is

³⁹³ Michael Drayton, ‘To my most dearely-loved friend Henery Reynolds Esquire, of “Poets & Poesie”’. Online. <https://www.luminarium.org/renlit/draytonofpoets.htm>. [Accessed 20 March 2023]. Lines 157-162.

³⁹⁴ Bart van Es, ‘Michael Drayton, Literary History and Historians in Verse’, *The Review of English Studies*, 59.239 (2008), pp. 255-269 (p. 259).

³⁹⁵ Richard Beale Davis, ‘Early Editions of George Sandys’s “Ovid” The Circumstances of Production’, *The Papers of the Bibliographical Society of America*, 35.4 (1941), pp. 255-276 (pp. 256-257). In this essay, Davis notes that despite a 1621 entry into the Stationer’s Register for the first five books of Sandys’ translation, no physical copy exists. An essay written by Davis seven years later in 1948 notes that a physical copy of Sandys’ first five books has come to light and is in possession of the Folger Shakespeare Library. See Richard Beale Davis, ‘George Sandys v. William Stansby: The 1632 Edition of Ovid’s “Metamorphosis”’, *Library*, 5-III.3 (1948), pp. 193-212 (p. 193, fn. 2).

significant in light of Sandys' translation itself, and how it represents forms said to be neither able-bodied nor human. In Book I of the *Metamorphoses*, for example, Deucalion and Pyrrha throw stones into the earth after Jove's flood has washed away humanity; the stones grow into new human forms. The earth, however, continues to generate more forms after the human. Golding's 1567 translation states that some forms of life are seen:

Even in the instant of their birth but newly then begun;
And some unperfect, wanting breast or shoulders in such wise
That in one body oftentimes appeared to the eyes
One half thereof alive to be and all the rest beside,
Both void of life and seemly shape, stark earth to still abide.
(Golding, I.

Sandys' translation of this episode demonstrates the more succinct form that he aims for, as well as its effect on disability:

Of those, some in their very time of birth;
Some lame; and others halfe alive, halfe earth. (B2v).

Adding a category of 'lame' forms, Sandys' appropriates a human (as well as animal) term for disability to show how the mud produces 'a World of formes' which both restores creatures that had been in existence before as well as producing 'other unknowne Monsters' (B2v). Ovid indeed mentions monsters (*nova monstra creavit*; Miller, I. I. 437). However, Sandys' translation of the two lines above pares down Ovid's Latin which, although a little more concise, is more in line with Golding, describing certain things unperfect (*quaedam imperfecta*; 427), which appear mutilated or incomplete (*trunca vident*; 428): these bodies often in one part alive, and in the other undeveloped or rough, being earth or ground (*et eodem in corpore saepe | altera pars vivit, rudis est pars altera tellus*; 428-29).

As Chapters 1 and 2 have been arguing, early modern rhetoric itself is conceptualised through, and inscribed with, crip/queer sensibilities in its very figures and structures. This

chapter thus pays attention to the ways in which Sandys attempts to neaten and purge his translation of deviations but also argues that such a task is impossible. The seventeenth century ‘idiomatic and unobtrusive English’³⁹⁶ into which Sandys intends to usher the *Metamorphoses* is just as deviatory, wayward and disorderly as any ‘Age’ that precedes this translation. Furthermore, Carew’s image of the ‘Carlomaria’, the supposedly orderly image of the king and queen, helps to suggest that attempts to uphold order are bound to fail within language. The force of the ‘Carlomaria’ is its ostensible unity and its gesturing at Neoplatonic transcendence of the ‘World of formes’ associated with the production of ‘Monsters’ and the ‘lame’ (B2v). The ‘Carlomaria’, however, cannot find any such transcendent wholeness or unity in the 1634 printing of Carew’s masque; rather, the printing press reproduces a fragmented form. The masque’s arrangement of type, fully justified with characters aligned with both left and right margins, crips the *CARLOMARIA* into the *CARLO-MARIA*, Charles positioned at the end of one line and Maria at the beginning of the one which follows. The figure of ‘unity’ is rudely interrupted and punctured by the printer’s end-of-line hyphenation, a chance crip/queer arrangement of type that the press then reproduces. Although coming two years after Sandys’ translation of Ovid, keeping the *CARLO-MARIA* in mind can help us to approach Sandys’ *Metamorphoses* from a position of disorder rather than order, and of language that will never quite deliver on its promises for stability and cure.

Crip/Queer Figures in Sandys’ Ovid

‘Of bodies chang’d to other shapes I sing’ (Ar), the first line of Sandys’ Book I declares. From the very beginning this translation’s efforts to clarify Ovid necessitates deviation from both the Roman poet and from the *Metamorphoses*’ previous complete Englished version. Arthur

³⁹⁶ Dan Hooley, ‘Ovid Translated: Early Modern Versions of the “Metamorphoses”’ in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands, p. 344.

Golding's opening line, 'Of shapes transformed to bodies strange I purpose to entreat' (Golding, I. 1), illuminates Sandys' reversal of the order of things: where Golding introduces 'shapes transformed to bodies', Sandys is bent on speaking of '*bodies* chang'd to other *shapes*' (Ar, my emphasis). For a translation that has assured its readers of its concern with correcting the 'mistaken' and bestowing a 'nicer exactnesse', Sandys set out on the wrong foot, reversing not only Golding's *precis* of the poem but Ovid's too. Ovid's first line, *In nova fert animus mutatas dicere formas corpora* (Miller, I. I. 1-2), speaks of, like Golding, forms changed into new bodies: the nominative neuter plural adjective *nova* (new) agrees with the nominative plural neuter noun *corpora* (bodies) rather than the accusative feminine plural noun *formas* (figure or form).³⁹⁷ Golding's line is thus the more 'exact' rendering of Ovid's sense, Sandys' the 'mistaken'. Indeed, although Sandys arguably more accurately describes the main episodes of the *Metamorphoses*, where it is often human or recognisably human-like bodies which are transformed, the back-to-front reversal of both Ovid's and Golding's lines is formally *queer*, a type of *hysteron proteron*, the rhetorical device argued by Stephen Guy-Bray to be 'that notably queer figure of speech'.³⁹⁸ From the outset, a strategy that in rhetorical terms is distinctly *queer* therefore assists Sandys' desire to clarify, even to radically alter, Ovid's own sense of the poem's narrative.

Given Sandys' desire to deal with 'disorders', the setting back-to-front of Ovid's and Golding's 'shapes' or 'forms' and 'bodies' seems stubbornly *crip/queer*. Puttenham's *Arte of English Poesy* discusses the *hysteron proteron* as a 'manner of disordered speech' that 'if it be

³⁹⁷ Liza Blake makes the same argument in terms of Ovid and Golding's opening lines. According to Blake, 'For people in the modern world, trained to think of form as that which applies itself or gives shape to existing, shapeless, formless matter, [Golding's] opening describing forms as somehow prior to or becoming bodies is counterintuitive. Most modern translators either reword the clause, making the process of metamorphosis into that of bodies taking on new forms', as indeed does Miller's Loeb edition. [Liza Blake, 'The Physics of Poetic Form in Arthur Golding's Translation of Ovid's "Metamorphoses"', *English Literary Renaissance*, 51.3 (2021), pp. 331-355 (p. 331)].

³⁹⁸ Stephen Guy-Bray, *Shakespeare and Queer Representation* (Abingdon: Routledge, 2021), p. 17.

not too much used is tolerable enough'.³⁹⁹ Accordingly, Puttenham places *hysteron proteron* with other figures deemed types of 'tolerable disorder'⁴⁰⁰ which are identified against other disorderly figures which 'rather seem deformities than beauties of language', many appearing 'notoriously indecent'.⁴⁰¹ Puttenham's *Arte* thus sets up a contrast between rhetorical disorder and deformity; however, disorder carries the potential to slip over from the tolerable into the intolerable realm of deformity. Although Puttenham carefully elaborates that 'common faults may [...] pass without any great reproof' and that 'every surplusage or preposterous placing or undue iteration or dark word [...] are not so narrowly to be looked upon in a large poem',⁴⁰² the task of keeping disorder in place and in check relies on the poet's sense of propriety and good judgment as 'by ignorance of the maker, a good figure may become a vice'.⁴⁰³

The re-ordering of Ovid's first line in translation suggests that the setting of things back to front might be seen by Sandys as a type of 'tolerable disorder'. The reversal of bodies and shapes, a deviation from Ovid's intentions as the Latin grammatical agreements discussed above suggests, intends to more accurately express the poem's coming transformations. In spite of this being the poem's first translated line, it is not the first time that Sandys has employed reversal in his expanded 1632 Ovid. In 'Urania to the Queene', a prefatory piece addressing Henrietta Maria, Sandys proffers praise through a series of comparisons with Ovidian figures, comparing the Queen with Narcissus (Book III), Hyacinthus (Book X), Clytie (Book IV) and unidentified (and thus rather queer) statues. Sandys frames the 'Urania' in the space of Adonis' gardens, a place seemingly impervious to the effects of time, such that the gardens 'nether Age nor winter know' (B^v). Placing Henrietta Maria herself in these gardens, Sandys writes:

³⁹⁹ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 13, p. 253.

⁴⁰⁰ George Puttenham, *The Art of English Poesy: A Critical Edition*, p. 252.

⁴⁰¹ George Puttenham, *The Art of English Poesy: A Critical Edition*, p. 254.

⁴⁰² George Puttenham, *The Art of English Poesy: A Critical Edition*, p. 366.

⁴⁰³ George Puttenham, *The Art of English Poesy: A Critical Edition*, p. 335.

Selfe-lou'd *Narcissus* in the Myrror
 Of your faire eyes, now sees his error;
 And from the flattering Fountaine turns.
 The Hyacinth no longer mournes.
 This Heliotrope, which did pursue
 Th'adored Sun, converts to you.
 These Statues touch, and they agen
 Will from cold marble change to men. (B^v).

Ovidian figures from throughout the poem are crammed together into the space of Adonis's gardens and, as Narcissus's gaze in the 'Myrror' of Henrietta Maria's 'faire eyes' makes clear, these figures are focussed upon the presence of the Queen, the template of virtue. A series of reversals to Ovid's myths are thus enacted: Narcissus 'sees his error' and turns his back on 'the flattering Fountaine'; Hyacinthus no longer 'mournes' for Apollo; and Clytie, '[t]his Heliotrope', no longer directs her affections toward the sun but reorients them, with a queer note, toward Henrietta Maria. Such is the Queen's force of reversal that when 'Statues touch' they 'from cold marble change to men'. Even here, Sandys compact tetrameters, anticipating the translation's compressed pentameters, signal interpretive trouble: the lack of a noun, proper noun or pronouns following 'These Statues touch' opens up a hermeneutic gap around who or what is touched. These figures might queerly touch each other; they may touch the Queen, or the Queen may touch them. Henrietta Maria's potential touch opens up another possible instance of the royal, curative touch, placing the Queen as the health-giver, the physician of transformed, disabled bodies, setting up a hierarchy of embodiment. Later in the 'Urania' this hierarchy is developed further. The reader is told that while Ovid's Myrrha 'Presents her tears; her Franckinsence | *Leucothoë*; the *Heliades* | Their Amber', Henrietta Maria 'need[s] not these' perfumes and ornaments. The Queen's body is full presence, one which does not require supplements and prostheses to achieve an able-bodied idealised femininity. Transformed bodies must look upon and be touched by the royal body; crip/queer bodies are represented as looking at and being touched and reversed by a body that is whole, complete and

unprostheticised full presence, rather than themselves being sites of pleasure and beauty to look upon in transformed states.

The representation of the royal body as an entity which cures not only by touching but by being gazed upon foregrounds the Neoplatonic influences of Sandys' translation, mentioned briefly above in relation to the hermaphroditic body of the 'Carlomaria'. Neoplatonic thinking draws on Plato's ideas of two different worlds. As Isabel Rivers explains, the world of 'Ideas or Forms' is made up of 'the archetypal patterns of everything existing in the inferior material world. It is the world of Being, stable, eternal, immutable, perfect'. In contrast, the material world, 'apprehended by the senses, is not real in itself; its value is in the fact that it is a copy of the real world of Forms. It is the world of Becoming, always subject to change'.⁴⁰⁴ Neoplatonic thinking holds that the reality of the material world gestures at another, transcendent, reality, one 'invisible, unitary and unifying' that 'powerfully attracts everything there is, motivating it to return to whence it came'.⁴⁰⁵ Plato's transcendent world of ideal, perfect forms, in contrast to the material world's varying degrees of imperfection, holds sway for early modern writers' interests in the benefits of Platonic love. Contemplation of earthly things deemed beautiful could move the contemplator 'beyond the physical, first to an appreciation of the beloved's moral excellence, and finally to an absorption with the beloved's spiritual attributes', making the lover 'ennobled' spiritually and intellectually.⁴⁰⁶ These classically derived ideas become integrated into Christian epistemological frameworks in the early modern period, signifying an elevation towards God and a 'desire to ascend [...] because

⁴⁰⁴ Isabel Rivers, *Classical and Christian Ideas in English Renaissance Poetry: A Student's Guide*, 2nd Edn. (London & New York, NY: Routledge, 1994) p. 35

⁴⁰⁵ Verena Olejniczak Lobsien, *Transparency and Dissimulation: Configurations of Neoplatonism in Early Modern English Literature* (Göttingen: de Gruyter, 2010), p. 2.

⁴⁰⁶ James Wyatt Cook, 'Platonic love', *Encyclopedia of Renaissance Literature*. Credo Reference, 2014. Online. https://search-credoreference-com.ezproxy.lancs.ac.uk/content/entry/fofrl/platonic_love/0. [Last accessed 24 May 2022].

God's perfection would naturally attract all beings to Him'.⁴⁰⁷ Early modern ideas of Platonic love are modelled upon the intense relations between classical, mythological heroes and draw out the effects of contemplating the beautiful. Love is conceptualised 'as the effect of beauty on the beholder, and physical beauty as the outward manifestation of inner beauty, that is goodness. [Thus], love of beauty [equals] love of goodness and [...] contemplation upon the beautiful – that is, the good – aid[s] the soul's ascent to God'.⁴⁰⁸

In Sandys' 'Urania', the Queen is represented as the perfect form to be contemplated, enacting reversals of Ovid's transformed bodies. The 'Urania' thus constructs an ableist ideology, as, to recall the point made earlier, Sandys' project is informed by showing how 'the Poet not onely renders things as they are; but what are not', 'shewing the beautie of the one and deformitie of the other' (B2v). The 'World of formes' which appears out of the earth's mud, including lame figures and monsters (B2v) is also a gesture toward Neoplatonic ideas about the material world and its imperfections. In his commentary supplementing Book I of the poem, Sandys describes through a Platonic filter what Ovid is doing in his narrative of the ordering of Chaos. Ovid:

proceeds to the descriptions of that confused Masse, which the Platonists call the undigested World, as the world the digested *Chaos*: ordered, as they say by *Love*; who raised the heavy, illuminated the obscure, quickned the dead, gave form to the deformed, and perfection to the imperfect: which was no other then that harmony in Nature created by the Almightyes *Fiat* (C2r).

My interest here is not in how closely Sandys' ideas are representative of early modern Neoplatonic thinking; I point out this context to show at least one of the directions from which Sandys' translation is influenced as a system of semiotics. I am more interested, however, in

⁴⁰⁷ Konrad Eisenbichler and Jacqueline Murray, 'Introduction' in Agnola Firenzuola, *On the Beauty of Women*, trans. and ed. by Konrad Eisenbichler and Jacqueline Murray (Philadelphia, PA: University of Pennsylvania Press, 1992), pp. xiii-xlii (p. xxvii).

⁴⁰⁸ Konrad Eisenbichler and Jacqueline Murray, 'Introduction' in Agnola Firenzuola, *On the Beauty of Women*, trans. and ed. by Konrad Eisenbichler and Jacqueline Murray, p. xxvii.

how glibly these semiotics construct and legitimate ableist ways of thinking, the idea of the hierarchy between the ‘deformed’ and that which has ‘form’, and the notion that ‘perfection’ needs to be sought to correct the ‘imperfect’ and that ascending towards God is bound up with those meanings. What makes the human, according to this commentary, is ‘the symmetry and beauty of his body: Beauty is a quick and sprightly grace (as the *Platonists* hold) infused at first by a heavenly Ray’ (D1r). Furthermore, Sandys’ reiterates that ‘man was made with an erected looke to admire the glory of the Creator’ (D1r). The explicit euhemerism that Sandys’ commentaries often points to creates the conditions for ableist links to be made between the poem and seventeenth-century society. Sandys points out, for instance, that Book I’s giants do not belong only to some mythical past; this past and seventeenth-century present bleed into each other. ‘And as the former Ages have produced some of a prodigious Height’, Sandys, informs, ‘so also have the latter. *Scaliger* saw a Man at *Millan* who hardly could lie on two beds, one set at the foot of another: and *Goropeus*, a woman in the *Netherlands*, who exceeded ten feet’ (D2r). Problematically, therefore, Sandys goes on to describe the poem’s giants as ‘prone to intemperance, wrath, and injustice; seldome yielding unto reason [...] carried with the swinge of their lusts and affections’ (D2r).

So far, my discussion has been working out from a moment in Sandys’ first line of the poem that I take to be queer, a disorderly rhetorical gesture that begins by setting Ovid back-to-front and ignoring the Latin grammatical rules that should fix things in specific positions and relations. With these queer/crip resonances in mind, I linger a little longer on Sandys’ opening lines. I am not only intrigued by the order of Sandys’ first line, ‘Of bodies chang’d to other shapes I sing’, but by the way it transforms transformation itself and thus speaks of the ways that crip bodies are materialised within and through differences in language. Where Golding in 1564/7 translates Ovid’s *mutatas* (with the sense of changed, altered or transformed) as ‘transformed’, in Sandys’ hands *mutatas* becomes the far less showy ‘chang’d’. Golding’s

choice is always potentially more problematic: ‘trans-’ is a tricky prefix, signifying a movement or carrying across, and bound up *via* Greek and Latin, with metaphor. Richard Sherry’s *A Treatise of Schemes* defines ‘metaphor’ as ‘*Translatio*, translacion, that is a worde translated from the thyne that it properlye signifieth, unto another Wyche may agre with it by a similitude’.⁴⁰⁹ Although metaphor is a key rhetorical trope in the early modern period, there is also awareness of its transgressive qualities: describing something as something else, this device could be seen as ‘only one step in a series of infinite regressions in which language, or poetry, to follow Plato, is at an ever-increasing remove from the ideal Form’.⁴¹⁰ If metamorphosed bodies are as troubling and in need of cure as their appearance in the ‘Urania’ suggests, it is perhaps odd that Sandys’ opening line steers clear of using a dramatic word such as ‘transformed’, the prefix of which would appear apt to describe, akin to Menon’s argument about *metaphor*, types of bodies in ‘regression’ and deviating from ideal (royal) forms. This down-playing in the opening line is even more intriguing when ‘The Argument’ that prefaces Book I uses both ‘chang’d’ and ‘transformes’ within the space of three lines (Sandys, p. 1). On the other hand, choosing a word which doesn’t draw as much attention to metaphor, as ‘transformed’ might do, is a way of signalling the greater accuracy and ‘exactnesse’ of his translation.

Sandys is also working with his own version of showing things through ‘what they are not’, having to give his translation a more decorous form and shape against Golding’s popular vernacular Ovid. The comparative restraint of ‘chang’d’ against Golding’s more complex ‘transformed’ signals the translation’s difference from what has gone before it, as well as a decisive turn away from a word associated with the slippery device of metaphor altogether.

⁴⁰⁹ Richard Sherry, *A Treatise of Schemes [and] Tropes very Profytable for the Better Vnderstanding of Good Authors, Gathered Out of the Best Grammarians [and] Oratours by Rychard Sherry Londoner. Whervnto is Added a Declamacion, that Chyldren Euen Strapt Fro[m] their Infancie should be Well and Gently Broughte Vp in Learnynge. Written Fyrst in Latin by the most Excellent and Famous Clearke, Erasmus of Roterodame.*, (London: 1550).

⁴¹⁰ Madhavi Menon, *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama* (Toronto, ON & London: University of Toronto Press, 2004), p. 14.

One only has to think of (with a harkening back to Chapter 1's attention to weaving) Golding's metaphors for the transformed bodies of figures such as Actaeon (Book III), Cadmus (Book IV) and Hyacinthus (Book X). All of these male figures, in Golding's Englishing, become forms associated with spindles: Diana turns Actaeon's 'arms to spindle-shanks' (Golding, III. 232); Cadmus, metamorphosed into a serpent, finds that 'both his shanks do grow | In one round spindle bodkin-wise with sharpened point below' (Golding, IV. 713-14); Hyacinthus, wounded by Apollo in a homoerotic display of able-bodied sledge-throwing, can no longer support the weight of his own head, his weakened neck becoming likened to 'Bruised violet stalks or poppy stalks or lilies growing on | Brown spindles' (Golding, X. 200-201). In comparison, Sandys' Actaeon is 'changed' without the aid of striking metaphors that equate bodies with objects: 'His legges and feete with arms and hands supply'd' (Sandys, p. 85); Cadmus' 'thighs vnite; | And in a spiny progresse stretch out-right' (Sandys, p. 146); for Hyacinthus, the 'violets, or lillies louing streames, | Or Poppie, bruized in their yellow stemmes' need no further metaphor such as Golding provides to describe the thin stalks that bend under the weight of their tops (Sandys, p. 341). The understated quality of 'chang'd' is carried through and reflected in Sandys' Englishing of Ovid's metamorphoses themselves, while Golding's 'transformed', with its connections to metaphor, is similarly carried through in that particular translation's own style. For both translations, the sign employed in the first line to describe Ovid's bodily fluxes bleeds out into the style, form and tone of the metamorphoses themselves and, at least in the case of the 'spindles' above, different English Ovids and different styles of representing Ovidian bodies are thus woven in the vernacular.

Sandys' 'chang'd', however, carries even more significance for the ways that rhetoric shapes Ovidian embodiment. As I have been suggesting, in comparison with Golding's 'transformed', 'chang'd' is a less obviously rhetorical term, a sign that seems to convey meaning in a straightforward and unproblematic way. The term itself, however, is no less

rhetorical than Golding's, and forges a link with the hierarchies of embodiment that I have been arguing emerge in the perfect/imperfect, desirable/undesirable bodies in the Queen's 'Urania'. As Puttenham's *Arte* would have it, 'chang'd' is also a disorderly term, albeit one of 'tolerable' disorder. Lacking a vowel that becomes replaced with an apostrophe, it is a term that Puttenham includes under figures of 'alteration' that function by 'sometimes adding, sometimes by rabating of a syllable or letter to or from a word, either in the beginning, middle, or ending'.⁴¹¹ Bringing in Puttenham only manages to queer things even more: as the *OED* notes, 'rabate' is likely of Middle French origin, from '*rabat*, diminution [or] subtraction';⁴¹² however, it seems to have only been used by Puttenham, making it an odd, peculiar, *queer* term which describes the first line of Sandys' translation. The 'rabating' effect that concerns Sandys' 'chang'd' is described by Puttenham through the examples 'as to say *peraunter* for *peradventure*, *poorty* for *poverty*, *sov'reign* for *sovereign*, *ta'en* for *taken*'.⁴¹³ These figures of tolerable disorder are usually introduced to aid metrical flow and are apparently so insignificant that Puttenham 'forebear[s] to give them any vulgar name'.⁴¹⁴ Henry Peacham, too, after explaining that a 'Scheme, is a fashion of writing or speaking, made new by some Art', contends schemes differ from rhetorical tropes because 'in the Trope there is a chaunge of signification, but not in the Scheme'.⁴¹⁵ Both Puttenham and Peacham thus seem relatively uninterested in how the 'rabating' figure of 'chang'd' might also carry meaning, and their discussions of these linguistic deviations and diminutions are rather brief. The apostrophe that punctures 'chang'd' does signify, however, just as the hyphenated *CARLO-MARIA* signifies. Ordering these

⁴¹¹ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 11, p. 245.

⁴¹² 'rabate, n.' *OED Online*, Oxford University Press, March 2023, www.oed.com/view/Entry/156955. [Accessed 20 March 2023].

⁴¹³ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 11, p. 246.

⁴¹⁴ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 11, p. 246.

⁴¹⁵ Henry Peacham, *The Garden of Eloquence Conteyning the Figures of Grammer and Rhetorick*, E.ii.v.

Schemes into ‘grammatical’ and ‘rhetorical’, and even further the ‘grammatical’ into ‘orthographical’ and ‘syntactical’, Peacham’s list of fourteen figures includes ‘prothesis’, the ‘addition of a letter, or sillable, to the beginning of a word’⁴¹⁶ and ‘syncope’, the removal of ‘a letter or syllable [...] from the middle of a word’.⁴¹⁷ As both Puttenham and Peacham would no doubt aver, therefore, Sandys’ ‘chang’d’ describes Ovidian transformations through an orthographical rhetorical device that is all about lack, gaps and omissions, the kinds of framings through which crip bodies are frequently offset against the supposed ‘wholeness’ of able bodies.

While I do not wish to ascribe ultimate authority of meaning to the translator rather than the multivarious reading positions from which the poem might be approached, I do want to point out that Sandys is likely aware of how signs and disabled bodies work. In his essay *Signing in the Seraglio*, M. Miles writes that Sandys visited the Ottoman court and noted that the presence of:

Fifty Mutes ... born dumbe, whereof some few be his daily companions; the rest are his Pages. It is a wonderfull thing to see how readily they can apprehend, and relate by signes, even matters of great difficulty.⁴¹⁸

Texts, of course, particularly ones as vast as the *Metamorphoses* without even mentioning the difficulties of translation, do not carry univocal meaning. Sandys’ attention to the signs in the Ottoman court do not necessarily mean that ableist ways of thinking cannot find their way into his Ovidian translation; what I wish to point out is that there is a relation between Sandys, signs, disability and Ovid. The meaning that the orthography of ‘chang’d’ carries is significant and pressing, its fragmentation shoring up the ideas in the translation’s prefatory material that

⁴¹⁶ Henry Peacham, *The Garden of Eloquence Conteyning the Figures of Grammer and Rhetorick*, E.ii.^r.

⁴¹⁷ Henry Peacham, *The Garden of Eloquence Conteyning the Figures of Grammer and Rhetorick*, E.iii.^r.

⁴¹⁸ George Sandys, *A Relation of a Journey Begun An: Dom: 1610* (London: 1621), p. 74. Quoted in M. Miles, ‘Signing in the Seraglio: Mutes, dwarfs and jestures at the Ottoman Court 1500-1700’, *Disability & Society*, 15.1 (2000), pp. 115-134 (p. 123).

the King and Queen are healers, whole, perfect, unified forms while Ovidian bodies need to gaze upon them, contemplate them or be touched by them in order to reverse and overcome their transformed states. Whether this is intended as a political allegory or symbol, it is possible to read it from crip/queer positions, too, the desire to establish political order spreading to rhetoric and to embodiment. In the intersections between bodies and language, the ‘prosthesis’, however, cannot help but reveal the deviatory and disorderly directions of language, even as it aims for ‘nicer exactnesse’.

Even the so-called Golden Age, the period of rule by Charles the ‘healer’ and Henrietta Maria the figure of Neoplatonist contemplation, cannot escape a crip/queer rhetoric. As the translation shifts from its opening line to the task of putting the universe’s primordial elements in order, what becomes most apparent is more rhetorical *disorder*. At the start of Book I, the universe is in urgent need of some kind of cure: the mixture of elements is an ‘undigested lump’ of ‘jarring seeds of things ill-joyn’d’ (Sandys, p. 2). In the humoral system that is prominent in early modern constructions of gender, ‘Cold and Hot, the Drie and Humid fight; | The Soft and Hard, the Heavie with the Light’ until God separates and defines all things into their normative places and ‘From that blind Masse; the happily dis-joyn’d | With strifelesse peace He to their seats confin’d’ (Sandys, p. 1). The first thing to note is the figurative use of ‘blind’, which appears in Ovid’s Latin, too (*caecoque*, from *caecus*; Miller, I. I. 24). Disability, chaos and disorder are one and the same in a perjorative sense. But from the angle of things ‘punctured’ that I have been discussing, I would like to also note the contracted ‘confin’d’, another case of rhetorical lack and supplementation with a figure of punctuation. As the reader moves through the poem, it becomes apparent that these contractions, or syncopes in Peacham’s *Garden*, are a frequent strategy of Sandys’ compressed and compact rendering of Ovid, often occurring in verbs of the past tense: the ‘undigested lump’ of elements, for instance, is said to be as yet ‘unfram’d’ and is ‘*Chaos* nam’d’ (Sandys, p.1). While I do not suggest that every such instance,

of which there are many, should be scrutinised for significance, the kind of rhetorical thinking I have been discussing above can at times provoke further investigation around the relationship between content and form. The use of ‘unfram’d’ and ‘nam’d’, for example, are examples of words being made diminutive as Puttenham describes, a contracting through the removal of parts. On the other hand, the supplementary apostrophe opens up a literal white and blank space in the word, prising it apart even as it becomes compressed. Furthermore, the prefix -un in ‘unfram’d’ turns the word into a prostheticised one, a figure of surplus *and* gap, addition *and* rabation. While ‘nam’d’ and ‘unfram’d’ rhyme aurally and match each other graphically in their depleted endings, creating both aural and visual congruence, there remains a queer/crip imbalance in that only one of them gains a prosthesis, creating an imbalance between the two terms. Given that in the ordering of *Chaos* there exists rhetorical excess and depletion, compression and surplus, disorder and order all at the same time, if anything can set this world straight it seems that the English tongue is not the most reliable organ to take on the task, whatever Drayton might say.

The Golden Age, an idea crucial to this translation, can only begin once the universe’s warring and ‘ill-joyn’d’ (Sandys, p.1) elements are in their proper places. Again, ‘ill-joyn’d’ is a sign of both depletion and addition, prefixed by a literally ‘ill’ prosthesis. The whole sign is complicated by the addition of the hyphen that both joins and breaks apart these elements of language. Yet these complications are what produce the English tongue’s volubility. As Charles Barber points out, numerous words are formed in the early modern period through various modes of transformation, not least through ‘the coining of words by means of [...] prefixes and suffixes’. Daniel Chandler and Rod Munday gloss the idea of ‘hyphenated identity’ as a ‘label applied to those categori[s]ed as belonging to more than one sociocultural

group [...] where an actual hyphen is used'.⁴¹⁹ There is a queerness to the hyphen as it simultaneously joins together and pushes apart what is on either side of it: it dis-orders and dis-connects all at once. The tension is ultimately fitting for the chaotic universe at the start of the *Metamorphoses*; however, that tension does not diminish even as the world becomes ostensibly settled and progresses into the Golden Age. As 'God, the better Nature' arrives on the scene to set things straight, the elements become untwisted and 'All which vnfolded by his prudent care | From that blind Masse; the happily dis-joyn'd | With strifelesse peace He to their seats confin'd' (Sandys, p. 1). '[D]is-joyn'd' is an accurate rendering of Ovid's *dissociata* (with the sense of separating or placing in separate parts) in the line *dissociata locis concordi pace ligavit*, (he set them each in its own place and bound them fast in harmony; Miller, I. I. 25). Again, in English, the queer/crip hyphen is there to challenge a straightforward sense of meaning. As the *OED Online* describes, the prefix *dis-* in both Latin and English share a sense of 'implying removal, aversion, negation, reversal of action' and '[f]orming compound verbs [...] having the sense of undoing or reversing the action or effect of the simple verb', most often 'formed by the addition of *dis-* to an existing verb'.⁴²⁰ Thus, the Latin verb *socio*, to unite, to join, becomes *dissocio*, to unjoin or to part. In early modern England, the meaning of 'disjoin' denotes a wide and varied range of separations, from people, places, marriages, social bonds, and, ironically in the context of a world whose parts are put into order through 'disjoining', the butchering of animals and separation of limbs.⁴²¹ A sense of crip embodiment,

⁴¹⁹ Daniel Chandler, and Rod Munday. "hyphenated identity." A Dictionary of Media and Communication. Oxford University Press, Oxford Reference. <<https://www-oxfordreference-com.ezproxy.lancs.ac.uk/view/10.1093/acref/9780198841838.001.0001/acref-9780198841838-e-3201>> [Accessed 14 February 2023].

⁴²⁰ "dis-, prefix." 1d; 2a. *OED Online*, Oxford University Press, March 2022, www.oed.com/view/Entry/53379. [Accessed 28 May 2022].

⁴²¹ "disjoin, v." *OED Online*, Oxford University Press, March 2022, www.oed.com/view/Entry/54642. [Accessed 28 May 2022].

bodies with joints *out* of place, is thus queerly embedded within the narrative's ordering of the world.

Given the tensions that the hyphen can represent, however, I am also interested in Sandys' English rendering of the supposed opposite states of 'ill-joyn'd' and 'dis-joyn'd' and how these figures appear on the early modern page. In their form and typographical contours, there is little difference between the signs that describe disorder and order: both are evenly prostheticised by three-letter words; both display the surplus of prosthesis, the lack of a vowel and the gap over which an apostrophe hovers; both employ the attraction and repulsion of the hyphen that joins and separates units of language. In form, it can be argued, binary differences between order and disorder become blurred, and, despite the translation's best efforts, it is not always easy to reverse and negate those forms that, as in Adonis' gardens, seem in need of fixing. If the Golden Age of Caroline monarchy is reflected, and constructed, at least in part through orderly language, this Age itself may find it harder than anticipated to reverse the effects of previous Ages and to become separated and *dis-join'd* from all it seeks to expel.

My discussion thus far of compressions and expansions, prostheses and gaps, and order and disorder helps to expand extant work on Sandys' Ovid. For instance, as Raphael Lyne writes,

One of Sandys's most characteristic linguistic manoeuvres is to create and exploit compound words. This contributes to the texture of his translation, as it is a feature of the Latin language to add prefixes and suffixes and thereby to change the meaning of words.⁴²²

As Lyne further notes, supplementing words contributes to Sandys' 'characteristic economy' while also 'emulat[ing] Ovid's stylish and knowing touches' as the translator is able to display

⁴²² Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses 1567-1632* (Oxford: Oxford University Press, 2001), p. 213.

‘the wit involved in the process’.⁴²³ Deborah Rubin’s *Ovid’s Metamorphoses Englished: George Sandys as Translator and Mythographer*, which remains the most thorough study of Sandys’ translation, confirms that Sandys aims ‘for a faithful translation of Ovid’s meaning and syntax rather [than] an English equivalent of Ovid’s style’.⁴²⁴ Rubin’s analysis demonstrates that Sandys’ goal is to ‘reproduce as many stylistic features of the Latin language and poetic as he possibly could’.⁴²⁵ Emulating Ovid’s Latin style through features such as prefixes, or what would be better conceptualised in this thesis as the crip figure of prosthesis, may well produce doubt and uncertainty, creating gaps for disorderly reading in the translation.

Sandys’ enormous version of Ovid is a collection of many prostheses, comprising prefatory material, engravings and summarising Arguments prefacing each Book, often extremely lengthy and details commentaries following each Book and a wealth of marginal notes to further guide the reader. Reading Sandys’ Ovid from 1632 onwards therefore has little to do with the translation’s ‘characteristic economy’; it is a crip/queer reading experience that frustrates an easy and straightforward progression through the poem, at least for the more assiduous readers of the volume. The various supplements also frustrate straightforward meanings; the commentaries often present a range of interpretations which draw on the moralising tradition, history, natural sciences and philosophy. Sandys himself argues in the commentary to Book III that the best myths are those ‘that admit of most senses’ and open themselves up to ‘double construction’ (Sandys, p. 100). In literary terms, then, myths taking on other shapes, not only double but the ‘most senses’ possible, is both desirable, pleasurable and instructive to the reader.

⁴²³ Raphael Lyne, *Ovid’s Changing Worlds: English Metamorphoses 1567-1632*, p. 214.

⁴²⁴ Deborah Rubin, *Ovid’s Metamorphoses Englished: George Sandys as Translator and Mythographer* (New York, NY & London: Garland Publishing, Inc., 1985), p. 2.

⁴²⁵ Deborah Rubin, *Ovid’s Metamorphoses Englished: George Sandys as Translator and Mythographer*, p. 13.

The tension or friction between Sandys' concise, compressed style of translation and the 1632 edition's sprawling excess of supplements speaks to crip/queer embodiments and to the way that the form of *disability* says something about the ideologies surrounding it. Disability, as the *dis-* prefix I explore above clarifies, is often conceptualised as the negative, the lack of adherence to normative societal ideals of appearance, behaviour, mental or physical capacity. But in its formation as *disability*, the supposedly simple binary opposition of ability, the rhetorical term is characterised by prosthesis, one of Puttenham's unnamed 'figures of addition or surplus'. Crip/queer exists within these tensions, lacking the 'normal', the usual and expected, and simultaneously exceeding and often threatening the boundaries of normativity. Sandys' translation is arguably in a similar liminal position: aiming to purge and refine the parameters of the English Ovid but producing a vast volume of prostheses that at times threaten to overshadow and exceed the translated poem itself. In the final section of this chapter, I explore these frictions further in Sandys' translation and consider how they speak of crip/queer bodies and crip/queer rhetoric.

Impairment, Ability and Crip/Queer Revision

Jeremiah Wharton's *The English-Grammar, or, The Institution of letters, syllables, and words in the English-tongue* (1654) describes that '*Dis* in words compounded with it for the most part implice either a Privation or Negation of the thing signified thereby; sometime a Separation of it'. The first word on Wharton's list of 'Privations' is 'Disable', with the meaning 'to take away ability'.⁴²⁶ The attachment of the prosthesis *dis-* to *-able* appears, as far as I am aware,

⁴²⁶ Jeremiah Wharton, *The English-Grammar, Or, the Institution of Letters, Syllables, and Words in the English-Tongue Containing [Sic] all Rules and Directions Necessary to Bee Known for the Judicious Reading, Right-Speaking, and Writing Thereof: Very Useful for all that Desire to Bee Expert in the Foresaid Properties, More especially Profitable for Scholars Immediately before their Entrance into the Rudiments of the Latine-Tongue ... / Composed by Jer. Wharton ..* London, Printed by William Du-Gard for the autor sic], 1654. Online. EEBO.

only once in Sandys' translation, and only then in the commentary affixed to Book IX. Glossing the tale of Alcmena, Sandys describes how Lucina, the goddess of childbirth who has been 'precorrupted by *Juno*', crosses her legs and knits her fingers together to frustrate Alcmena's delivery of her child. According to Sandys, Lucina's spell is not all that far-fetched: 'the *Græcians* and *Frenchmen* at this day, by knitting a knot on a point, can disable the bride-groom from touching the Bride' (Sandys, p. 330). Clearly 'disable' here does not carry the sense of impairment or the modern meaning of socially constructed disability; however, given my thesis's interest in bringing crip and queer together, it seems intriguing that the one instance of 'disable' emerges amidst an attention to sexual propriety.

Nevertheless, Sandys' taste for the concise and compact, emulating Ovid's efficient Latin, does participate in developing repeated phrases that seem to resonate with modern binaries of disability and able-bodiedness. The word 'able', in various forms and guises, makes repeated appearances, most often in relation to masculine bodies. In Book I, Apollo's terrifyingly swift pursuit of Daphne is 'Enabled by th'industrious wings of love' (Sandys, p. 12), a translation of Ovid's *pennis adiutus Amoris*, 'borne on the wings of love' (Miller, I. I. 540). Golding's version drains even further the distress from the pursuit, as Apollo is 'furthered by the feathered wings that Cupid had him lent' (Golding, I. 662), a frighteningly swift and regular movement along a longer line that also obscures its horrors with the softness of additional feathers. In Book VIII, 'able' makes two appearances: in the Calydonian Boar Hunt, Periithous 'with an able arme his lance addresst' (Sandys, p. 157); for Golding, Perithous is 'shaking in his valiant hand his hunting staff'. Ixion's son Perithous brings 'able' to the surface again in Book VIII, scorning the power of the 'All-able Gods' (Sandys, p. 158) to transform others' bodies. This tart and pithy phrase sums up what Golding describes as 'The gods to say

<http://proquest.umi.com/login/athens?url=https://www.proquest.com/books/english-grammar-institution-letters-syllables/docview/2240991376/se-2?accountid=11979>. Pp. 74-75

that they can give and take ‘way shapes’ (Golding, VIII. 789). Finally, Apollo, who in Book X is indulging in bare-skinned, oily discus-throwing exercise with the mortal Hyacinthus (just before fatally injuring him), demonstrates his ‘art-inabled strength’ (Sandys, p. 187).

‘Able’, therefore, in its various forms, seems a not entirely desirable prospect, perhaps surprisingly given the situation in Adonis’ gardens this chapter has discussed. ‘Able’ seems to signify the ability of hyper-sexual gods to pursue terrified women; the rather displeasing propensity of the gods to transform at will (and usually with nefarious sexual purposes in mind in the poem); and to kill queer youths with gymnasium apparatus. The last two instances I mention interest me particularly for their hints at the relationship between ability and *form*. Sandys’ ‘All-able Gods’ summarises Ovid’s line, *potentes | esse deos [...] si dant adimuntque figuras*, which Miller translates as ‘you concede too much power to the gods, if they give and take away the forms of things’ (Miller, I. VIII. 615). The Latin *figura*, as in English, can signify form, shape, figure or figure of speech. As for Apollo’s ‘art-inabled strength’, Sandys is translating Ovid’s line *exhibuit iunctam cum viribus artem*, translated by Miller as ‘revealing the hurler’s skill and strength combined’ (Miller, II. X. 181). *Artem* (*ars*) can certainly be translated as ‘art’, but also skill, craft, knowledge or method. In Sandys’ translation, Apollo may be ‘inabled’ by skill and practice; there is also a possible sense of the arts themselves. Able bodies, and their frankly concerning hyper-abilities, as well as speaking words may well be speaking *about* words, translation, the arts, figures of speech and rhetoric, and about their relationship with ability.

As Madhavi Menon reminds us, ‘classical lessons of rhetorical excess and the desire for containment were handed down to pupils in medieval and then Renaissance England’.⁴²⁷ Earlier in the chapter, I highlighted how Puttenham’s *Arte* notes the fine line between tolerable disorder and the fall into figures of corruption and vice. Rhetoric, in early modern England,

⁴²⁷ Madhavi Menon, *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama*, p. 15.

treads a fine line between Satan's linguistic manipulations of Eve, and the fact that recovering from the Fall means being skilled enough in the arts of language to recognise, overcome and combat such manipulations.⁴²⁸ Yet, with devil's tongues on the other side of the equation, it clearly does not do to be *too* vigorous with language, either, lest one slide from tolerable to intolerable.

Arguably, therefore, as 'able' becomes a sign linked to the worrying, the disturbing and the threatening, Sandys' other term, 'impaire', seems a less worrying prospect, perhaps not surprisingly when all rhetorical figures are, in some way, involved in a movement away from the normative, everyday operations of language. Although it is not used as much, or as flexibly as 'able', 'impaire', a word of Middle English origins, is invoked more than once in Sandys' translation.⁴²⁹ In Book V, for example, Calliope, one of the nine Muses, relates the tale of Proserpina's rape and the goddess Cyane's attempt to stop Pluto kidnapping Proserpina. Striking the ground, the earth opens up to allow Pluto to make his escape and Cyane, already a pool, melts away in sorrowful tears:

Her softened members thaw into a dew
 Her nails lesse hard, her bones now limber grew.
 The slenderest parts first melt away: her haire,
 Fine fingers, legs, and feet; that soon impaire,
 And drop to streames: then, armes, back, shoulders, side,
 And bosome, into little Currents glide.
 Water, instead of blood, fils her pale veines:
 And nothing now, that may be graspt, remaines.

(Sandys, p. 91).

Golding's version runs thus:

Ye might have seen her limbes wax lithe; ye might have bent her bones;
 Her nails waxed soft. And first of all did melt the smallest ones,
 As hair and fingers, legs and feet (for these same slender parts
 Do quickly into water turn), and afterward converts

⁴²⁸ Madhavi Menon, *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama*, p. 18.

⁴²⁹ Aside from the two instances I follow up here, see also Book XI: Myrrha, desiring her father, is said to have a mind 'impair'd with various wounds' (p. 188). This is one of the less encouraging materialisations of the word.

To water shoulder, back, breast, side. And finally, instead
Of lively blood within her veins corrupted there was spread
Thin water, so that nothing now remained whereupon
Ye might take hold. To water all consumèd was anon.

(Golding, V. 536-543)

The most obvious difference is clearly Golding's ample fourteeners against Sandys' pentameters. The first lines alone demonstrate the conciseness that Sandys achieves: 'Ye might have seen her limbes wax lithe; ye might have bent her bones' becomes 'Her softened members thaw into a dew'. There is a sluggishness to Golding's telling, an inertia in getting over the repeated 'Ye might haves' (536, 543) and the superfluous 'To water all consumèd was anon' when the translation has already related that 'nothing now remained' of the goddess (543, 542). In the final line, Cyane becomes 'consumèd', swallowed up by herself. Comparatively, Sandys' pacier form seems to match the agency his translation gives to Cyane; there is a mobility to her melting as she 'drop[s] to streames' and 'into little Currents glide[s]', becoming channels of water that move downwards and outwards. While I do not want to suggest that mobility is preferable over immobility, Sandys' translation contests the meaning of 'impaire' that from the thirteenth century signified the sense of making 'worse, less valuable, or weaker; to lessen injuriously; to damage, injure'.⁴³⁰ It is not the immobility of Golding's version that is the real problem; it is the fact that Cyane seems to end up with no discernible form at all: herein lies the real disabling, while Sandys' 'impaire' seems to pose few threats; Cyane's changed form rather enables her to move in different ways and for the translation to suggest a greater agency within transformation than does Golding.

Finally, I would like to suggest that 'impairment' can retain a textual crip/queer capacity to disrupt, to go in more wayward directions and to disrupt, evade and push at what seems straightforward, transparent or easily knowable. To these ends, I turn to Book VI and

⁴³⁰ "impair, v." *OED Online*, Oxford University Press, March 2022, www.oed.com/view/Entry/92049. [Accessed 1 June 2022].

the myth of Arachne, the Lydian maid transformed to a spider after engaging in a furious weaving contest with the goddess Minerva. Although the myth covers far more ground than I address in this chapter, I am most interested in Arachne's transformation which comes about after exhibiting her own abilities and skills in the arts. Sandys describes the metamorphosis thus:

[...] her haire
 She forthwith sheds: her nose and eares impaire;
 Her head grows little; her whole body so;
 Her thighs and legs to spiny fingers grow:
 The rest all belly. Whence a thred she sends:
 And now, a Spider, her old webs extends.

(Sandys, p. 204).

Ovid's *defluxere comae, cum quis et naris et aures* is translated by Miller as 'her hair [...] fell off, and with it both nose and ears' (Miller, I. VI. 141). Ovid, therefore, provides a clear sense of which body parts do what, Arachne's hair, nose and ears falling away in the same way. Ovid's verb *defluxere* (*defluo*) gives sense to three different body parts and as such is a version of the rhetorical figure that Puttenham's *Arte* calls the 'Single Supply'. Under this figure a single word, such as a verb like *defluxere*, is 'supplied to perfect the congruity or sense' of more than one other word, in this case, Arachne's three body parts: the Single Supply is thus a supplement and source of meaning for other words to draw upon.⁴³¹ Although word order tends to be less important in Latin than agreements of case, number and gender, in its leading position prior to hair (*comae*), nose (*naris*) and ears (*aures*), Ovid's *defluxere* becomes in Puttenham's English vernacular 'the Ringleader', the identity the Single Supply takes on when it is placed at the head of the other words it gives shape and meaning to.⁴³²

⁴³¹ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 12, p. 247.

⁴³² George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 12, p. 248.

This observation helps throw into relief the way that Sandys' translation fragments the meaning that Ovid's form makes, disordering the smooth flow of meaning from verb to body parts. To recall, 'her haire | She forthwith sheds: her nose and eares impaire'. Both 'sheds' and 'impaire' describe the metamorphosis, giving the impression that two different types of action are underway. In this sense, 'impaire' seems to me to interrupt the clarity of the metamorphosis in contrast to Ovid's description. In the *OED*'s definition, 'impaire' carries a varied range of possibilities, including '[t]o grow or become worse, less valuable, weaker, or less; to suffer injury or loss, to deteriorate, fall off, or decay'.⁴³³ To 'fall off' seems to be the most appropriate option for the translation of Ovid's line and perhaps Sandys' rhyming of 'hair' and 'impaire' suggests this meaning; yet, the sign remains inscribed with other possibilities, too, including injury to or the deterioration (to an unknown extent) of Arachne's nose and ears, rather than a complete loss or shedding of these attributes. Given the usual paucity of Sandys' translation, two separate signifiers that mean the same thing where Ovid uses one seems to be an eruption of excess; however, if the sign means a different form of change, it is a *queer* and *crip* sign that reveals little in the way of detail. Indeed, to recall Cyane's transformation, 'impaire' describes the metamorphosis of a body into water, a leakiness that in Sandys' translation glides away in trickling currents. Signification is similarly leaky and glides away in Book VI and Sandys' line, despite the translator's intentions of 'nicer exactnesse', is just not as efficient at carrying meaning in this moment as Ovid's.

By the time that Sandys uses 'impaire' in the English tongue in the 1630s, the word has gone through a protean array of changes to its form. From the Latin *impeiorare* (with the sense of something being made worse) comes the Old French *empeirer* and *ampeirer*, carrying the same sense. The word enters the Middle English vernacular as *ampayre*, and continues to be

⁴³³ "impair, v." *OED Online*, Oxford University Press, March 2022, www.oed.com/view/Entry/92049. [Accessed 3 June 2022.]

changeable in form, appearing as *appaire* or *apair* and in a variety of spellings. The dominant form in the fifteenth to sixteenth centuries seems to be *empeyre*; however, since the late fifteenth century the Latin prefix *im-* is adopted, overtaking *empair* since around the 1660s.⁴³⁴ Inscribed in its form, therefore, is not deterioration, loss or falling away in any pejorative way but adaptive, metamorphic qualities. This etymological history perhaps helps illuminate why Sandys seems keen to risk excess and to plant the word in his translation of Arachne's transformation: notably, in spite of all the variations that 'impaire' goes through in the English vernacular, Sandys uses the version prostheticised with the Latin *im-*. This use is entirely in line with a translation absorbed in showing the flexibility, range and strength of the English language but which often achieves this aim 'by resorting to a peculiarly and paradoxically Latinate form of English'.⁴³⁵ What seems crip/queer is the way that this strategy is materialised, in this instance, in a word whose meaning is meant to signify deterioration, weakness, loss and lack. 'Impaire' embodies a confidence and a utility that 'able', with its worrying connections to myths of sexual violence, seems to lack.

Sandys' Arachne thus provides valuable lessons to do with terminologies, translations and identities that are relevant to a *crip/queer* approach. The lack of clarity and resistance to clear signification of 'impaire', as well as its contradictory formal flexibility contesting the range of meanings based around lack and deterioration, shows how these types of terms do not have to be fixed firmly in place. As crip and queer theorists recognise, resisting too-rigid identity categories, including that of *disability*, enables expansion and inclusivity rather than exclusion.⁴³⁶ Even as meaning produces bodies in certain ways through social and institutional

⁴³⁴ "impair, v." *OED Online*, Oxford University Press, March 2022, www.oed.com/view/Entry/92049. [Accessed 3 June 2022.]

⁴³⁵ Genevieve Lively, 'Ovid's Metamorphoses Englished: Sandys' European Ovid' in *Ovid in the Vernacular: Translations of the Metamorphoses in the Middle Ages & Renaissance*, ed. by Gemma Pellissa Prades and Mara Balzi (Oxford: The Society for the Study of Medieval Languages and Literature, 2021), pp. 47-63 (p. 57).

⁴³⁶ Alison Kafer, *Feminist Queer Crip* (Bloomington, IN: Indiana University Press, 2013), p. 15.

spaces and relations, different *forms* can take action to resist and problematise those discursive productions. Ovid's Arachne is herself a crip/queer figure of resistance in the narrative of the *Metamorphoses*: her abilities are a threat to Minerva's higher social status; the weaving contest intended to restrict her social mobility, to keep Arachne in her place. As Ann Rosalind Jones and Peter Stallybrass point out, Sandys' detailed commentary on the Arachne myth 'make[s] Ovid seem to side unequivocally with Minerva', positioning Arachne as a 'political and moral outlaw' and a 'profound threat to hierarchies of class and gender'.⁴³⁷ In this commentary, Sandys describes Arachne as 'wickedly resolute' (p. 217), presumptuous (p. 218), 'profane' (p. 220), ambitious and as weaving a 'wanton argument' (p. 221). According to Sandys' commentary, Arachne is transformed to the shape of a spider so 'that she might still retain the art which [Minerva] had taught her, but toile without profit. For vselesse and worthlesse labors are expressed by the Spiders web' (p. 221). Sandys' invective might well be framed through Puttenham's ideas on speaking disparagingly on a person or subject. 'If you diminish and abase a thing by way of spite or malice, as it were to deprave it', Puttenham warns, 'such speech is by the figure *meiosis*, or the Disabler'.⁴³⁸

With Puttenham's invocation of 'Disabler', or *making* disabled, in mind, a *crip/queer*-oriented reading might take up Sandys' translation and twist the meanings that the commentary produces. In Sandys' assessment, Arachne's crip weaving has no value: the production of art belongs in a certain type of body and a different bodily form can produce only 'worthlesse labors'. Such a point of view speaks loudly to the contemporary moment, where *queer*, and even more so crip and Disability Studies, have only relatively recently been considered as worthwhile fields that weave critical materials and make new knowledges. Sandys' last

⁴³⁷ Ann Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (Cambridge: Cambridge University Press, 2000), pp. 89-103 (p. 97).

⁴³⁸ George Puttenham, *The Art of English Poesy: A Critical Edition*, ed. by Frank Whigham and Wayne A. Rebhorn, Book III, Chapter 17, p. 269.

glimpse of Arachne in the translation itself offers some resistance and some hope to the disabling ideas of ‘worthlesse’ endeavours that the commentary espouses:

And now, a Spider, her old webs extends.

(Sandys, p. 204).

Ovid’s line *et antiquas exercet aranea telas* is translated by Miller as ‘she exercises her old-time weaver-art’ (Miller, I. VI. 145). Golding’s translation too expresses the same sense: Arachne ‘practiseth in shape of spider still | The spinner’s and the webster’s crafts of which she erst had skill’ (Golding, VI. 180-181). Both Ovid and Golding thus crip and queer time, challenging the idea that crip embodiment results in a loss of ability, artistry and skill and a deterioration of form. While the same sense can be read in Sandys’ translation, the line might be read quite differently in a way that takes Arachne literally in a new direction. Indeed, Sandys’ Arachne can be read as making a queer/crip reversal, moving backwards and heading towards ‘her old webs’ with ideas to ‘extend’ them. The meaning of the line, in Sandys’ terse form, can thus be read not only as Arachne continuing to weave as she did before but as adding crip weaving to textiles already extant. Rather than starting new weavings from scratch, Sandys’ Arachne seems to desire to transform old forms, to augment them. In the same way, crip and queer studies, while they might have arrived on the institutional scene later than other forms of scholarship, nonetheless engages with what has gone before in intersectional ways, extending and transforming knowledges, even about four-hundred-year-old translations of classical texts. Rather than allowing Sandys to become the ‘the Disabler’ of Arachne, the form of his translation seems to provide space for Arachne herself to become a ‘Disabler’, a figure who signifies as a cripper and queerer of translation. As Robert McRuer writes, ‘straight composition’, based on ‘a fetishized final product’ can be seen as ‘undergird[ing] compulsory

able-bodiedness and heterosexuality',⁴³⁹ restricting, straightening and 'disabling' the more creative, fragmentary and roundabout ways in which textuality might be composed. Arachne moves in crip/queer ways towards revision, editing, hybridity and a mixture of forms old and new.

Despite the rhetoric of 'cure' and the gazes towards perfect form that prefaces his translation, Sandys himself is part of Arachne's web, rather than standing outside of it. His use of the flexible form of 'impaire' as a desirably Latinate term has led this chapter towards Arachne's work, a creative project that shares alignment with the process of translation. Sandys' process moves him closer to Arachne than he might like to admit; he too takes on old texts, going back to Ovid and weaving new meanings. Even as Sandys cannot be positioned as an intentional cripper and queerer of textuality in quite the same way as I have been reading his Arachne, his translation nonetheless underlines that 'cure' is not always possible or desirable and that crip and queer rhetoric frequently work to dispel the idea of perfect and 'normative' form and composition. That is, this Ovid is no less crip or queer than those of other Ages, in fact. In the gaps that the act of translation creates, it is 'the impossibility [...] of composing, or writing into existence, a coherent and individual self'⁴⁴⁰ that enables readers and critics to become crip and queer readers and critics.

⁴³⁹ Robert McRuer, 'Composing Bodies: or, De-Composition: Queer Theory, Disability Studies, and Alternative Corporealities', *JAC*, 24.1 (2004), pp. 47-78 (p. 53).

⁴⁴⁰ Robert McRuer, 'Composing Bodies: or, De-Composition: Queer Theory, Disability Studies, and Alternative Corporealities', p. 53.

Chapter Four

The Ovidian Stump: Crip/Queer Ovid on Stage

Four chapters along, this thesis has in a way returned to where it started. I began with the image of Shakespeare's Lavinia, her stumps rifling through Young Lucius' schoolbooks in search of Ovid's *Metamorphoses* as a prosthesis through which to speak her narrative. As my Introduction suggests, 'stumps' have been interwoven into the thesis, from Roger Ascham's contention that 'even the best translation, is, for mere necessitie, but [...] a hevie stompe leg of wood' (Ascham, pp. 127-128), to Thomas Heywood's Paris nonchalantly lounging 'on a mosse-growne stumpe' in the epyllion *Oenone and Paris*.⁴⁴¹ In this and in chapter 5, stumps remain a conceptual touchstone; for this chapter, their prominence is partly due to my close study of the anonymous *A Larum for London*, a play popular with early modern disability studies scholars for its leading character Lieutenant Vaughan, named Stump (or variations of) throughout most of the playscript's dialogue tags, his identity a synecdoche of his wooden prosthesis. Along with *The Fair Maid of the Exchange*, one of the plays under discussion in the next chapter and which also places a limping character centrally in the action, *A Larum for London* has become one of the staple dramas of the early modern disability studies canon,⁴⁴² even though both plays overall 'have garnered few performance histories, few scholarly editions, and still fewer readers'.⁴⁴³

⁴⁴¹ T.H., *Oenone and Paris*. Online. EEBO. (London: R. Jones, 1594), Sig. A4v.

⁴⁴² See, for example: Patricia Cahill, *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage* (Oxford: Oxford University Press, 2008); Naomi Baker, 'Happy, and without a name': prosthetic identities on the early modern stage', *Textual Practice*, 30.7, (2016), pp. 1309-1326; Genevieve Love, *Early Modern Theatre and the Figure of Disability* (London and New York, NY: Bloomsbury Publishing Plc., 2019); Susan Anderson, 'Limping and Lameness on the Early Modern Stage' in *Performing Disability in Early Modern English Drama*, ed. by Leslie C. Dunn (Cham: Palgrave Macmillan, 2020), pp. 185-207; Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater* (Ithaca, NY & London: Cornell University Press, 2021).

⁴⁴³ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, (Ithaca, NY & London: Cornell University Press, 2021), p. 21.

Arguably, early modern drama has a ‘stumpy’ quality about it, although this has not always been expressed in appreciative vocabularies. Tiffany Stern and Simon Palfrey write in 2007 of the fragmented and collaborative early modern creative process, conceptualising plays as bodies where ‘numerous separate parts’ meet.⁴⁴⁴ Stern and Palfrey thus reconsider the received, conventional notion of the ‘organically whole text’ but argue that this does not necessarily render early modern drama ‘some severed or atrophied limb’,⁴⁴⁵ their metaphor hinting that there is something undesirable about detached parts and withered limbs. Since around 2010, of course, severed, withered, atrophied body parts, along with any number of other disabilities, have played a larger role in their own right in early modern texts. Disability studies scholars also argue for the value of more fragmentary reading practices that need not take account of making sense of the entire text but rather focus on ‘temporal slices of a play, on scenes, on moments, on encounters [rather than on] narrative closure’.⁴⁴⁶ Excising or severing textual parts may thus be reframed as a productive strategy for reading disability moments in texts and for crippling ways of reading on a larger scale. And ‘Phantom Limbs’, the title of a chapter in Michael Davidson’s *Concerto for the Left Hand: Disability and the Defamiliar Body*, supplies a means for considering the role of narrative prosthesis in using disability as mode of representation for other ‘social panics’ and ‘volatile bodies’ in film noir. Disability acts as ‘the residual sensation of narratives that the film cannot represent.’⁴⁴⁷ Davidson’s stumps intrigue me, their phantom-ness and sensibility of cripp bodies and stories returning and exerting pressure to be seen or heard in new ways chiming with the sense of cripp hauntology in Chapter 2 of my thesis. In this chapter, I think of Ovid operating as phantom

⁴⁴⁴ Tiffany Stern and Simon Palfrey, *Shakespeare in Parts* (Oxford: Oxford University Press, 2007), p. 6.

⁴⁴⁵ Tiffany Stern and Simon Palfrey, *Shakespeare in Parts*, p. 2.

⁴⁴⁶ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater* (Ithaca, NY & London: Cornell University Press, 2021), p. 21.

⁴⁴⁷ Michael Davison, *Concerto for the Left Hand: Disability and the Defamiliar Body* (Ann Arbor, MI: University of Michigan Press, 2008), p. 60.

limbs which limp, halt and jerk residues of the *Metamorphoses* through plays important to early modern disability studies scholarship. These residues, queerly enough, have gone largely unnoticed or glossed over by scholars otherwise attuned to every which way of reading ‘bodies strange’ (Golding, I. 1). Once one starts reading for Ovidian limbs in this way, dramas present all kinds of allusions, structures, patterns, inferences and meanings. Limbs that have become stiff might be stretched out, knotty muscle fibres and unused connective tissues can be massaged into new shapes and interwoven into new postures which assist in posing a challenge to intersectional heteronormative and able-bodied meaning.

At the same time as Ovid’s *Metamorphoses* is a phantom limb, however, it also acts as a prosthesis to these plays. This paradox is thanks to the dual operation and double-jointedness of the sign ‘stump’. Vin Nardizzi’s work on *A Larum for London* explains that while in the play Stump refers to his wooden leg as ‘stump’, the word ‘could just as easily designate an amputated member [...] not supplied with a prosthetic device’. Thus, Nardizzi astutely notes that the ‘divide between different kinds of “stump” is blurry indeed’.⁴⁴⁸ Stumps in the early modern period are framed as sites of both lack and excess, as shown in a broadsheet printed in 1562 and claiming to be a ‘true reporte of the forme and shape of a monstrous childe, borne at Much Horkesleye, a village three myles from Colchester’.⁴⁴⁹ The reader is told that this infant has

[n]eyther hande, foote, legge, nor arme, but on the left syde it hath a Stumpe growynge out of the shoulder, and the ende thereof is rounde, and not so long as it should go to the elbowe, and on the ryghte side no mencion of any thing where any arme should be, but a litel stumpe of one ynych in length, also on the left buttock thereis a stumpe coming out of the length of the thigh almost to the knee, and round at the ende, and groweth

⁴⁴⁸ Vin Nardizzi, ‘The Wooden Matter of Human Bodies: Prosthesis and Stump in “A Larum for London”’ in *The Indistinct Human in Renaissance Literature*, ed. by Jean E. Feerick and Vin Nardizzi (Basingstoke: Palgrave Macmillan, 2012), pp. 119-136 (p. 121; p. 122).

⁴⁴⁹ Anonymous, *The True Reporte of the Forme and Shape of a Monstrous Childe, Borne at Muche Horkesleye a Village Three Myles from Colchester, in the Countye of Essex, the .Xxi. Daye of Apryll in this Yeaere. 1562.* (London: 1562). Online. EEBO. [Last accessed 20 February 2023]. All further references to this text are to this edition.

something overthwart towards the place where the ryght legge should be, and where the ryghte legge should be, there is no mencion of anye legge or stumpe.

In this passage, stumps signify as both lack of a limb and its replacement; the final line marks a bodily gap that language cannot fill in the absence of either a limb or its replacement stump (already configured as lack itself). But stumps are also (an) excessive matter: the sign positively proliferates within this short section, the child ‘growynge’ into *mostly* stump. The broadsheet itself can be considered a collection of queer/crip stumps, stitching together an epigraph,⁴⁵⁰ an image of the so-called ‘monstrous childe’, ten stanzas of verse and a section of prose, each form supplementing the other.⁴⁵¹ The epigraph praises God’s handiwork; the verses position the child within the discourse of monstrous births as a sign of the parents’ sin, ‘a bastard sonne in bastard shape’ which Nature has ‘cropd with mayming knyfe’. The ‘grossest faultes’ are ‘brast out in bodyes form’, readers are informed. Although the verse does not describe the child’s material form, leaving such matter(s) to the prose section, the poetic form does note that deformed bodies demonstrate either ‘want or to much store | Of matter’. The peruser of this broadsheet will likely have already seen the image of the child at the top of the page, which represents all of their various stumps, visually confusing the division between lack/excess. The child is no inert matter, however; the prose declares him to be ‘of good and cheareful face’, he takes nourishment and at the time of printing, is said to be ‘living, and like to continue’. Stumps thus defer an able-bodied future; however, they do not foreclose any

⁴⁵⁰ ‘O, prayse ye God and blesse his name | His mightye hande hath wrought the same’.

⁴⁵¹ In using the phrase ‘stitching together’ I am reminded of and drawn back to Susan Stryker’s essay ‘My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage’. Stryker describes planning a presentation for an academic conference; ‘I wanted the formal structure of the work to express a transgender aesthetic by replicating our abrupt, often jarring transitions between genders’ (p. 237). Stryker goes on to note that transgender bodies are ‘unnatural’ in the sense that they are ‘flesh torn apart and sewn together again in a shape other than that in which [they were] born’. A sense of ‘deep affinity’ is located between Stryker and Mary Shelley’s monster in *Frankenstein*: ‘Like the monster, I am too often perceived as less than fully human due to the means of my embodiment’ (p. 238). Stryker aims to ‘lay claim to the dark power of [this] monstrous identity without using it as a weapon against others’ and to reclaim, like ‘queer’, the construction of transgender folk as ‘monsters’ as a critical tool (p. 240). *GLQ*, 1 (1994) pp. 237-254.

future at all. The image reinforces the prose's supposition: the child's face has an adult-like quality at odds with their infant's body, simultaneously supplementing the prose's suggestion that life will continue, as well as queering and crippling orderly timelines and narratives of development.

Stumps are thus sites of ambiguity, rich in signification and alive with possibility. As potentially both bodily matter and prosthesis, they join together the body and language in one sign, *prosthesis* functioning in the critical sense that this thesis has been using. Before turning to *A Larum for London* as this chapter's main focus, I take up what seems a throwaway line in *Look About You* in order to further demonstrate and consolidate what I have said thus far. This anonymous play, first performed between 1595 and 1599 and printed in 1600,⁴⁵² is billed on its title page as a 'pleasant commodie'.⁴⁵³ *Look About You* has an 'Ovidian energy',⁴⁵⁴ to borrow Tessa Roynon's phrase, employing a dazzling array of disguises and imitations which in their sheer number resemble the *Metamorphoses*' ceaseless flow of transformations. *Look About You* thus also has a queer energy about it, its disguises mushrooming into a complicated and fast-paced excess that all but 'liquefies identity'.⁴⁵⁵ Much of the play is spent amidst this queer flux, the disguises, doublings and deceptions eventually functioning as a normativising prosthesis which aids the narrative's drive toward the restoration of heteronormative order. Set in the fraught reign of Henry II, the play must close down the courtly factions formed around Henry's son's attempts to seize the crown, resolve familial instabilities and re-establish orderly

⁴⁵² Paul Menzer, 'Anonymous, "Look About You"' in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez (London: Routledge, 2019), pp. 267-269 (p. 267).

⁴⁵³ Anonymous, *Look About You*, ed. by W. W. Greg, The Malone Society Reprints edn. (Oxford: Oxford University Press, 1913), Sig. A1r.

⁴⁵⁴ Tessa Roynon, 'Ovid, Race and Identity in E. L. Doctorow's "Ragtime" (1975) and Jeffrey Eugenides's "Middlesex" (2002), *International Journal of the Classical Tradition* 26.4 (2019), pp. 377-396 (p. 380). Roynon's argument for this 'energy' is useful more broadly for thinking through the ways that the *Metamorphoses* has shaped Western textuality; she argues that texts such as Doctorow have a relationship with Ovid which is 'not so much [about] intertextuality, defined by specific quotation of allusion, as a looser relationship with an "Ovidian" energy, or sensibility, or ethos or stance' (p. 380).

⁴⁵⁵ Paul Menzer, 'Anonymous, "Look About You"' in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez, p. 267.

lines of inheritance. What *Look About You* seeks in this respect is the stability of ‘never-changing characters’⁴⁵⁶ through which inheritance moves in predictable and orderly sequences, ensuring that England will ‘never know more prince than one’ at a time (18, 353). It is worth considering that although the play’s first performance dates have a potential span of 1595-99, its printing in 1600 and the title page’s declaration that it was ‘lately played by the right honourable the Lord High Admiral his servants’ means it is visible (at least in print) at the marker of a new century and as the Elizabethan reign is drawing towards a close. One of the mottos used by Elizabeth is *semper eadem*: always the same.⁴⁵⁷ However, Elizabeth’s health and ability, unsurprisingly, do alter in the last two to three years of her life; letters from the period mention the Queen’s growing tiredness and use of a stick to facilitate mobility.⁴⁵⁸ Perceived vulnerabilities in the monarch’s body, always a dual body, mean perceived anxieties in the health, ability and vulnerability of the nation. Although it is far from the only way of reading the play, *Look About You*’s quest for stability, therefore, can act as a reminder of the pressures placed upon cripp/queer bodies, parts, language and narratives as the play seeks to cure narrative disorder.

‘Never-changing’ can hardly describe Redcap, the play’s stammering figure who has attracted some attention, although less than *A Larum For London*, from early modern disability studies scholars.⁴⁵⁹ As Hobgood and Houston Wood note, one way of reading Redcap is as a narrative prosthesis, whose stammer is integral to the play’s disguise plots but which by the

⁴⁵⁶ Anonymous, *Look About You*, ed. by Paul Menzer in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez (London: Routledge, 2019), pp. 270-349 (Scene 6, line 28). All further references are to this edition of the play and will be given in the body of the thesis by scene and line number(s).

⁴⁵⁷ Bethany Latham, *Elizabeth I in Film and Television: A Study of the Major Portrayals* (Jefferson, NC: McFarland & Company, Inc., 2011), p. 267.

⁴⁵⁸ Susan Frye, *Elizabeth I: The Competition for Representation* (New York, NY & Oxford: Oxford University Press, 1993), pp. 98-99.

⁴⁵⁹ Allison Hobgood and David Houston Wood provide a brief, but thought-provoking look at the play in light of early modern disability studies and the aesthetics of the stammer in their chapter ‘Early Modern Literature and Disability Studies’ in *The Cambridge Companion to Literature and Disability*, ed. by Clare Barker and Stuart Murray (Cambridge: Cambridge University Press, 2018), pp. 32-46 (see pp. 40-43 for discussion about the play).

end must either be rehabilitated or eliminated; the play chooses elimination, removing Redcap.⁴⁶⁰ ‘Take hence that stuttering fellow’, the young Henry orders, ‘shut them forth’ (18. 92). The play eliminates, however, more than ‘stuttering [as] an undesirable mode of embodiment’;⁴⁶¹ it attempts to ‘shut [...] forth’ the prosthetic, crip/queer nature of all language and its ability to sprawl and threaten the integrity of bodies. ‘Zounds! Hold you stammerer’, Redcap is told at one point, ‘or I’ll cut your stumps’ (15. 172). ‘Stumps’ is an unstable signifier here, sliding away from a clearly defined signified. In the context it is used, Redcap having been deliberately tripped to the ground, it seems most readable as slang for ‘legs’, intended to belittle, verbally and metaphorically disabling the recipient. Indeed, be-littling might be in action in a literal sense, ‘stumps’ a mocking of the youth Redcap’s stature. But, even taking into account the specificities of Redcap’s age, ‘stumps’ again shows itself as a sign that might blur boundaries, representing limbs that are, in language, already that which they are threatened to become. ‘Stumps’ shows up the discursive dimensions of disability and the unstable borders between dis/ability. Bodies and language are thus deeply intertwined, and in this sense, it is no accident that throughout the play, Redcap’s speech is linked with his energetic, one might say hyper-able, physical locomotion. The Earl of Gloucester, for instance, scoffs that ‘the stammering chatterer’ is ‘ever running, but he makes small haste’ (5. 4-5). The problem of definitively fixing ‘stumps’ bleeds across into the tongue’s movements: just as the sign ‘stumps’ defers and delays final signification, so too does Redcap’s speech. The line ‘I I am am Re Redcap, s s sir’ (2. 292) exemplifies how Redcap sometimes repeats whole words (I I; am am) and sometimes roots of words (Re Redcap; s s sir). Words and sentences become made up of ‘stumps’, the sense of language’s ‘natural’ progression or development deferred and

⁴⁶⁰ Allison Hobgood and David Houston Wood, ‘Early Modern Literature and Disability Studies’ in *The Cambridge Companion to Literature and Disability*, ed. by Clare Barker and Stuart Murray (Cambridge: Cambridge University Press, 2018), pp. 32-46 (p. 41).

⁴⁶¹ Allison Hobgood and David Houston Wood, ‘Early Modern Literature and Disability Studies’ in *The Cambridge Companion to Literature and Disability*, p. 41.

disrupted. The threat to ‘cut [Redcap’s] stumps’, therefore, is doubly disturbing as it calls into question which stumps are under threat: Redcap’s legs, words or both hang beneath the sword. This threat inscribes Redcap’s body with the memories of Shakespeare’s Lavinia and her predecessor Philomela, narratives which relate how disability is tied in to gendered and sexual power and violence. Redcap’s youth shifts into focus again; as boys and women function as analogous in early modern discourses of desire, Redcap’s position might be as precarious as Lavinia’s or Philomela’s: in plays which take up and adapt Ovidian patterns, sexual violence and disability is a real possibility, particularly having already been embodied on the stage in *Titus Andronicus*. What’s more, Ovid’s tale of Philomela’s and Procne’s terrible revenge on Tereus, Procne’s husband and the attacker of Philomela, is concerned with the violent disruptions to familial lines, the very conflicts and contortions that *Look About You* is trying to resolve and rehabilitate. The myth could hardly be more threatening in this respect. As part of her revenge for Tereus’ attack on Philomela, Procne murders Itys, her and Tereus’ son, wondering why the child ‘tattles’ (Golding, VI. 799) while her sister ‘sits dumb, bereft of tongue’ (800). Aided by Philomela, Procne cooks Itys and serves the boy to his own father, whom the narrative pointedly describes as ‘sitting in the throne of his forefathers’ as he cannibalises the future prosperity of his line, eating ‘the selfsame flesh that of his bowels bred’ (Golding, VI. 824-25).

Early modern drama could thus inherit terrifying lessons from Ovid about the intersections of queer family lines, precariously under-developed masculinities and disability. When *Look About You* expels Redcap from the narrative, therefore, the play amputates a part that appears deeply problematic in intersecting ways, not least for its capacity to activate worrying memories associated with the intersecting disabling of bodies and of patriarchal

structures of power.⁴⁶² The word ‘stump’ opens up a floodgate of meaning, revealing the disorderly and deviatory directions of language even when it is uttered by somebody with, in comparison to Redcap, no obvious speech impairment. Banishing Redcap’s unruly speech can be seen as an attempt to stem the flow of all kinds of queer and crip threats that Redcap’s body can made to signify. The play’s anxious desire to seal off stumps is expressed when, near the end of the play, the younger Henry threatens the Earl of Gloucester with amputation, calling for ‘a surgeon to bind up the veins | Of Gloucester’s arm when his right hand is off’ (18. 120-21). The planned amputation is diverted; however, when young Henry relinquishes his claim for the crown, it is his previous ally the Earl of Leicester’s turn to come under threat: Henry threatens to ‘cut off [Leicester’s] legs’ if there is any ‘delay’ in kneeling before the reinstated king (18. 278-79). Loyalty and submission to authority are performative, signified in repeatable acts, gestures and postures that over time coagulate into the appearance of being natural. The nobles’ bodies must be able enough to perform these signs, which in turn helps to produce able-bodiedness as signifying fealty, order, obedience. The threats to Gloucester and Leicester underline that ‘stumps’ will mean their crip bodies can be clearly read as queer: threats to the stability of the court and its orderly processes of generation and inheritance that might well be read as sodomitical, given that the capacious sign of ‘sodomy’ covered treasonous acts as well as other social disorders.⁴⁶³ Given the play’s need to correct its successional problems, stumps threaten to signify in much the same way as in the 1562 ‘true report’ of a ‘bastard sonne in bastard shape’; these ideologies and discourses take root in multiple cultural locations. Disquietingly, Redcap is banished, to speak no more in the play. Furthermore, I think it also worth bearing in mind that in *Look About You*’s apparent eagerness

⁴⁶² In Book I of the *Metamorphoses*, Jove teaches as such, saying before sweeping the Iron Age away in a flood: ‘All other means first be sought; but when there can be found | No help to heal a festered sore, it must away be cut | Lest that the parts that yet are sound in danger should be put’ (Golding, I. 217-18). Discourses of disability and surgery are thus metaphorised by Jove, made to represent social disorder and its cure.

⁴⁶³ Mark Breitenberg, *Anxious Masculinity in Early Modern England*, p. 59.

to ‘bind’ (18. 120) and staunch the queer flows of stumps, troubling Ovidian narratives are also banished. *Look About You*’s drive toward ‘never-changing characters’ (6. 28) and its final word, ‘one’ (18. 353), an attempt to cauterise identity trouble, does not, however, reflect the only way that stumps may be read on the English stage in the late 1590s. As this chapter will show, *A Larum for London* presents an open-endedness for its own Stump. In a play that has been of steady interest and use to early modern disability studies, I take a different route to those already taken by disability scholars in order to consider what it might mean to locate stumps of Ovid, or even an Ovidian Stump, in *A Larum*’s Antwerp.

Transformation and Translation: *A Larum for London* and George Gascoigne’s *The Spoyle of Antwerpe*.

A Larum for London dramatises the 1576 sacking of Antwerp by Spanish troops, adapting the narrative of George Gascoigne’s 1576 pamphlet *The Spoyle of Antwerpe. Faithfully reported, by a true Englishman, present at the same*.⁴⁶⁴ Gascoigne’s narrative of the ‘pitteous [...] spectacle’ of a sacked Antwerp (A2r) demonstrates how a supposedly ‘true report’ draws upon other texts for its meanings, describing ‘the huge nombres, drowned in [this] new Toune: where a man might behold as many sundry shapes and formes of mans motio[n] at time of death: as euer *Mighel Angelo* dyd portray in his tables of Doomes day’ (Cr).⁴⁶⁵ Given the availability of Golding’s vernacular Ovid in the early modern English cultural imagination, I am interested in how Gascoigne’s syntactical arrangement of ‘sundry shapes and formes of mans motio[n]’ echoes Golding’s paratextual description of Ovid’s ‘sundry shapes right strange’ (Golding, 1567 Epistle, l. 14). Early English Books Online (EEBO) suggests that the alliterative ‘sundry

⁴⁶⁴ George Gascoigne, *The Spoyle of Antwerpe. Faithfully reported, by a true Englishman, who was present at the same. Nouem. 1576*. (London: Richard Jones, 1576). Online. EEBO. All other references to the text use this edition and will be made parenthetically in the body of the thesis.

⁴⁶⁵ Michelangelo’s fresco *The Last Judgment* (1536-41) depicts a multitude of figures in varying positions, postures and states of ascent or descent after God’s final judgment.

shapes' is not widely used in literary print before Golding's translation; prior to 1567, EEBO returns only two records of the phrase.⁴⁶⁶ In comparison, in Golding's complete 1567 translation alone, 'sundry shapes' appears a total of seven times.⁴⁶⁷ This light bond between *A Larum for London*'s source material and the *Metamorphoses* is strengthened by taking account of Raymond Fagel's argument that Gascoigne's *Spoyle* is more thoroughly absorbed in the practice of translation than has been recognised. Although there seems no reason to doubt his presence in Antwerp at the time of its sacking by Spanish forces, Fagel demonstrates that much of Gascoigne's speedily published text appears to be a translation of a pamphlet already extant in either its original Dutch language or in a French translation, rather than the personally witnessed account Gascoigne claims it to be. Moreover, Gascoigne's 'use of [other] written sources [...] cannot be excluded' even in the parts of the *Spoyle* that appear to be his own voice.⁴⁶⁸ One of these fragments of supposedly original and untranslated narrative that Fagel identifies is the quotation I highlight above; therefore, even as the image invokes Michelangelo's Christian iconography it simultaneously echoes an English vernacular Ovid in its representation of bodies transformed by war. In place of what might seem to be an authentic, present observer who is the eyewitness and faithful recorder of events, is translation and

⁴⁶⁶ Henry Howard, *Songes and Sonettes, Written by the Right Honorable Lorde Henry Haward Late Earle of Surrey, and Other*. (London: 1557); Lucius Annaeus Seneca, *The Seuenth Tragedie of Seneca, Entituled Medea: Translated Out of Latin into English, by Iohn Studley, Student in Trinitie Colledge in Cambridge*. (London: 1566). Online. EEBO. [Accessed 2 January 2023].

⁴⁶⁷ Aside from Golding's Epistle referenced above, 'sundry shapes' appear in Golding's *Metamorphoses* in the following places: Twice in Book I, 'sundry shapes' emerge from the earth after Deucalion and Pyrrha restart human life (ll. 496, 507); once in Book V, when Phineus sees two hundred of his army turned to stone with the head of Medusa wielded by Perseus (l. 265); once in Book VIII (l. 914); once in Book XI, describing the many forms of dreams in the house of Sleep (l. 712); finally, in Book XV, when Pythagoras' discourse describes the mobile soul or 'sprite' as remaining unchanged in substance but something which 'fleeteth into sundry shapes' (l. 192). The phrase also occurs in Marlowe's *Hero and Leander* (1594), describing the images under the floor of Venus' temple where 'There might you see the gods in sundry shapes, | Committing heady riots, incest, rapes' (ll. 143-44).

⁴⁶⁸ Raymond Fagel, 'Gascoigne's The Spoyle of Antwerpe (1576) as an Anglo-Dutch Text', *Dutch Crossing*, 41.2, pp. 101-110 (p. 103).

textuality, an English authorial persona and narrative constructed via ‘a tissue of quotations drawn from the innumerable centres of culture’.⁴⁶⁹

Whether Gascoigne’s *Spoyle* consciously cites the 1567 English vernacular Ovid’s ‘sundry shapes’ or not, the pamphlet does resonate with the *Metamorphoses*’ vivid demonstrations of the violent transformations wrought in battle. *The Spoyle*, for instance, describes men lying ‘burned in their armour’ with their innards ‘skorched out’, some with ‘their head and shoulders burnt of: so that you might looke down into the bulk & brest and there take an Anatomy of the secrets of nature’; others are depicted ‘standing vppon their waste, being burnte of by the thighes’ (Cr). Antwerp’s conflicts, in other words, makes stumps of men. War and stumps are not unheard of in Golding’s *Metamorphoses*, either: during a battle depicted in Book XII, Dycitis falls onto a tree and ‘goar[s] his gutts upon the stump’ (Golding, XII. 371). In the same battle, bodies are violently, if somewhat parodically, transformed. ‘Phonoleny’s son’, for instance, is struck by a log which breaks the ‘brainpan’ (Golding, XII. 476) to the extent that ‘at his mouth, his ears and eyes and at his nostrils too | His crushèd brain came roping out, as cream is want to do | From sieves or riddles made of wood or as a cullis out | From strainer or from colander’ (477-80). The tones are different: Golding captures Ovid’s hyperbole, while Gascoigne’s quotation above is just as vivid but with a still, smoky, wasteland-like horror about it. But both also capture in their different ways the vulnerability of bodies on the battlefield, how it is a space ‘for turning the non-disabled into the disabled’, ‘a machinery that affects without mercy’.⁴⁷⁰ Contemporary audiences of *A Larum for London* would no doubt be keenly aware of such matters.

⁴⁶⁹ Roland Barthes, ‘The Death of the Author’ in *Modern Criticism and Theory: A Reader*, ed. by David Lodge and Nigel Wood, 3rd Edn. (London & New York, Routledge, 2008), pp. 313-316 (p. 315).

⁴⁷⁰ Tobin Siebers, ‘Shakespeare Differently Disabled’ in *The Oxford Handbook of Shakespeare and Embodiment*, ed. by Valerie Traub (Oxford: Oxford University Press, 2016), pp. 435-454 (p. 444).

First printed in 1602 but likely '[a]mong the first plays to be performed at the Globe' in 1599,⁴⁷¹ *A Larum* is staged during the period when England is not only in an ongoing conflict with Spain but also struggling to subject a rebellious Ireland to English rule. In 1598, Elizabeth I decides to redistribute two thousand English soldiers from the Low Countries to Ireland, and to send two thousand new recruits to the Netherlands. Orders are issued to the Lieutenants of London 'to levy, muster, and view, within our city of London, [six hundred] able men'; furthermore, these men are required to be 'better chosen, both for ability of body and aptitude for war service than heretofore'.⁴⁷² Although as Patricia Cahill argues, wounded and prostheticised ex-soldiers are likely to be a visible presence in London thanks to the country's 'substantial military commitments during the last two years of Elizabeth's reign',⁴⁷³ for its late sixteenth-century audience *A Larum for London* nevertheless stages a pressing reminder that the 'able men' levied from London may return home, if they returned at all, transformed into 'sundry shapes'. It also dramatises contemporary concerns about masculine bodies, as seen in Elizabeth's edict to locate men more superior in 'ability of body' than those heretofore dispatched. This chapter argues that Ovid's *Metamorphoses* is a cultural discourse mobilised to help represent these concerns; indeed, a language of mythology tinges other contemporary writings about Antwerp. The paratexts to Barnabe Rich's *Allarme to England* (1578), for instance, are illuminating in this respect. Lodowick Flood's dedication to the author urges with pomp and zeal to 'March forth with Mars', 'Shake Morpheus of [...] flee Bacchus', 'let Venus be, to Mars your service shewe'.⁴⁷⁴ Rich himself, addressing his readers in verse before the

⁴⁷¹ Naomi Baker, 'Happy, and without a name': prosthetic identities on the early modern stage', *Textual Practice*, 30.7, (2016), pp. 1309-1326 (p. 1309).

⁴⁷² 'Full text of "Calendar of state papers, Domestic series, of the reigns of Edward VI., Mary, Elizabeth, 1547-1625]". Online. <https://archive.org/stream/cu31924091775290/cu31924091775290_djvu.txt> [Last accessed 14 December 2022].

⁴⁷³ Patricia Cahill, *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage* (Oxford: Oxford University Press, 2008), p. 190.

⁴⁷⁴ Barnabe Rich, *Allarme to England Foreshewing what Perilles are Procured, Where the People Liue without Regarde of Martiall Lawe. with a Short Discourse Conteyning the Decay of Warlike Discipline, Conuenient to be*

main prose, employs the same mythological rhetorical tactic as Flood, invoking Jove, Juno, Actaeon's punishment by Diana, Narcissus' self-love, Arachne's vanity, the daughters of Pinedas (stumps, again), Bacchus and Ceres (iii.r): all are pictured as figures of punishment in order to support Rich's message that Antwerp's citizens were undisciplined and ill-prepared for invasion: 'They livd at case in vyle excesse', he warns, and 'honourd Bacchus as their god, and Venus had her dewe, | but as for Mars they knew not him, they were not of his crewe' (iii.v). Thomas Churchyard's commendatory preface to Rich, too, uses an evocative phrase, warning that 'our elders dayes' when England was known for its 'manhoed' are gone: 'whear now transformd to wemens wylls, like carpet knightes we goe', is Churchyard's assessment (i.v). The loss of martial valour to erotic interests is framed later in Rich's main text, when he describes the 'countenaunces, gests, maners [and] furies' of the 'straunge and bitter passions' of men in love; there was never 'a more strange Metamorphosis' than this, Rich muses (H2v). This language and imagery seeps into *A Larum for London*, too; however, I will suggest that the play offers, whether wittingly or no, a more complicated response to embodied masculinity by the end.

'And chang'd her like a drunken Bacchanall': Ovidian Ableism in *A Larum for London*

Only eleven years prior to the Globe's staging of *A Larum for London*, the city of London escaped its own attack from Spain. The infamous Spanish Armada of 1588 was avoided largely due to good fortune; however, the threat of further attacks lingered for Elizabethans. As Joseph F. Stephenson explains, reports in 1599 of an armada seen heading for England would have kept *A Larum for London*'s performances topical for the Globe's audiences, functioning as a warning lest Londoners 'let down their guard through complacency and let the Spanish take

Perused by Gentlemen, such as are Desirous by Seruice, to Seeke their Owne Deserued Prayse, and the Preseruatiō of their Countrey. Newly Deuised and Written by Barnabe Riche Gentleman. Online. EEBO. (London, 1578). Sig. i.r. All other references to this text are to this edition and shall be provided in the main text.

London as they had [...] taken Antwerp'.⁴⁷⁵ The sacked city, Stephenson thus concludes, 'is a sort of monitory mirror image of London in this play'.⁴⁷⁶

Arthur Golding's claim in 1567 that the *Metamorphoses* is 'a mirror for thyself thine own estate to see' (Preface to the Reader, 82) is of relevance here, for Antwerp is represented through a network of Ovidian signification which shapes and reflects back warnings about London's own gendered embodiments. The play's Marquis of Havré, for instance, blames the invaders' taking of 'so many liues' for having 'dyed poore *Belgiaes* cheeks, | And chang'd her like a drunken Bacchanall' (646, 647-48).⁴⁷⁷ The Spanish general Danilia, while discharging an enormous cannon onto Antwerp, notes with satisfaction that the Spanish are thus launched forward 'like the Club of *Hercules*, | Amongst the Bouzing Bacchanalian centures, | To beate their Renish Cannes about their eares' (204-206). The play ensures that Danila's comment is as concerned with representing the Spanish as it is with warnings about Antwerp and London. Although the *Metamorphoses* does not explicitly narrate the tale of Hercules' confrontation with the centaurs to which Danila likely alludes,⁴⁷⁸ the poem's strategy of recycling myths with both similar and different elements in place means that a Danila's invocation of Ovid can still

⁴⁷⁵ Joseph F. Stephenson, 'A Mirror for London: The Geopolitics of "A Larum for London" at the Globe in 1599', *Parergon*, 30.1 (2013), pp. 179-201 (p. 183).

⁴⁷⁶ Joseph F. Stephenson, 'A Mirror for London: The Geopolitics of "A Larum for London" at the Globe in 1599', p. 180.

⁴⁷⁷ Anonymous, *A Larum for London, or The Siedge of Antwerpe*, ed. by W.W. Greg (Oxford: Oxford University Press, 1913), ll. 646, 647-48. Online. <https://archive.org/details/larumforlondon00greguoft/page/n21/mode/2up>. [Last accessed 14 December 2022]. All other references to the play refer to this edition and will be made parenthetically in the body of the thesis by line number.

⁴⁷⁸ In *Metamorphoses* Book IX, Hercules makes brief reference to the absent myth: 'Against the force of me defence the Centaurs could not make' (Golding, IX. 235). Hercules is probably referring to a myth which tells how the Centaur Pholus, an exception to the inhospitable rule by which Centaurs are usually represented, entertains Hercules with wine, attracting the attention of other Centaurs who rush to attack; some are killed (including, accidentally, Pholus) and others are driven off by Hercules. As Ionnis Ziogas argues, it seems unlikely that Hercules is present for the battle in Book XII between the Lapiths and the Centaurs: when the centaur Nessus tries to flee, Astylos prophesises that Nessus will come to no harm in this particular battle as he will instead die by Hercules' bow and arrow in the future (see Golding, XII. 342). Nessus is indeed shot by Hercules' arrow after attempting to rape Deianire, Hercules' wife, a fate the reader has already seen in Book IX (149-55). See Ionnis Ziogas, *Ovid and Hesiod: The Metamorphosis of the "Catalogue of Women"* (Cambridge: Cambridge University Press, 2013), p. 206.

forge a connection with the poem. Thus, in Book XII, Nestor narrates the battle between the ‘valiant Lapiths and the misshapen Centaurs fierce’ (Golding, XII. 594). Chaotic violence breaks out when the Centaurs gate-crash Pirithous’ wedding to Hippodame; inflamed by wine, they attempt to kidnap the bride, who is unceremoniously ‘halèd by the head’ (Golding, IX. 251). The scene is likened to ‘the lively image of a city ta’en by foes’ (Golding, XII. 254) and the almost 350 lines which follow mainly depict vivid acts of violence, a narrative pattern that *A Larum for London* also employs in its repeated staging of violent set-pieces.⁴⁷⁹ When read alongside Book XII, the play’s repeated depictions of the Spanish army’s attempted rapes, tortures, murders and extortions show up the irony in Danila’s use of Ovid, thereby fashioning Spanish bodies within metamorphic moral discourses of ‘misshapen’ beastliness.

Indeed, the Spanish’s able-bodiedness, one might say hyper-able-bodiedness, proves a cause for concern. The Spanish prove, like Ovid’s Centaurs, hot, virile and full of endurance; after three days of fighting, Antwerp’s troops are ‘in colde bloud’ while ‘[t]he Spaniard is as hot in execution, | As the first houre he entred on the towne’ (1345-1347). Antwerp is in no condition to fight; the city has become ‘characterised by weakness, laziness, selfishness and corruption’.⁴⁸⁰ Its ‘bodies [have become] vs’d to soft effeminate silks’, ‘their nice mindes set all on dalliance’ (48-49) and their attention has been turned toward ‘Arabian’ scents (79) and ‘garments [...] imbrodered with pure golde’ (80). The imagery draws upon the *Metamorphoses* to construct a legibly Bacchic body for London audiences to imagine. In Book III of the poem, King Pentheus describes the ‘naked beardless boy’ who, much like Antwerp’s citizens:

⁴⁷⁹Champaigne’s wife is assaulted by soldiers and saved by Stump (730-798); an infirm old citizen of Antwerp is killed along with his daughter (1020-1081); the English Factor is hoisted up and down to extort money from him (983-1019) and later tortured so badly he pleads to be killed; he is hanged (1218-1291); Harman, a blind man, and his wife and two children are killed (1126-1187); and an English Burgher is pinned to a post by the thumbs, tickle tortured and has to be rescued by Stump (1467-1510).

⁴⁸⁰ Naomi Baker, ‘Happy, and without a name’: prosthetic identities on the early modern stage’, p. 1310.

doth not in the feats of arms not horse nor armour joy,
But for to moist his hair with myrrh and put on garlands gay
And in soft purple silk and gold his body to array

(Golding, III. 701-04).

Bacchus' body proves threateningly disabling to the social order, queering and crippling gender roles and reproductive norms. Women's bodies become sites of queer/crip excess which overthrow ideological norms of femininity such as chastity, silence and immobility in outrageous ways: Golding, inscribing such excess in his form as well as content, describes the 'sheepish shrieks of simple women' and the 'drunken woodness wrought by wine and routs of filthy frekes' (Golding, III. 676, 677). Fittingly in a play whose leading figure is known mostly by the name 'Stump', Ovid's Bacchus queers and crips familial relations, literally cutting off lines of reproduction and inheritance.

Mistaken for a boar and dismembered by his own mother and sisters, who prove themselves most active and dedicated followers of Bacchus, Pentheus cries out for somebody to remember Ovid's other stories of dismemberment as his stumps are scattered around:

And, wounded as he was, he cries, 'Help, Aunt Autonoë!
Now for Actaeon's blessèd soul some mercy show to me!'
She wist not who Actaeon was, but rent without delay
His right hand off; and Ino tare his t'other hand away.
To lift unto his mother tho the wretch had ne'er an arm;
But, showing her his maimèd corse and wounds yet bleeding warm,
'O mother, see!' he says. [...]

(Golding, III. 906-10)⁴⁸¹

To be an Ovidian body in *A Larum for London* is thus represented as being a body imperilled, subject to a range of queer and disabling subject positions: foreign, violently lustful, feminine, beastly, weak, uncontrolled, excessive, impaired. A final image which fashions the perilous nature of Ovidian embodiment in this play is formulated by Danila's lust for the city and its

⁴⁸¹ Actaeon spies on a naked Diana bathing, for which she transforms him into a stag. He is forced to flee his own hunting dogs, who nonetheless dismember him, not recognising their master. Golding, III. 150-304.

‘surfet’ (15). ‘What patient eye’, he muses, ‘can looke vpon yond Turrets, | And see the beauty of that flower of *Europe*, | And in’t be rausht with the sight of her? | Oh she is amorous as the wanton ayre, | And must be Courted’ (A3r, 74-79). On the surface, Danila establishes a masculine, heteronormative temporality of war, rejecting patience and slowness: ‘Let vs fore-slowe no time, till we obtaine | To Reuell in that bower of earthly blisse’, Danila suggests (89-90). The erotic speech’s metaphor of courting a lover for assaulting the city places violence, rape, torture, disability and death within Spain’s sphere of the sensual and equates the ‘heate of vallour’ that run through masculine ‘vaines’ (88, 87) with the heat of lust and desire. ‘What is he then more lumpish than rude Iron’ who would not be stirred into action by such a sight as Antwerp, Danila asks, rhetorically (85). Likened to the weight and density of iron, this body’s virility is dulled and made inactive by an excess of humours. Golding’s Ovid again provides an insight into the embodied way early moderns might understand the disablingly gendered rhetoric at play: his monstrous figure of Envy moves ‘slothfully’ and ‘With lumpish leisure like a snail’ (Golding, II. 962. 963). Standing up stiffly, having ‘pight her spear in ground and took her rise thereon’ (Golding, II. 980), Golding’s Ovid further illuminates the possible ‘lumpish’ meanings an early modern audience might make from Danila’s discourse.

Again, however, *A Larum*’s Spanish characters become the English play’s target of irony through the Ovidian tropes: Danila’s rejection of unmanly, unvirile slowness is delivered through a languid, erotic speech that takes up seventeen lines to discourse upon Antwerp’s attractions. Eventually, Danila himself suggests, Spanish bodies will become as excessive as the Antwerpians’: Antwerp will be ‘forc’t | To strip her of her pouches, and on the backes of Spanish Soldiers hang her costliest roabes’ (17-19). The play thus attempts to queer, disable and metamorphose its Spanish characters through the same discourses it uses to shape Antwerp’s threatened bodies. This desire to invert and redirect discourses, however, firstly only affirm that the play’s English writers find these particular queer/crip embodiments unpalatable

and secondly, highlight the vulnerable, contingent and discursive nature of *all* bodies. The play's images do still function as alarms for England, the 'flower of *Europe*' still under threat of invasion in 1599. Accordingly, Ovid's myth of Europa is a tale of kidnap and rape. Disassembling the shape of a bull, Jove beguiles Europa into a symbolic de-flowering as she hangs garlands across his horns. Abducted on the transformed god's back, 'quaking all for fear' (Golding, II. 1093), she is last shown staring back helplessly 'toward the shore from whence she came' (II. 1094). 'Europa', however, is a versatile image able to function politically to signal England's supposed status as God's chosen, or elect, a piece of national self-fashioning based on the aversion of real disaster from the multiple threats, plots and rebellions that threatened the Tudor government; this godly identity seen by many to be signed, sealed and delivered in the failure of the 1588 Armada. Alexandra Walsham discusses a 'cartographic engraving produced in Holland in 1598' entitled *Elizabeth as Europa*.⁴⁸² The image shows Elizabeth 'brandishing a sword at a triple-headed pope and his clerical minions hastily rowing away in a boat'.⁴⁸³ Propagandistic as it is, the map is also a queer/crip image: Elizabeth is the active, masculine warrior hoisting aloft her sword; however, the other (what appears a) brawny, sinewy arm holds a helmet somewhat awkwardly, the shading of the hand into cartographic features making it appear almost fin-like. One exposed breast signifies femininity as vulnerable in contrast to most of the rest of the covered body. Below the waist, Elizabeth's garment gapes, allowing a glimpse of upper thigh visible; however, her dress disappears in the ruffles of a hem which reveals no sign of lower limbs. Elizabeth's mythological image thus queers and cripples straightforward divisions of gender and dis/ability. In Danila's desire to dominate the 'flower

⁴⁸² Alexandra Walsham, "'A Very Deborah?'" The Myth of Elizabeth I as a Providential Monarch' in *The Myth of Elizabeth*, ed. by Susan Doran and Thomas S. Freeman (Basingstoke: Palgrave Macmillan, 2003), pp. 143-168 (p. 153).

⁴⁸³ Alexandra Walsham, "'A Very Deborah?'" The Myth of Elizabeth I as a Providential Monarch' in *The Myth of Elizabeth*, ed. by Susan Doran and Thomas S. Freeman, pp. 153-154.

of *Europe*', *A Larum for London* dramatises the complex interplay of vulnerabilities and anxieties which shape early modern ideas around gender and embodiment.

Correcting the Ovidian: Stump's Venturous Measures.

A Larum for London thus employs Ovidian registers through which to represent perilous and undesirable embodiments in the play. As *A Larum*'s Prologue, delivered by the personification of Time, attests, England is steeped in Ovidian time. Railing against 'the worlds corrupt enormities' that he has 'pursu'd [in] this froward age' (Av, 4, 3), Time describes his 'furrowed bosome deep ingrau'd' with 'a steelforg'd impression' that allows the audience to 'beholde their faultes' (Av, 14, 15, 13). Time's scarred surface mirrors the *Metamorphoses*' description of the Iron Age, a period when the earth's surface first becomes inscribed with 'furrows drawn' by humans as they dig '[f]or riches couched and hidden deep in places near to hell' (Golding, I. 157). In addition, Time complains his gender has been queered by 'daintie mouthed Damsels [who] scoffe, | Sticking my feathers with their borrowed plumes, | As though my beauty were not good enough' (Av, 9-10). Bemoaning his own transformation, Time's introductory function is to set in motion the audience's metamorphosis: providing their 'hearts be not of Adamant' (Av, 20), the play intends to '[r]eforme the mischief of degenerate mindes, | And make [the audience] weep in pure relenting kinde' (Av, 21-22).

Susan Anderson argues that the roles of Time and Stump, the 'lame soldier' described on the printed play's title page, may have been doubled on the early modern stage.⁴⁸⁴ This suggestion seems possible: Time's complex iconographic development through mythological figures since antiquity sees him represented as a figure both winged and aged, often appearing

⁴⁸⁴ Susan Anderson, 'Limping and Lameness on the Early Modern Stage' in *Performing Disability in Early Modern English Drama*, ed. by Leslie C. Dunn, (Cham: Palgrave Macmillan, 2020) pp. 185-207 (p. 194).

with a crutch or crutches.⁴⁸⁵ Time thus has associations, like Stump, with wooden prostheses; furthermore, his multiple gaits, describing himself as both ‘fleeting’ (Av, 3) and characterised by ‘lameness’ (Av, 17), aligns him with Stump’s descriptions of his variable modes of locomotion; he and his prosthesis ‘halt’ (1383), ‘scramble’, (1385), ‘haue stumbled’ (1382) and continue ‘trotting, trotting’ (1386). Both Time and Stump vary the grammar describing their gaits, showing the flexibility of their mobilities and their transformability within language; furthermore, the movement of both figures intends to enact metamorphoses on others’ bodies. As Naomi Baker puts it, Stump ‘*transforms* previously cowardly soldiers into resolute resistance fighters’ (my emphasis).⁴⁸⁶ Baker’s language of metamorphosis draws attention to Stump’s function in the play as a reformer of the city’s Ovidian, queer, excessive, ‘lumpish’ bodies, transforming them into ideological heroic able-bodied masculinity. Stump’s prosthesis confers authority in this sense; it is a ‘Pasport’ that offers proof that he has ‘knowne the warres’ (776) and thus, his heroic masculinity is underwritten by his stump. The title page illuminates grammatically this link between the hero and the stump in its extolling of ‘the ventrous actes and valorous deeds of the lame Soldier’. As the *OED* notes, ‘ventrous’ is an alternative spelling of ‘venturous’, missing one letter from its middle. Furthermore, ‘ventrous’ (or ‘venturous’) is the unprostheticised version of the adjective ‘adventurous’; that is, its preceding syllable ‘-ad’ is missing. It seems entirely fitting, therefore, that related to ‘ventrous’, the *OED* states, are the noun and verb forms of ‘venture’, words inscribed with ‘the chance or

⁴⁸⁵ Even in antiquity, the Greek god of time *Chronos* was confused or equated with, *Kronos*, the Greek god who would become the Roman figure of Saturn. As *Chronos*, a monstrous, hybrid, winged figure merges with the aged Saturn, the figure of Father Time retains and collects various prostheses which help the figure become materialised: wings, crutches or a crutch, an hourglass and scythe are frequent signs of identity. Often referenced as a seminal essay is Erwin Panofsky’s, ‘Father Time’ in *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (Oxford: Oxford University Press, 1939), pp. 69-91. Others who discuss the iconographic development of this figure, and who I have drawn on here, are: Frederick Kiefer, ‘The Iconography of Time in “The Winter’s Tale”’, *Renaissance and Reformation*, 23.3 (1999), pp. 49-64 (esp. pp. 50-51); Simona Cohen, *Transformations of Time and Temporality in Medieval and Renaissance Art* (Boston: Brill, 2014); J. J. A. Mooij, *Time and Mind: The History of a Philosophical Problem*, trans. by Peter Mason (Leiden: Brill, 2005).

⁴⁸⁶ Naomi Baker, ‘Happy, and without a name’: prosthetic identities on the early modern stage’, p. 1310.

risk of incurring harm or loss'.⁴⁸⁷ Richard Sherry's *A Treatise of Schemes [and] Tropes very Profytable for the Better Vnderstanding of Good Authors* (1550) describes 'the takynge awaye of a letter or sillable from the begynnyng of a worde' as a 'transformacion' called *ablatio*.⁴⁸⁸ The Latin *ablation* or *ablatio*, signifying the 'action of carrying away' or 'removal', is the etymon for the English 'ablation', which can describe from the fifteenth century a general sensibility of 'taking away or removing something' as well as the more specific denotation of the 'surgical removal of an organ or other part of the body; the cutting away of abnormal tissue'.⁴⁸⁹ These words, however, do not only signify the subtraction or incising away of something for *A Larum*'s Stump: substitution and prosthesis, an excess of identity is also inscribed in these words. The Latin *ablatio* is itself formed from *aufero*; in a poetic sense, *aufero* can refer to bodies carried away by 'quick motion' including 'the winds, waves' or, significantly for a reading of a doubled Time/Stump, 'wings'.⁴⁹⁰ If the action of *ablatio* suggests the missing limb of the 'ventrous soldier', it is an etymon of a word which has the ability to confound expectations of 'lame' gaits and speeds. Stump's physicality and representation on the stage is deeply entwined with the shapes and rhythms of the words that describe him. The grammatical and semantic transformations of the sign 'ventrous' thus underwrite, before the play has even officially begun for the reader, the queer/crip inextricability of Stump's stump, language and heroic, 'ventrous' deeds.

⁴⁸⁷ 'venture, n.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/222305. [Accessed 20 January 2023].

⁴⁸⁸ Richard Sherry, *A Treatise of Schemes [and] Tropes very Profytable for the Better Vnderstanding of Good Authors, Gathered Out of the Best Grammarians [and] Oratours by Rychard Sherry Londoner. Whervnto is Added a Declamacion, that Chyldren Euen Strapt Fro[m] their Infancie should be Well and Gently Broughte Vp in Learnynge. Written Fyrst in Latin by the most Excellent and Famous Clearke, Erasmus of Roterodame*. (London: 1550). Online. EEBO. [Accessed 20 January 2023].

⁴⁸⁹ 'ablation, n.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/370. [Accessed 23 January 2023].

⁴⁹⁰ 'Aufero'. Charlton T. Lewis and Charles Short, 'A Latin Dictionary'. Online. <<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0059:entry=aufero>> [Accessed 23 January 2023].

Bound up with such rhetorical considerations, Stump's training of Antwerp's soldiers displays parallels with early modern England's keen investments in rhetorical pedagogy and training. Roger Ascham's *The Scholemaster* (1570), for instance, declares that *imitatio* 'is a facultie to expresse liuelie and perfitelie that example: which ye go about to fol[l]ow. And of it selfe, it is large and wide: for all the workes of nature, in a manner be examples for arte to follow' (Ascham, p. 116). The play provides three soldiers for Stump to mould through imitation; his rousing speech of how he and his prosthesis 'halt' (1383), 'scramble', (1385), 'haue stumbled' (1382) and continue 'trotting, trotting' (1386) inspires the soldiers to 'follow [Stump] to the death' (1393-4). They must follow their leader's movements precisely; Stump promises to 'halt before', urging them, paradoxically, to 'follow mee as straight you can' (1396-97). Scholars such as Katherine Schaap Williams and Genevieve Love note that early modern plays which stage characters' imitation of disabled bodies play out an ableist trope whereby disabled figures can only be imitated but not engage themselves in imitation.⁴⁹¹ Stump's speech, however, imitates for the audience Ascham's vision of the early modern schoolmaster who must furnish their lessons with 'examples, the best kinde of teaching' (Ascham, p. 125). Accordingly, Stump provides his range of unexpected models of mobility for the heroic man to follow. The efficacy of these methods is suggested earlier in the play when a different group is described by the alarmed enemy as a 'crew of stragling Soldiers' (1056). Under the command of the 'lame fellow that doth want a legge' (1059), this group has 'gathered head, and in the heate of rage, | Giue[s] fresh assault' (1057-58). The play uses the epithet 'stragling' to link these earlier heroic figures to Stump's later project of fashioning bodies into new forms: after he lays out his models for heroic movement, these men too are described as 'stragling' (1462) and even though they are 'poor hurt Soldiers' they are 'Yet *able*

⁴⁹¹ See Katherine Schaap Williams, "'More Legs Than Nature Gave Thee': Performing the Cripple in 'The Fair Maid of the Exchange'", *ELH*, Vol. 28, No. 2, Summer 2015, pp.491-519; Genevieve Love, *Early Modern Theatre and the Figure of Disability* (London & New York, NY: Bloomsbury, 2019), pp. 59-60.

to welde weapons and to fight' (1456-57, my emphasis). By imitating the role of the early modern schoolmaster and in turn offering up his own movement patterns for emulation, Stump therefore demonstrates the role of language and institutions in transforming bodies, including those who 'stragle' even afterwards, into the Elizabethan state's ideal heroic fighting machines: 'able' men.

The relationship between Elizabethan systems of education and the play's production of heroic embodiment is further illuminated as Stump incorporates the language of *The Scholemaster* into his speech to describe his own locomotion and provide the emulative model for his men to follow. Stump's use of the cognates of *stumbling*, *trotting* and *halting* through which to fashion heroic masculinity echoes Ascham's opinions on the difficulties involved in translating classical dactylic hexameter, the metre of both Virgilian epic and Ovid's *Metamorphoses*, into the English vernacular. According to Ascham, the heroic verse's dactylic foot of one long and two short syllables is unsuited to the English tongue's preponderance of 'wordes of one syllable which commonly be long'. English is thus said to 'stumble rather than stand' on these measures (Ascham, p. 145). Ascham's further description of the way epic metre 'doth rather *trotte* and *hoble*, than runne smoothly in our English tong' (Ascham, p. 146, my emphases), are also echoed in Stump's speech. Thus closely imitating the Elizabethan schoolmaster and his pedagogical discourses, Stump teaches his charges how to stumble, trot and halt their way to heroism, finding his own method of translating a 'venturous measure' (69) into the play by moving from metred lines to prose. Most of *Larum*'s lines are metred, including those spoken by the soldiers before they are intercepted by Stump. The play's switch to prose is thus a noticeable change of pace, the transition queerly out of step with the more usual gait of the play.

This queer transformation of formal rhythm, the play moving oddly out of joint, points towards another dislocation: the painful friction between the play's celebration of heroic

embodiment and the ideological shapes and positions that these ideologies force bodies into. The printed playtext retains the formal memory of what early modern hearing audiences may have noted as an audible disruption. As Caroline Levine observes, literary, aesthetic and social formations are deeply integrated, form being the arrangements, ‘shapes and patterns that constitute political, cultural, and social experience’.⁴⁹² The ‘stragling companies’ (1462) that Stump transforms and leads thus warrant closer inspection, for the verb form of ‘straggle’ means from the first third of the sixteenth century a more worrying disorder in a military context, to ‘wander from the line of march [or] stray from one’s company’.⁴⁹³ While ‘stragling’ therefore allows us to observe that Stump’s movement patterns have important imitative qualities for the play, the playtext’s printed version of Stump’s prose speeches, six of noticeable length, materialise the ordering of the soldiers’ bodies in their neat alignment and justification with the left and right margins of the printing space. The soldiers immediately respond to Stump’s prose, speaking prose and lining themselves up against the page’s borders, too. When a Captain arrives, however, he either chooses not to, or cannot, imitate Stump’s prose, and the resulting mix of prose and verse, textual alignments and misalignments, disrupt any sense of ‘normal’: the play’s metrical lines begin to appear uneven and ‘stragling’ against the supposedly ‘stragling companies’ who are now neatly justified and aligned. What was once the norm now appears disorderly, ragged, uneven; what was once impaired and limping now appears straight, neat, fully extended, uniform and regularised. As Sara Ahmed’s *Queer Phenomenology* points out, to follow a line, or as Stump says, to ‘follow mee as straight you can’ (1396-97), ‘might be a way of becoming straight’, that is, disciplined by ideological norms, by virtue of the way that lines are ‘performative: they depend on the repetition of norms

⁴⁹² Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton, NJ: Princeton University Press, 2015), p. 17.

⁴⁹³ ‘straggle,’ *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/191128. [Accessed 21 January 2023].

and conventions, of routes and paths taken'.⁴⁹⁴ In a period of anxiety over the 'able' body's abilities to protect Tudor England, the plays lines orient its figures away from excessive, queer, sensuous forms of Ovidian embodiment and show a literal reorganisation and ordering of its printed characters, transforming them into new shapes and serried ranks on the page.

'[U]nlesse thou canst transforme vs, and of two | Make but one person': The Sweet Smell of Ovidian Metamorphosis.

A Larum for London, therefore, seems to suggest strongly that the preferable model of masculinity is the heroic, even as it contests what constitutes 'able', making the most *capable* figures in the play the 'lame fellow that doth want a legge' (1059) and his band of soldiers with 'scuruie notch'd limmes' (1364). However, as Baker observes, when Stump and his Captain emerge onto the stage '*bloudy and wounded*' (s.d., 1570) and die together near the play's end, the two men 'begin to merge into each other [...]. Any form of physical difference between the men, it seems, has become redundant, even invisible'.⁴⁹⁵ Although Baker does not use the identitarian-challenging term *queer* nor its close relation *crip*, her reading enables my crip/queer analysis in which the fungible, pleasurable borders of embodiment are celebrated. I draw also on the observations of scholars such as Daniel Lauby, who points out that 'heteronormative paradigms' are at work in the early modern period's engagements with models of Virgilian heroic masculinity and Ovidian erotic passions but identifies the possibilities for 'a pervasive tension between the Virgilian and Ovidian, the heteronormative and the queer'.⁴⁹⁶ I suggest that, perhaps surprisingly, rather than upholding a model of heroic masculinity which distances itself from Ovidianism, *A Larum* rather moves toward a climax in

⁴⁹⁴ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, p. 16.

⁴⁹⁵ Naomi Baker, "'Happy, and without a name": Prosthetic Identities on the Early Modern Stage', p. 1319.

⁴⁹⁶ Daniel G. Lauby, 'Queer Fidelity: Marlowe's Ovid and the Staging of Desire in "Dido, Queen of Carthage" in *Ovid and Adaptation in Early Modern English Theatre* (Edinburgh: Edinburgh University Press, 2020), pp. 57-74 (p. 57).

which the heroic operates amidst leaky, fluid bodies, border transgressions and Ovidian metamorphosis. ‘See, if thy bleeding woundes can speake to me, | Mine can as fast make answer vnto thine’, the Captain tells Stump, who asks to ‘imbrace this sweet affinity, | Like in our liues agreeing in our deathes’ (1584-87). So much queer bodily contact is potentially lost in the performance gap of over four hundred years, yet remains inscribed on the page as possibility: is the ‘imbrace’ of ‘sweet affinity’ literal, figurative or both? Given that this is a play starring a prostheticised body, when Stump then asks ‘what doe I behold?’ (1588), can we only take ‘behold’ as ‘see’, or might there be a play on language, a detachable ‘be’, leaving a queer/crip ‘hold’? A ‘behold’ that is also a queer/crip be/hold accounts for both the sight of the ‘eye-lids faint’ (1588) *and* ‘the warm touch of [the Captain’s] desired cheekes’ which ‘[b]egins to freeze’ (1589-90). There is much potentially intimate, sensual, sexy and sad meaning in these possibilities. These meanings, I think, would not necessarily be absent for early modern audiences, either. As their wounds and bodies literally and figuratively bleed into each other, Stump and the Captain’s ‘affinity’, their ‘like’ness, is legible within early modern discourses of Platonic, non-sexual friendship, which depended on social equality and lack of hierarchy between men.⁴⁹⁷ As Jeffrey Masten shows, however, even representations of friendship which seem to successfully transcend difference and elevate men into the privileged Platonic sphere of friendship could be loaded with an ‘erotics of similitude’ extending ‘far beyond the modern conception of mere sameness of sex’.⁴⁹⁸ If, as David Halperin memorably puts it, ‘hierarchy

⁴⁹⁷ David Halperin, ‘How to do the History of Male Homosexuality’, *GLQ*, 6.1 (2000), pp. 87-124. Halperin describes ‘Sexual love [...] [as] all about penetration and therefore all about position, superiority and inferiority, rank and status, gender and difference. Friendship, by contrast, is all about sameness: sameness of rank and status, sameness of sentiment, sameness of identity. It is this very emphasis on identity, similarity, and mutuality that distances the friendship tradition, in its original social and discursive context, from the world of sexual love.’ (p. 101).

⁴⁹⁸ Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997), p. 35.

[...] is *hot*' (emphasis in original),⁴⁹⁹ Stump and the Captain start to show that similitude can also be sexy.

Even as the scene calls attention to 'sweet affinity', a trace of perfume already lingers in the play's atmosphere. Earlier, Danila lusts after Antwerp's air, which is a 'breath, as sweete as the Arabian spice' (79); the Marquis complains that the Spanish are as insatiable as sun-hardened ground, '[n]euer suffis'd with sweetest shewers that fall, | But with a thousand mouthes gapes still for more' (643-44); and the Governor's wife, whom Stump mockingly nicknames 'Madame Marchpaigne' (765), 'stop[s] her nose with her sweete gloues' (761) lest the smell of Stump 'should haue infected her' (762). On this last point, Love notes that 'Stump's wooden stump is "rotten"; his fleshly stump, too, seems to be putrefying, afflicted with gangrene',⁵⁰⁰ which Genevieve Love reads as an alignment with the metaphorical 'putridity and decay' of Antwerp's excessive citizens. Holly Duggan's work on scented material objects in the early modern period helps to further extend this moment in the play. For Duggan, 'seeing smell' in the past is to engage with olfaction in 'a synaesthetic mode', encountering smell's position as 'cultural interface between the body and the world at large' and providing a reminder 'of the varied, multisensorial ways in which we have, and we might, perceive the world without insisting on ahistorical, trans-historical, or universally able-bodied experiences of embodiment'.⁵⁰¹ Furthermore, Duggan explains that the early modern period uses sweetness to ward off the ill effects of air tainted by disease; the plague, for example. Stump's rotting stump seeps into the play's air; however, the play's simultaneous injection of sweetness blurs, as Duggan describes of social settings, 'the fragrant [and] the foul in complex

⁴⁹⁹ David Halperin, 'How to do the History of Male Homosexuality', *GLQ*, 6.1 (2000), pp. 87-124 (p. 99).

⁵⁰⁰ Genevieve Love, *Early Modern Theatre and the Figure of Disability* (London and New York, NY: Bloomsbury Publishing Plc., 2019), p. 77.

⁵⁰¹ Holly Duggan, 'Seeing Smell' in *The Senses in Early Modern England, 1558-1660*, ed. by Simon Smith, Jackie Watson, and Amy Kenny (Manchester: Manchester University Press, 2015), pp. 91-110 (pp. 93-94).

and nuanced ways', producing the paradox that 'death might smell sweet'.⁵⁰² Madame Marchpaigne's glove-stopped nose illustrates the ways that dis/ability is potentially contaminating, 'the ambiguity of the other's body [threatening] to spill over into the body of the self'.⁵⁰³ If death might have a sweet scene; so, too, might disability in Antwerp. The blurring of smells in the play's air thus helps point the audience/reader toward Ovid.

Michelle and Charles Martindale argue that an Elizabethan response to Ovid would likely have perceived his work in terms of a 'rich heady sweetness';⁵⁰⁴ Francis Meres' now well-quoted reference to Ovid's 'sweete wittie soule' in his *Palladis Tamia* presses home the point.⁵⁰⁵ Golding's *Metamorphoses* provides an intriguing instance of the queer/crip ways, to modern readers at least, that smells might affect bodies. In Book IV, the daughters of Minyas, who have been spinning and storytelling to pass them time while they avoid the rites of Bacchus, suddenly hear 'tubbish timbrels', 'shreaming shawms and jingling bells' around them; 'furthermore they felt | A scent of saffron and of myrrh that very hotly smelt' (Golding, IV. 484-87). Queerly, 'felt' seems out of joint with its rhyming partner 'smelt'; however, the pairing is legible in a synaesthetic reading, where 'two or more of the five main senses that are normally experienced separately are involuntarily and automatically joined together'.⁵⁰⁶ Golding's vernacular crip/queering of the senses, moreover, seems not altogether unsurprising for the early modern period. To 'feel', the *OED* informs, could carry the expected meaning of sensing through touch rather than any of the other senses; equally, it could mean 'to perceive

⁵⁰² Holly Duggan, 'Seeing Smell' in *The Senses in Early Modern England, 1558-1660*, ed. by Simon Smith, Jackie Watson, and Amy Kenny, p. 103.

⁵⁰³ Margrit Shildrick, *Dangerous Discourses of Disability, Subjectivity and Sexuality* (Basingstoke: Palgrave MacMillan, 2009), p. 52.

⁵⁰⁴ Charles and Michelle Martindale, *Shakespeare and the Uses of Antiquity* (London: Routledge, 1994), p. 52.

⁵⁰⁵ Francis Meres, *Palladis Tamia Wits Treasury being the Second Part of Wits Common Wealth. by Francis Meres Maister of Artes of both Vniuersities*. (London: Printed by P. Short, for Cuthbert Burbie, and are to be solde at his shop at the Royall Exchange, 1598). EEBO. [Accessed 2 October 2020].

⁵⁰⁶ 'Home', *UK Synaesthesia Association*. Online. < <https://uksynaesthesia.com> > [Accessed 29 January 2023].

by means of smell or taste'.⁵⁰⁷ Given these scents and sensations, I am interested in what happens when there is a whiff of Ovid at the end of the play; how that scent might attract and touch crip/queer invested readers in light of my earlier arguments about the scene's intimacy. With a slight adaptation, Carolyn Dinshaw's contention that 'the touch of the [crip/]queer works [...] across [...] tracts of space and time' might help us even momentarily feel a sweeter, although not entirely so, Ovidian presence at the end of the play.⁵⁰⁸

Stump's final appearance is a queer rhetorical one. Although he is certainly not short of words through the play, his speech, talking of rivers, fountains and clear springs, signals a different tone to the play's chaotic scenes of violence staged hitherto. Described as a 'purple river' and a 'weeping fount' (1573), Stump's soon-to-be fatal wound etches Ovid upon the body; the 'furrowed', deep scars of the Iron Age on the Prologue's 'Time' has now burst open into a purge which 'glads and quickens [the] decayed spirit' (1574). As Petra Kuppers suggests, wounds and scars 'embody and make available to discourse the knitting together of meaning out of breath, flesh and language';⁵⁰⁹ in this way, the semiotics of Stump's wound, the faintly hyperbolic but elevated tone of 'river'; the 'purple' colouring, for instance, knits together the play and the *Metamorphoses*. The description of the volume and colour of blood recalls Ovid's tragic Pyramus and Thisbe myth, a tale of unconsummated love cut short by error. Mistakenly assuming Thisbe dead, Pyramus' blood, with a not altogether uncomic note, gushes forth like 'when a conduit pipe is cracked, the water, bursting out, | Doth shoot itself a great way off and pierce the air about' (Golding, IV. 148-49). The flood is absorbed by the roots of a nearby mulberry tree, whose usual reproductive functions are queered and crippled: this is an

⁵⁰⁷ 'feel, v.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/68977. [Accessed 21 February 2023].

⁵⁰⁸ Carolyn Dinshaw, 'Chaucer's Queer Touches / A Queer Touches Chaucer', p. 77.

⁵⁰⁹ Petra Kuppers, 'Scars in Disability Culture Poetry: Towards Connection', *Disability & Society*, 23.2 (2008), pp. 141-150 (p. 141).

interruption to the usual course of events that turns its fruits forever more a ‘deep dark purple’ (Golding, IV. 152), a monument to the myth’s ‘chaste and steadfast love’ (IV. 190).

A bloody ‘purple hue’ also suffuses the tale of Hyacinthus and Apollo, told as one of Orpheus’ tales of transgressive, queer desire in Book X. Hyacinthus’ fate underlines the dangers of able-bodiedness: Apollo impresses his lover by throwing a huge discus about the skies. It rebounds from the earth and hits Hyacinthus, whereupon Apollo ‘did look | As pale as the lad, and up his swoounding body took. | Now culls [hugs] he him, now wipes he from the wound the blood away’ (X. 105-7). The pallor of the scene reflects back *A Larum*’s Captain, as Stump notes how his ‘eye-lids faint, | And the warme touch of thy desired cheeke, | Begins to freeze’ (1588-1590). Similarly, Thisbe in Book IV kisses Pyramus’ face which has turned ‘cold as ice’ (Golding, IV. 171). When Pyramus tries to ‘raise [his] heavy head’ (IV. 175), Hyacinthus’ injuries are proleptically anticipated: his neck, ‘bereft of strength’ (Golding, X. 204) is like ‘[b]ruised violet stalks or poppy stalks or lilies growing on | Brown spindles’ which ‘withering, droop with heavy heads and are | Not able for to hold them up, but with their tops do stare | Upon the ground’ (X. 200-203). Thisbe’s and Apollo’s tenderness and love for their crippled loved ones chime with Stump and his Captain;⁵¹⁰ the myths also provide the opportunity to see Stump and the Captain as traced with more intimate Ovidian patterns than friendship alone.

Prosthesis speaks of joins, grafts, knitting together and ‘the difficulty of rigorously separating one [thing] from the other’.⁵¹¹ In what follows, I draw upon Patricia Cahill’s argument that *A Larum for London* presents audiences with ‘encounters with what can be

⁵¹⁰ As Martha Edwards points out, in the age of armies lacking ‘rational medicine’ and relying largely on ‘divine intervention, representations of classical antiquity show soldiers caring for each other on the battlefield, such ‘as the famous vase painting of Achilles tending Patroclus suggests’. Martha Edwards, ‘Philoctetes in Historical Context’ in *Disabled Veterans in History*, ed. by David A. Gerber (Ann Arbor, MI: University of Michigan Press, 2000), pp. 55-69 (p. 61).

⁵¹¹ David Wills, *Prosthesis* (Stanford, CA: Stanford University Press, 1995), p. 9.

termed “uncanny corporeality”, although the direction in which I take this observation is quite different to Cahill.⁵¹² In its final moments, *A Larum* brings together the hero and the Ovidian lover in the same body.

Stump’s purple wound, which I have been arguing flows with Ovidian residues, is also a medal, a mark displayed ‘on [his] brest, | The Honourable cognisance of death’ (1571-72). Purple shapes are again a *Metamorphoses* speciality: in Book X, Hyacinthus is transformed into a flower whose contours are queerly difficult to define, being ‘more orient than the purple cloth ingrain | In shape of lily, were it not that lilies do remain | Of silver colour, whereas these of purple hue are seen’ (Golding, X. 223-25). This queerness is represented as no negative; it is a ‘goodly flower’ (X. 223) which emerges. His leaves are inscribed with words which record Apollo’s grief and scar Hyacinthus’ transformed body with the memory of his injuries; this transformation also anticipates a crip/queer future. In what sounds like a queer fairy-tale ending, Apollo predicts that ‘a valiant prince shall join himself with thee | And leave his name upon the leaves for men to read and see’ (X. 219-220). The prediction comes true: in Book XIII, having lost the rhetorical battle for Achilles’ shield, Ajax stabs himself. His wound also marks a site of semiotic queerness, where the boundaries between dis/ability are challenged: his strength enables him to thrust his sword so deeply into his body that he is ‘unable’ to remove it (XIII. 474). Shot forth by the pressure of his blood, the fluid ‘breeds’ ‘the pretty purple flower’ which ‘of the wound of Hyacinth had erst engendered been’ (XIII. 476, 477). Moreover, the ‘selfsame letters eke that for the child were written then | Were now amid the flower new written for the man’ (XIII. 478-79).⁵¹³ The similitude of the bodies and markings

⁵¹² Patricia Cahill, *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage*, p. 168. Cahill’s version of the argument is that the play’s unremitting scenes of violence, terrorization and distress ‘shock the senses’ and ‘force[] playhouse audiences into encounters with [...] “uncanny corporeality.”’ This makes *Larum*, Cahill argues, a ‘text that bears witness not only to the upheaval in Antwerp but also to a more general cultural trauma [...] [of] the increasingly mmilitarized culture of late sixteenth-century London.’ (p. 168).

⁵¹³ While the sense of teleological growth and progression from ‘child’ to ‘man’ attempts to disarm the queerness of Hyacinthus and Apollo, as well as suggesting an unproblematic model of development, Orpheus’s story in

of these flowers thus knit together the queer lover with heroic masculinity; both subjectivities are possible in the same body. The *Metamorphoses* is thus a prosthesis which enables the semiotic connection of wounds and a destabilising of the notion that an Ovidian lover cannot be a hero, or vice versa. While I noted above that Stump's flood of blood might be seen as a purge, an evacuation and *expulsion* of crip/queer Ovidianism, the effects of any possible treatment speak otherwise. In the release of blood, the spirit and strength 'doth flourish' (1578), a word signifying not only a sense of vitality but, pleasingly, the decisive coming-out, or coming into bloom, of flowers. Ultimately, for those readers interested in knitting together the connective tissues of Ovid and *A Larum*, Stump shows that beneath the surface, he has been Ovidian all along. As Lisa Starks remarks, Ovid offers 'inventive choices' for writers to take up, imitate and adapt, as well as showing 'less reverence for past heroes – amounting to a rejecting of the dominant, heroic masculine values underpinning the Virgilian epic'.⁵¹⁴ Ovid thus enables a more flexible variety of masculine and erotic subject positions, none of which are finally privileged, and which keep memories of crip bodies foregrounded alongside queer ones. *Larum* does not displace Stump's heroic endeavours nor his disability; however, it does suggest that Thisbe, Pyramus, Apollo, Hyacinthus and Ajax are in his blood, too. What flourishes unexpectedly in Antwerp are fluid, metamorphic masculinities, 'queer relations in spaces saturated with disability' which engender 'new and unexpected forms of community

Book X of how Apollo 'bare a special love' for Hyacinth '[a]bove all others' (Golding, X. 175-76) leaves in place a queer memory. Ovid uses *puero*, which carries the sense of a boy, a young man or a male child (Miller, II. XIII. 397). The *OED* suggests that Golding's choice of 'child' is no less conflicted than the period's 'boy'; 'child' could just as easily represent a 'young man; a youth, an adolescent' an 'infant' or a 'young person of either sex'. ["child, n." *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/31619. Accessed 17 February 2023]. Furthermore, Jeffrey Masten points out that a sense of development from boyhood to manhood did not necessarily run in linear, logical fashion in the Renaissance. What constituted a 'boy' in terms of age was a vexed subject, furthermore; folk well into their twenties could still be covered by the sign of 'boy'. [Jeffrey Masten, *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time* (Philadelphia, PA: University of Pennsylvania Press, 2016). See pp. 109-149.

⁵¹⁴ Lisa S. Starks, 'Representing "Ovids" on the Early Modern English Stage' in *Ovid and Adaptation in Early Modern English Theatre* (Edinburgh: Edinburgh University Press, 2020), pp. 1-18 (p. 3).

and identity'.⁵¹⁵ Amidst these flowerings in places where Ovid might not necessarily be expected to flourish, one might say that Stump and *A Larum* are given an Ovidian trans-plant, a non-curative, because open and multivalent, crip/queer transfer of plant-based poetics between poem and play.⁵¹⁶

These readings are vital for the possible embodied selves they produce. This reparative mode of reading, however, should not preclude other, perhaps more 'paranoid', meanings to emerge, based around feelings of nationality.⁵¹⁷ *A Larum for London* suggests that a sub-battle going on between England and Spain is a tussle over the *Metamorphoses*, over metamorphosis itself. Earlier, the play represents Spain as disbelievers in Ovidian transformation: 'That which he hath is his, and none of mine,' Alua is made to jeer, 'vnlesse thou canst transforme vs, and of two | Make but one person' (1241-43). *A Larum*'s final moments do just that, galvanising male bodies into Ovidian flux and fluidity; the Spanish, however, settle Stump's and the Captain's identities firmly into the category of the 'heroic', concluding that there 'neuer liued two more Heroycke spirits' (1649).

Although they are examining a neoliberal context, I thus consider David T. Mitchell's and Sharon L. Snyder's discussion of homo- and ablenationalism to have some conceptual traction with *A Larum*'s context of warring countries. Mitchell and Snyder describe 'homonationalism and ablenationalism' as demonstrating 'the degree to which treating

⁵¹⁵ Robert McRuer and Abby L. Wilkerson, 'Introduction', *GLQ: A Journal of Lesbian and Gay Studies*, 9.1-2 (2003), pp. 1-23 (p. 6).

⁵¹⁶ The excellent and evocative term 'transplant poetics' was introduced to me via Vin Nardizzi's essay: 'Shakespeare's Trans *plant* Poetics: Vegetable Blazons and the Seasons of Pyramus' Face', 19.4 (2019), pp. 156-177. Nardizzi describes his approach as exploring 'early modern visual and poetic traditions [...] that articulate transgender politics and possibilities through a different set of environmental figures. Taken together, those figures cohere into arrangements of plants. I name those arrangements – the individual plant figures and the hybrid bodies they compose – the products of a transplant poetics' (p. 157).

⁵¹⁷ 'Reparative' and 'paranoid' reading are concepts coined by Eve Kosofsky Sedgwick in her essay 'Paranoid Reading and Reparative Reading, or You're So Paranoid, You Probably Think This Essay Is About You,' in *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, NC: Duke University press, 2003), pp. 123-152. Sian Melville Hawthorne summarises succinctly Kosofsky Sedgwick's stance thus: 'Reparative reading opens up the imagination to an anticipation of a different future and a different past, releasing us from the persistent paranoid imperative to fear the worst'. Sian Melville Hawthorne, "'Reparative Reading" as Queer Pedagogy', *Journal of Feminist Studies in Religion*, 34.1 (2018), pp.155-160 (p. 159).

crip/queer people as an exception valori[s]es norms of inclusion'; a nation is able to demonstrate 'a more flexible social sphere [...] that is characterised as exceptional based on the evidence of an expanding tolerance – or, perhaps, even a limited “acceptance” – of formerly marginali[s]ed differences'.⁵¹⁸ To summarise, the extent to which non-normative embodiments (including bodies which desire) are tolerated or accepted by social attitudes or policies can function as a way for nations to shape themselves as that which other nations are not; progressive, tolerant or modern, for example. Non-normativities are thus integral to underwriting sensibilities of national identity. I am not claiming that *A Larum* for London demonstrates any sense of worked-out, official policy through which to shape a national England; however, I do suggest that the play shows us how such strategies might begin to germinate. *A Larum*'s Antwerp, the mirror through which London is supposed to self-reflect, comes in for criticism from Stump, for its 'slumber' (571) and 'sloath' (572) and for the way it treats its wounded soldiers. Railing at the Governor of Antwerp, Stump spits ironically that he know 'your liberall mindes will scorne t'impose, | The sweat of boudie daunger on the brow | Of any man, but you'l reward him for it' (599-602). He implies that a man who 'hath lost his limmes' will not even find the 'harbour [of] a spittle-house' (603-04), soldier's bodies being so unvalued in Antwerp. As Antwerp's gaze is said to avert from the 'lame'd, diseas'd' soldier who '[a]ppeale[s] for succour' (612-13), Stump's words function as a warning for the type of identity and reputation England should seek to avoid. At the same time, Stump remains critical of the type of 'body' that Antwerp has become, admonishing that Spain's sexualised assault, sliding 'naked swards [...] through your weasond-pipes' (575), cannot be resisted with the 'belching puffes, that flye | From your full paunches' (576-77). Employing a word from Old

⁵¹⁸ David T. Mitchell and Sharon L. Snyder, *The Biopolitics of Disability: Neoliberalism, Ablenationalism, and Peripheral Embodiment* (Ann Arbor, MI: University of Michigan Press, 2015), p. 13.

English roots, the ‘weasand’, the throat or windpipe, makes absolutely clear the national threat, providing a stark warning to England of becoming bloated, ‘full-paunched’ and vulnerable.

Despite, therefore, the flourishing of identity positions which I have been reading in the play’s final moments, some bodies are always constructed as more desirable than others. Stump’s flowering can be seen as taking place, as I note above, in response to Spain’s disbelief in transformation. Crip/queer Ovidian bodies rise to the occasion and display a diversity of English masculinities. Earlier, the play has Spain demand gold in an Ovidian fashion. Alva warns:

Eyther from your chestes,
That swell with surfet of your avarice,
Raine downe a larger shewer of fruitfull golde,
Or tender flowring pittie, nere will spring

(1199-1202),

The reference is another violent appropriation of Ovid: Perseus ‘is conceyved | By *Danae* of golden shower through which shee was deceived’ (Golding, IV. 750-51). ‘Conceived’ and ‘deceived’ do heavy lifting: Jove’s ‘golden shower’ is one of the god’s many disguises through which he sexually assaults women.⁵¹⁹ At the end of the play, it is suggested that ‘tender [...] pittie’ *might* take root in the Spanish, although this is far from a safe bet. ‘Oh in remorse of humaine clemency’, Danila soliloquises, ‘My heart (me thinkes) could sigh, my eyes shed teares, | To call to minde and see their misery’ (1620-22). The uncertainty of ‘(me thinkes)’ and conditional tense of ‘could’ are significant in the play’s representation of Spanish identity. Ultimately, Danila concludes, Antwerp’s citizens ‘were wanton and lascivious, | Too much addicted to their private lust: | And that concludes their Martirdoome was just’ (1623-25), reinforcing the warnings made throughout the play about Ovidian embodiments and

⁵¹⁹ Arachne weaves an image of how Jove comes ‘To *Danae* like a shoure of golde’ (Golding, VI. 139) into her web which displays and critiques ‘the lewdnesse of the Gods’ (VI. 164).

vulnerability. Spanish soldiers then go on to suggest that the ‘mangled bodies’ (1634) of Stump and the Captain be dragged ‘at our horses tayles’ as they ‘passe through every towne and village’ (1639-40). Mercy seems to assert itself when Danila puts a stop to the idea, declaring them ‘Heroycke spirits’ (1649) who were only beaten because of lack of military back-up: ‘Had they been strengthned with convenient ayde’, Danila makes clear, ‘We [would have] been beaten from the towne again’ (1646-47). Ultimately, however, Danila has no more respect for ‘mangled bodies’ than his soldiers do; for Spain, disability remains punishment rather than potentiality when Danila threatens to ‘lop [the] arme off’ anyone who dares touch Stump’s and the Captain’s bodies (1643). In the play’s concluding moments, stumps are represented as a way for Spain to maintain order even within its own military ranks, disability ‘an avenue for policing, surveilling, and security[s]ing deviant bodies’.⁵²⁰ *Larum* hints that any Spanish pity is scratched from meagre ground, an extraordinary, anomalous event rather than a deeply rooted facet of the nation’s character. Thus, the dialogue emphasises that although Stump and the Captain will be buried honourably, this action contrasts with the ‘ten thousand others, | Reft by our swords, and left unburied’ (1655-56). The play suggests that the Spanish change little; on the other hand, the play harnesses the ‘pittie’ of Stump and the Captain’s death to present the flexibility of the English self, the flowering of Ovidian residues that I have been reading in crip/queer ways.

Ovid’s *Metamorphoses* thus show how drama might fashion national identities through queer/crip embodiments. Who uses, and how, discourses of ‘shapes transformed to bodies strange’ (Golding, I. 1) is a matter of national interest, an opportunity to fashion English and Spanish identities into which crip/queer bodies become recruited as supports and prostheses. This does not mean that the Ovidian residues I see flourishing forth through Stump are not of

⁵²⁰ Jasbir K. Puar, *The Right to Maim: Debility, Capacity, Disability* (Durham, NC & London: Duke University Press, 2017), p. 81.

queer/crip value. As Dan Goodley writes, even ‘regulated selves might [...] offer embodied alternatives’ that enable the ‘subversive, unruly and enabling aspects’ of non-normative embodiment to emerge.⁵²¹ I maintain that there are gains in England’s use of an Ovidian Stump: the sense that the discourses of the hero and the Ovidian lover are indeed compatible; the sense that early modern ‘friendship’ can be intimate and erotic and/or platonic; and the sense that queer/crip bodies are a part of the human spectrum of feelings, passions and emotions are all potentially vital connections that readers can make with this play. As Louis Montrose argues, cultural presences, in my chapter’s case, the presence of Ovid’s *Metamorphoses*, shape a ‘play’s imaginative possibility’ in ways that move beyond drama being an ‘inert product of [early modern] culture’. Rather, Montrose maintains, a play can become ‘a new *production* of [early modern] culture, enlarging the dimensions of the cultural field and altering the lines of force within it’ (emphasis in original).⁵²² What kinds of new cultures an Ovidian Stump might produce through this play is, however, complicated. The ‘enlargements’ that I have been reading in the play’s proliferation of Ovidian identities in its last few moments should sit in tension with, rather than occlude, other complexities. The play only allows the Ovidianism which seems to flow through Stump’s blood to be released once his national duty and his narrative purpose has been satisfyingly served. Even in a four-hundred-year-old play, therefore, the questions that homo- and ablenationalism ask are significant. What kinds of *work* in the service of power and the state might some bodies have to undertake in exchange for legibility and/or existence?

Stump’s earlier railing anger at Champaigne, the play’s English Governor, demands to know why it is that a ‘swettie Cobler, whose best industrie, | Is but to cloute a Shoe, shall haue

⁵²¹ Dan Goodley, *Disability Studies: An Interdisciplinary Introduction* (London: Sage, 2011), pp. 160-161.

⁵²² Louis Montrose, “‘A Midsummer Night’s Dream’ and the Shaping Fantasies of Elizabethan Culture: Gender, Power, Form’ in *New Historicism & Renaissance Drama*, ed. by Richard Wilson and Richard Dutton (Essex: Longman, 1992), pp. 109-130 (p. 113).

his fee' (609-610) while 'lame'd, diseases'd, or distrest' (612) soldiers are invisible. The play's Ovidianism widens the scope of Stump's question, allowing us to ask 'who gets left behind' even when more options for identity seem to emerge. Spain's reiterated warning at the end of the play about the 'wanton' Antwerp, for instance, echoes Stump's own criticisms of the city's inhabitants. Having been represented in embodied terms through the play, Antwerp's contours remain less desirable than those offered in the flowerings of Thisbe, Pyramus, Apollo, Hyacinthus or Ajax. The memory of Pentheus' bleeding limbs, too, linger in the play as terrifying Ovidian 'stumps' to keep the queerness of gender transgression at bay. While the play's Ovidian allusions might appear straightforward, therefore, the *Metamorphoses* is a prosthesis that navigates borderlands between possibility, transgression and reparative reading on one hand; on the other, it illuminates the disciplining of the contours of some bodies over others.

The Ovidian Tongue and Crip/Queer Metamorphosis.

This chapter's primary textual focus began with *Look About You*'s relationship to 'stumps' and the tongue, to legs and language. *A Larum for London* brings the chapter's argument full circle in a way: the same kinds of issues surface as *Look About You*. That play, to recall, calls for materials to 'bind' and staunch the flow of stumps, but ultimately manages to divert any actual amputations, ending its narrative on a unified note with the word 'one'. The play has seen fit to banish Redcap's 'stumps', the slippery significations located in both legs and tongue, and ends its narrative on the word 'one'. The word's *roundness* seems reassuring, a circular shape not only located in the initial 'o' (or 'O') but in the image of wholeness, of ends fused together and sealed that the word suggests. To what degree the play banishes stumps, however, is questionable. The roundness of 'one' seems to me not altogether unlike the smoothness of the stump. The so-called 'monstrous childe' of Much Horkesleye, discussed earlier in the chapter, possesses at least one stump of which the author specifically notes that 'the ende [...] is

rounde'. That broadsheet's prose section which describes the materiality of the child's body commences with a vast illuminated letter 'O'. Towering in proportion to the cramped text and equivalent in height to seven lines of print, the huge roundness of this printed 'O' is another form of the excess of stumps represented in the sheet's prose and image; indeed, the illumination queers/crips the boundaries between text and image. The way the stumps of the child represent reproductive normativities, 'begot out of matrimony, but borne in matrimonye', should not be forgotten, either. The absence of a tongue suggests yet another 'O'; however, this is no impediment to the child's future. He takes drops of nourishment and, as I said earlier, is fully expected to live. With all this 'roundness' about, *Look About You*'s supposed expurgation of Redcap's 'stumps' seems a less secure prospect than the sign 'one' might in fact be able to signify.

What seems solid, reassuringly whole, heteronormative and able-bodied at the end of *Look About You* does not hold. In 'one', there is not the stability of 'never-changing characters'; rather, language dissolves normativity and tidy conclusions into queer/crip stumps. This 'pleasant commodie' has more in common with *A Larum for London* than might be at first apparent. As Stump and the Captain's bodies bleed, they find 'sweet affinity' both with each other and with Ovidian myths associated with trees and plants: Pyramus and Thisbe's mulberry tree; the hyacinth of Hyacinthus and Ajax. Stump and the Captain can therefore be read as woodland or woody material. Nardizzi's work on this play, which has already helped shape my thinking in this chapter through the insight that 'stump' is a site of ambiguous, slippery signification, is again helpful here. With help from disability and ecocritical studies, Nardizzi extends the insight that Stump's 'stump' represents both wooden prosthesis and amputated flesh into the argument that *all* bodies share the feature of woodenness.⁵²³ Nardizzi's contention

⁵²³ Vin Nardizzi, 'The Wooden Matter of Human Bodies: Prosthesis and Stump in "A Larum for London"' in *The Indistinct Human in Renaissance Literature*, ed. by Jean E. Feerick and Vin Nardizzi, p. 121.

works out from his and Jean E. Feerick's broader discussion of the way that early modernity understands humans as constructed via a system of tripartite souls. Briefly, the key point of their argument is that as humans are embodied with the same souls as animal and vegetal matter, they cannot 'escape the ties that bind [them] to these other ensouled life-forms, since they share any number of attributes'.⁵²⁴ My reading of the signs of Stump's and the Captain's 'affinity' with Ovidian trees and plants, things that 'doth flourish', contributes to Nardizzi's work, suggesting not just that Stump and the Captain are illuminated in all their glorious indeterminacy between flesh and blood and woody stump-ness but that this bodily flux cannot be separated from the Ovidian. Bodies melt and flow into specifically Ovidian woodiness and tingle with the intimacies of these myths: the longing of Pyramus and Thisbe; the tender loving care of Apollo for Hyacinthus; the steel slicing the flesh of the hero Ajax, and his becoming-one with an already queer/crip, delicate flower. In the 'woodiness' of it all *A Larum* dissolves, much like *Look About You*, into 'stump' and foregrounds the discursive afterlife of the queer/crip: they persist in multiple ways.

Both plays demonstrate that language makes it impossible to seal off stumps, even in a play like *Look About You* where the danger seems explicitly removed on orders from the king himself. Given the disorder that Redcap's tongue represents in that play and the way the tongue cannot be separated from the legs via 'stumps', I find it intriguing that Stump's final word in *A Larum* is 'tung' (1608). It is fitting that the sign which comes from Stump's 'latest [last] gasp' (1608) is an amputated and scrambled version of the 'tongue' which appears elsewhere in the playscript (957; 971). Perhaps it is a crip sign on the page alone, or perhaps it gives an indication of how the actor delivered the final word; maybe it becomes truncated on the stage as it is on the page, cut off by the acted death. I think it intriguing to wonder if the 'last gasp'

⁵²⁴ Jean E. Feerick and Vin Nardizzi, 'Swervings: On Human Indistinction' in in *The Indistinct Human in Renaissance Literature*, ed. by Jean E. Feerick and Vin Nardizzi (Basingstoke: Palgrave Macmillan, 2012), pp. 1-12 (p. 3).

is a phrase the actor might have glided by or if it too is materialised in performance and what it would sound like: a final jerk of breath, perhaps, lines disrupted by uneven breathing. In Stump's last moment, the rhythm of his last gasps might reflect the rhythms of his prosthesis, breath and words becoming as wooden as everything else. Between the sixteenth and eighteenth centuries, the *OED* informs, a quotidian phrase was to *wear something to the stumps*.⁵²⁵ While what happened on stage in 1599 is gone for us, on the page of the 1602 quarto, the 'tung' is literally and graphically worn to its stumps; it is, therefore, wooden, prosthetic, amputated and halting at the same time as it is flesh, blood and eloquence.

Furthermore, the unpredictability of language can be understood as a form of *wood* itself. Although their meanings derive from different etymological roots, the senses of *wood* as trees or plant material, and as adjective or adverb meaning 'insane', 'fury', or '[g]oing beyond all reasonable bounds; utterly senseless; extremely rash or reckless [or] wild' crossed over in shared premodern spellings such as *wod*, *wodd*, *woodde* or, indeed, *wood*.⁵²⁶ Biological material and social meaning thus intersect in these shared signs; moreover, they challenge *A Larum*'s ending more, pushing the crip/queer possibilities into even more dangerous places. If Stump and the Captain become ever woodier, melting into the material of prostheses, stumps and Ovidian myths of plants and trees, what is the *real* difference between this flux and the tale of Pentheus and his mother foregrounded earlier in the chapter? The sheer excess of Book III's followers of Bacchus, the 'drunken woodness' (Golding, III. 677) that Pentheus sees, ends in the queer generational tearing of limbs and the creation of his own 'maimèd corse' (III. 911). In the shared signs of wood, stumps, excess and blood in both Pentheus' myth and *A Larum*'s transformation, the differences between the pleasurable and the terrifying and grotesque

⁵²⁵ "stump, n.1." *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/192144. [Accessed 19 February 2023].

⁵²⁶ See: 'wood, adj., n.2, and adv.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/230008; 'wood, n.1.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/230005. [Accessed 19 February 2023].

become less clearly held in place through language. Signs break down and de-compose more and more; both *A Larum*'s pleasures and Pentheus' pain come from the sense of woodness that goes 'beyond all reasonable bounds': of language, of behaviour, of embodiment. Book III of the *Metamorphoses* ends with the terrified Thebans offering up 'sweet frankincense' (Golding, III. 920) as appeasement to Bacchus. Once again, sweetness mixes with other odours, offering a reminder that all things, in language at least, intermix. If the 'genuinely Ovidian' is to be found 'in the curious mixture of tones' and intermixed 'complexities of the *Metamorphoses*',⁵²⁷ *A Larum for London* could hardly be more authentically Ovidian. Indeed, it is the breaking of boundaries, the 'woodness' of the tongue that I carry forward into the final chapter of the thesis.

⁵²⁷ Charles and Michelle Martindale, *Shakespeare and the Uses of Antiquity*, p. 55; p. 56.

Chapter Five

Roots, Stumps and Fragments: Excising Ovid in the Seventeenth Century

In Chapter 4, I argued through *A Larum for London* that Ovid's *Metamorphoses* enables a consideration of English crip/queer masculinities staged in the late 1590s. Although I noted the ways in which Ovidian embodiment is implicated in shaping national identities and establishing binaries oppositions, *A Larum for London* is also able to adopt Ovid as a pleasurable prosthesis, challenging, undoing and presenting variable options for masculine embodiments and identities. After Vin Nardizzi's ecocritical work, I suggested that Ovid ends up a vital semiotic system, a hinge between body and world, through which the play can access and stage the pleasurable fluxes, flows and metamorphoses which displace simplistic binaries such as self/other, body/world, non/human, dis/abled, flesh/wood. Furthermore, in wearing down the 'tong' to the stumps, perhaps even national differences and identities might become, in the end, part of the world/body's elemental fluxes, flows and rhizomatic movements. Through the movement of 'stumps', my thesis now turns to the city comedy, *The Fair Maid of the Exchange*, thought to be first performed 1601-2 and first printed in 1607.⁵²⁸ Like *A Larum for London*, *Fair Maid* has had somewhat of a critical jump-start through the interest paid by early modern disability studies scholars to non-normative embodiment.⁵²⁹ After a discussion

⁵²⁸ 'The Fair Maid of the Exchange', *Folger Shakespeare Library: A Digital Anthology of Early Modern English Drama*. Online. < <https://emed.folger.edu/fme> > [Accessed 23 January 2023]. In 2019, the play was modernised and edited by Genevieve Love, and published as part of *The Routledge Anthology of Drama*, ed. Jeremy Lopez (London: Routledge, 2019).

⁵²⁹ In 2017, the play had its first performance for more than 400 years by the American Shakespeare Center in Virginia, USA. James S. Lambert's review of this production draws attention to the play's foregrounding of disability, as well as providing a vibrant, if broad, sense of the play's major plot points [James S. Lambert, 'The Fair Maid of the Exchange – Review', *Shakespeare Bulletin*, 36.1 (2018), pp. 183-188]. For some criticism of the play see, e.g., "'More Legs Than Nature Gave Thee': Performing the Cripple in *The Fair Maid of the Exchange*", *ELH*, 82.2 (2015), pp. 491-519; Naomi Baker, 'Happy, and without a name': prosthetic identities on the early modern stage', *Textual Practice*, 30.7, (2016), pp. 1309-1326; Lindsey Row-Heyveld, 'Crutches and Cripistemology in "The Fair Maid of the Exchange"' in *Object Oriented Environs*, ed. by Jeffrey Jerome Cohen and Julian Yates (Earth: Punctum Books, 2016), pp. 113-121; Lindsey Row-Heyveld, *Disassembling Disability in Early Modern English Drama* (Cham: Palgrave Macmillan, 2018); Genevieve Love, *Early Modern Theatre and the Figure of Disability* (London and New York, NY: Bloomsbury Publishing Plc., 2019); Susan Anderson,

of this play's Ovidian (and anti-Ovidian) aspects, which have been largely unaccounted for by disability studies scholarship, I align *Fair Maid's* Cripple with the figure of Thersites in William Shakespeare's *Troilus and Cressida* (?1600-1603; printed 1609) and to Thomas Heywood's version of Thersites in the final two plays of his mythological *Ages* quintet, Parts 1 and 2 *The Iron Age*. This chapter continues to not only consider what Ovid says about crip/queer representations but what those representations tell us about the early modern period's changing relationships to Ovid.

The Ovidian stumps implied in *The Fair Maid of the Exchange* signal a noticeably different tone toward Ovid than does *A Larum's* Stump. The title page of this city comedy advertises 'the pleasaunt Humours of the Cripple of Fanchurch',⁵³⁰ a promise distinctly out of joint with the punitive Philomela-like glossotomy threatened by Bowdler, Cripple's abrasive companion: 'I'll cut out that venomous tongue of thine one of these days',⁵³¹ Cripple is warned.⁵³² Shortly after, irked by Cripple's mocking of his virility, Bowdler enquires as to when Cripple intends to 'spit out this serpent's tongue' (2.2.68). In Bowdler's explicit foregrounding of the serpentine tongue's excision, Ovidian stumps hang heavily over the scene. As if Bowdler's first reference were not enough to summon the image of Philomela, those familiar with Golding's Ovid might also recall the disturbing images when her tongue, brutally

'Limping and Lameness on the Early Modern Stage' in *Performing Disability in Early Modern English Drama*, ed. by Leslie C. Dunn (Cham: Palgrave Macmillan, 2020), pp. 185-207; Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater* (Ithaca, NY & London: Cornell University Press, 2021).

⁵³⁰ Anonymous, *The Fair Maid of the Exchange* (London: 1607). Online. EEBO. [Accessed 20 October 2019]. The play was reprinted in 1625 and 1637; the title pages of these two later editions change the play's subtitle to declare 'the merry humours and pleasant passages of the Cripple of Fanchurch'.

⁵³¹ Anonymous, *The Fair Maid of the Exchange*, ed. by Genevieve Love in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez (London: Routledge, 2019), pp. 816-881 (2.2.20-21). All further references are to this edition of the play and will be provided in the body of the thesis by act, scene, and line number(s).

⁵³² The full line reads 'Well, thou art a Jew, sirrah. I'll cut out that venomous tongue of thine one of these days' (2.2.20-21). Love's introduction to this edition of the play (pp. 816-818) draws attention to Bowdler's anti-Semitic slurs toward Cripple. I in no way wish to displace this reading; however, Bowdler also undeniably directs explicitly ableist epithets toward Cripple and, as with many punitive and oppressive discourses designed to maintain hierarchies, these words overlap marginalised positions and can be read in multiply freighted ways. Bowdler's anti-Semitic comment which threatens mutilation is thus entangled with disability related issues.

removed by Tereus' pincers, lies 'quivering on the ground' (Golding, VI. 711). 'The stumpe whereon it hung', Golding's reader is informed, '[d]id patter still' (710-711), while its disjoined section continues to 'wriggle to and fro' on the ground as 'an Adder's tayle cut off doth skip a while' (Golding, VI. 714, 713). Of course, thinking back to 1594 and where the thesis began with Shakespeare's Lavinia, the amputated tongue on the Renaissance stage is a spectacle not unheard of. In addition to Lavinia, Thomas Kyd's *The Spanish Tragedy* (perf. 1592)⁵³³ shows Hieronimo biting out his own tongue (4.4.191 s.d.). Alanna Skuse points out that 'loss or damage to the tongue' is found in 'numerous late-sixteenth and early-seventeenth-century plays', functioning as more or less successful ways of punitively removing agency.⁵³⁴ I focus here on *Fair Maid of the Exchange* as it is a play taken up by disability studies scholars who have yet to address the play's attention to tongues, and as the play seems to want to articulate a specific relation to Ovidian patterns and cultural and textual influences. Indeed, Lynn Enterline's assessment of the relationship between Ovidian myth and embodiment provides a outline from which to proceed:

As the story of Philomela's tongue should make clear, an important hallmark of Ovidian narrative – by which I mean not only Ovid's poem but also the many European texts that borrow from it – is its unerring ability to bring to light the often occluded relationship between sexuality, language, and violence.⁵³⁵

While the tongue is not the most obvious place in the body to begin discussing a play in which a disabled, crutch-using character is prominently foregrounded, this violent image of 'stumps'

⁵³³ The play is dated to 1592 via Henslowe's *Diary*; however, J. R. Mulryne suggests it may have been in performance even earlier than this. ['Introduction' in Thomas Kyd, *The Spanish Tragedy*, ed. by J. R. Mulryne, New Mermaids edn. (London: A&C Black Publishers, 1989), pp. xi-xxxiv (pp. xxx-xxxi).]

⁵³⁴ Alanna Skuse, 'Biting One's Tongue: Autoglossotomy and Agency in "The Spanish Tragedy"', *Renaissance Studies*, 36.2 (2021), pp. 278-294 (p. 282).

⁵³⁵ Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge: Cambridge University Press, 2004), p. 2.

allows me to enter the play through an Ovidian image and pursue in more detail *Fair Maid's* queer/crip Ovidian connections, which extend beyond any one body in the play's world.

While minor references to Ovidian residues in the play crop up from time to time,⁵³⁶ these go generally undiscussed in any real depth. In the play's representation of the up-and-coming city of London, however, something Ovidian remains planted. If the name of the eponymous 'fair maid', Phyllis Flower, is a rather generic way of signifying tropes of feminine delicacy amidst the economic and sexual swirls of city life, her friend and co-worker Moll Berry is a constant reminder of Ovid's rootedness throughout, her name punning on the mulberry tree in Book IV of the *Metamorphoses*. Minor character Fiddle makes the pun crashingly clear, hastening 'after yon mulberry' as he follows Moll's father, Master Berry, offstage.⁵³⁷ The roots of Ovid's mulberry tree, as Chapter 4 noted, soak up the blood of frustrated lovers and the tree's reproduction becomes forever altered, the hue of the fruits transforming from white to dark purple. The allusion in the Berrys' name can thus provoke a consideration of how this play is rooted in, and influenced by, Ovidianism. When Fiddle is later asked to provide an assessment of the nature of Cripple's character, he holds his audience on tenterhooks, asking them to 'attend, you hills and dales, and stones so quick of hearing: this cripple is - ' (2. 2. 172), before swerving and offering the anti-climax that Cripple is an 'honest man' (2. 2. 174). Fiddle is using part of the speech given to Medea in Book VII of the *Metamorphoses*, which in Golding's rendition begins by apostrophising the 'airs and winds, ye elves of hills, of brooks, of woods alone' (Golding, VII. 265).⁵³⁸ Given that *Fair Maid* also

⁵³⁶ For example, two sources which I draw upon later in the chapter are: Lindsay Ann Reid, 'Two Echoes of "Euphues" in "The Fair Maid of the Exchange"', *Notes and Queries*, 62.2 (2015), pp. 236-238; Laetitia Sansonetti, 'Out-Oviding Ovid in Shakespeare's "Venus and Adonis"' in *The Circulation of Knowledge in Early Modern English Literature*, ed. by Sophie Chiari, (Farnham: Ashgate Publishing Ltd., 2015), pp. 175-187.

⁵³⁷ Anonymous, *The Fair Maid of the Exchange*, ed. by Genevieve Love in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez (London: Routledge, 2019), pp. 816-881 (2.2.190). All further references are to this edition of the play and will be provided parenthetically in the main text by act, scene, and line number(s).

⁵³⁸ Shakespeare also uses the same speech for Prospero in *The Tempest*, beginning 5. 1. 33. However, Shakespeare's play was not staged until late 1611 and is believed to have been written around 1601-2; this, then

offers up three brothers, Frank, Anthony and Ferdinand, who share a surname, Golding, with the translator of early modern England's only complete, versified and published vernacular *Metamorphoses* at the time, it is likely Fiddle is nodding mischievously in the direction of this translation.

It has not escaped scholars that it is 'unusual' within early modern theatrical tropes and traditions of disability that Cripple works for a living.⁵³⁹ Moreover, Cripple's day job is highly skilled; he is a pattern drawer in a shop in London's Royal Exchange, providing the designs and outlines of patterns on cloth which will be stitched or sewn in place by sempsters such as Phyllis Flower and Moll Berry.⁵⁴⁰ Scholars have also noted that Cripple arranges the narrative of the play, helping suitors toward the objects of their desire and, indeed, re-arranging some of the female characters' desire. He is thus often recognised as the 'closest thing to a governing agency that the play allows',⁵⁴¹ and his skill at textile work has been linked to his arrangements of the plot as the play seeks 'a regular and pleasing sequence and form'.⁵⁴² With my comments about the rootedness of Ovid in mind, however, I wish to further suggest that Cripple's official work represents something about the play's own awareness of its textuality and the narrative patterns which shape it. Indeed, Cripple's work as a patterner, in all senses of the word, is in keeping with Marion Trousedale's discussion of the early modern period's imitation of classical texts. Trousedale argues that these texts function:

is not where Fiddle has encountered the speech. See: <https://www.rsc.org.uk/the-tempest/about-the-play/dates-and-sources.htm> [Accessed 1 February 2023]. David Lindley states that 'Shakespeare drew on Golding's translation in composing his own version of [Medea's] speech'; he also states that 'a significant number' of Shakespeare's 1611 audience would recognise the speech's origins due to 'the prominence Medea's speech had both in the literature of magic and on the stage'. David Lindley, 'Introduction' in William Shakespeare, *The Tempest*, The New Cambridge Shakespeare (Cambridge: Cambridge University Press, 2002), pp. 1-83 (p. 28).

⁵³⁹ Genevieve Love, *Early Modern Theatre and the Figure of Disability*, p. 41.

⁵⁴⁰ Jean E. Howard, *Theater of a City: The Place of London Comedy, 1598-1642* (Philadelphia, PA: University of Philadelphia Press, 2007), p. 64.

⁵⁴¹ Jean E. Howard, *Theater of a City: The Place of London Comedy, 1598-1642*, p. 65.

⁵⁴² Genevieve Love, *Early Modern Theatre and the Figure of Disability*, p. 50.

less as source in [a modern] sense than as model in which pattern was both copied and concealed. It was not a case of the goods of one container being selectively put into a different container with a little extra added [...] Rather the sense of pattern suggests a tracing...⁵⁴³

Trousdale's language of 'tracing' thus chimes with Cripple's work in the Exchange. As Juana Green explains, pattern drawers would trace designs onto paper, before pricking the outlines. The design would be transferred to fabric using a powdered substance such as chalk pounded through the perforated designs; this could be blown away afterwards, although some early modern textiles still bear traces of the 'enigmatic figure' of the pattern drawer.⁵⁴⁴ Thus brought into dialogue with Trousdale's classical tracings, Cripple's work suggests a starting point for considering the Ovidian residues still legible within the play. *Fair Maid's* foregrounding of fabrics perhaps tends to overshadow the play's concerns with *textuality*; however, as I also pointed out in Chapter 1's discussion of 'warp', texts and textiles can of course never be fully separated thanks to their shared Latin root *texere*. It is therefore just as apt to consider what else is being textually woven aside from the explicit representation of fabrics; this includes how Ovid becomes part of the play's patterns.

Working out from the Philomela-like tone with which this chapter began, however, the play suggests a relationship with Ovid best summed up as 'complicated'. In the busy, thriving economic space of *Fair Maid's* London, Ovid, and texts like his, seem old fashioned, out of time, out of place. This is not altogether a surprise given that the 1590s are usually framed as the high-water mark of Ovidian popularity;⁵⁴⁵ the ornamental, decorative, languid and erotic

⁵⁴³ Marion Trousdale, 'Recurrence and Renaissance: Rhetorical Imitation in Ascham and Sturm', *ELR*, 6 (1976), pp. 156-179 (p. 158).

⁵⁴⁴ Juana Green, "'The Sempster's Wares': Merchandising and Marrying in the Fair Maid of the Exchange (1607)", *Renaissance Quarterly*, 53.4 (2000), pp. 1084-1118 (p. 1093).

⁵⁴⁵ Jeanne Addison Roberts observes that as enthusiasm for Ovid wanes in the period, metamorphic and transformative tropes lose their appeal. Metamorphosis, argues Roberts, 'pose[s]] a basic threat to comedy since the changes are nearly always for the worse'. [Jeanne Addison Roberts, 'Horses and Hermaphrodites: Metamorphoses in "The Taming of the Shrew"', *Shakespeare Quarterly*, 34.2 (1982), pp. 159-171 (p. 160).

Ovid is perceived as somewhat dated thereafter as literary and dramatic tastes and fashions shift.⁵⁴⁶ Ben Jonson's *Volpone* (first performed 1606; printed 1607), for instance, suggests that Ovid is still a presence but is not an inexhaustible compendium of erotica. Jonson's titular character suggests darkly to his unwilling (and already married) love interest Celia that 'we, in changed shapes, act Ovid's tales, | Thou like Europa now, and I like Jove' until the pair 'have quite run through, | And wearied all the fables of the gods. | Then will I have thee in more modern forms'.⁵⁴⁷ It is thus not uncommon for scholars to suggest a sceptical turn where Ovid and mythology are concerned around the turn of the seventeenth century.⁵⁴⁸

William Keach's account puts forward that in plays such as Shakespeare's *A Midsummer Night's Dream* (pub. 1600) and in earlier erotic narrative poems a satirical and parodic edge toward Ovid is already in evidence; this, Keach says, begins to intensify over time. He summarises 'two main currents in late Elizabethan literature':

The first, more common in drama, epigram, and prose than in formal verse satire, marks the beginning of what will become a major genre in later seventeenth-century literature: burlesque and travesty of classical myth. The second current is centered in one of the dominant preoccupations of formal verse satire in the late 1590s: violent denunciation of lust and of erotic poetry allegedly intended to titillate the sexual appetite.⁵⁴⁹

⁵⁴⁶ Charles and Michelle Martindale, *Shakespeare and the Uses of Antiquity* (London: Routledge, 1994), p. 82.

⁵⁴⁷ Ben Jonson, *Volpone, or The Fox*, ed. by Michael Jamieson, Penguin Classics edn. (London: Penguin, 1985). Act 3, Sc. 2, ll. 221-22, 224-26. For a disability studies reading of Jonson's city comedy, see Simone Chess, 'Atypical Bodies: Constructing (Ab)normalcy in the Renaissance' in *A Cultural History of Disability in the Renaissance*, ed. by Susan Anderson and Liam Haydon (London: Bloomsbury Academic, 2020), pp. 19-39 (see pp. 29-31). In this scene, Celia's response, interestingly, is a more modern variation on Ovidian maids such as Daphne or Syrinx who call upon the gods to disable them in order to, supposedly, dampen the rapacious desire of men. 'Do me the grace to let me 'scape', Celia pleads (3. 2. 244); 'Rub these hands | With what may cause an eating leprosy, | E'en to my bones and marrow; anything | That may disfavour me' (3.2.254-57).

⁵⁴⁸ Dymrna Callaghan, 'The Book of Changes in a Time of Change: Ovid's "Metamorphoses" in Post-Reformation England and "Venus and Adonis"' *A Companion to Shakespeare's Works, Volume IV: The Poems, Problem Comedies, Late Plays*, ed. by Richard Dutton and Jean E. Howard (Malden, MA & Oxford: Blackwell, 2003), pp. 27-45 (p. 42).

⁵⁴⁹ William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe and Their Contemporaries*, p. 121.

Given Keach's analysis, *Fair Maid's Cripple* has been bequeathed an intriguing inheritance in the play: a library of textual fragments from a mysterious London poet described as '[s]harp-witted, bitter-tongued, his pen of steel', a writer whose 'ink was tempered with the biting juice, | And extracts of the bitterest weeds' (3.2.96-98). Amongst other genres, this poet clearly tried his hand at satire; John Weever's *Faunus and Melliflora, or, The Original of our English Satyres* (1600), for instance, describes the 'Satyres jerking sharp fang'd poesie, | Lashing and biting *Venus* luxurie, | Gauling the sides of foule impiety' and '[s]hooting out sharp quills in each angry line'.⁵⁵⁰ Satire and the non-normative body, as Weever's poem also explicates, have a long history. Elizabethans could confuse 'satire' or its alternative spelling 'satyre' with 'satyr', conflating the mode of poetry and the ancient Greek performances known as satyr plays by figures supposedly half human, half goat.⁵⁵¹ Thus, Anne Lake Prescott notes the embodied movement and rhetorical posture of satirical poesis, arguing that as 'satyrs are disreputable, "satyres" may legitimately taunt and prance: their very indecency keeps decorum'.⁵⁵² Cripple's attitude toward the poetry he is bequeathed, however, is fairly lukewarm; he deems much of his inheritance work which 'durst never visit Paul's churchyard' (3. 2. 105), that is, would never make it into print or be sold. Cripple does, however, curate a small collection of various genres the poet has written; some 'songs and ditties, | And here and there a hungry epigram' (3.2.107-108), which he uses to construct documents to assist London's suitors in their efforts at courtship. Thus revealing himself as somewhat of a discerning handler of texts and with a

⁵⁵⁰ John Weever, *Faunus and Melliflora Or, the Original of our English Satyres* (London: Valentine Simmes, 1600), Sig. F3r. All further references to this text are to this edition and will be provided parenthetically in the main text.

⁵⁵¹ Weever takes up this confusion to provide an aetiology of satire, describing how the goddess Diana, annoyed that one of her nymphs, the titular Melliflora, has married, transforms the child Melliflora is pregnant with into half goat, half human. When the child grows too big for her womb, Melliflora is forced to undergo a caesarean delivery; the child springs out and darts into the woods where he eventually reproduces. Satyrs find their way to England upon its mythical founding by Brutus, and Diana asks Jove for them to 'evermore be utter enemies | To lovers pastimes, sportful veneries' (F3r).

⁵⁵² Anne Lake Prescott, 'The evolution of Tudor satire' in *The Cambridge Companion to English Literature 1500-1600*, ed. by Arthur F. Kinney (Cambridge: Cambridge University Press, 2000), pp. 220-240 (p. 221).

venomous tongue and a satirical inheritance to boot, Cripple and the generic shape of the city comedy are a perfect fit for each other: satire and the city comedy go hand in hand,⁵⁵³ lampooning the perceived greed, lust, licentiousness, acquisitiveness, cheating and swindling that goes on in rapidly developing urban spaces.⁵⁵⁴ But Cripple's textual savvy is an important point to note, for as some critics argue, language and texts powerfully shape the city comedy genre. Gale H. Carrithers, for instance, argues that this genre represents the most powerful and *able* figures as those who are adept with texts, 'literally unawed at any document'.⁵⁵⁵ Heather C. Easterling builds on such work to argue that Jacobean city comedies dramatise complex tensions across the social landscape to do with the vernacular tongue. Language in these plays, argues Easterling, is 'a battleground' and 'social interactions [are] loaded skirmishes between different levels of linguistic facility and sophistication'.⁵⁵⁶ *Fair Maid* stages such 'skirmishes' throughout its narrative; the one in which I am obviously most interested involves Ovid.

One of the suitors who requires Cripple's advice is Frank Golding, seeking aid in wooing Phyllis Flower (which his two brothers are also trying to do). The play has set up complicated bonds of loyalty in its first scene: Cripple tries to save Phyllis and Moll from a sexual attack on the public highway, for which Phyllis falls in love with Cripple (unrequited); the attackers return a second time and snatch away Cripple's crutches: all three are rescued by Frank Golding, whose able-bodied masculinity is immediately imprinted on the scene. Cripple is beholden to Frank for his aid, hence he promises to help him woo Phyllis (and, perhaps, to redirect Phyllis' desires away from himself). In order to help Frank in his project, Cripple offers

⁵⁵³ John A. Twynning, 'City Comedy' in *A Companion to Renaissance Drama*, ed. by Arthur F. Kinney (Oxford: Blackwell Publishers, 2002), pp. 353-366 (p. 356).

⁵⁵⁴ Wendy Griswold, *Renaissance Revivals: City Comedy and Revenge Tragedy in the London Theatre, 1576-1980* (Chicago, IL & London: University of Chicago Press, 1986), pp. 14-25.

⁵⁵⁵ Gale H. Carrithers, Jr., 'City-Comedy's Sardonic Hierarchy of Literacy', *Studies in English Literature, 1500-1900*, 29.2 (1989), pp. 337-355 (p. 350).

⁵⁵⁶ Heather C. Easterling, *Parsing the City: Jonson, Middleton, Dekker, and City Comedy's London as Language* (New York, NY & London: Routledge, 2007), p. 52.

up letters to be delivered to Frank's brothers; they will appear to be from Phyllis and will reject Ferdinand and Anthony unequivocally. Frank enquires if these letters are of Cripple's own writing, and Cripple teases Frank, asking him,

Why, think'st thou that I cannot write a letter,
Ditty, or sonnet with judicial phrase,
As pretty, pleasant, and pathological,
As the best Ovid-imitating dunce
In all the town?

(3.2.83-87)

Cripple admits almost immediately that he 'canst not' (3.2.89) produce such inventions of his own, the play's first suggestion that it bears textual patterns as well as those on textiles. He explains to Frank that he *could* use the collection of texts if he so desired to 'make an extemporal ditty' (3. 2. 113) on any topic so convincing that 'all would judge it, and report it, too, | To be the infant of a sudden wit, | And then were I an admirable fellow' (3. 2. 116-18). The play thus takes its time establishing Cripple's expertise with texts as well as textiles; moreover, it suggests these texts as potential prostheses, assistive devices that can be assumed or removed in order to navigate a social context, for example, homosocial gatherings. The references to 'dexterity' and being 'admired' (3. 2. 91) convey a sense of what queer and disability studies conceptualise as 'passing',⁵⁵⁷ a term which describes the concealment of impairments or disabilities in order to appear 'normal' depending on the rules and conventions of certain contexts.⁵⁵⁸ As Jeffrey Brune and Daniel Wilson point out, however, the visibility of physical disability often frustrates strategies of passing, and therefore alternative strategies are harnessed in order to suggest that an individual is 'not, after all, really disabled'.⁵⁵⁹ Cripple's

⁵⁵⁷ Mark Sherry, 'Overlaps and Contradictions Between Queer Theory and Disability Studies', *Disability & Society*, 19.7, (2004), pp. 769-783 (pp. 773-74).

⁵⁵⁸ Jeffrey A. Brune and Daniel J. Wilson, 'Introduction' in *Disability and Passing: Blurring the Lines of Identity*, ed. by Jeffrey A. Brune and Daniel J. Wilson (Philadelphia, PA: Temple University Press, 2013), pp. 1-12 (p. 1).

⁵⁵⁹ Jeffrey A. Brune and Daniel J. Wilson, 'Introduction' in *Disability and Passing: Blurring the Lines of Identity*, p. 5.

texts function in such a way: they do not disguise the shape of his body (which in the play is rather mysterious anyway; the reader of the playscript only really knows that Cripple uses crutches); however, they could operate to subvert others' assumptions and discomforts about disabled bodies infiltrating 'normative' spaces. The play suggests that Cripple will derive pleasure from being seen within discourses of 'dexterity'; however, what is a more crip/queer proposition is that in the end, Cripple doesn't seem interested in using the texts in this way. He ends his description of all the things he *could* do with the conditional 'Were I disposed' (3. 2. 92), thus announcing his disinterest in the prosthetic potential of these texts as far as they might enable him to appear 'normative', intellectual 'dexterity' standing in for the perceived lack of his physical form. In this moment, the play signifies its interest in how texts, their curation, their social use and function and their ability to 'normativise' or not, suggesting this stance from a reference to Ovid.

These interests are bound up with my own, in the line which I am most drawn toward, Cripple's puncturing of 'any Ovid-imitating dunce | In all the town' (3. 2. 86-87). It is this throwaway line, to which I have been leading, upon which my discussion of the play, and the play's embeddedness into this thesis, pivots. To the best of my knowledge, the line is not often quoted in disability studies readings of the play. Lindsey Row-Heyveld's impressive study, *Dissembling Disability in Early Modern English Drama* (2018), however, does quote it and her analysis helps illuminate more broadly the contexts in which Cripple is most often read in studies of the play.⁵⁶⁰ Heyveld's book explores the ways that drama is bound up with Reformation England's anxieties about poverty, charity and counterfeiting disability. She thus reads Cripple's machinations of the narrative as ultimately 'demonstrating his honesty, integrity, and trustworthiness to his audiences'.⁵⁶¹ His final moments in the play when he falls

⁵⁶⁰ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama* (Cham: Palgrave Macmillan, 2018), p. 190.

⁵⁶¹ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 190.

silent once his narrative tasks are complete, Heyveld argues, represent him as a ‘rare honest disabled man’ who ‘step[s] back from the spotlight’ and from the plots he has manipulated.⁵⁶² Katherine Schaap Williams’ work on the play reads Cripple in light of the social context of counterfeit disability as well as the dramatic tradition of humor plays, which ‘signal plots that demand quick changes of costume’, working to show ‘the skill of the actor’.⁵⁶³ Beggar plays, too, which trope the ‘comic stereotype of the disabled beggar who fakes impairment’, are important to Williams’ analysis; she cogently claims that *Fair Maid*’s Cripple subverts the expectations of these dramatic genres by transforming the figure most likely to dissemble into the ‘fixed [point] around which a world of impersonation orbits’.⁵⁶⁴ Although during the course of her analysis of the play Williams employs words I consider key Ovidian markers such as ‘shape’, ‘transformation, and even ‘metamorphosis’,⁵⁶⁵ the shaping force of the *Metamorphoses* itself is unexplored in her or Heyveld’s work.

Troublesome Tongues: Imitating Ovidian Roots

In Williams’ analysis of Cripple as a fulcrum around which a play of multiple impersonations orbit, *Fair Maid* is saturated with imitations. The play satirises Petrarchan and Ovidian discourses which, although clearly still circulating within the play’s society, are mocked for their apparent dislocation from London’s contemporary commercial culture. To return to where my discussion began, that is, the tongue’s Ovidian excision, the users of these texts demonstrate, however, that Ovid remains deeply interwoven into the play’s texture and,

⁵⁶² Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 191.

⁵⁶³ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 92.

⁵⁶⁴ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 98.

⁵⁶⁵ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 88 (for ‘shape’ and ‘transformation’; p. 109 (for ‘metamorphosis’).

furthermore, that these patterns are not just comically outdated material but ones which speak insistently in ways that threaten to transgress normativities of gender, desire and embodiment.

As Lindsay Ann Reid astutely notes, *Fair Maid*'s male suitors are 'pilferers of much-admired (and clichéd) vernacular exemplars'.⁵⁶⁶ Ovidian exemplars are no exception; Bowdler, for example, proudly boasts to have 'never read anything but *Venus and Adonis*' (3. 3. 63), although his Philomela-like threat to Cripple suggests that his knowledge of Ovid, knowingly or not, extends a little further. Bowdler's boast is in response to Cripple's suggestion that *Venus and Adonis* be launched into action to woo the resistant Moll Berry, the epyllion being wickedly and ironically framed as 'the very quintessence of love' by Cripple, the arch despiser of Ovid-imitators himself (3.3.64). Laetitia Sansonetti is another of the few critics who pay any real attention to the presence of Ovid in *Fair Maid*. She cogently argues that as Bowdler quotes and misquotes lines from Shakespeare's epyllion rather than the *Metamorphoses*, Shakespeare is foregrounded in the play as the myth's author rather than Ovid: the play thus works to displace Ovid on this basis. Sansonetti also notes that Bowdler specifically plagiarises Venus' lines and argues that the scene satirises the early modern period's fashion for 'lovers [cutting] up their favourite poems into commonplaces ready for use regardless of their original context'.⁵⁶⁷ This scene is thus one of the Ovidian amputated tongue writ large; therefore, I would like to develop Sansonetti's astute observations a little further to consider the queer/crip implications for this scene and beyond.

Elsewhere in the play, Bowdler is termed 'Adonis's playfere' (1. 2. 94), with associations of being 'young and lusty' (1. 2. 92). Perhaps Bernard, who speaks this line, is already comically suggesting Bowdler as a Shakespearean Venus figure, or perhaps he suggests

⁵⁶⁶ Lindsay Ann Reid, 'Two Echoes of "Euphues" in "The Fair Maid of the Exchange"', *Notes and Queries*, 62.2 (2015), pp. 236-238 (p. 236).

⁵⁶⁷ Laetitia Sansonetti, 'Out-Oviding Ovid in Shakespeare's "Venus and Adonis"' in *The Circulation of Knowledge in Early Modern English Literature*, ed. by Sophie Chiari, (Farnham: Ashgate Publishing Ltd., 2015), p. 186.

a queer figure who plays with Ovid's Adonis, a more willing participant in lusty, erotic pastimes. What is most important for my argument, however, is that Sansonetti is correct that Bowdler eventually adopts the persona of Shakespeare's Venus through which to woo Moll, ventriloquizing the tongue of a woman deemed physically and linguistically excessive. An Adonis uninterested in desire cannot provide a fitting voice for Bowdler to imitate; it is thus Shakespeare's deviations from Ovid's material which necessitates this appropriation of Venus, producing a queer/crip attempt at wooing a woman in a woman's dislocated voice. Taking up Shakespeare's sensuous metaphors of the body as parkland to be roamed, Bowdler quotes Venus' suggestive words, 'since I have hemmed thee here, | Within the circle of this ivory pale' (3.3.68-69). But *Fair Maid* seems to balk at Shakespeare's metaphors of oral sex and Bowdler deviates at the last second from Shakespeare's epyllion to misquote a sanitised ending to the lines. 'Feed thou on me, and I will feed on thee, | And Love shall feed us both' (3.3.73-74) replaces Shakespeare's metaphor of oral sex which suggests that Adonis '[f]eed where thou wilt, on mountain or in dale: | Graze on my lips, and if those hills be dry, | Stray lower, where the pleasant fountains lie' (*V&A*, 232-34). Effectively, Bowdler bowdlerises Shakespeare *avant la lettre*,⁵⁶⁸ his tongue beginning to speak but then excising Venus' racier rhetoric. Just as Shakespeare deviates from Ovid, Bowdler deviates from Shakespeare, thoroughly displacing the idea of an originary text being quoted or gendered voice being spoken. This is a potentially subversive moment for the work which Ovid does in the play. As Judith Butler explains in *Bodies That Matter*, gender as performative is unsettling (and thus filled with queer possibilities) precisely because it 'operates through the reiteration of norms' which, 'by virtue of this reiteration' opens 'gaps and fissures', locations which become 'that which escapes or

⁵⁶⁸ 'Bowdlerise' stems from Thomas Bowdler, known for his publication of *The Family Shakespeare* (first published 1807): sanitised versions of Shakespeare's plays.

exceeds the norm'.⁵⁶⁹ Challenging the idea of an original fixity or stability which can be repeated, citation or reiteration produce differences rather than sameness, crip/queer deviations which are sites of resistance to the very idea of the reproduction of 'normative' stability.

In Butler's remarks, the idea of the 'originary' moving out of view is thus disturbing. Compulsory heteronormativity would posit the existence and unproblematic reproduction of a natural, original, gendered and desiring body, always an able body as the insights of crip theory such as Robert McRuer's illuminate. It is little wonder, therefore, that when Bowdler's botched attempt at Shakespeare's Ovid seemingly fails to woo Moll, he complains of her rebuttal as demonstrating her ability 'to burn the radix of the best invention' (3. 3. 43). Given his comic boast to have read nothing but Shakespeare's vernacular adaptation of Ovid, 'radix' stands out as a rather queer word for Bowdler to deploy. The word is a Latin borrowing that carries the sense of something's 'root', 'source' or 'origin'.⁵⁷⁰ The *OED* does not place the word's meaning of the 'base or point of origin or attachment of an anatomical structure' until 1638; however, given Bowdler's disturbing fascination with tongues and stumps, this dating is debatable. Indeed, following 'radix' back to one of its sources, the *Metamorphoses*, brings the tongue firmly back into focus: *radix micat ultimat linguae*, Book VI informs the reader of Philomela's dismembered tongue. The Loeb edition translates that the organ's 'mangled root quivers' (Miller, I. VI. 557); this is the line in which Golding transforms the 'root' into the 'stump' (Golding, VI. 710). An 'origin', the supposed ideal, natural pattern for something according to Butler, is thus, queerly, crip.

Moll's sharp tongue thus recalls Philomela's horrifying disabling at the hands of Tereus as well as Shakespeare's Lavinia, for whom Titus fears 'rape [is] the root of [her] annoy' (4.

⁵⁶⁹ Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York, NY & London: Routledge, 1993), p. 10.

⁵⁷⁰ 'radix, n.' *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/157352. [Accessed 1st February 2023].

1. 49). However, Moll's tongue puts heteronormative masculinity under threat, blocking Bowdler's attempts to reproduce heteronormative patterns by rejecting his 'best invention', which in this case references the efforts to come up with a suitable 'courting phrase' (3. 3. 55-56). Men's language, their dominance over 'invention', becomes cut to the very stumps by Moll's words; men are made Philomelas by women's sharp tongues transgressing the early modern interlinked ideals of silence, obedience and chastity.⁵⁷¹ Not at all an invisible, internal, secret virtue, chastity must be constantly performed in order for its adherence or transgression to be surveilled and policed by patriarchal authority. The humanist thinker Juan Luis Vives, in his *Instruction of a Christian Woman* (1529), advises that silence will 'better defende the matter of thy chastite'; it will be made far more apparent 'with silence than with speche'. For the Christian woman, 'holdyng her tonge' means that 'her chastite [speaks] for her'.⁵⁷²

Therefore, even as Bowdler's tongue itself displaces the idea of textual, gendered, desiring originals, the idea of threatening the roots of masculine rhetoric is projected onto Moll Berry's, and women's, tongues. Consequently, Bowdler remarks that he would 'rather encounter Hercules with blows than Moll Berry with words' (3. 3. 46-47). What appears to be a binary choice between Hercules' physical pummelling and Moll's words is, however, no such thing, as the tussle between Hercules and Achelous in Book IX of Golding's *Metamorphoses* illuminates. The river god and Hercules are locked in a Sedgwickian triangular, homoerotic battle over Deianire, 'the fairest maid that ever God did frame' (Golding, IX. 12).⁵⁷³ Just as an

⁵⁷¹ Ulrika Tancke, 'Bethinke Thy Self' in *Early Modern England: Writing Women's Identities* (New York, NY: Rodopi, 2010), p. 7.

⁵⁷² Juan Luis Vives, *A very Frutefull and Pleasant Boke Called the Instructio[n] of a Christen Woma[n]/ made Fyrst in Laten/ and Dedicated Vnto the Quenes Good Grace/ by the Right Famous Clerke Mayster Lewes Uiues/ ; and Turned Out of Laten into Englysshe by Rycharde Hyrd. Whiche Boke Who so Redeth Diligently Shall Haue Knowledge [Sic] of Many Thynges/ Wherin He Shal Take Great Pleasure/ and Specially Women Shal Take Great Co[m]Modyte and Frute Towarde the[n]Crease of Vertue & Good Maners* (London, 1529). Online. EEBO. Sig. O4r.

⁵⁷³ In *Between Men*, Sedgwick suggests that 'in any male-dominated society, there is a special relationship between male homosocial (including homosexual) desire and the structures for maintaining and transmitting patriarchal power' (p. 25). Sedgwick suggests that within this system, women are conduits through which patriarchal, homosocial bonds (which in the modern era may be homophobic) are formed. Thus, the homosocial

encounter with Moll carries the threat of disability, so too does Book IX's narrative: Hercules pulls off one of Achelous' horns from his 'maimèd brow' (Golding, IX. 101), a 'deformity' (IX. 116) which the river god hides in shame with a prosthesis of 'sallow leaves or else with sedge and reed' (IX. 118). Acheloy's detached limb is filled with flowers by nymphs and, as Golding's 1567 Epistle to Leicester declares, becomes 'the plenteous horn of Acheloy' (Golding, 1567 Epistle, 584), an image of rhetorical *copia* in the period.⁵⁷⁴ But before this, Achelous transforms into a serpent; Hercules, smiling patronisingly, informs the god that he has been dispatching reptiles since infancy and has even conquered 'the snake | of Lerna, who by cutting off did still increasement take' (Golding, IX. 82). 'For', Golding's Hercules continues, 'of a hundred heads not one so soon was pared away | But that upon the stump thereof there budded other tway' (Golding, IX. 83-84).

Like Moll's transforming of men's 'inventions' into very stumps, the snake of Lerna's 'stumps' also represent language, both as a source of potentiality and anxiety. On the one hand, the copiousness, volubility and increased flexibility of the English tongue is a project that translators are absorbed in throughout the early modern period; on the other, language and rhetoric tread the fine, and gendered, lines between 'excess and the desire for containment'.⁵⁷⁵ In unskilful hands, words could take on the appearance of a vast serpent, delivering speech or writing 'whych swelleth, and is puffed up', as Richard Sherry puts it.⁵⁷⁶ The imagery of serpentine language circulates elsewhere on the early modern stage; Ben Jonson's satire

is always involved in some way with the issue of desire; moreover, Sedgwick suggests that drawing 'the "homosocial" back into the orbit of "desire" [...] is to hypothesize the potential unbrokenness of a continuum between homosocial and homosexual – a continuum whose visibility, for men, in our society, is radically disrupted' (p. 1). Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York, NY: Columbia University Press, 1985).

⁵⁷⁴ Daniel Bender, 'Copia' in *Encyclopedia of Rhetoric and Composition: Communication from Ancient Times to the Information Age*, ed. by Theresa Enos (New York, NY & Abingdon: Routledge, 1996), p.149

⁵⁷⁵ Madhavi Menon, *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama* (Toronto, ON & London: University of Toronto Press, 2004), p. 15.

⁵⁷⁶ Richard Sherry, *A Treatise of Schemes [and] Tropes very Profytable for the Better Understanding of Good Authors*, B4v.

Poetaster (perf. 1601; pub. 1602), for instance, makes a comic point about the serpentine movements of language, representing the classical poet Horace trying to escape the conversational clutches of the titular ‘poetaster’ Crispinus, who has waylaid him on the streets of Rome. ‘Archer of heaven, Phoebus, take thy bow’, the despairing Horace declaims,

And with a full-drawn shaft nail to the earth
This Python, that I may yet run hence and live.
Or brawny Hercules, do thou come down,
And, though thou mak’st it up thy thirteenth labour,
Rescue me from this Hydra of discourse here.⁵⁷⁷

And in the mouth of William Shakespeare’s Thersites, the figure from *Troilus and Cressida* (1601-1602) who hoves into the foreground later in this chapter, language is a ‘serpentine craft’, represented in the snaky form of the ‘caduceus’, Mercury’s rod.⁵⁷⁸ I return to the figure of Thersites later in the chapter; however, his role in *Troilus and Cressida* as the play’s railer reinforces ideologies of the unnatural relationship between femininity and speech. Labelled ‘Mistress Thersites’ (2.1.34) and described as a ‘crusty botch of nature’ (5. 1. 5) with ‘mastic jaws’ (1. 3. 72), Thersites demonstrates the ways the early modern period could represent the tongue’s loquacity as feminine and deformed; all three are mutually constitutive. And, just as Bowdler threatens Cripple with being impaired after the fashion of Ovid’s Philomela, *Troilus and Cressida* too threatens to reduce Thersites’ tongue to a stump: ‘I shall cut out your tongue’, Ajax warns Thersites (2.1.105). Thersites’ swift retort back to Ajax that he will ‘speak as much wit as thou afterwards’ (2.1.106-107) does not displace totally the perceptible difference in the relationship between them in comparison to *Fair Maid*’s Cripple and Bowdler. There is much

⁵⁷⁷ Ben Jonson, *Poetaster*, ed. by Tom Cain, The Revels Plays edn. (Manchester: Manchester University Press, 1995),

⁵⁷⁸ William Shakespeare, *Troilus and Cressida* in *The Norton Shakespeare*, ed. by Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katherine Eisaman Maus, 2nd Edn. (New York, NY & London: W. W. Norton & Company, 2008), pp. 1859-1935, Act 2, Scene 3, line 10. All further references to *Troilus and Cressida* refer to this edition and will be provided parenthetically in the main body of the thesis.

more tangible menace in Thersites' and Ajax's relationship: Thersites is physically struck six times by Ajax in the space of fifty-one lines.

To return to *Fair Maid*, therefore, Ovidian tongues, roots and stumps are crip/queer conduits of desire in the play. Bowdler excises and uses Shakespeare's Venus' tongue, producing a queer/crip voice that ultimately deforms any originary ideas of gender and desire; Moll's tongue threatens the 'root' of masculine invention; and Bowdler would rather deal with Hercules than Moll, but the choice between 'blows' and 'words' is not a binary division: Hercules' tussle with Acheloy and his conquering of serpents is just as much about amputated limbs, stumps and language as is Moll's sharp tongue. 'And yet', Bowdler remarks, he is 'horribly in love' with Moll (3.3.46). With an absolute difference between Moll and Hercules deferred, Bowdler's desire for Moll may at the same time flow toward Hercules, too.⁵⁷⁹ Furthermore, Bowdler's claim that he cannot help but desire Moll echoes his words to Cripple: 'I care not for thee, and yet I cannot choose but love thee' (2. 2. 13-14), Bowdler says. This is thus an apt time to recall Mario DiGangi's argument that what is queer about the early modern period is its 'mobile erotic relations' rather than 'fixed erotic identities'.⁵⁸⁰ Roots, far from being arborescent fixers of categories, assist in the tangled, complex and fluid flows of desire.

'How strangely I am metamorphosed!': Parodying Ovid

Ben Jonson's city comedy *Bartholomew Fair* (perf. 1614) is noted for its appropriation of Ovidian textual tradition, its puppet show adaptation of the 'ancient modern history of *Hero*

⁵⁷⁹ As much as Hercules is a heroic and able-bodied figure, Jeff Shulman points out that there are 'numerous amatory digressions in the Herculean legend' (p. 96), of which Hercules' submission to Omphale, the Lydian queen, and subsequent effeminisation is just one. Jeff Shulman, 'At the Crossroads of Myth: The Hermeneutics of Hercules from Ovid to Shakespeare', *ELH*, 50.1 (1983), pp. 83-105 (see esp. pp. 96-98). Thomas Heywood stages the episode in his *The Brazen Age* (printed 1613), having Hercules enter 'attired like a woman, with a distaff and a spindle'. Thomas Heywood, *The Brazen Age in The Dramatic Works of Thomas Heywood*, Vol. 3 (London: John Person, 1874), p. 241.

⁵⁸⁰ Mario DiGangi, *The Homoerotics of Early Modern Drama* (Cambridge: Cambridge University Press, 1997), p. 51.

*and Leander*⁵⁸¹ near the end of the play satirising both contemporary theatrical audiences and Marlowe's epyllion as well as parodying 'the Ovidian practices of appropriation and adaption on the early modern English stage'.⁵⁸² The play is interested in interrogating Ovidian lineages and afterlives: in Act 2, Adam Overdo says that if he can only rescue the abused Mooncalf from 'the hands of the lewd man, and the strange woman, [he] will sit down at night, and say with [his] friend Ovid, *Jamque opus exegi, quod nec Jovis ira, nec ignis, &c*' (2.4.61-64). The line quotes the final moments of Book XV of the *Metamorphoses* when Ovid's narratorial voice is clearly staged, translated in the Loeb as: 'And now my work is done, which neither the wrath of Jove, nor fire, nor sword, nor the gnawing tooth of time shall ever be able to undo' (Miller, II. XV. 871-72). Referencing these final lines may suggest the play is moving past Ovid in a way; however, they perhaps attest to the recognition that as long as bodies transform, one may always be able to think of Ovid's influence. Indeed, shortly after, Ursula, a stallholder at the fair, badly scalds her leg: 'I ha' lost a limb in the service!' she cries (2.5.152-53). In many ways a likely disturbing scene of disability when staged, Ovid does linger within. As Ursula is carried to a chair and other characters take off her hose, they discover that 'she has the malanders, the scratches, the crown scab, and the quitter bone, i' the tother leg' (2.5.167-69). The play's gloss notes that the words denote diseases which affect horses; the disabled Ursula is thus the typical Ovidian transformed character who crosses boundaries of non/human. The final lines of the scene see her settled into a chair as another character promises to 'tend thy booth and look to thy affairs, the while: thou shalt sit i' thy chair, and give directions, and shine Ursa major' (2.5.177-79). Ursula thus becomes a metaphorical Callisto, the transformed *ursa* (Miller, I. II. 485). These instances have the potential to provoke a more subtle

⁵⁸¹ Ben Jonson, *Bartholomew Fair*, ed. by E. A. Horsman (Manchester: Manchester University Press, 1960), 5.3.7. All further references are to this edition of the play and will be provided in the body of the thesis by act, scene and line number(s).

⁵⁸² Lisa S. Starks, 'Introduction: Representing "Ovids" on the Early Modern English Stage' in *Ovid and Adaptation in Early Modern English Theatre* (Edinburgh: Edinburgh University Press, 2020), pp. 1-18 (p. 2).

consideration of Ovid's continuing influence in the representation of transformed bodies and disability than does the much more obvious parody of the *Hero and Leander* puppet show, or so-called dumb show. Again, the Ovidian 'tongue' is foregrounded: the puppets are, their operator says, 'as good as any, none disprais'd, for dumb shows: indeed, I am the mouth of 'em all!' (5.3.73-74). Yet, Leatherhead, the figure who speaks this line, is not the play's author; that privilege lies with Littlewit and thus, as in *Fair Maid*, the play calls attention to the various displacements of Ovidian patterns, voices and sources. During the performance, the puppets famously lift their clothing to reveal the absence of gendered parts (5.5.100 s.d.). Robert Darcy reads this as a moment which produces levelling effects at the end of the play, in which hierarchical distinctions of gender and social status between the characters who are gathered are erased. Because knowledge and epistemological certainty is linked to the constructions of early modern masculinity and social status, Darcy argues, the ways that multiple male characters fall silent at the play's end signify that they become as genderless as the dumb-show's puppets.⁵⁸³ Although Darcy is not discussing Ovid particularly, *Bartholomew Fair*'s parodic puppets enact some kind of gendered transformation upon its audience as well as a metaphorical disability, removing their ability to speak in previously masculine ways.

While Jonson's satirical adaptation of *Hero and Leander* is thus recognisable as an Ovidian send-up, the final scene of the earlier *Fair Maid of the Exchange* has not been thoroughly read in this light. To straighten out the play's heteronormative couplings, Cripple devises the plot that Frank Golding will use Phyllis' attraction to Cripple to his advantage; Frank will adopt the clothing and crutches of Cripple as a disguise through which to woo Phyllis before revealing his own able-bodied shape. Unsurprisingly, therefore, the play's staging of a performance of disability draws disability studies scholars toward it and the scene

⁵⁸³ Robert Darcy, 'Puppets, Sexlessness, and the Dumbfounding of Male Epistemology in Jonson's "Bartholomew Fair"', *SEL Studies in English Literature 1500-1900*, 60.2 (2020), pp. 365-386.

is read in varying ways. Earlier, I drew attention to the work of Katherine Schaap Williams and her work on the influence of humours and beggar plays; the scene (and the play overall) is read as commenting on contemporary anxieties about disability being dissembled in order to gain charity. Cripple's withdrawn silence at the end of the play is thus read by Lindsey Row-Heyveld as a 'performance of honesty', an agential distancing from the dissembling that is happening on stage.⁵⁸⁴ Genevieve Love reads Cripple as a figure whose skilled prosthetic locomotion allows him to represent the process of theatrical mimesis and personation, thus illuminating an 'analogy of disability and theatricality'.⁵⁸⁵ Schaap Williams argues that although the play is concerned with reciprocal exchanges, it also marks out Cripple's body 'as specifically unable to adopt another form or play another role. Frank can impersonate Cripple, but Cripple cannot impersonate Frank'.⁵⁸⁶ As Row-Heyveld notes, however, it remains a perplexing scene, one that '[a]ll recent scholars' of *Fair Maid* 'have wrestled' with when Cripple falls 'suddenly, conspicuously silent'.⁵⁸⁷ While I do not suggest that considering Ovid's influence can (or should) solve the all problems of this 'textual lacuna',⁵⁸⁸ there is a case for reading the play through an Ovidian lens and thus extending the readings already begun in the chapter.⁵⁸⁹

Before its ending, *Fair Maid* sets up the idea of metamorphosis in a way that suggests parody but is also more than a little worrying. In Act 2, Frank (who it should be remembered shares his surname with the prolific *Metamorphoses* translator, Arthur), disguises himself in a

⁵⁸⁴ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 190.

⁵⁸⁵ Genevieve Love, *Early Modern Theatre and the Figure of Disability*, p. 42.

⁵⁸⁶ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 113. See also: Katherine Schaap Williams, "'More Legs Than Nature Gave Thee': Performing the Cripple in 'The Fair Maid of the Exchange'", *ELH*, Vol. 28, No. 2, Summer 2015, pp.491-519.

⁵⁸⁷ Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 190.

⁵⁸⁸ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 116.

⁵⁸⁹ Jonson's *Poetaster* reminds us that silences are important parts of early modern theatricality and do indeed signify: 'Look in the gentleman's face, and but read his silence', Tucca says in 3.4.80-81. [Ben Jonson, *Poetaster*, ed. by Tom Cain (Manchester: Manchester University Press, 1995)].

porter's outfit to intercept a letter from one of his brothers, bound for Phyllis. 'How strangely I am metamorphosèd!' (2.3.178), Frank exclaims, drawing the audiences' attention firmly to Ovid's poem. Disturbingly, he likens himself to Jove's transformations, musing approvingly that '[t]his habit may prove mighty in love's power, | As beast, or bird, bull or swan, or golden shower' (2. 3. 183-84). Arachne's exposé of sexual power and violence is thus recalled: her tapestry in Book VI of the *Metamorphoses* depicts Jove as a bull carrying off Europa and shows his disguise as a golden shower to trick Danae, as well as victims falling prey to eagles and swans.⁵⁹⁰ Cripple's scornful 'Ovid-imitating dunce' line is spoken soon after this, when Frank, still disguised, visits him. Whether Cripple sees through Frank's dissembling is left ambiguous; however, his critique of Ovidian imitation spoken so quickly after Frank's approval of Jove's crimes might well suggest not only a critique of Ovidianism but also an alignment with Arachne's critique of violent sexual politics and disguise. Indeed, the play asks its audience to consider the possibility of a deeper patterning between Cripple and Arachne: the play's dialogue has Scarlet and Bobbington, the two would-be attackers of Phyllis and Moll, jeer that Cripple, due to his crutches, has 'more legs than nature gave' (1. 1. 114). This, however, is not the slur it is meant to be but a distinct advantage. Genevieve Love, for instance, convincingly argues that the dexterity with which Cripple operates his prostheses links these 'tools of

⁵⁹⁰ Lindsay Ann Reid argues that the particular order of the transformations described by Frank demonstrates that he is 'cribbing from a [...] frequently imitated passage in [John Lyly's] *Euphues*' (1578). Reid does, however, concede that '[i]n Lyly's original, *Euphues* is, in turn, borrowing from Ovid as he composes these lines' and links this intertextuality to Arachne, arguing that Lyly 'palpably draws inspiration from the "caelestia crimina" assembled by Arachne in her pointed critique of the immortals' erotic behaviour in *Metamorphoses* VI.' Lindsey Ann Reid, 'Two Echoes of "Euphues" in "The Fair Maid of the Exchange"', *Notes and Queries*, 62.2 (2015), pp. 236-238 (pp. 237-238). It is also worth noting, especially in the context of satire that the play is working with, that similar semiotics of Arachne's web are put to work by Thomas Nashe in his *Anatomy of Absurdity* (1589) to aid a misogynistic tirade on the supposed inconstancies of women. Women have, according to Nashe, 'more shifts than Jove had sundry shapes', likening their inconstancy to Jove's appearances 'to Danae [...] in a shower of gold, to Leda in the likeness of a swan, to Io like a heifer [...] [and] to Pasiphae like a bull'. Thomas Nashe, *The Anatomy of Absurdity* (London: I. Charlewood, 1589). Modernised edition ed. by Nina Green. Online. *The Oxford Authorship Site*. <http://www.oxford-shakespeare.com/Nashe/Anatomy_Absurdity.pdf> [Last accessed 28 January 2023], p. 7.

locomotion' to his skilled 'artisanal work' as a pattern drawer.⁵⁹¹ If Cripple's legs and hands are both involved in skilled textile work, Arachne's limbs confound boundaries in a similar way. Transformed to a spider by Minerva,⁵⁹² she develops more *fingers* than nature originally gave as '[i]n sted of legs to both her sides stick fingers long and fine' (Golding, VI. 178). Her limbs, too, challenge what ableism would assume them to be or do: in Golding's translation, her 'fingers' are the instruments which weave her superlative webs as well as the engines of her mobility. Both Arachne's and Cripple's locomotion and artistry cannot be separated. The bodies of these two textile workers thus interweave and form transtextual connections, suggesting a more complex relationship between Ovid and imitation than Cripple originally claims: like the powdered remains of his designs on fabrics, Ovidian residues stick like chalk dust even to the figure most critical of Ovid-imitators.

Thus, part of the play's humour is that Cripple must himself become an Ovid-imitator, stage managing a metamorphosis that, like Jove's disguises in the poem, relies on deception in order to make the play's most prominent coupling. There is a disturbing underlying violence encoded within the play's final arrangements, therefore, which interlinks with discussions by critics such as Juana Green, who notes that Cripple re-arranges the desires of independently minded and economically independent women, patterning them into matches against their original choices.⁵⁹³ Ovid is a dark resource for the play in this respect and, given a potential crip/queer alignment with the figure of Arachne and her critique of the sexual politics of

⁵⁹¹ Genevieve Love, *Early Modern Theatre and the Figure of Disability*, p. 52.

⁵⁹² Minerva is furious that Arachne has represented the crimes of the gods, and also that Arachne's work rivals her own. She assaults Arachne, striking her repeatedly on the head with weaving instruments.

⁵⁹³ Juana Green describes the burgeoning London economy, noting that the 'separation between home and market' created a space for women to 'exercise a degree of independence, especially in the choice of a marriage partner'. Green argues that the play exhibits patriarchal anxieties about this, 'by undoing [Moll's and Phyllis'] first betrothals: at the play's end, the women are betrothed a second time to men chosen for them by a male friend and ratified by their parents'. Juana Green, 'The Sempster's Wares: Merchandising and Marrying in the "Fair Maid of the Exchange" (1607)', (p. 1085).

disguise and the violent patterns of the gods, it is perhaps little wonder that Cripple falls silent and distances himself from the action which ensues.

The play's recourse to a parodic kind of Ovid seems to emerge from desperation. Queer time threatens to cripple the play's narrative movements towards heteronormative outcomes: despite Cripple dispatching insulting letters of rejection to Frank's brothers, supposedly from the hand of Phyllis (of which more later), Franks realises through an unimaginative Petrarchan cliché that he is 'as far from Phyllis' heart | As when she first did wound me with her eyes' (3. 2. 271-72). Despite his distaste for Ovidian imitation, I argue that Cripple's alignment with Arachne allows him to transfer disability and disguise knowledge from poem to play, enacting a cripple *translatio studii* that reflects his reputation as a knowledgeable 'tutor' of love plots (2. 3. 253). Thus, while the play's articulations of dissembling emerge from within social and dramatic contexts of tropes and stereotypes formed around beggars, they also come from Ovidian inheritances, too, which thus far scholars of disability have not, to my knowledge, discussed.⁵⁹⁴ Arachne's myth does not only critique Jove's disguise, but in fact *begins* with disguise when Minerva feigns aged disability to gain Arachne's trust, taking 'an old wife's shape' and using 'a staff' to pretend to support 'her feeble limbs' (Golding, VI. 32-33). Minerva's 'shape' is intriguing, for, as Row-Heyveld notes, *Fair Maid* repeatedly refers to Frank's disguise in the language of taking another 'shape'.⁵⁹⁵ So too does Golding's Ovid, and Arachne's myth is not the only time in the *Metamorphoses* that the 'shape' of disability is adopted as a confidence trick. Juno appears to Semele in 'an old wife's shape | With hoary hair

⁵⁹⁴ For example, Lindsey Row-Heyveld's impressive *Dissembling Disability in Early Modern English Drama* (2018) makes no mention of Ovidian influences aside from a brief mention of Cripple's 'Ovid-imitating dunce' speech [Lindsey Row-Heyveld, *Dissembling Disability in Early Modern English Drama*, p. 190]. And although Katherine Schaap Williams' chapter on *Fair Maid* in her *Unfixable Forms* employs key words such as 'shape', 'transformation' and even 'metamorphosis', Ovid as a literary and dramatic influence and inheritance is undiscussed. [Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater* (Ithaca, NY & London: Cornell University Press, 2021)].

⁵⁹⁵ Lindsey Row-Heyveld, 'Crutches and Cripistemology in "The Fair Maid of the Exchange"' in *Object Oriented Environs*, ed. by Jeffrey Jerome Cohen and Julian Yates (Earth: Punctum Books, 2016), pp. 113-121 (p. 115).

and rivelled skin, with slow and crooked gait; | As though she had the palsy had her feeble limbs did shake' (Golding, III. 337-39).⁵⁹⁶ In Book XI, Apollo takes on 'an old wife's shape' (XI. 357). In Book XIV, Vertumnus adopts 'many shapes' (XIV. 743); he takes up 'a staff' and 'feign[s] a beldame for to be' (Golding, XIV. 746-47), becoming the 'very pattern' (734) of his chosen shape. With the exception of Minerva, who ends up beating and transforming Arachne, all of these disguises use disabled, aged feminine subject positions to carry out sexual violence.⁵⁹⁷

Arachne's myth represents a challenge to the idea of artistic influence: the Lydian weaver rejects the assumption that her artistic output is a product of Minerva's input. 'I am not such a daw', she tells the goddess, 'But that without thy teaching I can well enough advise | Myself' (Golding, VI. 47-49). *Fair Maid* is a play thinking through similar concepts in the context of 'a period yet to settle on the dualistic concepts of original/copy'.⁵⁹⁸ As the duplication of disability in service of the heteronormative plot is intertwined with these interrogations, the play's ending articulates an intersectional commentary on both bodies and texts. The wooing/disguise plot seems to begin well enough; however, when Cripple unexpectedly appears on stage at the same time as the disguised Frank, a chaotic scene of excess is produced: the distressed screams of Phyllis Flower are hardly the stuff of conventional courtship. This queer excess, doubling the erotic object is also, as other critics have noticed,

⁵⁹⁶ An instance of content reflected in translated form erupts here: Golding's fourteener, often needing to find padding to get to the end of its lines, repeats 'had': 'As though she *had* the palsey *had* her feeble limbs did shake' is a poetic tremor that suits the shaking of the 'palsies' body.

⁵⁹⁷ Juno wants to trick Semele into unprotected liaisons with the far more powerful Jove; the girl is burnt to a crisp. Apollo dissembles in order to rape Chion, who has already been assaulted in an artificial sleep by Mercury; and Vertumnus aims to trick Pomona, whose ardent care of her walled orchard serves as a metaphor for her own impenetrable chastity. Queerly, the crip disguise of the aged beldame is the only subject position to which Pomona shows any intimate interest, allowing a kiss 'such as trew old women would have never given ywys' (Golding, XIV. 753). The crip body is thus made to bear much freight within this trope, particularly in an early modern period already suspicious of the possibility of disability being dissembled.

⁵⁹⁸ Liz Oakley-Brown, 'The Golden Age Rescored?: Ovid's "Metamorphoses" and Thomas Heywood's "The Ages"' in *Ovid and Adaptation in Early Modern English Theatre* (Edinburgh: Edinburgh University Press, 2020), pp. 221-237 (p. 222).

crip excess, with crutches and clothing staging ‘an excess of prosthetic parts for Cripple’.⁵⁹⁹ Bowdler, who is also present, brings the scene into the discursive framework of wonders and prodigious births, commenting on the ‘two cripples! Two dogs, two curs!’; it is, to him, a ‘wonderful sight’ (5.1.287). Parodically resembling the sensibility of Ovidian transformation, the scene has the kind of energy which represents, in Vin Nardizzi’s words, ‘the kinesis of Ovidian metamorphosis’:⁶⁰⁰ an eruption of passions, a destabilising of embodiment and a queer/crip flourishing of excess. But the Ovidian-ness of the scene also throws into doubt the able body’s ability to convincingly imitate the disabled body. Given Cripple’s alignments with Arachne, is Frank imitating Cripple or imitating Cripple-imitating-Arachne, one might want to ask. Imitating Arachne puts Frank in the position of performing a critique of disguise and deceit, even as it used for the heteronormative plot to reach its conclusion. Once one reaches Arachne (and is she Golding’s vernacular or Ovid’s Latin version of Arachne?) the displacements keep occurring: the weaver is only one of numerous interwoven figures, as her tapestry itself illuminates, in the larger canvas of the *Metamorphoses*; furthermore, Ovid’s myths have been gathered from already extant forms and woven together into another, constantly shifting, body. Perhaps Fiddle’s own Ovidian reworking in his urge to ‘attend, you hills and dales, and stones so quick of hearing’ when he reveals that Cripple is ‘an honest man’ (2.2.172, 174) sums up that the truth of the play is that there is no original anywhere: no originary embodiment, nor voice, nor desire exist; only displacements such as Ovid remain, even when their tongues are threatened with removal. The play does not ask its audiences to see Cripple *as* Arachne but for Arachne to act as a figure who complicates the idea of identity and originary patterns. It is significant in this sense, given that both Cripple and Arachne are

⁵⁹⁹ Katherine Schaap Williams, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, p. 115.

⁶⁰⁰ Vin Nardizzi, ‘Daphne Described: Ovidian Poetry and Speculative Natural History in Gerard’s “Herball”’, *Philological Quarterly*, 98.1-2 (2019), pp. 137-156 (p. 140).

manipulators of textiles, that when Frank takes up Cripple's tools to pretend to draw, he remarks that '[a] worser workman never any saw' (4.2.58). An imitation is never perfect, for it can never refer back to anything truly substantive. 'The parodic repetition of "the original,"' as Judith Butler remarks, 'reveals the original to be nothing other than a parody of the *idea* of the natural and the original'.⁶⁰¹ There is no simple and straightforward idea of the disabled body *to* imitate, in spite of its exterior shape. Politically, this is an important point that the play's enmeshment with Ovid can communicate; that generalisations of disability are never completely repeatable across time, space or encounter.⁶⁰²

The imitative conundrum of Ovidian disability in this scene can thus also call into question the stability of gendered embodiment. What seems to be side-lined in many disability discussions of the play is the fact that Frank is not the only person imitating in the scene: Phyllis Flower, according to contemporary stage conventions, would be played by a boy. Indeed, Phyllis' plea for the doubled Frank and Cripple to 'avaunt' (5.1.291) and her ableist labelling of them as 'foul deformity' (5.1.288) is also parodic in the sense that it is self-referential in terms of Aristotelian and Galenic medical discourses which posit women as deformed, half-baked versions of masculine 'perfection'.⁶⁰³ Objectors to stage plays such as John Rainolds warned that players' wearing of women's clothes and the imitations of 'wanton gestures'⁶⁰⁴

⁶⁰¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2nd Edn. (London & New York, NY: Routledge, 2014), p. 41.

⁶⁰² As Michael Bérubé points out, discourses, stereotype and diagnoses of disability are one thing but, taking autism as an example, 'when you've met one person with autism, you've met one person with autism ... *once*. The next time you meet that person, he or she will be slightly different, and so will you'. Thus tying together literary practice with an awareness of the materiality of disability, Bérubé argues that where disability is concerned one can 'never step in the same interpretive river twice'. [Michael Bérubé, *The Secret Life of Stories: From Don Quixote to Harry Potter, How Understanding Intellectual Disability Transforms the Way We Read* (New York, NY & London: New York University Press, 2016), p. 50].

⁶⁰³ Thomas Lacquer, *Making Sex: Body and Gender from the Greeks to Freud* (Cambridge, MA: Harvard University Press, 1990), see esp. pp. 25-35 for a discussion of Galen and Aristotle's one-sex thinking.

⁶⁰⁴ John Rainolds, *Th'Overthrow of Stage-Playes, by the Way of Controversie Betwixt D. Gager and D. Rainoldes Wherein all the Reasons that can be made for them are Notably Refuted; Th'Objections Aunswered, and the Case so Cleared and Resolved, as that the Judgement of any Man, that is Not Froward and Perverse, may Easely be Satisfied. Wherein is Manifestly Proved, that it is Not Onely Unlawfull to Bee an Actor, but a Beholder of those Vanities. Whereunto are Added also and Annexed in Th'End Certain Latine Letters Betwixt the Sayed Maister*

might transform a body into that which it was supposedly only acting: repetition ‘worketh in the actors a marvellous impression of being like the persons whose qualities they expresse and imitate’, scoring as it were ‘the things in their minde with a penne of iron, or with the point of a diamond’ (p. 19). A drawing together of heteronormative and able-bodied ideologies can be identified in Rainolds’ claims that ‘bodily diseases may be gotten so, as appeareth by him, who, faining for a purpose that he was sicke of the gowte, became (through care of counterfeiting it) gowtie in deede. So much can imitation [...] doe’ (p. 20).

Any questioning of Frank’s performance of disability must also provoke questions of gender performativity. To be sure, Phyllis constructs herself as a subject prostheticised by an Ovidian tongue through which her own questions about originals and copies are articulated. Hers is also a type of Ovidian disguise intended to woo Cripple. Unable to speak her desires to Cripple, Phyllis devises a ‘conceit’ under which to ‘shadow’ her love (2.2.210); she invents a customer who requires Cripple to draw a pattern onto a handkerchief, hoping that Cripple interpret the signs of her desire. ‘Here is bespoken work’ (2.2.218), Phyllis tells Cripple; ‘I pray, have care of it’ (2.2.219). The *OED* cites *Fair Maid*’s use of ‘bespoken’ as the first instance of signifying goods especially ‘[o]rdered, commissioned [or] arranged for’.⁶⁰⁵ The word is also a prostheticised (be-) form of ‘speak’. Phyllis thus conceives a woven invention which has a prosthetic tongue; however, despite its seemingly original meaning within a commercial context, it is one trained to speak in old signs, to speak desire in an Ovidian register. Women’s education in the period, which is conducted within the domestic space and frequently includes needlework,⁶⁰⁶ is intended, paradoxically, to keep them out of the public

Rainoldes, and D. Gentiles, Reader of the Civill Law in Oxford, Concerning the Same Matter. (Middelburg: Richard Schilders, 1599). Online. EEBO. P. 21. All further references are to this edition and will be provided in the main body of the text by page number.

⁶⁰⁵ ‘bespoken, adj.’ *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/18157. [Accessed 30 January 2023].

⁶⁰⁶ Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare* (Hemel Hempstead: Harvester Wheatsheaf, 1983), p. 53.

world rather than to prepare them for it, as in the case of men.⁶⁰⁷ Within the inseparability of text and textile, Phyllis boldly intervenes in the masculine world of Ovidian translation and adaptation, drawing the signs of the *Metamorphoses* into a new context to bespeak women's desire. Phyllis' design is an adaptation of Daphne and Apollo (Book I of the *Metamorphoses*): Cupid will be shown 'shooting an amorous dart'; and opposite a heart wounded with an arrow; 'disdain' lurking in the 'third corner' and, finally, 'a springing laurel tree' (2.2.223-228). Absent is Ovid's disturbing figure of Apollo, represented only by Phyllis' wounded heart; however, Cripple's 'timber' prostheses (2.2.54) potentially align him with Ovid's woody Daphne, transformed into a tree in an effort to escape the god's attention. Phyllis' design, of course, fails to transform or translate her desires into reality as Cripple resolves to never let her know her code has been understood. Despite its queering of gendered norms, this love seems too institutional for Cripple, Phyllis' 'similes' and 'love-comparisons' dutifully produced 'like a good scholar' (2.2.246-247). Cripple has other textual tastes that lie with the satirical: he spiritedly tells Bowdler that '[he] will [...] anatomize the very bowels of [his] absurdities' (2.2.70), gesturing to Thomas Nashe's *The Anatomy of Absurdity* (1589). Like Bowdler and Cripple, Nashe and Gabriel Harvey would become caught up in a war of words between 1592-1596, their pamphlets eventually being called in and burnt in the Bishops' Ban of 1599. The world of satire, although it could uphold conventionality, is also a potentially queer one, forging homosocial bonds through the performance of the *anti*-social. Alex Lewis' work, for instance, argues that Harvey's and Nashe's back and forth printed jabs are textually generative and 'enabling', bonding the two men 'in an antagonistic but productive exchange'.⁶⁰⁸ Thus, Bowdler and Cripple's relationship, based around 'homosocial exchanges of wit', is potentially much more than the 'side benefit' that Genevieve Love suggests emerges from Cripple's

⁶⁰⁷ Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*, p. 52.

⁶⁰⁸ Alex Lewis, "'Who Feeds Revenge Hath Found an Endless Muse': Nashe, Satire, and the Poetics of Revenge", *Modern Philology*, 119.3 (2022), pp. 377-399 (p. 399).

rearrangement of Moll's marriage from Bowdler to Bernard.⁶⁰⁹ This relationship has been largely glossed over in disability studies, aside from (correctly) noting the ableist language which forms part of the exchanges. But in an early modern period where desire might be found in unexpected places, erotic positions that might seem uncomfortable may need to be at least acknowledged and explored further.⁶¹⁰ One might think again of the threat of the 'stump' which hangs over Cripple and ask if it is scandal or promise, or both, to locate pleasure in this ableist threat, particularly when it may be linked so readily with Philomela's traumatic history. As I suggested in Chapter 2, however, using Freccero's queer spectrality, queer and crip histories necessarily involve oppression, pain and suffering as much as joy, pleasure, and hope. 'Stumps' in the play also work to displace the idea of authoritative histories, to suggest that rewriting and displacement never stops. Whether Cripple's silence eventually indicates pain, pleasure or both, *Fair Maid* taps into the mobility of early modern desire as it works to show that what might be considered sexual attraction is in fact *textual* attraction in the world of the play.

Patterns: Thersites Through the "Ages"

Earlier in the chapter, I pointed out Ajax's threat to remove the tongue of 'Mistress Thersites' (2.1.34) in William Shakespeare's *Troilus and Cressida* (1601-1602). Cripple and Thersites are linked by their threatening tongues, both in possession (like Moll Berry) of a 'venomous' organ (*FM*, 2.2.20-21) and 'mastic jaws' (*T&C*, 1.3.72). The plays also share an interest in parodic performances, queerness and disability, and if *Fair Maid* interrogates the (im)possibility of leaving Ovid in the past, *Troilus and Cressida*'s mythological narrative is

⁶⁰⁹ Genevieve Love, 'Anonymous, "The Fair Maid of the Exchange"' in *The Routledge Anthology of Early Modern Drama*, ed. by Jeremy Lopez (London: Routledge, 2019), pp. 816-818 (p. 817).

⁶¹⁰ I am thinking here of Elizabeth Freeman's work on erotohistoriography and sadomasochism, a provocative exploration of how this is 'a means of invoking history – personal pasts, collective sufferings, and quotidian forms of injustice – in an idiom of pleasure. This is its scandal and its promise', Freeman writes. [Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC & London: Duke University Press, 2010), p. 137].

one of queer/crip time. The play begins ‘in the middle’ of the events of the Trojan War (Prologue, 28); the war’s failure to go anywhere after ‘seven years’ siege’ (1.3.11) has queered nature itself, with the various obstacles of war compared to ‘knots’ formed by ‘the conflux of meeting sap’ (1.3.6) which ‘Infect[] the sound pine and diverts his grain | Tortive and errant from his course of growth’ (1.3.7-8). The play is explicit about the fact that the lack of opportunities for battle are proving effeminising: ‘womanish it is to be’ away from the battlefield, Troilus remarks (1.1.103); later, Patroclus says that ‘[a] woman impudent and mannish grown | Is not more loathed than an effeminate man | In time of action’ (3.3.210-12). Queer time is crip time, with ‘jaundice [set] on [the] cheeks’ of soldiers (1.3.1); things are out of ‘proportion, season, [and] form’ (1.3.87) and the ‘unity and married calm of states’ (1.3.100) made ‘sick’ (1.3.103). In the Greek camp, the ‘great Achilles’ (1.3.142) has also ground to a halt, more interested in lying on ‘a lazy bed’ with Patroclus (1.3.147) than in battle. Patroclus entertains Achilles with parodic performances of the other Greek warriors, much to their outrage. Disability is a part of these performances: Achilles calls for Nestor to be performed, with all ‘the faint defects of age’ being a ‘scene of mirth: to cough and spit, | And with a palsy, fumbling on his gorget, | Shake in and out of the rivet’ (1.3.172-175). All the ‘abilities, gifts, natures, [and] shapes’ (1.3.179) of the warriors are thus satirised by Patroclus and Achilles and their contempt for the war has even spread to Ajax who ‘sets Thersites, | A slave whose gall coins slanders like a mint, | To match us in comparisons with dirt’ (1.3.192-94). Nestor’s recollection of this performance also recalls Chapter 1’s attention to the *Ars Amatoria* and Venus’ mimicry of Vulcan’s disability, through which Mars’ desire for her increases.

I use the more well-known *Troilus and Cressida* and its concern with the Trojan War, performativity, temporality, disability and queerness as a bridge to the lesser discussed ‘Ages’ plays of Thomas Heywood, a quintet of plays comprised of mythological material. I wish to consider the queer/crip temporality of the plays’ timespan of printing, and consider the final

two plays in the quintet, Parts 1 and 2 of *The Iron Age*, particularly through the figure of Thersites. As the final part of *The Iron Age* is published in 1632, this play takes me to the end of my thesis' timespan.

Heywood's 'Ages': Crip/Queer Temporality.

If crip/queer time can be conceptualised as the feeling of time 'out of joint', Heywood's 'Ages' plays signify as crip/queer in several respects. Firstly, the dating of Heywood's plays disrupts neat, progressive linearity. While the first three plays (*The Golden Age*; *The Silver Age*; *The Brazen Age*) are likely written in sequence and 'all three *Ages* [are] in existence (though not necessarily in performance) by the time *The Golden Age* reached print in late 1611',⁶¹¹ David Mann suggests that the *Golden* and *Silver Ages* may have 'existed [...] much earlier' in a different form, as '*1&2 Hercules* performed [...] at the Rose in 1595'.⁶¹² Furthermore, *The Golden Age* and *The Silver Age* (printed 1611 and 1613, respectively), are refashioned by Heywood, sometime before the middle of 1623, to become *The Escapes of Jupiter*,⁶¹³ a play of which *Fair Maid*'s Frank Golding would no doubt approve. The *Golden* and *Silver Ages* thus have a fragmented teleology. Between the printing of the first three *Ages* (1611-1613) and the final two, *1&2 The Iron Age* 1632), is a gap of nineteen years. Despite this temporal rupture, Martin Wiggins and Catherine Richardson suggest that a 'best guess' for the composition date of *1 The Iron Age* is 1613, although his *Catalogue* notes that composition may indeed have been any year from 1612 up to the time of printing.⁶¹⁴ Moving easily through the quintet thus

⁶¹¹ 'The Golden Age' in *British Drama 1533-1642: A Catalogue*. Vol. VI. Ed by Martin Wiggins and Catherine Richardson (Oxford: Oxford University Press, 2015), pp. 133-140 (p. 134).

⁶¹² David Mann, 'Heywood's "Silver Age": A Flight Too Far?', *Medieval & Renaissance Drama in England*, 26 (2013), pp. 184-203 (p. 185).

⁶¹³ 'The Iron Age' in *British Drama 1533-1642: A Catalogue*. Vol. VI. Ed by Martin Wiggins and Catherine Richardson (Oxford: Oxford University Press, 2015), pp. 297-301 (p. 297).

⁶¹⁴ 'The Iron Age' in *British Drama 1533-1642: A Catalogue*. Vol. VI. Ed by Martin Wiggins and Catherine Richardson, p. 297.

becomes problematic as composition and performance dates become less knowable and more complex. Indeed, the plays begin to appear more fragmented than their collocation under the overarching structural sign of the *Ages* at first suggests. This fragmentation extends to the plays' structure themselves: the first three are largely episodic; the final two, dealing with the Trojan War, form an extended narrative which necessitates being disjoined into two parts.

The formal discontinuities between the first three and the last two plays is also apparent in the changing representations of disability. The *Golden*, *Silver* and *Brazen Ages* put on stage the 'old and blinde' Homer to deliver prologues and epilogues and to act as a guide to each play's act divisions.⁶¹⁵ Homer also introduces dumbshows which act as transition points between often unconnected or loosely connected myths.⁶¹⁶ Although by introducing Homer as the play's guide, Heywood arguably supports his plays with a distinguished classical name, there is perhaps some queer friction in Ovid's absence, especially as audiences would likely be familiar with much of the material, in outline if not in detail, from the *Metamorphoses*, in complete vernacular print since 1567. As Homer provides the stitching that sews together the interstices of the myths, he can be seen as the play's patternner or weaver, another disabled figure, like *Fair Maid's* Cripple, in charge of the play's mechanics. When Heywood makes him ask for the audience's appluse 'to guide me on the way' from the stage, however (*GA*, p. 20), Homer's impairment is pressed into service as a cheap trick to inveigle the audience into sounding their approval for Heywood's project. On the other hand, Homer's relationship with the audience may also point up social interdependencies and mutual aid: he assists the audience

⁶¹⁵ Thomas Heywood, *The Silver Age*, p. 85. All quotations from the 'Ages' plays are taken from a facsimile reprinting of *The Dramatic Works of Thomas Heywood*, Vol. III (London: John Pearson, 1874). All further references are to this edition and, in the absence of line numbers, will be given by referencing the play and relevant page number(s).

⁶¹⁶ For a brief but illuminating discussion of early modern dumbshows and gesture, see Farah Karim-Cooper, *The Hand on the Shakespearean Stage* (London: Bloomsbury Arden Shakespeare, 2016), pp. 82-87. Karim-Cooper notes that dumbshows used 'iconic gesture' (p. 82) which constituted 'a gestural vocabulary that spectators would have understood' and which are 'part of a pantomimic sequence' which '*allegorizes* rather than *reflects* the emotion beneath' the gesture (p. 87).

through the narrative, they guide him off the stage. Undoubtedly, Homer's introduction of the dumbshows does allow the first three plays to represent their action in more than one accessible form; however, by the first part of *The Iron Age*, Homer vanishes, most likely no longer needed to act as a joint between disparate materials, as the age of Iron moves towards a more continuous, linear narrative.

Given this chapter's recourse to Ovidian tongues, and given Ovid's ostensible absence from Heywood's plays, it is notable that Homer's first appearance is marked by a recital of all the things his pen gave life to, and a rhetorical question, 'What hath not *Homer* done, to make his name | Live to eternity?' (*GA*, p. 5). There is an echo of Ovid's own anxieties about poetic immortality in Book XV of the *Metamorphoses*, where the poet assured himself that 'the better part' of him will 'climb | Aloft above the starry sky; and all the world shall never | Be able for to quench my name' (Golding, XV. 986-991). Both poets' concerns about the afterlives of their work are also inscribed in Heywood's epistle 'To the Reader' that prefaces 2 *The Iron Age*. 'These Ages', writes Heywood, 'have beene long since Writ, and suited with the Time then: I know not how they may bee received in this Age' (*2IA*, 'To the Reader', n.p.). As such, even though Heywood 'commend[s] unto [the reader] an intire History' (n.p.) from the first gods through to the Trojan War, the plays, he worries, no longer suit the tastes of the theatrical audiences. Furthermore, he frets over making them whole and coherent, a project Ovid managed in his weaving together of diverse myths. If the first three plays, Heywood says, 'bee added to these (as I am promised) to make up an handsome Volume' it will be one supplemented with 'an Explanation of all the difficulties, and an Historicall Comment of every hard name, which may appear obscure or intricate to such as are not frequent in Poetry' (*2IA*, n. p.). Essentially, Heywood tries to keep mythology alive in early modern culture, to introduce it to new audiences and, like Homer, navigate them through difficult material. Heywood's

desire for the ‘Ages’ to find wholeness and authorial supplementation, at least in printed form, remains unrealised.

Fragmented Identities: Thersites

I move off from *2 The Iron Age*’s concerns about things out of time, disjointed and fragmented to an interrogation of Thersites, especially from the perspective of fragmented identities and in the context of *2 The Iron Age*. In *Troilus and Cressida*, Achilles terms Thersites ‘fragment’ (5.1.8). In Heywood’s *2IA*, the tables have been turned as Thersites’ sidekick Synon threatens to cut Thersites’ enemies ‘all to fragments’ (*2IA*, p. 367). Thersites’ fragmented representational history is where I want to end my analysis of Crip/Queer Times in Ovid’s *Metamorphoses*.

In Ovid’s *Metamorphoses*, Thersites bears little more than a trace, referred to fleetingly in the rhetorical competition for Achilles arms between Ulysses and Ajax. The Loeb edition describes how ‘Thersites dared’ to rail at his social superiors and ‘chid the kings with insubordinate words’, a socially disruptive act that does not pass ‘without punishment’ from Ulysses (Miller, II. XIII. 233). Golding’s translation thoroughly Englishes Thersites, describing how he is ‘[s]o bold as rail upon the kings, and he was paid by [Ulysses] | For playing so the saucy jack’ (Golding, XIII. 288-89). To all intents and purposes, Thersites is not disabled: able-bodiedness is invisible and does not need to be remarked upon; disability, the ‘Other’, does. Embedding Thersites into the Englished translational landscape, Golding thus makes the body fit the environment in a seamless way. No jagged edges of unbelonging are apparent and Thersites fades again into invisibility in the poem.

Outside of the *Metamorphoses*, however, Thersites is shaped in a variety of ways. Leonard Cox’s *The Art of Carfte of Rhetoryke* (1532) declares that ‘Homere in his Iliade describeth one Thersites | That he was moost foule and eull fauored of all the Grekes that came

to the batayle of Troye', being 'both gogle eyes | And lam[e] on the one legge | With croked and pynched shoulders | and a long puked hede'.⁶¹⁷ The dictionary of syr Thomas Eliot knight (1538) strikes a more restrained note, writing that Thersites is 'a prynce that came with the grekes to the siege of Troye' and is 'in persone and condicyons [...] of all other moste defourmed'.⁶¹⁸ In *The Art of Physiognomie* (1571), Thomas Hill notes that Homer's *Iliad* matches Thersites' 'maners and condicions to the notes seene on his body'.⁶¹⁹ Thersites is a vehicle for Hill's physiognomic project, as without this, Hill argues, one can never 'know Thersites from the mighty Hector, or the effeminate Vlysses & subtile Catiline, from the worthie Fabius and Camilus.'⁶²⁰

Cox and Hill draw attention to Homer's *Iliad* as a vehicle through which Thersites' deformed embodiment circulates in early modern England. As Robert Kimbrough notes, humanist pedagogy used 'the main persons and attitudes which are presented in the Iliad'⁶²¹ as part of their rhetorical curriculum; Thersites's 'deformed appearance and rude behaviour [are] sufficiently vivid for him to be given a secure place in Latin rhetoric books as an example of the railing detractor'.⁶²² Thersites' deformed body becomes a site where, in the homosocial space of the early modern schoolroom, boys would practice the art of translation and imitation. A reminder of the embodied pedagogical process, as described by Lynn Enterline, is useful here. Physical as well as 'verbal imitation' is employed in the early modern schoolroom;

⁶¹⁷ 'Thersites in Renaissance Literature', Jeffrey R. Wilson. Online. < <https://wilson.fas.harvard.edu/stigma-in-shakespeare/thersites-in-renaissance-literature> > [Accessed 20 August 2020].

⁶¹⁸ Thomas Elyot, *The Dictionary of Syr Thomas Eliot Knyght* (London: Thomae Bertheleti, 1538), n.p. Online. EEBO. [Accessed 20 August 2020]. Both Cox and Eliot represent the whole of the Greek army of the Trojan war as deformed with Thersites the most deformed example of all. Perhaps this is unsurprising, given that the Trojan War plays a role in Britain's mythological inheritance of identity. As the legend goes, Trojan Aeneas founded Rome after escaping Troy; his grandson Brutus then founded England [see Coppélia Kahn, *Roman Shakespeare: Warriors, Wounds, and Women* (London: Routledge, 1997), p. 3].

⁶¹⁹ 'Thersites in Renaissance Literature', Jeffrey R. Wilson. Online. < <https://wilson.fas.harvard.edu/stigma-in-shakespeare/thersites-in-renaissance-literature> > [Accessed 20 August 2020]. N.p. [EEBO: Image 6].

⁶²⁰ Hill, *Art of Physiognomie*, n.p. [EEBO: Image 6].

⁶²¹ Robert Kimbrough, 'The Problem of Thersites', *Modern Language Review*, 59.2 (1964), pp. 173-176 (p. 173).

⁶²² Robert Kimbrough, 'The Problem of Thersites', *Modern Language Review*, p. 173.

schoolmasters taught their charges to ‘use and refine the chief tools of their trade: eyes, ears, hands, tongues’ in order to persuade fully in their oration.⁶²³ In 1598, George Chapman’s translation *Seven Books of the Iliad* becomes available. Therein, Thersites is translated thus:

The filthiest Greeke that came to Troy: he had a goggle eye,
Starcke-lame he was of eyther foot. his shoulders were contract,
Into his brest and crookt withal: his head was sharpe compat,
And here and there it had a hayre...⁶²⁴

In the compact, ‘contract’ and ‘crookt’ representations which circulate, Thersites has little room to breathe in early modern culture.

In the introduction to the Malone Society’s reprinting of *I The Iron Age*, Arlene Weiner suggests that the second part of *The Iron Age* possibly emerged from the popularity of Thersites, either in *I The Iron Age* or Shakespeare’s *Troilus and Cressida* (or both), or from a fashion of the time for the satirical railer.⁶²⁵ Given that the officially anonymous *Fair Maid of the Exchange* is loosely attributed to Thomas Heywood, I am also interested in the ways that Cripple and *IA* Thersites might interweave, as well as following Heywood’s representation of queer disability on its own terms. Indeed, Thersites is somewhat of an extraordinary figure; in *IIA*, he soliloquises:

What if Thersites sprucely smug’d himself,
And striu’d to hide his hutch-backe: No not I.
Tis held a rule, whom Nature markes in show
And most deforms, they are best arm’d below.
I’le not conceale my vertues: yet should I venter
To damme my self for painting, fanne my face
With a dyde Ostritch plume, plaster my wrinkles
With some old Ladies Trowell, I might passe

⁶²³ Lynn Enterline, *Shakespeare’s Schoolroom: Rhetoric, Discipline, Emotion* (Philadelphia, PA: University of Pennsylvania Press, 2012), p. 3.

⁶²⁴ George Chapman, *Seauen bookes of the Iliades of Homere, prince of poets, translated according to the Greeke, in iudgement of his best commentaries by George Chapman Gent* (London: John Windet, 1598), p. 27. Online. EEBO. [Accessed 20 August 2020].

⁶²⁵ Thomas Heywood, *The Iron Age*, ed. by Arlene W. Weiner (New York, NY and London: Garland Publishing, 1979).

Perhaps for some maid-marrian: and some wench
 Wanting good eye-sight, might perhaps mistake me
 For a spruce Courtier: Courtier? tush, I from
 My first discretion haue abhor'd that name,
 Still suiting my conditions with my shape,
 And doe, and will, and can, when all else fayle:
 Though neither sooth nor speak wel: brauely rayle,
 And that's Thersites humour.

(*IIA*, p. 302).

Firmly refusing to reject or 'hide his hutch-back', Thersites mounts a defence of disability, a cripple reclamation of deformed embodiment. The end-stopped line, finishing with 'I', the marker of subjectivity, conveys a sense of closure to this decision. Engaging with Montaigne's *Essais* and the ribald stereotypes of engorged genitals in the lame, Thersites is equally defiant, claiming these as a 'vertue', not a mark of shame; the word 'arm'd' turns the cripple penis into a defiant weapon.⁶²⁶ If Golding's version of Thersites translates him into an Englished identity, transforming him into a 'saucy jack', Heywood's Thersites is also Englished here, although in a way that queers the idea of dissembling, claiming that he could perform the part of a 'maid-marrian'. Disability is an essential part of this performance, demanding 'some wench' lacking 'good eye-sight' who might go on to 'mistake' him '[f]or a spruce Courtier'. The courtly self is swiftly rejected as an option, Thersites preferring once again to play out the physiognomic stereotypes which match 'conditions with [...] shape'. Firmly finishing with the emphatic retort that 'that's *Thersites* humour', he embraces with pride his complexion, his embodiment and his temperament unequivocally. *Fair Maid*'s Cripple, too, draws attention to his humours: the title page of the 1607 publication of *Fair Maid of the Exchange* foregrounds the 'pleasaunt

⁶²⁶ 'Of Cripples', one of Michele Montaigne's *Essais* (translated into English in 1603 by John Florio) claims there is a 'common Proverbe in *Italie*, that *He knowes not the perfect pleasure of Venus, that hath not layne with a limping Woman*', an idea apparently 'as well spoken of men as women' that '*The crooked man doeth it best*'.⁶²⁶ What appears a hypersexual ability might prove socially disabling, however, due to the period's understanding that men who engaged in too much sexual activity, or even spent too much time in the company of women, might become effeminate, soft, woman-like and unsuitable for the supposedly harder masculine life. [Michel Montaigne, *Essais*, trans. by John Florio (London: Valentine Sims, 1603). Online. EEBO. Book III, p. 616].

Humours of the Cripple of Fanchurch’;⁶²⁷ the 1625 and 1637 editions describe the ‘merry humours and pleasant passages of the Cripple of Fanchurch.’⁶²⁸ The final line of Thersites’ speech reaffirms his declaration of difference on the level of linguistic form: it is a trimeter which stands in contrast to the more or less regular pentameters which precede it. This disjointed and unbalanced finish illuminates how effectively disjointed form can disrupt and pose resistance.

Unlike *Fair Maid*’s Cripple, Thersites retains his tongue at the end of *1 The Iron Age*, given the role of speaking the Epilogue. In this way, he seems, like Cripple, part of the play’s internal workings, addressing the audience and passing metatextual comment, promising them ‘Our second part’, which if he fails to deliver, the audience may ‘on *Thersites* rayle’ (p. 345). Knowing his own popularity, Thersites promises the audience the introduction of Sinon, who is ‘[f]amous of all men, to be most like mee’ (p. 345). The hint of a double Thersites recalls the multiple Cripples on stage in *Fair Maid* and the crip/queer excesses which ensue.

2 The Iron Age delivers in ways that exceed even Thersites’ defiant embrace of disability. To be sure, like Shakespeare’s *Troilus and Cressida*, the time of the Trojan War has wrought queering effects upon Greece, most notably in the marriage of Clitemnestra and Agamemnon: the years the Greek warriors have been away have produced a feeling in Clitemnestra of ‘nine years widow-head’ (p. 399) and she and her lover Egisthus thus plot, and carry out, Agamemnon’s murder. As the play travels away from the space of Troy and returns to the chaotic interpersonal relationships in Greece, *2IA* loses its sense of generic identity as part of an ‘intire History’ (*2IA*, ‘To the Reader’), conveying a much darker tone. Indeed, with the ghost of Hector returning, this is a play haunted and unfixed in any sort of stable time and genre. The age is described as one ‘Of nothing but portents and prodigies’ (p. 424), words that

⁶²⁷ Thomas Heywood, *The Fair Maid of the Exchange*. London, 1607. Online. EEBO. [Accessed 3 October 2019].

⁶²⁸ Thomas Heywood, *The Fair Maid of the Exchange*. London, 1637. Online. EEBO. [Accessed 3 October 2019].

could refer to congenital disability as a sign of God's wrath and of impending catastrophe. It's a useful reminder, in a way, however, to keep reading bodies in this play.

The promise of Synon in Thersites' epilogue offers such an opportunity. Meeting for the first time in Troy, the impaired Thersites and Synon are immediately struck by each other's appearance. 'Hee hath a feature', says Thersites, 'That I could court, nay will: | I would not loose | His friendship and acquaintance for the world. | Mee thinkes you are a comely Gentleman' (2 IA, I.I., p. 358). Invoking courtly discourse, Thersites describes Synon as a figure of grace, easy performance and social accomplishment. Synon too is taken to be disabled; Wiggins' *Catalogue* describes the character as 'deformed, with long black hair and a swarthy complexion'.⁶²⁹ Synon too draws on embodied discourses, remarking that Thersites' body has been 'markt' by nature and 'were his mind | As crooked as his body, hes were one | I could bee much in loue with' (2 IA, p. 358). There is, says Synon, 'something | Above a common man in yon same fellow' (p. 358) which proves irresistibly attractive; deformity thus exceeds the 'norm' in a positive sense. And crucially for Synon, Thersites has an attractive relationship to time. He has, Synon comments, 'a face like mine, that feares no weather, | A shape that warre itself cannot deforme: | I best loue such complexions' (2IA, p. 358). Unlike Heywood's texts, which the prefaces reveal are in state of flux, out of time and unlikely to reach their full 'perfection', disabled characters can do what those texts cannot: stabilise themselves against even the ravages of war.

In their delight for each other's' bodies, Thersites and Synon again align themselves with *The Fair Maid of the Exchange*'s Cripple and Bowdler. Their relationship, however, is far more mutual, with no threats of violence lurking under the surface; however, the same type of homosocial exchange – banter, as it might be put – exists. 'By the gods | Wee haue two

⁶²⁹ 'Iron Age 2' in *British Drama 1533-1642: A Catalogue*. Vol. VI. Ed. by Martin Wiggins and Catherine Richardson (Oxford: Oxford University Press, 2015), p. 320.

meeting soules: be my sweet Vrchin', Thersites exclaims (p. 358); Synon replies, 'I will, | And thou shalt bee mine vgly Toade' (p. 359). They recall greetings between Bowdler and Cripple such as 'my dear bundle of rue' (2.2.1). And, as I suggested for the continuation of Bowdler and Cripple's relationship, Thersites and Synon stand the tests of time that *2 The Iron Age* exposes desiring bodies to. There is the union that seems most clearly a 'joy ratified | And subject to no change' (p. 419). This longevity is in no small part due to impairment and the ability to transgress expectations of masculinity in the space of war: in *1 The Iron Age*, confronted with Troilus, Thersites points out that as he is 'lame and impotent, | What honour canst thou get by killing mee? | I cannot fight' (*IIA*, p. 325). As *2 The Iron Age* closes, Synon tells Thersites that 'Wee are Conquerours in our basest cowardice, | Wee had not beene here else' (*2IA*, p. 404). It is the able-bodied and heteronormative who fail this play's conflicts most easily and the cripp/queer who hang on. Thersites and Synon will stand 'stiffe | When all the Grecian Princes that suruive | Are crampt and ham-string'd' (*2 IA*, IV.I., p. 404).

And in this postural metaphor, the *Metamorphoses* erupts for a final queer/crip time in this thesis. In Book VIII, during the Calydonian Boar Hunt, Enaësimus is cut down by the boar, which 'cut his hamstrings, so that straight his going him forsook' (Golding, VIII. 489). Golding is translating the *poplite nervi* (Miller, I. VIII. 364). According to the *OED*, Golding's translation, an Englishing of a human body part that comes from the 'ham', a leg of an animal, is the first to introduce the compound word to the vernacular. In *2IA*, Ovid glimmers through, a reminder of the shaping force that the *Metamorphoses* exerts on bodies. Synon and Thersites, however, are not crips that are not entirely hamstrung by old patterns but suggest their own ways of forsaking 'straight [...] going'.

Conclusion

My thesis began with a vigorous quotation by Eli Clare about the power of the words ‘crip’ and ‘queer’. I want to end on an equally vigorous encounter with Clare, on an image which, fittingly for my interest in time and its deformities, I chanced upon at the start of my PhD and which has stayed with me throughout. The image is a portrait of Clare by artist Riva Lehrer, whose biography describes her as ‘an artist, writer and curator who focuses on the socially challenged body’ and as ‘best known for representations of people whose physical embodiment, sexuality, or gender identity have long been stigmati[s]ed’.⁶³⁰ In 1997 Lehrer painted a set of images called Circle Stories. Depicting a self-portrait and eight further artists and academics whose work is inseparable from their identifications with disability – Jeff Carpenter, Eli Clare, Mike Ervin, Susan Nussbaum, William Shannon, Hollis Sigler, Anna Stonum, Brian Zimmerman – the term ‘circle’ signifies both the artistic process of interviews and painting, a non-linear project. Lehrer’s Circle Stories also represents the circle of the wheelchair found in the universal symbol for disability. This wheel, Lehrer states, ‘transforms the ordinary object of the chair into a mark of physical and social difference’.⁶³¹ Transforming the body into representation, the wheel is a neat, clinical image which cannot capture anything near to the complexity of lived experiences of disability.

There is nothing clinical about Lehrer’s portrait of Clare, however. The setting is a woodland space in which Clare kneels on the ground. Sporting a close-cropped haircut, long wavy tendrils of human hair, a couple of cut-off plaits, are strewn over the forest floor, signifying Clare’s embracement of his genderqueer identity. A branch or a root emerges from the forest floor and creeps its way underneath Clare’s shirt; branches emerge from the top of

⁶³⁰ ‘Bio’, *Riva Lehrer*. Online. <https://www.rivalehrerart.com/bio>. Online. [Accessed 24 March 2023]. An open access version of Lehrer’s portrait of Clare is available here: <<https://www.rivalehrerart.com/eli-clare-1>>

⁶³¹ ‘Circle Stories’, *Riva Lehrer*. Online. <https://www.rivalehrerart.com/circle-stories> [Accessed 24 March 2023].

the shirt, which Clare holds close to his chest. The viewer must imagine the touch of bark and skin underneath the shirt; the branches emerging from the top make it seem as if Clare is becoming tree or tree becoming Clare. It is an Ovidian metamorphic image that speaks back to the poem's bodies who become transformed and terrified, rooted fast in position, skin turned into the rough rind of trees. Clare's portrait is not afraid of roots, and they do not bind in threatening ways; they entwine together disability, queerness and nature, making the interconnections and interdependencies of the world visible within the image. The image's eruptions and flourishing of nature in all directions might well be described as a 'biomorphic transmutation', Randall Martin's term to describe the wildness of nature, ultimately uncontrollable by human force.⁶³² Akin to the poem's theme of wondrous transformations, the image has a heightened tone slightly displaced from realism; its vivid colours, fine detail and lighting suggest magical realism or Pre-Raphaelite as terms that provide a sense of the image's metamorphic aesthetic.

Lehrer's portrait can therefore be read as another adaptation of Ovid's *Metamorphoses*. Critics comment on the poem's protean qualities, its seemingly endless ability to be remade, 'interpreted, rewritten, critiqued, adapted, translated, and metamorphosed' into afterlives for diverse other cultural times and locations.⁶³³ As Lehrer's image brings the *Metamorphoses* into contact with a crip/queer poet, educator and activist, the poem springs into life in a vibrant new form. In Chapter 1's discussion of Vulcan's ekphrastic doors, the relationship between word and image became foregrounded. Golding's translation points up the way that these ostensibly different systems of signification cannot be easily disentangled. His translational choices only emphasise what Ella Shohat calls the 'language-ness of the image' and the 'visuality of the

⁶³² Randall Martin, *Shakespeare and Ecology* (Oxford: Oxford University Press, 2015), p. 29.

⁶³³ Carole E. Newlands and John F. Miller, 'Introduction' in *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands, p. 1.

word',⁶³⁴ a slippage which puts further pressure on Reformation England's turn away from images, despite the translator's protestations that poetic imagery is a legitimate and effective moral tool. However, read as an adaptation of the *Metamorphoses* into a visual medium, Lehrer's image also captures the movement of Ovid's poem in my thesis, shifting from poetry to drama; from bodies represented in words to the physicality of bodies on stages. The pervasive invisibility of able-bodiedness and its unquestioned, default status means that in texts – whether playtext, poem or prose – bodies and bodily difference only become apparent when the text calls attention to it. On the stage, bodies signify in a more continuous manner, their gestures, postures, states and conditions inviting and invoking constant reading and re-reading. Putting Clare's crip, genderqueer body centre-stage, Lehrer's image captures the meeting of a flesh and blood body with the poem: in a sense, the image speaks to Lavinia's grasping of Ovid's poem as she also adapts it to her own body's requirements. To begin to give any such meanings to Clare's portrait, however, is to recognise that in a sense it is a different signifying system to poetry or drama; unless there is some interpretive work or imagination on the part of the viewer, images lack temporality. Poetry, as Stephen Cheeke points out, 'opens up the static image to the temporal schema of language [...] return[ing] the picture to the world of narrative and agency'.⁶³⁵ To even suggest that Lehrer's portrait can be read as a type of adaptation of Ovid's *Metamorphoses* is to ascribe to the image an Ovidian temporality, a narrative that makes sense to those familiar with the *Metamorphoses* but, making inclusive the crip/genderqueer body, has the potential to reshape Ovid's poem for those readers, too. To think Lavinia into the image, and Clare into Lavinia, is to further crip/queer this Ovidian temporality. Yet, words have their limits, too, and the *Metamorphoses* is fascinated by how body *and* voice change,

⁶³⁴ Ella Shohat, 'Sacred Word, Profane Image: Theologies of Adaptation' in *A Companion to Literature and Film*, ed. by Robert Stam and Alessandra Raengo (Malden, MA: Blackwell, 2008), pp. 23–45 (p. 42).

⁶³⁵ Stephen Cheeke, *Writing for Art: The Aesthetics of Ekphrasis* (Manchester: Manchester University Press, 2008), p. 5.

both rendering the self vulnerable as the transformed body and voice no longer fit a world of pre-established norms. In this sense, the poem invites questions of embodied power, normalcies and agency; it also invokes questions around the capabilities of language to represent experiences, bodies and selfhoods that are outside of the norm when language is a signifying system that, in order to be in any way usable, must be based in some way around conventionality and 'norms'. As Chapters 1 and 3 discussed, however, although Golding and Sandys translate at different times, and though both are concerned with the construction and upholding of their own versions of conventionality, the fact that, as post-structuralism avers, language is always a site of spatial and temporal diffusion and deferral, their translations become readable as crip/queer avoidances of normalcy. The issue is a little different for Chapter 2's focus on epyllia as these poems have a self-conscious queerness about them. Therefore, in Thomas Lodge's prototype, although men claim to be so crip they cannot tell their story, their tongues work queer overtime. Because of the explicit staging of this queer loquacity, I chose to 'run with' the action of the epyllia's tongue and to more sharply direct the critical focus toward disability in order to show that these poems demonstrate not only queer pleasures but crip bodies as sites of queer pleasure. Such an understanding is an important intervention into both early modern and modern re-thinking of which bodies desire and are desirable.

Poetry as a sign system also offers temporal opportunities that drama does not: broadly speaking, drama witnessed in the early modern playhouse or modern theatre can govern the spectator, setting the pace, marching off and asking us to keep up in sequential, teleological fashion. Poetry, prose or playtexts invite and make possible slowness and the crip/queer setting of alternative narrative paces and directions. A challenge to the thesis is working with plays that are, mostly, rarely performed, although this is a challenge shared by Disability Studies in the field's interest in plays addressed here such as *A Larum for London* or *The Fair Maid of the Exchange*. My rationale for approaching these plays over other, perhaps more explicitly

Ovidian dramas, was to try to expand the borders of the Disability Studies field and to demonstrate how Ovidian embodiment might be an overlooked angle, hiding ‘in plain sight’ in plays already well-addressed by Disability Studies scholars. As it happens, those plays turned out to be even more indebted to the Ovidian than even I had anticipated, and there is further work to do to extend the readings I begin here. In particular, Heywood’s entire quintet of *Ages* plays needs greater scrutiny from a crip angle, a focus which might help keep these plays on the critical agenda. For reasons of space, my work on the first three plays was not able to be included and the interesting figure of Thersites, although ending the thesis on a positive note of crip/queer pride, also invites greater reflection from scholars of crip. My analyses of these plays in light of the intersections of disability, queer and Ovid demonstrate that this is a fertile seam of intersection, and there is much more to do with how these discourses are in dialogue.

Indeed, the fascination with bodies which defy any one form or stable state is the poem’s strength and the root that connects us all, as embodied subjects, to the poem. The tensile strength and textual density that comes from the *Metamorphoses*’ interweaving of ‘bodies strange’ (Golding, I. 1) or ‘bodies chang’d to other shapes’ (Sandys, I. 1), speaks to the presence, the existence and the survival of crip/queer selfhoods throughout history. My methodology took up the ways that scholars had been using queer temporalities, and the ways that crip scholars drew on these insights, with the aim of providing a methodological framework where queer and crip could meet and train focus on whatever seemed odd, strange, crooked, wayward, perverse, out of place or out of time. As scholars such as Madhavi Menon, Allison Hobgood and Elizabeth Freeman have discussed,⁶³⁶ queer time – and thus crip time, for there is, I maintain, no queer without the crip – is not only a close-reading technique but a

⁶³⁶ Madhavi Menon, *Unhistorical Shakespeare: Queer Theory in Shakespearean Literature* (Houndmills: Palgrave Macmillan, 2008); Madhavi Menon, ‘Introduction: Queer Shakes’ in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon; Allison P. Hobgood, *Beholding Disability in Renaissance England*; Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories*;

way of challenging the historicist view of an altericist past, known only to us by its difference and alienation. Rather, I wanted to also remain alert to the pulls, tugs and touches on me as a reader and a researcher, to not ignore the sense that a text can still touch and give jolts of recognition across four centuries. Moreover, the sense of feeling *attached* to the poem, at home in its landscape of ‘bodies strange’ was, and is, important to me. For those reasons, I wanted to take up a crip/queer temporal framework that took account of *both* difference and sameness, alterity *and* recognition. For sure, Ovid’s adaptability produces different crip/queer effects in different moments and forms: Golding’s mid-sixteenth-century expansive (and often pejoratively denounced in ableist rhetoric) meter that presents opportunities for both power and play; the high passions and self-conscious queerness of epyllia that shows how deeply ‘crip’ is always part of queer as the poems re-member disabled bodies with pleasure; Sandys’ desire to ‘cure’ Ovid, thwarted by a rhetoric which remains inscribed with queer/cripness; and dramas which, having been combed for disability meanings, offer up new angles for reading, steeped as they are the period’s various encounters with and attitudes toward Ovidianism. But those figures also might make us think differently about the present if we are so allowed. For instance, if we take Jasbir Puar’s contention that ‘[t]he work machine and the war machine both need bodies that are preordained for injury and maiming’,⁶³⁷ Disability Studies might queer *A Larum*’s Stump and *Fair Maid*’s Cripple by taking a more rebellious stance against their respective work and asking them to comment on our own moment. While critics have noticed how Cripple resists the early modern stereotype of the beggar, to my knowledge the sense that queer theory can pose radical critique to the idea of work itself has gone under-addressed. What would it mean, for instance, to posit for Cripple that ‘capital is fascinated [...] with the ways that subgroups might be made more profitable and less dangerous or

⁶³⁷ Jasbir K. Puar, *The Right to Maim: Debility, Capacity, Disability* (Durham, NC & London: Duke University Press, 2017), p. 65.

disruptive’?⁶³⁸ Such questions fall outside of my Ovidian frame in this thesis; however, a more radical enquiry through theoretical means and by keeping a flexible historiographical approach in mind would not only shine lights on our present moment but keep this plays alive and discussed for even longer.

A timely reminder about past/present occurred early in 2023, when an ancient statue was dug up during sewer repairs in Rome. The statue is a representation of Hercules; however, unlike the able-bodied Hercules that likely first springs to mind at mention of the name, one of the statue’s arms is missing and the face has a rather weathered, pinched expression. The scarf that seems to be wrapped around Hercules’ head ends in tassels that resemble swollen, bulbous joints on thin, arthritic hands.⁶³⁹ The whole ensemble is pleasingly queer/crip, and not at all what I expected. Hercules’ eruption from the earth is a reminder that these classical figures do not, cannot, travel through time untouched; they cannot arrive to us formed of only what they were, but must bear something of how we encounter them now. It *is* pleasing, therefore, that Hercules arrives in 2023 crippled. In the *Metamorphoses*, he is the figure who disables the river god, Achelous, breaking off the god’s horn; Achelous ends up hiding the scar in shame. Ovid goes on to relate how Hercules dies in great pain by a poisoned shirt given to his unwitting wife by the centaur Nessus. In a classic narrative that has been much addressed by Disability Studies scholars, Hercules overcomes his disability and is deified, fixed in the heavens to live a life ‘free’ of disability. The narrative is pernicious, disability evoking pity and an expectation that an ‘afterlife’ will be ‘better’. The future’s bright; the future’s able-bodied, one might say.

⁶³⁸ Anna Mollow and Robert Mcruer, ‘Introduction’ in *Sex and Disability*, ed. by Robert McRuer and Anna Mollow (Durham, NC & London: Duke University Press, 2012), pp. 1-34), p. 30.

⁶³⁹ Lorenzo Tondo, ‘Ancient statue of Hercules emerges from Rome sewer repairs’, *The Guardian*. Online. https://www.theguardian.com/world/2023/jan/27/ancient-statue-of-hercules-emerges-from-rome-sewerage-repairs?CMP=fb_gu&utm_medium=Social&utm_source=Facebook&fbclid=IwAR1412B5OIx-zihZn3Nau6R8UMxYzoYwoRU0e4pHpbL3BsJCgZ8j3UFi1Jo#Echobox=1674841034. [Accessed 28 March 2023].

A crippled Hercules is thus an encouraging sight: this statue does no actual bodily harm but stands as a reminder of crip links between past and present.

To read Golding's or Sandys' *Metamorphoses* as only repositories of information about the sixteenth or seventeenth centuries is not how those translators were reading or encountering Ovid: they knew that the *Metamorphoses* spoke to their own present moment and, as their prefatory materials discuss, were acutely aware that Ovid had social, literary and political functions at their respective times of translating. At the Inns of Court, young male writers seized upon their contemporary moment of the Ovidian vogue but were already beginning to satirise it, this tendency becoming deeper and deeper until, as per my thesis' structure, we arrive at Cripple whose rancour for Ovid knows no bounds – yet, who is not above using the poet's embeddedness in society to pay his homosocial debts and bend Phyllis Flower into heteronormativity as per the comedy's generic plot requirements. Yet, Thersites stands as a legible figure of crip/queer fierce pride and Thomas Heywood is anxious to bring the discourses of mythology to the patrons of the Red Bull. Across the sixteenth and seventeenth centuries, therefore, Ovid does not stand still in time, nor are his receptions or adaptations consistent or evenly mapped out. Writers take what they will from Ovid; figures, tropes or themes become metamorphosed in myriad ways across the period's literary and dramatic terrain.

And the need to crip and queer the current moment remain pressing: as I write this Conclusion, a headline from the *Guardian* reads 'Broke and disabled in Tory Britain: the reality of life on one meal a day'.⁶⁴⁰ Another reads 'I had two options – die or find a way to live as a transgender man'.⁶⁴¹ Reading Ovid and his afterlives with an awareness of the present is to

⁶⁴⁰ Frances Ryan, 'Broke and disabled in Tory Britain: the reality of life on one meal a day', *The Guardian*. Online. <https://www.theguardian.com/business/2023/mar/27/broke-and-disabled-in-tory-britain-the-reality-of-life-on-one-meal-a-day>. [Accessed 28 March 2023].

⁶⁴¹ Jasper Lees, 'I had two options – die or find a way to live as a transgender man', *The Guardian*. Online. <https://www.theguardian.com/commentisfree/2023/mar/28/i-had-two-options-die-or-find-a-way-to-live-as-a-transgender-man>. [Accessed 28 March 2023].

assert continuing relevance for an ancient poem that attempts nothing less than the epic task of putting the world in order through signs. Moreover, crip/queer lenses legitimate and locate historical residues in ways which might challenge how we think of what counts as ‘historical’ itself. As Simone Chess notes in her reading of boy actors and trans histories, ‘[s]ubcultures do not always leave archives, and the affects and coded ways of being that produce queer feelings [...] are rarely documented’.⁶⁴² Ways of reading, interpreting and writing in the scholarly field must keep transforming if subcultural, marginalised and overlooked populations are to be given voices, and *diverse* voices. As the editors of the first published collection of essays on early modern trans studies argue, the navigation between both altericist and presentist approaches is critical as it ‘pushes back against the idea that early modernity is simply too distant [or] too removed [...] to have any significance for trans politics today’.⁶⁴³ Their words are resonant for all those populations - crip, queer, trans and otherwise – who have been denied histories, representation(s) and ways of reading. I return again to the Cultural Materialist approach which has been influential to my thinking. ‘We make sense of ourselves and our situations’, Sinfield writes, ‘within an ongoing contest of representations, and they come invested with varying degrees of authority’.⁶⁴⁴ As a poem concerned with its status as an artistic project, Ovid’s afterlives offer models for re-writing and for remaining hopeful of change.

While ‘queer’ is, relatively speaking, a more familiar term than ‘crip’ within the academic humanities landscape, neither term can afford to be neglected or taken for granted at this time. In the United Kingdom, there is significant noise on social media platforms to oppose trans rights; the term queer, as part of the LGBTQ+ acronym, also comes up for debate in these locations. Hard-won rights are never inalienable and can suffer rollback and destruction. On a

⁶⁴² Simone Chess, ‘Queer Residue: Boy Actors’ Adult Careers in Early Modern England’, *Journal for Early Modern Cultural Studies*, 19.4 (2019), pp. 242-264 (p. 243).

⁶⁴³ Simone Chess, Colby Gordon and Will Fisher, ‘Introduction: Early Modern Trans Studies’, *Journal for Early Modern Cultural Studies*, 19.4 (2019), pp. 1-25 (p. 13).

⁶⁴⁴ Alan Sinfield, *Cultural Politics – Queer Reading*, p. viii.

smaller scale, but still importantly, this is why a variety of reading positions, interpretations and scholarly approaches, particularly with respect to entrenched and canonical texts, must be defended. Like Hercules, they need to be wrestled from the sediment and crippled, queered, made strange. For these reasons, academic coalitions and allyships are vital sources of strength: showing the intersections and the continuities (as well as recognising the discontinuities) between crip/queer, for example, will always make it more difficult to oppress either term on its own. With these intersectional allyships in mind, the early modern Disability Studies field, must ensure that it remains – like Ovid’s poem – adaptable, flexible and ever-changeable. While the field does important, fascinating work, there are signs of it slowing and signs of repetition: figures like Richard of Gloucester cannot keep taking the burden. We need to keep our approaches to disability open, capacious and generous and perhaps start thinking about locations that might not immediately strike us as identifiably ‘about disability’. An Ovidian approach, as this thesis has begun to address, is one fruitful place to begin.

The poem’s history of flexibility, the way its body has been *made* to be flexible, makes it ideal for a crip/queer analysis. Arthur Golding’s harnessing of the poem as part of a Protestant project of stabilising embodiment, disciplining desire and regulating moral behaviour sees the poem turned into one gigantic, continuous narrative prosthesis, crip bodies throughout the poem warning of the consequences of ungodly behaviour. Perhaps this overt ideological use of the poem has put Disability Studies scholars off using it; its obvious status as a narrative prosthesis means the poem doesn’t fit into the Disability Studies manifesto to read disability only for what it is, disability. This is difficult when women get rooted to the ground and men are turned into flowers; it is fair to say that the poem is not all that interested in following up lived experiences of disability. Nor is there much of a sustained look at the disabled agency of transformed bodies; the poem is generally interested in its interweaving and moving on to the next tale after a transformation. As Gary G. Gibbs and Florinda Ruiz point out, the poem

‘makes no pretensions towards realism; it presents no rational arguments; its rapid description of fantastic transformations is ultimately absurd’.⁶⁴⁵ Julie Orlemanski points out that critical work such as Sharon L. Snyder and David T. Mitchell’s *Narrative Prosthesis: Disability and the Dependencies of Discourse* (2000) asks literary scholars to read disability representations within a certain frame of interpretation, one geared toward ‘novelistic realism, characterological depth, and literalism in interpretation’, that is, a ‘round character’.⁶⁴⁶ Orlemanski contends that this desire for a certain type of reading disability ‘cuts off the field from the varied modes of corporeal meaning that are realised across different genres and periods of literary history’.⁶⁴⁷ Rather than read only those texts which fit neatly into such interpretive frames, Orlemanski suggests that ‘unfamiliar constellations of bodily form [and] cultural representation’ might produce a productive ‘historical and stylistic friction with “disability”’ that can only widen the field of Disability Studies as well as alter the parameters of fields such as medieval or early modern literary studies.⁶⁴⁸ Orlemanski thus provides us with a reminder that we expect to find in the past and its representations is not necessarily what we get and, furthermore, that restricting our reading and interpretive practices might mean excluding figures, texts, genres and forms that could contribute to the field. Hence the need for a term like ‘crip’ which does not necessarily need to assign a disability identity but can invite a figure, text, form or genre to participate in a conversation on their own terms, for what they *say* rather than what we want them to say.

The *Metamorphoses* continues to adapt and to change. In 2021, Shakespeare’s Globe launched a new play inspired by Ovid: *Metamorphoses*. Four actors recreated reworked tales

⁶⁴⁵ Gary G. Gibbs and Florinda Ruiz, ‘Arthur Golding’s *Metamorphoses*: Myth in an Elizabethan Political Context’, p. 559.

⁶⁴⁶ Julie Orlemanski, ‘Literary genre, medieval studies, and the prosthesis of disability’, *Textual Practice*, 201, Vol. 30, No. 7, pp.1253-1272 (p. 1260).

⁶⁴⁷ Julie Orlemanski, ‘Literary genre, medieval studies, and the prosthesis of disability’, p. 1261.

⁶⁴⁸ Julie Orlemanski, ‘Literary genre, medieval studies, and the prosthesis of disability’, p. 1261.

from the poem; the tagline promoting the myths' 'power of transformation, the resilience of humans and the wonder of life'.⁶⁴⁹ In 2023, Stephanie McCarter's new adaptation of Ovid's *Metamorphoses* is due to be released in the United Kingdom: McCarter is the first woman to translate Ovid's poem in over sixty years. Its afterlives go on and drawing it into developing critical fields is one way of keeping the poem alive, of queering its identity and crippling its movements, making it move in unexpected ways. My thesis thus makes a contribution to early modern Disability Studies by bringing together intersectional crip and queer lenses to suggest that the poem and its afterlives are fertile sites for adding to current conversations in the Disability Studies field. By no means all, but certainly a good deal of the work happening in early modern Disability Studies focuses on drama, perhaps for the reasons laid out by Orlemanski: that drama is seen as a more realistic, three-dimensional space for disability to deliver what the academic field requires. However, as my work on rhetoric and how it is understood in the early modern period suggests, there is more work to do on words on the page, too; figures of 'deformity' are never just queer figures but crip figures, too. In a culture focused on translation, imitation and adaptation, and absorbed in humanist pedagogies and practices, there is more work to do on crippling/queering off the stage as well as on. My thesis helps to bridge this gap, not only in focusing on Ovidian translations but the *Metamorphoses*' migrations to playing spaces.

In her essay 'Disability Culture Poetry: The Sound of the Bones. A Literary Essay', Petra Kuppers writes of her embodied response to Greek myth. She explains:

Since I was a little girl, I have been fascinated with Greek mythology, sung in verse. That world explained my world to me. In these stories, there were always so many people I could feel myself into, try out different characters at a time. Of course, I would not just be limping Eurydice, her foot bitten by a snake, now on wobbly feet trying to escape the world of the shades, only to be betrayed by her lover's glance—I would be searching Orpheus, too, using his sweet words to extricate his beloved out of Hades,

⁶⁴⁹ 'A New Play Inspired By Ovid: *Metamorphoses*'. *Shakespeare's Globe*. Online. <https://www.shakespearesglobe.com/whats-on/metamorphoses-2021>. [Accessed 28 March 2023].

only to lose her again. And I would also be Agave, the Queenly leader of the Bacchae, those wild women who eventually rip the singer apart in their drunken, ecstatic revels, or, even, Bacchus or Dionysius himself, laughing at the young king who wants order in his kingdom and tries to defy a god who has set the king's people on fire with wine and love. Transformation, transgression, cruelty and sex: these were the Greeks I devoured from early on.⁶⁵⁰

I reproduce Kuppers' lengthy quote here as she exquisitely summarises the queer/crip joys that can come from reading texts such as Ovid's *Metamorphoses*. Kuppers enacts the spirit of crip/queer, claiming those images and positions, as conflicted and complicated as they are. Undoubtedly, the *Metamorphoses* has been harnessed for ideological purposes and contributed to the creation of difference between 'normative' and non-normative' embodiments and behaviours. At the same time, and as Kuppers sees in Greek myth, the poem is a site in which one can see crip/queer subjectivities writ large in all their pain, resistance and resilience and potential. Reading Greek myth for Kuppers is 'weaving' herself into that ancient context, making it a place at once distant and familiar, turning it into 'an undoing and doing that binds [her] to a story, to a people, to a land'.⁶⁵¹ Crippling Ovid, a practice that can never be separated from queering Ovid, and vice versa, is to enact the same principle: a weaving and an unweaving, an unpicking and a restitching, an opening up of the threads, Arachne-like, to allow crip/queer critical voices to enter, take their place and transform the poem's meanings once more.

⁶⁵⁰ Petra Kuppers, 'Disability Culture Poetry: The Sound of the Bones. A Literary Essay'. Online. <https://library.osu.edu/ojs/index.php/dsq/article/view/809/984>. [Accessed 28 March 2023].

⁶⁵¹ Petra Kuppers, 'Disability Culture Poetry: The Sound of the Bones. A Literary Essay'.

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