Notes

1 Encounters with the Missing: From the Invisible Act to In/visible Acts

1 The focus on rape's historical effacement is in no way limited to scholarship of the Renaissance. See Gravdal (1991) and Roberts (1998) for the medieval perspective; see the work collected in Higgins and Silver's *Rape and Representation* (1991), especially Joplin (1991); and see Smart (1989), Estrich (1995), and de Lauretis (1987) for contemporary views of rape's continued elision in twentieth-century discourse.
2 Karen Bamford's *Sexual Violence on the Jacobean Stage* (2000) includes an extensive, thoroughly researched survey of early modern rape law in its introduction; as a result, I do not rehearse all the law's details here.
3 Bamford (2000) focuses in particular on the rapes of virgins in the drama of the period, and on the ways in which rape operates, paradoxically, as a proof of chastity otherwise not visible to the naked eye. Deborah Burks handles the flip side of the problem: the cultural management of the rapes of women whose sexual loyalty is suspect. Burks's analysis of Middleton and Rowley's *The Changeling* (1995) demonstrates the internal paradox on which the early modern effacement of rape hinges: the crime is at once not real violence against a woman, and yet a very real act of violence that a woman suspected of sexual duplicity may commit against the men to whom she is bound.
4 Jill Dolan, Peggy Phelan, Alice Rayner, Joseph Roach, David Román, Rebecca Schneider, and Diana Taylor (whom I discuss below) have done some of the most exciting recent work in the sub-discipline of performance-as-witness; its pioneer, however, is Herbert Blau (1982).
5 For examples of feminist film criticism heavily invested in the violence of the gaze, see E. A. Kaplan (1983), Freedman (1990), and Bronfen (1996). Teresa de Lauretis's *Technologies of Gender* (1987) was the first text in the field, as far as I know, to explicitly state 'that violence is engendered in representation' (p. 33) as it linked 'the violence of rhetoric' with the production of gender difference (p. 47).

2 Rape's Metatheatrical Return: Rehearsing Sexual Violence in *Titus Andronicus*

1 'Ravished' is the direction for Lavinia's entrance at the top of Act Two, scene three in the 1995 edition of the play (ed. Bate) I cite here; some other editions give this scene as 2.4.
2 In addition to Lucrece and Lavinia, consider Webster's Virginia (*Appius and Virginia*), Middleton's Lady (*The Second Maiden's Tragedy*), Fletcher's Lucina (*Valentinian*), and Dekker and Massinger's Dorothea (*The Virgin Martyr*). For a comprehensive analysis of the 'classical paradigm' in Jacobean

representations of rape, see Bamford, 2000, esp. pp. 61–80. By 1606 the narrative trajectory and iconography of this style of 'return' was familiar enough to warrant parodic treatment in *The Revenger's Tragedy*, in which Antonio's wife is discovered post-rape and post-suicide clutching not one prayer book but two, opened to messages proclaiming her innocence.

3 The exception to this rule was young women: the presumed sexual innocence of the virgin, ironically, gave her the freedom to speak of sexual assault in much more graphic terms (Gowing, 2003, pp. 94–5).

4 The editions of Glanvill and Bracton I use offer side-by-side Latin and English translations, allowing me to compare both the original and the translations for shifts in terminology and emphasis. In addition to being much more extensive than Glanvill's, for example, Bracton's advice to rape victims includes the phrase 'hue and cry' ('clamore et huthesio'), while the earlier tract does not.

5 The problem of rape's 'effacement' in medieval and early modern literature and culture has been an issue for feminist scholars since at least the 1970s. For early work on the topic, see Kahn (1976), Stimpson (1980), Carolyn Williams (1993), Joplin (1991), and Gravdal (1991); more recent work includes Baines (1998), Roberts (1998), Bamford (2000), and Burks (1995 and 2003). Pascale Aebischer's chapter on *Titus Andronicus* in her *Shakespeare's Violated Bodies* thoughtfully explores 'the implications for performance' and 'for literary criticism' of 'the textual gap left by Lavinia's erasure' in the play (2004, p. 25), but does not take the kind of historicist approach to rape's effacement that I aim for here.

6 This approach to *Titus* begins in the 1970s with articles by Palmer (1972), Tricomi (1974), and Hulse (1979), but gains strength from the force of deconstruction's influence on the British and American academies through the 1980s. See Fawcett (1983), Kendall (1989), and Rowe (1994).

7 In addition to Fawcett and Kendall, see Marion Wynne-Davies (1991) and Karen Robertson (2001). Emily Detmer-Goebel (2001) offers a historically nuanced take on the Lavinia-as-author debates in 'The Need For Lavinia's Voice: *Titus Andronicus* and the Telling of Rape.'

8 A number of critics have suggested that Lavinia's writing constitutes a re-creation of her violation; see Bott, 2001, pp. 202, 204; Marshall, 2002, pp. 202, 205; and D. Green, 1989, p. 325.

9 Freud revisited the castration moment several times in his writings on human sexuality; various accounts can be found in 'Three Essays on the Theory of Sexuality' (1905), 'On the Sexual Theories of Children' (1908), 'The Dissolution of the Oedipus Complex' (1924), 'Some Psychical Consequences of the Anatomical Distinction Between the Sexes' (1925), and 'Femininity' (1933).

10 My remarks here are based on my viewing of the Swan Theatre production of the play on archive video in July 2006. The performance was recorded on 27 August 1987.

11 Amanda Konradi writes: 'Since the 1970s, a set of physical and cognitive symptoms has become recognized as the impact stage of rape trauma syndrome. A woman whose sense of self is fundamentally shaken is often unable to speak in complete sentences or to convey whole thoughts. She may appear incoherent, disorganized, and dazed. If her sense of time is also

warped by rape, planning future action can be difficult or even impossible' (2007, p. 34).

12 My thanks to my student Greta Fairhead for this observation.

13 Most mainstream and alternative media reviews of *Titus* focus on Taymor's gruesome aesthetic, either debating its strengths and weaknesses or panning it outright. While a few reviewers critique the acting, very few mention Fraser; the elision is not jarring, however, as Taymor does not concentrate on Lavinia in the same way Warner sought to do. (Stephen Holden, writing for the *New York Times*, makes an exception; he calls the moment of Lavinia's discovery '[t]he film's most searing image' (1999), suggesting a visual experience both resonant and haunting.) I do not consider mainstream reviews to be a particularly effective index of Fraser's (or the rape's) reception, nor does my discussion seek to claim Taymor's film as a feminist success. Rather, I am interested in how her techniques might be deployed in future feminist performances of sexual violence.

14 Spears' ...*Baby One More Time*, with its disturbing undertones of violence-as-sexual-play, was released in early 1999; *Titus* premiered on 25 December 1999.

15 Lisa Hopkins offers an excellent summary of the use of tiger imagery throughout the play, and compares it to Taymor's augmented use in the film (2003, pp. 61–2).

3 The Punitive Scene and the Performance of Salvation: Violence, the Flesh, and the Word

1 While there is little surviving documentary evidence of the life of Phillip Stubbes, we do know Katherine's son John was baptized on 17 November 1590; the Parish register of Burton-upon-Trent also records the death of Katherine in the final weeks of 1590 (Kidnie, 2002, pp. 4–5).

2 'In all her sickness, which was both long and grievous, she never shewed any sign of discontentment or of impatience' (Stubbes, 1992, p. 144); 'She was accustomed many times as she lay, very suddenly to fall into a sweet smiling and sometimes into a most hearty laughter, her face appearing right fair, red, amiable, and lovely' (p. 145); moments before her death she sings 'certain psalms most sweetly and with a cheerful voice' (p. 148).

3 Susan Amussen's historical data suggests that neighbours, friends, and community leaders would have routinely intervened to help battered women when authorities failed to do so; still, her evidence also points to serious problems with this safety net. See 1994, especially pp. 78–9.

4 The shift away from physical correction in the conduct literature is in part a matter of class: gentlemen don't hit their wives. See Dolan, 1996, p. 15; Detmer, 1997, p. 278; and Woodbridge, 2003, p. xiii.

5 Historians generally agree that the late sixteenth and early seventeenth centuries saw a rise in household disruptions, and in wives suing for separation from abusive husbands. For a contemporary account of a wife's court action, see Crawford and Gowing, 2000, pp. 173–5. For women's collective efforts to persuade the judiciary to recognize excessive violence, see Mendelson and Crawford, 1998, p. 216.

6 While companionism and mutual subjection are not new ideas, and in fact can be traced back to marital ideals in place before the Reformation (Davies, 1981, p. 78), what is new in the later sixteenth century is 'the emphasis, elaboration, and wide distribution' these ideas 'receive in the Puritan tracts' (Rose, 1988, p. 119; see also Davies, 1981, pp. 61, 58).
7 Whately stands explicitly opposed to Gouge on this matter; compare *Of Domesticall Duties* (1976), pp. 389–93.
8 The *OED* traces the modern definition of 'kindness' (that is, the quality of being kind) to approximately 1350; it also notes, however, that as early as 1400 kindness could mean 'a natural inclination, tendency, disposition, or aptitude'. In 1536 the term was first used to denote a 'natural right or title derived from birth or descent'.
9 *Woman Killed* was written in 1603 and first published in 1607; it remained popular and came out in a third edition in 1617, the same year Whately first published *A Bride-Bush*. While Heywood obviously could not have had *A Bride-Bush* in mind when he first wrote the play, we can safely assume that both texts take advantage of ideas about 'kindness' circulating in England in the first two decades of the seventeenth century.
10 Fasting to extremes had long been a matter of concern for Church authorities; the saintly woman who took her asceticism too far could easily be read as resisting rather than miming religious and social doctrine. Caroline Walker Bynum notes that by the later Middle Ages the traditional cyclical fasts of early Christianity had given way to a doctrine of moderation, in which leaders and thinkers as diverse as Bonaventure and Thomas Aquinas argued that spiritual rather than physical abstinence was the true path to God (1987, pp. 42–5). Fasting subsequently became a genuinely resistive practice for many spiritual women. Both Nancy Gutierrez (1994) and Frey and Lieblein (2004) follow Bynum's lead in reading Anne's fast as a form of social and religious resistance.
11 Mitchell's *Woman Killed* opened at The Other Place, Stratford-upon-Avon, in 1991 and transferred to The Pit in London in the spring of 1992. The archive video I watched in July 2006 was recorded at The Pit on 21 May 1992.
12 Uncertain about whether the darkness I was seeing on the archive video was part of the production's design or an accident of recording technology, I spoke with Sylvia Morris, Head Librarian at the Shakespeare Centre, about her experience watching the play at The Other Place. Morris characterized that experience as a sheer struggle to see through the constant dim.
13 While Freud found much to use in Ibsen and others, I do not wish to imply that naturalist realism is in any way based in Freud. Method techniques pioneered in America under Lee Strasberg tend to rely heavily on mid-century psychology, but Stanislavski was more interested in psycho-physical processes than in psychoanalysis. Moreover, while psychological realism has evolved into a performance technique problematic to feminism for a number of reasons, it is in no way antithetical to feminist theory or performance practice – as Mitchell's work ably demonstrates. See Blair (2002) and Gainor (2002) for two nuanced feminist reassessments of Stanislavski.
14 I saw *Iphigenia at Aulis* twice: once live in July 2004, and again on archive video at the RNT archives on 18 July 2006. The video production I watched was recorded on 1 July 2004. All quotations from the production are taken from the video recording, not the prompt script.

4 Witness to Despair: The Martyr of Malfi's Ghost

1 Act Five rarely offers much fodder for feminist analysis. See, for example, Rose, 1988, p. 171; Callaghan, 1989, p. 96; Jankowski, 1992, p. 181; Haber, 1997, p. 147; Daileader, 1998, p. 91. Several recent readings, however, have begun to reverse this trend. Barbara Correll argues that the Duchess's death leaves the remaining male actors 'unmoored, affectively and socially' (2007, p. 91), while Reina Green (2003, pp. 467–8) and Gina Bloom (2007, pp. 160–1) offer provocative readings of the Duchess's fifth-act return as a form of unstable female vocal agency.
2 For a similar take on Webster's relationship to his audience, see Diehl, 1997, p. 185. While Diehl's carefully historicized examination of the play intersects with my own at the point of the witness, I diverge from her reading as I consider the difficult contours of the Duchess's relationship to Protestant performance tradition (pp. 196–8).
3 In my epigraph, 'them' refers not to the martyrs but to 'the stars', which the Duchess curses on 4.1.95–6. The passage, however, invites more than one interpretation. The Duchess's last reference to the stars appears prior to Bosola's intervention on line 106; set off alone, the lines I quote make perfect sense as an independent clause.
4 Margaret Owens has shown that the early post-Reformation period featured representations of active, powerful, female Protestant martyrs, but by the late sixteenth century the tone had shifted, and women like Lady Jane Grey appeared in print as less self-determining and far more humble (2005, p. 131).
5 Cynthia Marshall calls 'the drama of martyrdom' 'a pleasure derived from the three interlocking dialectics of (de)valuing the flesh, promoting/erasing individuality, and strategically collapsing the domains of word and deed' (2002, pp. 89, 102). This is the very pleasure the Duchess takes pleasure, and pain, in performing against in Act Four, scenes one and two.
6 For a smart reading of Bosola's performance investments, see Barker, 2005.
7 Patricia Phillippy details College of Arms regulations governing what roles women could or could not play during formal funerary rites in the period, even – and especially – when those women were close to the deceased (2002, pp. 21–3). These regulations all suggest patriarchal anxiety over the power a keening woman's body might exert in male social space.
8 In their historical survey of *Malfi* productions, McLuskie and Uglow note that, as early as 1611, the King's Men may have had access to a device that would have allowed the Duchess to emerge as a fully embodied ghost in a burst of light in 5.3 (1989, p. 11). Such a ghostly spectacle works very differently from Hinton's echo chain. It reincarnates the Duchess just as the performance of salvation attempts to imagine her: as whole, physically untouched, purified, saved.
9 Like Mitchell's *Woman Killed*, this production was notoriously dark. A large number of reviewers disdained this choice, suggesting it hampered audience views of characters' facial expressions. See, for example, Coulborn, 2006; Portman, 2006; Scowcroft, 2006; Smith, n.d.; Hoile, n.d.; and H. Simpson, 2006. By contrast, Robyn Godfrey (2006) argued that the low lighting actually amplified the skull effect throughout.

10 On the material pressures that shape Stratford performance, see Knowles, *Shakespeare and Canada* (2004b), chs 1 and 2, and Knowles, *Reading the Material Theatre* (2004a), pp. 105–28.
11 I watched Lloyd's production on archive video over two days in mid-July 2006. I saw Hinton's production live twice that same summer, and also watched it on archive video in March 2008 and June 2009.
12 The Duchess was not the only onstage observer during Act Five: every member of the cast whose character was killed rose to deliver, as McTeer had done, a detached final line, and then joined her on the risers. These other observers were peripheral to the scene of witness Lloyd constructed, however; they sat largely motionless and in shadow while McTeer's acts of watching were brightly lit and carefully animated.
13 Hinton, ironically, received virtually the same critiques. Like Hinton, both Lloyd and McTeer suffered from reviewers' conventional urge to weep for the Duchess, and thus to understand any other approach to the play or the role as a betrayal of its sympathetic impulse. In addition to Billington, 2003, see Coveney, 2003; Edwardes, 2003; Foss, 2003; Macaulay, 2003; Nightingale, 2003; Peter, 2003; and Wolf, 2003. By contrast, several reviewers praised McTeer for providing appropriate emotion despite Lloyd's best efforts to squelch a naturalist reading of the Duchess (Brown, 2003; de Jongh, 2003; Gore-Langton, 2003). Charles Spencer (2003) sums up the reviewers' collective anxiety when he claims that McTeer 'never came close to moving [him], appearing eerily detached from a role that *requires* an actress to spill her emotional guts all over the stage' (my emphasis).

5 The Architecture of the Act: Renovating Beatrice Joanna's Closet

1 I viewed three different archive DVD recordings of this production (from early, middle, and late points in the tour) at Cheek by Jowl's Barbican Centre offices in late November 2007. I owe sincerest thanks to Jacqui Honess-Martin and the rest of the office staff for their generosity both with archive materials and with personal impressions. The productions I viewed were recorded at: Nancy, France in mid-April 2006 (no date on the DVD recording); the Barbican Centre, London on 5 or 6 June 2006; and Almagro, Spain on 1 July 2006. My reading of the production will derive primarily from the Barbican performance, unless otherwise noted.
2 Theatre critics are not the only writers who routinely manufacture Beatrice Joanna's consent, and encourage audiences to do the same: academic writing on the play is often similarly guilty. Editors' introductions to published editions of the play are, especially for prospective student audiences, more likely to have a serious impact on spectatorial expectation than newspaper reviews, and both recent New Mermaids student editions of the play (Daalder, 1990; and Neill, 2006) advocate explicitly for Beatrice Joanna's sexual complicity. For several other recent examples of critical writing that adopts a version of the 'romantic' reading of the play, see Stockholder, 1996; Daalder and Telford, 1999; Neill, 2005; and Sugimura, 2006.

3 Baines, citing *Lawes Resolutions* 396, notes that another man's concubine or 'whore' could have been recognized as raped if she actively resisted her rapist; in other words, her status as 'whore' did not extend beyond the property line of the man who claimed her (1998, pp. 77–8).
4 I am deliberately generalizing, of course; I realize that not all productions of *The Changeling* set their intervals at the end of 3.3, even though it marks the climax of the first half of the action and a natural stopping point midway through the play. My analysis of 'the interval' in this chapter assumes that the majority of productions do, and will, set their intermissions as De Flores pulls or carries Beatrice Joanna off stage; it also, however, aims to make a case for why future productions of this play interested in politicizing Beatrice Joanna's experience *should* consider setting their intervals here.
5 A number of feminist architecture theorists have explored the missing female body in the history of classical and modern architectural practice. See Ingraham, 1998, especially 'The Outline of the Dead Body', as well as Bergren, 1992 and 1996; Bloomer, 1993; and Grosz, 1995. On the performance dynamics of 'woman as housed', see Colomina, 1992.
6 Not all audiences will have seen this provocative ending: archive recordings suggest that, early in the tour, Williams responded to Hiddleston's accusations of whoredom by turning quickly away, as in shame. On the archive DVD of the Barbican Centre performance, Williams gives Hiddleston the look, but does not offer it to the audience; the performance recorded at the Almagro Festival a month later, however, includes both looks.
7 Jacqui Honess-Martin, Cheek by Jowl's associate producer at the time of this production, told me that the door and pillar into which it was set were inspired by a door the actors used for entrances and exits in the company's actual rehearsal space. While Honess-Martin notes that Ormerod did not intend a particular reading of the space with this choice, the 'backstage' connotations were quite clear, especially when paired with the company's manipulation of the Barbican stage in London.
8 While by no means all reviewers assessed this scene as rape, David Benedict (2006), Timothy Ramsden (2006), and even the typically conservative Charles Spencer (2006) all commented on the 'explicit' violence of the moment (Ramsden).

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