

Abstracts

Leader and Pack: On Two Scenes Concealed from View in Shakespeare's Julius Caesar

SILVIA BIGLIAZZI

The article discusses Shakespeare's exploration of the potential of networks of mutable relations in power struggles in *Julius Caesar* through the lenses of Plutarch's and Appian's narratives. It focuses on the episode of the Lupercalia and on Brutus' political position in the immediate aftermath of Caesar's assassination. In both cases, Shakespeare reworked the sources through strategies of indirection by erasure: on the one hand, by using the onstage/offstage dialectic to appropriate and dramatise the ambiguities contained in Plutarch's narrative of Caesar's double policy towards his friends and towards the people; on the other, by translating spatially the long narratives about Brutus' movements between the Capitol and the Forum before Antony takes command of the people, through a quick transition from the murder scene to his oration in the Forum. The article contends that these episodes suggest a nuanced conception of leadership reverting one-way notions of hierarchies of power.

Keywords: Shakespeare's *Julius Caesar*, Plutarch, Appian, Lupercalia, Brutus

The Tempest: Notes on Date and Text

ROGER HOLDSWORTH

The text of *The Tempest* is one of the cleanest in the Shakespeare canon, but it is not without its enigmas. Editors continue to disagree over whether and how to emend certain readings, and how to make sense of others where emendation does not help. The present study examines some of the more intractable problems, focusing on the solutions offered in the best editions of the play that are currently available, and proposing alternatives.

Keywords: *The Tempest*, First Folio, Chronology, Textual problems, Editorial commentaries

Christopher Marlowe and a Mashup of Stylometry and Theater History

ROSLYN L. KNUTSON

Finding the hand of Christopher Marlowe in the plays of his contemporaries is nothing new, but the enterprise never had significant influence on the stories told by theater historians about his place in the playhouse world of early modern London. One reason why is that Victorian scholars and editors (given few biographical details) developed an implicitly antagonistic narrative in which Marlowe, having preceded William Shakespeare to London and professional success, remained somewhat apart. When documents of Marlowe's final few years did surface in the 1920s and 1930s, they appeared to reinforce his otherness rather than a friendship network with players, fellow dramatists, and playing companies. Another reason is that the activity of disintegrating Shakespeare's canon lost favor in the first quarter of the twentieth century due to the influence of Shakespeareans such as E. K. Chambers and W. W. Greg, who were at the same time codifying narratives of the history of the late Elizabethan playhouse world. However, practitioners of authorship studies have regained the attention of textual scholars and theater historians. Their computerized programs appear to make the identification of dramatists' hands scientific (rather than impressionistic), and textual disintegration is again in fashion. In this essay, I consider the implications

of current work in stylometry for theater historians. Not contesting the in-progress reportage of these claims, I consider how recent authorial attributions mash up with stock narratives of Marlowe as a radical personality at some professional distance from the workaday world of the 1590s theatrical marketplace.

Keywords: Marlowe, Stylometry, Theater history, Authorship, Elizabethan theatrical marketplace

Selfish Bastards? A Corpus-Based Approach to Illegitimacy in Early Modern Drama

JAKOB LADEGAARD, ROSS DEANS KRISTENSEN-MCLACHLAN

This paper presents a study of bastardy in a corpus of 19 dramatic works from 1590 to 1642, including 4 plays by Shakespeare (*King John*, *Much Ado About Nothing*, *King Lear* and *Troilus and Cressida*). Inspired by the work of Jonathan Culpeper, we use keyword analysis, a corpus-based approach to stylistics, to study the characterization of bastard characters compared to other characters in the same plays. Furthermore, the study compares the characterization of bastard characters in different genres (tragedy, comedy, history). Log-likelihood and log ratio is used to measure the statistical significance and effect size of the keywords, and we draw on historical scholarship and literary close reading to interpret the results. We find that bastard characters are distinguished by two semantic clusters, one relating to first person pronouns, the other to the negative cultural associations of bastardy. This result confirms claims by Alison Findlay and Michael Neill that bastard characters are typically self-centered and concerned with their illegitimacy. However, we also find significant differences between genres that have not previously been described systematically. While both semantic clusters have a strong presence in the tragedies, the cluster related to bastardy is largely absent from the comedies and histories. There are also more subtle but telling differences relating to the first-person cluster. Tragedies thus tend to characterize bastards through the negative stereotypes of illegitimacy in the period, sometimes uncritically, sometimes critically. Edmund in *King Lear* is an early trend-setting example of this kind of character. The comedies and histories vary more in their characterization, but towards the end of the period, particularly in the comedies of Richard Brome, we see a more positive characterization of

bastards. We illustrate these differences in a brief comparison of Shakespeare's tragedy *King Lear* (1606) and Richard Brome's comedy *A Jovial Crew* (1641).

Keywords: Bastardy, Illegitimacy, Early modern drama, Keyword analysis, Corpus stylistics

Computational Philology

JONATHAN P. LAMB

This paper uses exploratory statistical analysis of Shakespeare's style to argue that computational methods, like critical theory before them, can reform but must not abandon the philological heart of humanistic inquiry. I make this argument by demonstrating how advanced statistical methods are basically philological in scope, quality, and stakes. Philology, which James Turner defines as "the multifaceted study of texts, languages, and the phenomenon of language itself", acts as both method and field in Shakespeare studies. Even when unconcerned with language per se, Shakespeare scholars have drawn from the well of philological method: comparing instances of a form or phrase, situating texts in cultural and material environs, and formulating interpretive claims about texts. Responding to recent computationally-oriented scholarship, I argue that digital methods, which most scholars view as a historic departure, in fact extend the work of philology. I apply various methods to a curated corpus of Shakespeare's characters' speech. As a dataset produced (mostly) by a single writer but consisting of more or less individuated voices, character speech provides opportunities for comparison and confirmation that tell us as much about the statistical methods as they do about Shakespeare's style. I apply dimension reduction techniques (in particular, Principal Components Analysis) and examine the results, using statistical methods to analyze Shakespeare's style and Shakespeare's style to analyze the methods. These techniques, I argue, are themselves bound up with philological methods.

Keywords: Philology, Dimension reduction, Python, Dramatic character, Dramatic genre

Shakespeare on the Tree (2.0)

GIULIANO PASCUCCI

The present article borrows from biology the idea of identifying and assessing phenotypical and genotypical traits shared by different individuals so as to group them into families. The aim of the research is to ascertain whether it is possible to create phylogenetic trees of Shakespeare's theatrical plays and to what extent such tools may prove useful to Shakespearean scholars. Considering each Shakespearean play as a single individual with a distinguishing DNA of its own and closely following the procedures used in the field of molecular biology, the author resorts to a modified zipping algorithm to retrieve and extrapolate character strings (DNA sequences) shared by text pairs. Such pairs are subsequently plotted utilizing an algorithm specifically designed to create phylogenies. The final sections of the paper illustrate 4 phylogenies and discuss how they may prove useful in different fields of textual criticism. The first shows the effectiveness of the procedure in text recognition. In the second text recognition is made even more difficult by increasing the number of text pairs to be analysed. The third deals with language recognition issues by showing how a play written in a different language is recognised as such and isolated from the rest of the Shakespearean corpus. Eventually the fourth tree sketches a methodology to tackle authorship attribution issues.

Keywords: Phylogeny, Cladogram, Language recognition, Author recognition, DNA sequencing

Does It Matter that Quantitative Analysis Cannot Deal with Theatrical Performance?

EDWARD PECHTER

The question in my title takes off from the longstanding controversy in Shakespeare studies between literary and theatrical value. I am interested in the claim that a digitally based quantitative approach, while it may have a limited purchase on the ephemeral and transient effects of theatrical performance, is nonetheless well positioned to analyze the stable effects of

theatrical texts. The assumption behind this claim, that the linguistic features which constitute texts may be counted as if every instance of a given feature produces effects identical to every other, is, I think, mistaken. Words may of course be treated as data, but textual effects do not inhere in the quantifiable properties of textual objects; they depend on the actions of interpreting subjects. From this angle, textual effects, however differently produced from theatrical effects, are similarly unstable, and quantitative analysis is not suited to the interpretation of either one. This in no way diminishes the achievements of quantitative practitioners, of which attribution – untangling numerous webs of collaborative authorship and assigning a proliferation of Renaissance playtexts, orphaned at birth, to authorial homes – is only the most spectacular recent example. But to treat numbers as meaning, to take the processing of data as if in itself it produces interpretive conclusions, extends quantitative analysis into areas outside its own jurisdiction. Such expansive designs are damaging in the first instance to the overreachers themselves; unfulfillable promises reinforce the suspicions that sequester quantitative analysis in a negligible space. The damage extends to the technoskeptics on the other side as well, who will find themselves confirmed in their prejudices and therefore even less likely to take advantage of the real benefits a digitally based quantitative approach makes available to all Shakespeareans.

Keywords: Theatrical effects, Textual effects, Interpretation

Resisting Friendship in Shakespeare

TZACHI ZAMIR

Scholars have long sensed that Shakespeare distances himself from the ideology of perfect friendship, so dominant in his culture. This essay participates in this conversation by advancing two explanations for Shakespeare's distrust of friendship. First, friends limit selves to what they were, preventing some transformations (examples discussed involve the love versus friendship tension played out in some of the comedies). Second, opening one's heart to a friend requires abandoning self-love when recognizing the varied excellences which friends exhibit (a pattern of friendship resisted suggested by *Timon of Athens*).

Keywords: Friendship, Narcissism, *Timon of Athens*, Resisting change, Self, Love