“Here ‘the woman’ is absent; a fragment of her body, often reified and dehumanized, receives the devotion that had traditionally been her due” (Vickers 17-18)

“…in the anatomical blazon, the body, imagined in the most tactile and material of terms—that is partitioned, arranged, by the genre’s contraction—ultimately vanishes beneath the ‘anatomiste’s’ touch” (Vickers 19)
Feeling Violation: Tactile Rendering of the Early Modern Blazon

The term *heart* in Sidney’s *Astrophil and Stella* – word frequency points plotted in Rhino for each segment.

The term *eyes* in Sidney’s *Astrophil and Stella* – polyline segments drawn in Rhino between points to render sharpness of word density.
Enter the Empresse sones with Lauinia, her handes cut off, and her tongue cut out, & rauisht.
Archive to Repertoire
Priscilla Hopkins (LUNA ART File K31.6)

Vivien Leigh

© Royal Shakespeare Company
Flora Spencer-Longhurst
Globe audience faints at 'grotesquely violent' Titus Andronicus

Five faint after seeing the 'grotesquely violent' Titus Andronicus at Shakespeare's Globe, as theatre-goers warn of feeling sick and sleepless nights.
Where are the stage directions?

“…how little evidence has actually survived about the staging of plays in this period - the norm is silence” (Dessen & Thomson, A Dictionary of Stage Directions in English Drama, 1580-1642, 1999)

ravished: usually a fictional rather than a theatrical description, as seen in "Enter the discontented Lord Antonio, whose wife the Duchess's youngest son ravished; he Discovering the body of her dead to certain Lords" (Revenger's Tragedy, C1v); best known is Lavinia's entrance in Titus Andronicus "her hands cut off, and her tongue cut out, and ravished" (E2r, 2.4.0); that ravished may have carried with it some sense of how to implement the effect onstage is suggested by the as [if] implicit in "Enter Merione (as newly ravished)" (Queen of Corinth, 17); for the various figures who appear onstage after a rape the only recurring detail is disheveled hair: "her garments loose, her hair disheveled" (Unnatural Combat, 5.2.185), "loose haired, and weeping" (Dick of Devonshire, 687-9), "her hair about her ears" (Swisseri, 4.1.0).
Terms in bold italic within entries are cross-references to other entries (e.g., laurel in the bay entry).

**according, accordingly**: used rarely to mean "appropriately, in keeping with": "Enter Morocco a tawny Moor all in white, and three or four followers accordingly" (Merchant of Venice, B4v, 2.1.0). "pass over the Stage in Couples, according as he describes them" (Antipodes, 307), "four Scotch Antics, accordingly habited . . . four wild Irish in Trousers, long haired, and accordingly habited" (Perkin Warbeck, 3.2.111); see also proper, properly.

**almanac**: a property associated with astrologers and conjurers, sometimes fake ones, as in Puritan, F4r; examples include "Looks in an Almanac" (Fair Quarrel, 5.1.127), and "Stargaze with a pack of Almanacs" (City Madam, 5.3.59); more elaborate is the appearance in a masque of Air who "comes down, hanging by a cloud, with a Coat made like an Almanac, all the Twelve Moons set in it, and the Four Quarters, Winter, Spring, Summer, and Autumn, with change of Weathers, Rain, Lightning, and Tempest, &c." (No Wit, No Help, 4.3.40).

**back**: references to this part of the body occur in about forty directions, most commonly for carrying someone or something: "Enter a devil, and carry Bungay on his back" (Friar Bacon, 807; see also Histriomastix, C4r), "He takes up Hotspur on his back" (1 Henry IV, K3v, 5.4.128), "Ajax with Patrocles on his back" (Troilus and Cressida plot, 36–7); see also Hieronimo, 11.170; Quarto 2 Henry VI, H3r, 5.2.60; Alphonsus of Germany, E3r; Captain Thomas Stukeley, 2813; Woman is a Weathercock, 4.2.124, 5.2.87; Captives, 2396. 2506; Brennoralt, 1.3.3; related actions include: "gets on his back and pulls him..."
Where are the stage directions?

- **entrance** marks character entrances
- **exit** marks character exits. At the end of scenes (though not necessarily at the end of the play), dead characters are included in the exit direction
- **delivery** marks directions on how a character speaks (aside, speaking to a specific character, reading, singing, disguising a voice)
- **location** marks where the character speaks ("within", "above")
- **modifier** usually marks a character in disguise (e.g., "as Balthazar")
- **business** any other action, whether performed by a character or not. Directions such as "flourish" and "thunder and lightning" are considered to be "business", since someone will have to make them happen
- **dumbshow** describes the action of a dumbshow
- **mixed** a stage direction that combines several of the above

**Flourish**: marks flourish lines, semicircles, tickets, and other such cues

**Sound**: marks other sound cues, such as thunder, clocks, and bells

**Usage** attribute may provide information such as the specific type of cue and the instrument used.

**Usage** attribute identifies the characters associated with that speech.

**Usage** attribute provides the speech prefix, as given in the print edition.
Tethus Andronicus

Concordance HITs 12

<table>
<thead>
<tr>
<th>Hit</th>
<th>KWIC</th>
<th>File</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>my faction shall repent this rape. Rape, call you it, my lord, my lord,</td>
<td>Titus Andronicus</td>
</tr>
<tr>
<td>2</td>
<td>thou shall repent this rape. Rape, call you it, my lord, my lord,</td>
<td>Titus Andronicus</td>
</tr>
<tr>
<td>3</td>
<td>there are Fitted by kind fo rape and villainy: Single ye</td>
<td>Titus Andronicus</td>
</tr>
<tr>
<td>4</td>
<td>tos of Tereus' treason and his rape: And rape, I fear, was Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>'treason and his rape: And rape, I fear, was Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>To Brutus sware for Lucrece's rape, That we will prosecute Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>For villains mark'd with rape.--May it please you,</td>
<td>Titus Andronicus</td>
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<tr>
<td>8</td>
<td>are bloody murder or deteste rape. Can couch for fear, but Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>lo, by thy side where Rape and Murder stands; Now Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>a villain that hath done a rape, And I am sent to be</td>
<td>Titus Andronicus</td>
</tr>
<tr>
<td>11</td>
<td>along with me. Nay, nay, let Rape and Murder stay with me Titus Andronicus</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>received; the one is Murder Rape is the other's name; A Titus Andronicus</td>
<td></td>
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</tbody>
</table>

Search Term: rape

Search Window Size: 50
So, now go tell, an if thy tongue can speak, 
Who 'twas that cut thy tongue and ravish'd thee.

Write down thy mind, bewray thy meaning so, 
An if thy stumps will let thee play the scribe.

See, how with signs and tokens she can scrawl.

Go home, call for sweet water, wash thy hands.

She hath no tongue to call, nor hands to wash: 
And so let's leave her to her silent walks.

An 'twere my case, I should go hang myself.

If thou hadst hands to help thee knit the cord.

Who is this? my niece, that flies away so fast!
Cousin, a word; where is your husband?
If I do dream, would all my wealth would wake me!
If I do wake, some planet strike me down,
That I may slumber in eternal sleep!
Speak, gentle niece, what stern ungentle hands
Have lopp'd and hew'd and made thy body bare.

Of her two branches, those sweet ornaments, 
Whose circling shadows kings have sought to sleep in
And might not gain so great a happiness
As have thy love? Why dost not speak to me?
Alas, a crimson river of warm blood
Like to a bubbling fountain stir'd with wind,
Doth rise and fall between thy rosed lips,
Coming and going with thy honey breath.
But, sure, some Tereus hath deflowered thee,
And, lest thou shouldst detect him, cut thy tongue.
Ah, now thou turn'st away thy face for shame!
And, notwithstanding all this loss of blood,
As from a conduit with three issuing spouts,
Yet do thy cheeks look red as Titan's face
Blushing to be encountered with a cloud.
Shall I speak for thee? shall I say 'tis so?
O, that I knew thy heart; and knew the beast,
That I might rail at him, to ease my mind!
Sorrow concealed, like an oven stopp'd,
Doth burn the heart to cinders where it is.
Fair Philomela, she but lost her tongue.
And in a tedious sampler sew'd her mind:
But, lovely niece, that mean is cut from thee;
A craftier Tereus, cousin, hast thou met,
And he hath cut thy tongue away.
## Topic Modeling

<table>
<thead>
<tr>
<th>Topic 22</th>
<th>Topic 3</th>
<th>Topic 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>tears</td>
<td>blood</td>
<td>kill</td>
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<tr>
<td>weep</td>
<td>rage</td>
<td>murder</td>
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<td>grief</td>
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<td>sorrow</td>
<td>bloody</td>
<td>deed</td>
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<td>cheeks</td>
<td>curse</td>
<td>innocent</td>
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<td>alack</td>
<td>hell</td>
<td>sword</td>
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<tr>
<td>weeping</td>
<td>cries</td>
<td>villains</td>
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<td>hollow</td>
<td>deadly</td>
<td>damn’d</td>
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<td>sight</td>
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<td>woes</td>
<td>shame</td>
<td>undone</td>
</tr>
<tr>
<td>alas</td>
<td>death</td>
<td>wretch</td>
</tr>
</tbody>
</table>
**Topic 3:** blood, rage, hand, bloody, curse, hell, cries, deadly, dreadful, shame, death, (ravish)
Topic 5: sons, emperor, empress, kneel, revenge, goths, grandsire, employ’d, rome’s, aunt, beget, surprised, (rape)
Blue/Topic 22: tears, weep, grief, sorrow, cheeks, alack, weeping, hollow, sight, woes

Orange/Topic 6: kill, murder, villain, deed, innocent, sword, villains, damn’d, body, undone, wretch

Purple/Topic 38: dead, death, die, died, life, grave, despair, slew, lives, woe, slain, live, tomb, buried

Green/Topic 3: blood, rage, hand, bloody, curse, hell, cries, deadly, dreadful, shame, death
Moving Forward

- Critical/Theoretical Feminist Studies
- Performance Studies
- Digital Topic Modeling
- Generous Interface
- Performance Art/Digital
  - Theater Work
  - Haptic Labs/Body Simulation Technology