



“THE TEXT IS VARIETY”:
CONTEXTUALIZING AND ANALYZING THE
WORKS OF MARGARET CAVENDISH WITH
TEXT ENCODING

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Cavendish's "wildness" and her "voluminous works"

Margaret Duchess of Newcastle left numberless productions, several of which are transmitted to posterity. Many of her poems have been admired. She was endowed with a fertile fancy, which, had it been corrected by learning, might have produced excellence. With all her wildness and inaccuracy, she is however allowed uncommon genius and merit by the best judges and most impartial Biographers; her voluminous works fill some folios; part of them are yet read, though all were undeservedly censured in Mr. Pope's *Dunciad*.

✿ Elizabeth Ogilvy Benger
The Female Geniad.
London, 1791

The Women Writers Project and Women Writers Online

- 399 texts written, translated by, or attributed to women
- Primarily print texts that were first published between 1526 and 1850
- Encoded in TEI & published through the WWO interface

Women Writers Online About

Search

Search... [Advanced...](#)

Filter

Genre

- non-fiction [181]
- verse [144]
- drama [67]
- fiction [51]

Date

- 16th c. [29]
- 17th c. [168]
- 18th c. [105]
- 19th c. [90]

Results: 392 texts

- [unknown] — The Bridling, Saddling, and Riding of a Rich Churl in Hampshire, 1595
- [unknown] — Changing Scenes, 1825
- [unknown] — Eliza's Babes, 1652
- [unknown] — England's Tears: A Poem, 1774
- [unknown] — The Female Wits, 1704
- [unknown] — The Fortunate Transport, 1750
- [unknown] — Memoir of Mrs. Chloe Spear, 1832
- [unknown] — Swetnam, the Woman-Hater, Arraigned by Women, 1620
- [unknown] — The Wonderful Discoverie of the Witchcrafts of Margaret and Phillip Flower, 1619
- [various] — The First Lamp of Virginitie, 1582

Timeline (1550-1850):

- 1582: [various] — The First Lamp of Virginitie
- 1619: [unknown] — The Wonderful Discoverie of the Witchcrafts of Margaret and Phillip Flower
- 1620: [unknown] — Swetnam, the Woman-Hater, Arraigned by Women
- 1652: [unknown] — Eliza's Babes
- 1704: [unknown] — The Female Wits
- 1750: [unknown] — The Fortunate Transport
- 1774: [unknown] — England's Tears: A Poem
- 1825: [unknown] — Changing Scenes
- 1832: [unknown] — Memoir of Mrs. Chloe Spear

(But, what is TEI?)

```
<div type="scene">
  <head>Scene 8.</head>
  <stage type="entrance setting business">Enter <persName>Sir Peaceable Studios</persName>
    with a Book in his hand; a Table being fet out,
    whereon is Pen, Ink and Paper. After he hath
    walked a turn or two, with his eyes fixt upon the ground,
    he fits down to the Table, and begins to write.</stage>
  <stage type="entrance">Enter the <persName>Lady Ignorant</persName> his Wife.</stage>
  <sp who="#ign">
    <speaker>Lady Ignorant</speaker>
    <p>Lord Husband! I can never have your company, for you
      are at all times writing, or reading, or turning your Globes, or peaking
      thorough your Prospective Glaffe, or repeating Verfes, or fpeaking Speeches
      to your felf.</p>
  </sp>
  [...]
</div>
```

✚ Margaret Cavendish
Loves Adventures.
London, 1662

The Text Encoding Initiative Guidelines are a language for representing the structure and content of humanities research materials in digital form.

Margaret Cavendish in WWO

- *Poems and Fancies*, 1653
- *The World's Olio*, 1655
- *Natures Pictures*, 1656
- *Plays Written by the Thrice Noble, Illustrious, and Excellent Princess, the Lady Marchioness of Newcastle* (1662, 14 plays)
- *Philosophical Letters*, 1664
- *CCXI Sociable Letters*, 1664 (not yet published)
- *Observations upon Experimental Philosophy*, 1666
- *The Life of William Cavendish*, 1667
- *Plays Never Before Printed* (1668, 5 plays)
- *The Description of a New World, Called the Blazing-World*, 1668

Cavendish by the numbers

#	Feature
1,193,008	words
15,612	paragraphs (<p>)
13,767	verse lines (<l>)
11,456	dramatic speeches (<sp>)
6,253	persons' names (<persName>)
3,488	page breaks (<pb>)
1,379	place names (<placeName>)
625	quotations (<quote>)
188	titles (<title>)

Cavendish by the numbers: textual divisions

#	type of division
781	scene
410	section
283	poem
171	letter
122	act
45	prefatory material
32	part
26	cast list
24	speech
18	subsection
15	book

#	type of division
10	dedication
9	epilogue
8	prologue
8	undetermined
4	concluding material
3	frontispiece
2	corrigenda
1	advertisement
1	table of contents

For definitions of these values see:
www.neu.edu/research/publications/documentation/internal//#!/entry/div_element

Basic exploration: language use

Margaret Cavendish

#	Language
57	Latin
24	French
10	Italian
1	Spanish

Aphra Behn

#	Language
50	French
50	Latin
10	Italian
6	Dutch
1	Greek
1	Hebrew

Hannah Cowley

#	Language
182	French
26	Latin
25	Italian
1	Spanish
1	Greek

Charlotte Smith

#	Language
276	French
271	Latin
23	Italian
1	Scots

...right noble Perfons love
the `<foreign xml:lang="fr">haut-goust</foreign>` of fuch Petticoats; but the
perfume of thy Petticoat, has spoiled the part of my Play; for it
hath put me quite out of the Amorous Speeches, I
fshould have rehears'd.

✿ Margaret Cavendish
The Bridals.
London, 1668

<title>s named in drama* by author

#	Author
13	Hannah Cowley
11	Margaret Cavendish
10	Mercy Otis Warren
8	Judith Sargent Murray
5	Susanna Centlivre
4	Mary Pix
4	Charlotte Smith
3	Aphra Behn
1	Mary Carr Clarke
1	Ann Yearsley
1	Anne Francis
1	Ariadne
1	Various (<i>The First Lamp of Virginit</i> y)

*Looking in <div>s with @type of “scene” or “act” and in <div>s with @type of “epilogue” or “prologue” that contain <sp>s

A piece of a play in *A Piece of a Play*

“The Reader is desir’d to take notice, That the following Fragments are part of a Play which I did intend for my *Blazing-World*, and had been Printed with it, if I had finish’d it; but before I had ended the second Act, finding that my Genius did not tend that way, I left that design and now putting some other Comedies to the Press, I suffer this Piece of One to be publish’d with them.”

✿ Margaret Cavendish
A Piece of a Play.
London, 1668

<castList>

<head>The following Names were fitted for a Farfe, intended to have been after the Play in the
<title>Blazing-World</title>; But the Play being never finish’d, for the Reasons mention’d in the Front of the Piece of that Play; The Farfe was not so much as begun.</head>

<castItem><role>Cobweb Spider</role>,
<roleDesc>A Weaver</roleDesc>.</castItem>

<castItem><role>Eagle Flyman</role>,
<roleDesc>A Piper, a Lover to Spider's
Wife</roleDesc>.</castItem>

[...]

</castList>

Cavendish's most-named titles

- 42 *Philosophical and Physical Opinions* (Margaret Cavendish)
- 17 *Of the Immortality of the Soul* (Henry More)
- 13 *Antidote to Atheism* (Henry More)
- 13 *Philosophical Letters* (Margaret Cavendish)
- 10 *Elements of Philosophy* (Thomas Hobbes)
- 10 *Cabbala*
- 8 *Leviathan* (Thomas Hobbes)
- 6 *Plays Never Before Printed* (Margaret Cavendish)
- 5 *The Worlds Olio* (Margaret Cavendish)
- 5 *Alchymist* (Ben Johnson)
- 4 *Blazing World* (Margaret Cavendish)
- 3 *Fox (Volpone)*, Ben Johnson)
- 3 *Wits Cabal* (Margaret Cavendish)
- 3 *Amadys de Gall*
- 3 *The She Anchoret* (Margaret Cavendish)
- 3 *Observations upon Experimental Philosophy* (Margaret Cavendish)
- 3 *The Presence* (Margaret Cavendish)

Cavendish in context: seventeenth-century citation

In <title>

62	<i>Revelation</i>
28	<i>Corinthians</i>
24	<i>Psalms</i>
23	<i>Luke</i>
22	<i>Isaiah</i>
19	<i>Daniel</i>
18	<i>Acts</i>
14	<i>Antipologia</i>
13	<i>Arraignment of Women</i>
11	<i>Arcadia</i>
8	<i>Hebrews</i>
8	<i>Ezekiel</i>
8	<i>John</i>
7	<i>Genesis</i>

Citations by chapter and verse

In Cavendish

2 total

- Genesis 6:2
- Hebrews 11:4

(Both in *Philosophical Letters*)

In other 17thc writers

1,867 total

In all of WWO

3,767 total

Meaningful changes in rendition: <mcr>

306	<i>Author</i>	65	<i>Fire</i>	36	<i>he</i>
174	<i>Madam</i>	59	<i>Braine</i>	36	<i>Heart</i>
168	<i>I</i>	58	<i>Fame</i>	35	<i>Honour</i>
115	<i>Atomes</i>	58	<i>Head</i>	35	<i>King</i>
99	<i>Sun</i>	58	<i>Men</i>	35	<i>Sense</i>
98	<i>Life</i>	55	<i>Aire</i>	34	<i>Fancy</i>
89	<i>Motion</i>	53	<i>Gods</i>	33	<i>Some</i>
87	<i>Earth</i>	53	<i>Love</i>	32	<i>Creatures</i>
84	<i>Man</i>	52	<i>Body</i>	31	<i>Birds</i>
84	<i>World</i>	51	<i>Light</i>	30	<i>Fancies</i>
78	<i>Authors</i>	51	<i>Truth</i>	28	<i>Heaven</i>
75	<i>Mind</i>	39	<i>Eyes</i>	28	<i>Water</i>
72	<i>Thoughts</i>	38	<i>Wit</i>	27	<i>Book</i>
71	<i>Death</i>	36	<i>Bodies</i>	27	<i>Poets</i>

<mcr> in *Poems and Fancies*

<lg>

<l>Such <mcr>Sympathy</mcr> there is in every <mcr>Figure</mcr>,</l>

<l>That every feveral fort do flock together.</l>

<l>As <mcr>Aire, Water, Earth</mcr> and <mcr>Fire</mcr>;</l>

<l>Which make each <mcr>Element</mcr> to be entire:</l>

<l>Not but <mcr>loofe Atomes</mcr>, like <mcr>Sheep</mcr> ftray about,</l>

<l>And into feveral places go in, and out:</l>

<l>And fome as <mcr>Sheep</mcr> and <mcr>Kine</mcr> do mixe together;</l>

<l>Which when they mixe, tis feveral change of weather.</l>

<l>But <mcr>Motion</mcr>, as their <mcr>Shepherd</mcr>, drives them fo,</l>

<l>As not to let them out of order go.</l>

</lg>

✿ Margaret Cavendish
Poems and Fancies.
London, 1653

Renditional distinction by term

term	distinct	non-distinct
atomes	269	2
love	87	36
reason	33	31
death	97	9
gods	62	6
delight	13	44

Natures Grange.

G *Rounds* of losse was plow'd with *Sorrowes* deep,
Wherein was sowed *Cares*, a *Fertile Seed*,
Carts of *Industry* *Horses* of *Hopes* drew,
Laden with *Expectations* in *Barnes* of *Brains* they threw.
Coves of *Content*, which gave the *Milk* of *Ease*,
Curds prest with *Love*, which made a *Friend-ship Cheese*.
Cream of *Delight* was put in *Pleasures Churn*,
Wherein short time the *Butter* of *Joyes* come.

✿ Margaret Cavendish
Poems and Fancies.
London, 1653
Image reproduced from EEBO

FINIS.



(But what is “TEI”?)

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```
<epigraph>
  <quote>
    <lg type="couplet">
      <l>O, 'tis the curse in love, and still approved,</l>
      <l>When women cannot love where they're beloved.</l>
    </lg>
  </quote>
  <bibl><author><persName>Shakspeare</persName></author></bibl>
</epigraph>
```

Locations of <mcr>

(14,886 total, non exclusive)

#	Feature
11,280	verse lines (<l>)
2,958	paragraphs (<p>)
548	headings (<head>)
184	dramatic speeches (<sp>)
144	notes (<note>)
32	lists (<list>)
26	direct speech (<said>)
4	measurements (<measure>)
2	quotations (<quote>)
2	salutations (<salute>)