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Amber, the Heliades, and the Poetics of Trauma in Marvell's "The Nymph Complaining"

SHANNON KELLEY

We know that in Renaissance literature trees connote strength, perpetuity, the family, or the crown. But we know far less about the literary significance of amber, the sun-colored fossil resin valued as a gemstone and found in the Baltic Sea. In conventional stories of tree metamorphoses, viscous resin signals a tree's vulnerability, particularly as seen in tales of trees that weep or bleed. Vergil, Dante Alighieri, Torquato Tasso, Ludovico Ariosto, and Edmund Spenser all invent trees whose resinous tears or wounds express psychological pain.¹ Shakespeare also compares human pain to that of the weeping tree: Othello's tears fall "as fast as the Arabian trees / Their medicinable gum"; in *The Tragical History of Hamlet Prince of Denmark* old men weep, "purging thick amber and plum-tree / gum"; and Titus calls his ravished daughter Lavinia "a tender sapling ... made of tears."² Recent criticism has thoroughly explored the intimacy between humans and trees that speak, weep, or bleed, but the tree whose tears solidify into amber produces a significantly different model of selfhood for a female consumed by grief.³ The women associated with amber production in the western tradition exhibit the seasonal pattern of grieving belonging to trauma, a particular form of injury whose defining characteristics are recurrence and presentness. Traumatic events are not experienced once, nor does their memory decompose over time. Literary allusions to amber—a superior, imperishable form of plant matter that allegedly combined medicinal and restorative power from the sun with the virtues of the tree—rely on its paleobotanical qualities to naturalize the course of trauma and its

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effects on humankind.⁴ Renaissance poets who specifically refer to the Heliades' amber tears encourage us to accept trauma's symptoms by signaling the potential transformation of traumatic experience into female agency.

This essay recovers the cultural significance of amber in early modernity and underscores its Ovidian roots in the tale of the Heliades to supplement current studies of wounded trees and to introduce a new, untragic model of a female tree's grief.⁵ Central to my argument that these female tree creatures are not defined by victimhood is the sheer weight of importance of their resinous tears, which differ in kind, but not in degree, from those of all other trees. We might call the Heliades' grief perversely productive, for amber's economic value "should not be understated: it has been recognized as a luxury item in archeological contexts as old as the Paleolithic" and, according to some historians, desire for amber motivated Roman imperial expansion north.⁶ Pliny tells of a "diminutive human effigy made of amber" that costs more than a human slave.⁷ In medieval Europe, amber was universally admired as sacred material suitable for paternosters in rosaries.⁸ Given amber's impact as a trade good in European economic history, its tale of origin is even more significant—the Heliades are weeping trees that, ironically, create a resin whose value exceeds that of healthy, nonweeping trees. Despite the pain that they endure, these women's legacies are far-reaching and venerated. Furthermore, in the case of amber, plants do not simply occupy center stage; trees preserve the memory of a particular traumatic event in the form of a luxury organic good. Subsequently, and as if by accident, amber preserves forest flora and fauna, including bacteria, mold, lichen, moss, fungi, ferns, cycads, conifer cones, nearly a hundred species of flowers, and "the richest repository of fossil insects of any age."⁹ Two of these fossilized insects inspire Martial's epigrams, which were translated and circulated in the Renaissance.¹⁰ Amber defies taxonomy, suspends death, and pertains to at least four fields of human knowledge: the earth sciences, botany, cultural studies, and economic history. By examining the amber tears motif in Ovid's *Metamorphosis* and Andrew Marvell's "The Nymph Complaining for the Death of Her Fawn," I hope to begin a study of trauma in the western tradition that understands its symptoms as both generative and part of nature's course.¹¹ Such a view of trauma, I argue, frees its victims from being pathologized for circumstances beyond their control.

I. SCORCHED EARTH: THE ORIGINS OF AMBER

In classical and premodern Europe, ancient trade routes brought organic treasures—such as amber, fur, narwhale ivory, and walrus tusks—from northern regions to the Mediterranean, travelling through central Europe on the Vistula or Danube.¹² Baltic amber is one of the oldest of all trade goods, and it has been found in Egyptian pyramids, the ruins of ancient Troy, and monastic burial grounds.¹³ Amber deposits in the Americas were equally rich: the Taíno people gave Columbus amber carvings during his second voyage in 1496, amber was traded by the Mayan northward to the Aztecs, and papal emissary Fray Alonso Ponce and his companions observed rosaries and other items made from “minerales de ámbar amarillo y trasparente” during their 1586 visit to Chiapas, Mexico.¹⁴ In Europe, the Teutonic Knights established the first monopoly over all amber collection and transport starting in the late thirteenth century.¹⁵ They centered their operation on the shores of the Sambian Peninsula in present-day Latvia, Lithuania, Kaliningrad, and Poland, where amber washes in from the sea like driftwood.¹⁶ The oldest amber artifacts are Baltic amber beads recovered from Cresswell Crag, England, where an Ice Age museum exists today.¹⁷ These beads date from 11,000 to 9,000 BCE.¹⁸ In short, this fossil resin is unique; the vast conifer forests that produced Baltic amber lived and died around forty million years ago, during a period when England was part of mainland Europe. Amber consequently deserves a theoretical frame of reference that differs from poetic and mythic instances of wounded trees and trapped, marginalized victims condemned to obscurity.¹⁹ As Dana Luciano explains, the “depth of geological time” moderns associate with amber “imperils any narcissistic attachment to the superiority, or even the self-evidence, of given human structures of meaning.”²⁰ A timeframe that is cognizant of a primordial past “radically displaces” an evolutionary hierarchy that is centered on the human.²¹

Although classical and early modern authors did not reckon the age of the earth in the same way as contemporary, post-Darwinian geologists, they did associate amber production with a major climate disruption that, in some accounts, destroyed all the earth’s inhabitants: the myth of Phaethon. According to one of the longest episodes in *Metamorphosis*, the Heliades (Phaethusa, Lampetie, and Aigle) begin as three daughters of the sun who live with their mother, Clymene, in Hyperborea, Apollo’s northern garden (pp. 79–90). The Heliades’ tale of intense grief and meta-

morphosis into poplar trees traditionally has been overshadowed by the story of their brother, Phaethon, whose demand to drive Apollo's chariot leads to his death and causes an epic heat wave on earth. Ovid's sources for book 2 are uncertain, other than Euripides' *Phaethon*, which differs in at least one significant way.²² In Euripides' version, Phaethon must confirm his parentage because his stepfather, Merops, plans to marry him to one of Helios's daughters, a demigoddess and his half sister.²³ According to G. Karl Galinsky, Ovid eliminates Euripides' pragmatic motive to prevent sibling incest and focuses instead on the symbolic risk of overidentification with the other (here, the father, whose job Phaethon presumes he can perform), a mistake that the Heliades repeat when Phaethon dies.²⁴ Unlike Phaethon, however, the Heliades are not shot down by Jove's thunderbolt, nor does their love for a family member injure nature or explicitly involve guiding the sun in a journey off its course to, "with un-controwled error, scour the skie" (p. 85). Rather than diminish creation as Phaethon does through the reckless assumption of authority, the Heliades, by transforming into poplar trees, enhance the green world as an expression of fraternal love (p. 89).

To Galinsky, Ovid rewrites the tale in ways that encourage readers to sympathize with Phaethon's youthful inexperience and his sudden, cruel death.²⁵ As a consequence of Ovid's decisions, early moderns associated Phaethon with other falling stars, such as Lucifer, Icarus, or, in the Machiavellian application, any political upstart or headstrong prince whose personal shortcomings destroy the state.²⁶ Andreas Alciatus's Phaethon motto is highly representative of early modern belief:

Thus many kings (rex), whom youthful (iuvenilis) ambition (ambition) drives on, are carried to the stars (sidus) on the wheels of Fortune (Fortuna). After great disasters (clades) to human race and to themselves, they finally pay the penalty (poena) for all their crimes (scelus).²⁷

As Alciatus notes, the state and the human race suffer deeply for princely hubris and misgovernment, as these particular sovereigns traverse rank in seeking more than they deserve. But Alciatus glosses over exactly how misrule affects the natural world, an issue that Ovid's tale amplifies. Out of the four hundred lines that Ovid devotes to this episode, he spends only three and a half lines describing the end of civilization:

Grass, gray-headed turns:
 And Corne, by that which did produce it, burns.
 But this was nothing. Cities with their Towres,
 Realmes with their People, funerall fire devoures.

(p. 85)

By devoting so little space to civilization's destruction, Ovid diminishes the "death, misery, or pathos" of humans during Phaethon's time.²⁸ Galinsky defines tragedy as that which pertains to human affairs and, thus, refers to Ovid's practice as an "un-tragic presentation" of myth.²⁹ But once we decenter Phaethon's human victims, tragedy clearly prevails for Ovid's Earth, whose articulation of blameless liability is given considerable sympathy:

But, whilst I strive to utter this, I choke.
 View my sing'd hair, mine eyes halfe-out with smoke!
 The sparkling cinders on my visage throwne!
 Is this my recompence? the favour showne
 For all my service? for the fruit I have borne?
 That thus I am with Plough and harrowes torne?
 Wrought-out through-out the yeare? that man and beast
 Sustayne with food? and you with incense feast?

(p. 87)

Earth's desperate lament highlights two central points: she has sustained Jove's creation, which exists because she produces food, and she has no reason to be punished. Furthermore, her identity is on the verge of collapsing. "*Chaos*," who threatens to appear, signifies the loss of distinction among elements, and is often evoked as the worst possible scenario of existence (p. 88). In what can only be termed a geographic complaint, Ovid underscores Earth's speech by naming twenty-four mountains "no longer cloath'd with snowe" and twenty-eight rivers that "heat consumes" (pp. 85–6). In addition, he portrays specific aetiological details that pertain to Africa: Libya becomes a desert, the Nile hides its source, and the skin of Ethiopians grows dark as a consequence of Phaethon's actions, which wound Earth (p. 86). Ovid's decision to particularize these consequences rather than name each lost city, nation, and monument resituates the myth's devastation within climate change, perhaps in deference to one of the oldest discussions of global catastrophe, Plato's *Timaeus* (360 BCE).³⁰ According to Plato, Phaethon, who "burnt up things

on the earth and was himself destroyed by a thunderbolt," signifies epic conflagration, or a "mythical version of the truth that there is at long intervals a variation in the course of the heavenly bodies and a consequent widespread destruction by fire of things on the earth."³¹

In Ovid, then, the Heliades enter the scene of civilization on the brink of collapse. Ovid deemphasizes the tragedy to mankind (with the exception of Phaethon, whose story becomes more pitiable) and enriches his discussion of Earth's injuries. At this apocalyptic moment, the Heliades enter, lament, and

shead

From drowned eyes vaine offerings to the dead:
Who with remorselesse hands their bosomes teare;
and wayling, call on him that cannot heare.

(p. 89)

After four months, their feet become rooted in the ground, bark covers their bodies, and "stretcht-out armes in branches rise" (p. 89). Clymene rushes to help her daughters and accidentally injures them when she tears their bark. Each cries out, "O pittie, Mother! (still the wounded cry'd) / Nor teare us in our Trees! O! now adieu!" (p. 89). The sisters become black poplar trees, and, even though they can no longer speak, they still weep. According to the legend, once a year when the Dog Star rises, their tears fall into the Eridanus (the River Po), congeal over time, and become amber.³²

While the story of the Heliades is open to a number of interpretations, it is commonly viewed as a cautionary tale of a crippled or emotionally wooden mourner whose grief exceeds a customary timeframe. This is the view supported by Judith de Luce, who describes metamorphosis in Ovid as a metaphor for the "profound psychological changes which attend traumatic pathological grief," the symptoms of which include alienation from society and self, withdrawal, and preoccupation with the deceased.³³ Such grief traps its victims in the past and, at the furthest extreme, deprives them of their humanity. The wooden griever is cut off from the world, deprived of human contact, and unseen except in the body of the tree. By the logic of this interpretation, the grieving tree has no purpose unless it shares its story with the epic hero who encounters it, which typically causes further pain. Joseph Campana describes how in Spenser's *The Faerie Queene*, the suffering tree, Fradubio, elicits compassion from the Redcrosse



Figure 1. “Heliades in Arbores.” Johannes Sprengh, *Metamorphoses Ovidii*, 1563. Courtesy of the Watkinson Library, Trinity College, Hartford, Connecticut.

Knight, who closes Fradubio’s wounds and plants his bleeding bough into the ground as “violated organic matter returns to a nurturing earth.”³⁴ This, though, is the episode’s only restorative gesture: the possibility that Fradubio’s limb grows into yet another tree. Fradubio, as Campana explains, comes to signify how we recognize (or fail to recognize) the pain of others, including the experience of suffering matter.³⁵

However, the Heliade tree creatures are not victims in the same manner as the bleeding male tree for a number of reasons: their bark is not cut or wounded to obtain amber and the mechanism behind their metamorphosis differs. In Ovid, nineteen tales of metamorphosis arise from grief. Of these nineteen men and women, six are changed into birds, four into pools or fountains, three into trees, two into thin air, two into rocks, one into a flower, and one into a dog.³⁶ Of these persons, fourteen are female: some are rape victims, some mourn unrequited love (Echo, Canens, Clytie), some suffer when their children die (Niobe, Hecuba), and others violate a law, as in the case of Myrrha, who seduces her father. Unlike the men, however, more than half of these women undergo a transformation from grief without divine intervention; that is, the gods neither punish them nor seek to memorialize their sorrow. If the gods do not intervene, what causes these

transformations? Can the Heliades be victims if they will their own change, or if they wish to remain emotionally bound to their brother? Fradubio, for example, was turned into a tree by the evil sorceress Duessa, and Ariel was imprisoned in a tree by Sycorax. It is unusual that the sisters transform into trees on their own, especially since the process generates additional metamorphoses. Not only does human flesh grow into a tree, but also viscous resin maintains its composition in the river—where we expect it to behave as a liquid and dissolve—and then hardens into gemstones. Plant matter once characterized by a very short life takes on cosmic dimensions and considerable economic value. Amber's production violates a number of natural laws, or seemingly obvious tenets that govern the behavior of matter, particularly (in this case) rules associated with matter's decomposition. To Laurie Shannon, to stray from the "prescriptive order otherwise known as natural" and create immortal material from a plant is queer, as are all "phenomena that unsettle cultural fictions of natural law [and] yield dilemmas of perspective, normality, and scale."³⁷ Because a number of elements stop their particular courses, veer astray, and err (or wander) on behalf of the Heliades' grief, their story becomes essential to accepting new configurations of female agency and modes of grief.

Even particularly careful readers of tree stories gloss over amber's distinctiveness. First, in a discussion of the Heliades from 2011, Tzachi Zamir's "Talking Trees" neglects to consider the afterlife of amber. Zamir speaks of the "dysfunctionality" of the Heliades' grief in Ovid's description: "[T]he daughters' pain can no longer be adequately externalized ... To be in grief is to be reembodied in a non-communicative structure."³⁸ "The Heliades," Zamir concludes, "lose their voice altogether."³⁹ But the Heliades are not isolated, and, although they lose their human voices, they communicate in a way that suits the contingent perspective of the tree creatures they have become. They transform together as a group of sisters who recognize and welcome one another, they share mutual grief, and they see one another every day as a poplar grove. Their status as sister trees who mourn a dead brother puts them in league with other noteworthy heroines, such as Antigone, for "[w]hen women ... remain in relation to their natal families, especially their brothers, their endogamous position may allow them to exercise immense political power," as Maureen Quilligan notes.⁴⁰ In the Renaissance, the Heliades were known for the fact that they were sisters devoted to a tragic brother. For example, Thomas Heywood's *Tunaikeion: Or, Nine Bookes of Various His-*

tory concerninge Women classifies the Heliades under “Sisters that haue bene kind to their Brothers,” alongside the Hyades, who transform into stars from grief when their brother dies, and Antigone.⁴¹ In Euripides’ version of the myth, Phaethon avoids an arranged marriage to a woman who may be his half sister, but he cannot prevent his other half sisters, the Heliades, from maintaining an endogamous bond with him that elevates and strengthens their status.

Secondly, Zamir fails to see that tree resin externalizes the Heliades’ grief and continues to do so even when it is reborn as amber upon being drowned in the river. Roman women, in fact, valued amber so much that they wore it on their wedding day.⁴² This is far from isolation or powerlessness. On the contrary, the Heliades’ grief travels, participates in nuptial celebrations, and promises rebirth. As Morgan Holmes observes, the Heliades’ “devotional tears are both produced by and voyage back to women” in a “circulation of beauty and pleasure within a purely female economy of love and sorrow.”⁴³ Given amber’s many positive connotations, it should come as no surprise that it was thought to enhance beauty.⁴⁴ Women desired it so much that Ovid returns to amber when he discusses Pygmalion, who gives his statue *Heliadum lacrimae* in book 10 with the hope of bringing her to life (p. 461). Despite her frustration with the tale, de Luce even admits that the Heliades’ metamorphosis is “satisfying to the reader.”⁴⁵

Have the Heliades, then, lost their ability to communicate? It seems unlikely, as amber, which they produce, publicizes their importance and power wherever it circulates. Furthermore, for many literary theorists, language is not the only way or the best way to communicate. As Sarah Beckwith has shown in her discussion of language, if Hamlet’s grief is “constitutively beyond show ... he will be spared both the difficulty of giving voice to that grief and the response of others to his expressions.”⁴⁶ As humans, we “cannot stop being expressive,” but as poplar trees, the Heliades are spared language’s inadequacies, a crucial point among trauma victims, for whom telling might be a labor, not a victory.⁴⁷ Moreover, even without language we still know what amber tears repeatedly express: grief. In our urge to normalize and valorize a healing process that produces stable, happy subjects, we pathologize this reaction. Roxanne M. Gentilcore, for example, distinguishes between the Heliades’ grief, which she classifies as unhealthy, and healthy grief in Ovid, where four out of five grievers who retell their sorrow complete mourning and escape physical transformation.⁴⁸ To be healthy is to “communicate suc-

cessfully" in clinical dialogue with "[s]ympathetic listeners."⁴⁹ But a metamorphosis, particularly one without a divine agent, deems a return to the state of the pre-grief-stricken human (a rational, articulate, social being who exists in linear time) as a reduction. The scandal behind the griever's metamorphosis is that he or she rejects the humanist endeavor and refuses to elevate the human as the only way to be. This is the scandal we have come to associate with trauma. Judith Lewis Herman's *Trauma and Recovery* articulates this impasse:

Long after the danger is past, traumatized people relive the event as though it were continually recurring in the present. They cannot resume the normal course of their lives, for the trauma repeatedly interrupts. It is as if time stops at the moment of the trauma ... Trauma arrests the course of normal development by its repetitive intrusion into the survivor's life.⁵⁰

As she explains trauma's symptoms, Herman accounts for the profound shifts in temporality and ontology in Ovid's myth that I have argued are reinforced by the paleobotanical qualities of amber.

Although the Heliades experience the traumatic effects of the cataclysmic heat wave and Phaethon's death, and although their annual production of amber suggests that they re-experience such events, I have argued that the Heliades are not victims for three reasons: they transform without a divine agent; they grieve with one another near Phaethon rather than in isolation (which is what they want to do); and—most importantly—they create amber, an extraordinary relic of their grief. To pity the Heliades is to privilege the human. Ovid's tale begs us to honor these particular tree creatures as untragic survivors: wooden yet viscous, contentedly nonhuman yet retaining human fragments, mute yet expressive, chaste yet fecund, and worthy enough to bend the course of nature. Their mother's grief, however, finds no reprieve. Roman mothers whose sons perished on the battlefield had the right to engage in ritual lamentation and to mourn with abandon, which is Clymene's fate.⁵¹ It is the sisters whose grief becomes legendary as a consequence of producing a luxury organic stone. With the weight of classical authority behind them, then, Renaissance poets who invent grieving trees that specifically weep amber resin have two concerns in mind: the memory of a traumatic event or injury that does not decompose over time, and the repetition—

hence undying quality—of this event. That nature kept part of the dead tree alive in fossil resin was clearly demonstrable through amber’s “intense and lingering smell” when burnt, its magnetic properties, and its ability to retain warmth when held in the palm of the hand.⁵² When presented either with Ovid’s tale of amber’s etiology or with the literal object, poets had a visceral argument from nature in support of trauma’s power to resurrect the past.

II. AMBER TEARS IN “THE NYMPH COMPLAINING”

Marvell’s “The Nymph Complaining for the Death of Her Fawn” begins with an unequivocal act of mankind’s tyranny: troopers have shot a fawn, presumably for sport, “and it will die” (line 2). The men were “riding by,” and they continue in their forward trajectory, leaving the native deer to die a slow death in its own forest (line 1). Marvell builds on his opening claim that “beasts must be with justice slain” as the poem progresses by stressing the fawn’s right to exist in its woodland domain, its youth, its innocence, its value for the nymph, and its excellence or sovereignty in its creaturely capacities (line 16).⁵³ Its death is experienced as a traumatic injury to the poem’s speaker, a nymph who cannot conform to tenets of Christian forgiveness or de Luce’s healthy mourning pattern. Although the nymph wishes the men no harm, she will not pray that they be forgiven, nor will she allow any of her tears to signify grief for the troopers’ inevitable payment to “Heaven’s King” for their crime (line 13); she frees them from revenge in her mind because they will be accountable to God. She instead transforms her grief into poetry and ultimately joins the fawn as she merges their tears (lines 101–4). In “The Nymph Complaining,” Marvell not only uses the Heliades myth to validate the nymph’s reaction to loss, but he also makes the important decision to allow a hunted animal to produce amber and transform into a tree-creature, a fact often overshadowed by the critical tendency to focus on the fatalistic aesthetic statement in the final stanza’s self-destructive statue. If, as some early moderns claimed, each hart weeps as it dies, this deer is different.⁵⁴ Because the fawn’s tears become amber, Marvell not only agrees with the controversial assertion that animals experience emotions, but he also implies that their grief, too, can be traumatic.

While Marvell’s employment of the Heliades myth delivers the usual tropes—a pair of sister figures whose transformation into trees allows them to re-experience grief in a form consistent with trauma—his use of the myth to account for an animal’s pain is

striking. To achieve this result across species, the poem levels several anthropocentric distinctions between humans and beasts to prove that these two Heliades, the nymph and her fawn, share likenesses. The nymph praises the fawn's many virtues: it is more loving and constant than "false and cruel men" and it excels in terms of feminine grace and beauty, as its feet are whiter than the hand of "any lady's of the land" (lines 54 and 62). "Ungentle men" and "counterfeit" Sylvio immediately receive unflattering species comparisons with the fawn (lines 3 and 26). As Barbara L. Estrin argues, the fawn is "superior in *genus* to mankind" as a prelapsarian beast and "superior (in loving) to the *gender* of men."⁵⁵ We would expect the nymph's deep, traumatic reaction to such an exceptional creature's death. Because Marvell does not explicitly refer to Phaethon or to the catastrophic effects of his journey in the sun chariot, he actually deepens his praise of the nonhuman by separating the creation of amber from either a proverbial warning against human hubris or a form of honoring a brother. In Marvell's poem, the nymph recalls Phaethon when she sees the amber tears ("brotherless Heliades" [line 99]), but neither she nor the fawn has a brother. For the transformation into amber-producing tree creatures to occur, it is sufficient that these cross-species friends lose one another. They are defined by loss of self rather than Other in a departure from Ovid that further decenters the human, particularly since a nymph, any of a class of "semi-divine spirits, imagined as taking the form of a maiden," has a distinct nonhuman status as resident guardian of rivers and forests.⁵⁶

Just as the poem eliminates Phaethon and diminishes the importance of men, it establishes the trusting, egalitarian relationship between the fawn and the nymph to justify the lament's gravitas across kind that some critics identify as the poem's central weakness. Ironically, it is Sylvio whose wordplay encourages the two creatures to become companions: "Said he, 'Look how your huntsman here / Hath taught a fawn to hunt his *dear*'" (lines 31–2, emphasis added). To Sylvio, his lover (the nymph) is a captive animal, or deer; he owns both, and as a "huntsman" he stands aggressively above and apart from each. However, Marvell's threesome reverses the gendered arrangement of the standard erotic triangle, in which two men establish homosocial bonds and activate desire for one another by competing for a woman or trafficking one between them. In this case, Sylvio introduces the nymph and the fawn and then disappears. When he departs, the fawn's precise relationship with the nymph evolves from its

initial status as a gift. Marvell borrows from the discourses of motherhood, siblinghood, friendship, and Petrarchan courtship to describe the relationship. The nymph and fawn's cross-species similitude in affect, appearance, and day-to-day activities—such as running, playing hide-and-seek, rolling in lilies, etc.—explains why the fawn's death shatters the nymph's identity (lines 65–8 and 77–80). They nurture, comfort, and adore one another in what Matthew C. Augustine identifies as an “economy of pleasure that is divorced radically from the imperatives of patriarchy and the strictures of genital (hetero/homo) sexuality.”⁵⁷ From the perspective of the myth, which requires that the Heliades are sisters, this economy of pleasure also symbolically transgresses the sibling incest taboo at the root of civilization—a transgression Quilligan links to female agency—for the nymph and fawn's endogamous bond halts the flow of traffic between men and “all[ies] women and their power.”⁵⁸

Marvell also encourages us to see that the relationship is freely entered and consensual: the nymph records the fawn's many acts of self-sovereignty from the past and twice suggests that the fawn might change its life in the future (lines 43, 48–9, 77–80, and 85). Given this liberty, one cannot be the other's captive property or pet, nor can they belong to Sylvio. For example, the fawn invites the nymph “to its game,” suggesting that it initiates play and also decides when to stop, much like Montaigne's relationship with his cat (line 43).⁵⁹ While in the garden, lilies camouflage the fawn so deeply that the nymph cannot see it unless the fawn stands, suggesting that it playfully, perhaps consciously, frustrates the nymph's attempt to find it (lines 77–80). In another reversal of power, the animal decides when to be seen, while it freely observes the nymph. And it is the fawn that “boldy trip[s]” to the nymph to print its red-stained mouth on her lip, which reinforces its autonomy and tenderness (line 85). For her part, the nymph acknowledges that her companion is free to roam the forest and that it may very well grow into a mature hind or hart with a new directive. It “waxèd tame,” which implies it was once wild and could be so again, and “Had it lived long,” it “might have done so / As Sylvio did,” meaning that it might have sought new company and traveled elsewhere (lines 34, 47, and 48–9). To Shannon, early modern texts “disperse and dehumanize lawfulness, giving kind-ness a performative power that refers to the way things have of going about their business in their ordinary courses.”⁶⁰ Noncaptive deer have unique virtues that the poem firmly honors as it leads toward the Heliades allusion. For example, Edward

Topsell's *The Historie of the Fovre-footed Beastes* lists the "Epithets expressing the qualities" of the hart or hind as "nimble, or agile, winged, or swift-paced, ful of yeares, quick-footed, horned, wandering, fearefull, flying, fugitiue, light, wood-hunter, wilde, and liuely"—qualities that characterize both nymph and fawn in "The Nymph Complaining."⁶¹

Although Topsell believes that a deer only wept when it needed to expel a serpent's poison, Michael Drayton generalizes that "[t]he Hart weepeth at his dying: his teares are held to be precious in medicine."⁶² In some traditions, that the fawn in Marvell's poem weeps as it dies is central to its creaturely disposition and would be seen as following the poem's pattern of guaranteeing nonhuman sovereignties. Still, this does not explain why the deer's tears become tree resin:

The tears do come
Sad, slowly dropping like a gum.
So weeps the wounded balsam: so
The holy frankincense doth flow.
The brotherless Heliades
Melt in such amber tears as these.

(lines 95–100)

The nymph begins these lines—the tree tableau—by comparing the weeping deer with the balsam and frankincense trees, each of which carried unique religious and medical significance in the Renaissance. Several of Marvell's contemporaries represented Christ as a wounded balsam tree. In Richard Crashaw's "The Hymn of St. Thomas," Christ's "Brest weeps Balm for wounded Man;" and in George Herbert's "The Sacrifice," Christ's blood drops, "temper'd with a sinners tears, / A Balsome are for both the Hemispheres."⁶³ In his *Herball or Generall Historie of Plantes*, John Gerard notes that a tree found "in America" secretes from its wounded bark "a white Balsame like vnto teares or drops, of a most sweet sauour, and singular effects" that "the Indians do vse against head-ache."⁶⁴ The frankincense tree grew in "Arabia," where, as Gerard writes, "Arabians wound this tree with a knife, that the liquour may flow out more abundantly" and be collected for its value to clear eyesight, fill up hollow ulcers, close raw wounds, and stay corruption of the blood.⁶⁵ The poem's allusion to balsam resin from a wounded tree associated with Christ and the crucifixion not only reminds us that the fawn bleeds from a fatal wound but also implies that it will resurrect. The analogies

De A. Theuet. Liure IIII. 119

facree & saincte, laquelle iette ceste liqueur, qui puis apres s'endurcist, que nous nommons Encens, & a en soy certains petits grains comme greue ou sablon, qu'on appelle Manne. Plusieurs isles & contrees en portent, cõtre l'opinion de Munster, qui dit qu'il n'y a que la seule Arabie: à quoy on ne doit non plus adiouter de foy, qu'à ce qu'il amene au mesme propos, qu'il n'y a que trois cens familles, qui ayent puillance de pere en fils, de le recueillir, le debiter, & en faire trafic: chose mal entendue à luy, veu que ces arbres sont aussi communs aux maisons qui ont possessions & heritages, comme sont les Oregers en Prouence. Je ne nie pas que celuy d'Arabie, qui croist à *Peeber* & à *Fatach*, villes du Royaume d'Aden, n'ayt de toute anciennete, comme encores auiourdhuy, la vogue pour son excellence: où vsoient autrefois de grande superstition ceux qui le recueilloient, ieusns & s'abstenans d'aller aux femmes, tout ainsi que font ceux qui vont la nuit de sainct Iehan cueillir la graine de la Fougierie: n'alloians mesmement aux obseques des morts, de peur d'estre fouillez durant ce temps, combien qu'il ne s'obserue pour le present. Il y en a de deux sortes, l'vn qui se recuil-

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le l'Esté, & durant que le Soleil est au signe du Chien, que nous disons les iours Caniculaires, & est vn peu blanchastre, transparent, & fort pur: l'autre, durant le Printemps, & est rougeastre, & n'approche en rien à la bonté & valeur, ny au poids ou vertu du premier: qui me fait penser, que le temps des chaleurs est le plus propre pour le ramasser, à cause qu'il est meur, & cuit dans l'escorce de son arbre. Il est fort prisé entre les

Figure 2. "Frankincense Harvest." André Thevet, *La Cosmographie universelles*, 1575. General Collection, Beinecke Rare Book Manuscript Library, Yale University.

also suggest that the fawn's pain—like that of Christ—is ultimately generative, as resin from both balsam and frankincense trees was believed to have active healing properties. If we combine the salutary potential of the tree resin with the power of a stag's tears, the fawn's dying tears become hyperefficacious, since stag tears were known to form the rare "*lapis bezoar*," or antidote stone, which cured melancholy, fever, poison, and a host of other illnesses.⁶⁶ It is particularly ironic that the sign of a stag's grief at its death would cure the melancholy of the human who consumes its tears.

While the Heliades reference underscores the dying fawn's resistance and declares that its mode of death is traumatic, it is also true that early moderns placed medical value on the poplar tree's resin. In his 1679 forest husbandry manual, *Sylva*, John Evelyn records that the "juice of *Poplar* leaves, drop'd into the ears, asswages the pain; and the buds contus'd, and mix'd with *Hony*, is a good *Collyrium* for the eyes: as the *Unguent* to refrigerate and cause sleep."⁶⁷ To the English, poplar resin cured the human eye. Evelyn's discourse on poplar resin occurs just a page after he mentions Phaethon, his "sad Sister's *Metamorphosis*, and the *Amber* of their precious tears."⁶⁸ As moderns, we can only attempt to recreate the complex network among trees, Heliades, and humans, for on any given day someone who needed to soothe an eye might mix poplar buds "contus'd" with honey, drop it into their eyes, and proceed to shed amber-colored tears, trading places with the tree whose sap they just withdrew. Absent is the modern dichotomy between subject and object, human and nonhuman, or human and plant. In "The Nymph Complaining," the nymph and fawn cocreate an elixir of tears in sympathy with the wounded sacral trees (lines 101–4). They then give the vial to Diana, the goddess of female chastity and the hunt (line 105). According to Valerie Traub, Diana's "bodily integrity signified a prelapsarian natural world, hidden divine mysteries, and the inviolable sanctity of the state," with a tinge of anxiety "about woman's ability to elude masculine control."⁶⁹ The nymph and the fawn begin as victims of male violence, but Marvell's many classical and medical referents prove that this is not where they end.

If we maintain focus on the unique signification of amber tears, the tree haunts the second tableau, where tears play a crucial role yet again when the nymph dictates the details of her gravestone, an alabaster funeral statue of herself that weeps without cessation. As the nymph predicts, "Th'engraver sure his art may spare," for "my tears, still dropping, wear / My breast, themselves engraving there" (lines 114 and 117–8). Most readers assume that

the nymph's self-destructive statue weeps corrosive marble tears that impress or print upon the stone. For example, Estrin argues that the nymph "turn[s] what seems to be the source of her misery (the tears reflecting what is lost) into the arsenal of her defense (the tears obliterating what is left)."⁷⁰ Although this could be true, "engrave" is also an arborist's term. As Vin Nardizzi and Miriam Jacobson observe, "'carve' and 'engrave' ... function as synonyms for 'grafting'" in Renaissance guidebooks for gardening.⁷¹ This is richly suggestive, for reading "engraving" as a synonym for "grafting" shifts the image from a self-destructive stone to trees and resignifies the nymph's "tears" as agents of reproduction—either seeds or branches that can be planted—that represent the hope that a new sapling will spring from warm fossil resin. A second, cryptic allusion to the tree comes when Marvell echoes his earlier description of the fawn's tears as "dropping like a gum" when the nymph declares that her tears, "still dropping," wear the statue's breast (lines 96 and 117). The mixture of the tears and the proximity of the alabaster fawn statue, which we know has wept amber, to the feet of the nymph's statue signal the Heliades (line 119). The description of the statue shares syntactic patterns and imagery with the woodland scene and creates the strong possibility that the nymph's final tears are also golden sap, which aligns her experience of grief with trauma's symptoms. If the longest section of the poem emphasizes the fawn and the nymph's symmetrical existence regardless of difference in kind, why should their tears differ in composition? Ostensibly, "The Nymph Complaining" ends with a meager, self-destructive statue, but the poem offers another possibility: the nymph's and the fawn's statues are a grove of two stone Heliades, preserved—fossilized—with drops of amber resin and spiritually grafted to one another through their tears.

This reading makes more sense when we consider how amber functions as a preservative in Marvell's "The Last Instructions to a Painter," when Archibald Douglas dies a heroic death aboard a burning ship:

Like a glad lover, the fierce flames he meets,
 And tries his first embraces in their sheets.
 His shape exact, which the bright flames enfold,
 Like the sun's statue stands of burnished gold.
 Round the transparent fire about him glows,
 As the clear amber on the bee does close,
 And, as on angels' heads their glories shine,
 His burning locks adorn his face divine.⁷²

In this famous passage, three unlikely images collide—Nero's colossal bronze "sun's statue," the diminutive amber bee, and a celestial being—to illustrate Douglas's graphic death on the "fatal bark."⁷³ Douglas's ship—a burning set of wooden planks affixed with tree resin—leaks amber from its wounds. As the ship-tree dies, it traps Douglas, who through an extraordinary act of self-will stays on the dying ship-tree, which is reminiscent of Phaethon's chariot, and becomes an immortal insect inclusion. The flames protect Douglas's body as amber protects the bee, whose value skyrockets upon death, upending the hierarchy that positions insects beneath larger creatures. But it is another poem, the anonymous elegy and proroyalist defense of sovereignty, "Albion's Niobe" (1649), where we see a nearly identical conceit.⁷⁴ A Niobe speaker describes how "deepe-furrowing teares have riveted my face" but argues that the tears will "Resolve to Amber at [Charles I's] Funerall."⁷⁵ Much like Marvell's nymph, the poet uses an arboreal metaphor in the final lines, when tears of mourning rivet the face of a stone statue. Unlike in "The Nymph Complaining," however, in "Albion's Niobe" the tears explicitly resolve to amber. Amber tears preserve the regicide—an assault on the commonwealth—and assert the fossilized life of the dead King or tree of state. If, as Rachel King asserts, amber was considered a "trusted cure-all and sanitizer of foul miasmas" brought on by plague and illness, then it follows that the commonwealth's mournful regret, expressed as amber tears, would become the salutary cure of its injury by motivating the state to restore the crown.⁷⁶

In the west, economic history shows us that people depended on Baltic amber as northern gold, an imperishable trade good whose tale of origin and paleobotanical qualities expressed the ontological and temporal displacements we associate with trauma. Rather than find that violence against women underpins the flow of capital, this essay has argued that poets who refer to the Heliades' amber tears validate or naturalize the symptoms of trauma that were once seen as unnatural, pathological, or wrong. Because amber resists decay and is sacred, the trees that produce it can never be simply trees or even Heliades. Marvell does not call these female trees "brotherless" to force us to look up the name of the brother, as William Empson jokes in *Seven Types of Ambiguity*, but rather to suggest that the life-changing grief that began with Phaethon's death defines them, however unhealthy this may seem.⁷⁷ The nymph's grief changes her; she is now a fawnless nymph, and this is what Marvell understands and conveys through the immediacy and desperation of her many needs: to

find an adequate classical referent, to locate a vial for the fawn's tears and a shrine for the vial, to call for her own transformation into a statue that she self-engraves with tears that plainly defy taxonomy, and, finally, to write the poem and retreat into silence. To conclude, I want to return briefly to Lavinia, whose father can interpret "all her martyred signs."⁷⁸ What if Titus had told her, "Peace, tender sapling, thou art made of [amber] tears, / And tears will quickly melt thy life away?"⁷⁹ What if Lavinia were allowed to survive her rape and to appropriate the very material used in her assault—the tree? To melt in tears is a common literary trope that evokes a grief-stricken subject who dissolves and evaporates into thin air. This response renders the self silent and invisible. But when the "brotherless Heliades / Melt in such amber tears as these," Marvell posits that the fawn externalizes its grief in a form that refuses to melt over millions of years, in an act of creation that was seen as a positive, redeeming force. Lavinia could have lived, despite her assault and its burden of repetitive intrusion. Amber tears would have been a visible manifestation of a life that bears witness to the injury we know as trauma.

NOTES

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¹ Vergil, *The Aeneid*, trans. Robert Fitzgerald (New York: Vintage Classics, 1990), pp. 65–7; Dante Alighieri, *The Inferno*, trans. John Ciardi (New York: Mentor Books, 1982), pp. 118–24; Torquato Tasso, *Jerusalem Delivered*, trans. Ralph Nash (Detroit: Wayne State Univ. Press, 1987), pp. 289–91; Ludovico Ariosto, *Orlando Furioso, Part One*, trans. Barbara Reynolds (London: Penguin Books, 1975), pp. 226–35; and Edmund Spenser, *The Faerie Queen* (London: Penguin Books, 1987), pp. 62–6.

² Shakespeare, *The Tragedy of Othello the Moor of Venice*, in *William Shakespeare: The Complete Works*, ed. Stephen Orgel and A. R. Braunmuller, New Pelican Text (New York: Penguin Books, 2002), pp. 1401–44, V.ii.350–1; *The Tragical History of Hamlet Prince of Denmark*, in *The Complete Works*, pp. 1347–91, II.ii.198–9; and *Titus Andronicus*, in *The Complete Works*, pp. 1219–50, IV.i.50.

³ Recent studies include Joseph Campana, *The Pain of Reformation: Spenser, Vulnerability, and the Ethics of Masculinity* (New York: Fordham Univ. Press, 2012); Vin Nardizzi, *Wooden Os: Shakespeare's Theatres and England's Trees* (Toronto: Univ. of Toronto Press, 2013); Tzachi Zamir, "Talking Trees," *NLH* 42, 3 (Summer 2011): 439–53; and Zamir, "Wooden Subjects," *NLH* 39, 2 (Spring 2008): 277–300. For a discussion of Tancredi and the wounded tree episode in Tasso, see Margaret W. Ferguson, *Trials of Desire: Renaissance Defenses of Poetry* (New Haven: Yale Univ. Press, 1983), pp. 126–36.

⁴ Pliny mentions the medical benefits of amber (*Natural History: Books 36–37*, trans. D. E. Eichholz, vol. 10 of *Natural History*, 10 vols., Loeb Classical Library [Cambridge MA: Harvard Univ. Press, 1962], pp. 197 and 203). For the medical benefits of amber in the Renaissance, see Rachel King, "Whale's Sperm, Maiden's Tears, and Lynx's Urine: Baltic Amber and the Fascination for It in Early Modern Italy," *Ikonotheka* 22 (2009): 170–1.

⁵ For a natural history of amber, see King, "The Shining Example of 'Prussian Gold': Amber and Cross-Cultural Connections between Italy and the Baltic in the Early Modern Period," in *Material of Sculpture: Between Techniques and Semantics*, ed. Aleksandra Lipińska (Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2009), pp. 457–70.

⁶ Alexander P. Wolfe et al., "A New Proposal concerning the Botanical Origin of Baltic Amber," *Proceedings of the Royal Society B* 276, 1672 (7 October 2009): 3403–12, 3403; Arnolds Spekke, *The Ancient Amber Routes and the Geographical Discovery of the Eastern Baltic* (Stockholm: M. Goppers, 1957), pp. 47–59.

⁷ Pliny, p. 201.

⁸ For an exploration of amber rosaries, see King, "'The Beads with Which We Pray Are Made from It': Devotional Ambers in Early Modern Italy," in *Religion and the Senses in Early Modern Europe*, ed. Wietse de Boer and Christine Göttler (Leiden: Brill, 2013), pp. 153–75.

⁹ Wolfe et al., p. 3403.

¹⁰ T. K. Whipple, *Martial and the English Epigram from Sir Thomas Wyatt to Ben Jonson* (New York: Phaeton Press, 1970).

¹¹ George Sandys, trans., *Ovid's Metamorphosis: Englished, Mythologized, and Represented in Figures* (1632), ed. Karl K. Hulley and Stanley T. Vandersall (Lincoln: Univ. of Nebraska Press, 1970). Subsequent references to *Ovid's Metamorphosis* are from this edition and will appear parenthetically by page number in the text and notes. Andrew Marvell, "The Nymph Complaining for the Death of Her Fawn" (1681), in *The Poems of Andrew Marvell*, ed. Nigel Smith, rev. edn. (Harlow UK: Pearson Longman, 2007), pp. 69–71. Subsequent references to "The Nymph Complaining for the Death of Her Fawn" are from this edition and will appear parenthetically by line number in the text and notes.

¹² Peter Davidson, *The Idea of North* (London: Reaktion Books, 2005), pp. 50–4.

¹³ Davidson, p. 52. For monastic burial grounds, see Roberta Gilchrist and Barney Sloane, *Requiem: The Medieval Monastic Cemetery in Britain* (London: Museum of London Archaeological Services, 2005), p. 93.

¹⁴ See Jean H. Langenheim's *Plant Resins: Chemistry, Evolution, Ecology and Ethnobotany* (Portland OR: Timber Press, 2003) for information on the Mayans (p. 280) and Columbus and the Taíno (p. 282); and Alonso de San Juan and Antonio de Ciudad Real, *Relación breve y verdadera de las muchas cosas que sucedieron al Padre Fray Alonso Ponce en las provincias de la Nueva España*, 2 vols. (Madrid: Imprenta de la Viuda de Calero, 1875), 1:478.

¹⁵ Marjorie Trusted, *Catalogue of European Ambers in the Victoria and Albert Museum* (London: Victoria and Albert Museum, 1985), pp. 10–1; and David A. Grimaldi, *Amber: Window to the Past* (New York: Harry N. Abrams/American Museum of Natural History, 1996), pp. 160–4.

¹⁶ Langenheim, p. 263.

¹⁷ Grimaldi, p. 145.

¹⁸ *Ibid.* For an introduction to Baltic amber, see Langenheim, pp. 260–78. As Langenheim explains, “Baltic tribes established trade routes in the Bronze Age (about 3200–1200 B. C.) over which amber was traded for metals” (p. 262).

¹⁹ The most frequently cited literary examples of wounded male trees who speak or cry in pain are Polydorus in Vergil’s *Aeneid* (pp. 65–7, book 3, lines 1–101); Duke Astolfo in Ariosto’s *Orlando Furioso* (pp. 226–35, canto 6, stanzas 23–56); Fradubio in Spenser’s *The Faerie Queene* (pp. 62–6, book 1, canto 2, stanzas 29–45); and The Wood of the Suicides in Dante’s, *Inferno* (pp. 118–24, canto 13). Other characters who are trapped in trees include Ariel in Shakespeare’s *The Tempest* (in *Complete Works*, pp. 736–61, I.ii.269–96); and Fraelissa in Spenser’s *The Faerie Queene* (pp. 62–6, book 1, canto 2, stanzas 29–45). Ovid provides several examples of female-tree metamorphoses, including the tales of Daphne and Myrrha (pp. 38–41 and 462–7).

²⁰ Dana Luciano, “Geological Fantasies, Haunting Anachronies: Eros, Time, and History in Harriet Prescott Spofford’s “The Amber Gods,”” *ESQ* 55, 3–4 (2009): 269–303, 276.

²¹ Luciano, p. 275.

²² James Diggie, *Euripides’ Phaethon* (Cambridge: Cambridge Univ. Press, 1970), p. 8. For a complete account of all extant and fragmented classical references to the sisters of Phaethon, see P. M. C. Forbes Irving, *Metamorphosis in Greek Myths* (Oxford: Clarendon Press, 1990), pp. 269–71.

²³ G. Karl Galinsky, *Ovid’s Metamorphoses: An Introduction to the Basic Aspects* (Berkeley: Univ. of California Press, 1975), p. 49.

²⁴ *Ibid.*

²⁵ Galinsky, pp. 49–51.

²⁶ Rüdiger Campe, “Questions of Emblematic Evidence: Phaeton’s Disaster, with Reference to Pierre Legendre’s Theory of Emblems,” in *New Directions in Emblem Studies*, ed. Amy Wygant, vol. 4 of *Glasgow Emblem Studies*, gen. ed. Alison Adams (Glasgow: Univ. of Glasgow Press, 1999), pp. 1–24.

²⁷ Andreas Alciatus, *The Latin Emblems and Indexes and Lists*, ed. Peter M. Daly and Virginia W. Callahan, vol. 1 of *Andreas Alciatus*, 2 vols., *Index Emblematicus* (1985; rpt. Toronto: Univ. of Toronto Press, 1988), emblem 56.

²⁸ Galinsky, p. 132.

²⁹ *Ibid.*

³⁰ Plato, *Timaeus and Critias*, trans. Desmond Lee (New York: Penguin Books, 1977).

³¹ Plato, p. 35.

³² *Allegoriae Poeticae* (1520), a popular medieval text attributed to “Albricus philosophus,” glosses the seasonal aspect of the Heliades’ grief as follows: “Helios indeed is interpreted as the Sun. The sisters are the trees, which therefore without doubt are one and the same with the virtue of plants and flowers, which are born amidst the raging heat and moisture. These trees, which then sweat out amber (while the Sun reaches Cancer and Leo, scorching the mature fruits in the hottest months of June and July) in the full strength of summer, with their bark split open, send forth their liquid sap into the river Eridanus, to be hardened into amber by the waters” (qtd. in Anthony Colantuono, “Tears of Amber: Titian’s *Andrians*, the River Po, and the Iconology of Difference,” in *Phaethon’s Children*, ed. Dennis Looney

and Deanna Shemek [Tempe: Arizona Center for Medieval and Renaissance Studies, 2005], pp. 225–52, 242). Pliny dismisses this theory involving popular trees and the river Po as utter nonsense (one of the many "falsehoods of the Greeks") since Romans traded for amber in the north and knew it to be "formed of a liquid seeping from the interior of a species of pine" on unknown German islands in the Northern Ocean (Pliny, pp. 187 and 195).

³³ Judith de Luce, "Metamorphosis as Mourning: Pathological Grief in Ovid's *Metamorphoses*" *Helios* 9, 1 (Spring 1982): 77–90, 77.

³⁴ Campana, p. 60.

³⁵ Campana, p. 48.

³⁶ Cygnus, Tereus, Scylla, the Meleagrides, Daedalion, and Alcyone become birds (pp. 80–90, 283, 353–7, 368–9, 505–7, and 515–7); Cyane, Hyrie, Byblis, and Egeria become fountains or pools of water (pp. 237–8, 316, 418–9, and 680–1); the Heliades, Cyparissus, and Myrrha become trees (pp. 89, 456–7, and 462–7); Clytie becomes a flower (pp. 178–9); Echo and Canens become thin air (pp. 136–8 and 631–2); Aglauros and Niobe become stone (pp. 100–2 and 269–74); and Hecuba becomes a dog (pp. 584–9).

³⁷ Laurie Shannon, "Lear's Queer Cosmos," in *Shakespeare*, ed. Madhavi Menon (Durham NC: Duke Univ. Press, 2011), pp. 171–8, 173, and 177.

³⁸ Zamir, "Talking Trees," pp. 448–9.

³⁹ Zamir, "Talking Trees," p. 449.

⁴⁰ Maureen Quilligan, *Incest and Agency in Elizabeth's England* (Philadelphia: Univ. of Pennsylvania Press, 2005), p. 24.

⁴¹ Thomas Heywood, *Tunaikeion: Or, Nine Bookes of Various History concerninge Women; Inscribed by The Names of The Nine Muses* (London: Adam Islip, 1624), p. 325; EEBO Wing (2d edn.) H1784.

⁴² Ovid, *Metamorphoses*, trans. Charles Martin (New York and London: W. W. Norton, 2005), p. 65:

Their tears continue flowing, and sun-hardened,
fall from the tree; borne onward by the Po,
they will one day adorn the brides of Rome.

(lines 491–3)

⁴³ Morgan Holmes, "A Garden of Her Own: Marvell's Nymph and the Order of Nature," in *Ovid and the Renaissance Body*, ed. Goran V. Stanivukovic (Toronto: Univ. of Toronto Press, 2001), pp. 77–93, 87.

⁴⁴ Pliny offers equivocal praise of amber's popularity, including its ability to enhance beauty, although he admits it is "as yet fancied only by women" who even aspire for amber-colored hair (pp. 187, 201–3). See also Ronald Lightbrown's *Mediaeval European Jewellery* (London: Victoria and Albert Museum, 1992) for sumptuary laws regarding amber (pp. 84–7) and for paternoster beads, including those made of amber, worn as religious jewelry (pp. 342–8).

⁴⁵ de Luce, p. 83.

⁴⁶ Sarah Beckwith, *Shakespeare and the Grammar of Forgiveness* (Ithaca: Cornell Univ. Press, 2011), pp. 18–9.

⁴⁷ Beckwith, p. 19.

⁴⁸ Roxanne M. Gentilcore, "The Transformation of Grief in Ovid's *Metamorphoses*," *Syllecta Classica* 21 (2010): 93–118.

⁴⁹ Gentilcore, p. 108.

⁵⁰ Judith Lewis Herman, *Trauma and Recovery* (New York: Basic Books, 1992), p. 37.

⁵¹ Gentilcore, p. 94.

⁵² King, "The Beads with Which We Pray," p. 167.

⁵³ For a historicized defense of a deer's right to live in its domain, see Shannon, chapter 1 of *The Accommodated Animal* (Chicago: Univ. of Chicago Press, 2013), pp. 29–81, esp. 80–1.

⁵⁴ Michael Drayton, *Poly-Olbion. Or a Chorographical Description of Tracts, Riuiers, Mountaines, Forests, and Other Parts of This Renowned Isle of Great Britaine, with Intermixture of the Most Remarquable Stories, Antiquities, Wonders, Rarities, Pleasures, and Commodities of the Same: Digested in a Poem* (London: Humphrey Lownes, 1613), p. 217; EEBO STC (2d edn.) 7227.

⁵⁵ Barbara L. Estrin, "The Nymph and the Revenge of Silence," in *On the Celebrated and Neglected Poems of Andrew Marvell*, ed. Claude J. Summers and Ted-Larry Peabworth (Columbia: Univ. of Missouri Press, 1992), pp. 101–20, 110.

⁵⁶ OED, 3d edn., s.v. "nymph," *n.1*, 1a.

⁵⁷ Matthew C. Augustine, "Lillies Without, Roses Within': Marvell's Poetics of Indeterminacy and 'The Nymph Complaining,'" *Criticism* 50, 2 (Spring 2008): 255–78, 257.

⁵⁸ Quilligan, p. 28.

⁵⁹ Michel Montaigne, *The Complete Works of Montaigne*, trans. Donald M. Frame (Stanford: Stanford Univ. Press, 1967), pp. 330–1.

⁶⁰ Shannon, *The Accommodated Animal*, p. 102.

⁶¹ Edward Topsell, *The Historie of the Fovre-footed Beastes* (London: Wilian Iaggard, 1607), p. 128.

⁶² Topsell, pp. 127 and 132; and Drayton, p. 217. Carol Falvo Heffernan discusses the stag's tears in *The Melancholy Muse: Chaucer, Shakespeare, and Early Medicine* (Pittsburgh PA: Duquesne Univ. Press, 1995), pp. 105–7.

⁶³ Richard Crashaw, "The Hymn of St. Thomas, in Adoration of the Blessed Sacrament," in *Steps to the Temple, the Delights of the Muses, and Carmen Deo Nostro*, 2d edn. (London: T. N., 1670), N3r–N4r, N3v; EEBO Wing (2d edn.) C6839; and George Herbert, "The Sacrifice," in *The Temple. Sacred Poems and Private Ejaculations*, 2d edn. (Cambridge: T. Buck and R. Daniel, 1633), pp. 19–26, 19; EBBO STC (2d edn.) 13185.

⁶⁴ John Gerard, *The Herball or Generall Historie of Plantes* (London: Adam Islip, Ioice Norton, and Richard Whitakers, 1633), pp. 1528–9.

⁶⁵ Gerard, p. 1436.

⁶⁶ Winfried Schleiner, "Jacques and the Melancholy Stag," *ELN* 17,3 (March 1980): 175–9, 176–7.

⁶⁷ John Evelyn, *Sylva, or a Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions ... Terra, a Philosophical Essay of Earth, Being a Lecture in Course. To Which Is Annexed Pomona: Or, an Appendix concerning Fruit-Trees in Relation to CIDER; the Making, and Several Ways of Ordering It ... Also Kalendarium Hortense; or, the Gard'ners Almanac; Directing What He Is to Do Monthly throughout the Year*, 3d edn. (London: John Martyn, 1679), p. 81; EEBO Wing (2d edn.) E3518.

⁶⁸ Evelyn, p. 80.

⁶⁹ Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (Cambridge: Cambridge Univ. Press, 2002), p. 232.

⁷⁰ Estrin, p. 117.

⁷¹ Nardizzi and Miriam Jacobson, "The Secrets of Grafting in Wroth's *Urania*," in *Ecofeminist Approaches to Early Modernity*, ed. Jennifer Munroe and Rebecca Laroche (New York: Palgrave Macmillan, 2011), pp. 175–94, 179.

⁷² Marvell, "The Last Instructions to a Painter" (1667), in *The Poems of Andrew Marvell*, pp. 369–96, 388, lines 677–84.

⁷³ Marvell, "The Last Instructions to a Painter," p. 388, line 669.

⁷⁴ "Albion's Niobe: Presenting Her Tributary Teares to the Eyes of an Abused Sovereignty," in *The Princely Pelican. Royall Resolves Presented in Sundry Choice Observations, Extracted from His Majesties Divine Meditations* (London, 1649), pp. 33–7; EEBO Wing (2d edn.) P3491.

⁷⁵ "Albion's Niobe," p. 37.

⁷⁶ King, "The Shining Example of 'Prussian Gold,'" p. 462.

⁷⁷ William Empson, *Seven Types of Ambiguity* (New York: New Directions, 1966), pp. 167–8.

⁷⁸ Shakespeare, *Titus Andronicus*, III.ii.36.

⁷⁹ Shakespeare, *Titus Andronicus*, III.ii.50–1.