Women and the Borders of Monstrosity

NOTE: TO VIEW PDF'S ON-LINE PROPERLY, USE PLUS, MINUS AND ROTATE UNDER THE VIEW MENU; TO PRINT PDF's PROPERLY, USE "Scale to fit page size" ON PRINT MENU.

The following discussion, excerpted from our proposal, will give you a sense of what we hope to accomplish.

1) Opening discussion of monstrosity (15 minutes). Focusing on fairies as manifestations of the monstrous in Midsummer Night's Dream, Jennifer Ailles will open the workshop by asking for reactions to Henry Fuseli's portrayals of two monstrous scenes from that play (c. 1790)—both including Bottom and Titania—in light of Jeffery Cohen's seven theses about monstrosity. We expect participants to observe both the grotesquery and beauty of the fairies and to consider the ways both Titania and Bottom represent aspects of monstrosity as Cohen defines it.

2. Group-work on three sets of texts (25 minutes)—presenters will write questions for each set of texts and provide them as handouts to the whole workshop. The participants will divide into groups of three and each group will work on one set of texts and related questions, developing responses and their own interrogations of the texts.

On the excerpts from MSND and from Ben Jonson's The Satyr, or The Entertainment at Aldebrope (1603), Jennifer Ailles’s questions will facilitate discussion of the well-known symbolic connection between Titania and Queen Elizabeth and query what issues this link raises about monarchy, considering the fairies’ impact on communal and natural well-being in the play. We will ask what light this system of symbols sheds on the English monarch as divine ruler and sovereign protector and what it suggests about the female monarch and the threat of monstrous sexuality.

The second group of texts and questions (Mary Moore’s contribution) will center on Lady Mary Wroth, leading participants to ponder the poetics and rhetoric of monstrosity applied to her through the term hermaphrodite and to consider how Wroth herself uses the term “monster.” Reading very brief excerpts from several texts—the 1597 The problems of Aristotle with other philosophers and positions...,” Augustine’s discussion of monstrosity in The City of God, Edward Denny’s well known railing poem attacking Lady Mary Wroth, an excerpt from Julie Crawford’s Marvelous Protestantism, Monstrous Births in Post-Reformation England, and two of Lady Mary Wroth’s own poems—groups will be asked to discuss how the question of show or visibility plays into women’s monstrosity, what that tells us about male designations of women as monstrous, and how Wroth’s own use of the term “monster” deconstructs or reinforces the category.

Also evoking vision as the field in which monstrosity occurs, the group of texts and questions that Trish Henley gathered will trace the relationships among clothing as signifier, whoredom, and sexual monstrosity. Participants will be asked to deduce and compare key assumptions about desire, vision, gender and sexuality across the genres and languages in texts from Middleton and Dekker’s The Roaring Girl, Philip Stubbes’ The Anatomy of Abuses, Ambroise Pare’s Des Monstres et Prodiges in translation, Thomas Becon’s Sermon against Whoredom and Uncleanness and The Two Books of Homilies Appointed to be Read in Churches (1859). She will ask whether these passages merely reinforce dominant misogynist sexual ideology or if there is any queering of normative sexual ideology.

3. Whole Group Discussion (30 minutes). Having finished small-group discussions, groups of participants will report findings, questions, discoveries, ignorances, ideas. During this segment, presenters will select groups to report, limiting discussion on each set of texts as well as possible to ten minutes each.

4. Wrap-Up and Comparison (20 minutes). The final segment will either emerge organically from part 3 or facilitators will intentionally ask for comparative thinking: since we have a medley of texts and images on women
monsters, what do these reveal about attitudes to women, about women as transgressors of categories, about the monstrous as a category that controls boundaries?


“What I propose here by way of a first foray, as entrance into this book of monstrous content, is a sketch of a new modus legend: a method of reading cultures from the monsters they engender” (3).

“The Thesis I: The Monster’s Body Is a Cultural Body….The monster is born…as an embodiment of a certain cultural moment….The monstrous body is pure culture. A construct and a projection, the monster exists only to be read: the monstrum is etymologically ‘that which reveals,’ ‘that which warns,’ a glyph…” (4).

“The Thesis II: The Monster Always Escapes….We see the damage that the monster wreaks, the material remains (the footprints of the yeti across Tibetan snow, the bones of the giant stranded on a rocky cliff, but the monster turns immaterial and vanishes…(4)….And so the monster’s body is both corporeal and incorporeal: its threat is its propensity to shift….Discourse extracting a transcultural, trans-temporal phenomenon labeled ‘the vampire’ is of rather limited utility…” (5).

“The Thesis III: The Monster Is the Harbinger of Category Crisis….The monster always escapes because it refuses easy categorization….And so the monster is dangerous, a form suspended between forms that threatens to smash distinctions. Because of its ontological liminality, the monster notoriously appears at times of crisis as a kind of third term the problematizes the clash of extremes—as ‘that which questions binary thinking and introduces a crisis….A mixed category, the monsters resists any classification built on hierarchy or merely binary opposition, demanding instead a ‘system’ allowing polyphony, mixed response…and resistance to integration….” (6).

“The Thesis IV: The Monster Dwells at the Gates of Difference. The monster is difference made flesh, come to dwell among us…the monster is an incorporation of the Outside, the Beyond….for the most part monstrous difference tends to be cultural, political, racial, economic, sexual…” (7).

“The Thesis V: The Monster Polices the Borders of the Possible….The monster resists capture in the epistemological nets of the erudite, but it is something more than a Bakhtian ally of the popular. From its position at the limits of knowing, the monster stands as a warning against exploitation of its uncertain demesnes…” (12).

“The Thesis VI: Fear of the Monster Is Really a Kind of Desire….The monster is continually linked to forbidden practices, in order to normalize and to enforce. The monster also attracts….the linking of the monster with the forbidden makes the monster all the more appealing as temporary egress from restraint” (16-17).

Thesis VII: The Monster Stands at the Threshold…of Becoming….Monsters are our children….they bear self-knowledge, human knowledge….They ask us to reevaluate our cultural assumptions about race, gender, sexuality, our perception of difference, our tolerance towards its expression. They ask us why we have created them” (20).
TO THE LITTLE SPINNERS.

Yee pretty Huswives, wo'd ye know
The worke that I wo'd put ye too?
This, this it sho'd be, for to spin,
A Lawn for me, so fine and thin,
As it might serve me for my skin.
For cruel Love ha's me so whipt,
That of my skin, I all am stript;
And shall dispaire, that any art
Can ease the rawnesse, or the smart;
Unlesse you skin again each part.
Which mercy if you will but do,
I call all Maids to witnesse too
What here I promise, that no Broom
Shall now, or ever after come
To wrong a Spinner or her Loome.

OBERTS PALLACE.

AFTER the Feast (my Shapcot) see,
The Fairie Court I give to thee:
Where we'll present our Oberon, led
Halfe tipsie to the Fairie Bed,
Where Mab he finds; who there doth lie
Not without mickle majesty.
Which, done; and thence remov'd the light,
We'll wish both Them and Thee, good night.

Full as a Bee with Thyme, and Red,
As Cherry harvest, now high fed
For Lust and action; on he'll go,
To lye with Mab, though all say no.
Lust ha's no cares; He's sharpe as thorn;
And freftfull, carries Hay in's horne,
And lightning in his eyes; and sling
Among the Elves, (if mov'd) the stings

Of peltish wasps; well know his Guard,
Kings, though th'are hated, will be fear'd.
Wine lead[s] him on. Thus to a Grove
(Sometimes devoted unto Love)
Tinseld with Twilight, He, and They
Lead by the shine of Snails; a way
Beat with their num'rous feet, which by
Many a neat perplexity,
Many a turn, and man' a crosse-
Track they redeem a bank of moss
Spungie and swelling, and farre more
Soft then the finest Lemster Ore.
Mildly disparrking, like those fiers,
Which break from the Injewel tyres of
Of curious Brides; or like those mites
Of Candi'd dew in Moony nights.
Upon this Convex, all the flowers,
(Nature begets by th' Sun, and showers,)
Are to a idle digestion brought,
As if Love's Sampler here was wrought:
Or Cithera's Ceston, which
All with temptation doth bewitch.
Sweet Aires move here; and more divine
Made by the breath of great ey'd-kine,
Who as they lowe, empearl with milk
The four-leav'd grasse, or mosses, like silk.
The breath of Munkies met to mix
With Musk-flies, are th' Aromaticks.
Which cense this Arch; and here and there,
And farther off, and every where,
Throughout that Brave Mosaick yard
Those Picks or Diamonds in the Card:
With peeps of Harts, of Club and Spade,
Are here most neatly inter-laid.
Many a Counter, many a Die,
No. 444  
Half rotten, and without an eye,
Lies here about; and for to pave
The excellency of this Cave,
Squirrels and children's teeth late shed,
Are neatly here enchequered.
With brownest Toadstones, and the Gum
That shines upon the blewer Plum.
The nails fallen off by Whit-flaws: Art's
Wise hand enchasing here those warts,
Which we to others (from our selves)
Sell, and brought hither by the Elves.
The tempting Mole, stolen from the neck
Of the she Virgin, seems to deck
The holy Entrance; where within
The room is hung with the blew skin
Of shifted Snake: enfreeze'd throughout
With eyes of Peacocks Trains, & Trout-
flies curious wings; and these among
Those silver-pence, that cut the tongue
Of the red infant, neatly hung.
The glow-wormes eyes; the shining scales
Of silv'rie fish; wheat-strawes, the snailes
Soft Candle-light; the Kitling's eye;
Corrupted wood; serve here for shine.
No glaring light of bold-fact's Day,
Or other over-radiant Ray
Ransacks this room; but what weak beams
Can make reflected from these jems,
And multiply; Such is the light,
But ever doubtful Day, or night.
By this quaint Taper-light he winds
His Errors up; and now he finds
His Moon-tann'd Mab, as somewhat sick,
And (Love knows) tender as a chick.
Upon six plump Dandillions, high-

Hesperides

No. 444
Rear'd, lies her Elvish-majestie:
Whose woolly-bubbles seem'd to drowne
Hir Mab-ship in obedient Downe.
For either sheet, was spread the Caule
That doth the Infants face enthral,
When it is born: (by some ensty'd
The luckie Omen of the child)
And next to these two blankets ore-
Cast of the finest Gossamore.
And then a Rug of carded wooll,
Which, Spunge-like drinking in the dull-
Light of the Moon, seem'd to comply,
Cloud-like, the daintie Deitie.
Thus soft she lies: and over-head
A Spinners circle is bespread;
With Cob-web-curtains: from the roof
So neatly sunck, as that no proof
Of any tackling can declare
What gives it hanging in the Aire.
The Fringe about this, are those Threds
Broke at the Losse of Maiden-heads:
And all behung with these pure Pearls,
Dropt from the eyes of ravish't Girls
Or writhing Brides; when (panting) they
Give unto Love the straiter way.
For Musick now; He has the cries
Of fain'd-lost Virginities;
The which the Elves make to excite
A more unconquer'd appetite.
The Kings undrest; and now upon
The Gnats-watch-word the Elves are gone.
And now the bed, and Mab possesst
Of this great-little-kingly-Guest;
We'll nobly think, what's to be done,
He'll do no doubt; This flux is spun.
THE SATYR.

O that Pan were now in place—
Sure they are of heavenly race.

Here he ran into the wood again, and hid himself, whilst the sound of excellent soft music, that was concealed in the thicket, there came tripping up the lawn a brood of Fairies, attending on Mab their queen, who falling into an artificial ring, began to dance a round, while their mistress spake as followeth.

Mab. Hail and welcome, worthiest queen!
Joy had never perfect been,
To the nymphs that haunt this green,
Had they not this evening seen.
Now they print it on the ground
With their feet in figures round;
Marks that will be ever found.
To remember this glad sound.  

Sat. [Peeping out of the bush.]  
Trust her not, you bonnybell,
She will offer leavings still;
I do know her pranks right well.

Mab. Satyr, we must have a spell
For your tongue, it runs too fleet.
Not so nimblly as your feet,
When about the cream-bowls sweet.
You and all your elves do meet.
[Here he came hopping forth, and mixing himself with the Fairies, skipped in, out, and about these circle, while they made many offers to catch at him.

the Prince, if we may trust the writers of those times, was a very handsome youth.

Milton has numerous obligations to this little piece, as, indeed, he has to most of those which follow, in the present, and subsequent volume.

3 To remember this glad sound, i.e. time or reason. It is used by our old poets. What.

THE SATYR.

This is Mab, the mistress Fairy, that doth nightly rob the dairy, and can hurt or help the churning, as sheplease, without discerning.

1 Fai. Pug, you will anon take warning.

Sat. She that pinches country wenchers
If they rub not clean their benches,
And with sharper nails remembers
When they rake not up their embers.
But if so they chance to feast her,
In a shoe she drops a tester.

2 Fai. Shall we strip the skipping jester?

Sat. This is she that empties cradles,
Takes out children, puts in ladies;
Trains forth midwives in their chamber,
With a needle she holes to number;
And then leads them from her burrows.
Home through ponds and water-fallows.

1 Fai. Shall not all this mocking stir us?

Sat. She can start our Franklin's daughters,
In their sleep, with shrieks and laughter;
And on sweet St. Anna's night.

4 The it. Mab, &c.] This fairy mythology, which has been copied by Milton, and which has sufficient beauty to make it familiar to every reader of poetry, is quoted by Mr. Baud in his "Popular Antiquities," from a source book in his possession! This is also the case with many other passages of Jonson, which are given with all due mystery, at the hundredth hand, from some rare tractis to the author's collection.

5 Pug you will when take warning.] Mr. Maloone says in his Second Appendix, "There is, I believe, no instance of a triplet being used in Shakespeare's time." p. 57. To go no further; there are at least half a dozen instances in this little piece. But Mr. Maloone is greatly ignorant of Jonson. Ignorance, however, is but a wretched apology for calumnry.

6 And on sweet St. Anna's night.] The old copy reads Ann, which is evidently imperfect. The fact is alluded to is sometimes said to be performed upon St. Anna's night; and 'tis possible this might have been the original reading. What.
**THE SATYR.**

Feed them with a promised sight,
Some of husbands, some of lovers,
Which an empty dream discovers.

1 Sat. Satyr, vengeance near you hovers.

1 Fa. Nay, the devil shall have his due.

1 Sat. And in hope that you would come here

Yester-eve, the lady Summer*

She invited to a banquet—
But (in sooth) I can you thank yet,
That you could so well deceive her.
Of the pride which gan up-heave her! (*o*)

And, by this, would so have blown her:
As no wood-god should have known her.
[Ships into the wood.]

1 Fa. Mistress, this is only spite:
For you would not yesternight—
Kiss him in the cock-shut light. (*63*)

1 Sat. [returning.]
By Pan, and thou hast hit it right.

Mab. Faires, pinch him black and blue.
Now you have him, make him rue.
[They lay hold on him, and nip him.

* For she was expected there on Midsummer-day at night, he came not till the day following.

Here and everywhere in these volumes, the notes marked the letters of the alphabet are Johnson's.

* Kiss him in the cock-shut light.] That is, in the twilight.

That Shakespeare:

"Thomas the earl of Surrey, and himself,
Much about cock-shut time were like the siren."

_Esch. III. s. 5._

Here the speaker evidently means the evening, or shutting up of the day. There is a method of catching woodcock, in a kind of case, which is called a cock-shut; and as the time of taking this bird is in the twilight, cock-shut light may very properly be the evening. What I have considerably abridged Whalley's note, which yet was sufficient for the purpose of explanation, unless it may be thought not sufficient to add that the cock-shut is a large sort of snipper.

**SONG.**

This is she, this is she
In whose world of grace.

Every season, person, place,
That receive her happy be;
For wealth no less,

Than a kingdom's happiness.

Doth the private Larus bless;

between two long poles, and stretched across a glade, or riding, in a wood, where a man is placed to watch when the birds rise, or strike against it. "In the Treatise of Fishing," by Julianus Bernardus 1496, is the following direction to make a rod. "Take a theme and fast it with a cock-shut cord, &c.; but, says Steevens, from whom this is taken, I cannot interpret the word." The word is plain enough; it meant that sort of twine of which the cock-shut was made: but indeed, the commentators on Shakespeare have failed egregiously over this simple expression.

* O hold, [mistress] Mab! I see;* Mistress was inserted by Whalley. Something is evidently necessary, and this may serve; though I should have preferred some other word.

* Else, apply your eyes again.]* i.e. renew your raptures. It is well known that the faeries always danced in a circle: thus was formed the green sword rings, wherein the rose not blies.

* Quas Orientia LUNA.*

Bringing with her the prince, which is the greatest felicity of kingdoms.

* For households.

Fuseli, Henry. *Titania Awakening (Titania's Erwachen)*. 1785-1790
The human mortals want their winter cheer. No night is now with hymn or carol blessed. Therefore the moon, the governness of floods, Pale in her anger washed all the air, That rheumatic diseases do abound; And thorough this distemperature we see The seasons alter: hoary-headed frosts Fall in the fresh lap of the crimson rose, And on old Hebes* thin and icy crown An odorous chaplet of sweet summer buds Is, as in mock, set. The spring, the summer, The chiding autumn, angry winter change Their wonted liversies, and the mazed world By their increase now knows not which is which; And this same progeny of evils comes From our debate, from our dissension. We are their parents and original.*

*Worship* would include the hymns and chants of the Valoic (of the) and of the *Abacn*.
Stories about monstrous births take the premise of original sin—“Behold, I was shapen in iniquity”—to its logical conclusion: a monstrous birth is the shape of wickedness, not only the result of original sin but of more local and immediate forms as well. While a monstrous birth symbolized the triumph of sin (as one broadsheet put it, ‘A Monster oughly to beholde, conceived was in syn’), it was never completed ‘unmixed’ from God. The monster’s ‘wicked’ shape also reveals the divine presence, exemplifying the intimate ways in which ‘the prodigious hand of God’ works in human bodies.

While Protestants rejected the iconolatry of the Catholic monstrance—the vessel that held and displayed the host or Eucharistic body of Christ, during mass—they dedicated much attention to the divine presence in monstrous births. Both terms, monstrance and monster, derive from the Latin monstrare, ‘to show or reveal,’ and Protestant monsters thus shared with the Catholic host a representative schema of divine embodiment and revelation, albeit in punitive form. (15).

From Augustine, City of God

So, just as it was not impossible for God to set in being natures according to his will, so it is afterwards not impossible for him to change those natures which has set in being….Hence the enormous crops of marvels, which we call ‘monsters,’ ‘signs,’ portents’ or ‘prodigies’;….The name ‘monster,’ we are told, evidently comes from monstrare ‘to show’ because they show by signifying something; ‘sign’ (ostentum) comes from ostendere, ‘to point,’ ‘portent’ from portendere, ‘to pretend,” that is ‘to show beforehand (praestendere), and ‘prodigy from parrodiere ‘to foretell the future.’
CHAPTER SIX

Similarly one must examine carefully to see whether the male

For commonly and otherwise always woman have borne on the sean

there is a good deal of body hair on the region and around the sean

Genitalia which belonging to a man one must examine to see whether

other actions like those of males or females. And so for the

Body in places of extremity whereas they are bold or earthy and

me of woman similarly whether the whole disposition of the

speech is little or shrill, whether the ears are like those of

HP: Figures of two Hermaphrodites and children, being joined back to back like two

depends upon the blend of the surrounding air and of the foods which the body takes up, and especially upon the nourishment supplied by the water, since this is what we take most of, water being present as nourishment in everything, even in solid substances as well. Hence hard, cold water in some cases causes barrenness, in others the birth of females.

The following things are due to these same causes. III
Some offspring take after their parents and some do not; some after their father, some after their mother, as well in respect of the body as a whole as in respect of each of the parts, and they take after their parents more than after their earlier ancestors, and after their ancestors more than after any casual persons. Males take after their father more than their mother, females after their mother. Some take after none of their kindred, although they take after some human being at any rate; others do not take after a human being at all in their appearance, but have gone so far that they resemble a monstrosity, and, for the matter of that, anyone who does not take after his parents is really in a way a monstrosity, since in these cases Nature has in a way strayed from the generic type. The first beginning of this deviation is when a female is formed instead of a male, though (a) this indeed is a necessity required by Nature, since the race of creatures which are separated into male and female has got to be kept in being; and (b) since it is possible for the male sometimes not to gain the mastery either on account of youth or age or some other such cause, female produced in the normal course of nature (διότι δοσσύτως γενομένη). See Introd. § 13.

1 See Introd. §§ 28 ff., and Hippocrates, n. διδή μεθα' τον θητήριν. For another reference to σκότα in connexion with the "surrounding air," see 777 b 7.
3 Cf. 775 a 15: the female is a "deformity," though one
400
The following story is told in a courtroom setting:

**The Case of the Missing Diamond**

A wealthy businessman, Mr. Robinson, owned a valuable diamond that he kept in a safe at his office. On the morning of the theft, the safe was found open, and the diamond was missing. Mr. Robinson immediately notified the police, who launched an investigation.

DetectiveSmith, the head of the investigation, arrived at the scene and began interviewing everyone who had access to the safe. He asked Mr. Robinson about the diamond and its value.

**Mr. Robinson:** The diamond is worth $1 million. I keep it in the safe for safekeeping.

DetectiveSmith then questioned the security personnel who were responsible for checking the safe daily.

**Security Personnel:** We checked the safe every day, and the diamond was there. The last time we checked it, it was still there.

DetectiveSmith then turned his attention to Mr. Robinson's assistant, Ms. Johnson.

**Ms. Johnson:** I was the last one to access the safe. I double-checked it before leaving work, and the diamond was still there.

DetectiveSmith then asked the receptionist, Mr. Green, if he saw anything unusual.

**Mr. Green:** I didn't notice anything out of the ordinary. I was just doing my job.

DetectiveSmith then questioned Mr. Robinson's family and close friends, but no one had any information about the missing diamond.

**Mr. Robinson's Wife:** I never left the house with the diamond. I was at home all day and night.

DetectiveSmith then visited the local pawn shop and learned that the diamond had been sold.

**Pawn Shop Owner:** I sold the diamond to a man who arrived at 3:00 PM. He paid cash, and he didn't want to leave a receipt.

DetectiveSmith then went to the man's address and questioned him. The man, Mr. White, was unable to provide any details about the sale.

**Mr. White:** I bought the diamond because I needed the money. I didn't ask any questions or check the diamond's authenticity.

DetectiveSmith then searched Mr. White's home and found a diamond that matched the description of Mr. Robinson's. Mr. White was arrested and charged with theft.

**Mr. White:** I didn't know it was stolen. I bought it from a man who claimed it was his personal property.

DetectiveSmith presented the evidence to the court, and Mr. White was found guilty.

The case was closed, and Mr. Robinson's diamond was recovered.

---

The end.
INTRODUCTION
The Rainbow Child: A Novel

By "Purple"

* * *


Begin

The sun rose in two sleeves to one shape—

Mr. More than woman, and—Which is none can help—

If you were inside the world, more than man,

One cannot know to name the birth began,

To make the less of woman, it is a birth.

A creature, being, being and enough with

On woman the passion of man more he doth,

An axiom. A society woman.

When their child was the father.

So spake, and so work.

—or—

The more much more in their head than some have both.

The least much more in their head than some have both.

An axiom. No new notion putter to pole.

A society. Well their old Adam all.

The some provided.
THE ROARING GIRL

LAXTON May we safely take the upper hand of any coachèd velvet cap or taffetafancy jacket? For they keep a vile swaggering in coaches nowadays: the highways are stopped with them.

COACHMAN My life for yours, and baffle 'em too, sir. Why, they are the same jades, believe it, sir, that have drawn all your famous whores to Ware.

LAXTON Nay, then, they know their business; they need no more instructions.

COACHMAN They're so used to such journeys, sir, I never use whip to 'em; for if they catch but the scent of a wench once, they run like devils.

LAXTON Fine Cerberus! That rogue will have the start of a thousand ones, for whilst others trot afoot he'll ride prancing to hell upon a coach horse.—Stay, 'tis now about the hour of her appointment, but yet I see her not. [The clock strikes three.] Harm, what's this? One, two, three; three by the clock at Savoy. This is the hour, and Gray's Inn Fields the place, she swore she'd meet me. Hal Yonder's two Inn's o' Court men with one wench, but that's not she: they walk toward Islington out of my way. I see none yet dressed like her. I must look for a shag ruff, a frieze jerkin, a short sword, and a safeguard, or I get none. Why, Moll, prithee make haste, or the coachman will curse us anon.

Enter Moll like a man.

MOLL [aside] Oh, here's my gentleman. If they would keep their days as well as their mercers as their hours with their harlots, no bankrupt would give sevenscore pound for a sergeant's place. For, would you know a catchpole rightly derived, the corruption of a citizen is the generation of a sergeant.

---

12. May... hand: i.e., can we safely overtake finely dressed rich people riding in coaches?
13. taffetafancy: taffeta, a silk fabric with raised velvet patterns.
14. baffle: humiliate them.
15. Savoy: a hospital on the north bank of the Thames.
17. Cerberus: in Greek mythology, the three-headed dog who guards the gates of Hades; the coachman, Laxton may be implying, is a kind of gatekeeper between whores and their clients; the start of: a head start on (i.e., along the road to hell).
18. Moll: mistress Mary—
19. Moll: to teach thy base thoughts manners. Thou'rt one of those that thinks each woman thy fond flexible whore.

---

How's his eye hawks for venery! [To Laxton] Come, are you ready, sir?

LAXTON Ready for what, sir?

MOLL Do you ask that now, sir? Why was this meeting pointed?

MOLL I thought you mistook me, sir.

LAXTON You seem to be some young barrister.

MOLL Then I must wake you, sir: Where stands the coach?

LAXTON Who's this? Moll? Honest Moll?

MOLL So young and purblind? You're an old wanton in your eyes, I see that.

LAXTON Thou'rt admirably suited for the Three Pigeons at Brentford. I'll swear I knew thee not.

MOLL I'll swear you did not; but you shall know me now.

[She starts to remove her cloak.]

LAXTON No, not here. We shall be spied, faith. The coach is better; come.

[He starts to go.]

MOLL Stay! She puts off her cloak and draws [her sword].

LAXTON What, wilt thou untrust a point, Moll?

MOLL Yes, here's the point that I untrust. 'T has but one tag; 'twill serve enough to tie up a rogue's tongue.

LAXTON How?

MOLL [showing money] There's the gold.

With which you hired your hackney; here's her pace.

She racks hard, and perhaps your bones will feel it.

Ten angels of mine own I've put to thine; Win 'em and wear 'em!

LAXTON Hold, Moll! Mistress Mary—

MOLL Draw, or I'll serve an execution upon thee.

Shall lay thee up till doomsday.

LAXTON Draw upon a woman? Why, what dost mean, Moll?

MOLL To teach thy base thoughts manners. Thou'rt one of those that thinks each woman thy fond flexible whore.
Epilogue

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.

By which it appears that you to see, your coronation day, and that you see your party—
You know it, my lord, you know it, too.
And crossing this span: your hands to obey her to you.
With which heed your day more, to Her will dear more, you,
She'll on this side give greater remembrance.

The laughing child received some few days before,
Cannot fill your exception.
Both force and passion, if with soul have done
Of negligence of the action do commit,
Yet for such faith else-what's, the matter set
In striving to please all please none at all,
Should action secure we, with the grievous shall.

And thus,
For any being, or else what
At first of these, is enough of world or will,
Or might and, where's every distant distance,
Foul as those therefore from—of expression,
For all these laws public, and if the world
In the world's eye, none wishing so high; others look.
Should be the subject of a poor, seeing
And wonder this a career of fortune,
Some for the passion will fill the scene.
The pole, say, 'Is it so thin, or what, so mean?
Is this our company some future to react
At the good pleasure, or suffering, such a story
So monstrous, and so ugly, and all other sense
And from the earth, if on the earth, we are so high.

The workman still as spelt was found, did mean it
Some which were spots some, the great pillar
Some look the high, or the high, multiplied their color.
Others shed less on the chair, which grow.
The bair! some said the flow to high were resist.
Great ruffles and minor ruffles

The Anatomie

a virgin (for any that will marry her) and given over to God, I never heard the like.

I am perswaded, neither the Libertines, the Epicures nor yet the vile Atheists ever exceed this people in pride, nor the wickedness of them might ever counterpease, with the wickedness of these people. God be mercifull unto them.

Philus, you hear not the tenth part, for no pen is able to well describe it, as the eye is to discern it. The Women there the great ruffles, neckerches, of holland, laune, came, rich, and such cloth, as the greatest third shall not be so big as the least hair that is, then least they should fall down, they are lined and lached in the backes likewise, I mean.

Sarce; after that they are with great diligence, fringed, paffed and rubbed very nicely, and, so applied to their gody nechs, and withlout, underpadd with suppotables (as I told you before) the newe arches of pride; beyond all this, they have a further fetch nothing inferior to the rest, as namely they as farre degrees of minor ruffles, placed gradatim, step by step one beneath another, and all under.

Whatsoever ruffle, the skates then of ther great are long and aire every way papped and crosted ful curiously, God be it. Then, half of all, they are either cloged to gold, fillicet, as silk lace of lately price, wyzerg all

The great curiosity of ruffles and neckerches.

Women wearing Dublette.

The great with needle work, speckled and spangled here & there with the same, the marke, the nares and many other antiquities strange to behold. Some are incoast with open work down to the midst of the ruffs and further, some with purled lace so close and other gewgawes so termed, as the ruff is the least part of it self. Sometimes, they are pinned by to their secret, sometimes they are suffered to hang over their shoulders, like windmill ruffles fluttering in the winde, and thus every one pleaseth her self with her found desigges, for thus cuiusque crepitus est bene olet, as the proverb hath: every one thinketh his own wapes best, though they lead to distraction of body and soul, which I wish them to take heed of.

Spar. As in a Camelion, are said to be all colours, false white, so I think, in these people are all things els, false Virtue and chaste an oblious. Proteus that Sparke could never charge him self into so many formes &Channels as these women do, like as they have made an obligation with hel and are at agreement with the devil, els they would never outrage thus, without either fear of God or respect to their weak brethren, whom her in they offend.

Philus. These women also there have dublettes & Jerkins as men have here, buttoned up to the

The women wearing Dublette.

Philip Stubbes  The Anatomy of Abuses
A curse for Apparel.

The Anatomic.

A curse to them that wear, extra-ordinary apparel to their sex.

of Abuses.

The great excess in gowns.

A baste, and made with wings, tosets and pinnons on the shoulder points, as mankind apparel is, for all the world, though this be a kind of attire appropriate only to man, yet they blithely not to wear it, and if they could as well change their sex, so put on the kinds of man, as they can wear apparel assigned only to man, I think they would as bely become men indeed as now they degenerate from godly sober women, in wearing this wanton kinds of attire, proper only to man.

It is written in the 22 of Deuteronomy, that what man is ever weareth women's apparel is, according, and what woman weareth men's apparel is accursed also. Now, whether they be within the hands and limits of that curse, let them so to it themselves. Our Apparel has given us as a sign distinguished to discern between sex and sex, so they be one to wear the Apparel of another sex, is to participate with the same, and to abate the beauty of his own kind.

Therefore these women may not improperly be called Hermaphrodite, that is, Mixtures of both kinds, half women, half men.

Spud: I never read nor heard of any people except the Chinese with Cymres caps, or powdered with the exorcisms of Medea that famous and renowned sorceress, that ever women wear such kinds of attire as is not only

The dinner of Gowns.

Phe. There Gowns be no lesse famous also, for some are of silk, some of velvet, some of brocade, some of muslin, some of scarlet, and some of fine cloth, of ten, twenty, or forty shillings a yard. But if the whole gowns be not made of velvet, then the same shall be laced with lace, two or three fingers broad, all over the gowns, or els the moste partes.

Ox if not so, (as lace is not thin enough sometimes,) then it must be garded with great gardes of velvet, four or six fingers broad at the back, and edged with costly lace, and as gowns, these gowns be of divers and sundry colors so are they of divers fashionings, changing with the season, for be of the new fashion, some of old, some of this fashion, and some of that, some with sleeves hanging down to their hands, raking on the ground, and call over their shoulders, like Cowl-tapes.

Some have gowns much shorter, cut by the arm and powdered with silk ribbons, very gallantly, tied with true-laces knots, (for so they call them.)

Some have Capes reaching down to the midst of their backs, faced with Velvet or else with some fine wrought silk Embattier;
Monsters are things that appear outside the course of Nature (and are usually signs of some forthcoming misfortune), such as a child who is born with one arm, another who will have two heads, and additional members over and above the ordinary.

Marvels are things which happen that are completely against Nature as when a woman will give birth to a serpent, or to a dog, or some other thing that is totally against Nature, as we shall show hereafter through several examples of said monsters and marvels, which examples I have gathered along with the illustrations from several authors, such as the *Histoires prodigieuses* of Pierre Boistau, and from Claude Tissierland, from Saint Paul, Saint Augustine, Estras the Prophet, and from certain ancient philosophers, to wit from Hippocrates, Galen, Empedocles, Aristotle, Pliny, Lycosthenes, and others who will be quoted as deemed appropriate.

Maimed persons include the blind, the one-eyed, the hump-backed, those who limp or [those] having six digits on the hand or on the feet, or else having less than five, or having them fused together; or [having] arms too short, or the nose too sunken, as do the very flat-nosed; or those who have thick, inverted lips or a closure of the genitals in girls, because of the hymen; or because of a more than natural amount of flesh, or because they are hermaphrodites; or those having spots or warts or wens, or any other thing that is against Nature.

ON THE CAUSES OF MONSTERS

Here are several things that cause monsters.
The first is the glory of God.
The second, his wrath.
The third, too great a quantity of seed.
The fourth, too little a quantity.
CHAPTER TWO

The fifth, the imagination.
The sixth, the narrowness or smallness of the womb.
The seventh, the indecent posture of the mother, as when, being pregnant, she has sat too long with her legs crossed, or pressed against her womb.
The eighth, through a fall, or blows struck against the womb of the mother, being with child.
The ninth, through hereditary or accidental illnesses.
The tenth, through rotten or corrupt seed.
The eleventh, through mixture or mingling of seed.
The twelfth, through the artifice of wicked spital beggars.
The thirteenth, through Demons and Devils.

(There are other causes that I leave aside for the present, because among all human reasons, one cannot give any that are sufficient or probable, such as why persons are made with only one eye in the middle of the forehead or the navel, or a horn on the head, or the liver upside down. Others are born having griffin’s feet, like birds, and certain monsters which are engendered in the sea; in short countless others which it would take too long to describe. [1573]).

AN EXAMPLE OF THE GLORY OF GOD

Saint John (Chapter 9) writes about a man who was born blind, who having recovered his sight, through the grace of Jesus Christ, the latter was interrogated by His disciples about whether his own sin or that of his parents was the cause of his having been brought forth blind from the very day of his birth. And Jesus Christ answered them [saying] that neither he nor his father nor his mother had sinned, but that it was in order that the works of God might be magnified in him.

AN EXAMPLE OF THE WRATH OF GOD

Here are other causes which astonish us doubly because they do not proceed from the above-mentioned causes but from a fusing together of strange species, which render the creature not only monstrous but also to be marvelled at, that is to say, which is completely abhorrent and against Nature; as, why are some born with the form of a dog and the head of a fowl, another having four horns on the head, while another has the four feet of an ox and lacerated thighs, another having the head of a parrot and two plumes on the head and four talons, [and] others with other forms and configurations that you will be able to observe through several and diverse illustrations hereafter depicted according to their conformation.

It is certain that most often these monstrous and marvelous creatures proceed from the judgment of God, who permits fathers and mothers to produce such abominations from the disorder that they make in copulation, like brutish beasts, in which their appetite guides them, without respecting the time, or other laws ordained by God and Nature: as it is written in Esdras the Prophet (Ch. 5, Book 4), that women sullied by menstrual blood will conceive monsters.

Similarly, Moses forbids such coupling in Leviticus (Chapter 16). Also, the ancients observed through long experiences that the woman who will have conceived during her period will engender those inclined to leprosy, scurvy, gout, scrofula, and more, or subject to a thousand different diseases: the more because a child conceived during the menstrual flow takes its nourishment and growth—being in its mother’s womb—from blood that is contaminated, dirty, and corrupt, which having established its infection in the course of time, manifests itself and causes its malignancy to appear; some will have scurvy, others gout, others leprosy, others will have smallpox or measles, and endless other diseases. The conclusion is that it is a filthy and brutish thing to have dealings with a woman while she is purging herself.