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See table of contents

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Article abstract

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"This Forcèd League": The Compassionate Body in *The Rape of Lucrece*

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Two models of compassion coexisted in early modern English thinking: one characterized fellow-feeling as a form of contagion that physically compelled the sharing of passions through the humoral body; the other saw compassion as a moral exercise that required deliberate encouragement and active practice. This paper argues that Shakespeare's The Rape of Lucrece *demonstrates the dynamic interaction of these two models, situating Lucrece's post-rape failures of productive compassionate interaction as the consequence of the changes produced in her body by the force of Tarquin's passion, imparted to her through the event of the rape. By tracing Shakespeare's poetic anatomy of the compassionate body through the rhetoric of opposition in the poem, this analysis elucidates how the construction of gender in humoral theory shapes the narration of the rape and exhibits the enduring influence of the humoral body on the period's understanding of social life.*

Deux modèles de compassion coexistaient dans la pensée anglaise de la première modernité : l'un caractérisait le sentiment de camaraderie comme une forme de contagion imposant physiquement le partage des passions à travers le corps humoral ; l'autre considérait la compassion comme un exercice moral nécessitant un encouragement délibéré et une pratique active. Cet article soutient que Le viol de Lucrèce *de Shakespeare illustre l'interaction dynamique de ces deux modèles, en positionnant les tentatives malheureuses de Lucrèce d'établir, après le viol, des interactions basées sur la compassion comme la conséquence des changements produits dans son corps par la force de la passion de Tarquin, transmise à travers l'acte du viol. En retraçant l'anatomie poétique du corps compatissant de Shakespeare à travers la rhétorique de l'opposition dans le poème, cette analyse cherche à comprendre comment la construction du genre dans la théorie humorale façonne le récit du viol et montre l'influence durable du corps humoral sur la compréhension de la société à l'époque.*

In the Argument prefixed to Shakespeare's *The Rape of Lucrece* (1594), Sextus Tarquinius is described as "enflamed" by hearing of Lucrece's beauty and chastity, which arouses a burning "passion" that drives him to ravish her.[1] The word "passion" is subsequently used in the poem several times to describe Lucrece's experience post-rape (1103, 1317, 1562). The influence of passion—the early modern period's broad term for various "affects of the mind" that were also thoroughly embedded in the physicality of the humoral body—incites the

1. Shakespeare, *The Rape of Lucrece*, ed. Greenblatt et al. I cite this *Norton Shakespeare* edition parenthetically by line number throughout.

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action of the poem and creates a textual and phenomenological link between Lucrece and her rapist. Yet even as the rape yokes them together, physically and in literary history, it occurs in the wake of a failure of shared affective state. As Tarquin approaches her bed, Lucrece begs him, "Melt at my tears and be compassionate" (594). Lucrece's *argumentum ad misericordiam*, appeal to mercy or pity, is a recognizable rhetorical move in both classical and Elizabethan oratorical traditions,[2] but her plea is also thoroughly embodied. She employs an image of mirrored physicality, asking that Tarquin "melt," liquefy by dissolving,[3] at the sight of her own watery tears and, so moved by her passion, stop his assault. Tarquin, of course, does not.

Shakespeare's poem prompts readers to consider the relationship between "passion" and "compassion" in early modern thinking, making it a fruitful site for historicized investigation of the experience of emotion as a "mode of engagement" with others.[4] The text is explicitly concerned with the ways emotion exists as both an embodied and a cognitive experience, an individual and an interpersonal event, with all aspects shaped by the distinctive historical discourses surrounding early modern understandings of the body, mind, and social structures. Lucrece's plea that Tarquin show compassion particularly underscores the distinctive role the gendered humoral body plays in the early modern conceptualization of interpersonal fellow-feeling. Lucrece's plea for compassionate "melting" resonates with a number of oppositional images that defined difference in men's and women's bodies: dry vs. wet, hard vs. soft, and hot vs. cold. Tarquin is hard, unmoving, inured by the heat of his passion and thus refusing to dissolve in Lucrece's chaste and pitiable tears. Lucrece, by contrast, is associated with water and softness, traditional connotations of the cold complexion of the phlegmatic in humoral psychology. Tarquin, hardened

2. Shawn Smith notes that "mercy" and "pity" were synonymous as Elizabethan translations of the Latin *misericordia* (Smith, "Pity and Piety," 105).

3. *Oxford English Dictionary* (*OED*), s.v. "melt" v.1a and 1b. Accessed 2 September 2023.

4. Solomon, "Philosophy of Emotions," 11. Other scholars working in emotion studies have similarly noted the social aspects of what may seem like individual experiences, such as Barbara H. Rosenwein, whose articulation of "emotional communities" acknowledges that "emotions are above all instruments of sociability" (Rosenwein, "Problems and Methods," 11, 19). The history of emotion has been of particular interest in literary and early modern studies specifically as well; see Jensen and Wallace, "Special Topic"; Meek, "Shakespeare"; Carrera, *Emotions and Health*; and other additional sources cited throughout this article.

by lustful passion, is not affected by Lucrece: his heart "granteth / No penetrable entrance" to her pleas (558–59). But she is emphatically affected by him.

Many readers of the poem have noted the intensity of their connection, fostered by the transfer of his passion to her. Their interrelation has been described as "increasingly reciprocal" over the course of the poem[5] and effecting a "mutually constitutive" structure of characterization within the narrative.[6] Frequently, the biological effects of this connection have been cited as motivations for Lucrece's suicide.[7] Her ultimate act of self-harm has been attributed to what modern theory of rape trauma terms identification with the aggressor, a phenomenon Zackariah Long has historicized through a humoral reading of Lucrece's "subjective entanglement" with Tarquin and his violent passions that compel her to "[allow] Tarquin's aggression and guilt to impress themselves into her consciousness," effecting a "disturbing transposal" of Tarquin's passions to Lucrece and the confusion of her self with her rapist as the target of her violence.[8] The connection created between Lucrece and Tarquin through the rape is real and physical, articulated in the poem with extraordinary anatomical detail. It is not an interpersonal link that Lucrece chooses to create, nor is it one whose consequences Tarquin can fully anticipate. It is a compelled sharing of passions between their two bodies, yet it happens only after a deliberate rejection of being compassionate.

5. Crewe, *Trials of Authorship*, 151.

6. Cousins, "Subjectivity," 45.

7. In an argument that assumes Lucrece has conceived by Tarquin, Sarah S. Keleher contends that Lucrece's suicide reflects a need to forensically prove her innocence in light of the conception-consent dictum of early modern legal theory, with the change in her self evidenced by the "double-natured blood" that issues from her body (Keleher, "'This bastard graff,'" 99). John W. Crawford identifies the Galenic theory of the mixing of blood and semen with the material of the woman's body at conception as motivation for Lucrece's self-destruction, as she "has literally become a different person" due to the rape (Crawford, "Revisiting," 68). The change in Lucrece's physical identity in Galenic terms is also noted by Naya Tsentourou, who traces the imagery of breath and breathlessness through the poem, a circulation of air that creates a "'Tarquin-breathed' Lucrece who breathes him out with a self-destructive sigh" (Tsentourou, "Untimely Breathings," 13).

8. Long, "Historicizing Rape Trauma," 65, 72, 64. Christopher W. T. Miller has also read *The Rape of Lucrece* in light of the theory of identification with the aggressor, which was first posited by Sándor Ferenczi, though Miller's analysis focuses primarily on modern psychological approaches rather than early modern humoralism (Miller, "Confusion of Tears").

The Rape of Lucrece illustrates a duality in the understanding of "compassion" in early modern thought. One the one hand, compassion is a deliberately chosen, active engagement with the suffering of others—a moral practice that was strongly encouraged. On the other, it is a physically compelled interrelation, a sharing of passions between two bodies that is not intentionally sought and even potentially unwelcome. Tarquin may refuse to "be compassionate" in the sense of pitying Lucrece, but the poem makes Tarquin and Lucrece literally *com*-passionate through the transferal of his enflamed passion to her coldly chaste body. The text calls this form of compassion a "forcèd league" (689), underscoring the overwhelming power of the passions in the humoral body and the limited control individuals have over the experience. What makes this poem an especially intriguing case study of compassion in early modern England, however, is what happens after the rape. Once Lucrece's body has been compelled to become passionate, changed humorally by the interaction with Tarquin, her subsequent opportunities for compassionate connection with others, such as with her maid and Collatine, fail, resulting in a limited, even "counterfeit" (1269, 1776) form of sympathy.

This article situates these post-rape failures of meaningful compassion as a consequence of the compelled passionate association formed through the rape. I argue that the effects of the rape and its cross-gender exchange of heat, and the associated qualities of dryness and hardness, demonstrate the consequences and the limitations that stem from the interaction of these two early modern understandings of compassion: that of contagious affective exchange, and that of moral choice to feel and remedy the suffering of another. Anticipated moments of compassion fail in the latter parts of the poem because of the physical change that has occurred in Lucrece's body, altering her humoral composition to a hotter, more masculine complexion that is at odds with her female body and subject position.

The "forcèd league" between Tarquin and Lucrece crosses gender lines in its perverse linking of two very different physicalities, as Lucrece takes on humoral characteristics of Tarquin's body. In an influential reading of *The Rape of Lucrece*, Katharine Eisaman Maus has suggested that readers should "take tropes seriously" in analyzing the rhetoric, specifically the metaphors, of the poem.[9] I agree and suggest that another key rhetorical trope, opposition—hot/cold, dry/wet, hard/soft—operates as a literal anatomical differentiation of

9. Maus, "Taking Tropes Seriously," 66.

the main characters according to early modern humoral theory and impacts the working of interpersonal affect. This article's exploration of the forms and functions of early modern "compassion" will begin by outlining the period's two theorizations of compassion, a compelled affective contagion and an active moral choice requiring conscientious practice, and then turn to the representation of these two models in Shakespeare's poem. Shakespeare's poetic anatomy of passion and its transference in and around the event of the rape, when examined with particular attention to the role of heat in defining gender within Galenic humoralism, constructs this moment as an instance of compelled interaffectivity that establishes a theory of distinctly embodied compassion that is forceful and overpowering rather than consciously adopted. The latter parts of the poem, however, reveal the consequence of this interaffectivity to be the obstruction of deliberate compassionate connection between Lucrece and other characters. After the rape, Lucrece's newly enflamed passions keep her from productive empathetic engagement with her female maid and her husband Collatine, despite these characters' attempts to, unlike Tarquin, "be compassionate." Forced into one passionate league, Lucrece is then unable to form productive compassionate relationships with others, even those who sympathize with her suffering. *The Rape of Lucrece* illustrates the multiple, at times clashing, forms of compassion current in early modern thinking and the limitations of this interpersonal force as it acts on and through the early modern body.

The experience of the passions was a source of anxiety and conflict in early modern English philosophical and medical texts. "These *Passions*," John Davies writes in *Microcosmos* (1603), "are the *suffrings* of the *soule*, / That make the *Inne* to suffer with the *Ghest*,"[10] invoking the etymological derivation of "passion" (from the Latin *patior*, to suffer). Despite the ontological difference of body (the inn) and soul (the guest), the passionate suffering of one directly affects the other. Additionally, because the passions were associated with passivity and femininity, and juxtaposed to the God-given qualities of reason and intentional will, they were often characterized as dangerous, a potentially sinful form of

10. Davies, *Microcosmos,* 79; emphasis in original.

suffering.[11] Yet the Stoic state of *apathia*, undisturbed by passion or "affection," was viewed as antithetical to social life. "Sociality and affectivity," Richard Strier has shown, were "inextricably linked" in human experience.[12] This duality is illustrated by Thomas Wright in *The Passions of the Minde in Generall* (1604). Though Wright notes that some "Divines" theorize that the passions may be "thornie briars sprung from the infected root of original sinne," he also cites several metaphors for how the passions can "draw the soule to the fruition of her vertuous objects," such as the military figure of a captain leading a band of soldiers. For that reason, he instructs, the passions "are not onely, not wholy to be extinguished (as the Stoicks seemed to affirme) but sometimes to be moved, and stirred up for the service of vertue," such as when "mercie and compassion will move us often to pity."[13]

As in Wright's commentary, the concept of fellow-feeling, particularly for another who is in distress, appears in early modern discourse through various terms, such as "pity," "sympathy," and "mercy," among others.[14] Heather James has shown that Shakespeare's texts employ a range of words for these phenomena—including "commiseration" and "condolence," which, like "compassion," employ the Latinate *con-*/*com-* prefix to convey the interpersonal quality of these feelings—and do so "usually in sentences that weight the impact of pity as an emotional burden, one often calling for redress."[15] "Compassion," meaning literally "to suffer together with," most particularly evokes the connection between fellow-feeling and the bodily experience of the passions, and the term has been distinctly prosocial since its earliest uses in the fourteenth century, when it could denote either a shared feeling between equals or fellow-suffers, or

11. The passivity of the passions could also, however, link individuals to the suffering of Christ, the Passion. As Christ's Passion was undertaken in divine compassion for humanity, practices that linked human suffering to the model of Christ, such as the *imitatio Christi*, were also central to the concept of compassion in Church thinking. See Paster, Rowe, and Floyd-Wilson, introduction to *Reading*, 12; Steenbergh and Ibbett, introduction to *Compassion*, 4.

12. Strier, "Against the Rule," 25. See also Smith, "Pity and Piety," 112.

13. Wright, *Passions*, 2, 16–17. This notion is echoed in cognitive science, which has suggested that an embodied empathetic response can enable "a more situated, affectively engaged ethics" (Colombetti and Torrance, "Emotion and Ethics," 516; see also Hein and Singer, "I Feel," 154), and in modern social theory, in which compassion can serve as "a social and aesthetic technology of belonging" in various socio-political contexts (Berlant, introduction to *Compassion*, 5).

14. Steenbergh and Ibbett, introduction to *Compassion*, 9–10.

15. James, "Dido's Ear," 372.

a desire to free someone else from their distress.[16] Shared suffering represents a potential pathway for productive communality through the combination of engagement with the suffering of others and an inclination towards pitying actions to relieve that pain.[17]

That combination suggests two theories for how a person is "moved" or "stirred" to redress the suffering of others. One model of compassion is that of contagion. Eric Langley has argued that the period saw compassion as operating through a "mechanics of sympathetic transmission" from one individual to another, creating an "interactive model of subjectivity."[18] This contagion model reflects humoral psychology and the biological principle of "sympathy" in Galenic medicine. Galen's own use of the noun "sympathy" (*sympatheia*), as Brooke Holmes has shown, draws on Hippocratic precepts and expresses a technical medical theory "according to which diseases or, more properly, 'affections' (*pathē*)—anything that the body or one of its parts suffers, almost always, in medical parlance, abnormally—are trafficked from one part of the body to another."[19] This "traffic" between body parts is both a medical concept and a moralistic metaphor in early modern English discourse. For example, in *The Generall Practise of Medecine* (1634), Philiatreus distinguishes between "Idiopathie" and "Sympathie" in diagnosis: the latter is "an indisposition which befalls any [body] part by the fault of another" rather than through injury or disease of its own, a situation that may occur through the influence of a humor "falling from one part to another."[20] This contagious humoral sympathy within the body then becomes a useful conceit for conceptualizing compassion in a community. In a 1636 sermon published the following year as *Compassion towards Captives, Chiefly towards Our Brethren and Country-men Who Are in Miserable Bondage in Barbarie*, Charles Fitz-Geffry tells his audience that they are "members of the same body" as those currently imprisoned, and thus "Nature it selfe incites us to this *Sympathy*" and donation to the cause.[21] The principal is the same for both the body natural and the body of the Christian Church:

16. *OED*, s.v. "compassion," n.1 and n.2.a. Accessed 2 September 2023.

17. Langley, *Shakespeare's Contagious Sympathies*, 6.

18. Langley, *Shakespeare's Contagious Sympathies*, 5, 193.

19. Holmes, "Reflection," 62.

20. Philiatreus, *Generall Practise*, A3r–A3v.

21. Fitz-Geffry, *Compassion towards Captives*, 3, 41.

> We are all members of one body, and we doe finde in our *natural body*, that *If one member doe suffer all the members doe suffer with it. A thorne pricketh the foote: what so farre off from the head as the foote? but though distant in situation they are neere in affection.* […] How is it then that the paine of that one part extendeth to the whole; *By the compassion of charity which enclineth every member to succour one, as if every one suffered in that one*.[22]

The "affection of compassion"[23] is one that inescapably compels us to suffer with those we see suffer, a contagious sharing of passion that is for the common good.

This model of embodied sympathy via contagious passion is countered by a second conception of compassion: fellow-feeling as an active choice that must be consciously practised. Katherine Ibbett's work on compassion in early modern France characterizes it as a "technology that governs social relations, bringing out the structural affiliations of affect." Yet she also shows that, in the texts she examines, compassion was an "arm's-length pursuit," not a passion that overtakes the will or judgment, and it distinguished between the one who felt compassion and the one who actually suffered, underscoring structural difference between individuals.[24] Similarly, Kristine Steenbergh has shown that compassion was not always represented as a biological given in early modern discourse. Focusing on frequent references in late sixteenth- and early seventeenth-century English sermons to the "bowels of compassion," Steenbergh identifies compassion as something that must be actively cultivated in individuals, who required both incitement to and practice in the actions of charity and fellow-feeling to soften hardened "bowels"—a term associated with the organ of the heart—in order to share the suffering of those in need and ultimately redress it.[25] The metaphorization of the emotional engagement of compassion through the vehicle of the body is here used not to imply the compelled physicality of sympathy but instead to connote the active cultivation

22. Fitz-Geffry, *Compassion towards Captives*, 24; emphasis in original.

23. Fitz-Geffry, *Compassion towards Captives*, 40.

24. Ibbett, *Compassion's Edge*, 3, 7.

25. Steenbergh, "Mollified Hearts," 123, 127. Ulinka Rublack has also identified the motif of hardening as problematic in early modern discourses of emotion, where it represents a "social blockage" between individuals (Rublack, "Fluxes," 6).

of a soul that reaches outwards from its own body and towards others.[26] Most recently, Richard Meek has argued that this active version of compassion was an emerging discourse that would ultimately override the humoral theory of compassion of physical sympathy between individuals. In a critique of the humoralist reading of interpersonal fellow-feeling, Meek argues that the early modern period's depictions of compassion "are far more concerned with imagination, projection, and self-recognition" than is recognized in an interpretation of this phenomenon as an embodied sharing of passion.[27] His reading of early modern sympathy as an "effect of human intersubjectivity and not solely or even primarily grounded in the body" sees this period as an inflection point for the development of a "modern," "more complex" form of sympathy not dependent on the physiological model of humoralism.[28]

Returning to Shakespeare's poem, we can see both models of compassion—physically compelled and consciously practised—shape Lucrece's plea to Tarquin. When she asks that he "melt at [her] tears," Lucrece encourages a physical sympathy between the two, which would then cause a change in Tarquin's body and action, leading him both to *be* compassionate and to *act* compassionately. If he so "melted," his being would change to one of shared passion with Lucrece; so softened by her, he could then choose to practise mercy and restrain his assault. Wright describes such interaffectivity as "imprinting" a passion onto others, both by sight and by sound: "the passion passeth not onely thorow the eies, but also pierceth the eare, and thereby the heart"—the heart being "the very seate of all Passions."[29] Yet Lucrece's appeal acknowledges the difficulty of "imprinting" Tarquin in this way. She calls his heart "rocky" and hopes that her tears will "soften" it like waves continually crashing on rocks, "For stones dissolved to water do convert" (590–92). This hard/soft oppositional

26. Even Wright's discussion of compassion and pity implies that these feelings are not automatic, as we should "find out occasions to *exercise* some passions, as to *seeke* the poore, to *practice* the passion of pitie" (Wright, *Passions*, 83; emphasis added).

27. Meek, *Sympathy*, 20.

28. Meek, *Sympathy*, 10.

29. Wright, *Passions*, 175, 33. Such "piercing" of one's heart, and subsequent stirring up of passions in the body, would seem to be a necessary outcome of the body's vulnerability to sensation and to suffering. In a reading of the political theory of *King Lear*, Jeffrey B. Griswold has suggested that human vulnerability, the "insufficiency" of the body, is a foundation of the social and the political, rather than more cognitive means such as consent or coercion (Griswold, "Human Insufficiency," 76, 79).

imagery is, as Samuel Arkin has argued, a leitmotif throughout the poem that bears out an "ethics of sympathy based in a poetics of 'impression,'" a term the poem uses in later scenes of potential sympathetic engagement. Arkin's analysis identifies a dual "impression" created in such an intersubjective scenario: the impression made on an observer by the individual who suffers, but also the "desires and feelings that an auditor or an audience impresses on a scene," the interpretation of the suffering that is witnessed.[30] The "imprinting" of Wright's model of passionate exchange moves in both directions in *The Rape of Lucrece*, and ultimately, Arkin claims, the "chiasmatic poetry of 'impression'" leads to a seeming paradox: "sympathy is a choice that does not involve the will."[31]

This paradox is caused by the dual, interactive, and at times conflicting theories of compassion current in early modern medical and social thinking and represented in *The Rape of Lucrece*. The presence of both contagion and practice models of compassion make this poem an acutely valuable case study of the phenomenological experience of compassion and its social effects at this historical moment, when historians of emotion and compassion identify the emergence of the "modern" model before it has completely overwritten humoral discourse. One reason for the intensive meditation on the physical experiences of both Tarquin and Lucrece in the poem may be that humoralism offered a distinctive way to imagine and to represent one especially significant difference between these juxtaposed figures: embodied gender identity. Lucrece is a victim of gendered violence in the poem and subject to gendered theories of embodiment by the narrative structure and historical context of the poem. Arkin calls Lucrece "a curious medium, a substance that can be carved and a substance capable of carving."[32] But Lucrece's situation is not utterly incongruous, given the divergent models of compassion in early modern thought as well as her gendered positionality: her experience is representative of the compelled interaffectivity of com-passion when she, as a soft and malleable woman, is made to adopt Tarquin's hardened and forceful passions; then, as a direct consequence, she encounters obstacles to the active practice of compassion post-rape because of how that compelled league has altered her humoral complexion and hardened her to potential sympathetic engagements with other characters.

30. Arkin, "'That Map,'" 350.

31. Arkin, "'That Map,'" 367.

32. Arkin, "'That Map,'" 355.

Further contextualizing her experience in imagistic oppositions in the poem—specifically the interrelated gendered dichotomies of hot/cold, dry/wet, and hard/soft—demonstrates the interaction of these two models of compassion and the persistent influence of bodily experience on social life. The initial section of *The Rape of Lucrece* anatomizes the physical foundation of compassion in the model of compelled sharing or contagion of passion; the latter parts then show the consequences of such forceful interaffectivity in the failure of sympathetic connection—not because other individuals do not choose to be compassionate, but because Lucrece herself is substantially changed by Tarquin's hot, masculine passion that has invaded her cold, feminine physicality.

Compelled compassion forcefully puts individuals into connection with others, physically and mentally, potentially complicating conventional dualisms such as self/other, mind/body,[33] and, in the case of *The Rape of Lucrece*, man/woman. The poem explores the physical effects of passion and compassion through continual, even unrelenting, emphasis on the anatomical experience of the characters. The first impassioned character readers are forced to engage with—even empathize with[34]—is Tarquin, who acknowledges that "Affection is my captain, and he leadeth" (271), "affection" being a synonym for "passion" in the period.[35] He has traded a hardened, masculine *Romanitas* for a new softened

33. Though many writers of the period juxtapose reason and passion, establishing what appears to be a firm delineation between the two, Kelly Lehtonen has argued that Shakespeare's works, specifically *King Lear*, question the Stoic premise that the two are "ontologically distinct." If, as Lehtonen claims, Shakespeare recognizes in this tragedy that "passions can point to a truth about both the individual self and the universe at large—connecting people to their social and/or spiritual environment," it is possible to see similar deconstructive tendencies in his invocation of the passions in other texts, particularly those that, like *Lear*, meditate on the traumatic effects of violence (Lehtonen, "Intelligence," 260, 263).

34. This disturbing effect of the text can be seen as a poetic version of what Nicholas R. Helms has theorized as "spectator risk" in theatrical settings: "a blend of perception, empathy, and social theory [that] implicates the spectator in the fictional identities of characters." Helms, "'Upon Such Sacrifices,'" 91. The same sense of risk can be assessed in this narrative poem, perhaps reflecting both the author's theatrical experience and his manipulation of a familiar classical story within the conventional genre of the complaint, which foregrounds characterization and perception. See Wilson, "Shakespearean Narrative," 43, 45.

35. Wright, *Passions*, 7–8.

position: "A martial man to be soft fancy's slave!" (200). In this state, he is not thinking with his brain, but with another part of his (humoral) body—the liver:

> His honor, his affairs, his friends, his state,
> Neglected all, with swift intent he goes
> To quench the coal which in his liver glows.
> O rash false heat, wrapped in repentant cold,
> Thy hasty spring still blasts and ne'er grows old. (45–49)

Neglecting conscious thoughts of honor, station, and decorum, Tarquin is driven by the heat coming from his liver. A hot liver has potentially deleterious effects in humoral medicine. In Nicholas Culpeper's treatise *Galen's Art of Physick* (1652; reprinted 1662), the signs of a hot and dry liver, one that needs to be "quenched," include "thick and dry" blood and veins that are "large and hard." Though a healthy heart could "spoil" what would otherwise be the overwhelming influence of a hot and dry liver,[36] Tarquin's heart is itself already spoiled. His "hot heart, which fond desire doth scorch" (314), has been "corrupted" (294) and "misled" by the "high treason" of "his greedy eyeballs" (368–69). Passion entered Tarquin by the ears, hearing Collatine talk of Lucrece, and the eyes, once he saw her for himself. His heart fails to withstand the force of his liver, enflamed by desire.

Tarquin's state before the rape introduces oppositional imagery that attests to the incredible force of the passion that has changed him. From hard military man to slave of "soft fancy," the "rash false heat" of his inflamed liver unchecked by the "repentant cold" of his conscience, Tarquin's phenomenological experience is expressed through both his internal monologue and the poem's narration in figures of contrast that not only contribute to the poem's rhetorical structure that frequently utilizes parallelism, chiasmus, and syneciosis to bring opposing features into paradoxical alignment,[37] but also function biologically.

36. Culpeper, *Galen's Art*, 64–65.

37. Joel Fineman sees chiasmus as expressing a "*contrapposto* energy" that creates Tarquin and Lucrece as "inverse versions of each other" (Fineman, "Shakespeare's Will," 42–43). Angelika Zirker argues that in the poem, "parallelism and chiasmus are used in a way so as to show that similarity and contrast are by no means incompatible but are dynamically related to each other" (Zirker, "Performative Iconicity," 288). Heather Dubrow analyzes syneciosis as one means by which the poem accomplishes Lucrece's "curious affiliation with Tarquin" (Dubrow, *Captive Victors*, 80, 108). The significance of these rhetorical

The repetition of these oppositions throughout the text—especially that of hot/cold—articulates the difference between the desiring male Tarquin and the chaste female Lucrece, setting up a gendered binary that will be inverted when he transfers his hot passion to her. As he moves towards her bedchamber, he lights a torch by striking his sword on a piece of flint and remarks, "As from this cold flint I enforced this fire, / So Lucrece must I force to my desire" (181–82), ironically destroying the very quality—cold chastity—that attracted him to her in the first place.

Even as these lines introduce the language of "force" that will compel the interrelation of Tarquin and Lucrece, the discourse of temperature underscores the gender difference between their bodies. Galenic humoralism characterized women's bodies as naturally wetter and colder than men's bodies, a conceptualization of gender that Gail Kern Paster has shown dispersed difference throughout the body of the woman rather than localizing it solely in the genitals. This "pervasive difference of temper and temperature" normalizes only one humoral disposition for women, phlegmatic, which is essentially no temperament at all. Women, Paster argues, are conventionally imagined "conspicuously to *lack* temperament even as they lack agency."[38] Women's natural coldness is endemic to their gender identity in the period's medical theory. As only one example of this pervasive belief, the compiler of *The Problemes of Aristotle* (1607), a compendium of questions and answers "touching the estate of men's bodies," cites coldness as the reason for a number of feminine traits:

> Question. Why have not women beards?
> Answer. Because they want heat, as it appeareth also in some effeminat men, who are beardlesse for the same cause, because they are of the complexion of women. […]
> Question. Why have men more teeth than women?
> Answer. By reason of the abundance of heat and blood, which is more in men than in women. […]
> Question. Why are not women ambidexters as well as men, as Hippocrates saith […]?

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tropes in the interpersonal characterization of Tarquin and Lucrece emphasizes the anatomical and medical precision of Shakespeare's depiction of the early modern body.

38. Paster, "Unbearable Coldness," 432, 431, 422.

> Answer. Because as Galen saith, a woman in health which is most hot, is colder than the coldest man in health: I say in health, for if she have an ague, she is accidentally hotter than a man.[39]

Only a woman who is ill is at best "accidentally" hotter than the coldest of men.[40] Where it might be expected to see coldness associated with hardness or resistance, as if frozen or iced over, humoralism instead associates both coldness and malleability with women, as if men's heat anneals them, like hardening metal in a forge. Women are also moister than men, who are more naturally given to a drier complexion. Women's coldness and wetness gives them a soft impressionability that makes them vulnerable to the heat of an inflamed passion like that of Tarquin, who refuses to "melt," as in dissolve, at Lucrece's tears (594), even if effeminized when enslaved to "soft fancy."

The opposition of hot and cold remains tied to conventional humoral gender associations only until the event of the rape, which is narrated through a metaphorized anatomical chiasmus. As Tarquin approaches Lucrece's bed, the narrator describes the physiological processes in Tarquin's body using the same military imagery by which Tarquin acknowledged "affection" to be his "captain":

> […] standing by her side.
> His eye, which late this mutiny restrains,
> Unto a greater uproar tempts his veins.
>
> And they, like straggling slaves for pillage fighting,
> Obdurate vassals fell exploits effecting,
> In bloody death and ravishment delighting,
> Nor children's tears nor mother's groans respecting,
> Swell in their pride, the onset still expecting.
> Anon his beating heart, alarum striking,
> Gives the hot charge, and bids them do their liking.

39. *Problemes of Aristotle*, A5r, B5v, C4r.

40. Some writers, such as Wright, do acknowledge that women can be of different complexions, though their natural coldness remains a defining feature. Wright claims that women "by nature" are less "prone to incontinency" than men, due to "lacke of heate," but more inclined to pity, compassion, and "unablenesse to resist adversities" (Wright, *Passions*, 40). He discusses women "of a hote complexion" on page 42.

> His drumming heart cheers up his burning eye,
> His eye commends the leading to his hand.
> His hand, as proud of such a dignity,
> Smoking with pride, marched on to make his stand […] (425–38)

Tarquin's "eye," which had temporarily stopped his advance as he gazed on his victim, leads to a "greater uproar" in his "veins," his interior soldiers. The word "veins" is used poetically here to refer to the working of both arteries and veins, each type of blood vessel possibly already enlarged by the heat from his liver. The veins "swell" with anticipation when Tarquin sees Lucrece, until they return the heated blood to his heart, which then gives the "hot charge" to his arteries, dispersing it throughout his body. Ultimately, the hot heart, "burning" eye, and "obdurate" veins (from the Latin *durus*, "hard"), in conjunction with Tarquin's "hand" that is "smoking with pride," work in sequence, emphasizing the hotness and hardness of Tarquin's humoral state in the action of the rape.

This description is metaphoric in casting the body as a military unit, but it is also an effective representation of anatomical processes. Compare the description of the working of the heart and blood vessels in Helkiah Crooke's *Mikrokosmographia* (1615; reprinted 1631). Crooke writes that the heart is the "fountaine of the Vitall Faculty and spirit, the place of nourishment of naturall heat, whereby the naturall heate of all the parts is preserved, and by his influence repaired; […] the root of the Arteries and Author of the Pulse."[41] The heart disperses heat to the rest of the body—just as Tarquin's heart gives "hot charge" to his blood vessels and ultimately his hand.[42] Given that Tarquin is not in a normal state but is "swelled" and in an "uproar," it is likely that his heart is not creating a regular pulse but instead what Crooke calls a "Palpitation": "The motion […] of the heart is double; one naturall, the other depraved. The naturall we call the Pulse, the other we call Palpitation: the one proceedeth from a naturall faculty, the other from an unnaturall distemper: the one is an action of the heart, the other a passion."[43]

41. Crooke, *Mikrokosmographia*, 367, 417.

42. Wright states that the heart's natural action is to "digest the blood sent from the liver." The heart itself, though the "seate" of the passions, does not "have the temperature which all Passions require," though it does have "more excesse of heate than cold," a state that can be changed by blood affected by cold humors like melancholy (Wright, *Passions*, 35). The heart and the liver thus work in conjunction to spread humors and passions throughout the body.

43. Crooke, *Mikrokosmographia*, 407.

The same biological process is inverted in the narrator's description of Lucrece's response to Tarquin awakening her in her bed:

> His hand, as proud of such a dignity,
> Smoking with pride, marched on to make his stand
> On her bare breast, the heart of all her land,
> Whose ranks of blue veins, as his hand did scale,
> Left their round turrets destitute and pale.
>
> They must'ring to the quiet cabinet
> Where their dear governess and lady lies,
> Do tell her she is dreadfully beset,
> And fright her with confusion of their cries.
> She much amazed breaks ope her locked-up eyes,
> Who peeping forth this tumult to behold,
> Are by his flaming torch dimmed and controlled. (437–48)

His hand touches her breast, "the heart of all her land," which in turn causes her "ranks of blue veins" to retreat back to her heart, leaving her pale. It is at that point, after the interior of her body reflects the inverse of Tarquin's physical and metaphorical experience—his heart gave the go-ahead to his "veins," which sent hot blood outwards to his extremities; her veins retreat inward to her heart as she is now under siege—that she finally opens her "eyes" and is overwhelmed by Tarquin and his torch, the external analogy of his forceful heat. From Tarquin's eyes to his veins to his heart, his lust affects Lucrece's heart and veins and eyes. The complexity of both the rhetorical tropes and the anatomical science at work here can obscure readers' understanding of what is happening in and to the characters' bodies. In his analysis of this chiasmus, Long argues that the interaction between Tarquin's offensive and Lucrece's defensive forces creates "disconcerting continuities" between the two when "the surging force of Tarquin's passions is, in effect, taken over by Lucrece's, who charge the inmost sanctum of their lady's 'cabinet' on his behalf, sowing 'confusion.'" But the passion she feels is fear, triggering a "distraction" from her ability to think and act rationally and leaving her vulnerable.[44] Christopher Tilmouth similarly sees

44. Long, "Historicizing Rape Trauma," 69.

Lucrece as given over to fear or "horror"; in his analysis, however, this leads to a situation in which "Lucrece now takes upon herself—becomes a sharer in—Tarquin's consciousness, *his* 'sight' or lascivious way of seeing."[45] It is clear that a deep and interbodily connection is forged between Lucrece and Tarquin, but the text's "confusion" of cries in her body seems to leave open the question of whether the passion she feels is her own, produced within her body as a response to the assault, or Tarquin's, imported from his attack.

What is clear is that Lucrece is impassioned, which is a change in her body. No longer the unaffected, cold, and typically phlegmatic female body, Lucrece's physicality is changed by a passion instigated by and poetically parallel to Tarquin's. She is now "controlled" by "his flaming torch." Shakespeare's depiction of this interaffective moment calls attention to a change in her blood through the emphasis on the veins, the most active defensive "soldiers" in this image of her besieged body. Crooke details multiple functions of the veins in the body, including their capacity "to leade or transport, to distribute or apportion and to boyle the blood":

> The last use of the Veines (which must bee referred also to their common action) is the alteration of the blood, for they are qualified to coyne and change the blood, some to prepare it as the Mesentery [abdominal membrane], others to perfect it as the great branches of the hollow veine [vena cava].[46]

The veins participate in the preparation of the blood for its uses in various parts of the body before it is returned to the heart, the primary dispersal point. According to Crooke, the veins get this power from the liver, the humoral seat of Tarquin's lustful passion and initial heater of the blood.[47] The rape has exposed Lucrece to Tarquin's hot passion. Their com-passionate state is underscored by the mirrored poetic imagery—a military metaphor unfit for a female body—and the focus on anatomical structures that affect and change the blood—even "boyle" it—in both bodies. Those bodies are intertwined in

45. Tilmouth, "Shakespeare's Open Consciences," 509; emphasis in original.

46. Crooke, *Mikrokosmographia*, 826–27.

47. Crooke, *Mikrokosmographia*, 825.

the chiastic structure of the rape, which turns Lucrece's own body parts against her.

The discourse of temperature demonstrates the embodied nature of the characters' cross-gender association. At the moment of the physical act of rape, Tarquin is described as "Cooling his hot face in the chastest tears / That ever modest eyes with sorrow shed" (682–83), reiterating the temperature difference between genders even as that difference is reversed. Tarquin's rape has destroyed what the poem had earlier called a "blessèd league" (383), the chaste marriage of Collatine and Lucrece. In its place is created a union that neither participant actively desires:

> This forcèd league doth force a further strife;
> This momentary joy breeds months of pain;
> This hot desire converts to cold disdain:
> Pure chastity is rifled of her store,
> And lust, the thief, far poorer than before. (689–93)

This "forcèd league," a physical connection created without Lucrece's active permission and without Tarquin's full intent of its consequences, first produces a cold Tarquin. Hot "converts" to cold upon fulfillment of his desire, and he soon exits the poem as "a heavy convertite" (743)—a term often glossed as "penitent"[48] but that clearly echoes the language of temperature conversion at the moment of the rape.

As Tarquin cools, Lucrece heats up, becoming more impassioned and displaying temperament unnatural for a cold female body. Her newfound heat is illustrated when, meditating on the image of Sinon's false tears in the tapestry of the Fall of Troy, Lucrece reflects that "His eye drops fire, no water thence proceeds," an ironic mistaking of hot-dry for cold-wet that tricks Priam into a dangerous "pity" that destroys the city (1552–53). This thoroughly problematic instance of compassion, based on falseness, is, Lucrece thinks, an inversion of what should be: "Sinon in his fire doth quake with cold, / And in that cold hot-burning fire doth dwell" (1556–57). The paradox of this hot/cold

48. See, for example, Shakespeare, *The Rape of Lucrece*, ed. Greenblatt et al., 720; *The Rape of Lucrece*, ed. Blakemore Evans et al., 1824n. The *OED* defines "convertite" as "A professed convert to a religious faith" (1.a.) and, transferred, "One converted to an opinion, party, etc." (1.b.) Two other definitions extend and specify the religious connotations of 1.a. (2 and 3). *OED*, s.v. "convertite." Accessed 2 September 2023.

convergence is what draws Lucrece's attention when "all enraged, such passion her assails / That patience is quite beaten from her breast" (1562–63). Her proper humoral complexion is changed, expelled from her body, specifically the area of her heart. Finding heat where there should be cold is so infuriating that it causes Lucrece to tear Sinon's face from the tapestry. While Sinon is a proxy for Tarquin in Lucrece's imagination, the hot/cold paradox embodied in the false Greek is also representative of Lucrece's own changed physicality, her body similarly exhibiting impassioned heat where there should, to her mind, be cold chastity. Yet even as that passion begins as an invading force, eventually it becomes a necessary resource in Lucrece's appeal to her husband and the other Roman men for vengeance against the real Tarquin. As she tells the story of her rape, "Three times with sighs she gives her sorrow fire" (1604). Tarquin's heat infected her, affected her humoral gender identity, and, disturbingly, she will need that heat to facilitate the telling of her story and the revenge against Tarquin.

The "forcèd league" between Tarquin and Lucrece models a form of contagious passion in which interaffectivity is not consciously adopted and may even be resisted or regretted. Physical effects of this compelled compassion are made visible at Lucrece's suicide when her blood flows both red and black (1742–43), which Catherine Belling argues is evidence that Tarquin's plethora, an excess of blood in the body, creates in Lucrece cacochymia, a corruption of a specific portion of one's blood.[49] The influence of the passion that links Lucrece's body to Tarquin, however, can also be seen earlier, before Lucrece's final tragic act, in the way the poem depicts the other paradigm of early modern compassion: the prosocial, active practice of interpersonal fellow-feeling to redress the suffering of others. If the opening section of the poem shows us, through Tarquin, the effect of passion on the body, and the rape shifts that passion to Lucrece, the latter part of the text illustrates what happens to an individual so compelled to an unnatural com-passionate state. Having been transformed to a hotter, harder, and drier complexion, Lucrece's body now resists the practice of compassion in her interactions with others.

49. Belling, "Infectious Rape," 114, 118.

The contagion model of compassion compels two bodies to share a passionate state without the mediation of social mores or judgments. But the active practice model relies on the socialized interpretation of bodily states in a way that can inhibit interaffectivity if the body is misread. Lucrece's brief interaction with her male servant exemplifies this crux: he blushes in her presence out of what the narrator terms "true respect" (1347), but she blushes because she "thought he blushed to see her shame" (1344). Though the encounter produces "two red fires [that] in both their faces blazed" (1353), it is merely "His kindled duty [that] kindled her mistrust" (1352). The repetition of "kindled" first as an adjective and then as a verb is an ironic rhetorical move that seems to intertwine these two figures but instead evocatively demonstrates the failure of shared passion between them due to norms of class status and gendered ideals of virtue. And while it may not be surprising that little shared feeling exists between Lucrece and the lower-class male groom, it follows quickly on an episode in which more might be expected: Lucrece's interaction with her maid.

As a woman, the maid seems poised to offer to Lucrece what the groom cannot: sympathy drawn from "like semblance" (1113). Many readers of the poem identify this moment as a critical point in the poem's meditation on sympathy, when interaffectivity is both obliged by physical similarity between the women while also shaped by a more psychological model of moralistic compassionate engagement.[50] But these two models of early modern compassion do not merely coexist in this part of the narrative: the effects of their dynamic interaction are particularly visible when Lucrece's interaction with her maid is recognized as singular among the numerous instances of potential interaffectivity in the poem. The maid is the only female audience

50. S. Clark Hulse sees a response of "like to like" in the maid's reactions to Lucrece (Hulse, "'Piece of Skilful Painting,'" 20), while Ann Kaegi identifies this moment as an example of "passionate contagion," going on to connect this compelled form of sympathy to the Roman uprising against the Tarquins in order to question whether political consent can exist in the face of such "passionate riot" (Kaegi, "Passionate Uprisings," 207, 206). In his reading of the function of "impression" in the poem, Arkin sees Lucrece's interaction with her maid as a moment shaped by both an "older cosmological" model in which sympathy is "naturally generated and is not susceptible to the conscious influence of those people who are subject to it"—thus, non-consensual—and a "newer psychological" model in which sympathy is simultaneously "an unconscious or involuntary response" and "an impulse over which we might assume a degree of understanding"—thus, potentially cognitive rather than passionate (Arkin, "'That Map,'" 367).

who is physically present with Lucrece, differentiating her significantly from the men Lucrece interacts with (Tarquin, the servant, Collatine, the Roman lords) as well as from the ekphrastic engagement with Hecuba, whose emotional life is imagined and thus constructed by Lucrece. The maid's female body is present and available for the physiological processes of interaffectivity that have already impacted Lucrece. Given the significance of gender in the crime that has been committed, the humoral effects it has created in Lucrece's body, as well as the narrator's recounting of the women's interaction—which attends to the gendered social attribute of "modesty" and to the difference in men's and women's minds—the gender of the maid marks this episode as unique in Lucrece's post-rape experience. In this perspective, the limitations of compassion as a direct result of a previous interaction become more starkly apparent.

The maid's immediate response to the sight of Lucrece seems poised to combine both models of compassion. She is notably aware of a change in Lucrece: "Poor Lucrece' cheeks unto her maid seem so / As winter meads when sun doth melt their snow" (1217–18). Again the imagery of the poem underscores the replacement of cold with heat and associates a female figure with wetness. Being more susceptible to a melting influence than Tarquin was, the maid begins to cry. The text suggests that this affective response is both compelled and actively practised. The maid's female body is primed to be compassionate with that of her mistress: "Even so the maid with swelling drops gan wet / Her circled eyne, enforced by sympathy / Of those fair suns set in her mistress' sky" (1228–30). Just as the "forcèd league" effects reciprocal changes in Lucrece and Tarquin, the "enforced […] sympathy" of this interaction seems to induce the physicality of mutual passion. The maid also makes an effort to "[sort] a sad look to her lady's sorrow" (1221), replicating what she interprets in Lucrece's tear-stained face in her own physiognomy and seeming to produce an "exchange of sorrow" between them.[51] And yet, in spite of this two-fold form of sympathy, there is no meaningful "exchange": Lucrece attains no comfort from the interaction, and the maid never learns the cause of her mistress's pain. There are multiple reasons for this failure of compassion. One, despite the gender alignment between these two individual bodies, there is

51. Meek, *Sympathy*, 116. Meek sees the maid's "empathetic attempt" as an instance of the active practice of sympathy that overrides the suggestion of "enforced" sympathy, rather than seeing both forms of compassion coexisting in this moment.

still a significant class difference between Lucrece and her maid; the maid is hesitant to "ask of her audaciously" (1223) the cause of her tears, and she could not effectively redress Lucrece's suffering even if she knew its cause. Two, the greater disparity between them is in experience, as the rape has fundamentally changed Lucrece, physically and psychologically. Though her tears make her look like Lucrece, the maid is merely "the poor counterfeit of her complaining" (1269). The maid mirrors the wetness of Lucrece's current state—reflecting Lucrece's teary "salt-waved ocean" that quenches the brightness of her eyes in the "dewy night" of the maid's own tears (1231–32)—but not the imagery of heat or melting as a cause for that wetness. The maid's tears are imagistically coded as more naturally feminine, as both wet and cold, as well as the result of the influence of an outside force.

But most crucial to this failed instance of compassionate connection is that Lucrece herself rejects the opportunity. She withholds the full intensity of her "passion" (1317); maintains that if tears could help alleviate her sorrow, her own would be enough (1270–74); and argues that telling her story is impossible, "more […] than I can well express" (1286). The limitations of language complement the limitations in shared experience, and it is here that the full effects of the "forcèd league" with Tarquin are felt. In this instance, the very discourse of gender difference that supposes similarity between women's bodies traps Lucrece in an untenable situation. As Lucrece and her maid weep, the narrator takes a moment to reflect on "their gentle sex" (1237) and how readily influenced women's passions can be, invoking the force of "impression" and imagery of hard/soft:

> For men have marble, women waxen minds,
> And therefore are they formed as marble will.
> The weak oppressed, th'impression of strange kinds
> Is formed in them by force, by fraud, or skill.
> Then call them not the authors of their ill,
> No more than wax shall be accounted evil
> Wherein is stamped the semblance of a devil. (1240–46)

By again referring to the use of "force" in compassionate response, the narrator seeks to excuse the maid's seemingly irrational tears and erase any suggestion of Lucrece's guilt by reiterating the natural malleability and vulnerability of

women to men. Nonetheless, this appeal to gender difference is deconstructed by the very interpersonal interaction it seeks to theorize. The narrator's image assumes a fundamental difference between men and women along the lines of men/hard vs. women/soft, a dichotomy that we have already seen resonate with the hot/cold and dry/wet oppositions of humoralism. In this instance with the maid, the trope of women's malleability emphasizes that Lucrece has already been shaped by a forceful "impression" of masculine passion, to the detriment of her communion with her female maid. As Lynn M. Maxwell has argued, "The strange placement of these lines on female weakness in and around Lucrece's maid's tears destabilizes the trope [of hardness vs. malleability] by disrupting the narrative of rigid gender difference and opening up the possibility that Lucrece may be the marble to her maid's wax."[52] The maid has done the active work of the practice of compassion by moulding her body and its passionate display to match those of her mistress. But by "sorting" her looks to be "impressed" by Lucrece, the maid's efforts effectively place Lucrece in the marble, agential, and masculine position of the narrator's imagery. This moment of "enforced sympathy" may echo the "forcèd league" of the rape, but it casts Lucrece—now infected by Tarquin's passions—into the opposite gender role.

This recasting brings Lucrece no benefit, as the cross-gender alignment with Tarquin does not provide her with a corresponding agential position in Roman society to exact her own revenge, and it actively inhibits the true community of women in this moment. It may seem that the maid has done the work necessary for compassion—she has reached outside of herself, allowed herself to be influenced by another, to reflect Lucrece's suffering in her own body. But what Shakespeare illustrates in this moment, through the slow building of the poem's imagery of passionate heat hardening the heart, is that compassion requires two participants. Being heated by Tarquin's passions, Lucrece has also become hardened against compassionate connection. In their calls for sympathy, early modern preachers use the image of hot iron to portray the effect of "suffering together" that is at the root of compassion—an image that supports both contagion and practice models of compassion. As Steenbergh has shown, citing clergyman Thomas Draxe as evidence of the practice model, to be of comfort to another, one must actively cultivate a "fellowlike feeling of their misery": "for as the iron cannot be ioyned, and fastened to iron, unlesse both

52. Maxwell, "Writing Women," 437.

of them bee made red hote, and beaten together: so one Christian can yield no comfort to another, unless both suffer together."[53] By the same token, Langley identifies the contagion model in the "strange force" of sympathy in the work of Richard Sibbes, who states, "After love hath once *kindled* love, then the heart being *melted*, is fit to receive any impression; unlesse *both* pieces of the iron bee red *hot* they will not joine together; *two* spirits warmed with the *same* heat will easily solder together."[54] The imagery of *The Rape of Lucrece* has repeatedly shown that Lucrece's natural feminine coldness was replaced with passionate heat, but through Tarquin, that heat has been coded as one that hardens the heart rather than softening it. The maid is not made "red hote," and her impressionable feminine softness is contrasted to Lucrece's newly masculinized hardness. The maid does not "suffer together" with Lucrece: their bodily difference prevents it, and Lucrece herself resists it.

Perversely, Lucrece becomes dependent on the invasive force that has so changed her. She must protect and conserve her kindled passion: "Besides, the life and feeling of her passion / She hoards, to spend when he is by to hear her" (1317–18). Her female, and thus naturally cold, body needs to retain the liveliness and heat of this passion to "impress" it onto the most important auditor: her husband Collatine. She cannot waste it on the maid, who has neither the gender nor class status to take action on Lucrece's behalf, even if she is sympathetic towards her mistress. Once Lucrece's female body has been compelled to an impassioned state, that same passion becomes a scarce resource she must conserve.

Collatine represents the best hope for Lucrece in uniting the fellow-feeling aspect of compassion with prosocial response. Yet Collatine's initial reaction to the news of his wife's rape suggests that though he becomes impassioned with grief, there remains a block between him and Lucrece—her alteration through the "forcèd league" with Tarquin disrupting the "blessèd league" of her marriage—and between him and productive action. Collatine's passion, while activated by Lucrece, is figured as caught in his own body rather than oriented outwards towards interaffectivity. His voice is "dammed up with woe" (1661), and when he tries to speak, "What he breaths out, his breath drinks up again"

53. Thomas Draxe, *Christian armorie*, quoted in Steenbergh, "Mollified Hearts," 126.

54. Richard Sibbes, *The Soules Conflict with it Selfe, and Victory over It Self by Faith*, quoted in Langley, *Shakespeare's Contagious Sympathies*, 176–77; emphasis in original.

(1666). His stunned speechlessness is further accentuated by an epic simile of an eddy in a river that captures "the violent roaring tide" (1667) in a circular, non-productive pattern: "Even so his sighs; his sorrows make a saw, / To push grief on, and back the same grief draw" (1672–73). Collatine is clearly feeling the "violent" effects of passion, but the confusion of that passion—called a "frenzy" in the next stanza (1675)—keeps it from moving outwards from his own body. His flood of "rage," "sorrows," and "grief" seems to "[force] him on so fast" (1670) yet creates only a whirlpool that frustrates his ability to act. Collatine's experience can be seen as reflecting the force of what are now feminized passions that have been fostered in and affected by Lucrece's female body, as well as the suggestion that passion itself is effeminizing to reasonable, willful men. Tarquin's passions diminished his Roman masculinity, as he became "soft fancy's slave" rather than a "martial man" (200). Collatine, associated now with water and moisture, appears similarly subject to an emasculating passion that inhibits willful action. Though enflamed by passion, Lucrece as a woman was able to do no more than deface a tapestry. Collatine's passion, incited by her, leaves him with likewise thwarted, feminized agency.

When Lucrece commits suicide, Collatine is initially stunned, "Stone-still, astonished" (1730), hardened and unable even to move towards her. Eventually he throws himself onto Lucrece's body and covers the "pale fear in his face" with her blood (1775), a seeming image of bodily communion. Yet the narrator specifies that Collatine here "counterfeits to die with her a space, / Till manly shame bids him possess his breath, / And live to be revengèd on her death" (1776–78). His "counterfeit" death, like the maid's "counterfeit" to her mistress's tears, brings him close to but not precisely aligned with Lucrece, and even that proximity seems to threaten infection of his masculine body with femininity, as Lucrece's body had been altered by Tarquin's male heat. He begins to weep, and another flurry of imagery emphasizing wetness and coldness again evokes the common humoral composition of female rather than male bodies: "This windy tempest, till it blow up rain, / Held back his sorrow's tide to make it more. / At last it rains, and busy winds give o'er" (1788–90). Once this "tempest" breaks free, Collatine finally experiences more interaffective connection—not with Lucrece, but instead with the other Roman lords. He and his father-in-law Lucretius weep together. Though there is "emulation in their woe" (1808)—making it an ambiguous community at best, characterized by a shared sorrow but also, as the connotations of "emulation" (from the Latin *aemulatio*, "to vie

with") suggest, competition and jealousy[55]—it leads to the vow of revenge that eventually expels the Tarquins and institutes the Roman Republic. A prosocial effect, but not one that disrupts the "forcèd league" of Lucrece and Tarquin that is reiterated in every retelling of her story.

Two models of compassion exist in *The Rape of Lucrece*: one that conceptualizes this interpersonal experience as a compelling and contagious effect of the function of the passions in the humoral body, and one that sees it as a moral good that requires the active and deliberate practice of extending the soul outwards from the self to another person, particularly one who suffers. These two understandings of compassion in early modern England do not simply coexist, nor does one easily replace the other, in Shakespeare's narrative; instead, the two models dynamically interact and even inhibit one another's function. The impeding of active compassion due to the passionate contagion that alters Lucrece's body, mind, and emotions is illustrated by the poem's complex web of imagery that provides a poetic anatomy of the physical and ethical function of compassion, stemming from humoral theories of gender difference. Lucrece, heated and hardened by Tarquin's overwhelming passion, becomes unable to access the sympathetic communities offered to her after the rape. This text demonstrates that even as the period began to develop what we today recognize as a psychological understanding of compassion closer to our own, the influence of the humoral body—and specifically the gendered humoral body—continued to be felt.

Recognizing the potential conflict between these models of compassion is essential for documenting the historical development of this facet of sociality. Compassion clearly represents a social good, a productive way of identifying and addressing the suffering of others, in the moralistic social theory of the early modern pulpit. But the fact that it can be compelled as well as encouraged gives pause, especially when passionate contagion creates rather than alleviates suffering. The reverberation of "passion" within "compassion" associates fellow-feeling with a set of feelings that humoral medicine treats with deep anxiety at best (and explicit distrust at worst). The loss of agency through passionate contagion, the potential forfeiture of a self-fashioned subjectivity, and the

55. *OED*, s.v. "emulation," n.1, 2, 4. Accessed 2 September 2023.

apparent harm to "natural" ideas of masculinity and femininity all haunt the deliberate practice of compassion via the reminder of its potential origins in the passions. Shakespeare's *The Rape of Lucrece* highlights this crux through its representation of multiple forms of desired, enforced, and aborted interpersonal connections. The poem suggests that the cost of fellow-feeling may be the autonomy of the self, a common idea of community in numerous philosophical traditions. But it also reminds us, violently at times, of the enduring force and presence of the body, even as historical conceptions of sociality seemed to move beyond the physical and into the psychological.

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