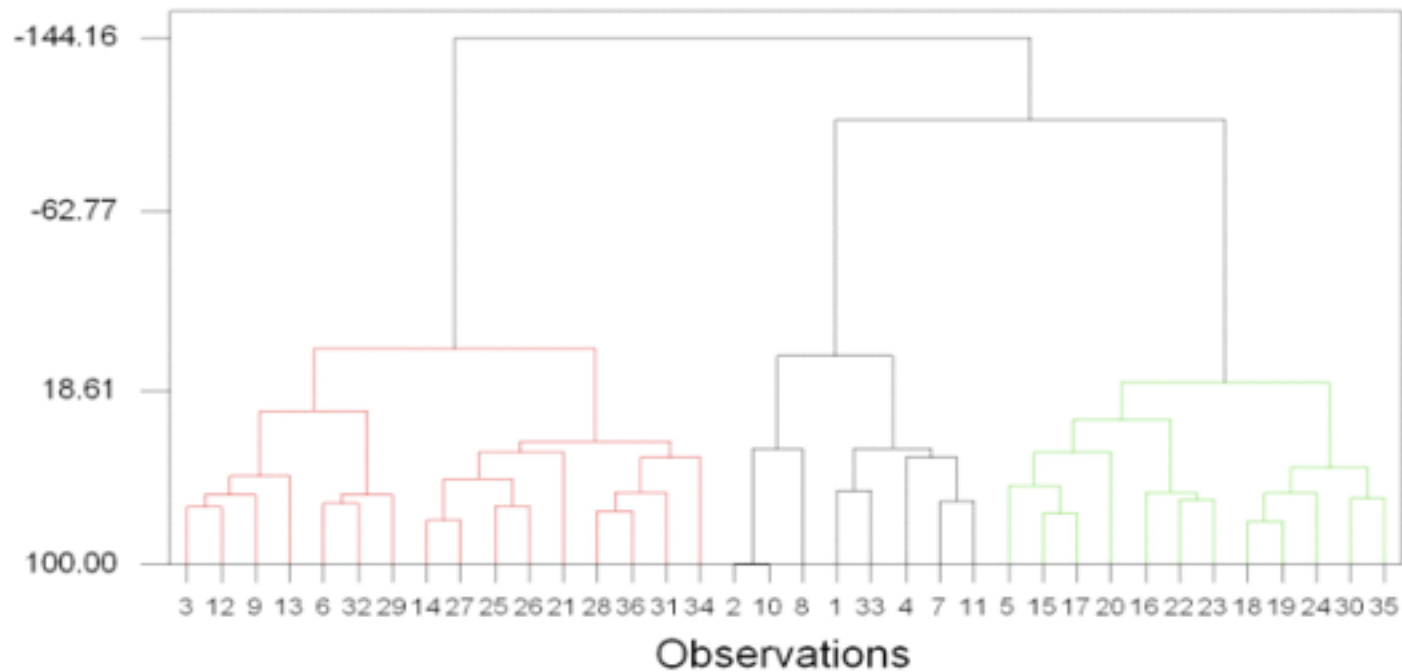


# Shakespeare from the Waist Down



## Similarity



A Midsummer Night's Dream (3)  
Twelfth Night (12)  
Much Ado About Nothing (9)  
Two Gentlemen (13)  
Measure for Measure (6)  
Othello (32)  
Julius Caesar (29)

The Winter's Tale (14)  
Cymbeline (27)  
Antony and Cleopatra (25)  
Coriolanus (26)  
Henry VIII (21)  
Hamlet (28)  
Troilus and Cressida (36)  
Macbeth (31)  
Timon of Athens (34)

All's Well That Ends Well (2)  
Taming of the Shrew (10)  
Merry Wives of Windsor (8)  
A Midsummer Night's Dream (1)  
Romeo and Juliet (33)  
Comedy of Errors (4)  
Merchant of Venice (7)  
The Tempest (11)

Love's Labours' Lost (5)  
1 Henry IV (15)  
2 Henry IV (17)  
Henry V (20)  
1 Henry VI (16)  
King John (22)  
Richard II (23)

2 Henry VI (18)  
3 Henry VI (19)  
Richard III (24)  
King Lear (30)  
Titus Andronicus (35)

**First Person**  
 0.1, 3.4, 1.0  
**First Person Interior**  
 0.0, 1.9, 0.6  
**Private Cognition**  
 0.2, 1.3, 0.6  
**Decisive**  
 0.4, 1.6, 0.9  
**Intimacy**  
 0.0, 0.3, 0.1  
**Intense**  
 0.6, 1.8, 1.0  
**Immediacy**  
 0.2, 1.0, 0.4  
**Subjective**  
 0.9, 2.7, 1.7  
**Positive Emotions**  
 0.5, 2.7, 1.3  
**Negative Emotions**  
 1.2, 4.2, 2.3  
**Future Perspective**  
 0.3, 1.6, 0.9  
**Past Perspective**  
 0.9, 4.2, 2.1  
**Descriptive Features**  
 2.8, 14.9, 7.8  
**Positive Relations**  
 0.0, 0.9, 0.2  
**Negative Relations**  
 0.0, 0.0, 0.0

**Public Language**  
 0.1, 1.9, 0.5

Positive Values

0.6, 3.8, 1.5

Negative Values

0.1, 1.3, 0.5

Responsibility

0.0, 0.1, 0.0

Constructive Reasoning

0.1, 0.7, 0.3

Contingent Reasoning

0.5, 2.0, 1.0

Oppositional Reasoning

1.1, 3.0, 2.1

Curiosity Raising

0.0, 0.5, 0.2

Request

0.0, 0.1, 0.0

Directing Address

0.1, 2.5, 1.1

**Question**  
 0.0, 0.9, 0.3  
**Formal Query**  
 0.0, 0.0, 0.0  
**Follow Up**  
 0.0, 0.0, 0.0  
**Give Feedback**  
 0.0, 0.0, 0.0

**Pronoun**  
 1.0, 5.0, 2.6  
**Aside**  
 0.0, 0.7, 0.1

**Generalize**  
 0.0, 0.5, 0.2  
**Examples**  
 0.0, 0.1, 0.0

**Compare**  
 0.3, 1.5, 0.7  
**Specify**  
 0.5, 1.6, 1.0

**Exceptions**  
 0.0, 0.3, 0.1  
**Define**  
 0.0, 0.0, 0.0

**Person Roles**  
 0.8, 4.0, 2.1  
**Communicator Roles**  
 0.0, 0.1, 0.0  
**Referencing Language**  
 0.0, 3.6, 0.3  
**Abstract Reference**  
 2.7, 5.8, 3.7

**Citing References**  
 0.1, 1.5, 0.6  
**Citing Quotation**  
 0.0, 0.3, 0.0

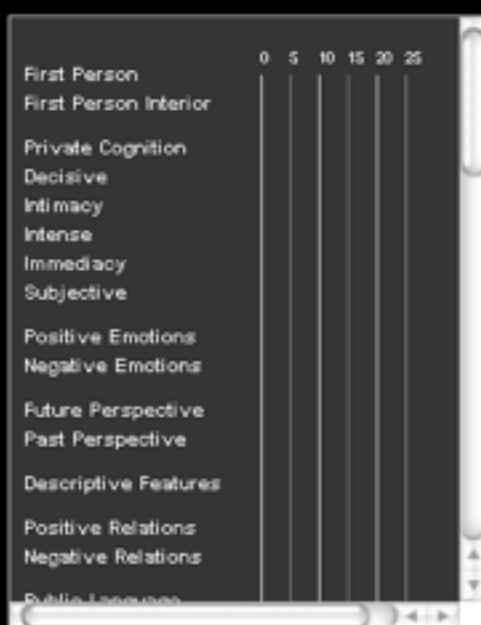
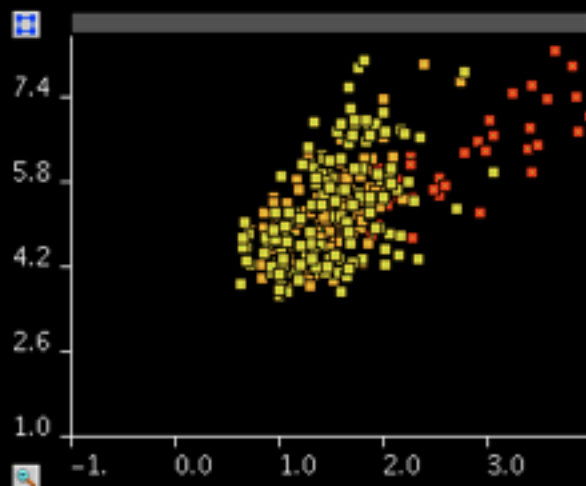
**Reporting States**  
 0.6, 1.8, 1.1  
**Reporting Events**  
 2.0, 3.4, 2.6  
**Reporting Process**  
 0.8, 1.9, 1.3  
**Reporting Change**  
 0.3, 1.0, 0.6

**Directives**  
 0.0, 0.8, 0.4

**Meta Discourse**  
 0.0, 0.3, 0.2

**Narrative Verb Phrases**  
 0.1, 0.9, 0.4

**Narrative Time**  
 0.6, 1.8, 1.1



■ grp10  
 ■ grp4-8-11  
 ■ grp7-9-12

**First Person**  
 0.1, 3.4, 1.0  
**Intense**  
 0.6, 1.8, 1.0  
**Future Perspective**  
 0.3, 1.6, 0.9  
**Public Language**  
 0.1, 1.9, 0.5  
**Contingent Reasoning**  
 0.5, 2.0, 1.0  
**Question**  
 0.0, 0.9, 0.3  
**Aside**  
 0.0, 0.7, 0.1  
**Exceptions**  
 0.0, 0.3, 0.1  
**Abstract Reference**  
 2.7, 5.8, 3.7  
**Reporting Process**  
 0.8, 1.9, 1.3  
**Narrative Time**  
 0.6, 1.8, 1.1

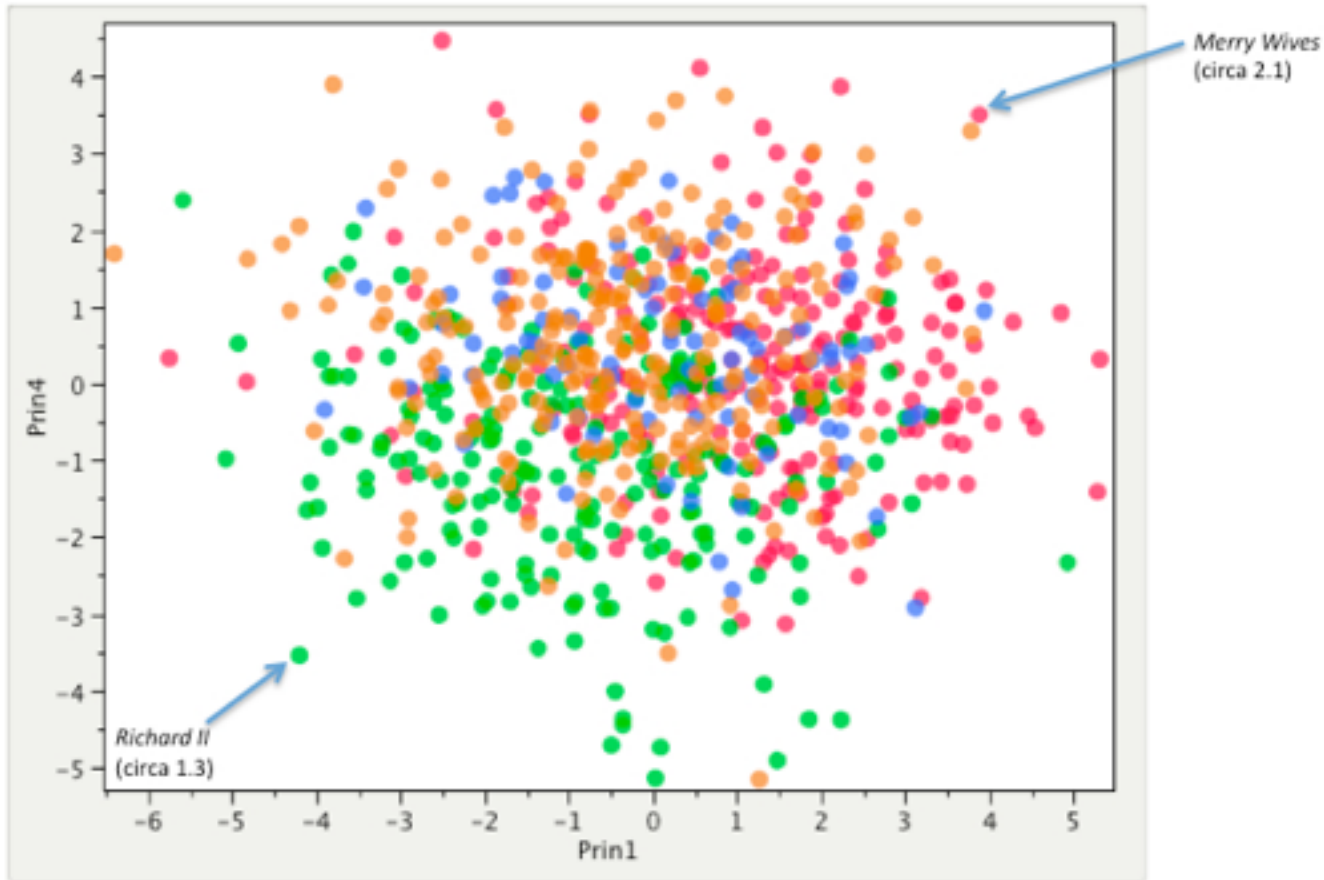
**First Person Interior**  
 0.0, 1.9, 0.6  
**Immediacy**  
 0.2, 1.0, 0.4  
**Past Perspective**  
 0.9, 4.2, 2.1  
**Positive Values**  
 0.6, 3.8, 1.5  
**Oppositional Reasoning**  
 1.1, 3.0, 2.1  
**Formal Query**  
 0.0, 0.0, 0.0  
**Generalize**  
 0.0, 0.5, 0.2  
**Define**  
 0.0, 0.0, 0.0  
**Citing References**  
 0.1, 1.5, 0.6  
**Reporting Change**  
 0.3, 1.0, 0.6

**Private Cognition**  
 0.2, 1.3, 0.6  
**Subjective**  
 0.9, 2.7, 1.7  
**Descriptive Features**  
 2.8, 14.9, 7.8  
**Negative Values**  
 0.1, 1.3, 0.5  
**Curiosity Raising**  
 0.0, 0.5, 0.2  
**Follow Up**  
 0.0, 0.0, 0.0  
**Examples**  
 0.0, 0.1, 0.0  
**Person Roles**  
 0.8, 4.0, 2.1  
**Citing Quotation**  
 0.0, 0.3, 0.0  
**Directives**  
 0.0, 0.8, 0.4

**Decisive**  
 0.4, 1.6, 0.9  
**Positive Emotions**  
 0.5, 2.7, 1.3  
**Positive Relations**  
 0.0, 0.9, 0.2  
**Responsibility**  
 0.0, 0.1, 0.0  
**Request**  
 0.0, 0.1, 0.0  
**Give Feedback**  
 0.0, 0.0, 0.0  
**Compare**  
 0.3, 1.5, 0.7  
**Communicator Roles**  
 0.0, 0.1, 0.0  
**Reporting States**  
 0.6, 1.8, 1.1  
**Meta Discourse**  
 0.0, 0.3, 0.2

**Intimacy**  
 0.0, 0.3, 0.1  
**Negative Emotions**  
 1.2, 4.2, 2.3  
**Negative Relations**  
 0.0, 0.0, 0.0  
**Constructive Reasoning**  
 0.1, 0.7, 0.3  
**Directing Address**  
 0.1, 2.5, 1.1  
**Pronoun**  
 1.0, 5.0, 2.6  
**Specify**  
 0.5, 1.6, 1.0  
**Referencing Language**  
 0.0, 3.6, 0.3  
**Reporting Events**  
 2.0, 3.4, 2.6  
**Narrative Verb Phrases**  
 0.1, 0.9, 0.4

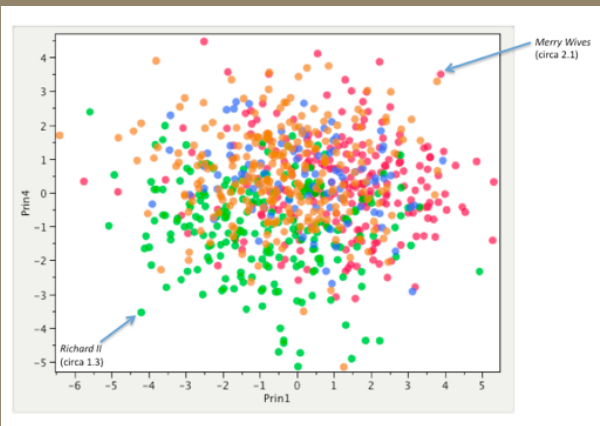
# Shakespeare in Pieces



## 767 Pieces of Shakespeare in PCA Space

Green=History, Red=Comedy, Brown=Tragedy, Blue=Late Plays





Upper right  
quadrant:  
mostly comedies.

This item:  
*Merry Wives of  
Windsor 2.1.*

**Mistress Ford.** We burn daylight: here, read, read; perceive how I might be knighted. I shall think the worse of fat men, as long as I have an eye to make difference of men's liking: and yet he would not swear; praised women's modesty; and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves.' What tempest, I trow, threw this whale, with so many tuns of oil in his belly, ashore at Windsor? How shall I be revenged on him? I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease. Did you ever hear the like?

620  
625  
630

**Mistress Page.** Letter for letter, but that the name of Page and Ford differs! To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter: but let thine inherit first; for, I protest, mine never shall. I warrant he hath a thousand of these letters, writ with blank space for different names—sure, more,—and these are of the second edition: he will print them, out of doubt; for he cares not what he puts into the press, when he would put us two. I had rather be a giantess, and lie under Mount Pelion. Well, I will find you twenty lascivious turtles ere one chaste man.

635  
640

**Mistress Ford.** Why, this is the very same; the very hand, the very words. What doth he think of us?

645

**Mistress Page.** Nay, I know not: it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that I am not acquainted withal; for, sure, unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.

650

**Mistress Ford.** 'Boarding,' call you it? I'll be sure to keep him above deck.

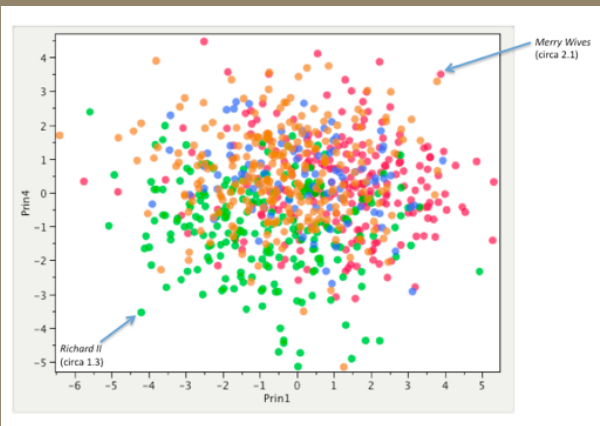
**Mistress Page.** So will I. if he come under my hatches, I'll never to sea again. Let's be revenged on him: let's appoint him a meeting; give him a show of comfort in his suit and lead him on with a fine-baited delay, till he hath pawned his horses to mine host of the Garter.

655

|  |            |
|--|------------|
| ▼ <b>First Person Options</b> .....    | 61 [4.98%] |
| ▼ <b>First Person</b> .....            | 46 [3.76%] |
| <b>First Person</b> .....              | 46 [3.76%] |
| ▼ <b>First Person Interior</b> .....   | 15 [1.22%] |
| <b>Self-Disclosure</b> .....           | 11 [0.90%] |
| <b>Self-Reluctance</b> .....           | 1 [0.08%]  |
| <b>Autobiography</b> .....             | 3 [0.24%]  |
| ▼ <b>Interior Thought</b> .....        | 57 [4.65%] |
| <b>Private Cognition</b> .....         | 3 [0.24%]  |
| ▼ <b>Decisive</b> .....                | 15 [1.22%] |
| <b>Confidence</b> .....                | 7 [0.57%]  |
| <b>Uncertainty</b> .....               | 8 [0.65%]  |
| ▶ <b>Intimacy</b> .....                | 1 [0.08%]  |
| ▶ <b>Intense</b> .....                 | 17 [1.39%] |
| ▶ <b>Immediacy</b> .....               | 4 [0.33%]  |
| ▶ <b>Subjective</b> .....              | 17 [1.39%] |
| ▶ <b>Emotions</b> .....                | 49 [4.00%] |
| ▶ <b>Time Orientation</b> .....        | 19 [1.55%] |
| ▶ <b>Descriptive</b> .....             | 75 [6.12%] |
| ▶ <b>Interpersonal Relations</b> ..... | 4 [0.33%]  |
| ▶ <b>Public Reference</b> .....        | 10 [0.82%] |
| ▶ <b>Public Values</b> .....           | 29 [2.37%] |
| ▼ <b>Reason</b> .....                  | 54 [4.41%] |
| ▼ <b>Constructive Reasoning</b> .....  | 5 [0.41%]  |
| <b>Reason Forward</b> .....            | 5 [0.41%]  |
| <b>Reason Backward</b> .....           | 0 [0.00%]  |
| <b>Direct Reasoning</b> .....          | 0 [0.00%]  |
| <b>Support</b> .....                   | 0 [0.00%]  |
| ▶ <b>Contingent Reasoning</b> .....    | 14 [1.14%] |
| ▶ <b>Oppositional Reasoning</b> .....  | 35 [2.86%] |
| ▼ <b>Interaction</b> .....             | 92 [7.51%] |
| <b>Curiosity Raising</b> .....         | 5 [0.41%]  |
| Total words: 1225                      |            |

be revenged on him ? I think the best way were to entertain him with hope , till the wicked fire of lust have melted him in his own grease . Did you ever hear the like ? Letter for letter , but that the name of Page and Ford differs ! To thy great comfort in this mystery of ill opinions , here's the twin-brother of thy letter : but let thine inherit first ; for , I protest , mine never shall . I warrant he hath a thousand of these letters , writ with blank space for different names--sure , more , --and these are of the second edition : he will print them , out of doubt ; for he cares not what he puts into the press , when he would put us two . I had rather be a giantess , and lie under Mount Pellion . Well , I will find you twenty lascivious turtles ere one chaste man . Why , this is the very same ; the very hand , the very words . What doth he think of us ? Nay , I know not : it makes me almost ready to wrangle with mine own honesty . I'll entertain myself like one that I am not acquainted withal ; for , sure , unless he know some strain in me , that I know not myself , he would never have boarded me in this fury . ' Boarding , ' call you it ? I'll be sure to keep him above deck . So will I if he come under my hatches , I'll never to sea again . Let's be revenged on him : let's appoint





Lower left  
quadrant:  
mostly histories.

This item:  
*Richard II 1.3*

**First Herald.** Harry of Hereford, Lancaster and Derby,  
Stands here for God, his sovereign and himself,  
On pain to be found false and recreant,  
To prove the Duke of Norfolk, Thomas Mowbray,  
A traitor to his God, his king and him;  
And dares him to set forward to the fight.

400

**Second Herald.** Here standeth Thomas Mowbray, Duke of Norfolk,  
On pain to be found false and recreant,  
Both to defend himself and to approve  
Henry of Hereford, Lancaster, and Derby,  
To God, his sovereign and to him disloyal;  
Courageously and with a free desire  
Attending but the signal to begin.

405

410

**Lord Marshal.** Sound, trumpets; and set forward, combatants.  
*[A charge sounded]*  
Stay, the king hath thrown his warder down.

**King Richard II.** Let them lay by their helmets and their spears,  
And both return back to their chairs again:  
Withdraw with us: and let the trumpets sound  
While we return these dukes what we decree.

415

*[A long flourish]*

Draw near,  
And list what with our council we have done.  
For that our kingdom's earth should not be soll'd  
With that dear blood which it hath fostered;  
And for our eyes do hate the dire aspect  
Of civil wounds plough'd up with neighbours' sword;  
And for we think the eagle-winged pride  
Of sky-aspiring and ambitious thoughts,  
With rival-hating envy, set on you  
To wake our peace, which in our country's cradle  
Draws the sweet infant breath of gentle sleep;  
Which so roused up with boisterous untuned drums,  
With harsh resounding trumpets' dreadful bray,  
And grating shock of wrathful iron arms,  
Might from our quiet confines fright fair peace  
And make us wade even in our kindred's blood,  
Therefore, we banish you our territories:  
You, cousin Hereford, upon pain of life,  
Till twice five summers have enrich'd our fields  
Shall not regret our fair dominions,  
But tread the stranger paths of banishment.

420

425

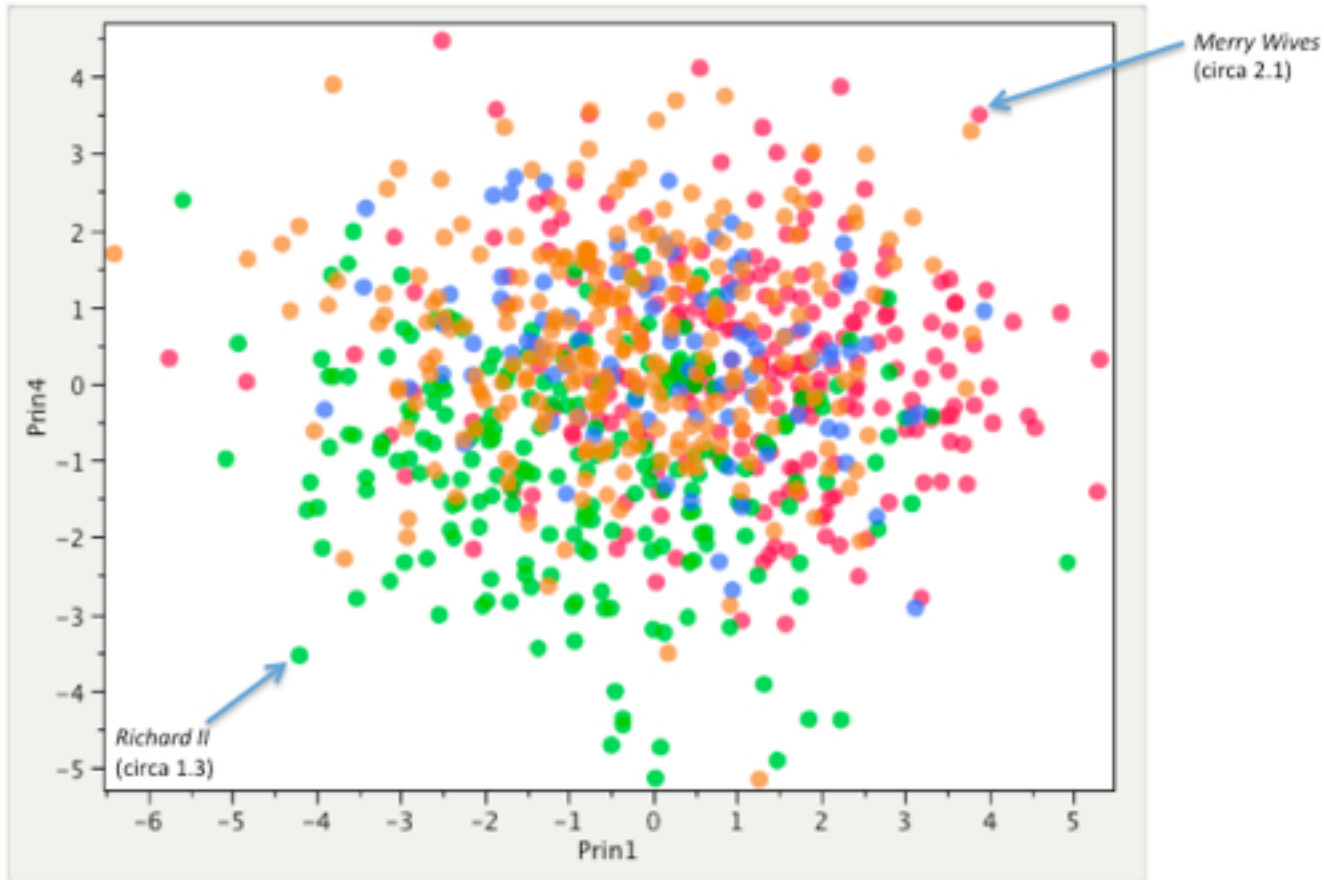
430

435

440

|                           |             |
|---------------------------|-------------|
| ▶ First Person Options    | 41 [3.52%]  |
| ▶ Interior Thought        | 32 [2.75%]  |
| ▶ Emotions                | 56 [4.81%]  |
| ▼ Time Orientation        | 23 [1.98%]  |
| ▼ Future Perspective      | 17 [1.46%]  |
| Projecting Ahead          | 15 [1.29%]  |
| Predicting the Future     | 2 [0.17%]   |
| ▶ Past Perspective        | 6 [0.52%]   |
| ▼ Descriptive             | 113 [9.71%] |
| ▼ Descriptive Features    | 113 [9.71%] |
| Sense Properties          | 30 [2.58%]  |
| Sense Objects             | 48 [4.12%]  |
| Spatial Relations         | 20 [1.72%]  |
| Scene Shifts              | 5 [0.43%]   |
| Motion                    | 9 [0.77%]   |
| Dialog Cues               | 0 [0.00%]   |
| Oral Element              | 1 [0.09%]   |
| ▼ Interpersonal Relations | 26 [2.23%]  |
| ▼ Positive Relations      | 26 [2.23%]  |
| Promising                 | 0 [0.00%]   |
| Self-Promise              | 1 [0.09%]   |
| Reassuring                | 0 [0.00%]   |
| Reinforcing               | 0 [0.00%]   |
| Acknowledging             | 1 [0.09%]   |
| Inclusiveness             | 24 [2.06%]  |
| ▶ Negative Relations      | 0 [0.00%]   |
| ▼ Public Reference        | 21 [1.80%]  |
| ▼ Public Language         | 21 [1.80%]  |
| Precedent                 | 0 [0.00%]   |
| Commonplace Authority     | 21 [1.80%]  |
| Prior Knowledge           | 0 [0.00%]   |
| Received Point of View    | 0 [0.00%]   |
| Total words: 1164         |             |

A traitor to his God , his king and him ; And dares  
him to set forward to the fight , Here standeth Thomas Mowbray ,  
Duke of Norfolk , On pain to be found false and recreant ,  
Both to defend himself and to approve Henry of Hereford , Lancaster ,  
and Derby , To God , his sovereign and to him disloyal ;  
Courageously and with a free desire Attending but the signal to begin .  
Sound , trumpets ; and set forward , combatants . Stay , the  
king hath thrown his warder down . Let them lay by their helmets  
and their spears , And both return back to their chairs again :  
Withdraw with us : and let the trumpets sound While we return these  
dukes what we decree . Draw near , And list what with our  
council we have done . For that our kingdom's earth should not be  
soil'd With that dear blood which it hath fostered ; And for our  
eyes do hate the dire aspect Of civil wounds plough'd up with neighbours  
' sword ; And for we think the eagle-winged pride Of sky-aspiring and  
ambitious thoughts , With rival-hating envy , set on you To wake our  
peace , which in our country's cradle Draws the sweet infant breath of  
gentle sleep ; Which so roused up with boisterous untuned drums , With  
harsh resounding trumpets ' dreadful bray , And grating shock of wrathful iron  
arms , Might from our quiet confines fright fair peace And make us  
wade even in our kindred's blood , Therefore , we banish you our  
territories : You , cousin Hereford , upon pain of life , Till  
twice five summers have enrich'd our fields Shall not regret our fair dominions



767 Pieces of Shakespeare in PCA Space  
(Language Action Type Counts, Unscaled)

Green=History, Red=Comedy, Brown=Tragedy, Blue=Late Plays

Othello rev12.txt

|                           |     |         |
|---------------------------|-----|---------|
| ▶ Intense                 | 26  | [2.13%] |
| ▶ Immediacy               | 4   | [0.33%] |
| ▶ Subjective              | 14  | [1.15%] |
| ▶ Emotions                | 67  | [5.50%] |
| ▶ Time Orientation        | 22  | [1.81%] |
| ▶ Descriptive             | 44  | [3.61%] |
| ▶ Interpersonal Relations | 3   | [0.25%] |
| ▶ Public Reference        | 12  | [0.99%] |
| ▶ Public Values           | 38  | [3.12%] |
| ▶ Reason                  | 58  | [4.76%] |
| ▶ Constructive Reasoning  | 4   | [0.33%] |
| Reason Forward            | 4   | [0.33%] |
| Reason Backward           | 0   | [0.00%] |
| Direct Reasoning          | 0   | [0.00%] |
| Support                   | 0   | [0.00%] |
| ▶ Contingent Reasoning    | 6   | [0.49%] |
| ▶ Oppositional Reasoning  | 48  | [3.94%] |
| ▶ Interaction             | 100 | [8.21%] |
| ▶ Curiosity Raising       | 2   | [0.16%] |
| ▶ Request                 | 1   | [0.08%] |
| ▶ Directing Address       | 67  | [5.50%] |
| Directing Address         | 67  | [5.50%] |
| ▶ Question                | 30  | [2.46%] |
| ▶ Formal Query            | 0   | [0.00%] |
| ▶ Follow Up               | 0   | [0.00%] |
| ▶ Give Feedback           | 0   | [0.00%] |
| ▶ Topical Flow            | 13  | [1.07%] |
| ▶ Elaborations            | 23  | [1.89%] |
| ▶ Special Referencing     | 67  | [5.50%] |
| Person Roles              | 13  | [1.07%] |
| Communicator Roles        | 0   | [0.00%] |
| Referencing Language      | 14  | [1.15%] |
| Total words: 1218         |     |         |

when you woo'd my lady , Know of your love ? He did  
 , from first to last : why dost thou ask ? But for  
 a satisfaction of my thought ; No further harm . Why of thy  
 thought , Iago ? I did not think he had been acquainted with  
 her . O , yes ; and went between us very oft .  
 Indeed ! Indeed ! ay , indeed : discern'st thou aught in that  
 ? Is he not honest ? Honest , my lord ! Honest !  
 ay , honest . My lord , for aught I know . What  
 dost thou think ? Think , my lord ! Think , my lord  
 ! By heaven , he echoes me , As if there were some  
 monster in his thought Too hideous to be shown . Thou dost mean  
 something : I heard thee say even now , thou likedst not that  
 , When Cassio left my wife : what didst not like ? And  
 when I told thee he was of my counsel In my whole course  
 of wooing , thou criedst ' Indeed ! ' And didst contract and  
 purse thy brow together , As if thou then hadst shut up in  
 thy brain Some horrible conceit : if thou dost love me , Show  
 me thy thought . My lord , you know I love you .  
 I think thou dost ; And , for I know thou'rt full of  
 love and honesty , And weigh'st thy words before thou givest them breath  
 , Therefore these stops of thine fright me the more : For such  
 things in a false disloyal knave Are tricks of custom , but in  
 a man that's just They are close delations , working from the heart

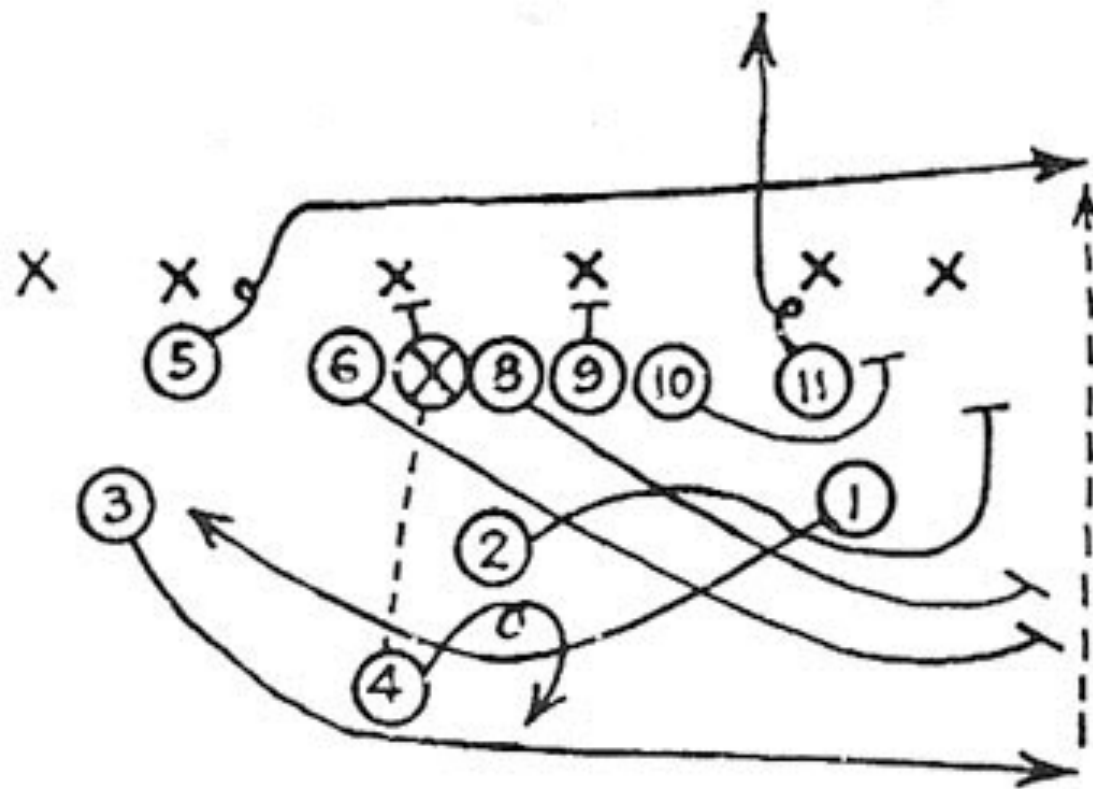


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# Entailment





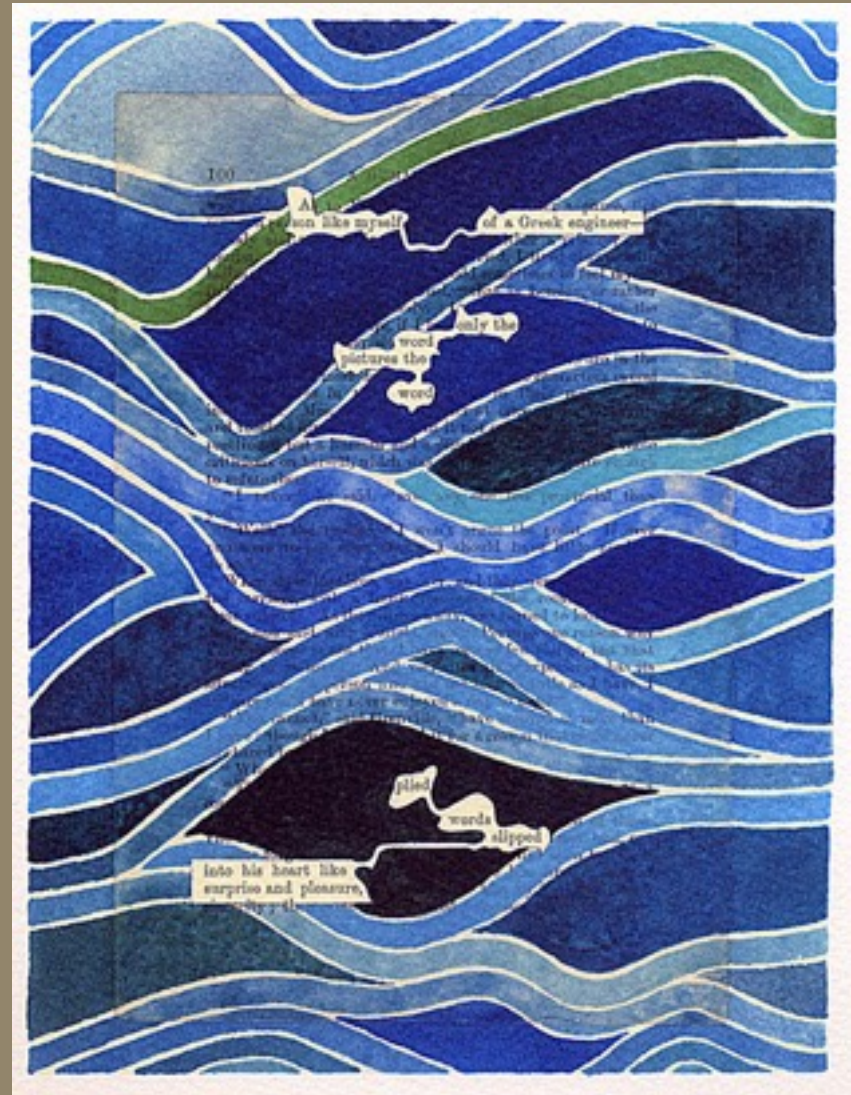


DIAG. 3





- ▶ First Person Options
- ▶ Interior Thought
- ▶ Emotions
- ▶ Time Orientation
- ▶ Descriptive
- ▶ Interpersonal Relations
- ▶ Public Reference
- ▶ Public Values
- ▶ Reason
- ▶ Interaction
- ▶ Topical Flow
- ▶ Elaborations
- ▶ Special Referencing
- ▶ Reporting
- ▶ Directing
- ▶ Directing Readers
- ▶ Narrative



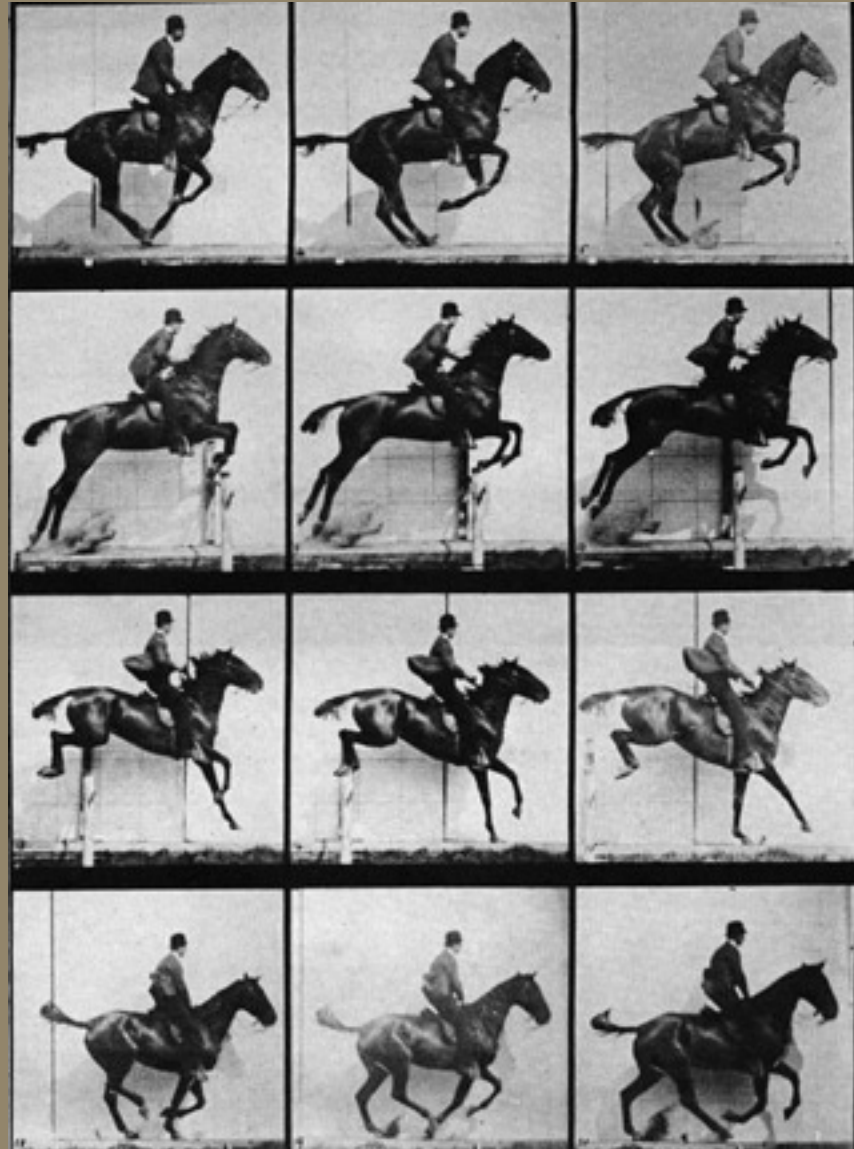








Eadweard Muybridge,  
Horse Jumping



David Garrick as Richard III  
(Folger FPb 18)





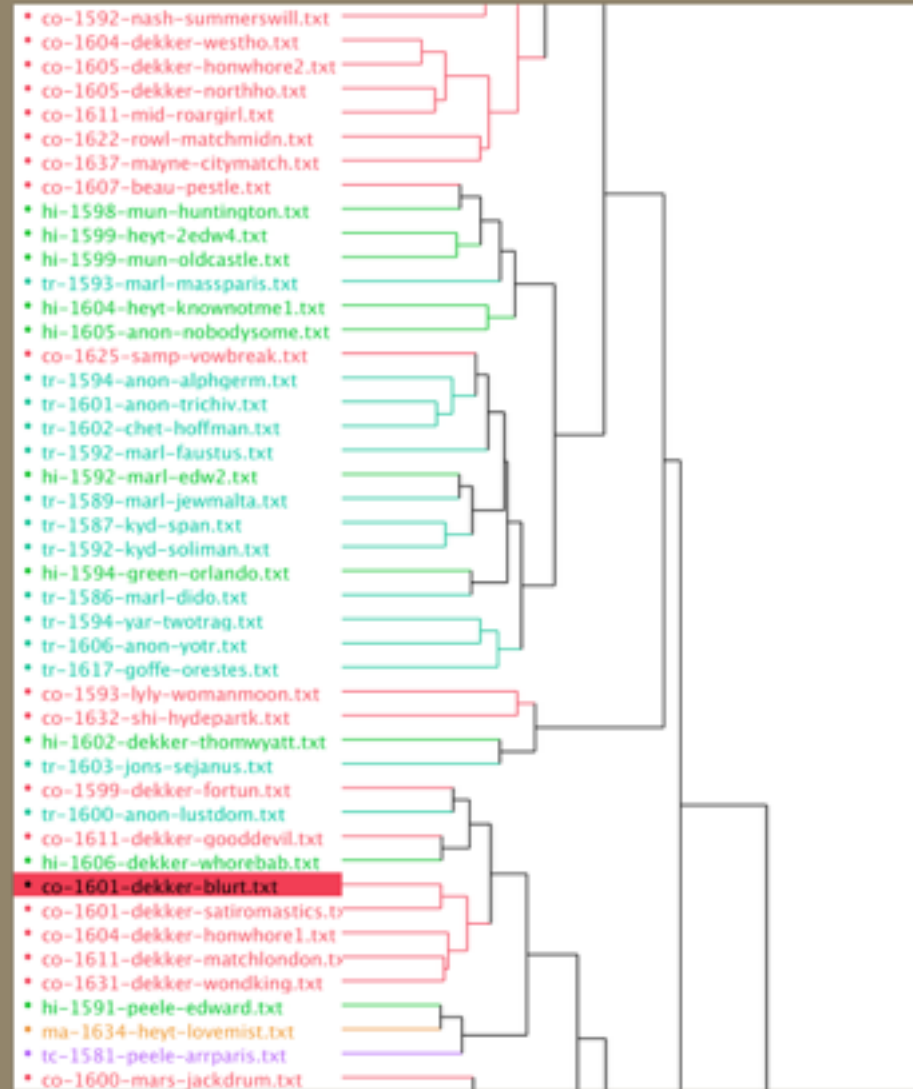
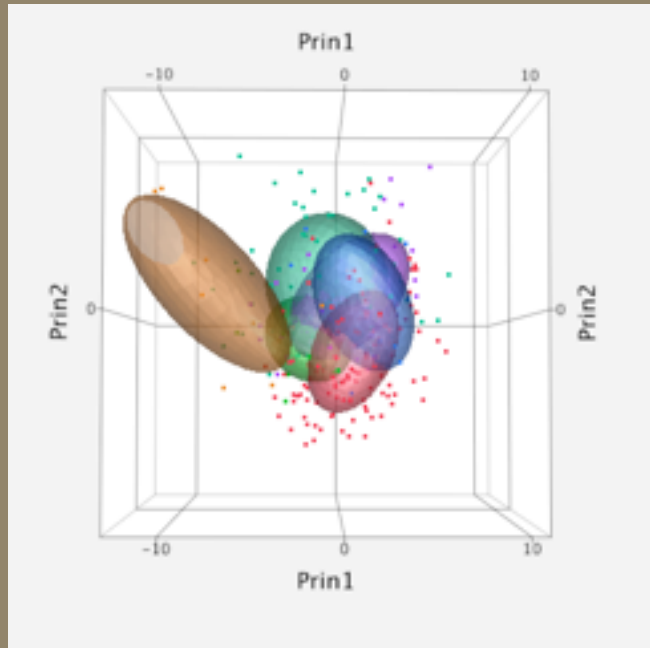
David Garrick as Richard III  
(Folger FPb 18)

Fin





# Four Decades of Renaissance Drama (minus Shakespeare): Joint experiment with Martin Mueller at Northwestern.





Genre Dynamics: If genre is legible on the sentence level, can we track its diffusion geographically across digitized texts? How do sub-genres of the novel move through the Atlantic, for instance?



# Reading, Weighting Texts

# Text as Table:

An array of words that can be classed or re-classed according to various vectors or sets.

Claims made with Docuscope are claims about the extension of sets. Once these sets have been defined, claims about the statistical relationship within or across such sets are either valid or invalid.

|    |                    |                       |  |
|----|--------------------|-----------------------|--|
|    |                    | LAT                   |  |
| 1  | Miss               | Imperatives           |  |
| 2  | Brooke             |                       |  |
| 3  | had                | Projecting Back       |  |
| 4  | that               |                       |  |
| 5  | kind of            | Uncertainty           |  |
| 6  | beauty             | Positive Values       |  |
| 7  | which              |                       |  |
| 8  | seems to be        | Private Thinking      |  |
| 9  | thrown into        | Negative Emotion      |  |
| 10 | relief             | Reassuring            |  |
| 11 | by                 |                       |  |
| 12 | poor               | Negative Emotion      |  |
| 13 | dress              | Sense Objects         |  |
| 14 | .                  |                       |  |
| 15 | Her                | Person Pronouns       |  |
| 16 | hand               | Sense Objects         |  |
| 17 | and                |                       |  |
| 18 | wrist              | Sense Objects         |  |
| 19 | were               | Projecting Back       |  |
| 20 | so                 | Abstract Concepts     |  |
| 21 | finely             | Sense Properties      |  |
| 22 | formed             | Report Events         |  |
| 23 | that               |                       |  |
| 24 | she could          | Contingency           |  |
| 25 | wear               | Spatial Relations     |  |
| 26 | sleeves            | Sense Objects         |  |
| 27 | not                | Denial                |  |
| 28 | less               | Comparison            |  |
| 29 | bare of            | Negative Emotion      |  |
| 30 | style              | Language Reference    |  |
| 31 | than               | Comparison            |  |
| 32 | those              |                       |  |
| 33 | in which           | Specifiers            |  |
| 34 | the Blessed Virgin | Commonplace Authority |  |
| 35 | appeared to        | Subjective Perception |  |
| 36 | Italian            | Person Properties     |  |
| 37 | painters           | Person Properties     |  |
| 38 | ;                  |                       |  |
|    |                    |                       |  |
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# Text as Experience:

A formal device for producing experiences that are familiar enough to be classed into generic types.

Genre claims have phenomenological truth rather than statistical validity: they assert the reality of a literary effect on an order higher than that of a single text.

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## Book One

MISS BROOKE

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### CHAPTER I

Since I can do no good because a woman,  
Reach constantly at something that is near it.

*The Maid's Tragedy:* BEAUMONT AND FLETCHER.

**M**ISS BROOKE had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible — or from one of our elder poets — in a paragraph of to-day's newspaper. She was usually spoken of as being remarkably

BOOK I, MISS BROOKE. CHAPTER I. " Since I can do no good because a woman, Reach constantly at something that is near it. " -The Maid's Tragedy; Beaumont and Fletcher. Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible, -or from one of our elder poets, -in a paragraph of to-day's newspaper. She was usually spoken of as being remarkably clever, but with the addition that her sister Celia had more common-sense. Nevertheless, Celia wore scarcely more trimmings; and it was only to close observers that her dress differed from her sister's, and had a shade of coquetry in its arrangements; for Miss Brooke's plain dressing was due to mixed conditions, in most of which her sister shared. The pride of being ladies had something to do with it: the Brooke connections, though not exactly aristocratic, were unquestionably " good. " - If you inquired backward for a generation or two, you would not find any yard-measuring or parcel-tying forefathers-anything lower than an admiral or a clergyman; and there was even an ancestor discernible as a Puritan gentleman who served under Cromwell, but afterwards conformed, and managed to come out of all political troubles as

## Book One

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### CHAPTER I

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So why is it that the phenomenological experience and statistical validity overlap? Why do Principal Components pull out ensembles of bits of language that — in their coordination — seem to track felt differences among texts?

# Principal Components and Multivariate Statistics:

## Coordinated Presences and Absences of Types of Language

