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Contagious Animality: Species, Disease, and Metaphor in Early Modern Literature and Culture

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**CONTAGIOUS ANIMALITY:
SPECIES, DISEASE, AND METAPHOR IN
EARLY MODERN LITERATURE AND CULTURE**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of English

by
Jeremy Cornelius
B.A., Beloit College, 2012
M.A., Louisiana State University, 2017
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Dedicated to Asher, Miel, Greer, and Cairo
And to my supportive parents, Wayne and Wanda Cornelius

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Abstract

In my dissertation, *Contagious Animality: Species, Disease and Metaphor in Early Modern Literature and Culture*, I close read examples of Renaissance drama alongside their contemporary cultural texts to examine anxieties around social differences as constructed and mediated through what I call “contagious animality” in early modern English culture. Animal metaphors circulated anxieties around social differences on the early modern cultural stage in English drama where animality elicits uncertainties about identitarian constructions of difference. In this vein, I close read formal elements and their interactions with early modern culture to argue that animal metaphors transmit modes of speciating difference in examples of Renaissance drama and cultural artifacts. Whiteness exploits this fluidity between animal-human classifications as a power differential. Metaphors of animal-human speciation elicit anxieties around difference through a poetics of contagion. Spread through animal metaphors, animal-human distinctions circulate dehumanizing constructions of race, gender, and sexuality via affective influences in early modern English playhouses and by extension, affects cultural constructions of identitarian difference. England’s emergent settler-colonialist logics in the Renaissance positioned animal-human differences on hierarchies such as the Great Chain of Being where crossing the porous boundary between human and animal constituted a form of contagion. Actors’ imitations of animality through material performance and metaphor on stage spread through spectators’ senses—in other words, theatergoers felt animality as an affective, embodied, and material experience. In this vein, I approach animal studies in dialogue with pre-modern critical race studies, queer theory, and affect studies to address the circulations of difference through contagion and animality in early modern English literature and culture. By close reading dramatic and cultural materials, I argue that animal metaphors in early modern

literature and culture represent forms of racial, sexual, and gendered difference in early modern England as something transmittable, showing their incredibly flexible and exploitable capabilities. In other words, the uncertain distinctions between what constructed an “animal” and a “human” were dangerously transmissive in early modern contexts.

Chapter 1. Introduction

Uncertain Animality

I began this project with a question of why animals are so ubiquitous and yet strangely positioned in early modern literature. When I read *Titus Andronicus* for the first time I was struck by—well, many startling things at first, and I had a hard time getting past the frequent animalization of characters throughout and how Titus asks if the Roman arena is a “wilderness of tigers” (3.1.54). As I wrote drafts of this project, I contended many times with questions of how to define an animal and thereby how to define a human in early modern literature and culture, which has been asked many times by scholars across animal studies. Every time, I would come up empty-handed for a conclusion on the limits and boundaries of the species divides across these texts and, how I felt about them or ultimately, how to position animality. Adjusting this approach, I ask, how does being compared to an animal make someone feel? How does this socially position someone in early modern literature and culture? And further, how did animal analogies, and metaphor more specifically, affect early modern audiences and circulate through these communities?

Comparisons across an animal-human species divide creates a social unease. It’s a feeling with a heavy weight because of animal analogies deployment on a species hierarchy. However false and anthropocentric this construction may be, there is still a lingering social ill that comes with animal analogies. In Shakespeare’s time, this is also true. For example, in act three, scene two of *Titus Andronicus*, Titus sits with Lucius, Marcus, and Lavinia at a banquet, processing his feelings of grief over the rape of his daughter Lavinia. The grieving tone of the meal changes when Marcus aggressively kills a black fly. Titus initially empathizes with the dead fly and scolds Marcus for “a deed of death done on the innocent” (3.2.56), calling it a “poor harmless

fly” (3.2.64). Marcus responds to Titus’s empathy by saying, “it was a black ill-favoured fly,/ Like the empress’ Moor. Therefore I killed him” (3.2.67-68). Prior to this moment, Titus does not feel compelled to seek revenge for Lavinia and seems horrified at the thought of violence, but the insistence on the blackness of the fly justifies death, making it no longer innocent in Titus and Marcus’s eyes. After hearing Marcus’s reason, Titus quickly joins Marcus, proclaiming, “Give me thy knife; I will insult on him,/ Flattering him as if it were the Moor/ Come hither to poison me” (3.2.71-74). When Titus becomes quickly convinced to extend his feeling for revenge on the black fly, it’s the likening between the fly and Aaron the Moor that incites Titus. This deployment of anti-Blackness tethered to animality guides this project as it requires attention due to its discursive formations of difference and power.

Contagious Animality argues that animality in Renaissance literature and culture acts as something imitable that constructs social differences as communicable diseases. By animality, I refer to constructs of the non-human, the sub-human, and other classifications of difference that delimit the Human (Weheliye 1-2). Throughout this project I ask, how did early modern culture frame animality as transmissible? In the context of English drama, theater frames animality as a contagion. Drawing on this idea, antitheatricalists in the period garnered fear that theatergoers were susceptible to devilish influences from witnessing stage plays that could turn them into beasts because of humoral shifts and imbalances.¹ For instance, occult texts and theatrical portrayals both point out that pacts with the devil could cause a literal transformation into a animal; and yet, this overt kind of transformation was but one of myriad possibilities of catching animality in early modern English playhouses. By interrogating metaphor’s rendering of

¹ See Darryl Chalk and Mary Floyd-Wilson *Contagion and the Shakespearean Stage* for how “Theater is likened to the long-standing theory of plague as miasma, a vaporous, invisible poison that hangs in the air and attacks the bodies of its victims via the sense” (2). Their introduction looks at antitheatricalist Stephen Gosson’s framing of theater and the fears of contagion.

animality through similarities across animal-human divides in early English dramas, my dissertation interrogates an indistinct categorization of animals and animality in their figural representation in theater. I argue this logic in drama exploits fears instilled by the potential of transforming into a beast. Through this fear of transformation, theater's formal language of animality signifies difference thereby denying belonging with humanity. This imitative aspect of contagion elicited anxieties in early modern England for how mimetic forms of animality on stage could reproduce through these animal analogies as a rehearsal of these animalistic tropes. In other words, animality spreads and contaminates through analogies. While these analogies are an anthropocentric interpretation of concepts attached to different species, it shortens the gap between the human-animal divide and shows an interspecies contagion. If contagion is the transmission or transference from the stage, then animality is the vehicle and resulting species transformation. Animal analogies, and metaphor more specifically, circulate these contagious qualities in early modern literature and culture.² As I define animality throughout, it is both a vector of transmission and a transformed product of the same transmission. Theater represents animality as transmissible and thereby contagious animality becomes administered through social difference. In this way, animal metaphors mimetically reflect constructions of social difference across early modern English literature, culture, and life.

Considering the etymological meaning of contagion as “to touch together,”³ it is not hard to imagine theatergoers cramped in early modern playhouses that touch would be a recurring

² On the debates between form and material animals, Laurie Shannon notes in *The Accommodated Animal*, “Due to the convergence of natural-historical material and the Christian theology by which it was read, to treat creation's animals and their descendants as emblems, allegories, animal imagery, or *topoi*—that is, literary/poetic projections of exclusively human meanings—would be to miss the preoccupations of early modern thought” (49).

³ See Priscilla Wald *Contagious: Cultures, Carriers, and the Outbreak Narrative*: “The word contagion means literally “to touch together” and one of the earliest uses in the fourteenth century referred to the circulation of ideas and attitudes. It frequently connoted danger or corruption. Revolutionary ideas were contagious, as were heretical beliefs and practices” (12).

theme throughout early modern drama. Through touch, particularly in chapter two during my analysis of Thomas Dekker, William Rowley, and John Ford's *the Witch of Edmonton*, I consider the phenomenology of performances to interpret how stage plays both figuratively and materially touch theatergoers. I examine my concept of "contagious animality" as mimetically circulating and thereby socially reproducing notions of animality through Renaissance drama. This mode of contagion before definitional constraints of bacteriology and germ theory in the 19th and 20th centuries illustrates how animality influenced and affected the passions in early modern English playhouses.⁴ Animal analogies show species divides as transmissible and porous, making these cross-contaminations between species a vector for disease with transformative results—one spread among the vulnerably affective theatergoers in stage plays. Due to contagion's connections to theater, there was a growing fear and anxiety around influences from the stage in early modern culture. I argue throughout this project that animal metaphor operated as a transmissive vehicle for contagious animality to circulate constructions of difference through race, gender, and sexuality.

In *Contagious Animality*, I unpack animality by arguing that it is part of social process that informs identarian constructions of difference. Discourses of animality divide communities by casting social differences as speciating. Examining contagious animality through "becoming-animal,"⁵ I consider Giles Deleuze and Felix Guattari's opaque connections between contagion, animals, and community (or packs) to elaborate on my formulation of contagious animality.

Discussing contagion's transformative capabilities in chapter one and how it reshapes meaning

⁴ See Allison Hobgood *Passionate Playgoing in Early Modern England* for more on how the stirring of the passions in the early modern playhouses.

⁵ I consider contagion as Giles Deleuze and Felix Guattari's first principle, "Memories of a Sorcerer, I" (239-243) from *A Thousand Plateaus* as a peopling or a formation of a pack (or community) through transformation and reproduction. Deleuze and Guattari argue that contagion is a peopling and part of animal pack formations, "pack and contagion, contagion of the pack, such is the path becoming-animal takes [. . .] All we are saying is that animals are packs, and that packs form, develop, and are transformed by contagion" (242-243).

of animality by tethering it anti-Blackness, I sharpen my corpus of texts by analyzing contagious animality in early modern English theater. In this project, I argue animality acted as a transformative force in constructing genealogies of racial and colonial imaginings of difference. For circulations of animal analogies in theater, contagious animality influences culture through administration of social differences.⁶ Being part of a pack invites others to belong, and theater crafted and circulated these imagined communities via metaphor. I expand on contagious animality by defining it in three ways throughout the project: communities, mimetics, and affects. These three categories highlight contagion's relationship to animality. Each chapter contains these concepts in some form, and here I to expand on these aspects of contagion to examine how metaphoric animals signify my primary points about contagion. Elaborating on each of the major aspects of contagion here, these pieces appear through metaphoric animals in early modern literature and culture.

Forming Animal Packs: On Contagion and Community

I open by considering animality through contagion. This approach opens ways of reading animal analogies as influencing identitarian formations that impact communities. Animal metaphor acts as container and vehicle to transmit feelings around difference by positioning animality as not belonging in England, which I examine in chapter two with an analysis of figural dogs and national belonging in *King Lear*. In the logics of contagious animality, England's ambitions of national-imperialism imposed an animal-human divide as imitative of

⁶ Priscilla Wald ties contagion and community together in her introduction to *Contagious*, describing its role in the development of community through a consideration of biopolitics: "Foucault does not offer a sustained account of the affective experience of a sense of belonging that turns people in 'a people.' As narratives such as *The Decameron* demonstrates, that experience of disease, the image of communicability, and the materialization of interdependence that characterize depictions of epidemics suggest an epidemiology of belonging through which people might experience their emergence as 'a population'" (18).

social differences.⁷ By situating animality as threat to England's stable humanity and national borders, animality operates as a contaminant along the lines of Jonathan Gil Harris's arguments on contagion and crossing borders in both *Foreign Bodies and the Body Politic* and *Sick Economies*. Through Gil Harris's framing of contagion as crossing international borders, the distinction between animality and humanity or being human, not being beast is through a shame for having animal-like qualities. This is key to contagious animality. When Kent utilizes the doggish knave insults against Oswald in *King Lear*: "you whoreson dog, you slave, you cur" (1.4.78-79), he illustrates a logic of submission and power in the image of dogs in Renaissance English contexts. Reading the human as susceptible to transformation into an animal directs attention to humanity as an uncertain category itself in Renaissance English literature and culture thereby an exploitable category to denote national differences. By analyzing animal analogies across these texts, I argue there is a porous line in distinctions between human and animal, so much that the possibility of turning bestial was a considered a reality. This fed into animality as a marker of difference. Going further, the uncertainty about being fully human or what belonging as a species might mean, Laurie Shannon has asked, how did one categorize and define an "animal" in the period? As she indicates, the word "animal" startlingly only appears eight times throughout Shakespeare,⁸ raising questions about how animals were positioned as belonging with species as there are hundreds of references to specific animals.⁹ Moreover, the abundance of

⁷ See Arthur L. Little *Shakespeare's Jungle Fever: National-Imperial Re-Visions of Race, Rape, and Sacrifice*.

⁸ See Laurie Shannon address of this in her introduction to *The Accommodated Animal* (pg. 6-11) and in an individual essay, "The Eight Animals in Shakespeare; or, Before the Human" in *The Indistinct Human in Renaissance Literature*.

⁹ As Wald details on contagion's deep links to belonging and community in *Contagious: Cultures, Carriers, and the Outbreak Narrative*: "Contagion was the color of belonging, social as well as biological. The common susceptibility of all people attested to the common bonds of all humanity, and the idea of a plague as a great equalizer, affecting rich and poor, worldly, and devout, was a regular theme in the literature" (12); and further, "communicable disease is a function of social interactions" (22). As Wald addresses the peopling and population formation of contagion via the outbreak narrative, I turn to inspect discourses of contagion in early modern contexts.

different species across early modern drama more broadly speaks to this discourse of animality as circulating constructions of social differentiation, particularly around race. This emphasis on race takes the stage for each chapter in this project to deconstruct these formations as they intersect with gender and sexuality.

This circulation of animality as social difference in a human-animal binary makes it exploitable as a mode of anti-Blackness in England's emergent empire by limiting Black people's humanity. Utilizing an analogical framework of comparing one side of a binary to another, animal-human differences coincided along the enforcement of a black-white binary thereby reinforcing one side's power of the other. Through the logics of white supremacy, England's imperial logic tethers Blackness to animality specifically reinforcing the notion that whiteness is connected to humanity and mobilizing animality as anti-Black. For English settler-colonialism, this form of anti-Blackness uses animality as a way of positioning Black people in animal-human hybridity, giving rise to legal definitions of Black people during trans-Atlantic slavery as only three-fifths a person in the United States. As this analogical relationship between an animal-human binary enforces white supremacy, metaphors across species operate in-between binaries as a liminal space. In other ways, hybrid animality is also a third category beyond the binary of human-animal. Through this exception, characters throughout early modern drama similarly exploit the in-between positioning of animality and humanity via white supremacy. Tamora and Aaron from Shakespeare's *Titus Andronicus* operate within constructions of whiteness in Rome where their racial identification is clearly marked. While Tamora passes as white, her de-naturalized whiteness as a Goth is different than the English representation of Rome and English formations of whiteness.¹⁰ As Aaron is visibly read as Black throughout the

¹⁰ See Francesca Royster "White-Limed Walls: Whiteness and Gothic Extremism in Shakespeare's *Titus Andronicus*" in *Shakespeare Quarterly*.

text, he subverts the framing of Blackness through whiteness by asking, “is black so base a hue?” (4.2.73) to reclaim to power of Blackness from the hierarchizing of whiteness in English culture. Under white supremacy, animality presents Blackness as a national contaminant, but at times subverts hierarchies of power in theater. In this sense, animality can both confound stabilities of species divides and re-enforce constructions of difference through the language of speciation in early modern literature and culture.

Animality, outside of the mechanized representation of animals in Enlightenment philosophies, as Zakiyyah Iman Jackson argues in *Becoming Human*, can act as a productive way of being beyond the limited parameters of humanity; however, as she argues, animality’s racist entrenchment has installed modes of anti-Blackness in the question of being human or animal.¹¹ England’s emergent settler-colonial exploitations of this interstitial zone between human-animal acted as a powerful tool when propping up the privileged liberal category of the Human. By analyzing nonhuman animality in this project, I aim to show the constructed-ness of the human-animal binary since animality has been positioned as humanity’s opposite. In chapter three, I explore the possibility that animality can be transgressive by challenging temporalities in early modern English culture. In other words, humans created these comparisons with animals through perceived similarities and differences on a hierarchical scale, namely the Great Chain of Being. These animal analogies equate species distinctions with social differences; and as this project lays out, anxieties about embracing animality frequent the stage in early modern drama.

I offer no totalizing meaning for “animality” in these texts, but I define it in this project as an animating force that calls into question the stability and universalizing of the categories,

¹¹ On these entanglements in the Enlightenment, Jackson writes, “As conceived by evolutionary theory and Western Enlightenment philosophy, extending into legalistic conceptions of personhood, property and rights, antiblackness has sought to justify its defacing logics and arithmetic by suggesting that black people are most representative of abject animalistic dimensions of humanity, or the beast” (Jackson 3).

“human” and “animal.” Invoking universalized meanings of animality would reify its oppressive capabilities; instead, I ask how did this notion of feeling or turning animal, of not being fully human, appear in early modern staged representations of animality? And further, how did these notions circulate throughout early modern England? In this project, I argue that contagious influences of animals were codified and translated as animal analogies, or more specifically, animal metaphor. As nonhuman animal species were much more ubiquitous in early modern English life than today, their relationships were more complex than only being representative of abjection. As metaphoric containers for these differences, animal analogies compare and break down the species distinction where there is both a painful insult and a formation of community through the enforcement of species difference. While they were part of understanding human animals as shown in various violent arenas of early modern English culture such as anatomy theaters and bear-baiting matches (which I look at more closely below), there were also differently intimate relationships between human and nonhuman animals, making their metaphoric and material presence matter. Without these more intimate relationships in early modern culture and everyday life, how then would these metaphors be as affective? In other words, the metaphors relate to their lived realities, thereby eliciting an affective response. While I do center the discourses of animality in social constructs of humanity, these cultural formations and elicitations of affects would not be possible without these co-existing relationships between species in early modern English life. The concern remains on a discursive separation between human and animal life in the contexts of England’s emergent empire along with its eventual involvement in the trans-Atlantic slave trade; and furthermore, how these historical and cultural events are embedded in animal metaphors. In other words, while scholarship in animal studies has argued that the logics of animality and dehumanization are enmeshed within forms of

oppression, these relationships (in)between species lines also bear more interrogation for their signification of difference through form and for the sake of this project, metaphor.

Mimetic Contagion and Animal Anatomies

Contagion itself was deployed as both an interchangeable metaphoric and medical term in its earliest fourteenth-century iterations (Wald 12). Considering historical formalism more broadly across time, I examine how animal metaphor touches concerns on disease, illness, and the body. In studying form, I look to how different parts of language affects another; and moreover, these pieces build a kind of literary organism.¹² In Renaissance English texts on tragedy such as Philip Sidney's *Defence of Poesy*, he compares tragedy to anatomical discourse, "Tragedy, that openeth the greatest wounds, and showeth forth the ulcers that are covered with tissue" (744-45). The staging of the body and animal-human humoral affects further demonstrates the anatomical dimensions of theater.

Analogies and metaphor operate as powerful mimetic forces in early modern theater. What did it mean to imitate an animal on the early English stage? Through human perceptions of animals in early modern England, Karen Raber demonstrates in *Animal Bodies, Renaissance Culture* the violence of animal dissections and vivisections provided the epistemological backbone of human anatomy as well as circulated the idea that animals are integral to knowing humanity's interior. These performances were on public display for audiences much like dramas examined through this dissertation. Anatomies theaters in early modern London bear striking similarities to architectural features of early modern playhouses.¹³ Additionally, Erica Fudge in

¹² Michelle Zerba's introduction to her translation of Aristotle's *Poetics* provides framework of understanding tragedy as a living biospecimen in some ways similar to the logics of early modern anatomical gaze in Jonathan Sawday's *The Body Emblazoned*.

¹³ See Hillary Nunn for examining these similarities in *Staging Anatomies: Dissection and Spectacle in Early Stuart*

Perceiving Animals analyzes the public bear-baiting matches in London playhouse. Given these shared theatrical spaces, playwrights wove these medical insights into their work thereby translating animals used in these forms of entertainment and experimentation into figurative representations in drama. By examining the formal of how these spectacles are adapted on stage, I argue these formal devices inform sociocultural constructions of difference.

These animal spectacles were violent displays. As Laurie Shannon argues in *The Accommodated Animal*, medical devices such as the vacuum tube for animal vivisections show the specific violence on animals' bodies in developments of human anatomical knowledge. Animals' role in dissection and comparative anatomy shows how animal analogies refer to this anatomical violence of visualizing bodily interiority during these spectacles. Within this context, it contributes to a gaze in early modern theater that resembles the public anatomy theaters and bear-baiting matches. Given their known presence in anatomy theaters, I argue that these public displays of violence operate under what Rene Girard called mimetic contagion through imitations of animality on stage. Girard defines the mimetic part of contagion as rooted in desire, which I examine more thoroughly in the third chapter; however, I consider new historicist scholarship on the humoral system and anatomy shape discourses of animality through a mimetic reflection of the desire to see bodily interiority—a desire Jonathan Sawday has demonstrated to be key to the Renaissance's "culture of dissection" (4).

As animals in anatomy theaters provided a cultural referent for the stage, texts such as Vesalius's *The Fabric of the Human Body* illustrate the visual intensity of these spectacles. The frontispiece displays an anatomy theater with the corpse of a pregnant person at the center joined by humans and animals on the periphery. Prisoner and animal bodies occupy the center of these

anatomical spectacles, where surgeons used their bodies for dissections. The terms, “prisoner” and “animal” are not used interchangeably by any means, nor are they synonymous in early modern culture, but their porosity in this space furthers the confusion between the human-animal divide in anatomy. When focusing on the gendered discourses of anatomy, the womb at the center of the frontispiece indicates a different association between animality and humanity. Observing the “fear of the female viscera,” Sawday argues “[t]he focus of this fear was the uterus, an organ held to possess its own will, a ‘separate animal creature housed inside a woman’. Thus, as we shall see, the uterus in pre-modern culture seemed to share a set of common attributes” (10). Through Sawday’s logic, anatomy theaters structure affective and social logics of early modern culture thereby I examine here what the effects of animality given the public vivisections and dissections of animals in these same spectacles. Additionally, I consider how the mimetics from these anatomical spectacles translate into dramatic form and metaphors.

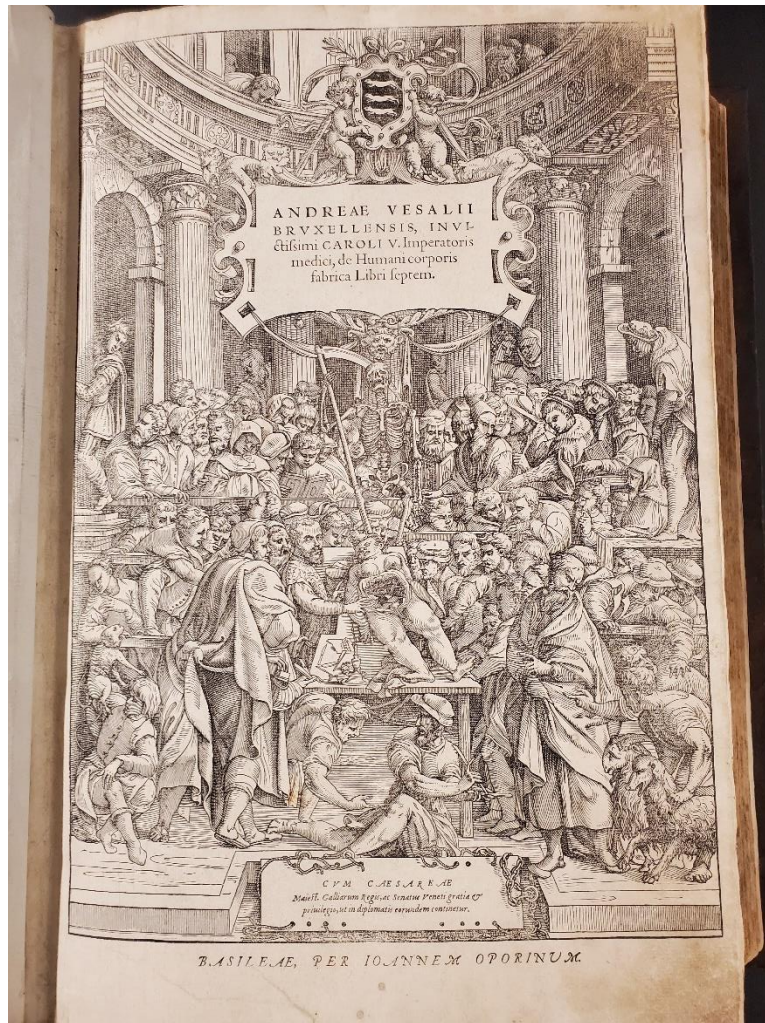


Illustration 1.1 Frontispiece, Andreas Vesalius's *De Humani Corporis Fabrica* from the Archibald Church Medical Archive at the Feinberg School of Medicine, Northwestern University

Keeping with how mimetic contagion operates on stage, Vesalius renders multiple animals in the frontispiece to *De Fabrica*. Animals play a pivotal role in the surrounding audience of the surgeon hall during the public dissection. The goat and dog on the far bottom right and the monkey on the back to the far bottom left are both present during the dissection of a body with a fetus at the center. Even in the visual lines of this piece, the animals alongside are horizontally parallel to the central pregnant body, putting them on the peripheral edges of the image, but in the same line as the emblazoned body at the center. Within Vesalius's

representation of an anatomy theater, animals exist on the periphery of the image. In modeling a position on animality, these illustrations show how animals were part of everyday life in early modern England, and designated modes of power.

By putting corpses of animals on display to learn about human embodiment, anatomy theaters showcase subjects for anatomical instructions, like the illustrations in *De Fabrica* in the historiated initials. The text depicts different violent acts against animals, one focused on surgery is also the “Q” image. The image depicts little cherubs surrounding a surgeon table, dissecting a dog, whose only identifier is the tail hanging off the table, where the “Q” mimics the dogs hanging tail off the end of the table:



Illustration 1.2, Initial, Andreas Vesalius's *De Humani Corporis Fabrica* from the Archibald Church Medical Archive at the Feinberg School of Medicine, Northwestern University

As early modern anatomy utilized animal bodies in its visualization of anatomy through these public instructions, theater engaged in this process via psychosomatic interactions across species in everyday life—also asking not to dissect, but to instead interrogate the culture that sustains the

process itself. Shannon calls animals' relationship to anatomy part of a "crisis of authority" because of early modern anatomy's creatureliness and its reliance on a "zoo-analogical conundrum" that is both a comparative anatomy between humans and animals as one that considers the line between the two incredibly porous (Raber 33). As Raber notes on the animals' importance in histories of anatomy in "Resisting Bodies: Renaissance Animal Anatomies," "Even Vesalius, it turns out, could not function without animals to bolster his work, and he freely refers to the dissection of pigs, dogs, apes, and other creatures, at some moments for comparison to explain Galen's errors, but at others simply as material for insights into the human form" (35). While anatomizing dealt with dissecting, naming, and identifying bodies, what were the emergent feelings produced by regularly witnessing animals as part of these spectacles in early modern life? How did these experiences translate into feelings about their metaphoric mediation from theater? As these associations with animals were prevalent in early modern London, I turn to consider how animals and animality were part of early modern affects.

Forms of Animality and Affect Contagion

The vulnerability or susceptibility to affects in contagious animality guides the next section. I define this throughout the project by expanding on how animality could *touch* theatergoers. As scholarship in early modern studies has shown, touch was a complicated notion,¹⁴ particularly how touch has transmissive qualities through both disease and affect in contagion. How did animality affectively touch through language? Who would have been considered touched by animality? And what made touch so physical when involving animality?

¹⁴ For more on touch in early modern English context, see Eve Keller "The Subject of Touch: Medical Authority in Early Modern Midwifery" and Elizabeth D. Harvey "The Touching Organ: Allegory, Anatomy, and the Renaissance Skin Envelope" both from *Sensible Flesh*.

Considering sightlines of staging these plays throughout this project, I examine how witnessing plays affectively alters theatergoers under humoral models of embodiment in the Renaissance. Consider how affects work on materially embodiment. Along these lines, I attend to affective elements by discussing how animality circulates affect contagion in early modern playhouses.

I consider how metaphoric language represents and entangles with embodied animality through humoral affects. Under the Galenic medical model of the body, when vital spirits pass into the heart, they turn to animal spirits and move to muscle where they are responsible for bodily movement.¹⁵ Additionally, animal spirits referred to the animation of the body through nerve-endings in the brain, responsible for transmitting feeling and animation throughout the body. Early modern Galenic medical theories in physiology argued that these moving spirits would also be altered by the imbalances of humoral fluids. By effect, these physiological changes would radically alter the mind and body in presentation on stage. For example, take Lady Macbeth's red stained hands or Macbeth's mental decay: "full of scorpions is my mind" (3.2.37). Between drama and texts on humoral medicine, figurative and literal animals often intertwined in diagnoses from the period such as in Robert Burton's *The Anatomy of Melancholy*. Burton argues that when studying the humors, figurative animals are murkier between the lines as they permeated much early modern thinking on corporeal affects leading to different complexions. Kim F. Hall importantly notes the use of "complexion" in humoral discourses to ignore its racialized significations in *Things of Darkness* (8n). Like Hall points out, these humoral discourse have been dismissed as containing racialized language from the period, which as I address throughout, these embodied affects are important for unpacking racial discourses.¹⁶

¹⁵ See Michael Hoeniger *Medicine and Shakespeare in the English Renaissance* for more thorough accounts of different contesting medical models from antiquity and through the European Renaissance.

¹⁶ See Meija LaPerle *Race and Affect in Early Modern Literature*.

This transformation of animal spirits primarily figures into representations in stage plays through its transmission of affect.¹⁷ Theater transmits animal qualities under the “analogical networks” (Kern Paster) of early modern passions. Along these lines, affect and emotion transmit similarly across species divides. Katherine Rowe, Gail Kern Paster, and Mary Floyd-Wilson in *Reading the Early Modern Passions* argue, “if emotions are defined as a body’s hard-wired neurochemical responses to external stimuli, then emotions work much the same across the vertebrate species,” (4) which is to ultimately conclude, “studying emotion in these terms need not involve people at all” (5). In this study, I trace what transmits across animal and human, further examining affective relations between this binary. In this analytic mode, I deconstruct the formations of discursive categories and hierarchies of difference. on animals and affect have relied on in scholarly histories and theories on emotion.¹⁸ I turn to analyzing the construct of animality via its animal metaphors as vehicles for affect contagion.¹⁹

Interpreting affect transmission via animal metaphor, we can see the material effects of figurative language on the people of England. Stretching the meaning of contagion in its pre- and early modern contexts puts metaphor in conversation with debates on contagion ranging across writing by antitheatricalists, occultists, and physicians. As these debates arose around anxieties

¹⁷ See Teresa Brennan *the Transmission of Affect*: “The transmission of affect, if only for an instant, alters the biochemistry and neurology of the subject. The ‘atmosphere’ or environment literally gets into the individual. [. . .] The transmission of affect was once common knowledge; the concept faded from the history of scientific explanation as the individual, especially the biologically determined individual, came to the fore” (1-2). Building off Brennan’s approach to historical affects, I consider the pre-Cartesian understanding the body as not dualistically distinct from the mind. She additionally connects affects to “psychogenic epidemics” such as chronic fatigue syndrome or attention deficit hyperactivity disorder, which I extend backward to the early modern period for larger considerations of contagion in its qualities of affective transmission. For more on early modern affects, see Michelle Dowd *Historical Affects and Early Modern Theater*.

¹⁸ See Katharine Rowe, Gail Kern Paster, and Mary Floyd-Wilson *Reading the Early Modern Passions* for analysis on Darwin’s *Expressions of the Emotions in Man and Animals* (1872), which Rowe, Paster, and Floyd-Wilson examine in histories of empirical scientific approaches to understanding emotions (5-8).

¹⁹ See Kari Weil *Thinking Animals: Why Animal Studies Now*; as he explains this connection: “Arguing the inner life of bats or of animals in general is thus to argue something that human language is not equipped to express, perhaps like arguing the existence of the soul or of God” (28).

of the plague and what animals (especially those in the baggy category of vermin²⁰) were carriers, animal metaphors mimic these affective realities in theater even when animals are not present on stage. These metaphors further circulated anxieties around who or what from the stage could potentially infect. These contagious representations of animals drive this project where species differences are materially rendered in early modern debates on contagion and translated as theatrical containers. Along with circulating anxieties of contagion, animality crafted categories of difference about the potential of who could be infected by animal metaphors. These animal metaphors have mimetic qualities of illness in the etymological tracing of specific names of diseases. Medical discourses frequently entangle animals within descriptions of illness, extending to metaphoric uses in the medical discourses on disease as Bosola also describes in *the Duchess of Malfi*, “we bear diseases/ Which have their true names only ta’en from beasts” (2.1.52-53). Animality is embedded in the naming of diseases: lupus, elephantitis, and more recently monkeypox. Along the lines of form, animals etymologically touch contagion.

Chapter Summaries

In the chapters that follow, I discuss how animals and animality contagiously touch in early modern English literature and culture, in three specific ways: animal transformations around whiteness as a mode of anti-Blackness, figures of dogs intrinsic to early modern English belonging through sympathy, and animality’s circulation of desire for social reproductions of whiteness. Throughout these chapters, I examine how animals and animality play transmissive roles in Renaissance drama.

In chapter 1, “Animal Transformations: Rethinking Race, Animality, and Revenge in

²⁰ See Lucinda Cole’s examination of the term “vermin” in *Imperfect Creatures* highlights the theories of contagion sourcing from animals.

Hamlet and *Titus Andronicus*,” I turn to these plays to argue that early modern English whiteness tethered animality to anti-Blackness. By analogizing Blackness to animality using animal things on stage and animal metaphors, these productions represent how England framed Blackness as a contaminant to its national borders. These figurative elements show constructions of physiological melancholy, revenge, and animal transformations as modes of anti-Blackness. I look at these cultural constructions of Blackness in the period as physicians wrote that it could be transmitted as a disease of pathological animality, which was primarily caused by an excess of black bile, or melancholy. More specifically, I consider the transformative aspects of melancholy through metaphor’s tethering of animality to anti-Blackness. By associating race with material things on stage, I argue these connections between stage properties made from animals thingifies Blackness in early modern England. In sum, England framed Blackness as a contagious animality in early modern literature and culture, instantiating modes of racialized differences through transformations across or in-between the animal-human binary.

In chapter 2, “Dogging Sympathy: On Belonging and Power in *King Lear* and *the Witch of Edmonton*,” I argue that metaphoric and material representations of dogs in early modern English theater affected sympathy relations in theatergoers. By crafting sympathies between stage and theatergoers, drama played on citizen’s anxieties around national belonging in England. Antitheatricalist and occult texts’ frame dogs through sight and touch could influence a human’s physiological sympathy relation with sovereignty and power of the state. By analyzing Shakespeare’s *King Lear* and Dekker, Rowley, and Ford’s *The Witch of Edmonton*, I look at the anxieties around how dogs could transform or alter theatergoers’ physiologies through their loyalty to sovereignty. Animality in these plays shows a significance for uncertainty in belonging as a nation through presentations of exile in these two plays. As anthropomorphic dogs and dog

metaphors in these plays illustrate, England's imperial ambitions during the Renaissance enforced differences between an animal-human divide to justify the state's power and dogs provide a nationalizing symbol through sympathies and antipathies.

Finally, in chapter 3, "Reproductive Fantasies of Whiteness" I examine the reproductive aspects of contagious animality as it provides a language of desire in Shakespeare's *The Winter's Tale* and John Webster's *The Duchess of Malfi*. Building off of my critique of anti-Blackness and national belonging in England, I argue that animality acts as a unique type of contagion affecting the unconscious of early modern theatergoers through a psychoanalytic reading. By considering the mimetic aspects as well as how staged representations of animals could affectively alter theatergoers, I argue that contagious animality circulates as a desire for social reproductions of whiteness in England. This chapter addresses how contagious animality affects theatergoers by circulating a desire for reproduction in early modern psychic lives, and I ask here how reading desires in these two plays through psychoanalysis helps both reconceptualize relationships between species as well as deconstruct the ways whiteness terrorizes reproductive discourses and species relations.

Chapter 2. Animal Transformations: Rethinking Race, Animality, and Revenge in *Hamlet* and *Titus Andronicus*

Anti-Blackness and Animality

Early modern literature transforms animality by tethering it to Blackness, enforcing the Human through anti-Black frameworks. We can see animality and Blackness's mutually reinforcing significance in early modern revenge tragedy, which symptomizes both as contagious. I examine early modern revenge tragedy in this project as it is an ideal genre to elaborate on questions of contagion and animality as it engages in pushing the limits of the Human by elaborating on the contagious qualities of revenge itself. Additionally, as a genre, early modern revenge tragedy presents animality through constructions of difference. I do not mean to fully dismiss that animality has its transgressive components, making it an ample site of uncertainty for deconstructing racialized differences in early modern England, which I address more thoroughly in the third chapter of this project.²¹ Through its mobilizations in white settler colonialism, early modern animality presents a site for understanding aspects of racialization in the period. And further, these reiterations of animality transform power dynamics around race beyond the Renaissance. Renegotiating relationships between dualisms created through animal and human differences, the constant mobilization of animality as a form of racialization and colonial control drives the aims of this chapter. I argue that early modern revenge tragedy frames animality as a transmissible state by inscribing anti-Blackness within animality.²² To argue this, I define the

²¹ See Mel Chen *Animacies* for their argument on the analogous ties between animality and race, which echo throughout particularly around animal semiotics as intersecting diseased animal constructions with racialized bodies. The biopolitics of metaphor as Chen describes figures into other frameworks of disease and animality, particularly René Girard's "mimetic contagion" and the justification of violence against Jews during the Holocaust for their justification as subhuman, or animal.

²² See Erica Fudge *Perceiving Animals* for an explanation of "human-ness" as most useful here: "[a]n alternative to the term 'human' which avoids some of its problems is employed here: that is, 'human-ness'. This is used to represent qualities which, I argue, each area of thought proposes as specific to the human" (9).

terms I will be using throughout the chapter: “animal” and “transformation” as they are deeply tethered to the representation of Blackness in early modern England, specifically through metaphor and materiality on stage. Through representations of Blackness in melancholy, animality’s mobilization in these texts gains its power through the anxieties of individual and national contamination. In this chapter, I look to animal-made-objects on stage as mimetically circulations anti-Blackness.²³ By interpreting traces of evidence of animals as stage properties, these representations visualize racial differences in early modern revenge tragedy; and further, this tethering of race to animality is co-constitutive of Blackness as pathological and something that was falsely constructed as physiological. By investigating the transmissiveness of animality, I show how animal metaphors transform discourses around Blackness in early modern English racecraft.²⁴ In sum, animal metaphors circulate a system of white supremacy by enforcing anti-Blackness.

This white supremacist logic of constructing Blackness in early modern English literature has impacted the lives of Black people up through the contemporary moment.²⁵ Contributing to this analysis of racialized discourses in early modern drama, I argue dramas code anti-Blackness *as disease* and *as animal*. To illustrate this, I examine Shakespeare’s representations of animality to argue that these threads of racecraft in the period were tethered to those of animal differentiation throughout *Titus Andronicus* and *Hamlet*. Together these plays show how species categories code racialization and race-making from a white, Western, hegemonic world-view as

²³ See Erica Fudge “Renaissance Animal Things” from *New Formations*. Fudge defines the term as “simultaneously the objectified animal and the object made out of an animal” (86).

²⁴ As Ayanna Thompson describes “racecraft” in *the Cambridge Companion to Shakespeare and Race*: “race is neither a reality, nor a stable content—it is not skin, genes, nor invisible essential qualities. Rather, race is constructed by social process that one might call race-making or ‘racecraft’, to use a term coined by Karen E. Fields and Barbara J. Fields” (7).

²⁵ See Zakiyyah Iman Jackson *Becoming Human*; Ayanna Thompson *Passing Strange*.

Sylvia Wynter articulates throughout her body of work.²⁶ Miles Grier articulates the white-settler colonialist frameworks that tether animality to Black personhood in “Inkface: The Slave Stigma in England Early Imperial Imagination”: “the racial palette has become a ‘metaphor we live by’ (Lakoff and Johnson 2003), capable of linking distinct and yet far-flung collectivities in pan-ethnic groupings but also, occasionally but predictably, imputing to persons the qualities associated with animals, objects, and colors” (195). I offer this reading of animality in *Hamlet* and *Titus Andronicus* to discuss how racialized transformations indicate early English anxieties toward difference through constructions of Blackness in revenge tragedy.

I begin by turning to constructions of Blackness bound to figural animals through unstable metaphors of being and material animal things in Renaissance drama. These two amplify the links that have existed between racialization and animality. In its negative connotation, the Oxford English Dictionary defines “animal” as a person without human attributes or civilizing influences; one who is very cruel, violent, or repulsive.” Turning to animality’s sibling, “wildness,” I elaborate throughout this chapter on how animality in the plays invoke wildness as a key term for illness. As a term, it is linked to animality. The OED defines “wildness” as “undomesticated state (of an animal); the untamed disposition characteristic of such state; fierceness, savageness, ferocity.” Transforming these associations between Blackness and animal from language in the text to materiality on stage tethers them together in the early modern English imaginary. Theater facilitated the metaphoric language of animalizing to bind meaning with material animal things on stage, furthering their sociocultural entanglements.²⁷

²⁶ For an excellent overview of this framework, see Katherine McKittrick *Sylvia Wynter: On Being Human as Praxis*.

²⁷ See Joyce Green MacDonald *Race, Ethnicity, and Power in the Renaissance* for essays that touch on the many relationships between animality and racial constructions of difference in the early modern period. Additionally, Jonathan Burton and Ania Loomba highlight key cultural texts that situate animals in relations to constructs of the Human in *Race in Early Modern England: A Documentary Companion*.

As I will show through different models of melancholy induced by revenge, characters turn bestial when their passions are out of order in early modern drama. Put quite simply in early modern logics of revenge, you can go wild and become further blackened by an abundance of melancholy. This examination of animality and animal transformations on the early modern English stage frames social constructions around skin color and texture as contagiously animal through geopolitical and national differences. Various cross-species comparisons throughout much early modern literature and culture demonstrate possibilities of embodied transformation, highlighting the early modern English anxieties about becoming less human and turning animal. Their blurred differences act as a process of transformation in the context of these social taxonomies by analogizing a human and nonhuman animal. By identifying the bestializing process through melancholic pathologies, I aim to identify this transformation as a process of sociocultural formation. As grief could increase melancholic humors in the body, revenge was both a cause and was prescribed as a cure by physicians in the period. Indeed, instances such as Hamlet's transformative wildness indicates a resistance to taking revenge against Claudius, one that Hamlet seems to fear for its melancholic Blackening. While in *Titus's* Rome, characters embrace revenge, under the logics of whiteness governing Rome's body politic, the blackening of revenge must be purged by the end of the play through Lucius's ascension as Rome's emperor.

Transformations on the early modern stage show how animal-made-objects were reconfigured as indications of racial differences, particularly for my argument, marking differences between whiteness and Blackness. I think about, particularly with skins and feathers as stage properties and prosthetics, how these material items and references through Shakespeare's *Titus Andronicus* and *Hamlet* indicate anxieties about relations of racial and

national difference in England expressed by a discontent toward Blackness. These anxieties became reinforcing mechanisms in emergent constructs of anti-Blackness in the period and beyond by mobilizing animality as a racialized pathology in early modern medical texts. This argument builds on scholarship in early modern race studies that identifies connections between race constructions and medical culture. As Margo Hendricks aptly shows in “Race: A Renaissance Category?” “Renaissance medicine and Renaissance philology are inextricably linked to the conceptualization of race in Renaissance English Culture” (536). Hendricks covers the medical through generation and reproduction, which I will touch on more in the third chapter; however, this chapter addresses medical constructs of race in melancholy and *degeneration* through her argument that “the Renaissance concept of race is based on an elaborate system of metaphors and synonyms whose rhetorical and interpretive strength lies in its fluidity” (536). Early modern English culture constructed racial difference as very much porous, and additionally, Patricia Akhimie points out that “[f]luidity” recurs, as well, in discussions of the word ‘race’ itself, which enables multiple meanings for color in the early modern period. This emphasis on flux has been instrumental in enabling new methodologies and identifying new archives for the study of race in early modern studies, yet rigidity, a constant counterpoint to fluid concepts of identity, is very much present in early modern forms of racial and social difference more broadly” (6).

Early modern literature’s fluid metaphors between species become portable for expressing discontent over Blackness, or as Zakiyyah Iman Jackson states as intervention in *Becoming Human*: “the categories of ‘race’ and ‘species’ have coevolved and are mutually reinforcing terms” (12). The transformation of one into an animal—or, as the OED definition provides, an uncivilized state of being—shows the deeply embedded constructions of race and

class where ontological fluidity and porosity were the *modus operandi* for the everyday approaches to humoral imbalances. These transformative aspects of species relate deeply to emergent constructions of essentialism in early modern race-thinking, particularly around conceptions of the black-white binary—a point I turn to by looking more directly at the blackness of melancholy and its extended figurative logics in shaping representations of skin color as a complexion of an animal.²⁸ Transformations, caused by the repetition of these signs on stage through different conventions of materiality, indicate the shifting meanings associated with animality, as well as the suturing between animality and Blackness in early modern medical theories on revenge. White English anxieties of difference translated Black subjectivities into “beastly creature[s]” (2.2.182) throughout *Titus Andronicus*, which furthers a rhetoric of racialized differences through England’s imperial aspirations through racialized dualism of barbarousness and civility (Smith). These slippery categories between what constituted an “animal” and “human” in the period become portable as expressions of power and control. The status of animality in early modern England was premised on distinguishing differences and organizing the status of the animal as psychosomatically morphing and degenerating into an uncivilized, wild non-human—a racist logic for analogies between animals and Black and Indigenous people in many transhistorical and colonial contexts.²⁹ While transformations have different—while I would argue somewhat overlapping—genealogies than those of animality and

²⁸ See Cord Whitaker *Black Metaphors: How Modern Racism Emerged from Medieval Race-Thinking*: “The complexity of animal and human behavior, however, defies the conveniently simplifying process of splitting maturation and decay into discrete systems, and the difficulties of reading whiteness in this unified and therefore more complex sign system soon become more apparent [. . .] When it comes to animal and human skin, they comprise a different sign system in which whiteness sometimes signifies weakness and sometimes signifies strength and superiority” (94).

²⁹ See Ania Loomba *Shakespeare, Race, and Colonialism, Gender, Race, and the Shakespearean Stage*; Jonathan Burton and Ania Loomba *the Documentary Companion to Early Modern Literature and Race*; and Zakiyyah Iman Jackson *Becoming Human* work has been extensive in drawing the ways race and animality have been tethered to one another in different historical formations of anti-Blackness and mattering across time.

race, I illustrate that they are co-constitutive through the concept of wildness in early modern revenge.

In early modern culture, revenge leaves one psychically, physically and physiologically altered as seen in *Titus*'s transformation of Rome into a "wilderness of tigers" (3.1). How then does this get framed as a pathology as when Gertrude tells Ophelia, she can be a cure to "Hamlet's wildness" (3.1.39)? The OED's initial definition of "wild" is "of an animal; living in a state of nature; not tame, not domesticated." When we arrive on the entry for how wildness refers to "of persons," we see "uncivilized, uncultured, savage, rude, not accepting, or resisting, the constituted government; rebellious." I sit with what tethers together animality and wildness is premised on the separation between what it refers to in "of animal" versus "of person" as that which uncultured, uncivilized, savage, rebellious, and ultimately resistant, making animality an easily transmissible state of being. A wild person or animal, as the lines blur, is described as one who is generally resistant—or even willful.³⁰

There has been a necessary examination of animals and animality in the early modern world that continue to unveil new understandings of discourses surrounding difference between humans and animals. My investments in this chapter come out of debates for more sustained dialogues about animality and its racialized constructions of difference, not attempting to move beyond examining race (and particularly whiteness), but to have subfields of animal studies and premodern critical race studies further a conversation about Blackness and anti-Blackness evident in constructions of animality.³¹ Critical animal studies has interrogated the question of the Other, and both building on this and challenging its attendance to race and anti-Blackness

³⁰ See Sara Ahmed *Willful Subjects*.

³¹ This is inspired by two plenary panels from the 2021 SAA annual meeting on critical whiteness studies with Katharine Gillen and Arthur Little as well as the discussion on critical race studies and ecostudies with Ayanna Thompson, Jennifer Park, and Hilary Eklund.

specifically, I address the status of the *posthuman* in animal studies by thinking through work in premodern critical race studies and materialities.³² This chapter is not to center animality *per se*, but to show how animality is central to constructions of anti-Blackness as seen in examples of revenge tragedy. By examining how contagious animality shapes administrations of race in *Hamlet* and *Titus Andronicus*, I examine discourses of anti-Blackness in examples of Hamlet's familial revenge. Expanding this to consider nationhood and power, I argue animality enforces anti-Blackness as a contaminate to Rome in *Titus Andronicus*.

Hamlet's Resistance to Wildness

In David Sterling Brown's essay, "Code Black," he resurfaces Peter Erickson's question, "Can We Talk about Race in *Hamlet*?" By considering Hamlet's feminized fashioning in the play, he examines the racial dimensions of Claudius's villainous status coded by the language of Blackness. Analyzing the effects of blackening throughout the play and the constructions of feminization, Brown illustrates a call to clearly read the signification of racialization in Shakespeare's plays outside the domain of the typical category of Shakespeare's race plays.³³ Brown indicates how apparel marks much of the blackening throughout *Hamlet*. I argue that the theatrical binding of discreet animal metaphor to objects on stage throughout *Hamlet* highlights England's white anxieties around the transformative possibilities of Blackness in revenge tragedy. In *Hamlet*, characters' anxieties toward humoral blackening and revenge mobilize anti-Blackness through its association with animality.

My argument on contagious animality in *Hamlet* is pivotal to unpacking formations of

³² See Zakiyyah Iman Jackson "Animal: New Directions in the Theorization of Race and Posthumanism."

³³ The seeds of this chapter were planted in David Sterling Brown's fabulous 2020 Shakespeare Association of America seminar, Shakespeare's Other Race Plays."

anti-Blackness in early modern drama.³⁴ While Hamlet's fit of disorienting and confusing revenge plotting often falls into his own internal conflicts with engaging in revenge, the logics running through the play rely frequently on a black-white binary where Blackness means yielding to wild impulses. Hamlet's own anxieties around Blackness seem to end up propelling his actions forward throughout the play. As both early modern medical theories and Shakespeare's stagings illustrate, early modern English culture situated animal hierarchies on a scale of being, mobilizing animality to mark Blackness as culturally different in England. Reading animality alongside Blackness in *Hamlet* highlights the contradictions of early modern English constructions of racialized differences through incoherent animal metaphors. These metaphors are materially signified in representations of revenge tragedy. Configurations of animality in early modern drama tethers animality to discourses of anti-Blackness. Early modern theater provides a space where this tethering is more than only metaphorical, but also materially and visually rendered on stage.³⁵ Revenge tragedy approaches thinking about the signification of Blackness on the early modern stage. Aaron, a character racially marked because of his Blackness as a Moor and Hamlet, whose racialization is marked by blackened garments. Similarly, these both demonstrate racialized transformations as contagiously melancholic. Just as with the etymology of "disease" as discomforting, uneasy, the situated-ness of anti-Blackness as animalized pathology is materially rendered on the early modern stage.

Hamlet presents animal transformation through anxious resistance to revenge. What Hamlet refers to as a "bestial oblivion" is to forget human-ness, but during Hamlet's soliloquy

³⁴ See Priscilla Wald *Contagious* where she elaborates on the connections between community formation and contagion in its effects of displacement of populations, which in effect bind communities because of this contagion narrative. Here, I consider this for how Blackness framed for its animalistic and contagious attributes does similar work in early modern formations of racialized differences.

³⁵ See Erika T. Lin *Shakespeare and the Materiality of Performance*.

for “spurring” his “dull revenge,” he declares to be a “a beast—no more.” He then asks if it is his bestial oblivion that keeps him returning to thinking too much on “th’event” (4.4.32-40). It is Hamlet’s own anxieties around Blackness that both inhibits and simultaneously spurs his revenge plot. This is part of animal transformation—or the maybe the lack of it—for Hamlet. He shows the nebulous boundaries between human and animal as a portable category that can be exploited as a mode of anti-Blackness. Indeed, Hamlet actively declares “beast—no more” to relieve his own anxieties around not taking revenge lest he become a beast himself. Hamlet focuses on his inability to enact revenge and internally debates succumbing to his impulses for fear of animal transformation as result of seeking vengeance against Claudius. Through Hamlet’s inaction, his anxieties around succumbing to wildness express a fear of melancholic excess and internal blackening.

As Gertrude tells Hamlet about mourning his father’s death, “Good Hamlet, cast thy nighted colour off” (1.2.68), the interconnection of Blackness and grief are materially significant for Gertrude as she insists he move on from his grief—presumably because of what vengeful results may ensue from it—by removing his material black clothing. When Gertrude details blackening grief as signified through Hamlet’s garments, this similarly appears in his later description of Pyrrhus with his “sable” armor:

*The rugged Pyrrhus like th’Hyrcanian beast . . .
 ‘Tis not so. It begins with Pyrrhus.
 The rugged Pyrrhus, he whose sable arms,
 Black as his purpose, did the night resemble
 When he lay couched in th’ominous horse,
 Hath now this dread and black complexion smeared
 With heraldry more dismal, head to foot (2.2.387-394).*

Beginning with the simile between Pyrrhus and the Hyrcanian beast, he rehearses the Greek narrative of Pyrrhus seeking revenge against Prium and his family for murdering his father

Achilles, using it as metanarrative to reveal Claudius and Gertrude's intention. The shift from the beast to "sable" illustrates an equivocation between Blackness and animality, and Hamlet relies on Prium's narrative of revenge for revealing them as his father's murderer(s). The significant shift there from "th'Hyrceanian beast" to "sable arms" sutures together revenge to blackness—both "Black as his purpose" and the humoral transformation of his "black complexion smeared." Black garments, as noted in the description of Pyrrhus, mark Claudius's surveillance over Hamlet's wild transformation; or as Polonius says, "For the apparel oft proclaims the man" (1.3.71).

As Hamlet oscillates between embracing and resisting revenge, his plot involves utilizing Blackness as an extension of vengeance, and in the case of the play-within-the-play, relies on Blackness to reveal Claudius as his father's murderer. During the beginning of the Mouse Trap scene, Hamlet tells Ophelia, "let the devil wear black, for I'll have a suit of sables" (3.2.122-23). Here, Hamlet declares his grief through a reference to the devil in black clothes while he wears sable fur, echoing the description of Pyrrhus in the previous act. In the overall logic of the play, Hamlet identifies these blackened garments as external material reflections of internal humoral imbalance, which Claudius employs as a need for surveillance over the transformative effects of his grief. "Sable" presents a fascinating conjunction between black garments and animality, particularly in its significance for Claudius's surveillance over Hamlet where the blackness of the garments indicates Hamlet's grief and suspected wildness. The recurrence of "sable" throughout the play constantly represents fear and anxiety as Horatio even attaches it to the spirit when describing its appearance to Hamlet as "a sabled silver" (1.2.239). His rendering of the ghost's skin is similar to many characters' insistence on reading through bodily complexion as he translates intention through the ghost's sable color.

Hamlet plots revenge, but in his attempts, proclaims he will not let wildness take over his

performance. In some ways, as Claudius and Gertrude note without Hamlet hearing, they openly comment on his wildness and transformations throughout the play as needing surveillance:

Something have you heard
Of Hamlet's transformation – so call it
Sith nor th'exterior nor the inward man
Resembles what it was (2.2.5-8).

When Claudius calls in his two spies to observe Hamlet's every move throughout the play, he diagnoses his illness in order to determine "Whether aught to us unknown afflicts him thus/ That opened lies within our remedy" (2.2.17-18). Claudius's insistence on maintaining surveillance over Hamlet's interior and exterior transformation leads to asking about its cure: "what lies within our remedy" Indeed, his surveillance throughout the play only seems to lead to chaos and never cure for anyone. Claudius coats his anxieties over transformation with a deluded concern for Hamlet, but one for his own security against the possibility of revenge. His obsession with Hamlet's exterior melancholic madness via his black garments ties his bodily health to "nighted" and sable color, thereby claiming his excess Blackness is an internal humoral cause for vengeance.

Claudius's surveillance of Hamlet's exterior black garments shows how metaphoric animals signify Blackness. This becomes Claudius and Gertrude's indications of Hamlet's melancholic and thereby contagious animality. With attention to exterior and interior conceptions of embodiment and identity in this play, characters interpret Hamlet's inward melancholy through external fashioning;³⁶ however, Claudius claims to doubt that Hamlet's grief and melancholic state are significant enough to cause danger:

Love! His affections do not that way tend.
Not what he spake, though it lacked form a little,
Was not like a madness. There's something in his soul
O'er which his melancholy sits on brood

³⁶ See Katharine Maus *Inwardness and Theater in the English Renaissance*.

And I do doubt the hatch and the disclose
Will be some danger—which for to prevent
I have in quick determination
Thus set it down. He shall with speed to England
For the demand of our neglected tribute.
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart
Whereon his brains still beating put him thus
From fashion of himself. What you on't? (3.1.161-174).

Claudius metaphorizes melancholy as a bird “hatching” a scheme in the passage. These animal signifiers work as a framework of revenge. In its transitive verb form, “hatch” is mostly defined by bird reproduction; however, the two intransitive forms of the verb indicate Claudius’s meaning—“to plan, to brood, and to clandestinely develop.” By naming his melancholy as that which hatches the scheme, Claudius invokes the disease itself as constant cause for his madness and conditions it as Hamlet’s own need for refashioning by sending him to England. A change of location, Claudius expects, would transform his geohumoral state from his melancholic blackening in Denmark. In Claudius’s speech, melancholy is given a blackened avian shape with a mixed metaphor for scheming and hatching. Claudius’s clunky bird metaphor here points to the ways whiteness produced anxieties around melancholic blackening that required balancing the humors, which is this instant is a trip to England as a type geohumoral recovery.³⁷

If we consider reading through the disorientation of Hamlet performing wildness as a result of his grief then his speech may not be simply a disorienting rambling. When Hamlet confronts Rosencrantz and Guildenstern in Act 2, Scene 3 about being sent by Gertrude and Claudius, Hamlet’s response to their confession is shaped by more avian metaphors and indicates how Hamlet deploys them in a similar fashion to Claudius to perform his melancholic wildness:

So shall my anticipation prevent your discovery and your secrecy to the King and Queen
moult no feather. I have of late, but wherefore I know not, lost all my mirth, forgone all

³⁷ See Mary Floyd-Wilson *English Ethnicity and Race in Early Modern Drama*.

custom of exercises and, indeed, it goes so heavily with my disposition that this goodly frame the earth seems to me a sterile promontory, this most excellent canopy the air, look you, this brave o’erhanging firmament, this majestic roof fretted with golden fire, why it appeareth nothing to me but a foul and pestilent congregation of vapours. What piece of work is a man – how noble in reason; how infinite in faculties, in form and moving; how express and admirable in action; how like an angel in apprehension; how like a god; the beauty of the world; the paragon of animals. Man delights me – nor women neither, though by your smiling you seem to say so (2.2.259-276).

As Rosencrantz and Guildenstern reveal themselves to Hamlet, scholars have argued this speech is meant to mislead them through a “parade of fashionable melancholy”³⁸; however, gleaningsome sense from Hamlet’s speech, his logic centers “Man” by framing it within an anthropocentric mode. Of note, the sequence of similes describing “what a piece of work is a man” ends in the metaphor, “paragon of animals.” The Arden edition of the play defines “paragon” as “supreme example,” but other early modern definitions from the OED also suggest “comparison; competition or emulation” and “a thick kind of wool or silk fabric used for clothing and upholstery in the seventeenth and eighteenth centuries,” further showing how animal-made-objects shape perceptions of humans via garments. Hamlet refers to Gertrude and Claudius as “moult[ing] no feather” or losing nothing from their exterior presentation within Hamlet’s overall disorienting logic.

I read the “paragon of animals” as (re)shaping the dynamics between animal characteristics through comparison and transforming material things on stage such as wool both making the animal into thing and utilizing this thing to indicate a slip from the dualistic logic of healthy human to pathological beast. This reassembling of their relations to each other as animal suggests species differentiation within the contagious “pestilent congregation of vapors.” Throughout the play, the logical correlative between animality and contagion bleeds into surveillance over animal transformation as Polonius frames Laertes to Reynoldo:

³⁸ See description in Ann Thompson and Neil Taylor’s Arden edition of *Hamlet*.

But breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood
Of general assault” (2.1.31-34).

The “savageness” here binds Laertes’ action to bloodlines. It is overall a different kind of polysemous “paragon of animals” rather than marking humans a superior example, as many have suggested, I instead insist that their relationships with one another needs further investigation for its representative power dynamics in the framework of animality and its subsequent associations with anti-Blackness. This paragon of animals looks to garments for “Hamlet’s wildness” (3.1.40) on stage, further tethering metaphoric blackness to material things and, as Kim Hall, among others, has argued, thingifying and de-humanizing blackness.³⁹

Much of the wildness throughout the play is not fully disclosed between characters and most of the inwardness we get comes from Hamlet’s own soliloquies; and yet, many characters comment on Hamlet’s seeming despair through the visibility of his black garments. The logic between situating characters social contagion relied on reading their clothing as antitheatricalist Stephen Gosson argues about the “Pride of Apparel” in *The School of Abuse*:

PHI For doe not the most of our fond inventions, and newfangled fashions rather reforme, then adorne us: disguise us, then become us: making us rather to resemble savage beasts and brutish monsters, then contingent, sober and chaste Christians.

SPUD Doth this contagious infection of Pride of Apparel, infected and poisoned any other countries besides England suppose you: (8).

Here, Gosson showcases the interconnections between what “resembles savage beasts and brutish monsters” and what “newfangled fashions” England is developing. Eventually, his diatribe invests in distinguishing between England’s superiority because of its fashions against a myriad of other countries that he distinguishes differences marking those in “beast skins” as

³⁹ See Kim F. Hall *Things of Darkness: Economies of Race and Gender in Early Modern Literature*.

“savage beasts” (9) positioned against “sober and chaste Christians.” Here, the wearing of animal apparel is contingent on religious difference and nationalism by its significance on stage indeed as Gosson is also writing against theatrical stagings. The language crafts an intimacy between disguising and contagiously spreading, eliciting a fear of slipping into the beast, of turning animal and being capable of spreading it through the productions of theater. While this stance from the fearmongering antitheatericalists like Gosson, early modern revenge tragedy stages this notion more broadly. Gosson continues after this to liken these savage and bestial garments to the animal skins outside of England, where animal skins become a marker of their Blackness as animal. At any rate, material garments show how theater situates animality through its own Renaissance self-fashioning. This representation of animality through garment designates Blackness as difference by associating outlandishness with animal skins

Within Hamlet’s framework of animality, not marking humans as superior necessarily, but more about how humans are positioned as non-human under Hamlet’s animalistic nexus, this seems to spread throughout the play until the end when everyone dies in a full, yet brief, fit of contagious wildness once Laertes seeks revenge against Hamlet by plotting with Claudius. Hamlet’s wildness on an individual level operates radically different from those in *Titus Andronicus* where exacting revenge does not take the length of the play to culminate by the end, but instead revenge gets enacted and compounded throughout the entirety of the play affecting the whole of Rome. I turn to consider how Blackness operates more as a national contaminant throughout *Titus Andronicus*. The fears around the stability of whiteness develop outside of a strictly black-white binary in *Titus* and instead compel the dangers of racial mixing as transformative animality.

Embracing Wildness in *Titus Andronicus*

Animality's role in *Titus Andronicus* shows its entanglement with antiblackness on a national stage. The use of Blackness leaves linguistic traces via associations with animality. When Lavinia invokes the raven as an image indicative of the power struggle at play, so Hamlet refers to the "croaking raven doth bellow for revenge" (3.2.247). Aligning the Blackness of the raven with revenge signals both melancholy's role in revenge in how it can be a symptom and the act can cause an overabundance of melancholy to mingle with the blood as well as how revenge can be prescribed as cure in early modern England. This reinforced a black-white binary in Renaissance theater constructs Blackness and whiteness through cosmetics used to whiten the skin.⁴⁰ Further, in terms of garment, staged performances used blackened clothing to signify Black skin.⁴¹ How might the substitution of the raven indicate its association with revenge because of its Blackness? *Titus* constructs anti-Blackness vis-à-vis animal transformation, which provides a schema for examining the hierarchizing of whiteness where Blackness is in proximity to animality. However, throughout the play, the position of "animal" becomes fungible and dependent on power relations in *Titus*'s vision of Rome's empire. These comparisons highlight an anxiety of English whiteness about its own stability as a racial category.⁴² Showcasing these anxieties on stage offered the examination of how whiteness has constructed Blackness as an infecting agent in Rome's empire. Across medical discourses and theater, these formations of anti-Blackness took shape and were troubled by the interracial anxieties in the play, which Brown addresses in his essay "Remixing the Family." Theater provides the platform as I address

⁴⁰ See Farah Kareem-Cooper *Cosmetics in Shakespearean and Renaissance Drama*.

⁴¹ See Ian Smith "Othello's Black Handkerchief."

⁴² See Francesca Royster "White Limed Walls: Whiteness and Gothic Extremism in Shakespeare's *Titus Andronicus*" in *Shakespeare Quarterly*; Mary Floyd-Wilson *English Ethnicity and Race in Early Modern Drama* where she argues that classical discourses of geohumoralism designated whiteness as barbaric, but this racial scale was flipped to designate whiteness as on top of hierarchical scale in neo-classical approaches to humoralism in the English Renaissance, which created much anxiety about the state of whiteness in the period.

in *Hamlet* for refashioning of concepts of whiteness and Blackness, but where Hamlet addresses this through its thingified fabrics, *Titus* conceptualizes a broader ecology of Blackness. I turn to *Titus* by first looking at the iconic image below of Ira Aldridge as Aaron the Moor and the visual features that while they existed in the nineteenth century were recurring themes and associations between animality and Blackness.



Illustration 2.1, Ira Aldridge in his famous performance of Aaron in *Titus Andronicus*.

While from the nineteenth century, the famous image of Aldridge features two primary points to my reading of *Titus*: the two vultures crowning the image and the leopard fur draped around his body. I analyze this to show how the associations with animality and Blackness exist on the stage beyond the early modern period. The vultures at the top mirror Aaron and his newborn child at his feet—the presumable parent vulture overlooks the baby nestled inside of a crown. The direct visual parallels between Aaron and the vulture identify the logics of comparison driving animality’s tethering to racialized anxieties around Blackness in early modern England. Furthering the associations between animality and Aaron’s character, his fur heightens the associations with wildness. The fur is illustrated to also mirror his body—arms matched with arms and one leg wrapped around and the other paw draped behind the opposite leg. This illustration visualizes the animal associations with Blackness and how these tetherings continued well into the nineteenth century. This entanglement of animality and Blackness plays into a similar schema to medical diagnoses of melancholy, but while Hamlet’s internal debates about this occupy the focus of the plot, *Titus* invites an embrace of revenge and crafts anxieties around the infectiousness of Blackness for England.

While melancholy is not a frequent term throughout *Titus Andronicus* other than Aaron’s “cloudy melancholy,” the play does investigate a medicalized framework of infection and purgation in the *polis* similar to the rhetorical shaping of health in Robert Burton, Thomas Elyot, and Helkiah Crooke’s writing on melancholy and the pathological discourses on Blackness. Aaron the Moor crafts a contagious revenge plot where characters position his actions as devilish, thereby indicating that early modern “vocabularies of race” were deeply intertwined with animality (23). Aaron describes his Blackness as discreetly reflective of an animalistic physiology:

Madam, though Venus govern your desires,
Saturn dominates over mine;
What signifies my deadly-standing eye
My silence, and my cloudy melancholy,
My fleece of woolly that now uncurls
Even as an adder when she doth unroll
To do some fatal execution?
No madam, these are not venereal signs;
Vengeance is in my heart, death in my hand,
Blood and revenge are hammering in my head” (2.3.30-39).

This quote highlights the complex associations between race and melancholy for Shakespeare’s characterization of Aaron as well as the early modern medical meanings of Blackness.⁴³ Aaron designates his Blackness as related to a racially embodied affect, “cloudy melancholy,” and compared to a snake via simile. Serpents denote aspects of a poisonous Blackness as Little analyzes in *Antony and Cleopatra*, (103) and here Aaron uses the simile to show how the power represented in poetic medium showcases a mode of understanding connections between race—particularly Blackness—and animality in early modern English culture. Most notably, these animal similes appear throughout medical tracts in designating racial understandings.

The revenge plot facilitates a contagious cultural framework of animal hybridity throughout *Titus*. Loomba addresses the solidifying racial taxonomies matched with contradictory images of mixture: “The hardening of racial categories during this period, I have suggested, was accompanied by proliferating images of hybridities and cross-overs in the writings and theatre of the period” (19). Aaron, Titus, and Tamora’s revenge schemes in *Titus* invites wild transformation through hybridity. When the nurse enters in Act 4 Scene 2 with a “blackamoor child” (stage direction), she says, “we are all undone” (4.2.56) because of this newborn’s presence as a threat of a blackamoor heir to the throne. The nurse continues to

⁴³ See Elred D. Jones “Melancholy and Aaron in *Titus Andronicus*” for an analysis for its implications of melancholy and blackness.

physically describe the baby as

A joyless, dismal, black and sorrowful issue.
Here is the babe, as loathesome as a toad
Amongst the fair-faced breeders of our clime.
The empress sends it thee, thy stamp, thy seal
And bids thee christen it with thy dagger's point (4.2.68-72).

The nurse's disturbing speech renders the newborn's Blackness as not only "joyless," but also "as loathesome as a toad" and a marker of "Rome's disgrace" (4.2.61). Her descriptions emphasize her revulsion of the newborn based on his being Aaron and Tamora's child. Her animalization of the child comes from an anxiety that Rome's empress may have a Black child who would have a right to throne. The nurse frames this newborn as a destructive force to stability of Rome's power. Her method of denigrating the child and Blackness is akin to Demetrius when he animalizes the newborn before wanting to take baby from the nurse to "broach the tadpole on [his] rapier's point" (4.2.88). Whiteness structures these logics of dehumanizing Aaron's child because of their blackness and a fear of miscegenation, which is highly indicative of how early modern animality sutures itself to Blackness to justify dehumanization in early modern England.

Animal stage properties denote means of social differentiation via staged performances. The "property" part here seems crucial to considering anti-Blackness in the logics of trans-Atlantic slavery thingifying Black people.⁴⁴ *Titus* provides the material to engage in the anxieties around turning or transforming into an animal through the effects of vengeance. In the case of *Titus*, what does it mean to actually become a "ravenous tiger" incorporated into Rome, a "wilderness of tigers," in regards to the bestial transformations of melancholy-induced revenge. As Hamlet's melancholic physiology represents a domesticated and individualized illness that

⁴⁴ See Kim Hall "I can't love this the way you want me to: Archival Blackness" in *postmedieval: a journal of medieval cultural studies*, which inspires this line of thinking.

Claudius attempts to re-direct, *Titus* illustrates a purgation of Blackness as healthy for the body politic of Rome. By symptomatizing Blackness as bestial, animality is coded as anti-Blackness, particularly when bound to animal-made-objects.

Beginning with animal properties, the clothing acts as somatic markers of disease to designate racial differences. In the 2013 RSC production of *Titus Andronicus*, we see the Goths emerging in Act 1 covered in fur from head to tail before shedding these garments once Tamora has assimilated as empress of Rome by Saturninus's request. While this is a contemporary production, I am struck by the fact that animal skins become somatic markers between a barbarian Goth and a civilized Roman through animal-made-things; however, this distinction in *Titus* also deeply troubles the question of who exactly is civil and barbarous in Rome. While the Goths are white, hyper-white in some ways as Francesca Royster discusses their racial differences between Roman and Goth whiteness in "White-Limed Walls" the Goths more easily assimilate into "Rome incorporate" as they are able to pass as Roman, but their Roman-ness (i.e. their whiteness) is contingent on shedding their animal skins to become incorporated into the body politic disassociated from the signs of their barbarousness.

Then how else can we trace this animality on stage for what racial designations by thinking materially? And what do animal things present for interpreting performances across time? These animal traces can be seen across many different iterations of the different historical texts such as the chimera on the frontispiece of the 1611 quarto of *Titus Andronicus*.



Illustration 2.2, Image from Royal Shakespeare Company 2013 production of *Titus Andronicus*

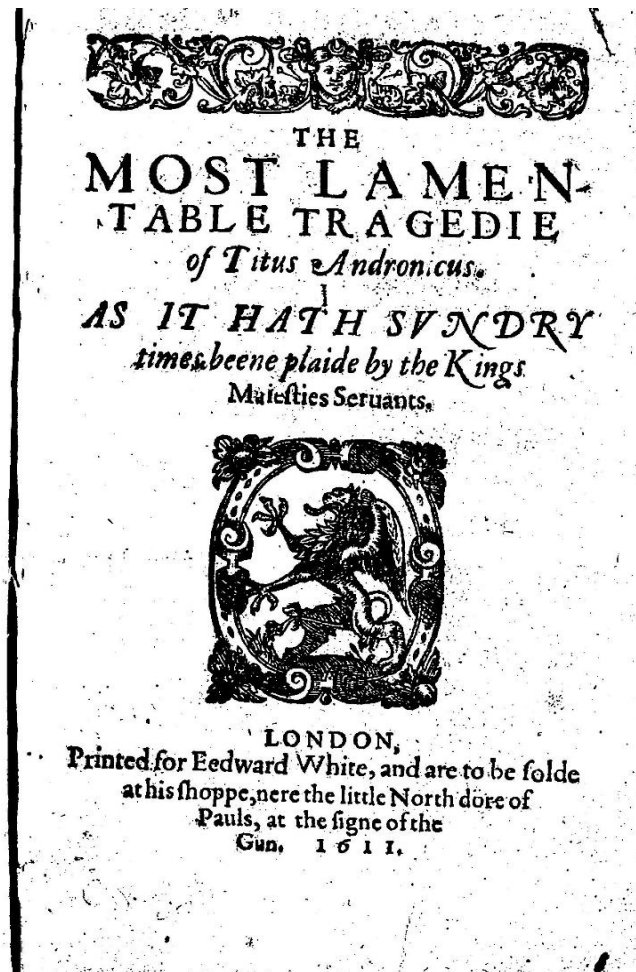


Illustration 2.3, Frontispiece from the 1611 quarto of *Titus Andronicus*.

These texts build a framework of racialized pathologies that are rendered animal with the intention to purge Blackness for the health of Rome. I look to *Titus Andronicus* for how revenge transforms characters via animality—it suggests that this vengeful state is indeed a “wilderness of tigers” as Titus refers to it when making his plea to Lucius that Rome has turned on them:

O, happy man, they have befriended thee!
 Why, foolish Lucius, dost thou not perceive
 That Rome is but a wilderness of tigers?
 Tigers must prey, and Rome affords no prey
 But me and mine. How happy art thou then
 From these devourers to be banished (3.1.52-57).

Titus’s description of Rome locates a contention for power through an ability to modulate and

control one's (or not control) wildness, after all, "tigers must prey." where the "wilderness of tigers" is conceived as an infectious black agent consuming Rome. The OED defines "wilderness" as "wild or uncultivated land" and when matched with the metaphor of the tiger, this metaphoric animal logic gets enacted through wilderness of Rome in revenge on the early English stage. Titus's speech points to the construction of whiteness in the period where the status of animality is in line with Patricia Akhimie's concept of the "cultivation of difference," in conduct manuals⁴⁵. Titus's description of Rome as consumptive and preying on the Andronici expands the humoral framework of purgation through his framing of banishment but inverts it due to his own anxieties of being expelled from Rome. When the Goths and Aaron enter Rome, Titus insists above it is contaminated by a "wilderness of tigers."

Considering this framework of wildness, let me turn to moments in Acts 1 and 2 to demonstrate the English framing animal transformation as a mode of anti-Blackness. Aaron and Tamora indicate English early modern anxieties toward Blackness, seeing it as a contaminating force on society. The purpose of this, as Noemie Ndiaye argues in "Shakespeare, Race, and Globalization: *Titus Andronicus*" that *Titus* signifies the fears of incorporating the Other (Goth and blackamoor in this context) into the body politic, and its suggested effects on authority, structure, and "civility." One that enables a fear or turning into the Other, blackening through wildness in revenge as Tamora and Aaron evidence throughout *Titus*. If white English anxieties about incorporating Blackness and the Goths into Rome are evident in the text, then animality and animal metaphorizing operate to further justify their exclusion. This tethering of animality to Blackness is disruptive to the body politic of Rome and ultimately frames Blackness as "uncivilized," which is simultaneously invoked and turned on its head throughout *Titus* in power

⁴⁵ See Patricia Akhimie *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World*.

struggles develop between Tamora and Titus's revenge against one another. As England modelled its emerging empire on Rome, the constructed differences between whiteness and Blackness in the geopolitical nexus of world building across the English literary imaginary use animality as paradigm to incorporate it into the body as well as to justify its purgation to heal the body politic.⁴⁶

Staged representations of animals are significant for the purgative framework toward Blackness as it marks contamination in *Titus*. Turning to reading the exterior of the body in theater, how stage properties were used is not fully knowable as the records for the properties exist, just not their direct and intended use on stage. As Douglas Bruster shows in "The Dramatic Life of Objects in Early Modern Theatre," Shakespeare's earliest plays, which includes *Titus*, were the most abundant in stage properties according to surviving records such as Philip Henslowe's diaries. This extended staging of animal skins does indeed cross outside of the early modern period and into various points in time where animality seems to become intertwined with race and power under the unmarked and markedness of whiteness. In other words, for staging actors racially, animal things become prosthetic objects marking racial difference.⁴⁷ Turning an animal into a stage property provides a means of rendering skin as garment or object to designate difference and more specifically to equate Blackness with animality.⁴⁸

The staged animal things presented viewers with pieces from animals—furs, feathers, and even a cow limb. Speculations about uses of these different animal things on stage has led to many different discoveries in early modern scholarship for understanding early modern English

⁴⁶ See Jonathan Gil Harris *Foreign Bodies and the Body Politic* for how this structures a framework of forming national borders and utilizing a humoral model of purgation as a mode of forming the nation state.

⁴⁷ Ayanna Thompson's recent work on Proteus and Protean acting emphasizes this transformation or metamorphosis along racial lines as dependent on prosthesis.

⁴⁸ See Maria de Grazia, Maureen Quilligan, and Peter Stallybrass *Subject and Object in Renaissance Culture*.

culture.⁴⁹ The Andronici's initial sacrifice of Alarbus stages dismemberment. In Lucius's confirmation of Alarbus's dismemberment and sacrifice, he details eviscerated body parts:

See, lord and father, how we have performed
Our Roman rites: Alarbus' limbs are lopped
And entrails feed the sacrificing fire,
Whose smoke like incense doth perfume the sky (1.1.145-150).

Suppose an animal's flesh stood in for Alarbus limbs and entrails, making Jonathan Bates' assertion in the introduction to Arden edition of the play all the more materially tethered (5). Alarbus is not only animalized as sacrificial by Titus, but exchanged for an animal-made-object and burned to be incorporated into the air of Rome. This initial act of Titus declaring Alarbus's sacrifice spurs Tamora's revenge on the Andronici as their comparison to animal is only furthered throughout the play as raven and tiger. As described above, by shedding the furs on stage, the Goth's whiteness becomes passable as Roman whiteness, and their transformations from Goth to Roman is believed because of performative assimilation. As their Roman assimilation transforms their status of whiteness, Aaron's Blackness forever marks him as a bestially black contaminate on Rome. As the logics *Titus* show, animality reshapes the individual by their status from human to sacrifice where staged substitutions further imply their interchangeable status and relegate the Goths to nonhuman within Rome.

This very act spurs Tamora to take revenge against the Andronici, and this setup in the Ovidian wood is predicated on the dark polysemous references to the hunting of a doe. Vengeance replicates and duplicates throughout *Titus*, constantly transforming and altering characters in the play, echoing one of its few direct source materials, Ovid's *Metamorphoses*. Throughout *Metamorphoses*, persons or things transform into various different objects and animals. Shakespeare draws from "Book VI" for framing Lavinia's sexual assault, referring to

⁴⁹ See Jonathan Gil Harris and Natasha Korda *Staged Properties in Early Modern English Drama*.

the myth of Philomela throughout the play.⁵⁰ One of the most frequent themes of transformation in “Book VI” of Ovid’s poetry is the many physical transformations of human animals into different species of birds.⁵¹ If in Ovid’s *Metamorphosis*, characters transform physically into birds, *Titus* makes clear references to this text throughout the play, but instead of characters altering outward appearances, the animal metamorphosis occurs instead as a diagnosis of difference. Fixed boundaries between human and animal were being laid more thoroughly in the period as much work exploring the relations between humans and animals in early modern England has shown; however, the animal figuration that occurs throughout Renaissance drama investigates a different set of social relations between humans as possibly susceptible to turning bestial, marking forms of racial differentiation. As Fudge has aptly argued the construction of the animal-human dualism has been conveniently mobilized to dehumanize in *Perceiving Animals*; and returning to Hendricks’s formulation about fluidity at the beginning of this chapter, this fluidity between these categories in the period enabled anti-Blackness to circulate by associating Blackness with animal transformation.

Turning animal in *Titus* involves an intricate mode of entering the forest to partake in a hunt as a smoothing over as Titus puts it, “Tomorrow, an it please your majesty/ To hunt the panther and the hart with me,/ With horn and hound we’ll gather your grace bonjour” (2.1.493-495). Indeed, during this hunt who is the animal and who is the human?⁵² The hunted and the hunter all quickly get reassembled in this scene, ultimately confounding positions of animal and

⁵⁰ Jonathan Bates suggests that from only allusion, Ovid’s *Metamorphosis* is “the primary pattern of the play” (254, nt. 42). To consider this point about the metamorphic and transformative aspects of the play demonstrates the potential for corporeal alteration as a result of violence, which coincides with the vulnerability of bodies to quite easily morph.

⁵¹ During the Bacchanalia when Procne and Philomela plan to get revenge against Tereus for raping Philomela, they all transform into birds during the final battle with Furies: “who appear with wings/ To cut the aire: and so they did” (168).

⁵² Along with a animal-human binary, the tradition of the hunt as sexual sublimation is horrifying present here. As I continue throughout the chapter, I expand on animality’s relation to gender and sexuality.

human in the play. The dividing species lines shifts as the characters in the play begin to transform through acts of revenge. The arbitrary construction that designated human-animal as a binary product of Cartesian logic has its instantiation in early modern Baconian sciences, as well (Fudge) and this species binary is deeply entangled in a black/white binary throughout *Titus*. To reframe this situation by unpacking the doe that Demetrius, Chiron, and Aaron pose as the prey alongside the open banding together of entering the hunt into the wood positions Lavinia as an animal from her position as a white Roman in this configuration—while the Goths were humiliated by their defeat, they are tainting the whiteness of Roman through the rape of Lavinia, using it as a tool of political power and control. In this framework, as Arthur Little argued, Aaron’s Blackness is maintained as the culpable agent in Lavinia’s rape throughout the play despite the fact he never actually commits any of the acts of revenge (46-48; 59). Yet, it is his ability to contaminate Rome by spreading wildness among the Andronici and Goths that facilitates revenge.

Comparisons between Tamora’s whiteness and a raven frame her contamination as a result of Aaron’s “cloudy melancholy.” When Lavinia and Bassianus catch Tamora in the woods with Aaron, they render Aaron as the barbarous Moor and describe her affair with him as “her raven-colored love” (2.3.83). The raven description is multi-layered for by utilizing a raven and calling direct attention to its Blackness akin to melancholy.⁵³ As Tamora explains herself right before Demetrius stabs Bassianus, she explains her grief as a transformative melancholy serving as her motivations for revenge against Titus and ultimately Rome:

Here never shines the sun, here nothing breeds
Unless the nightly owl or fatal raven;
And when they showed me this abhorred pit,
They told me here at dead time of the night

⁵³ See David Sterling Brown “Remixing the Family” argues for the associations of blackness with the raven imagery in *Titus*.

A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins
Would make such fearful and confused cries
As any mortal body hearing it
Should straight fall mad, or else die suddenly (2.3.96-104).

Tamora's speech describes sounds in a synesthetic association between color and place "hissing snakes," "confused cries," and "mortal body hearing it" all culminating in these sounds of wilderness inducing madness in highly gendered and sexualized "abhorred pit"⁵⁴ Noting the nocturnal animals, her speech frames the inverted nighttime (Shannon 174-177) where revenge contaminates through its fears and anxieties surrounding Blackness of the "nightly owl or fatal raven" by entangling a mythic association between blackness and danger. While Tamora is speaking these words and leading the plot against the Andronici, in the larger scheme of the play Aaron has planted this idea in his earlier conversation with Demetrius and Chiron, insisting that the threats and dangers throughout the play still source from Aaron and his contaminating Blackness, which Arthur Little explicitly argues in *Shakespeare Jungle Fever*.

Titus's framework of animality tether it to Blackness as if it was a contaminating agent in Rome,⁵⁵ which it shows through forms of maiming and silencing of Lavinia. Blackness in the relation to Rome's position in *Titus* suggests its desecration of whiteness's stable hold over Rome. Silence provides an incredibly useful endpoint point for this chapter when engaging with animal studies and race as Zakiyyah Iman Jackson shows through Giorgio Agamben's work in "Animal: New Directions in the Theorization of Race and Posthumanism" from *Feminist Studies*: "silence is both an instrument and disruption of what Agamben has referred to as the 'anthropological machine,' or the recursive attempt to abjudicate, dichotomize, hierarchize, and

⁵⁴ See Arthur Little's reading of Tamora's rendering of the pit in *Shakespeare Jungle Fever*.

⁵⁵ David Sterling Brown's reading of Titus's rage toward the black fly as an example of anti-blackness and white supremacist frameworks in "Remixing the Family" and see the opening to the introduction of this project.

stage a conflict between ‘the human’ and ‘the animal’ based on the putative presence or absence of language” (675). As Jackson shows, this staged conflict between human and animal in *Titus* uses mechanisms of silence to designate animality for characters. After finding Lavinia in the woods, Marcus constantly compares Lavinia’s wounded and maimed body to a bird in a cage, marking her damage as traits specifically linked to features of animality⁵⁶:

Oh, that delightful engine of her thoughts,
That blabbed with them such pleasing eloquence,
Is torn from forth that pretty hollow cage
Where, like a sweet melodious bird, it sung
Sweet varied notes, enchanting every ear (3.1.82-86).

Marcus renders Lavinia’s damage by her lack of voice and her silence through avian comparisons and these appear when Lavinia attempts to persuade Tamora for mercy; her lack of voice in some ways designates Marcus’s simile as an indicator of her wounded animal state, which he further examines through animal similes “seeking to hide herself, as doth the deer/ That hath received some unrecuring wound” (89-90) and he compares her maiming to a singing bird torn from its cage for her lack of speech.⁵⁷ The silencing of Lavinia could have its animal comparison through a form of maiming, and even in Ovid’s telling of the story of Philomela, each character transforms into a different species of bird. Through animal analogy, Marcus reflects on what Lavinia used to be as if by Demetrius and Chiron’s assault, she has transformed from the melodious bird instead of into one. In the source myth of Philomela, which Shakespeare uses for framing Lavinia’s violent assault, Ovid describes Tereus cutting out Philomela’s tongue

⁵⁶ This is also referred to in Ovid’s *The Metamorphosis* and in lyrics poems on Philomela like Philip Sidney’s 4 From *Certain Sonnets*: “The Nightingale as soon as April bringeth” (1).

⁵⁷ See Laurie Shannon *the Accommodated Animal: Cosmopolity in Shakespeare’s Locales*. The animal-human species divide is complicatedly presented in the Renaissance concepts of communication as Laurie Shannon shows in her provocative argument about animals and speech during the London animal trials in sixteenth century England. Shannon addresses the expectation of animals to speak during animal trials in early modern England as if to suggest that animals were able to speak to humans and defend themselves for their criminal acts, but simultaneously, these animals were put under vivisection in anatomy theaters and used in bear-baiting matches.

“And as a serpents taile, disseuered skips;/ Euen so her tongue; and dying sought her lips” (164). In the case of *Titus*, the physical transformations occur through a positioning between the human/animal divide. In Ovid’s *Metamorphosis*, characters transform into birds by the end of the poems, but in *Titus*, characters’ transformations take the form of being vengefully maimed or even bled and baked into pies as becomes Demetrius and Chiron’s final transformation in the fifth act.

Transformation and consumption guide the logics of the ravenous tigers in Rome. Finding new modes of communication for Lavinia, as Marcus renders her state as animal suggests her capacity or inability to reveal her assaulters to Titus, she attempts to point out the myth of Philomela in “Book VI” from Ovid’s *Metamorphosis*. Lavinia’s status as maimed animal signifies an anthropocentric violence where to be classified as maimed and as animal coincide in Marcus’s representation of her. Demetrius and Chiron also leave Lavinia “lopped and hewed and made thy body bare/ Of her two branches” (2.3.16-17) and as Marcus describes her with “aspen leaves,” (45) as Ovidian transformation happens across many ecological lines, his collapsing of her maiming as a tree does not enable her escape from assault as many of Ovid’s versions of these myths often shows. Lavinia is presented this way, but as Marcus’s speech shows, the difficulty to communicate the spectacle of Lavinia’s assault relies on a hunted doe to possibly cope with her rape as he “knew the beast” (34). This sacrifice of the animalized begins earlier in the play with Alarbus’s death, the instance that sparks the revenge leading to Lavinia’s assault. *Titus* opens with the sacrifice of Alarbus, and it sets off the chain of vengeance from Tamora’s lust for revenge against Titus, the “wilderness of tigers” that Shakespeare repeatedly uses to describe Rome throughout the play begins to unfurl. The very sacrifice of Alarbus to end the war between the Romans and the Goths at the beginning of the play speaks to the animality

of the play where Titus sacrifices a human animal, colliding the tragedy of animalizing a human with attention to the violence of a species divide as well as its exploitability to position Blackness as nonhuman.⁵⁸

These formations on stage of representing race shows us that there is no scientific, biological difference racially. There is, however, a construction of race that, by historical instantiation is meant to separate and divide, prioritizing and privileging whiteness. Whiteness's central-ness and frequent un-marked-ness provide some ample opportunities to inspect how features of animality became a coded language for this racial differentiation. As the two examples above show—Goths in barbarian furs and Aaron sporting scaly armor—racialized embodiment has framed these differences through the lens of whiteness. The conflation of animality with race, particularly Blackness, speaks to urgent need to disentangle these discourses for how one has been mutually enforcing the other for centuries and provided much of the language that echoes in legal determinants of the status of human, sub-human, and non-human⁵⁹ well into the nineteenth and twentieth century legal constructions of Blackness and citizenship.

In the closing moments of the play, Aaron and the Goths are fully purged from Rome where their Blackness had altered its structure, and where Lucius is the surviving Andronicus, presumably taking the helm of Rome as emperor. The instantiated Andronici at the end of the play also shows a framework where the outsiders from Rome were purged before the conclusion. At the end of the play, Titus turns Tamora in the “ravenous tiger” who infected and altered Rome, emphasizing the devourer line from *Titus*. Just as with the purgative aspects of humoral

⁵⁸ Jonathan Bates writes in his introduction the Arden edition of *Titus*, “The city [Rome] prided itself on not being barbaric: the word civilized comes from *civilis*, which means ‘of citizens, of the city’ and Rome was *the* city. The religious rituals of a civilized culture, it was believed, involved animal rather than human sacrifice” (5). Be that as it may, Shakespeare’s Roman characters in *Titus* did not themselves subscribe to that belief system.

⁵⁹ See Arthur L. Little “Is It Possible to Read Shakespeare through Critical Whiteness Studies?” in *the Cambridge Companion to Shakespeare and Race*.

medicine as Burton shows in his treatise on treating and expelling excess melancholy, the structure of *Titus* is premised on treating Aaron and the Goths as infecting and needing removal for their tainting of Rome. In these final moments, Titus turns them into devourers by baking Demetrius and Chiron into a pie and feeding it to their mother as his vengeful finale. Lucius's final words of the play position Tamora as the tiger, making Rome innocent, furthering an innocence of early modern whiteness, where Rome becomes the model through which England crafts its empire (Little and Gillen). As I have shown the qualities of animality in early modern pathological constructions of Blackness, I examine their circulatory affects among theater-goers in early modern playhouses in the following chapter through the metaphoric and material dog on stage. Considering how *Titus Andronicus* presents a Roman society that England modelled its emergent empire on, the next chapter additionally considers how the metaphoric and material dogs transmit sympathy for England's whiteness.

Chapter 3. Dogging Sympathy Contagion: On Belonging and Power in *King Lear* and *The Witch of Edmonton*

Sympathy Contagion and Dogs in Early Modern England

In this chapter, I expand on animality's affective relationship to belonging around race, gender, and nationalism. Through elicitations of sympathy from theatergoers via dog metaphors, I consider figurative dogs' affective influences on theatergoers. Examining metaphors of dogs, I ask how did sympathies and antipathies in drama direct English theatergoer's sense of national belonging? And further, what affects did dogs stir around theatergoers' relationship to English national belonging through whiteness? Sympathy contagion requires a transmissive vehicle, and configurations of dogs in both plays operate as a powerfully contagious affect for theatergoers.⁶⁰ To define a historically formalist account of sympathy, I examine how antitheatrical tracts and occult manuals illustrate metaphoric and metonymic dogs that affect humoral embodiment.⁶¹ In this chapter, I argue that dogs elicit sympathy from theatergoers through what Floyd-Wilson refers to as "sympathy contagion."⁶² Distinct from moral sentiment, sympathy contagion is an affective, occult force between theatergoer and stage. Through this framework of sympathy, dog's figural presence alters humors of theatergoers, making sympathy a powerful force for

⁶⁰ See Haraway *When Species Meet*; Garber *Dog Love*; Kuzniar *Melancholy's Dog* on the many dimensions of affect and dogs has been examined through different disciplinary lenses across various time periods.

⁶¹ See Erika T. Lin *Materiality and Shakespeare in Early Modern Performance*.

⁶² See Amanda Bailey "Speak What We Feel" for a historically-informed definition of sympathy where she writes, "Although sympathy was not yet understood as a moral sentiment, throughout the late sixteenth and early seventeenth century the term was in flux as the principle of correspondence in physical matter was increasingly invoked to describe the experience of fellow-feeling between and among human beings" (30); Floyd-Wilson *Occult Knowledge, Science, and Gender on the Shakespearean Stage* where she explains a larger ecology of the passions: "Sympathies and antipathies were thought to inhabit all animals, minerals, and people. Their occult energies attract and repel other fauna, flora, and minerals, uniting and dividing an endless array of strange couples" (7). Italian physician Lorenzo Giacomini explains sympathies process in a Galenic medical model for "how humors are moved by a sympathetic process" (Floyd-Wilson 154). Floyd-Wilson focuses on the sympathetic and antipathetic forces driving early modern affects in theater along similar lines to Giacomini's philosophies on humoral sympathies as attracted or repelled in *Orationi e discorsi*, "a spiritual movement or operation of the mind in which it is attracted or repelled by an object it has come to know as a result of an imbalance in the animal spirits and vapours that flow continually throughout the body."

influencing senses of embodied belonging. Sympathy operates as a contagion in these contexts based on affective influences between theatergoer and stage. Through these sympathy relations, Shakespeare's *King Lear* and Thomas Dekker, William Rowley, and John Ford's *the Witch of Edmonton* present an affective ambivalence about national belonging during England's emergent empire. By considering national belonging in these early English dramas and following my critique of white supremacy in chapter one, I argue that this model illustrates how this kind of nationalism sympathizes with whiteness. As I examine, these metaphors of dogs' loyalty extend to England's nationalism, but as figural dogs also signified poison and disease with ties to the occult, their presence elicited ambivalent affects around belonging in England.

By considering sympathies and antipathies for theatergoers in *King Lear*, I examine how (unseen) dog metaphors in the play elicit ambivalence about sovereignty. Illustrating forms of affective embodiment, I attend to how constructions of individual health relate to national belonging. Examining Lear's feminized medical diagnosis and representations of the "dog-hearted daughters," dog metaphors create sympathy contagion between theatergoer and stage via sight in *King Lear*. Turning from examining sovereignty in tragedy to everyday life, I analyze sympathy contagion via race and gender by looking to a dog metonym for the devil in Thomas Dekker, William Rowley, and John Ford's *the Witch of Edmonton*. The play's metonymic representation of the devil and his contagious touch offers an ambivalent symbol of power and belonging in domestic tragicomedy. These representations of dogs in Renaissance drama consistently show an uncertainty about contagious influences in early modern England. As anxious and conservative antitheatricalists from the period argue, theatergoers were susceptible to different types of affective contamination from witnessing a play, which they illustrate

through dog's unnerving presence.⁶³ Through unseen effects, dogs affectively influence theatergoers by blurring species lines between an animal-human divide. Tracing metaphoric dogs' presence in examples of drama, occult science manuals, and antitheatricalist texts, I examine their affective influences on theatergoers' sense of national belonging. In these contexts, dogs function as dyadic figures in many Renaissance texts for how they socially interact with characters in drama and additionally for their metaphoric symbolism as sympathetic creatures.

Looking to the formal particulars and usages of dogs, this chapter examines early modern cultural constructions of embodiment, particularly through dogs' effects on physiological passions. *King Lear* and *The Witch of Edmonton* utilize dogs to communicate sympathetic and antipathetic forces to theatergoers directing their sense of belonging, making its opposite of exile a materially felt matter for theatergoers. Under such logics in line with Renaissance medical models, this affective mediation could physiologically alter theatergoers' humoral balance.⁶⁴ As passions catch in early modern theatergoers, Allison Hobgood argues in *Passionate Playgoing in Early Modern England* that these hidden, metaphoric elements operate as a transmissive mechanism for such an affect contagion in drama. This model of physiological affect in a pre-Cartesian ontological conception of the body presents a function of animality and form as actively altering the passions of early modern theatergoers. Shakespeare's *King Lear* represents dogs as metaphoric and Dekker, Rowley, and Ford's *the Witch of Edmonton* extends them as metonymic forms of sympathy contagion in theatergoers. Dogs functioned as either emotional

⁶³ See Stephen Greenblatt "A Great Dane Goes to the Dogs" for more on his read of how Shakespeare hated dogs: "Shakespeare seems to have hated dogs. Almost all other creatures in the world—horses, rabbits, even snails—he felt a deep, inward understanding, but with dogs his imagination curdled," which both Karen Raber and Marjorie Garner contend with in their reflections on dogs in Shakespeare. I too throughout argue that Shakespeare's representation of dogs was not a liberalized hatred so much as a metaphoric use for many things of disease that made many imaginations curdle and physically ill.

⁶⁴ See William Spate "Shakespeare and the Irony of Early Modern Disease Metaphor and Metonymy" in *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*; Allison Hobgood *Passionate Playgoing in Early Modern England*.

companions in their emerging modern relation to humans or as plague-spreading vermin. Their configuration in analogy's sympathetic and antipathetic forces exploits a tension between the animal-human divide. When Kent equivocates a dog to a "bestly knave" (2.2.66) to a slave with Oswald (2.2), these analogies extend throughout the play to represent humans as diminished in social status. This method induces affective vulnerability by entangling theatrical performance with occult forms of sympathy.

The debates around dogs' place in early modern English culture and Shakespeare highlight the ways animal metaphors are incoherent in their stability to act as a container for mediating affects to theatergoers. In other words, metaphoric dogs show an uncertainty about the circulation of unseen affects in theater. While Stephen Greenblatt argues that Shakespeare hated dogs, I look to reading early modern theatergoers's affect may have been receiving the dogging affects of visual stagings, or as Marjorie Garber humorously states in "Shakespeare's Dogs", "all the world's a doghouse" (297). This discussion of the discomfiting and uneasy moments where comedy and tragedy mingle and mix after Lear becomes the "unaccommodated man" additionally have their classed associations through the relationships between humans and dogs⁶⁵ and further illustrate Marjorie Garber's models of power⁶⁶ or as Jeff Masten has detailed "hierarchies in human societies" (Masten 195). The distinction between animal and human in the case of dogs is productively blurred here through affective relations. Playhouses, or doghouses as it were, illustrate this animal-human interstice. Crafting formations of power in early modern culture, details on contagious influences of dogs appear in texts on occult sciences. In these various contexts, affect transmits via figurative dogs. Dogs were included in the category of

⁶⁵ See Jeffrey Masten *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time* discusses the "cross-breeding" associations between generic mixing and discourses of social class seen in dogs (194).

⁶⁶ See Marjorie Garber "Shakespeare's Dogs."

contagious vermin as Lucinda Cole argues in *Imperfect Creatures* via linguistic as well as material embodiment in both plays. This reflects the character's humoral imbalances as an imitative form of something familiar that audiences could recognize mirrored back at them. As the micro-macrocosm structures much of early modern embodiment, the world external to the body interacted with it and would physiologically respond to the external conditions or effects. Dogs signify forms of power and control in *King Lear* and *the Witch of Edmonton* and further, influence sympathetic relationships between theatergoer, stage, and nationalism in these two examples of early modern English drama.

Dogging Sympathy and Sovereign Power in *King Lear*

In the case of *King Lear*, metaphoric dogs' highlight an ambivalence about belonging and sovereignty in English culture.⁶⁷ Dogs show this porosity between animal-human divides via affect transmission, meaning it affected hidden interiority of bodily humors through the contagious senses of sight and touch in early modern drama.⁶⁸ By considering sight's communicative abilities in *King Lear*, I argue the transmissive affects of dogs elicit a vulnerability in theatergoers. Through the "radical exposure" (Shannon 127) of sight's material effects on bodily vulnerability, figures of dogs configure a sympathy between play and theatergoer. Analyzing the nakedness or vulnerability that dogs figuratively present in *King Lear*,

⁶⁷ In these connections between affect, contagion, and occult, Mary Floyd-Wilson provides an excellent examination of these historical overlaps in *Occult Knowledge, Science, and Gender on the Shakespearean Stage*, "We could argue the detachment of 'sympathy'—as a modern affective term—from its roots in magic and medicine is part of a larger of dematerialization and metaphorization that early modern scholars have delineated in their work on embodiment" (9).

⁶⁸ Here I take from Foucault's notion of sympathy from *The Order of Things*, which Eric Langley summarizes in *Shakespeare's Contagious Sympathies* as "Foucault's description captures the sense of how discrete identities become implicated in correspondencies, each individual entity's perimeter being rendered porous and indistinct through interaction, each monad's often neurotically policed outline blurred by the excitement of concatenating shared extremities" (51).

I attend to sympathy contagion as influencing theatergoers' sense of national belonging in England. Laurie Shannon examines animal analogies signal human exceptionalism where I elaborate that in the analogic world of early modern humoralism, dogs elicit physical anxieties around embodied belonging with early modern England during its burgeoning empire. This illustrates anxieties around theatergoers' identities in relation to state and sovereign power through *King Lear*'s sympathy relations with theatergoers.

In *King Lear*, sympathies and antipathies show ambivalent feelings around national belonging in England. Edgar and Kent illustrate sympathies with Lear's position in exile, but despite Kent's brash defense of Lear, they seek no form of revenge against Goneril and Regan. Edgar and Kent both frame power through figural dogs. Framing Goneril and Regan as dog-hearted, Lear additionally states, "let them anatomize Regan; see what breeds about her heart" (3.6.73-74). These lines invoke a penetrative gaze as Valerie Traub has argued about the play.⁶⁹ His directive toward anatomizing Regan insists on being able to interpret her intentions for abandoning him by reading along the lines for considering them to be "dog-hearted," this line of anatomizing her heart turns the unseen effects of dogs toward the anatomical similarities between dogs and their human counterparts. By examining the "dog-hearted" antipathies of Goneril and Regan, I consider the sympathies and antipathies in Kent's assault on Oswald as a "beastly knave" (2.2.66), and the mock trial scene where Goneril and Regan as unseen dogs invoke sympathy with Lear's "dog in madness." (3.4.91-92). As I argue for *Hamlet and Titus* that animal-made-things designate modes of anti-Blackness in revenge, *Lear* presents animality

⁶⁹ See Valerie Traub "The Nature of Norms" on the anatomical and cartographic elements of *Lear* where she argues, "that the texts we now deem "literary" comprise a mode of discourse that, while structured through distinct rhetorical forms, nonetheless exists within, partakes of, and contributes to the same epistemological domain in which scientific values, procedures, and logics were being developed." For the sake of my argument, I home in more on the anatomical and the animal as they make up a language of sympathy through exclusion from England.

as shaping theatergoer's relationship to national belonging. This relationship relies heavily on embodied affects. The play frames Lear's melancholic madness not like that of characters in *Hamlet* or *Titus*, particularly because Lear never takes revenge as he promises against Goneril and Regan saying, "I will have such revenges on you both" (2.2.468). The antipathetic and sympathetic forces indicate ambivalence about sovereignty in *King Lear*. Sympathetic and antipathetic forces endure beyond the play itself, moving through the bodies of theatergoers.

Dog figures throughout *King Lear* highlight the unseen sympathies of theater, which raise anxieties around their contaminating influences from the stage. These unseen affects of dogs signal anxieties around sovereign power. When Edgar, disguised as Poor Tom, and Lear detail an imaginary trial of Regan and Goneril for their banishment of Lear, they substitute a stool for Goneril. Lear thingifies her and imagines his daughters as unseen barking dogs:

EDGAR: My tears begin to take his part so much
They mar my counterfitting.

LEAR: The little dogs and all,
Trey, Blanch, and Sweetheart, see, they bark at me (3.6.58-61).

Lear imagines his three daughters to be dogs barking at him, to which Edgar responds by positioning them as dangerous

Tom will throw his head at them; avaunt, you curs!
Be thy mouth black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or him,
Or bobtail tyke or trundle tail,
Tom will make him weep and wail;
For with throwing thus my head,
Dogs leap the hatch and all are fled (3.6.64-70).

This parody of sovereignty positions Goneril and Regan as the dangerous "dog-hearted daughters," invoking anxieties around gender and power. By directing sympathy for Lear as a fallen sovereign, Edgar tethers Goneril and Regan to dogs. In this sense, metaphoric dogs elicit

antipathies through an unseen presence. Lear's description of the unseen dogs attacking him signals a fear of Goneril and Regan's power over him. This rendering of the dog's mouth also mentions a poisonous bite, furthering dogs' contagious qualities even as they are unseen forces.

The association between poison and dog-bite metaphors appear throughout humoral theories in relation to dogs and constructions of gender differences. *Lear* engages felt experiences of theatergoers through elicitation of antipathies for Goneril and Regan. As dogs also transgressed many boundaries in early modern English life, they elicited ambivalent feelings as a subject under sovereignty. Because of this proximity to humans, metaphors mediate unseen antipathies toward certain forms of power in early modern English theater. In his diaries, Philip Henslowe echoes Edgar's description of dogs as having unseen effects with their bites in a found recipe for instruction for working "against freysye or one that is bytt wth a dogg." Mary Floyd-Wilson examines this line for the "how-to structure of early modern recipes—whether magical, curative, or legerdemain—has a kinship with theatrical enterprises" (20). In these methods, the poisonous bite of a dog transmits. The "bytt with a dogg" in early modern theater illustrates dog's capabilities of spreading affective energies affecting viewers' humoral embodiment. More than simply hearing and receiving these dog metaphors throughout the play, they influence and transmit as in Henslow's "bytt with a dog." Thinking along the poisonous bit of dogs, in *Vanities and Uncertainties of the Arts and Sciences*, Cornelius Agrippa utilizes the biting dog metaphor for a description of poetry and poetics as the "biting of a madde dogge" (12), and further describes poets as "flatter[ing] with their fables and are alwayes madde" (13). The dog metaphor here suggests that formal language on stage contains rabies-like qualities and spreads as if it is a poisonous dog bite that could pierce and contaminate theatergoers. The "tooth that poisons if it bite" in *Lear* suggests an affective ability in dogs, which appears in both theater and occult

practice. While the image of dog's poisonous bite populates occult manuals, I move from discussing how this discourse of the poisonous bite spreads to discussing the sightlines of theater as affective.

This rendering of dogs as contagiously affective showcases anxieties around occult influences in theater for how they would alter a theatergoer. Antitheatricalists' write on their shock at theater's abilities to manipulate humoral embodiment of its viewers with discreet mention of canines' contagious affects. Antitheatricalists exploited these affects in theater through anxiety-inducing language of infection and disease thereby blaming occult elements of drama for affective alterations in early modern theatergoers. In this vein, tracts such as Stephen Gosson's *the School of Abuse* uses a framework of contagion to argue against theater because of the anxieties around potential humoral imbalance as a result of witnessing a play:

Let vs but shut vppe our eares to Poets, Pypers and Players, pull our feete back from resort to Theaters, and turne away our eyes from beholding of vanitie, the greatest storme of abuse will be ouerblown, and a fayre path troden to amendment of life. Were not we so foolish to taste euery drugge, and buy euery trifle, Players would shut in their shoppes, and carry their trashe to some other Countrie (27).

By instructing to "turne away our eyes," Gosson didactically instructs theatergoers through fear-mongering. While conservative, their rendering of sympathy contagion from witnessing a play operated through nationalizing framework as he states, "carry their trash to some other Countrie." As this would elicit the dangerous passions that theater stirs, Gosson states is akin to fighting off the biting of a dog as an occult force: "The Patient that will be cured, of his owne accorde, must seeke the meane: if euery man desire to saue one, and drawe his owne feete from Theaters, it shall preuayle as much against these abuses, as *Homers Moly* against Witchcraft, or *Plynies Peristerion* against the byting of Dogges neither with Amorous gesture wounding the eye" (22). Gosson makes two intersecting claims about how theater in the period would wound

the eye through contagion. His argument insists to turn away from the “abuses” by citing occult forces in witchcraft and the biting of a dog. Through a humoral ecology of the passions, metaphor in theater engages with Gosson’s framework of sympathy contagion and sight.

Sight elicits many unseen affects and occult forces throughout early modern theater through connections between dogs’s sense of sight and Goneril’s piercing eyes. In addition to antitheatricalist tracts, occult texts discuss the affective power of “eye beams” or *pneuma* emanating through sight.⁷⁰ Cornelius Agrippa, in his theories on the occult and theater in the “Science of Stage Players” section of *Vanities and Uncertainties*, describes the stage actors as “playnely and lively representing men’s manners and affections.” He constantly discusses the beholding and perceiving of stage players for their significance in conveying meaning to theatergoers as when Albany suggests such a penetrating power in Goneril’s stare, “How far your eyes may pierce I cannot tell” (1.4.341). The “piercing” effects of Goneril’s eyes suggest not something figurative, but possibly more literal as looking could alter and affect a person in physiological ways. This becomes a powerful foreshadowing device throughout *Lear* for the painful scene of Goneril and Albany violently removing Gloucester’s eyes. The power of the gaze physically manifests in Galenic medical discourse as “eye-spirits,” which come out of the eyes and are able to move through the air, eventually catching another person as Lear points out, “When I stare, see how the subject quakes” (4.6.107). Regarding sight and *Lear*, I consider a synesthesia of senses as Gloucester suggests in his blinded state, to “see it feelingly” (4.6.145).⁷¹ Indeed, throughout the play, themes of sight illustrate how contagion was embedded in early

⁷⁰ I would like to suggest that this historicistic figuration of sight coincides with disability studies scholarship on the power of sight in Rosemary Garland-Thompson’s work on “obsessive ocularity” and connected in David Houston Wood and Allison Hobgood *Recovering Disability in Early Modern England* (1).

⁷¹ Amrita’s Dhar’s excellent essay in *Disability, Health, and Happiness in the Shakespearean Body* (2015) connects disability studies and subaltern studies for how they speak to each other through sight’s involvement in labor and what love looks like under throughout *King Lear*.

modern theater thereby suggesting its use of sightlines in relating to the state through sympathy.⁷²

Considering the effects sight shows on embodied, *felt* effects in early modern theatergoers, the cultural associations of dogs with unseen effects inform sympathy relations with the play. In *King Lear*, figurative dogs direct sympathies and antipathies with theatergoers by influencing humoral balances through *unseen* affects. Occult science manuals and tracts additionally focus on dogs' relationship to hidden elements, indicating an early modern fascination with the contagious forces of dogs. These metaphors appear throughout *King Lear* to denote sympathy and antipathies within theatergoers themselves. Various texts show the concern for dogs and dog care as a practical part of life in addition to the secret healing qualities of canines by expressing anxieties around their unseen influences detailed across occult texts on the influences of theater. These interspecies relationships in early modern English culture produced anxieties around unseen influences on sympathy in theatergoers, particularly toward gendered constructs around women's susceptibility to these occult influences. Throughout *Occult Knowledge, Science, and Gender on the Shakespearean Stage* (2013), Mary Floyd-Wilson argues for a relationship between sympathy and analogy as intrinsic to gendered constructions of bodily vulnerability in the presence of different animals:

Drawing on Paracelsus, many plague tract authors understand this 'analogy' (from Stephen Bradwell's *Physick for Sickness* (1636)) to be a secret "predestined sympathy" between the disease and the body [. . .] In some strange way that people fear the sight of cheese or dread the presence of a cat, they may also have a hidden sympathetic weakness that primes the body for certain infection (55).

Floyd-Wilson's Paracelsian framework of analogy's functions in sympathy between disease and

⁷² For an examination of sight and affect in Shakespearean theater, see Shani Bans "'Look not upon me, for thine eyes are wounding': Infectious Sight in Shakespeare's Theatre of Contagion" from *Theatres of Contagion: Transmitting Early Modern to Contemporary Performance* where she argues, "Shakespeare's drama in relation to early modern discourses on theories of vision and ocular anatomy, the plague, and early modern architecture" (57).

the susceptibility of the body to contagious forces. While she offers the example of a cat and its effects, the unseen effects of dogs, according to occult texts on diseases and theater, affect the body natural in its relation to the body politic through sympathy contagion. Analogy crosses lines between dog and human as a means of influencing theatergoers by making them affectively vulnerable.

Questions on affect, disease, and embodiment populate much early modern scholarship on *King Lear*.⁷³ I ask in this chapter how to focus deciphering Lear's madness through gender and power. As Lear's disease has different connections to melancholic madness, "*hysterica passio*," and "the mother" (2.2.246-7)—an incredibly gendered diagnosis itself—this highlights the gendered complications of Lear's madness as well as his relationship to Goneril and Regan throughout the play. While understanding the pathologizing aspects to this play, I argue that the "dog in madness" (3.4.91) metaphor illustrates a sympathy contagion that early moderns feared in dogs. Since early modern English texts frame canines as symbols of nationalism, dogs were considered close companion species to humans as well as plague spreaders. Just as the category of the animal is an exploitable tool for anti-Blackness as I argue in my first chapter, their properties apply to theatergoers by directing affects around national belonging, whiteness, and exile in the case of *King Lear*. Lear's own transformation leaves him an "unaccommodated man," exiled from society to show audiences how easy it was for a once mighty king to lose power through his proximity to animality and particularly dogging affects produced by his fall from power.

Rendering theatergoers as more closely aligned with a beast against a theological and

⁷³ See Michael Hoeniger *Medicine and Shakespeare in the English Renaissance*; Janet Adelman *Suffocating Mothers*; Kaara Peterson *Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England*; additionally, see the edited collection, *Disease, Diagnosis, and Cure on the Early Modern Stage* for more about the general approach to physicians and diagnosis in the period.

national belonging to England, antitheatricalists rhetorically shape their arguments on theater as a filthy contagion because of its abilities to affectively alter its audience. As dogs affect theatergoers, antitheatricalist texts provide examples of extreme reactions to the fear of sympathizing too with the stage and turning animal. In “Th’Overthrow of Stageplays,” John Rainolds and D. Gager debate the affective alterations of theatergoers as animalistic in Christian constructions of God’s sight:

If we consider these things, I say, we shall perceiue that hee, who ^{[a][a]} condemneeth the female hoore and male, and, detesting speciallie the male by terming him a *dogge*, reiecteth both their offeringes with these wordes that *they both are abomination to the Lorde thy God*, might well controll likewise the meanes and occasions whereby men are transformed into dogges, the sooner, to cutt off all incitements to that beastlie filthines, or rather more then beastlie. But whether this were part of the cause that moved the Spirit of God, or no: it is cleere and certaine that hee pronounceth them abominable in his sight, or (as the *Hebrues* speake more forcible) *abomination*, whosoeuer put on the different sexes raiment. And so, it being simplie and absolutelie vnlawfull, because it is forbidden by the morall law, and proved to be evill, a fowle abominable evill in Gods sight: the Christian faith instructeth vs that wee may not doe it for any good to come thereof, no not for the saving of honor, wealth, or life, of others, or our selues.

Rainolds argues against theater for its filthiness because through transformation into a dog, where theater is a highly contagious space, theatergoers potentially transform into dogs. Further, the anxieties around this condemnation of gender variance position “the male by terming him a dogge.” His argument presents gender variance on stage as being “abominable in his sight.” These Christian anxieties around the slippery presentation of gender on stage construct gender variability on a zoographical scale where this “filthy” sight is exacted as a transformation into a dog. Indeed, the transformative possibilities mentioned in the first chapter as exploitable for anti-Blackness extend into how the dog is a critical site of anxieties around embodied control and gender in early modern theatergoers or maybe more accurately, the uncertainty about affective relationships to national belonging in England.

In this configuration of dogs’ relationship to belonging and power, dog metaphors signal

unseen affects elicited from stage; and further, they affect sympathy in theatergoers by showing an ambivalent portrait of subjection to sovereign power. *King Lear* depicts these affective relations between bodies natural and politic, which these affective states in theatergoers to was an embodied matter. Through the play, dog metaphors show elements of power and control as when Lear yells to Oswald, “My lord’s knave, you whoresome dog, you slave, you cur” (1.4.72). and in the same scene, the Fool states, “Truth’s a dog that must to kennel” (1.4.102). Prior to his exile, Lear’s treatment of Oswald indicates the associations with dogs and service. “The truth” as scholars have examined shows how *Lear* illustrates Elizabethan forms of torture used to extract the truth has bearing on the dog’s position in exposing a particular vulnerability. The Fool’s line notes a disturbing reality about Lear’s abuse of power, that truth is bound and contained via a metaphoric dog in a cage. Even the need for truth is frequently concealed until the moment of reveal when Lear realizes that Goneril and Regan, the two daughters he invested trust in, exile him. As the metaphor of the kenneled dog directs attention to those who submit to the demands of power have shelter while Lear, who refuses to give up his knights at Goneril’s request becomes more closely associated with a dog through his exile. This formulation of power in the fool’s dog metaphor changes the concern from unveiling a truth to control over a national narrative of belonging. Reflecting audience feelings dramatically, Kent illustrates sympathy with sovereignty as an unquestioned truth. Lear situates a cur right next to a slave in his address to Oswald. This equivocation between dogs and slaves echoes the logics of slavery that has been embedded in metaphors of dogs. Along this framework, belonging takes on a meaning of ownership and submission.

Reading belonging alongside these example of dog’s contagious influences, to belong engages with formations of power in sympathizing along racial lines, in particular. In other

words, who theatergoers sympathize with in the play matters. While R.A. Foakes argues the audience dramatically identifies with Kent's loyalty to Lear throughout the play (Foakes 67-68), these lines of identification get distorted when considering affects from theatergoers as viewing the play through different sympathetic relations to the stage. Imtiaz Habib has most notably argued the presence of Black people in Renaissance London through tedious archival works the presumed audiences of early modern theater was quite racially diverse.⁷⁴ When considering this in line with Urvashi Chakravarty's critique of service in *King Lear*, Kent's undying loyalty and "devoted service" to sustain Lear as a sovereign partakes in logics of white supremacy.⁷⁵ Indeed, as Kent insults and verbally attacks Oswald, he crafts his debasement through the metaphor of a stray dog:

OSWALD: Prithee, if thou lovest me, tell me.

KENT: I love thee not.

OSWALD: Why then, I care not for thee.

KENT: If I had thee in Lipsbury pinfold, I would make thee care for me (2.2.5-9).

Kent dismisses Oswald's affection, but then turns toward an insult, a "Lipsbury pinfold," or a pound for stray animals. Kent's only possible acceptance of Oswald's affection is to contain him in a pound until Kent "would make thee care for me." This exchange shows the relationship between power and affect through the ways that dog metaphors operate as poetic containers for mediating contagious affect. However, this affective exchange leaves viewers and readers with a sense of discontent and strife between Oswald and Kent. Immediately after Kent's pound metaphor, he begins further insulting him and calling him "the heir of a mongrel bitch" (2.2.20). As the metaphor illustrates, his final insult blurs the species divide, leaving him with nothing by remaining loyal to Goneril. Shortly after this, Kent uses a similar metaphor prior to Regan

⁷⁴ See Imtiaz Habib *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible*.

⁷⁵ See Urvashi Chakravarty "Race, Labour, and the Future of the Past: King's Lear's 'true blank'."

trapping him in the stocks pillory: “if I were your father’s dog,/ You should not use me so” (2.2.130-131), to which Regan confounds him responding, “Sir, being his knave, I will” (132). Dog here occupies a parallel with knave, which the OED defines as a servant, someone of low class or rank, and often contrasted with a knight. Through this, there is an insistence that dogs submit to power.

Metaphoric dogs signify submission through *King Lear*. Throughout the play, Kent consistently demonstrates an undying loyalty and service to Lear. Dog analogies frequently appear as extensions of this framework of power. When Cornwall intervenes during the same scene asking, “Why art thou angry?” to encountering Kent’s assault on Oswald. Kent replies,

That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these
Like rats oft bite the holy cords atwain
Which are too intrinse t’unloose; smooth every passion
That in the natures of their lords rebel,
Bring oil to fire, snow to their colder moods,
Renege, affirm and turn their halcyon beaks
With every gale and vary of their masters,
Knowing naught, like dogs, but following.
[to Oswald] A plague upon your epileptic visage (2.2.70-79).

In Kent’s verbal attack on Oswald for displaying his loyalty to Goneril, he expresses a configuration of servitude and ultimately submission to Lear. He insults Oswald as a slave initially in his explanation to Cornwall for the public argument before arguing Oswald “wears no honesty.” He explains his reason for assaulting Oswald as entangled in a duty to protect Lear. By arguing that servants should “smooth every passion” and “turn their halcyon beaks/ With every gale and vary of their masters,” Kent frames a sympathy as shifting to match a master’s mood “like dogs.” Throughout the play, there is a reliance on shifting sympathies and antipathies to direct theatergoers affects around belonging within England, or as Kent states, “No contraries hold more antipathy/Than I and such a knave” (2.2.85-86). Kent separates himself and Oswald as

contraries eliciting antipathies by stating directly to Oswald, “a plague upon your epileptic visage.” He crafts his loyalty to Lear as antipathetic to Oswald’s loyalty to Goneril. While Kent sees his loyalty and submission to Lear as an exception to this, Oswald’s servitude to Goneril is seen as the problem. This subtle affective guidance in the play signals animality and particularly dogs as a framework for service in their metaphoric significance as loyal and submissive to English sovereignty.

Dogs’ signification of loyalty and sovereignty throughout *King Lear* attends to the early modern English notion that dogs’ senses could detect a rightful sovereign in England. An odd question surrounding presentations of the play is Kent’s disguise as a servant Caius, which in both quarto and folio copies, the text only mentions once (5.3.228). Dogs’ cultural associations with both sovereignty and loyalty run parallel in early modern English culture as physician John Caius presents in his entry about the history of the Greyhound in *On English Dogges: the Diversities, the Names, the Natures, and the Properties*. He tells an anecdote relating to the Henry IV’s usurpation of the English throne from Richard II, arguing that dogs have a keen sense for recognizing sovereignty:

A Greyhound of King *Richard*, the second y^t wore the Crowne, and bare the Scepter of the Realme of England, neuer knowing any man, beside the kings person, whē *Henry Duke of Lancaster* came to the castle of *Flinte* to take King *Richarde*. The Dogge forsaking his former Lord & master came to *Duke Henry*, fawned vpon him with such resemblaunces of goodwyll and conceaued affection, as he fauoured King *Richarde* before: he followed the Duke, and vtterly left the King. So that by these manifest circumstances a man myght iudge this Dogge to haue bene lightened wyth the lampe of foreknowledge & vnderstāding, touchyng his olde masters miseryes to come, and vnhappinesse nye at hand, which King *Richarde* himselfe evidently perceaued, accounting this deede of his Dogge a Prophecy of his ouerthrowe.

Caius describes the loyalty of the Greyhound to sovereign power and their ability to sense this through “the lampe of foreknowledge.” As Edgar sings of fighting the dogs bating Lear, Caius refers to an instance of sovereignty changing hands and being given away in the context of

Richard II and Henry IV as detected by dogs' senses. Caius argues that dogs detect loyalty English national identity.⁷⁶ Provoking anxieties around royal lineage, *King Lear* interrogated relationships between theatergoer, sovereignty, and especially loyalty. While Caius focuses on Richard II and Henry IV as example, *Lear* showcases dog's as capable of revealing loyalty to the body politic, and via discourses on theater, these associations position dogs as indicative of one's loyalty to national belonging; however, there is another end to this as, just with Caius's depiction of national English identity, dogs signal an ambivalent anxiety of losing one's position within a nation-state.

Through a fear of losing citizenship in a nation-state, *King Lear* amplifies anxieties toward national belonging. As Lear unravels and grapples with his loss of sovereign power, he metaphorizes dogs to communicate his exile. Lear, Gloucester, and Edgar imagine dogs to metaphorize their fears as vicious guard dogs maintaining the borders between them and power like the mock trial scene in act three. Stripped of his status as a sovereign, Lear enters with the crown of flowers on his head and comments on Gloucester's blindness through a reference to barking dogs maintaining boundaries through privileging the position of the human by stating: "A man may see how this world goes with no eyes. Look with thine ears. See how yon justice rails upon yon simple thief. Hark in thine ear: change places and handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar? (4.6.146-151). Lear gives an expansive definition to the possibilities of sight and senses to look with eyes and need not eyes, to which Gloucester replies, "Ay, sir," and Lear continues with his dog metaphor "And the creature run from the cur—there thou mightst behold the great image of authority: a dog's obeyed in office" (4.6.153-55). Here, dogs signify a relationship to power or authority through

⁷⁶ See Joanna J. Kucinski "English Dogs and Barbary Horses: Horses, Dogs, and Identity in Renaissance England" from *the Renaissance Papers* (2014).

forms of belonging. Through this, iterations of dog metaphors in the play make Lear's exile felt by early modern theatergoers. Indeed, Lear's point with this metaphor to Gloucester is to not only address a concern with power, but to transmit a feeling to Gloucester and mix the senses as with Lear's example question to have "seen a farmer's dog bark at a beggar?" As with many different affective relationships in the play, dogs play a powerful role in mediating synesthetic energies such as "too look with thine ears."⁷⁷ This provides an example of the many feelings that shaped early modern ways of feeling the unseen affects between human and animals. These occulted influences spark anxieties about how dogs operate figures relaying a form of exile. The farmer's dog shows theatergoers an image that maintains the boundaries of property, social status makes humans feel outside a privileged definition of a human, thus furthering an idea that dogs elicit an uncertainty about fellow feelings among creatures. In other words, just as figurative dogs indicate forms of sense and national loyalty, there remains an unpleasant association with them as a kind of vermin where their affects turn from sympathy to antipathy.

Dealing with the sympathetic ambivalence that dogs showcase on stage, they elicit anxiety in theatergoers about agency over embodiment. As their affective presence in the play demonstrates, the appearance of metaphoric dogs shows belonging through one's bodily relationship the nation-state. Given the affective association of animal symbols to indicate the failure to relate to the body of the state in the Fool's humor during Lear's mental collapse, dog metaphors denote a grappling with animality's cultural relationship to humans by eliciting anxieties around bodily sovereignty, power, and control. As Lear first navigates his exile, the Fool, acting as the absurd and disturbing chorus to Lear's grappling with loss of power and being ultimately stateless, speaks in multiple animal metaphors to explain and detail Lear's mental

⁷⁷ Marjorie Garber's explanation of different conflicting feelings between Edgar's description of Gloucester and Cordelia's relationship to Lear in *Shakespeare After All* (688).

state. While this animal overload feels like a figurative zoographical scale, each animal allows a different point of access into the Fool's rendering of Lear's grief. As the Fool already shows prior to Lear's displacement, his kernels of truth are mediated through animal metaphors.⁷⁸ In act two, scene four, the Fool and Lear open the scene and in his very first lines, the Fool renders animals in relation to containment and control: "Ha, ha, he wears cruel garters! Horses are tied by the heads, dogs and bears by th' neck, monkeys by th' loins, and men by th' legs" (2.4.6-8). The Fool states this immediately before Kent informs Lear of Goneril and Regan's scheme against Lear. While the Fool's animal figuration comes directly prior to Kent's reveal of the revenge plot, looking back to these animal figures shows the Fool's representation of control through these bear-baiting metaphors. The Fool designates these humorous insults toward Kent and his legwear, punning on "crewel," which according to *The Norton Shakespeare* is "a thin yarn made of twisted fibers," referring to the stocks which Kent's feet are held. The Fool's pun on clothes and captivity situates the following line on animals' relationship to the characters' material conditions in their bare life as the "poor, bare, forked animal." As Laurie Shannon interprets the line "poor, bare, forked" lines in *Lear*:

the bareness of humans might seem to go without saying (and it is a point of some convergence among classical, natural-historical, and Christian traditions), but it provokes doubtful questions about whether any animal other than man may fairly be termed naked and whether the term names a material or an immaterial condition, a bodily circumstance or a cosmic embarrassment (128).

Shannon invokes Lear's reference to nakedness as a form of "a signifying emptiness that all nonhumans lack," which is "generated by likening all animals in terms of whatever attribute singularizes humanity" (129). Considering comparisons between dogs and human animals in *King Lear*, I argue they illustrate a vulnerable susceptibility to sympathy contagion.

⁷⁸ This understanding of the Fool's mediation of affect through animal language has been noted as early as "The Emotive use of Animal Imagery in *King Lear*" by John McClosky (1962).

Figurative forms of comparison and analogy both play substantial parts in *King Lear*. While the storm analogy importantly provides a means weathering the storm of abandonment, animal metaphors show a biopolitical language for evaluating life throughout the play. As Lear himself states, “Man’s life is cheap as beasts” (2.4.262). Lear and the Fool, in particular, render animals as a metaphoric representation of their affective states like when Lear famously describes his outcast state as “Unaccommodated man is no more but such a poor,/ bare, forked animal as thou art” (3.4.97-8). Laurie Shannon aptly utilizes this phrase for her reading of the animal’s relationship to belonging and citizenship in *The Accommodated Animal*. Complicating the affective experience of animal metaphors presents a new formation around animals as vehicles and material microbial substances in humoral theory for affective transference.⁷⁹ Animal spirits are the internal transference for actions in bodily motion and sense perception, and this internal affective movement supplies the metaphoric significance of these images. Their poetic utterance more literally energizes and mobilizes embodied passions and movements in audiences.⁸⁰ This fear of transformation in theatergoers relates to the passionate animals circulating in the fluids of early modern bodies as well as in the language of *King Lear* where dog metaphors have capabilities of affecting sympathy between physiological humors in the bodies of theatergoers.

In sympathetic relations between stage and theatergoer, Lear’s entire identity is fractured and he ask who should have life. As his reflection on this, when Lear enters carrying Cordelia and expresses his grief over the one person who, in his abandonment, professed love and care for

⁷⁹ See Jonathan Gil Harris *Sick Economies* addresses the microscopic animals thought to be part of the ways that infection spread

⁸⁰ This was widely the rhetorical delivery of fears and anxieties about the theaters in early modern England from antitheatricalists such as Stephen Gosson in *School of Abuse* alongside Philip Stubbes’s *the Anatomy of Abuses*; Hobgood refers to their, particularly Gosson’s, logic for how it “put the onus of risk on playgoers [which] speaks to their agential role in contagious, emotional transformation” (94).

him. This instance helps explain the function of animal analogies in the play and in his expression of loss. His speech about Cordelia uses various ecological comparisons and pertains to sight and speech,

Howl, howl, howl! Oh, you are men of stones!
Had I your tongue and eyes, I'd use them so
That heaven's vault should crack. She's gone forever.
I know when one is dead and when one lives;
She's dead as earth. Lend me a looking glass,
If that her breath will mist or stain the stone,
Why then she lives (5.3.231-37).

Lear's repetition of howling during his discovery that Cordelia is dead invites a plethora of animal-human blurring wrapped in its affective register of grief. Now, we can most commonly interpret Lear's howls as wailing in a lament or pain (OED); however, this triple "howling" has definitional association with "dogs, wolves, and various wild animals" as well as "of inanimate agents" (OED). While we know the howling is not coming from surrounding inanimate objects, but from Lear's own lips, he does follow up his wailing with "you are men of stones," immediately transgressing a hierarchical relation between things in the Renaissance Great Chain of Being. Lear's elegiac speech over Cordelia⁸¹ expresses how affect re-determines the lines between human and animal. Lear expresses a bestial expression, saying, "howl, howl, howl!" Lear, in his bare life, vocalizes the sounds like a dog. Through his emotional expression of grief, he grapples with not only a fracturing of his own identity throughout the play, but the additional sight of his dead daughter. In his final moments, Lear invokes the language of dogs yet again as he howls with grief over his Fool's death through animal comparisons to life:

And my poor fool is hanged. No, no, no life?
Why should a dog, a horse, a rat have life,
And thou no breath at all? Thou'lt come no more,
Never, never, never, never, never! (5.3.281-284).

⁸¹ For more connections between elegy and drama in the Renaissance, see Allison Hobgood "Emotional Afterlives in *The Spanish Tragedy*" from the indispensable *Passionate Playgoing in Early Modern England* (2014).

Lear's existential question about the value of animate life moves beyond the realm of the metaphoric as has been so often the case throughout the play and instead moves deeply into the literal—much like the movement from discussing figurative loss of sight to the literal blinding of Gloucester. Lear, after his unraveling in bare life, asks the question, what life is more valuable than other kinds of life? This instance at the close of the play brings together the metaphoric dogs throughout to a more literal and biopolitical end. Lear's questions around the value of human over animal life shows an anthropocentric logic, and while the play teases the tensions between when an animal metaphor elicits physiological response or when it becomes a foreshadowing device, here, the figurative animals are dismissed for the more direct understanding of affective attachments to human life.

Multiple comparisons between humans and animals throughout the play suggest a strictly symbolic or metaphoric understanding of animals in the context of *Lear*; however, Lear's final analogies in the play ask who deserves life more between human and animal. This points to a biopolitical question about what creatures have the right to life over others. As Lear shows that any cure for his grief is impossible,⁸² the only question he can ask is the one which frequently appears throughout the play, what does the life and being of an animal say about a human in a comparison? To ask this question, addresses a process of exactly how figurative animals and understandings of drama in the Renaissance affect and physiologically alter the passions of the theatergoer—for Lear, these animal metaphors have been quite literally affective for the embodied viewers during the entirety of the play. By the close of the play, the metaphor-literal

⁸² Erica Fudge "Renaissance Animal Things" describes the use of the civet in *King Lear* "not as a cure, but as an acknowledgement that a cure is beyond human capacity" (99) and in *Passionate Playgoing in Early Modern England*, Allison Hobgood writes that similar to *King Lear*, *Macbeth* produces a troubling because of "the drama's apparent lack of remedy for that malady" (58) and "this infection seems without promise of cure" (60).

binary breaks down, showing that maybe the dog comparisons were more literally informed by occult sympathies and antipathies. If by the logic of comparison and juxtaposition that guides a lot of Shakespeare's structure throughout *King Lear*, animals provide a metaphoric language for sympathy relations, then what might a materialized dog on the stage visualize and metonymically render as a relationship between animals and humans? If Lear's sympathy is reflected through unseen metaphoric dogs, then what effect would a material dog have on theatergoers? I turn to examine touch through a materialized dog on stage in Thomas Dekker, William Rowley, and John Ford's *The Witch of Edmonton* to consider the affects of an occulted dog on theatergoers.

Touching Dogs and Sympathy Contagion in *The Witch of Edmonton*

As I look to how *King Lear* illustrates sympathy with English sovereignty through metaphoric dogs' affective orientations around gender and power, I analyze Dekker, Rowley, and Ford's domestic tragedy *the Witch of Edmonton* to consider circulations of (black) dogs as metonymically racialized configurations of the devil.⁸³ Further, I examine how these figures of dogs circulate feelings of belonging in early modern English communities. Carrying concepts of dogs and sympathy from *King Lear* into this section, I argue that theatrical representations of dogs signify uncertainty about belonging. I turn attention to Dog as a metonym for the devil and how the character's representation relies on a black-white binary in its formation of race, gender, and power.⁸⁴ By investigating the treatment of witches through gendered and raced entanglements, these constructions of animality further invoke sympathy contagion between

⁸³ Dog's metonymic function in the play "allows us to use one entity to *stand for* another. But metonymy is not merely a referential device [like metaphor]" (Lakoff and Johnson 36) [emphasis theirs].

⁸⁴ See Kim F. Hall *Things of Darkness: Economies of Race and Gender in Early Modern England*; MacDonald, Joyce Green. *Race, Ethnicity, and Power in the Renaissance*.

stageplayer and theatergoer. In this section, I further expand on how representations of belonging via dog metaphors holds much ambivalence about nationalism and the signification of whiteness in early modern England. While *King Lear* plays on sympathies for sovereignty, *Witch of Edmonton* illustrates a different tale of belonging within a community, utilizing dogs to illustrate similar tropes to *King Lear*. Arguably as mentioned in the section on *King Lear*, theatergoers sympathize with Kent and Lear while Goneril and Regan invoke antipathies; however, *the Witch of Edmonton* crafts sympathy between theatergoers and Mother Sawyer, the outcast witch. Through a different biopolitical examination of early modern life, this play does not focus on the tortures of a fallen sovereign, but instead turns antipathies toward the citizens of Edmonton for displacing an old woman. Ultimately, the devil who takes the form of a black (and eventually white) dog becomes emblematic of a black-white binary through belonging in early modern English nationalism. By sympathetically relating Mother Sawyer to the audience, the play complicates belonging in nationalism through a refusal of whiteness.

Echoing constructions of canines in the first section of this chapter, I argue that Dog in the play functions as a racially Black metonym for the devil. By attaching Blackness to this image of a dog via early modern images of a black devil, this constructs a mode of Black exclusion along the lines of anti-Blackness in chapter one. Taking this racialized meaning of dogs, *the Witch of Edmonton* shows an ambivalence around belonging within early modern England. Dog shifts, moves, and oscillates easily between domestic spaces in the play, making this metonym transmit anxieties around belonging in early modern English culture to theatergoers by crafting sympathy with an exiled witch. The specific Blackness of the dog also contributes to the positioning of Dog as loyal or disloyal, inverting the power of—and yet still re-enforcing—a black-white binary of good and evil (Hall 66). This formulation differently

crafts sympathy and belonging in contrast to the identificatory gaze throughout *King Lear* through one that shames a community for its treatment of witches; and yet, the play's presentation of this sympathy utilizes a racialized image of a black dog. Dog as a metonym for a blackened devil in the play illustrates how dogs operate as metaphoric containers in *King Lear*, but in *the Witch of Edmonton*, Dog materializes and touches from stage where his unseen influences provoke antipathy and sympathy within cultural associations between dogs, race, and gender.

Both plays base systems of animal analogy between dogs and human animals, ultimately showing dogs' significance in the formation of affinity between theatergoer and stage play. human and animal in a nexus of contagious forces in early modern performances. In other words, the materialized figure of Dog metonymically mediates between stage and theatergoers. These affinities in theater drive the magnetic pull to the stage for how these dogging sympathies and antipathies affect the viewer's sense of belonging. Carrying the affective relationship contingent on sight through dramatic productions along the lines of *King Lear*, Dog is materially visible and simultaneously occulted on stage. Theatergoers witness Dog roam across the stage, but within the world of the play, Dog appears invisible to some characters and visible to others. To mix and hybridize the actor-animal on stage as the dog presents interspecies relations as entangled with anxieties around occult influences on embodiment. While dog metaphors throughout *King Lear* consistently suggest an anxiety about losing control over the body's relationship to state power, *the Witch of Edmonton* forms a different sympathetic relationship with the audience.

Considering the humoral body's transformation of vital spirits into animal spirits in the heart and then these animal spirits circulating through the body from brain to muscle and back, animals were indeed pivotal parts to embodied and affective movements of actors on stage, and

the physical and embodied qualities of touch in *The Witch of Edmonton* allow theatergoers themselves to be affectively touched or altered by seeing a play. As seen in the playactor for Dog, the role can take on many different tonal registers as humorous or unnerving for early theatergoers. Playing on these representations of the devil, early modern English constructions of witchcraft positioned lower-class women as more susceptible to influences from the devil out of desire for revenge (Comensoli 53-54). On the note of these occult influences, Lucy Munro states in the introduction to the Arden edition of the play, “[w]itchcraft, in this account, is a powerful fantasy on the part of both the witch and her victims, which both depends upon and helps to conceal a set of social relations and pressures within early modern communities” (28). Indeed, by presenting the play based on Elizabeth Sawyer, this would have a heightened emotional relatability and affective connection between the stage and theatergoer, touching theatergoers.

Using these concepts as a focus for reading Mother Sawyer and the Dog in *The Witch of Edmonton*, Sawyer’s familiar invokes sympathy through touch, which is a concept inherent in the etymological seeds of “contagion” and materialized in Dog’s constantly shifting form as a metonymic figure directing the passions of the characters in Edmonton. While touch does not exactly have an immediate metonymic extension like other senses as Carla Mazzio argues in “Acting with Tact”: “touch tends to resist the very operations of representation so integral to early modern somatic symbolism: synecdoche and metonymy” (163), Dog’s character is an example of a metonymic extension of contagion through his use of touch.⁸⁵ While this is not exactly a metonym of touch, it does provide an animal figure that signifies how in the early modern period, animality (via dogs in this instance) is intrinsically tethered to contagion spread through unseen occult influences. Taking Harry Berger’s distinction between metaphor and

⁸⁵ See Bronwyn Johnston “Go Touch His Life”: Contagious Malice and the Power of Touch” for elements of contagion and ties to touch.

metonymy in *Figures of a Changing World*: the difference between them is making and seeing (4). Theatergoer's witnessing of Dog on stage offers a metonymic contiguity, a close contact or affective touch between Sawyer and Dog, audience, and performance. Berger differentiates between these as "metonymy implies contiguity, metaphor depends upon asserted similarity" (18). Like many debates on differentiating these two linguistic and semiotic devices, Dog blurs representations of analogic divides between human and animal through his contagious touch. Touch is important for the dog as its metonym as well as its physiological influences on theatergoers where they can see their proximity to the not-too-unfamiliar world on stage or along the lines of the everyday. Dog's role as a material actor on stage further complicates their metonymic effects on the felt realities of theatergoers. These effects further Dog's significance of contagious touching for its influences on theatergoers.

Affect transmission through dog metaphor and material alters the reading of these elements as particles mediating animalistic qualities to early modern theater audiences and focuses on dogs' positioning in passionate animation.⁸⁶ When a materialized dog appears in *The Witch of Edmonton*, through this critter's touch there is affective transference, one existing beyond the strictly bounded poetics of the stage and into the embodied inner-workings of humoral physiology and ultimately reflected in constructs of sickness and health in early modern England.⁸⁷ Furthermore, dogs in both their metaphoric and metonymic iterations infect early

⁸⁶ For a specific argument for how dogs function in animation, see Erica Sheen "Why should a dog, a horse, a rate have life, and thou no breath at all?": Shakespeare's Animation in the collection *Renaissance Beasts* (2004).

⁸⁷ See Teresa Brennan *The Transmission of Affect*: "The transmission of affect, if only for an instant, alters the biochemistry and neurology of the subject. The 'atmosphere' or environment literally gets into the individual. [. . .] The transmission of affect was once common knowledge; the concept faded from the history of scientific explanation as the individual, especially the biologically determined individual, came to the fore" (1-2). Building off Brennan's approach to historical affects, I consider the pre-Cartesian understanding the body as not dualistically distinct from the mind. She additionally connects affects to "psychogenic epidemics" such as chronic fatigue syndrome or attention deficit hyperactivity disorder, which I extend backward to the early modern period for larger considerations of contagion in its qualities of affective transmission. For more on early modern affects, see the anthology *Historical Affects and Early Modern Theater*.

modern theatergoers with affective energies, circulating from body to body and altering their humoral states within the contained spaces of theaters. Animality indicates moments of anxiety in early modern theatergoers—not as pathological but as significant for interpreting hidden sympathies and antipathies.

Through the logics of metonymy, the representations of Dog create an uncertainty of sympathy relations with the theater. The opening prologue of *The Witch of Edmonton* showcases the occult interstices of human and nonhuman, “The town of Edmonton hath lent the stage/ A devil and a witch both in an age./ To make comparisons it were uncivil/ Between so even a pair: a witch and a devil” (1-5). The comparison between the witch and the devil as “so even a pair” draws immediate attention to the audience of theatergoers that the play presents an equation between a witch and a devil as the same. Bearing in mind the early modern English image of the devil as black-skinned, this analogical image associates Mother Sawyer with Blackness, which by the end, she openly embraces. The entire system of affects in the early modern period relies on the “analogic networks” (Paster) to keep the body in balance—comparing one thing to another establishes what “should be” in its moral iterations. The language of the prologue contradicts itself as it establishes “so even a pair” against “to make comparisons it were uncivil.” The uncivility of this analogic comparison between “witch” and “devil” is one the driving structural features of the play, including its very genre as a “tragicomedy,” echoing *King Lear*’s mongrel tragicomedy. This comparison between two things on stage plays on their sympathetic and antipathetic relations with witches through a materialized dog.

Jacobean drama provoked a host of anxieties for the witch-fearing and curious audiences under the rule of King James VI and I. Even as Puritans following religious doctrine and sovereign powers sought to classify and exterminate witches onstage; and I was immensely

fascinated by what he feared in witches even writing a legally influential guide on witch-hunting in *Daemonologie* (1597) as well as, oddly enough—a fascination with dogs as part of forming a national English identity.⁸⁸ As stage plays like *Macbeth* are testament to, the Jacobean theater was a site for intensely contagious affects and occult elements.⁸⁹ As early modern theatrical production took poetic forms and materialized its content onstage, the playwright and poet could see the emotional effects on the stage through audiences' reactions.

While Dog metonymically stands in for the devil in the play, it is also his doggish qualities that matter for its cultural significance in early modern anxieties around the unseen contagious forces in the play. In distinguishing this difference, Dog clarifies this distinction between “devil” and “dog” when conversing with Cuddy Banks about Mother Sawyer going on trial for murder,

CUDDY BANKS I entertained you ever as a dog, not as a
Devil
DOG True, and so I used thee doggedly, not devilishly (5.1.116-117).

Dog distinguishes his vengeful influences as “doggedly” and not “devilishly.” What is it about the influences of dogs that makes them significant to the unseen occult influences? Even in historical and scholarly distinction, dogs remain an ambivalent read as vermin and an object of affection as Munro states, Dogs presence in the play acts as “both a devil and a pet” (Munro 16). In this regard, Dog is a metonymic extension of the devil in this play. Through an actor playing the role of Dog, it demonstrates how this representation of a dog is more than an analogy or

⁸⁸ Joanna Kucinski “English Dogs and Barbary Horses: Horses, Dogs, and Identity in Renaissance England,” argues for human relationships with dogs was instrumental in forming an English identity in the Renaissance.

⁸⁹ See Mary Floyd-Wilson “English Epicures and Scottish Witches” for more on understanding James’s fear of *Macbeth*. Historically speaking the theaters were geographically located in Southwerk where there were higher rates of disease and infection due to high rates of syphilis and plague outbreaks between the late sixteenth and early seventeenth centuries; Allison Hobgood “Fear-sickness in *Macbeth*” *Passionate Playgoing in Early Modern England*, as well. And lastly, my essay “The Elements of Ecological Style: Poetic Contagion and Epidemiological Witches in *Macbeth*” in *The Journal of the Wooden O* considers historicist and new formalist readings of contagion in the play.

comparison to the devil, but a physical form roaming the stage. As Dog support Mother Sawyer to get revenge against Edmonton for displacing her, she uses her pact with the devil as a purgative cure.

The concept of purgative cure is entangled with touch in sympathy and antipathy relations. Where blood binds together in this instance, touch further confuses the boundaries between sickness and cure. After their blood bond, she commands Dog to seek revenge against Old Banks:

SAWYER Go, touch his life.
DOG I cannot.
SAWYER
Hast thou not vowed? Go, kill the slave.
DOG I wonnot.
SAWYER
I'll cancel thy gift.
DOG Ha, ha!
SAWYER Dost laugh?
Why wilt not kill him?
DOG Fool, because I cannot.
Though we have power, know it is circumscribed
And tied to limits. Though he be cursed to thee,
Yet of himself he is loving to the world
And charitable to the poor. Now men
That as he, love goodness, though in smallest measure,
Live without compass of our reach. His cattle
And corn I'll kill and mildew, but his life—
Until I take him, as I late have found thee,
Cursing and swearing—I have no power to touch” (2.1.171-183).

This exchange between Sawyer and Dog about the approach to revenge relieves Dog of the ability to “touch” or kill in its demonic form—a materialized animal on the stage incapable of physical murder. Additionally, this exchange signifies power and anxiety around the ambiguity of touch in the period, not to mention the actual fear of contracting syphilis—the pox or French disease, or the bubonic plague through touch.⁹⁰ Counter to historical records of Elizabeth

⁹⁰ See Margaret Healy “Anxious and Fatal Contacts” in the collection *Sensible Flesh* (22). She additionally gives a

Sawyer's testimony to the court during her trial, she claimed to have commanded her familiar to murder for her, but the familiar betrayed her, a common thread in early modern court testimonies on witches.⁹¹ Dog repeats his inability to exact physical revenge for Sawyer as the "cannot" repeats three times throughout the passage. Their dialogue is concerned with defining the limits of touch, for Sawyer's request of the Dog to get revenge for her is to "touch their lives." Envisioning this exchange on stage counters the actual Elizabeth Sawyer's trial record, marking a significant difference in the interaction between them. The play frames a desire for revenge that is stoked through Dog's touch. Dog explains the limitations of his power for revenge and that he is only able to spread infection to the crops and cattle, two elements crucial to the wellbeing of early modern culture⁹² and were commonly associated with the effects of witchcraft in the anti-witch texts from the period.⁹³ Dog suggests that "cursing and swearing" are what separate him from being able to take someone's vulnerable position and touch or contaminate them. Dog's contagious capabilities suggest their abilities to ecologically infect the crops and cattle, and even though all things were thought to be made up of the same humoral matter, then their reluctance to touch speaks to its exceptional status in relation to the senses.

Through contagion's touch, the boundary between theatergoers and play becomes porous. By offering Dog as the mediator of contagious forces, his interactions with Mother Sawyer and Cuddy Banks show an infectious touch as he influences characters by a simple "*rub*" (3.3.14) as

succinct overview of the theories on contagion in Renaissance Europe more broadly, citing examples of the Italian physician and poet, Giralamo Fracastoro of Verona, who "published his influential theories of contagion (which lent to segregation policies) in 1546, describing 'seminar' or 'seminaria': seed-like entities capable of generations that could infect bodies by direct contact fomites—intermediaries—such as a piece of material, or at a distance borne by air" (24), and it is he who "can be partly credited with having put modern exopathic and ontological theories of contagion on the medical map" (35).

⁹¹ See O'Mahoney "The Witch Figure: *The Witch of Edmonton*" on Goodcole's account of Sawyer's trial being more sympathetic than Dekker, Rowley, and Ford's stage representation suggests.

⁹² See Erica Fudge *Quick Cattle and Dying Wishes: People and Their Animals in Early Modern England* where she argues for the intimate relationship between cattle and English citizens by analyzing last wills in early modern archives.

⁹³ *Daemonologie* by King James as a prime example.

stage directions throughout the play frequently mention. Communicative forces between Dog and other characters in the play extend to the audience's apprehensions around the unseen, contagious influences of touch. In Dog's appearances on stage, his presence remains both seen and unseen as when Cuddy Banks encounters Dog in act three, scene one on a road outside of Edmonton. As the Dog visibly appear, Cuddy trusts him before knowing he is the devil, saying, "my guide is come" (3.1.80). Cuddy comfortably converses with Dog and even trusts him, falling in line with the logic that Dog presents as much about loyalty as he does contagion. For Cuddy, he both expresses interest and compassion for Mother Sawyer as well as Dog. The point here is their dynamic shows the seen and unseen contagion of dogs, where Dog even openly responds to Cuddy's question about attending the morris dance, "I'll be there, but unseen to any but thyself" (3.1.157-158). The unseen communicative touch illustrated in Dog echoes a relationship between stage and theatergoer as their corresponding relationship to the familiar spirits and animals of humoral bodies. "Familiar," in a more expansive definition, relates to the *familial* and the domestic as well as to the material and immaterial associations to spirits and animals (OED). As Frances Dolan has argued on how Dog's relationship to community, "Dog demonstrates that witchcraft is simultaneously about domestic *and* communal relations [emphasis hers] when he intervenes in Mother Sawyer's vexed relations with her neighbors and in Frank's marriage, when he visits Frank's bedside or suckles Mother Sawyer, and when he ventures into the local community to dance in the morris or bedevil villagers" (220). The relationship between Dog and citizens of Edmonton provokes the many anxieties belonging within communities by considering domestic spaces of everyday life like theater-going crowds. By amplifying these connections to early modern life, this gives heightened effect to sympathy contagion between theatergoers and Mother Sawyer.

Through sympathetic attachments to the audience, Dog fans the fires of revenge in Mother Sawyer, as well as presents audiences with a close proximity to the devil, eliciting an uncomfortable sympathy. Sawyer seeks vengeance against Old Banks for her displacement from Edmonton based on her gender and social class. In the Dog's offer to assist Mother Sawyer, he clearly states his motivation toward her is pity: "I have found/ thy love unfeigned, have seen and pitied/ Thy open wrongs and come out of my love/ To give thee just revenge against thy foes" (2.1.144-147). As Comensoli points out along the lines of gender and occult influences in texts as early as the *Malleus Maleficarum* (1487), the descriptions of women are as "naturally more impressionable, and more ready to receive the influence of a disembodied spirit" (47). Specifically through a touch that spreads vengeance, Dog influences not just women but everyone in Edmonton, reordering the cultural assumptions about witches and power by partnering with Old Bank's son, Cuddy Banks. By conversing with the trial and execution of Elizabeth Sawyer in 1621, the play invokes sympathy for Sawyer—and witches more broadly—as a social outcast; however, Sawyer justifies her revenge against the village that scorns and exiles her.⁹⁴ As the play directs theatergoers to blame the devil in the shape of a dog, his contagious touch spreads vengeance in different characters throughout Edmonton. Anxieties around the threat of witches occupy arguments in early modern England to punish social outcasts, rogues, and economically impoverished groups, which even included widows and midwives (Comensoli 45). Contagion has its links between communication and community,⁹⁵ and the play represents an entanglement of communicating contagious revenge and questions around belonging in community for Mother Sawyer's position as an outcast witch.

The connections between witches and their familiars have been explored in detail by

⁹⁴ Viviana Comensoli "Witchcraft and Domestic Tragedy" in *The Politics of Gender in Early Modern Europe*.

⁹⁵ Priscilla Wald *Contagious*.

early modern scholars with attention to Middleton's *The Witch* and Dekker, Rowley, and Ford's *The Witch of Edmonton*,⁹⁶ but these studies have rarely seen the potential overlaps between affect contagion and animal familiars. In his essay "Familiar Creatures," Christopher Clary briefly shows the gendered desires that witches satisfy in Middleton's *The Witch*, but in *The Witch of Edmonton*, which is achieved through the familiar. Dog spurs and delivers the promise of revenge through unseen communicative forces within touch. The structural formation of Mother Sawyer's summoning of the Dog invites a revenge plot where the Dog actively promises to satisfy her desires for vengeance against Edmonton. This bargain encapsulates the aspects of affect contagion. As Clary points out, "the sexualized element of Sawyer's witch/familiar union is contagious" (71), and I contend its contagious elements are poetically and formally induced for theatergoers as related to the humoral fluids that spanned across species and how these could be controlled by the unseen effects of the theater. As Floyd-Wilson discusses, the occult is feared as contagious in its manifestations on stage, and if the familiar is visibly rendered on the stage, this presents audiences with congruity of metonymy so they too will be physiologically touched by the influences of the stage, making its embodied affects felt throughout the crowd.

Dog in *The Witch of Edmonton* invokes an embodied affective sickness as the constant language of disease spreads through revenge and blood, which plays on humoral balance of the theatergoers as an occult influence. Dog acts as a contaminating agent throughout the play or as Bronwyn Johnston articulates in "'Go Touch His Life': Contagious Malice and the Power of Touch in *The Witch of Edmonton*,"

With a subtle rub, the devil dog induces both physical and moral disease that is in turn transmitted to the next person his victim touches. In the play, witchcraft, revenge, pollution, vermin, disease, and more degeneracy are all connected to, and disseminated by, the devil. As a walking, talking corporeal pathogen, the devil's material presence in Edmonton threatens every aspect of the community's

⁹⁶ See Frances Dolan *Dangerous Familiars*; Christopher Clary "Familiar Creatures."

social order (63).

Men enforce her position of town outcast, who encounter her and beat her to maintain her position as abandoned and abused on the edge of the town. Sawyer takes on a new role of power as she accepts the Dog's Faustian bargain for revenge. Dog plays an odd part throughout the play, as a demon, or possibly Satan himself, appearing to Mother Sawyer in the form of a dog as she asks for a familiar who may assist her in seeking revenge against the Old Banks for striking her in the woods and furthering her status as outcast to Edmonton. Mother Sawyer's response to her abuse from the town enacts a moment of revenge, and one that showcases reactions toward abuse and displacement from a community.

These early modern and socially constituted categories of "infected" and "diseased" dogs strongly correlate to notions of belonging and community, especially as these terms all share etymological and social connections with contagion.⁹⁷ More specifically, "continuing to flow through the sympathetically interconnected strata of existence, sympathy unites the natural with the social, informing how political writers understand community relations" (Langley 54). These effects of contagion on the vulnerability of bodies in space and time form notions of belonging and exclusion inherent in communities built around exclusion of and gendered exploitation of the term "witch." Contagious affects have their strong etymological connections to community and its ties to histories of affect for how bodies were thought to be incredibly vulnerable to alteration through affective causes. As *King Lear* takes an audience through a process of loss, grieving,

⁹⁷ Wald *Contagious: Cultures, Carriers, and the Outbreak Narrative*, "Contagion is more than an epidemiological fact. It is also a foundational concept in the study of religion and of society, with a long history of explaining how beliefs circulate in social interactions. [. . .] Communicable disease compels attention—for scientists and the lay public alike—not only because of the devastation it can cause the circulation of microbes materializes the transmission of ideas. The interactions that make us sick also constitute us as a community. Disease emergence dramatizes the dilemma that inspires the most basic human narratives: the necessity and danger of human contact" (2). For an example from *Two Gentleman of Verona* as detailed under the "medicine" entry in *The Oxford Companion to Shakespeare*, "the fear of contagion led the plague-sufferers being left alone" (283).

anger, and madness, these are expressed through via unseen dogs, *The Witch of Edmonton* instead features a cis-gendered woman who has already been through a process of exclusion from the beginning of the play and desires to seek revenge against those in Edmonton who have displaced her. While both deal in community and exclusion, Mother Sawyer's response is not a loss of self through the metaphoric lexicon of dogs and embodied melancholia, but instead by allowing herself to be vulnerable to Dog's influences. In many ways, she is emblematic of an early modern theatergoer who was considered susceptible to humoral alterations through the power of touch in early English everyday life.

Mother Sawyer casts her monologue as if it were a curse for revenge just before the Dog enters the stage:

Still vexed? Still tortured? That curmudgeon Banks
Is ground of all my scandal. I am shunned
And hated like a sickness, made a scorn
To all degrees and sexes. I have heard old beldams
Talk of familiars in the shape of mice,
Rats, ferrets, weasels and I wot not what,
That have appeared and sucked, some say, their blood.
But by what means they came acquainted with them
I'm now ignorant. Would some power good or bad
Instruct me which way I might be revenged
Upon this churl, I'd go out myself
And give this Fury leave to dwell within
This ruined cottage, ready to fall with age,
Abjure all goodness, be at hate with prayer
And study curses, imprecations,
Blasphemous speeches, oaths, detested oaths,
Or anything that's ill, so I might work
Revenge upon this miser, this black cur
That barks and bites and sucks the very blood
Of me and of my credit. 'Tis all one
To be a witch as to be counted one.
Vengeance, shame, ruin light upon that canker (2.1.114-135).

Sawyer's call for revenge against Old Banks, figured as "Fury" for justice calling upon the classical deities who would punish those for murder. Her monologue asks for sympathy for her

vengeful desires. Her desire for it is metonymized as a “black cur.” As Sawyer calls forth the dog, she ambiguously refers to “this cur” as Banks or apostrophizing revenge, who “barks and bites and sucks the very blood/ Of me and of my credit.” The physiological parasitic imagery of “the black cur,” who in this instance, Sawyer seems to pit herself against as Old Banks, “sucks the very blood,” which presents the contrary component of cure where blood-letting was a form of purgative healing, as could be revenge. At the beginning of her speech, she analogizes Old Banks’s hatred toward her as a sickness, which then moves into the remedy of a familiar,⁹⁸ and by the end of her speech, Sawyer has settled with the sentiment, “To be a witch as to be counted one.” She closed her last line with a sequence that informs about the conflicts of her invocation. The vengeance and shame will be relieved as a “canker,” in other words a “corrosive agent” according to the OED. By the end of her speech, revenge itself is the vengeful “cur” that will cure the “canker.” Indeed, this sympathetic contagion that the play evokes ties intensely to its social purpose for demonstrating theatergoer sympathy with Sawyer.

A contaminating quality of the occult rings true throughout her speech; while she reveals her familiar, she leaves intentions for the speech. Identification with Sawyer’s character builds sympathy for Mother Sawyer. Once she commands the Dog, he sucks her blood as a pact between them. The blood-letting alone as a bargain between them here rings of humoral cures to balancing the humors and also further shows the dog’s connections to humoral physiology. Under the Galenic medical model, blood was not a part of the excretive materials that held ambiguous affect for the body (Paster 64), or as Gail Kern Paster reads blood as ideological in *The Body Embarrassed*,

It is the bearer of a robustly hierarchized, elaborate semiology chiefly, though not solely, because preindustrial English society where all the key structures of exchange and

⁹⁸ Look to Francis Dolan’s *Dangerous Familiars*; Mary Floyd-Wilson *Occult Knowledge, Science, and Gender on the Shakespearean Stage*.

distribution of resources—whether material, symbolic, or libidinal—were still based on hereditary transmission, the key social attributes of blood could never be simply symbolic or metaphoric [. . .] Like other kinds of ideologically overdetermined signs, blood in early modern England was a discursive site of multiple, competing, even self-contradictory meanings and the relationship between blood and the individual body containing it was no less ideological than physiological” (66).

Dog’s method of confirming their bargain is by the drinking of her blood for all of its “self-contradictory meanings” as neither “simply symbolic or metaphoric” in their unity. These examples of sympathy between blood in humans and dogs further shows how dogs were intrinsic to a form of political belonging to England. Of course, Paster’s reading of contradictions within the letting of blood as cure and the Dog as a complicated figure of contrary curation.⁹⁹

Blood-letting as a mode of cure has been well researched and argued for its boundedness to a larger model of purgation in political embodiment across early modern English culture—expelling the bad humors out through blood.¹⁰⁰ More specifically aimed at framings of witches, Frances Dolan examines arguments in anti-witchcraft manuals where blood-letting was considered a way of reversing spells as well as that which bonded witches with their imps (188). Along these lines in *the Witch of Edmonton*, their blood pact together binds them as witch and familiar:

DOG

Seal’t with thy blood.

(Sucks her arm. Thunder and lightening)

See, now I dare call thee mine.

For proof, command me: instantly I’ll run

To any mischief, goodness can I none.

SAWYER

And I desire as little. There’s an old churl,

One Banks—

DOG

That wronged thee: he lamed thee, called thee

⁹⁹ Gil Harris’s note that the phrase “contrary cures contrary” is intrinsic to the logics of early modern conceptions of disease and health, and as he notes in *Foreign Bodies and the Body Politic*, witches fit complicatedly into this paradigm.

¹⁰⁰ See Gail Kern Paster *Humoring the Body*; Bonne Lander Johnson and Eleanor Decamp *Blood Matters: Studies in European Literature and Thought, 1400-1700*.

desires of characters throughout, dogs were curative, as well as simultaneously invoking curses. Early modern occult texts such as Agrippa's *Natural Magik* render dogs' as having curative properties: "A Dog is most friendly to a man; and if you lay him to any diseased part of your body, he takes away the disease to himself." The immediate healing properties of dogs for human wounds in this example shows the reliance on dogs for Renaissance healing practices; however, dogs' "touch" in *the Witch of Edmonton* provides a form of curation—one figured as revenge and one that we hear about briefly at the beginning of act three, scene three when the dog appears on stage alone: "one touch from me/ Soon sets the body forward (3.3.2-3). If the occult operates as part of the contagious affect in early modern theatrical productions, then animals, and particularly dogs play a substantial role in the affective cure in the play. Here we can see the "cur" is as much a part of cur-e as it is of cur-se as it pertains to revenge for Mother Sawyer, showing two points: that the Paracelsian concept that contrary cures contrary applies as medicinal cure and the dog metonym for contagion is philologically built into cure as the prefix "cur." Dog, in his animal form, embodies contagious revenge, which Mother Sawyer seeks as "He is an airborne and invisible species, darting from eye to eye or eye to body, rending a change in one's emotional or physical state [. . .] He is also very visible to the audience, reveling in his physicality and contaminating his victims through contact" (Johnston 64).

Throughout the play, entanglements between Christian theological images of a blackened devil and dogs coexist in performance and figurative language when Winifred says, "your sin's the blacker" (4.2.138) or Mother Sawyer's line to Dog: "our black work ended" (4.1.302). Dog as a metonym for the devil further tethers blackness to sin. Mother Sawyer relies on this association when she gives her final monologue:

Still wronged by every slave, and not a dog,
Bark in his dame's defence? I am called 'witch'

Yet am myself betwitched from doing harm.
Have I given up myself to thy black lust
Thus to be scorned? Not see me in three days?
I'm lost without my Tomalin. Prithee come!
Revenge to me is sweeter far than life;
Thou art my raven on whose coal-black wings
Revenge comes flying to me (5.1.1-9).

Opening her speech here with the same opening, “still” as in act two, scene one shows the recurring influence of dogs. For Mother Sawyer, Dog’s contagious abilities fuel her motivations for revenge. His obscured visibility on stage shows a material possibility for theatergoers to undergo a change by sympathizing with the devil, inviting the theatergoer as a dog, turning them into the vectors of disease that they witness on stage. Mother Sawyer’s revenge is a survival strategy in her violent exile from Edmonton.¹⁰² Sawyer’s only means of survival is revenge against the community who has shunned her to the periphery, and Dog inspires her “black lust” for revenge, which she describes as “sweeter far than life.” Indeed, this embrace and metaphorization of the raven image on “coal-black wings” like when Lavinia metaphorizes Tamora as a raven after Bassanius’s murder in act two, scene three of *Titus Andronicus*. The blackness she invokes here relies on a black-white binary in the logic of infection on a smaller community not directly associated with royalty but understanding belonging within this community in everyday life. Still, the reliance on blackness here shifts throughout and retains a meaning of sympathy by turning toward a mode of antipathy. For considering modes of balance in the play, to sympathize with meant to have an opposite antipathy.

Fascinatingly, the sympathy in the play directs more toward blackness by both crafting and challenging a black-white dualism. In other words, while this framework situates power within a black-white binary where blackness signifies difference in community, Sawyer

¹⁰² As Comensoli frames Sawyer’s drive toward revenge: “Her strategy of survival shares with certain revenge plays of the sixteenth and seventeenth centuries a definition of revenge as a response to social dislocations” (49-50).

embraces blackness as it is connected to her desire for revenge. When Dog appears in white, it makes Sawyer distrust this new figure:

Enter Dog. [It is now white.]

DOG How now! Whom are thou cursing?

SAWYER Thee. Ha! No, 'tis my black cur I am cursing
For not attending on me.

DOG I am that cur.

SAWYER

Why does thou thus appear to me in white,

As if thou wert the ghost of my dead love?

DOG I am dogged, list not to tell thee. Yet, to torment thee, my whiteness puts thee in
mind of thy winding-sheet.

Associations with dogs and loyalty as a symbol of belonging in whiteness is reconfigured here where Sawyer is skeptical on seeing the whiteness of the dog, stating, "'tis the black colour,/ Or none, which I fight under. I do not like/ Thy puritan paleness" (5.1.52-53). As the paleness refers to a specter or spirit, referring to "winding-sheet" as a shroud, the lines construct a black-white binary where Sawyer identifies with blackness, remaining suspicious of Dog's whiteness. In this fascinating moment, Sawyer reads the dogs as whiteness as impending death sentence as she asks, "[a]m I near death?" (5.1.36). By refusing the image of the white dog and remaining skeptical, Sawyer's character presents theatergoers with a challenge to associations between black and white by embracing blackness and revenge. Dog illustrates a transgressive force in various ways, and Sawyers relationship with dog challenges typical associations with loyalty and whiteness.

Dog frequently transgresses multiple boundaries through the bestial limits of desire in his pact with Mother Sawyer and shows the possibility that contagious forces could bleed over and affect domesticity, as well. Much scholarly attention to the dog entails its relationship to domesticity and gender in this play, as Lucy Monro offers in the introduction to the Arden edition of the play,

[a] ubiquitous part of the domestic environment, the dog is a line of defense, patrolling the borders of the household and maintaining the boundary between the civilized and the wild. In contrast, Dog in *The Witch of Edmonton* infiltrates and corrupts the household, literally crossing its threshold in 4.2; he undermines Edmonton's veneer of civility by attacking its means of sustenance, provoking murder and suicide, and corrupting its popular entertainments (62).

along with blurring the animal-human dualism, the play represents the domestic through Dog's ability to move unbounded as he "passes easily between the supernatural and the social, the consoling and the destructive" (Dolan 220) begs the question of why the Dog is such a shifting and transmissible form of the devil? Dog's constant transgressions evoke—similarly to Lear and the Fool's mix of comic and tragic elements—the "tragicomic" as "the intimacy of [Dog's] relationships with both Sawyer and Cuddy, which parody a variety of human and animal forms of social exchange" (Munro 60) as Dog accompanies the dancers. Dog's blurring of domestic and public spheres crosses boundaries makes the transgressive possibilities out of the domestic, and the embodied dog evokes many different contaminating qualities. This intimacy between human and animal shows the sympathetic elements through the familiar—here, meaning both the physical witch's familiar as well as the concept of the familiarity between animals and humans. While the frequency of affective dog metaphors in *King Lear* moves from the metaphoric to the metonymic, *The Witch of Edmonton* presents Dog as a metonym for the devil that contagiously spreads revenge and murder throughout Edmonton, and yet, the relations between theatergoers and Elizabeth Sawyer create a different sympathy to *King Lear* where the sovereign is the victim.

The ways figurative dogs affect physiology throughout *The Witch of Edmonton* show the capabilities of metaphor for shaping an early modern conceptual system around gender, race, and power. As both *King Lear* and *The Witch of Edmonton* demonstrate through their treatment of dogs and disease, contagion affects the physical body. These effects of metaphor and metonymy show the deeply embedded correspondences between theatergoer and stage. This early modern

metaphoric system of thought was embodied with humoral fluid and entangled with medical discourses as affective qualities, which were felt by theatergoers in the hidden effects of sympathies and antipathies, Through sympathy relations, dogs are one example of how figural animals function as vectors of disease among theatergoers, circulating notions that challenge and disrupt early modern conceptions of embodiment and belonging through its entanglements with contagious forces beyond the theater.

Chapter 4. Desire, Animetaphor, and Reproductions of Whiteness in *The Duchess of Malfi* and *The Winter's Tale*

Desiring Animality and Social Reproduction

This chapter explores how animal metaphors triangulate race, queerness, and futurity in John Webster's *The Duchess of Malfi* and Shakespeare's *The Winter's Tale*. Throughout I ask, why are desires specifically metaphorized as animals? How do animal figures represent desire and anxiety around reproduction? Ultimately, why are these desires animalized in early modern English literature and culture?¹⁰³ Examining work from critics on psychoanalysis, queer theory, and critical whiteness studies, I discuss how animal metaphors mimetically craft desires for alternate temporalities from heteronormative reproduction and whiteness. I demonstrate in chapters one and two of this dissertation how whiteness evacuates meaning of animality in early modern England; however, in this chapter, I analyze how animals configure desires *and* anxieties around reproductive fantasies of whiteness.¹⁰⁴ Furthermore, by close reading animal metaphors as reflective of desires, I argue that animality engages with visions of queer temporalities that run counter to whiteness's enforcement of what Lee Edelman terms "reproductive futurity." I discuss Edelman's critique from *No Future: Queer Theory and the Death Drive*¹⁰⁵ to examine animality's relationship with queer temporalities of desire. While animality can reify white supremacist visions of futurity, animal metaphor shows how logics of animality also disrupt reproductive fantasies of whiteness. In other words, animality was—and continues to be—a

¹⁰³ See Christine Varnado *Shapes of Fancy* for an examination of queerness and desires in early modern texts. For a much broader and expansive account of animality's relation to queerness, see Chen *Animacies*.

¹⁰⁴ Invoking Arthur Little's call to work within critical whiteness studies in fields of Shakespeare studies and early modern studies in his conclusion to the *Cambridge Companion to Shakespeare and Race*, I address whiteness in animal metaphors and their deeper entanglements in early modern English cultural desires around reproduction.

¹⁰⁵ See Lee Edelman *No Future* for a definition of "reproductive futurity" as "reproductive futurism: terms that impose an ideological limit on political discourse as such, preserving in that process the absolute privilege of heteronormativity by rendering unthinkable, by casting outside the political domain, the possibility of a queer resistance to this organizing principle of queer relations" (2).

cause of anxiety around whiteness losing its influence to prop itself up by enforcing reproductive futurity.¹⁰⁶ Equivocations between animality, race, and class show reproductive futurity as moving “straight” through time; yet there remains something queer in animality’s disruptions of desire for reproductive futures of whiteness in these two plays. While mobilization of animal metaphors can mimic desires within a white imaginary, they also disrupt reproductive futurity by envisioning alternatively queer temporalities.

Considering animality’s engagement with queerness, I analyze how animality in these two plays aligns with Mel Chen’s argument in *Animacies* that “species difference itself is fraught with anxieties about race and reproduction” (148). Early modern English citizens felt anxious around representations of reproduction, which according to new historicists was because of who would take the throne as the next sovereign in both Elizabethan and Jacobean periods; however, I argue animal metaphor plays on these desires around reproductive futurity for England as an emergent colonial empire by reading desire through race and class. By reading animal metaphors through a language of desire, I look to recent discussions on animals and animality in psychoanalysis to argue that animal metaphors queerly disrupt desires for reproductive futurity just as they can enable them through fantasies of whiteness.¹⁰⁷ Turning to psychoanalysis in this chapter, I ask how animality illustrates desires. As I have work through questions of reading interiority and exteriority in chapters one and two through forms of physiological relations, I turn

¹⁰⁶ While more directed at reproduction and eugenics in the 20th and 21st centuries, I consider these early modern reproductive fantasies of and desires for whiteness as part of the same genealogical thinking that Dorothy Roberts critiques and traces throughout her work in *Killing the Black Body: Race, Reproduction, and the Meaning of Liberty and Fatal Intervention: How Science, Politics, and Big Business Re-create Race in the Twenty-first Century*.

¹⁰⁷ Here I consider Edelman’s discussion of reproductive futurity in relation to queerness and the death drive in *No Future: Queer Theory and the Death Drive*; however, instead of seeing these two as always diametrically opposed concepts in the Symbolic Order, I address how animality as a signifier for desire complicates his configuration. Where instead of desires being cleanly mapped through heteronormativity, animality in the early modern period shows a different relationship between desire, reproduction, and whiteness as the recent collection, Jennifer Higginbottom and Mark Albert Johnston *Queering Childhood in Early Modern English Drama*.

to consider constructs of the Human in early modern literature and culture. For example, in Freccero's more recent work on animal studies and psychoanalysis, "Animal Figures" from *The Cambridge Companion to Literature and Psychoanalysis*, she argues, "psychoanalysis is one of the few analytics of the human that does not take the human for granted but that, rather, starts from the premise that humans are mammalian beings who learn to be human, with psychoanalysis being the materialist account of the theoretical implications of empirical observations about the vicissitudes of that process, both its successes and its failures" (289). Her framework addresses the baggage of its processes by detailing the stakes of animality and violence through an account of Levinas's *the Name of the Dog*. By analyzing language's "figural capacities," she cites Akira Lippitt's examination of animal dreams and transference of language. He calls this "animetaphor"—a concept that "potentially enables new ways of thinking about intertwined species subjectivities" (294). By considering the interconnectedness of animal and metaphor, Lippitt coins the term to suggest that "One finds a phantastic transversality at work between the animal and metaphor—the animal is already a metaphor, the metaphor animal. Together they transport to language, breathe into language, the vitality of another life, another expression: animal and metaphor, *animetaphor*. Indeed, the animetaphor may also be seen as the unconscious of language, of *logos*" (1113). Animality, in this sense, imprints anxieties around speciation as power through a contagious unconscious.¹⁰⁸ As it mimetically circulates desires in early modern English culture, animetaphor simultaneously disrupts fantasies for reproductions of whiteness.¹⁰⁹

¹⁰⁸ See Maud Ellmann "Psychoanalytic Animal" considers the unconscious as contagious when looking to examples of animals "with access to 'some degree of language'" (332). Thinking through the unconscious's ability to mediate between human and animal, she asks, "does this imply that the unconscious is equally contagious?" (332).

¹⁰⁹ Beyond thinking that race is only skin deep, Alfred Lopez has addressed this shift through critiques of whiteness in his analysis of Freud's "The Wolf Man" case: "white critique has shifted attention away from race as a visual signifier of difference and privilege and toward an analysis of whiteness as a cultural imperative" (187) [emphasis his]. This move to define whiteness as cultural imperative culminates from earlier chapters on how theater represents

Applying animetaphor to Shakespeare and Webster's plays shows queer temporalities of desire and their entanglements with reproductions of whiteness. Animetaphor entails metaphor and species, which operates as a vehicle for articulating desires as well as inducing anxieties about these same desires. I argue that Webster's *Duchess of Malfi* circulates anxiety around a reproductive futurity of aristocratic class structures as it represents a desire to follow alternate temporalities as expressed through animetaphor. By tracing these desires via animetaphor, my reading of this play engages with Freud's psychoanalytic trajectory from animal to human as a progress narrative. Adjusting the trajectory of animal to human development from Freud's framework toward a queerer form of animality, I argue for animetaphor as a disruption to whiteness in early modern English culture through its elicitation of negative affects such as fear, envy, and disgust. Moreover, contagious animality in these two plays functions as psychically transformative through an animalistic consciousness that one could slip into and one which is no longer considered fully human or further, no longer white.¹¹⁰ By turning to *The Winter's Tale*, I argue that, when traced through the play's use of animality, queer desires disrupt reproductive fantasies of whiteness as much as they can reify power of the state. Applying Freccero's concept of an "autogenetic fantasy," I illustrate how Leontes' revenge against Hermione for cuckolding makes the play's primary concerns about anxieties around the loss of control over futurity through a mammalian coming to be human *or* animal. I examine how Leontes's revulsion at "crabbed" time shatters his fantasy for the? reproductive futurity of whiteness. Through

animality through whiteness in early modern English literature and culture more broadly.

¹¹⁰ As Little argues about whiteness's vision of its relation to the construct of human in "Is it Possible to read Shakespeare Through Critical White Studies?" "The ideologies and hegemonies that often insist on defining and assessing the worth of people of color through the prism of race press even more arduously and (and at times religiously to define white peoples as nonraced or, more tacitly and chillingly, as 'the human race' itself" (268). Additionally, Sylvia Wynter's the figures Man1 and Man2 as a deconstruction of biopolitical binding of the Human to "man" through gendered and raced colonial formation in her conversation with Katherine McKittrick in *Sylvia Wynter: On Being Human as Praxis*.

Leontes's punitive measures against Hermione, his desires align with a social reproduction of whiteness in its attempt to control bodily sovereignty. By eliciting affects that strive against singular temporal trajectories of whiteness, animetaphor provides a deconstruction of these desires for reproductions of whiteness, enabling alternatively queer temporalities of animality. Tracing how animality represents desires in these plays, I illustrate how it provides an alternate orientations to reproduction and temporalities to heteronormative futurity.

Desire and Animality in Webster's *Duchess of Malfi*

Webster's *the Duchess of Malfi* shows how animetaphor circulates desire in early modern psychic life. By psychic life, I refer to how metaphor represents animality's elicitations of negative affects in an early modern unconscious. By close reading animal figures in *The Duchess of Malfi*, I argue that animality across Webster's characters reflects desires for reproductive futurity through anxieties around social mobility. As Freud's treatment of *The Wolf Man* and *The Rat Man* cases show, his framework insists on grappling with desires, lest their repression manifest into a regressive animalized state.¹¹¹ While Freud builds a psychoanalytic frame around animality as something pathologically deviant from humanity, I also argue this gives us a construction of humanity that is always, already entangled with the animal, not separate from it. Freud's framework, counter to psychoanalytic framings of the animal by Lacanian psychoanalysis,¹¹² considers a continuity between humans and animals (Ellman 329) or one in

¹¹¹ This is not to fully re-invoke what Foucault critiques in *The History of Sexuality, Vol. 1* as the "repressive hypothesis" here as an analytic frame for reading animality and power within the epistemology of early modern desires. Instead, I aim to look at how animality has operated in psychoanalytic genealogies to unpack and read early modern texts as engaging with animality akin to this thinking by way of using psychoanalytic perspectives on animality with examples of early modern drama to show how this was part of early modern psychic life, as well.

¹¹² See Peter Buse "The Dog and the Parakeet: Lacan Among the Animals" on Lacan's early treatment of animality in *écrit* where he denied access of animals to the symbolic and placed them in the imaginary; however, Buse also considers Derrida's influential intervention in *The Animal Therefore I Am* and his focus on Lacan in his formulation.

which we learn to become human. Freud argued that animality was on a continuum with humanity in which learning civility made one human where *Duchess of Malfi* represents animality as a kind of power dynamic in formations of raced and classed differences. Animality is frequent throughout the play, characters compare most—if not all—others to some species of animal. I argue these animal comparisons in Webster's play showcase animality as metaphoric and psychological. As Frank Whigham has addressed, there are two primary ways scholars have analyzed the play: psychological inquiry and moral evaluation (167). Taking a psychoanalytic frame of animal-human relations on a continuum, *Duchess of Malfi* represents animality as both reflective of whiteness in reproductive futurity as much as it queerly disrupts it. This queer disruption does not necessarily negate or go against reproduction *per se*, but I argue that animetaphor complicates control within aristocratic structures by signifying queer desires beyond these normative temporalities into different reproductive realities. Building on chapter 1 where I discuss how anti-Blackness transformed meanings of animality, I examine how *Duchess of Malfi* conceptualizes animality as a queer disruption to temporalities of whiteness.

Considering animetaphor as illustrative of alternate ways to engage across animal-human divides, animality is already part of humanity, not separate from it in my formulation. By my definition, animality exists on a Freudian psychoanalytic continuum in *Duchess of Malfi*, through this, animetaphor produces an anxiety around losing positions of privilege by tethering it to constructions of humanity. Taking Ferdinand's lycanthropy as metaphor, I argue it signals a disruption of reproductive control, showing that affects of anxiety and disgust maintain classed and raced divides through the vehicle of animetaphor; however, Ferdinand's plot of terrorizing the Duchess results in his own psychological undoing. As I show, he enforces misogyny as a primary means of protecting normative masculinity to maintain a raced and classed aristocratic

definition of humanity, which queer animality, at different times, both disrupts and enables. By looking at desire in Bosola's character, however, he configures animality as a form of disruptive disgust. Apprehending animetaphor, he draws on disgust's contaminating influences in early modern culture (Pandit Hogan 169) as a disruption to desires for reproductive futurity. Redirecting animality as contagiously consumptive, Bosola both shows an anxiety to reproduce frameworks of animality that are tethered to race and class while ambivalently desiring to transgress those lines himself. All of which he shows through examples of wolves, worms, lice, and other animal "prodigies" that transgress between human and animal by engaging in acts of predation and consumption.

Transgressing the lines between animal-human, animetaphor complicates these divisions. Whereas Freud's animal-human continuum insists on animality relating to diagnoses of neurosis, its metaphoric use in *Duchess of Malfi* acts as its own lens for reading as animality's signification as a different type of disease. Considering animality as a diagnostic tool, Bosola's character refers to animals for what they reveal in contexts of early modern medical and occult knowledge. He makes many different accusations of witchcraft as the cause for the Duchess's secrecy, but Bosola often projects that which he wants onto other characters through the language of animetaphor. Mary Floyd-Wilson argues that this is his attempt to steal knowledge from women to reveal the Duchess's secret;¹¹³ however, Bosola's animal comparisons and references to material animal uses speaks to reading animality's effects through its affective responses. Bosola's rhetorical shaping of animality coincides with occult practices in the period. Even as Floyd-Wilson is critical of Bosola's debasement as subversive, she points out, "Bosola articulates a belief in the possibility that certain people (men or women) have sufficient

¹¹³ See Mary Floyd-Wilson "'To think there's power in potions': experiment, sympathy, and the devil in *The Duchess of Malfi*."

knowledge of the occult properties of herbs to prepare charms and potions that will move the affections of others” (112). In trying to utilize these tactics to detect the Duchess’s pregnancy, Bosola feeds her apricots, which he describes as the “vulturous eating of the apricots are apparent signs of breeding” (2.2.2). The “vulturous” adjective here has very few appearances in the *Oxford English Dictionary*, and the only entries simply list it as “resembling a vulture,” and yet the animality of her consumption of the apricots is supposed to act as an indication of pregnancy for Bosola. Here, Bosola shows animality as descriptive of hidden meaning. Throughout this chapter, animality acts as a lens to read characters’ desires and anxieties around reproduction.

Looking to animetaphor as a formal element for unpacking psychic lives through the unconscious, it illustrates a desire to transgress normative temporalities of reproductive futurity. Because of the Duchess’s choice to not marry despite her brothers’ insistence, they enact a revenge plot against her to control the reproduction of their future bloodline, showing, as Lynn Enterline argues, that Ferdinand controls his sister’s life primarily because of his fragile masculinity.¹¹⁴ By attempting to control her psychic life and desires, Ferdinand and the Cardinal frame temporal directions through the animetaphor of a crab’s movements:

FERDINAND

Hypocrisy is woven of a fine small thread,
Subtler than Vulcan’s engine; yet, believe’t
Your darkest actions—nay, your privat’st thoughts—
Will come to light.

CARDINAL

You may flatter yourself
And take your own choice, privately be married
Under the eaves of night.

FERDINAND

Think’st the best voyage
That e’er you made, like the irregular crab,
Which, though goes backward, thinks that it goes right

¹¹⁴ See Lynn Enterline “Hairy on the In-side: *The Duchess of Malfi* and the Body of Lycanthropy.”

Because it goes its own way. But observe:
Such weddings may more properly be said
To be executed than celebrated (1.1.304-314).

Ferdinand uses a simile to compare a desire for a secret marriage to a crab walking backwards. These similes present a false agency to the Duchess, one that comes with a stated consequence, as Ferdinand and the Cardinal state that she could be “executed than celebrated,” basically delivering a threat. Still, discussing movement and agency for the Duchess through a similitude to a crab walking backward similarly registers with Heather Love’s formulation of backward desires as instrumental in both queerness and modernism. Considering Sara Ahmed’s framework on the queer directions of desire and how we orient ourselves toward certain objects, the crab’s irregular, backward movements show alternate directions of desire beyond Ferdinand and the Cardinal’s imposition of classed boundaries around the Duchess.¹¹⁵ So to speak with Ahmed and Love, the backward or irregular movement of the crab signifies queer directions of desire through alternate temporalities to reproductions of aristocratically classed and raced hierarchies. Ferdinand and the Cardinal complete each other’s metrical lines at 307 and 309 in their dialogue around the Duchess’s hidden desires “will come to light” indicating their combined control of the Duchess’s “darkest actions”—fitting this into a black/white binary around maintaining class. In this way, queerness as resistance to these aristocratic structures is more evident in the Duchess’s desires than the bonds between men in the play that reinforce these privileging structures. Ferdinand’s use of the directionality in the crab-walk simile parallels the desire for going against his and the Cardinal’s incestuous control as a type of animal movement. Ferdinand relishes the power of human over animal throughout his different analogies to demonstrate control over the

¹¹⁵ See Heather Love *Feeling Backward*; Sara Ahmed *Queer Phenomenology*. Ahmed asks the appropriate question here, “what would it mean for queer studies if we were to pose the question of ‘the orientation’ of ‘sexual orientation’ as a phenomenological question?” (1).

Duchess by comparing the directionality of her desires to movement of a queer, “irregular” crab.

Animality animates queer desires through its formulation of alternative temporalities, making different directions of desire a radical possibility beyond the limits of biological ties to family. For Ferdinand, animetaphor re-directs desires away from reproducing his familial line as his crab simile shows; however, the Duchess uses it to translate her longing for alternate temporalities. When discussing her longing to be with Antonio beyond the control of her brothers, she uses a bird metaphor to communicate this desire:

The birds that live i'th' field
On the wild benefit of nature live
Happier than we; for they may choose their mates,
And carol their sweet pleasures to the spring (3.5.17-20).

She articulates her desire to be with Antonio in an elsewhere beyond the punitive measures of Ferdinand and the Cardinal's control, which speaks to animetaphor's signification of desire beyond the structural imperative of reproducing aristocratic bloodlines. She uses the bird animetaphor to imagine escaping her own reality, yet the first two lines in the quote above move out of the lyrical pattern. For instance, “on the wild benefit” operates metrically different here through the Duchess's invocation of birds signifying her desires as out of line with both her brothers. Claiming birds are “happier than we,” the Duchess positions animality as a radically alternate path of desire to her familial obligation. These animetaphor of birds signify a desire that does not fit into their aristocratic model of futurity.¹¹⁶ Animetaphor here shows desires through the unknown temporal directions just as earlier in the play she states, “For I am going into a wilderness” (1.1 349). While “wilderness” refers to land “inhabited by wild animals” and

¹¹⁶ Echoing how Edelman concludes *No Future* with an analysis of Hitchcock's *The Birds* are a more animetaphor for the disruption and reproductive capabilities (in a very contagious sense) of animality. Bird metaphor, while an escape for the Duchess, also echo the terrorizing effects animality turns toward in the play.

“something figured as a region of wild or desolate character, in which one wanders or loses one’s way” (OED), Ferdinand manipulates his sister’s life to preserve his control of reproduction along a singular imagination of futurity through a queerly ecological metaphor. The “wilderness” frames alternative temporalities on more diverse trajectories. As the Duchess displays animetaphor to signify queer temporalities, its representations of different species’ entanglements elicit anxieties around reproductions of aristocratic structures.

While animetaphor enables the Duchess to articulate a desire to be elsewhere, Ferdinand crafts species difference as a form of lack to enforce reproductive futurity of aristocratic systems. By depicting animal-human divisions as a quality of lower-class status, aristocratic hierarchies reconfigure animal-human differences as a form of lack via communication. Following this logic, Ferdinand enforces a communication divide between animals and humans when scolding the Duchess for marrying Antonio:

[L]et dogs and monkeys
Only converse with him, and such dumb things
To whom Nature denies use to sound his name.
Do not keep a paraquito, lest she learn it.
If thou do love him, cut out thine own tongue
Lest it bewray him (3.2.103-108).

Ferdinand details Antonio’s punishment as stripped of human communication and to converse with animals, using dogs and monkeys as example. This passage also instructs, “do not keep a paraquito” or parakeet, to separate animals that can speak or imitate human communication; here, he fully excommunicates Antonio by positioning him outside of humanity, exploiting a gap in animal-human communication as lack. By apprehending animality through animetaphor, Ferdinand positions Antonio to speak with the animals “and such dumb things” because of his class rank. In Ferdinand’s reproductive fantasy, Antonio contaminates his family and control over his future lineage. As he tells the Duchess to “cut out thine own tongue,” he makes a

visceral directive to “separate” her as animal by silencing her. The point here is that Ferdinand identifies communication as the division between animal-human. This division ultimately attends to the how animality becomes a space for expressing class differences through lack. As Ferdinand’s separation between animal-human designates a raced and classed divide, it points to desires to maintain a class boundary between aristocracy and the laboring classes. This framework of animal-human relations seeks to, in a sense, “straighten” lines of reproduction according to Ferdinand’s control over the Duchess’s desires as a single trajectory with no alternate options. As evidenced through their sibling relationship, diverting from these normative class lines of reproduction, animetaphor induces uneasiness that reproductive futures of aristocratic class structures needed animal-human boundaries to sustain its power of separation.

Enforcing a division between classes via species, Ferdinand metaphorically shapes animality as humanity’s classed other, and animetaphor further racializes desires for class mobility. By essentializing animal-human difference around classed and raced lines of descent in aristocratic structures, his use of animetaphor elicits anxieties around social mobility by presenting an elsewhere beyond these reproductions of aristocracy. Bosola additionally shows us this when he metaphorizes animality as a desire for mobility across animal-human differences. These species entanglements point out many uses and misuses of discussing these animal-human distinctions through mobilizations of anti-Blackness where it limits social mobility and upholds aristocratic class structures. Characterizations of Bosola illustrate classed aristocracy as a white supremacist framework through racialized anxieties of Blackness and social mobility. In tethering race to class through animality, Bosola explains his position of service by metaphorizing himself as a black bird: “Blackbirds fatten best in hard weather; why not I, in these dog-days?” (1.1.37-38). Antonio describes him when he enters the scene as “he rails at

those things, which he wants” (1.1.25). His rendering of Bosola’s desires proves true in that he does project onto those around him for getting what he wants—first, social mobility with Ferdinand and then after killing the Duchess, he seeks revenge against Ferdinand and the Cardinal as source of the problem for enforcing the privileging systems of aristocracy. Her death disturbs Bosola’s perception of aristocratic class structures, causing his recognition of these structures that limit his own mobility as a servant. In his drive to revenge the Duchess’s death, his use of animetaphor challenges reproductive futures of aristocratic privileges. Even as animetaphor represents desires for social mobility beyond these structures, their transgressions can reify divisions between classed and raced differences for those who are disadvantaged by these privileging systems.

By tethering race to class, animetaphor elicits an anxiety around aristocratic structures eroding with class mobility. Bosola’s use of animetaphor represents its disruptive aspects to aristocracy by eliciting another negative affect—disgust. Bosola is an aristocratic family’s servant who terrorizes the Duchess to extend Ferdinand’s control over reproductive futures of race and class. In doing so, he shows how disgust resists a desire for aristocratic structures and yet enjoys their structures all the same.¹¹⁷ Even so, he enjoyably revels in disgust when he represents himself as a parasite on aristocracy. After the Cardinal dismisses Bosola’s ambitions, Antonio asks, “he hath denied thee some suit?” In his response, he metaphorizes his desires as parasitic:

He and his brother are like plum trees that grow crooked over standing pools; they are rich and o’erlade, stagnant with fruit, but none but crows, pies, and caterpillars feed on them. Could I be one of their flattering panders, I would hang on their ears like a horse-leech till I were full, and then drop off. I pray leave me. Who would rely upon these miserable dependences in expectation to be advanced hopes of appointment tomorrow? What creature ever fed worse than hoping Tantalus? Nor ever died any man more

¹¹⁷ As Sianne Ngai points out in her afterward: “On Disgust” from *Ugly Feelings*, “The disgusting seems to say, ‘You want me’, imposing itself on the subject as something to be mingled with and perhaps even enjoyed” (335).

fearfully that hoped for a pardon. There are rewards for hawks and dogs, when they have done us service; but for a soldier that hazards his limbs in a battle, nothing but a kind of geometry is his last supportation (1.1.48-60).

Bosola describes his desire to be Ferdinand and the Cardinal's "flattering panderer," using parasitic imagery to draw lines between aristocracy and laboring classes. While he claims dependence on these class structures, his aspirations feel constricted by a system he both wants and despises. Despite comparisons to Iago's motiveless malignancy, Bosola seems more direct about his own desires for social mobility, and yet limits it through his framework of laboring classes as parasitic to aristocracy. He emphasizes his tortured and conflicted desires by comparing his position to the myth of Tantalus, who, stuck between water and the fruit of tree, could neither drink nor eat; yet reframes this through animetaphor to suggest that these power relations resemble species differences in an ecological analogy. By rendering his own desire for social mobility as a "horse-leech," he cynically reflects his position in service around laboring classes as part of a "natural" (read: essentializing) aristocratic structure where there are no rewards for the laboring classes, nor hope for a futurity. Through this parasitic position, Bosola describes these "miserable dependences" as no "advanced hopes of appointment tomorrow" as destined to be in these desolate visions of temporality within these structures. By positioning aristocracy as an animal (horse), the servant as the parasite (horse-leech), he uses animetaphor to elicit disgust from other characters. Bosola's desires do not involve a happy reproductive futurity, but one that disrupts aristocratic lineage by imagining all creatures within a framework of animetaphor. In this framework, Bosola's desires figure animality as a mode of disgust that disrupts aristocratic fantasies of reproductive futurity.

By displaying a parasitic animetaphor for the laboring classes in which desires are always a painful wanting, Bosola illustrates a power dynamic within aristocracy through his elicitation

of disgust. While he enforces an aristocratic reproductive futurity by enacting Ferdinand and the Cardinal's revenge scheme against the Duchess, Bosola's perception of his own "corruption" entangles social mobility via disgust to embrace the discomfort of his classed position and illustrate the power within it: "What's my place?/ The provisorship o'th'horses? Say then my corruption/ Grew out of horse dung. I am your creature" (1.1.78-80). By analogizing the development of his motivations to horse dung, he crafts his classed "corruption" into a state of disgust. Separate from Ferdinand's insistence on controlling the Duchess, Bosola is loyal to Ferdinand but seems to revel in showing animality as a mode of disgust to shame against social mobility.¹¹⁸ He shatters a desire to reproduce these structure in others, yet he clings to the analogy of the horse leech as what makes him "full" like a parasite.¹¹⁹ Indeed, Bosola's desire for his own social mobility through his allegiance with aristocracy serves as his justification for enforcing Ferdinand's loathing of the laboring classes. In this way, animality operates as a powerful divisive form between aristocracy and laboring classes. As disgust functions to turn desires away from social mobility, it also describes raced and classed differences through animetaphor.

Animetaphor poses a threat to humanity in Bosola's framework of parasitic aristocracy, which drives animality's power to disgust aristocratic taste. By crossing class boundaries, animality acts as a poisonous contaminate, disturbing reproductive futures of aristocracy. Showing its directives toward anti-Blackness, it further elicits disgust by invoking discourses of "foul" melancholy. Animetaphor's formation of animality here shows how constructions of Blackness are forged with class. For example, characters psychically fashion Bosola through the

¹¹⁸ See Emily King's work on disgust in "Teaching Revenge" in *Civil Vengeance: Literature, Culture, and Early Modern Revenge*, where she argues that "conduct literature mobilizes disgust to elicit shame and direct readers' behaviors" (22). Here, I apply this framework to Bosola's deployment of disgust through its binding to animetaphor.

¹¹⁹ Bosola's framing also resembles Vosca's role as Volpone's parasitic and loyal servant in Ben Jonson's *Volpone*.

language of Blackness to disdainfully describe his desire for class mobility. After Bosola's parasitic speech above, Antonio discusses his distrust of Bosola due to his melancholic excess:

This foul melancholy
Will poison all his goodness; for, I'll tell you,
If too immoderate sleep be truly said
To be an inward rust of the soul,
If then doth follow want of action
breeds all black malcontents; and their close rearing,
Like moths in cloth, do hurt for want of wearing (1.1.73-79).

After Bosola exits the scene, Antonio describes his melancholic disposition as one that would cause "an inward rust of the soul," leading to the "want of action" that "breeds all black malcontents." Antonio connects Bosola with the blackness of melancholy and ends the quotation with a simile to a moth. He likens a figure of a moth as Bosola's "want for wearing" thereby connecting his desire for social mobility as a "hurt" or in other words, saying he will always painfully want what he cannot have. Antonio attributes Bosola's desires for social mobility beyond the aristocratic class limitations to his "foul melancholy," which resembles Ferdinand's treatment of his "garb of melancholy" (1.1.271). Again, stage craft tethers Blackness to animality as I argue in chapter one; but here, it extends that by showing how these racialized animetaphors invoke modes of class control through "want," or desire. As Bosola is not a melancholic prince like Hamlet but a loathed servant, animetaphor illustrates Bosola's desires for whiteness. Meaning, that whiteness in this way sets up a desire for mobility that it simultaneously denies but keeps those wanting for more power. In other words, whiteness acts as a cultural imperative or a compulsion toward limiting desires around social and class mobility. The desire for power defines how whiteness functions through its classed imperatives that Bosola shapes as intrinsic to desire for humanity versus its constructed opposite of animality.

Animetaphor transgresses lines between animal-human throughout the play to represent

crossing species lines as a disease rather than a desire. In this way, animality interlocks with disease to circulate race and classed constructions of humanity via animetaphor. As Bosola mobilizes animality as disease, he utilizes it to show an absence of ease (OED). During his “meditation” in act 2, scene 1, he describes humans as already in decay. Furthermore, in this same speech, he declares the naming of diseases taken from beasts furthering early modern animals as breeders of infection by describing monstrously reproductive animal “prodigies”:

What thing is in this outward form of man
To be beloved? We account it ominous
If nature do produce a colt, or lamb,
A fawn, or goat, in any limb resembling
A man, and fly from't as a prodigy
Man stands amazed to see his deformity
In any other creature but himself;
But in our own flesh, though we bear diseases
Which have their true names only ta'en from beasts,
As the most ulcerous wolf and swinish measles,
Though we are eaten up of lice and worms,
And though continually we bear about us
A rotten and dead body, we delight
To hide it in rich tissue. All our fear—
Nay, all our terror—is lest our physician
Should put us in the ground, to be made sweet (2.1.45-60).

Bosola illustrates the logics behind animality's relationship to constructions of disease. Bosola renders a hybrid animal-human born accounted as “ominous,” suggesting that when the animal/human boundary is crossed, humans “fly from't.” He addresses a resemblance between animals and humans as “deformity” when there is “any limb resembling a man.” By rendering this animal-human border crossing beyond the clean boundaries of the constructed human, he describes the body as “eaten up of lice and worms.” As physicians likened worms to cancer in early modern medical texts,¹²⁰ Bosola's ravenous corporeality situates animality as a metaphoric

¹²⁰ Worms' links to disease and medicine in early modern medicine extend to diseases such as cancer, see Alanna Skuse, “Wombs, Worms and Wolves: Constructing Cancer in Early Modern England” where she describes early modern “disease as zoomorphic,” which she argues about worm analogies in the “likeness of cancer to parasites.”

contagion by detailing its etymology in the names of diseases such as the “ulcerous wolf and the swinish measles.”¹²¹ As Bosola configures animals genealogically indebted to names of disease, he renders bodies as diseased on the inside and hidden with aristocratic “rich tissue” on the outside. Moving from generation via “lice and worms” to degenerated insides—the “rotten and dead body”—hidden by “rich” garments, he models a pattern of animetaphor as a degeneration of one’s interiority. In other words, Bosola’s philosophy of animality breeding beneath the skin supplies a metaphor for the classed exterior being only a shroud for the repressed interior decay. Bosola’s cynicism about human bodies is rife with animal-human contagion embedded in the names of diseases, rendering them as “deformed.” He culminates with an image of a decaying body to illustrate how breaching the human/animal divide as a “prodigy” becomes aligned with disease. This model of contagious animality shows how aristocracy, and classed, raced, and gendered privilege more broadly, is anxious of its own degeneration, thereby punishing those who challenge its power. Inversely, Bosola represents a melancholically fashioned body that complicates different binaries—human/animal, man/woman, black/white, but his scheme simultaneously reinforces the social structures that limit mobility as much as he defies normative categories of being.¹²²

Animal metaphors mimetically circulate a notion that one could catch animality and thereby psychically degenerate into animal as a *dis*-ease. Playing on this anxiety, I consider the

Additionally, “The presence of intestinal worms in children, and maggots in unstitched wounds, had long fostered the notion that worms of several varieties could live in the body’s cavities.” And additionally, Emily King’s reading of the use of worm and wombs in John Donne’s *Deaths Duell* from “Feeling Revenge” in *Civil Vengeance* (63-64). Lastly, see my reading of “canker” in chapter two in Mother Sawyer’s pronouncement of revenge in the *Witch of Edmonton* for its further zoomorphic associations with whiteness in the dog’s transformation from black to white.

¹²¹ As the footnotes in the Norton Critical Edition calls attention to diagnoses such as the Latin *lupus* used for even the contemporary name of the autoimmune disease.

¹²² See Colby Gordon “‘Abortive Hedgehogs’: Prodigies and Trans Animality in *The Duchess of Malfi*,” in the *Journal Early Modern Cultural Studies* he argues that the “transspecies creatures populating *The Duchess of Malfi* inhabit queer assemblages that envision forms of intimacy beyond the human” (207). Along Gordon’s analysis of the play, I engage with the politics of thinking within and beyond the bounds of humanity through animality.

contagious effects of animetaphor on the interiority of psychic lives. Put simply, animetaphor shows how animality is repressed in an early modern unconscious. Since the concept of animality elicits fears of falling from humanity itself, it remains embedded as a cultural fear. As animality lurks beneath the surface for Bosola, Ferdinand's deployment of animetaphor illustrates how animality as disease remains prominent in early modern transmissions of affect. When a servant comes to the Duchess while she is in prison and tells her that Ferdinand has sent a "cure" of mad men, or "wild objects" (4.2.40), their chorus of professionals turned "mad" sing a disturbing sing to circulate terrorizing and maddening affect:

Oh, let us howl some heavy note
 Some deadly dogged howl,
 Sounding as from the threatening throat
 Of beasts and fatal fowl,
 As ravens, screech owls, bulls, and bears!
 We'll bill and bawl our parts,
 Till irksome noise have cloyed your ears
 And corrosive your hearts.
 At last whenas our choir wants breath,
 Our bodies being blest,
 We'll sing like swans, to welcome death,
 And die in love and rest (4.2.60-71).

This disturbing serenade to the Duchess complicates this song as "a cure" as the animals throughout "howl some heavy note" as the unnamed "mad man" sings, "we'll bill and bawl our parts." The verb "bill" does suggest a paradox where the OED defines it as both pecking and "to stroke bill with bill (as in doves)." The shouting or crying insisted with "bawl" echoes throughout the song, beginning invitationally with "let us howl" then stretching as "some deadly dogged howl" across various species and finally ending by welcoming death. Building on my argument on animality's affect contagion through sight and touch from chapter two, animal metaphor transmits sounds like "irksome noise" emanating from their "threatening throats," thereby suturing animality to vexing anxieties around performing humanity. The lyrics describe

animal sounds that “cloyed” their ears and “corrosive” their hearts. The OED defines the rarely used verb “corrosive” as consuming, or alternately vexing or distressing; and in this example, the chorus of “wild objects” terrorizes the Duchess through contagious affects elicited by animetaphor. Animality highlights the reproductive component of contagion, which when delivered through animetaphor furthers the porous boundaries between animal-human as a site for these “wild objects” to perform animality as psychosomatically dangerous to classed and raced definitions of humanity. Indeed, animality itself becomes a transgressive force beyond these classed and raced designations of the Human through an uncertainty of their distinctions.

As animal sounds cloy, or pierce, the ears and contaminate the heart in the song, animetaphor stresses the uncertainty between animal and human in its attention how death operates in the reproductive aspects of contagion. The song’s interplay between death and desire entangles itself in animetaphor’s comparative logics across animal-human difference. The song illustrates animality’s relationship with the death drive, or more precisely, it shows how this drive toward death correlates with animality in the imaginary of *Duchess of Malfi*. In the song, the desire toward death spreads throughout the repetitious animal sounds. They describe the “fatal fowl” culminating in “we’ll sing like swans, to welcome death” at the end. The Apollo allusion foreshadows the Duchess’s death in the play and points to animality disrupting life in humanity. This allusion draws attention to anthropocentric logic producing anxieties around the slippery slope from humanity to animality. Ferdinand sends the chorus as a “wild consort” (4.2.1) to “cure” the Duchess. The effects of her death destabilize Ferdinand and Bosola’s psychic states, engaging with the unknown directions desire can take us. Because if Ferdinand’s desire is to control the Duchess and his aristocratic bloodline, his patriarchal purpose for living ends when she dies. The swan song here shows an unknown temporal direction just as earlier in

the play she states, “For I am going into a wilderness” (1.1 349). Ferdinand’s motivation to manipulate his sister’s life is to preserve his aristocratic footprint through reproductive control of futurity along a single trajectory. The “wilderness” frames alternative temporalities on more ecologically diverse trajectories, echoing Freud’s own questions and limitations about knowing directions of desire in animals.¹²³ The song’s attention to death relates it to reproductive control. For Ferdinand and Bosola, processing the Duchess’s death shatters a misogynistic fantasy of controlling classed lines to reproduce their family’s progeny, which manifests in Ferdinand as a familiar psychic disease—lycanthropy.

Lycanthropy as a psychosomatic disease in *Duchess of Malfi* differs from other early modern theological renderings of its etiology, and instead metaphorically represents it in the play as a loss of control over reproductive futures.¹²⁴ Scholars have argued that it is a result of excess melancholy based on medical diagnoses from the period; and while this is evident in various cultural texts, I read lycanthropy as a metaphor that represents animal-human frameworks seeking to construct a stable category of humanity by positioning animality as its diseased other. To contextualize differences in the play’s rendering of lycanthropy, I examine cultural texts about their rendering of lycanthropy. Texts according to early modern Christian theology show

¹²³ Freud notes desire and animal instincts within a more Darwinian hierarchy of development in “Beyond the Pleasure Principle”: “There is unquestionably no universal instinct towards higher development observable in the animal or plant world, even though it is undeniable that development does in fact occur in that direction. But on the one hand it is often merely a matter of opinion when we declare that one stage of development is higher than another, and on the other hand biology teaches us that higher development in one respect is very frequently balanced or outweighed by involution in another. Moreover, there are plenty of animal forms from who early stages we can infer that their development has, on the contrary, assumed a retrograde character” (Gay 615). Yet, there remains in his formulation a porous relationship, as throughout, I look at the continuum as a two-way street, meaning the division between animal-human, even as Freud argues, can be shifted between either position. However, the anxieties around a trajectory or transition from one state to another guides this discussion on early modern literatures rendering of this relationship between humanity and animality in the unconscious.

¹²⁴ As Penelope Usher shows on lycanthropy: “I argue that although Webster follows the seventeenth-century discursive trajectory of lycanthropy by dissociating it from demonism or physical metamorphosis, he uses it as a rhetorical device to survey the excess not contained within the constitutional boundary. One uncanny feature of his lycanthropic imagination resides in his allegorical illustration of fascism that reduces humanity to animality.” I too adjust look at lycanthropy’s metaphoric significance for the enforcement of reproductive futurity of aristocracy.

cases of lycanthropy as possible under the influence of the devil, which Simon Goulart explains in his French protestant tract, *Admirable and Memorable Histories*.¹²⁵ Building on my arguments in chapters one and two, I consider the logics of affective vulnerability of becoming more aligned with animality in a psychoanalytic continuum: “Lycanthropy raised the more problematic issue of whether the devil could actually transform a man into an animal [. . .] Melancholic and vulnerable, lycanthropes were the ultimate victims of demonic influence (Floyd-Wilson 124-125). However, rather than directly calling upon the devil and making a pact like Elizabeth Sawyer in *Witch of Edmonton* as I examine in chapter two, it is Ferdinand’s control over classed and raced reproductive futures that leads to his lycanthropic affliction. As scholars argue, Ferdinand’s motivations against the Duchess are incestuous,¹²⁶ and considering how incest operated culturally in early modern England as a patriarchal control over familial objects, it is about limiting social mobility by enabling a reproductive futurity, lest he face the fragility of aristocratic structures that prop up his privileged position. Ferdinand’s lycanthropy is not a physical external transformation into a wolf but something more disturbingly psychosomatic—“only the difference/ Was, a wolf’s skin is hairy on the outside/ His on the inside” (5.2.16-18). In Ferdinand’s desires to control familial objects through reproductive futurity, he projects the images of wolves to legitimize terrorizing his sister and her chosen family. This shows an uneasiness around animal-human differences that threaten the limits of their own humanity. As we can uncomfortably consider how Ferdinand is “hairy” on the inside, it elicits the question: is “hairy” metaphoric? The physician describes a lycanthrope corporeally

¹²⁵ While not doing an exhaustive close read of this text, Floyd-Wilson analyzes pieces of it in *Occult, Scientific Knowledge, and Gender on the Shakespearean Stage*, pgs. 126-127.

¹²⁶ Frank Whigham’s work on this question spans across his article, “Sexual and Social Mobility in *The Duchess of Malfi*” addressing scholarship around incest from Eugene Wright and Giles Mitchell’s 1975 article, “Duke Ferdinand’s Lycanthropy as a Disguise Motive in Webster’s *The Duchess of Malfi*” in *Literature and Psychology* (25: pg. 117-23).

turned inside out as the primary distinction between a wolf and a lycanthrope. Since lycanthropy poses a threat to a stable distinction between animality and humanity as an internal disease, this species hybridity results from Ferdinand's own loss of incestuous control over his familial love object of his sister. Taking lycanthropy's use in the play metaphorically, animetaphor becomes a tool whose force depends on who wields it. As I argue in these two plays, animetaphor renders the flexibility between animality and humanity as disease, thus circulating anxieties that one could psychically descend into an animal through classed and raced frameworks of contagious animality.

Lycanthropy represents wolves as entangled in humanity as disease, showing wolfishness in a human imaginary as threatening the integrity of the stable category of humanity. Wolf animetaphors break with a stable categorization of a human, illustrating an anxiety around animality as a threat to the healthy construct of humanity.¹²⁷ In contrast, wolves in *Duchess of Malfi* signify anxieties around animality manifesting as threat to one's psychological state. In the context of the play, animality signals a contagious threat to humanity, pitting one against the other to craft a formation of directional lowness on a hierarchal scale. By insisting on a loss of humanness, animetaphor affects characters throughout the *Duchess of Malfi* by inciting anxieties around psychosomatically turning animal. Taking lycanthropy as an example of an animality and disease, these constructions of wolfishness in human imaginaries position them as threatening to humoral balances and mental stability. Metaphoric wolves precede Ferdinand's transformation through many figurative uses of wolves (2.1.54, 4.2.244, 292-94). Lycanthropy in this context shows a falling out of humanity into a psychic state of animality, positioning metaphoric wolves

¹²⁷ Looking to Freud's case of the "Wolf Man," while not fully going into a close reading of the text, does position this similar logic of the wolf as significant for anxieties and what Freud frequently refers to as the patient's neurosis. In general Freud utilizes animality as a way of understanding humanity's uncertain anxieties.

as disruptive to neat psychosomatic boundaries between animal and human. Ironically, Ferdinand himself ends in the position of an animalistic psychic state, despite his attempts at neatening the divisions between animal and human. In the framework of animality as a state of mind, losing a sense of one's humanity is at stake.

In this formulation of desire-turned-disease, animality engages with a psychic dislocation from humanity. Following the idea that whiteness seeks to reproduce itself in aristocracy, Bosola's animetaphors of disease show alternate trajectories of desire; however, Bosola recognizes Ferdinand's reproductive fantasy as a nightmare after he kills the Duchess. Ferdinand reacts against Bosola when he returns to him with news of the Duchess's death. Bosola facilitates her death by strangling her along with the executioner, even leaving her barely alive before telling Ferdinand of her death. Bosola turns to flatter him and confesses that he "served [Ferdinand's] tyranny" and "loathed the evil," and he follows with "loved/ you that did counsel it" (4.2.313-315). His affectionate confession to Ferdinand shows his queer desire for Ferdinand, but Ferdinand strives to reproduce his aristocratic bloodline. Murdering the Duchess affects directions of Bosola's own desires where he then seeks to avenge the Duchess. Prior to the Duchess's death, Ferdinand invokes images of wolves to render her and Antonio's children as disposable: "the death/ Of young wolves is never to be pitied" (4.2.243-244). Ferdinand views laboring classes as animals contaminating his bloodline. In this ways, he views Antonio and the Duchess's offspring as non-human. When Ferdinand switches from his earlier animal simile of the "irregular crab" to metaphor here, he brings the comparisons closer together in his imaginary; further, as he imagines Antonio as the wolf digging up the Duchess's corpse, he states, "The wolf shall find her grave and scrape it up—/Not to devour the corpse, but to discover/ The horrid murder" (4.2.292-294). He projects an image of a wolf onto Antonio as he elaborates his plan to

Bosola. Ferdinand interrogates Bosola about why he murdered the Duchess, asking, “By what authority didst thou execute/ This bloody sentence?” to which Bosola responds quite sincerely and simply responds “by yours.” Unfortunately, their relationship to upholding systems of privilege like whiteness show that queerness does *not* always disrupt normative structures despite what Edelman has argued in *No Future*.

By close reading futurity through animetaphor, we can see how aristocratic definitions of humanity tether whiteness to humanity, positioning non-whiteness—primarily Blackness—as humanity’s opposite, which shows animality as significant for understanding alternate temporalities against dominating forms of whiteness. Animetaphor acts as a vehicle for circulating animality as a classed and raced other to humanity. Through this critique, Bosola’s queer? desire for Ferdinand alters how we might define their relationship through structures of gender, race, and class in relation to power; however, it does offer a contrast to the Duchess’s desires for an alternative temporality to her bio-family’s reproductive control. As Edelman has shown, the figure of the *sinthomosexual* operates as a disruptive figure and scapegoat in the heteronormative imaginary of reproductive futurity. Bosola and Ferdinand’s control over the Duchess points to an example of reproductive futurity that utilizes animal figures to terrorize through affect, even as animality can sneakily disrupt those intentions to direct temporal directions through queerness; however, queerness for Bosola and Ferdinand does not always function transgressively against dominant forms of power as they instead reify misogynistic control of reproductive temporalities. In line with a critique of heteronormative temporalities, I suggest, as Laurie Shannon does in *Sovereign Amity*, that same-sex relationships between cis-gendered men were quite common in early modern English contexts. Given her reading, their privilege can reinforce hierarchically discursive formations of whiteness in which both are trying

to uphold structures supporting the temporalities that benefits their own social privileges. Disrupting misogynistic control over reproduction, animetaphor illustrates anxieties around whiteness losing power in aristocratic structures as well as its extension in forms of sovereignty, which I examine more closely by turning to Shakespeare's *The Winter's Tale*.

Animality, Queer Temporalities, and Terrorizing Affects

Throughout the first section on *the Duchess of Malfi*, animality represents a language of desire, illustrating animality's imprint on categories of difference. Through a concern about desire throughout the *Winter's Tale*, Antigonus asks how animals can "cast their savageness aside" possibly better than humans. This denaturalizes the Human, making it an unstable category of being when considering that an animal could learn to become more nurturing than Leontes. When Leontes asks Antigonus to "end" the newborn Perdita, he responds by invoking an image of nurturing animals contrasted with Leontes's "tyrannous passion" (2.3.28):

Come on, poor babe;
Some powerful spirit instructs the kites and ravens
To be thy nurses. Wolves and bears, they say,
Casting their savageness aside, have done
Like offences of pity (2.3.85-188).

Antigonus alters an image of threatening animals by "casting their savageness aside," which furthers an animal-human continuum in the early modern period around separations between human and animal, but these examples also indicate the contradictions in the divide itself. Antigonus presents animals as having the potential to be nurturing creatures toward the baby—ironically as a bear pursues him off-stage and kills him. Following Leontes's orders, Antigonus uses this comparison to deny his own culpability in the killing of Perdita. As animality here reconfigures images of the terrorizing wolves and bears into an image that differently situates

animality “like offences of pity,” he shows affects as achievable by human and nonhuman animals similarly. This insistence to cast aside one’s “savageness” aligns with the Freudian continuum between animal and human. Yet, as Antigonus frames it, there is not a static separation between human and animal in this context, but instead a possibility that animality could be a more humane position.

Shakespeare’s *Winter’s Tale* illustrates animality as a hermeneutic lens for deconstructing desires around a reproductive futurity of whiteness. By framing animality as rather *untimely*¹²⁸ in *Winter’s Tale*, I argue animality re-configures character’s relationships to alternate temporalities of being. In this way, animality is a radically alternate orientation to formations of reproductive futurity. Extending my reading of how animetaphor in *Duchess of Malfi* signifies desires and anxieties for reproductive control, *Winter’s Tale* presents animetaphor as a representation of queer longing and loss. Leontes bestializes Mamillius in his delusion that he is not his heir to the throne, and in doing configures animality as not merely tropological, but also indicative of a different psychosocial position altogether. Along these lines, I expand on animality as a queer position through its radical shattering of identity in its refusal to model itself on reproductive futurity. Leontes’s describes his drive toward it as jealousy: “For being transported by my jealousies/ To bloody thoughts and to revenge” (3.2.155-156). Focusing on Leontes’s “diseased opinion,” (1.2.297) as Camillo refers to his jealousy for his tyrannical imprisonment of Hermione, animal figures indicate his loss of control over futurity. In this way, animality illustrates transgressive potential as a disruption to normatively classed and raced temporalities. As Time personified in the play turns the clock forward, time is a malleable concept that shifts

¹²⁸ See Jonathan Gil Harris’s *Untimely Matter in the Time of Shakespeare*. By untimely, I consider of reading through a framework of animality as out of sync with our normative sense of time; also see Elizabeth Freeman *Time Binds: Queer Temporalities, Queer Histories*.

when the play takes viewers to a pastoral aftermath in line with the title's colloquial meaning of a fairy tale (Garber 827). This temporal shift re-configures animality as a position that concerns itself less with reproductive futurity. As the tone of this dramatic romance changes from tragedy after Hermione and Mamillius's death at the end of the third act, animal figures shift meaning when moving into the fourth act where the rogue Autolycus speaks through animetaphor in his ballads to denote sexual pleasure. While his language echoes Leontes's images around whiteness and reproduction, Autolycus's "rogue sexuality" (Friedlander) considers it far less a terror than previous presentations of animality in this chapter. By altering its significance for desires, animality moves us beyond the policed parameters of difference within whiteness. In sum, *Winter's Tale* presents animality as a hermeneutic that enables a deconstruction of white identitarian formations of desire and power by considering a *queerer* form of animality.

Looking at animality as an interpretive framework shows queer desires as disruptive to futurity by offering animality as an alternate temporality. I mean this frame not in an identitarian formation, but one that shows how power relations are inscribed in the semantic meanings of species differences. Tracing this in animality's significance throughout *Winter's Tale*, I further examine how animetaphor symbolizes language for desires in early modern psychic life. In this way, animality signifies a disruption to normative temporalities through the recurrence of terrorizing animal figures like wolves, bears, and bugbears, which also remain an ongoing reminder of animality as a negative state of being in the eyes of early modern renderings of humanity. While in *Duchess of Malfi*, animetaphor shows a containment of desires for social mobility through animality's elicitation of negative affects such as anxiety and disgust, *Winter's Tale* shows a fear of losing control over futurity and the *envy* produced by it. In this way, Leontes's "strangely queer" (Freccero 57) longing for Polixenes leads to his fear of losing

reproductive futures of his bloodline, which extends through his envy directed at both Polixenes and Hermione. Reading negative affects expressed through animetaphor here offers an affective temporality of desires. These desires are not bound strictly to modern identitarian thinking but entangle with animality as disruptive to normative temporalities in early modern psychic life. In other words, my use of animality as a lens throughout this chapter offers an interpretation of Leontes's fantasy of futurity as one disrupted by queer desires via negative affects.

The projection of envy extends outward through its mimetic desire, or in other words, envy as an affect in the play shows an attempt to replicate objects of desire. Through this type of mimetic contagion, envious longing for a lost object of the past plays into desires of the present, but when Leontes's fantasy comes in conflict with his reality, their "infection" leads to an attempt at acting out to recapture what has already been lost in his past. With portrayals of this play expanding on what is lost in childhood and its visualizations on stage, in Trevor Nunn's 1969 Royal Shakespeare Company production of the play, he casts Leontes's character as a "Freudian caricature" (intro, Arden edition, 26) for being stuck in in perpetual state of childhood.¹²⁹ I adjust this interpretation from him being in a perpetual childish mindset and shift to say that this more illustrates Freccero's notion of "strangely queer" reproduction (57) than mere caricature. Nunn's production offers a presentation of Leontes as "the pathology of boy-men who couldn't mature." By turning to his relationship with Polixenes as the spark of his jealousy, his desire for a reproductive fantasy comes in conflict with his queer longing, manifesting as a defense mechanism of legal and carceral punishment against Hermione. This shows Leontes as having, what Carla Freccero terms, an "autogenetic fantasy"¹³⁰ in his fear of

¹²⁹ In Freud's writing on Totems, he frames children as more closely aligned with animality: "Children show no trace of the arrogance which urges adult civilized men to draw the line between their own nature and that of all other animals. Children have not scruples over allowing animals to rank as their full equals" (Gay 491).

¹³⁰ See Carla Freccero *Queer/Early/Modern*, where she describes the autogenetic fantasy "an early misogynistic and

losing power through the state, which connects with whiteness in this specific production. Far from inviting an entire study around performance, I address this to note the particular hyper-white aesthetic in Nunn's production as indicative of the cultural imperative of whiteness operating in the play. It reflects a reproductive fantasy as one contributive to highlighting the whiteness of Leontes's childish nightmare. Nunn's Freudian representation of Leontes riding a white hobby-horse with Mamillius equates Leontes with his son as a child. As this image highlights, the position of even the oversized hobby-horse shows Leontes's fantasy of re-living of his own childhood through nostalgia of a queer childish past.¹³¹ The temporal uncertainty here, as Nunn's production particularly highlights, runs against the (hetero)normative drive for reproduction through an untimely presentation of nostalgia for a queer past to become present.



Illustration 4,1, Image from Trevor Nunn's RSC 1969 production of *The Winter's Tale*.

xenophobic defense mechanism of the state's formation, thus reveals itself to be strangely queer" (57).

¹³¹ I particularly consider the position of the child as a queer location for a variety of theoretical locations. Kathryn Bond Stockton's more recent work on thinking sideways and for considering the nexus between childhood, queerness, and animality, Freud also considered children to be more psychically akin to animals in their ID.

The play frames queer desires as relegated to the past while aiming to direct a heteronormative future from the present. While these productions paint Leontes as a man-child expressing his jealous fit of rage, I trace an metaphor in the play to show Leontes's "strangely queer" (Freccero 57) desires as an autogenetic fantasy. His nostalgia for a lost past with Polixenes leads to his realization of his own limitations in control over futurity. Leontes's envy over both Polixenes and Hermione extends through legal attacks against Hermione to punish for shattering his psychic fantasy that he has control over futurity. Indeed, as Camillo states in the opening act and scene of the play, their friendship is intertwined as the nations of Bohemia and Sicilia, and additionally how Leontes relies on his reproductive lines. In Leontes's reunion with Polixenes in act 1, scene 2, Polixenes account of their childhood together is suggestive of a queer relationship in and of itself. During his reflection to Hermione, he analogizes them as "twinning lambs" in their childhood friendship:

We were as twinned lambs that did frisk i'th'sun
And bleat the other at th'other: what we changed
Was innocence for innocence; we knew not
The doctrine of ill-doing, nor dreamed
That any did. Had we pursued that life,
And our weak spirits ne'er been higher reared
With strong blood, we should have answered heaven
Boldly, 'not guilty', the imposition cleared
Hereditary ours (1.2.67-74).

Polixenes reflects on his memories with Leontes as a pastoral, where he describes their animalistic affection through the verb "bleat," which the OED defines as "to cry as sheep, goat, or calf." This crafting of the lamb connected to innocence in Christian theological register tows a line between purity or a more sexually charged image given the more affectionate lines that directly follow. The Arden edition of the play defines "twinning" as related but appears to speak more to queer homology and sameness. As Leontes nostalgically positions himself and Polixenes

as the two lambs, animetaphor signifies his loss of childhood. Kathryn Bond Stockton argues that these lines show Leontes's desires are "lost in a childhood he wanted to delay forever" (Menon 423). Stockton defines his childhood within her framework of growing up sideways "as moving suspensions and shadows of growth, which abundantly appear in *The Winter's Tale*" (424). Leontes shows a close relationship between queerness and childhood in the structures of feeling that guide early modern cultural formations of desire for a reproductive futurity.

Further considering alternative temporalities of desire, animality configures an *untimeliness* that opposes the enforcement of reproductive futurity. These unexpected directions of desire in the play mimetically model animality as a potential temporality that does not concern itself with futurity at all. Leontes invokes this same animality as a desire that traverses queerly across time. In Leontes' use, he describes these temporalities as "crabbed" time:

Why, that was when
Three crabbed months had soured themselves to death
Ere I could make thee open they white hand
And clap thyself for love. Then didst thou utter,
'I am yours forever'" (1.2.101-105).

For the directional metaphor of the crab in Leontes "crabbed months," the Arden edition offers one possible meaning as "perverse (like a crab's motion, his wooing went backwards or sideways, but not forward)" (158) and offering a "perverse" or "crooked" (OED) direction for desires like Ferdinand's "irregular crab" animetaphor. In comparison to Ferdinand's use of animality to metaphorize limits on the Duchess's agency for desire in *The Duchess of Malfi*, the "crabbed" time here relates to the multiple temporal directions that desires take us. The longing of animality in these instances present questions around Leontes's own perverse, "crabbed" desires, particular as crab is also associated with its Latinate "cancer" in the period for the

intersections of animality and disease.¹³² Leontes ends the line on the crab with they, “had soured themselves to death.” He does uncomfortably present a queer disruption—one that is in no way (re)productive as it leads to Mamillius’s death, who does not get an enchanting re-generation at the end of play like Hermione as Time moves things forward. What it does show through the mimetic logics of desire is a bit more about how his “revenge” against Hermione is founded only on his own lost longing for queer desire; and to no great surprise, his initial questions on Hermione’s falseness comes as Polixenes affectionately recounts their childhood memories together. This makes it curious exactly who he directs the “I am yours forever” line to in his speech as one bound to an untimely reality with love lost. Leontes longing here illustrates a “crabbed” untimeliness of queer desires. Through this logic, animetaphor circulates an uncertainty about futurity by suggesting that animality is itself a possible orientation that sets futurity aside.

As a particularly queer position, animality elicits a fear of ending the reproduction of sovereign bloodlines. When Leontes begins to imagine himself cuckolded by his own homosocial bond with Polixenes, his jealousy turns into a fable-like fantasy where animality abounds. He begins speaking in asides to disclose his mounting rage toward Hermione and Polixenes. His concerns for his childhood fantasy of “boy eternal” (1.2.65) manifests in complete uncertainty of temporalities as he questions Mamillius, “Art thou my boy?” (1.2.120) before eventually animalizing him:

We must be neat—not neat, but cleanly, captain.
And yet the steer, the heifer and the calf
Are all called neat.—still virginaling
Upon his palm?—How now, you wanton calf?
Art thou my calf? (1.2.124-127).

¹³² See Alana Skuse “Worms, Wombs, and Wolves: Constructing Cancer in Early Modern England” in *Social History of Medicine* for how cancer was “diagnosable by a well-defined set of symptoms, understood to correspond to its etymological Greek root of *karkinos* (the crab).

His concern for who his child is builds off having the child to relive the “boy eternal” desire,¹³³ but when his homosocial bond with Polixenes causes him to question the legitimacy of his children, his own paranoia consumes him, resulting in a failure of his sovereignty. His reliance on sustaining a reproduction of childhood through Mamillius ends, where he reverts to a “boy eternal” nightmare as his uninhibited rage penalizes Hermione for cuckolding him, making him “neat”—or into a horned cattle image of the cuckolded. “Neat” was a term for a “bovine animal” (120) and in the figurative sense, the OED defines “bovine” as inert, sluggish; dull, stupid.¹³⁴ Leontes puns on “neat” in “not neat, but cleanly” to further extend a bovine animetaphor as a cuckold, extended by calling Mamillius a “wanton calf.” Leontes’s animetaphor marks a clear distinction between “cleanly” (human) and “stupid” (animal) by entangling bovine “wildness” with that of reproductive uncertainty—or, as Leontes directly asks Mamillius, “art thou my calf?” In Leontes’s imaginary fable, he asks a question about belonging that requires an answer, and he almost expects an answer to this question from the “wanton” calf. Wanton, according to the OED, illustrates Leontes’ confusion as it entails both of a child and of animals. Leontes’s own understanding between animal and human maps onto his uncertainties about futurity and about his brood, which figures animality as a disruption of the reproduction of future sovereign bloodlines. Showing animality as disruptive illustrates Leontes’ desires for reproduction as that which drives his control over a future via the replication of his own state power.

¹³³ For more on the many cross-sections of psychoanalysis and animals in this “peter pan syndrome,” see Karin Lesnik-Oberstein’s “The Case of *The Case of Peter Pan, or the Impossibility of Children’s Fiction*: Deconstruction, Psychoanalysis, Childhood, Animality,” *The Oxford Literary Review*, 2019 Dec; 41 (2) 238-257.

¹³⁴ See Erica Fudge *Quick Cattle & Dying Wishes: People and Their Animals in Early Modern England* gives a further account of how intimate relationships were between people and their animals by looking to last wills and their treatment of livestock and animals as deeply intertwined. My point here is that her historicizing of this relationship and the anxieties of their lasting imprints via reproduction makes this image all the more pivotal for his question, “art thou my calf?” as Leontes thinks was his lasting imprint in Mamillius now may be false in his ongoing fantasy.

Animality breaks from a drive to reproduce state power through bloodlines, echoing a radical queerness that resists a reproduction of sovereign power. Remembering that animality illustrates a desire for an elsewhere beyond such structures, it appears incommensurable with sustaining these structures. In Leontes's aside after Hermione and Polixenes depart in act 1, scene 2, he describes their relationships through "mingling bloods":

To mingle friendship is mingling bloods,
 I have *tremor cordis* on me. My heart dances,
 But not for joy, not joy. This entertainment
 May a free face put on, derive a liberty
 From heartiness, from bounty, fertile bosom,
 And well become the agent – 't may, I grant –
 As now they are, and making practiced smiles
 As in a looking-glass; and then to sigh, as 'twere
 The mort o'th' deer – O, that is entertainment
 My bosom likes not, nor my brows. – Mamillius,
 Art thou my boy? (1.2.109-119).

As he opens with sexual desires of blood or semen as part of humoral system, described in the footnotes of the Arden edition (159), he then turns the ambiguous desire—whether it be directed at Hermione or Polixenes—away from joy and toward the morbid animal figure, "the mort o'th' deer. Leontes presents a conflicted animetaphor whether it be for the deer being hunted till its last breath, "sigh," or the horn blast that proclaims the death of the hunted deer. The sexual connotation between *mort* in French with the "O" proceeding it and a "sigh" preceding it makes this more his imagining a sexual relationship bound with his own conflicted desires.¹³⁵ When discussing his heart as afflicting him because of his jealousy, he discusses the "*tremor cordis*" of his heart as he imagines Polixenes and Hermione together, and by describing the chest as "fertile

¹³⁵ As Roland Barthes famously argued, *la petite mort* or *jouissance* as a structuring metaphor in *The Pleasure of the Text* (1973), but here the animal *mort* as sexual reference is crossed with the hunting the deer, turning its toward animality. More recently, as Kathryn Schwarz's states on this connection between sex and death, "death is an auxesis that overstates the dissolution of sex; sex is a meiosis that undermines the finality of death" (53) in "Death and Theory: Or, the Problem of Counterfactual Sex" in *Sex before Sex*, eds. James M. Bromley and Will Stockton, which applies as thinking through Leontes's own obsession with reproductive futurity, pleasure, and death here.

bosom,” he re-invokes reproductive discourses while ironically ending his speech on Hermione, Polixenes, and Mamillius’s falseness. As Leontes utilizes animetaphor to negotiate his desires as well as his fear of losing control over futurity, he shows that his reproductive fantasy comes in conflict with queer longing. Envy, for Leontes, highlights the affective temporality within expectations of futurity and sets this up as desired fantasy that is instead mistaken as a reality.

Establishing a compulsion toward these fantasies, envy in the play shows the conflicts within these constructed desires to control futurity. Leonte’s fantasy sustains an essentializing construction of animetaphor. Animality breaks with this control over reproductive possibilities, showing this drive is purely fantasy through Leontes. This reproductive fantasy that Leontes holds onto throughout the first three acts spurs his envy toward Hermione and Polixenes when he imagines himself cuckolded. As a result, he penalizes Hermione, thereby causing her supposed death along with Mamillius’s. In line with Freccero’s concept of the autogenetic fantasy, Leontes enacts a legal assault against Hermione because, in his mind, her cuckolding him re-frames the reproduction of his own bloodline as a fantasy. Particularly fitting as Freccero’s definition of the autogenetic fantasy in the context of early modern France resembles Leontes’s defenses and public display through his position as a sovereign. Through his autogenetic fantasy, he enacts punishment against Hermione by imprisoning her for her falseness, which he extends to ecological, animal, and racialized metaphors around re-generation:

Thou want’st a rough pash and the shoots I have
To be full like me. Yet they say we are
Almost as like as eggs—women say so,
That will say anything. But were they false
As o’er dyed blacks, as wind, as waters, false
As dice are to be wished by one that fixes
No bourn ‘twixt his and mine, yet were it true
To say this boy were like me. Come, sir page,
Look on me with your welkin eye. Sweet villain,
Most dearest, my collop! Can thy dam? May’t be

Affection? – Thy intention stabs the centre,
Thou dost make possible things not so held,
Communicat'st with dreams—how can this be?—
With what's unreal thou coactive art,
And fellow'st nothing. Then 'tis very credent
Thou mayst co-join with something, and thou sot,
And that beyond commission, and I find it,
And that to the infection of my brains
And hard'ning of my brows (1.2.128-146).

“Shoots” in line 128 refers to bull’s horns as he has been cuckolded by Hermione, which is made reference to again in line 146 with the “hard’ning of my brows.” These animalizations via cuckoldry extend from the previous connection with the “mort o’th’ deer” and connect these animal figures with sexual desires. As Leontes expresses his “infection of my brains” immediately before the cuckold reference in line 145, he returns to his own uncertainty about being Mamillius’s father. He centers his argument on claims of “falseness,” or as he eventually frames it, “to bring false generations” (2.1.149). In the lines above, he enmeshes falseness with “o’er dyed blacks, as wind, as water,” shifting a focus from the Blackness tethered to animality.¹³⁶ Through this repetition of “false,” he frames through a universalizing account that women “will say anything” when he refers back to his delusion of Hermione’s infidelity. Because of his suspicion that she has been cheating with Polixenes, Leontes speaks to his uncertainty of Mamillius’s bloodline, calling him, “my collop! Can thy dam?” Opening with “collop,” which the OED defines as “a slice of meat” or “a piece of flesh” as his offspring, he asks the question, “can thy dam?” “Dam” has very few usages according to the OED and is defined as a contemptible word for “mother” or as a “female parent (of animals).” Speaking to the metaphor around reproduction when Leontes asks, “art thou my calf?” paralleled with “art thou my boy?” animetaphor functions throughout this moment to show Leontes’s rage induced

¹³⁶ As I argue on *Titus Andronicus* and *Hamlet* in chapter 1, this tethering between animality and Blackness in white supremacist logics align it here with falseness through blackened fabrics, or an excess of black melancholy.

by his fear of losing a control over the future. Instead of being his child, he animalizes Mamillius for not carrying on his sovereign bloodline. This parallel between calf and boy shows how Leontes's accusations reflect more about his own falseness, showing just how his envy projects a desire to control futurity. As Leontes's penalizing reactions show, no one can control the future.

This connection at the nexus of bloodlines, futurity, and animality draws attention to the racecraft¹³⁷ around anxieties of maintaining a particularly reproductive imprint that Leontes fears he loses when he does not believe Mamillius is his child. The white imagery appears throughout the play, shows its significance in constructions of sexuality when Leontes states,

Sully
The purity and whiteness of my sheets—
Which to preserve is sleep; which being spotted
Is goads, thorns, nettles, tails of wasps—
Give scandal to the blood o' the prince, my son,
Who I do think is mine, and love as mine,
Without ripe moving to't? Would I do this?
Could man so blend? (1.2.324-331)

Leontes uses a tarnishing of white sheets to allude to Hermione cuckolding him, which he then turns to a their “being spotted” with “goads, thorns, nettles, tails of wasps.” The OED defines the noun “goads” as “a rod or stick with one end sharpened to a point or fitted with a spike and use to drive or spur livestock, esp. a team of draught animals (typically oxen).” He follows it with the plant nettles and ends with “tails of wasps” as a reiteration of stinging through two animal references. Further, his fear stems here from “scandal to the blood” or the corruption of the sovereign bloodline of Bohemia through Hermione's accused deception. The whiteness of the sheets in his opening here casts Leontes's investment in maintaining a white fantasy of reproduction that has been corrupted by his own envy, acting as a terrorizing force through the recurrence of animality.

¹³⁷ See definition of “racecraft” in first chapter from *The Cambridge Companion to Shakespeare and Race* (2021).

As a constant reminder of the terrorizing effects in how whiteness constructs a fear of animality. The fear elicited by an imetaphor, which becomes a materialized reminder, making animality embedded in a fear of losing one's adherence to humanity. When the bear runs across the stage in pursuit of Antigonus, the material presence of the bear also appears earlier in the play through image of a bugbear in early modern childhood stories and fairy tales. In John Pitcher's introduction to the Arden edition, he describes the term "bugbear" as "a sort of hobgoblin (presumably in the shape of a bear) supposed to devour naughty children" (133). As Mamillius points out when Hermione prompts him to tell a story "Of sprites and goblins" (2.1.25),¹³⁸ which appears as the "bug" in Hermione's final speech:

Sir, spare your threats.
 The bug which you would fright me with I seek.
 To me can life be no commodity;
 The crown and comfort of my life, your favour,
 I do give lost, for I do feel it gone
 But know not how it went. My second joy,
 And first fruits of my body, from his presence
 I am barred, like one infectious. My third comfort,
 Starred most unluckily, is from my breast,
 The innocent milk in it most innocent mouth,
 Haled out to murder; myself on every post
 Proclaimed a strumpet; with immodest hatred
 The childbed privilege denied, which 'longs
 To women of all fashion; lastly, hurried
 Here, to this place, i'th' open air, before
 I have got strength of limit (3.2.89-104).

In Hermione's sympathetic speech, she compares Leontes's actions to a "bug" invoking the image of the bugbear associated with these sprites and goblins to shape Leontes's actions as ultimately those of a child, or at least utilizing controlling, patriarchal tactics to infantilize her,

¹³⁸ As Freud notes in "Totem and Taboo" about animals and phobias, "There is not large choice of animals that may become objects of a phobia in the case of children living in towns: horses, dogs, cats, less often birds, and with striking frequency very small creatures such as beetles and butterflies. The senseless and immoderate fear shown in these phobias is sometimes attached to animals only known to the child from picture books and fairy tales" (Gay 492).

which she in turn speaks against. Prior to “bug” etymologically meaning insect or illness, it was more directly association with spectral terrors and, as it turns out, bears. Her speech sympathetically describes her incarcerated position because of Leontes’s tyrannous jealousy and relies on shaping her own reputation as a parent separated from her child and “the childbed privilege denied” for her delivery of Perdita. By rendering her role as mother, she turns Leontes’s fear tactics into a childish antic through the “bug.” The bugbear image gets turned quite material with a bear chasing Antigonus off stage in the following scene adding to qualities of the play that leave a spectral trace through animality, which recurs as a reminder of desire and the affect (effect) of loss. In other words, bugbears present a reminder of animality’s own past where whiteness evacuated it of meaning. Animal figures such as bears and bugbears elicit terrorizing forms of whiteness in reproductions of state power.

This contradictory tension that Antigonus addresses around the fear invoked through animality includes a materially staged bear as a terrorizing reminder of the first tragic half of the play. This fearful animal figure illustrates Leontes’s childhood fantasy of kinship turned into a tyrannous rage as shifting quite like Antigonus addresses above. The infamous bear trick in *The Winter’s Tale* is one of its three important figures spectacularly staged in the play as Maureen Quilligan argues in “Exit Pursued by a Bear” along with the state and pregnancy. In addition to the much-noted bear-baiting matches occurring in the same spaces as theaters, bears along with dogs were materially part of the same theatrical spaces as these stageplays. Hermione’s particular relationship with animality additionally relates to reproduction, but across gender lines very different even as it invokes animality: “Hermione, pregnant on stage, is thus closer to animality as she would have otherwise been” (510). And with the potential, material presence of a bear: “Sharing that stage with an animal—who starred on close-by stages in other shows—makes her

animal status even more pronounced” (510). Far from being fully denigrating, Quilligan continues, “Early Modern people understood their relationship to their progeny to be part and parcel of the larger intermeshed network of biological relations on the planet” (510). Since Leontes is a sovereign, his anxieties around reproduction and desire become actualized because of a failed world-building where he insists on reproductive futurity as a model that focuses on fantastically remaking a future of his own control. Even as he ignores Apollo’s oracle, Leontes considers his own internal, constructed fantasy to be a reality, which he materially enforces by legally attacking Hermione. Along these lines, rather than Hermione aligned with animality as Quilligan argues, animality is aligned with desires and their terrorizing presence through what occurs because of Leontes’s enforcement of his own fantasies of reproduction. In this way, this drive for reproduction in these instances is deeply entangled in a motivation to reproduce whiteness through its attempted control over sovereignty, and ultimately over bodily autonomy.

In contested meaning with its associations with whiteness, animality presents a conundrum between its enforcement of reproductive futurity and its ability to disruptively transgress these lines as a queer temporality. Once the play transitions to act four, the revenge tragedy aspects of the play transition to a pastoral in the fashion of Shakespeare’s dramatic romances. Within this transition, we meet a new character, Autolycus, who is both associated with animals and explicit about his own desires, which have a different relationship to the two than Leontes represents in the first half of the play. Along with Autolycus’s coney-catcher status as a rogue, his name etymologically breaks down into “lone-wolf”—a foil of Leontes in many ways as his desires, while disruptive in their own way, do not have connection to feeling bound (whether by love or not) to anyone else. Antigonus, prior to being chased off stage by a bear foreshadows this in the scene prior, but the only indication of any “wolf” in the play is indeed

Autolycus himself, making this transition of the play to a sheep-shearing festival beyond the strict focus on royalty from the first half of the play. As animality acts a nostalgic or lost past for Leontes, Autolycus appears as a rogue comfortable in animality based on his character's name and his occupational association as a "coney-catcher."¹³⁹ Animality throughout the second half of the play preserves a queerness in the second half as Autolycus is the wolf in sheep's clothing throughout a different pastoral environment. Animetaphor continues in line with containing desires in Autolycus, showing their alternate paths, as well as its many transformative effects, making animality's social positioning a shifting location where in this instance, the privileged animetaphor of homosociality becomes a generic definer. As Leontes addresses animality as a disruption to his own reproductivity of sovereign control, characters in acts four and five define animality through sheep as the norm while the threat of terrorizing wolves looms across the community.

Where the terrors of animality open this project, I argue there are reasons to be skeptical and fear animality for its policing of categories of difference through whiteness; however, utilizing animality as an analytic lens holds the potential for unpacking the desires for a world beyond the limitations of the Human. Tracing this through desire for being animalistic, Autolycus uses animetaphor to boast about sexual pleasures. Despite their differences, Leontes's actions appear in Autolycus's character as even the Clown points out when he hears his name, "He haunts wakes, fairs, and bear-baitings" (4.3.99-100). Citizens fear him as he hides among them. Autolycus alternates between disguises throughout the fourth and fifth acts, swindling multiple characters throughout the end of the play. When his character comes on stage, his use of animetaphor and figures in his ballad operate as vehicles by which he can brag about his sexual

¹³⁹ Robert Greene's texts provide many source materials for Shakespeare in *The Winter's Tale*, most closely aligned with the story is *Pandosto* and additionally in Greene's own pamphlet "Coney-Catchers."

pleasures:

When daffodils begin to peer,
With heigh, the doxy dale,
Why, then comes in the sweet o'the year,
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh, the sweet birds, O how they sing!—
Doth set my pugging tooth on edge,
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,
With heigh, with heigh, the thrush and the jay,
Are summer songs for me and my aunts
While we lie tumbling in the hay.
[. . .]
If tinkers may have leave to live,
And bear the sow-skin budget,
Then my account I well may give,
And in the stocks avouch it (4.3.5-22).

As Autolycus links together forms of animals with sexual innuendo, he evokes birds as the image for communicating desires and plays on the repetition of “heigh,” indicating different associations with his rogue status, sexuality, and animality. Additionally, the Arden edition defines the polysemous “heigh” as “a net for coney-catching” (250) to position him as a predatory rogue.¹⁴⁰ Heigh as a pun on “hay,” anticipating the end of the song with the sexual, “tumbling in the hay”¹⁴¹ which is further sexually emphasized by the “O” immediately following the “sweet birds.” The animality of sexual pleasure in Autolycus’s ballads shows through their sounds as with *tirra-lirra*, roughly translated as the French verb, *tirelirer*—or, to sing or warble. When comparing Autolycus and Leontes’s use of animal figures in their speeches, particularly,

¹⁴⁰ Along with Shakespeare adapting Robert Greene’s *Pandosto*. In Green’s additional work in *Coney Catching* as a guide for thieves and rogues. “Heigh” potentially refers to the coney catching here, which would make sense as this is Autolycus’s introduction in the play.

¹⁴¹ Interestingly, while a colloquial phrase for having sex, I have found very little on its appearance outside of this play.

the use of “O” when Leontes conjoins *jouissance* with the “mort o’th’ deer” in act one, scene two—as noted above—can be read alongside Autolycus’s “rogue sexuality” (Friedlander). By aligning himself with a coney-catcher, his ballad links this position to animality and sexuality “bear the sow-skin budget.” “Sow-skin” can be broken down to “sow” for female pig, and this phrase defined often as “bag” and is additionally a slang for scrotum. His entire ballad describes his lascivious rouge life made up of sexual slang.¹⁴²

Throughout Autolycus’s sexual zoological description, he salaciously describes desire differently bound to animality than Leontes’s, and further expressed through the description of “For the red blood reigns in the winter pale./ The white sheet bleaching on the hedge.” The sexual allusion through the image of white sheets precedes the reference to the first half of the play and addresses the how “red blood reigns in the winter’s pale.” By addressing the essentialization of differences through bloodlines, Autolycus locates sex for its pleasure. Even as Autolycus locates a different language of pleasure expressed in animetaphor, its entanglement with whiteness still echoes terror because of its associations earlier in the play. As Autolycus shows, the wolf still lurks beneath sheep’s clothing. Autolycus’s wolfishness matched with his lascivious boasting contrasts with Leontes’s fears of animality.

Following this and the earlier discussion of wolves in *Duchess of Malfi*, animality retains its terrorizing effects, producing unexpected results in its metaphoric presentation of desire. By looking at puns on “bear” throughout the play, we can see that its repetition keeps it a looming reminder of the terrors behind how animality has been mobilized by discourses of whiteness. In not too exhaustive a sense, bears haunt Leontes’s fears around losing the reproduction of his bloodline: “Though he does bear some signs of me, yet you/ Have too much blood in him”

¹⁴² For a full overview of the many early modern terms for sex and sexual acts, see Valerie Traub *Thinking Sex with the Early Moderns*.

(2.1.57-58). Here, he uses “bear” to discuss his semblance to Mamillius, showing the figurative animal analogies as both foreshadowing the forthcoming bear as well as showing the animal figures he uses to communicate fear. To further the bear pun’s significance, “Bear the boy hence; he shall not come about her./ Away with him and let her sport herself/ With that she’s big with for ‘tis/ Polixenes/ He made thee swell thus” (2.1.59-63). In his punning on the bear “bear the boy hence” the bear acts to metaphorically remain a clear and present terror even as this moment precedes the material bear killing Antigonus, stemming from his repudiation of Mamillius and accusations against Polixenes and Hermione. The bear and bugbear are an ongoing terrorizing presence throughout the latter half of the play, even once Hermione is re-animated from the statue, the bear is an ever-persistent presence through what time has been lost. Despite Hermione returning upon Paulina’s call, we do not see what transpires between Hermione and Leontes, leaving it absent much like the material bear by the end; yet, Leontes’s desire for a reproductive futurity of whiteness closes in a heteronormative frame by putting their family back together again (*sans* Mamillius); and we are unsure if Hermione forgives Leontes for his actions, leaving an unresolved question at the end of the fairy tale. As Perdita’s reunion restores their family, the hetero-family unit is re-established at the end, crafting a narrative where whiteness remains an ever-present terror in the fairy tales of controlling temporalities through reproduction.

Chapter 5. Conclusion: Reconsidering Animality, Race, and Ecologies

As I have considered animality throughout this project, my attentions to its mobilizations through white supremacy seem insufficient. It makes me wonder, is there a scholarly way to fully encapsulate animality's entrenchment within these discursive modes of thought on difference? As I argue throughout, its effects continue to be felt through anti-Blackness, in particular. While I can already hear a critique of this project's anthropocentric viewpoints on language and identities, I do maintain that there should be work to challenge its logics, there is still much work to do on how animal studies and critical race studies speak to one another. While my project has touched on the importance of this, there is still much work to be done in these areas.

The question of race and animality in early modern studies has been gaining much more attention over the past two years with a global reckoning on continued forms of anti-Blackness and white supremacy in large part activated by a global pandemic, the increasing fear of climatological disaster, and a rise in fascism across the world. This move is not something new as senior scholars have worked tirelessly on supporting scholarship in the development of the field of pre-modern critical race studies for decades. For example, a recent plenary session on the future of eco-studies and critical race studies by Ayanna Thompson, Jennifer Park, and Hilary Eklund at the 2020 Shakespeare Association of American attests to this fact with their conversations between race and ecocriticism. I agree with Arthur L. Little when he warns, there is a need to center investments in doing the work of critical race studies alongside other fields, meaning that we should center the important work of dismantling the oppressive systems of white supremacy and its mobilization through animality.

As I have hoped to show throughout this project, race and animality need to continue

sustained scholarly and critical conversations, particularly in early modern and Renaissance studies. As I argue in my first chapter, there are many relationships between anti-Blackness and animality as they often become tethered to one another by English whiteness as a tool of oppression, making disentangling the two difficult, especially when considering animal studies in conversation with critical race studies. The equivocation between animality and Blackness has continued into the present; however, as Zakiyyah Iman Jackson argues, African diasporic authors reinvent animality as transgressive against universalizing constructions of humanity, and I contend animality—when not evacuated of meaning by white supremacy—can productively disrupt our identitarian constructs.

In the introduction to this project, I consider contagion's relationship to community. Through Priscilla Wald's address of community in contagion, I reflect on the community bonds I have formed in this project while engaging in a deeper consideration of racial constructions in early modern literature. As I think back across writing this project, I am struck by how my focus on race has grown throughout its development. Starting out writing, I was curious about contagion across humanity and animality, but through this research project, I found a sharper attention to the stakes of unpacking animality alongside pre-modern critical race studies in these texts. This was not by any accident, but a re-focusing on how race and species have genealogical entanglements across time that have contributed to forms of oppression. Scholars such as Kim Hall, Margo Hendricks, Arthur Little, Ania Loomba, and Ayanna Thompson have built an incredible network of pre-modern critical race studies with support from Arizona State University and brought new attention to projects attending to critical whiteness studies. This has led to productively deconstructing white supremacy within our fields.

In animal studies, scholars such as Donna Haraway have engaged with readings of

animality and the Other, but scholarship in the field has not addressed its own whiteness in as much depth. In early modern studies, Kim Hall has examined questions about the stakes of animality and Blackness in her 1997 essay, “‘Troubling Doubles’: Apes, Africans, and Blackface in *Mr. Moore’s Revels*.”¹⁴³ And as Jackson has argued in *Becoming Human*, race and species are deeply intertwined concepts (12). Additionally, Mel Chen draws these connections through their example of the racist logics that drive associations of Blackness with “poverty, dirt, and crime” (80) and links these associations of abjectness to queerness by how they “permit negative loads” (80). As Chen articulates a point on how words items with negative loads spread and stick to their listeners through linguistic contagion, they argue the associations between words and cultural readings of them matter for who it might stick with. While there is an attractiveness to considering animality as reclaimable for pleasure and transgressions against normative desires, Chen reminds us, “it is important to recognize that linguistic objectification is framed by historical, national, and social configurations of power, and is not always able to be recuperated into realms of pleasure” (49).

The essentialist baggage behind these connections sums up most of my anxieties about these relationships as I have been guided by queer and feminist mentors who have actively instructed me to deconstruct essentialism. The questions pertaining to gender, sexuality, race, disability, and nationality additionally guide my strategies and approaches to unpacking traces of animality in early-modern renderings of different ecosystems. Additionally, this has led me to consider questions around ecological relationships between all things. During graduate school, these questions in New Materialisms have invigorated my investments in considering non-human agents and things as well as our proximities to an ever-changing, ever-crumbling planet.¹⁴⁴

¹⁴³ From Joyce Green MacDonald *Race, Ethnicity, and Power in the Renaissance*.

¹⁴⁴ See Kate Weston *Animate Planet* for what she refers to as ecological intimacies between things.

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