

The Tragedy

I am determined to prove a villain,
And hate the idle pleasures of these days:
Plots have I laid induction dangerous,
By drunken Prophecies, libels and dreames,
To set my brother Clarence and the King
In deadly hate the one against the other.
And if King Edward be as true and just,
As I am subtle, false, and trecherous:

New additions to the Shakespeare canon:

Arden of Faversham published anonymously in 1592

The Spanish Tragedy published anonymously in 1592 but attributed to Thomas Kyd by Thomas Heywood in 1612

Edward the Third published anonymously in 1596

Sir Thomas More that was unpublished until 1844 and uniquely survives in manuscript form

Cardenio published in 1727 in a heavily adapted form.

Arden of Faversham co-written with unknown others around 1588

Titus Andronicus co-written with George Peele around 1589 and later added to by Thomas Middleton

2 Henry VI co-written with Christopher Marlowe and possibly an unknown other around 1590 and later revised by Shakespeare

3 Henry VI co-written Christopher Marlowe and possibly an unknown other around 1590 and later revised by Shakespeare

Edward III co-written with unknown others around 1592

1 Henry VI written by Thomas Nashe and Christopher Marlowe and an

unknown another around 1592 and later adapted by Shakespeare

The Spanish Tragedy written by Thomas Kyd around 1587 and added to by Shakespeare and Thomas Heywood and possibly unknown others around 1599

Sir Thomas More written by Anthony Munday and Henry Chettle around 1600 and later revised by Henry Chettle, Thomas Dekker, Thomas Heywood, William Shakespeare, and an unknown other around 1604

Measure for Measure written by Shakespeare around 1604 and later adapted by Thomas Middleton

All's Well that Ends Well written by Shakespeare around 1605 and later

adapted by Thomas Middleton

Timon of Athens co-written with Thomas Middleton around 1606

Macbeth written by Shakespeare around 1606 and later adapted by Thomas Middleton

Pericles co-written with George Wilkins around 1608

Cardenio co-written with John Fletcher around 1612 and later adapted by William Davenant, Lewis Theobald, and Colley Cibber

Henry VIII co-written with John Fletcher in 1613

The Two Noble Kinsmen co-written with John Fletcher around 1613

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. . . the collaborative project in the theatre was predicated on erasing the perception of any differences that might have existed, for whatever reason between collaborated parts. . . . Collaboration is, as we shall see, a dispersal of authority, rather than a simple doubling of it; to revise the aphorism, two heads are different than one.

(Jeffrey Masten *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997) p. 17)

In the case of authorship, statistical studies might have revealed -- were free to reveal -- that authorship is insignificant in comparison to other factors like genre or period. In that case the theory that authors are only secondary to other forces in textual patterning would have been validated. . . . As it happens, however, authorship emerges as a much stronger force in the affinities between texts than genre or period. Unexpectedly, perhaps uncomfortably, it is a persistent, probably mainly unconscious, factor. Writers, we might say, can't help inscribing an individual style in everything they produce. We need to take account of this in a new theory of authorship.

(Hugh Craig "Style, Statistics, and New Models of Authorship" *Early Modern Literary Studies* 15.1 (2009-10) paragraph 3)

George Chapman 12

All Fools
 The Blind Beggar of Alexandria
 Bussy D'Ambois
 The Tragedy of Charles Duke of Byron
 Caesar and Pompey
 Sir Giles Goosecap
 The Gentleman Usher
 A Humorous Day's Mirth
 May-Day
 Monsieur D'Olive
 The Revenge of Bussy D'Ambois
 The Widow's Tears

John Fletcher 15

Bonduca
 Monsieur Thomas
 Rule a Wife and Have a Wife
 The Chances
 The Faithful Shepherdess
 The Humorous Lieutenant
 The Island Princess
 The Loyal Subject
 The Mad Lover
 The Pilgrim
 The Wild Goose Chase.txt
 The Woman's Prize
 Valentinian
 Women Pleased
 A Wife for a Month

Robert Greene 4

Alphonsus, King of Aragon
 Friar Bacon and Friar Bungay
 Orlando Furioso
 James IV

Ben Jonson 16

The Alchemist
 Bartholomew Fair
 Catiline's Conspiracy
 Cynthia's Revels
 The Devil is an Ass
 Every Man In his Humour
 Every Man Out of his Humour
 Epicoene
 The Magnetic Lady
 The New Inn
 Poetaster
 Sejanus's Fall
 The Sad Shepherd
 The Staple of News
 The Tale of a Tub
 Volpone

Christopher Marlowe 6

1 Tamburlaine
 2 Tamburlaine
 Edward II
 Doctor Faustus
 The Jew of Malta
 The Massacre at Paris

Thomas Middleton 16

The Second Maiden's Tragedy
 A Chaste Maid in Cheapside
 A Game at Chess
 Hengist King of Kent
 More Dissemblers Besides Women
 Michaelmas Term
 A Mad World My Masters
 No Wit No Help Like a Woman's
 The Phoenix
 The Puritan
 The Revenger's Tragedy
 A Trick to Catch the Old One
 Women Beware Women
 The Widow
 The Witch
 Your Five Gallants

Peele 5

The Battle of Alcazar
 The Love of King David and Fair
 Bethsabe
 Edward I
 The Old Wives Tale
 The Arraignment of Paris

Shakespeare 27

1 Henry IV
 2 Henry IV
 Much Ado About Nothing
 Antony and Cleopatra
 All's Well that Ends Well
 As You Like It
 Coriolanus
 Cymbeline
 The Comedy of Errors
 Henry V
 Hamlet
 Julius Caesar
 Love's Labour's Lost
 King Lear
 A Midsummer Night's Dream
 The Merchant of Venice
 Othello
 Richard II
 Richard III
 Romeo and Juliet
 The Taming of the Shrew
 The Two Gentlemen of Verona
 The Tempest
 Twelfth Night
 Troilus and Cressida
 The Merry Wives of Windsor
 The Winter's Tale

8 dramatists leaving us a total of 101 plays



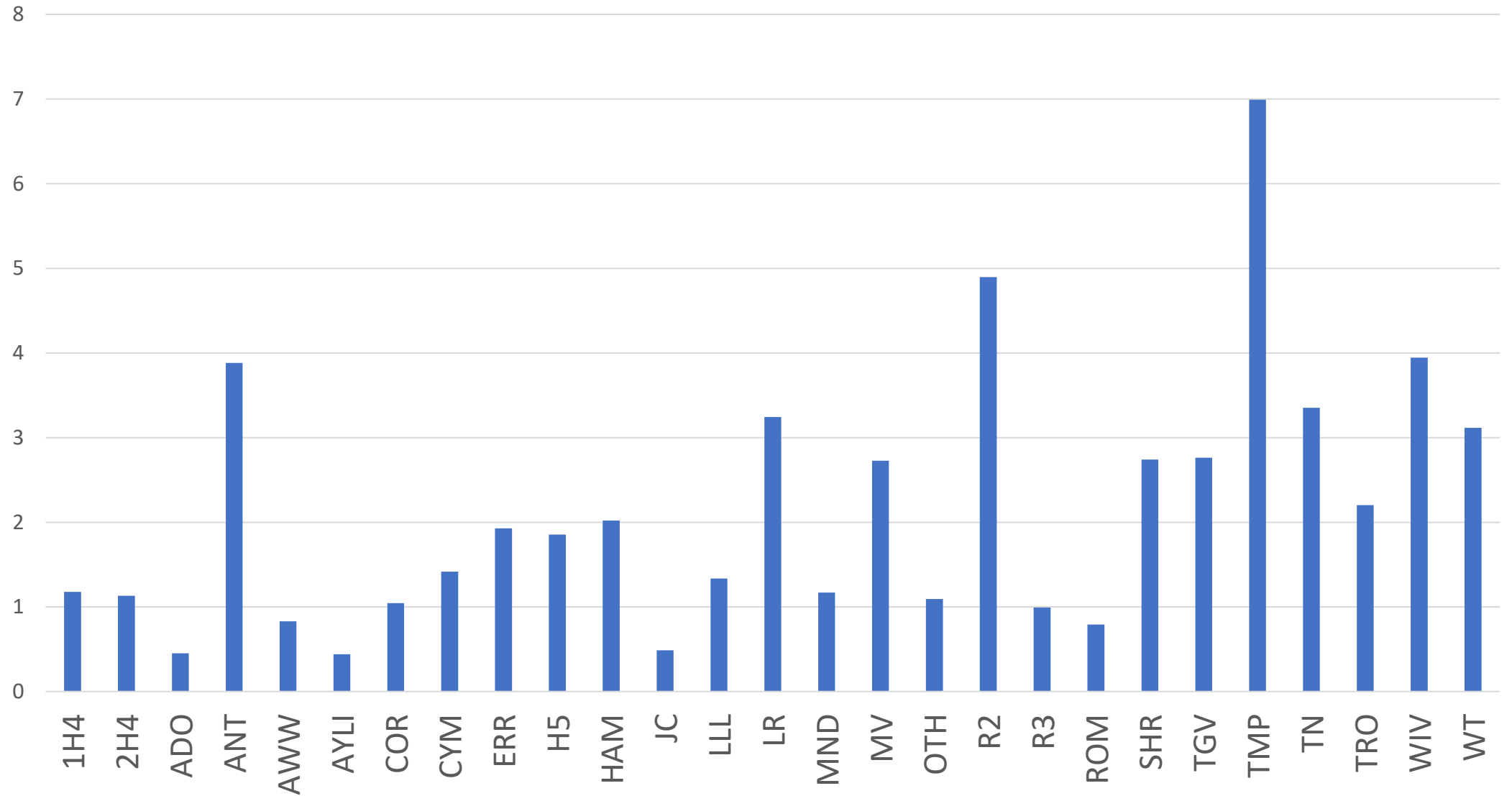
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- Jonson
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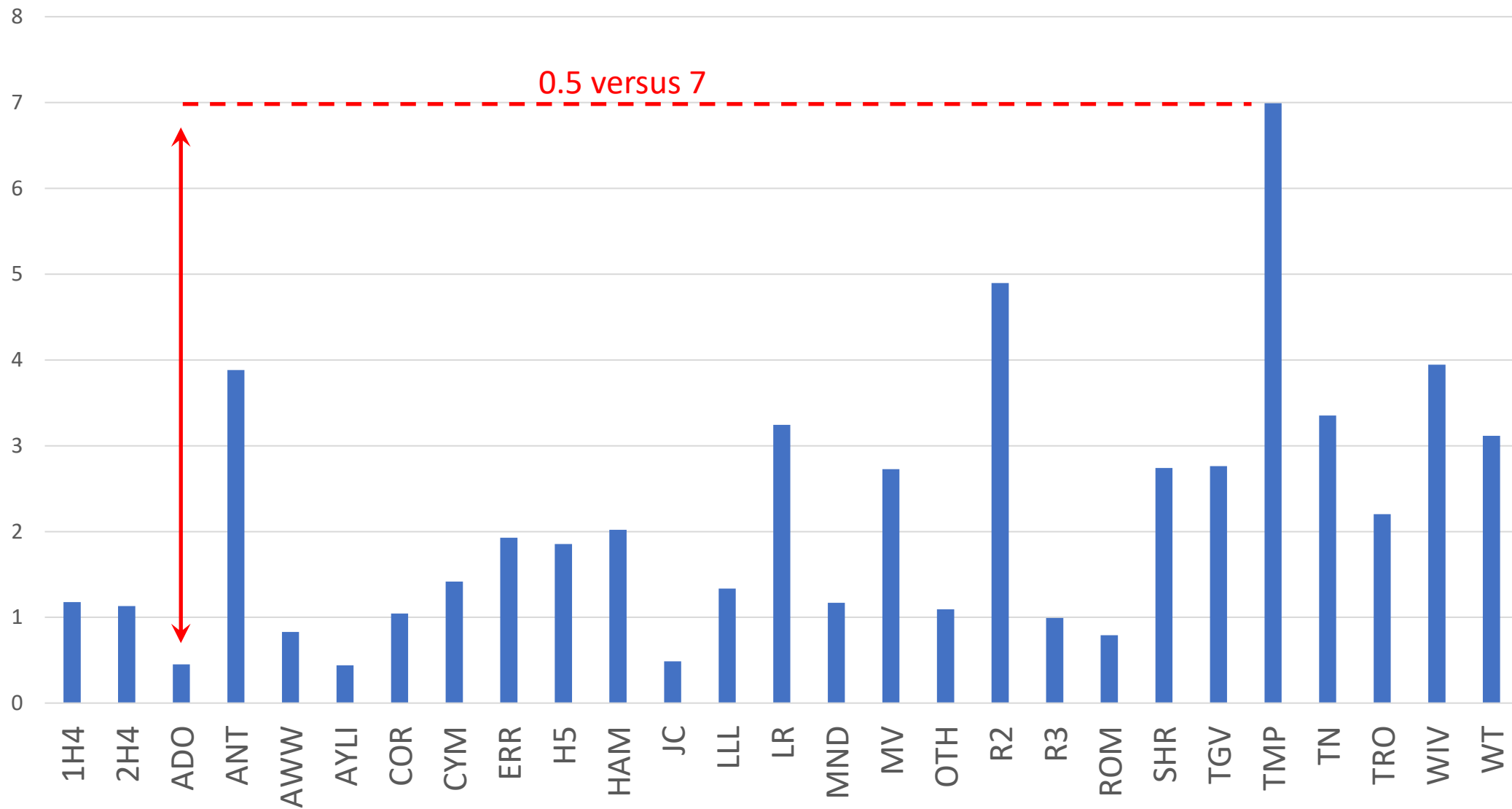


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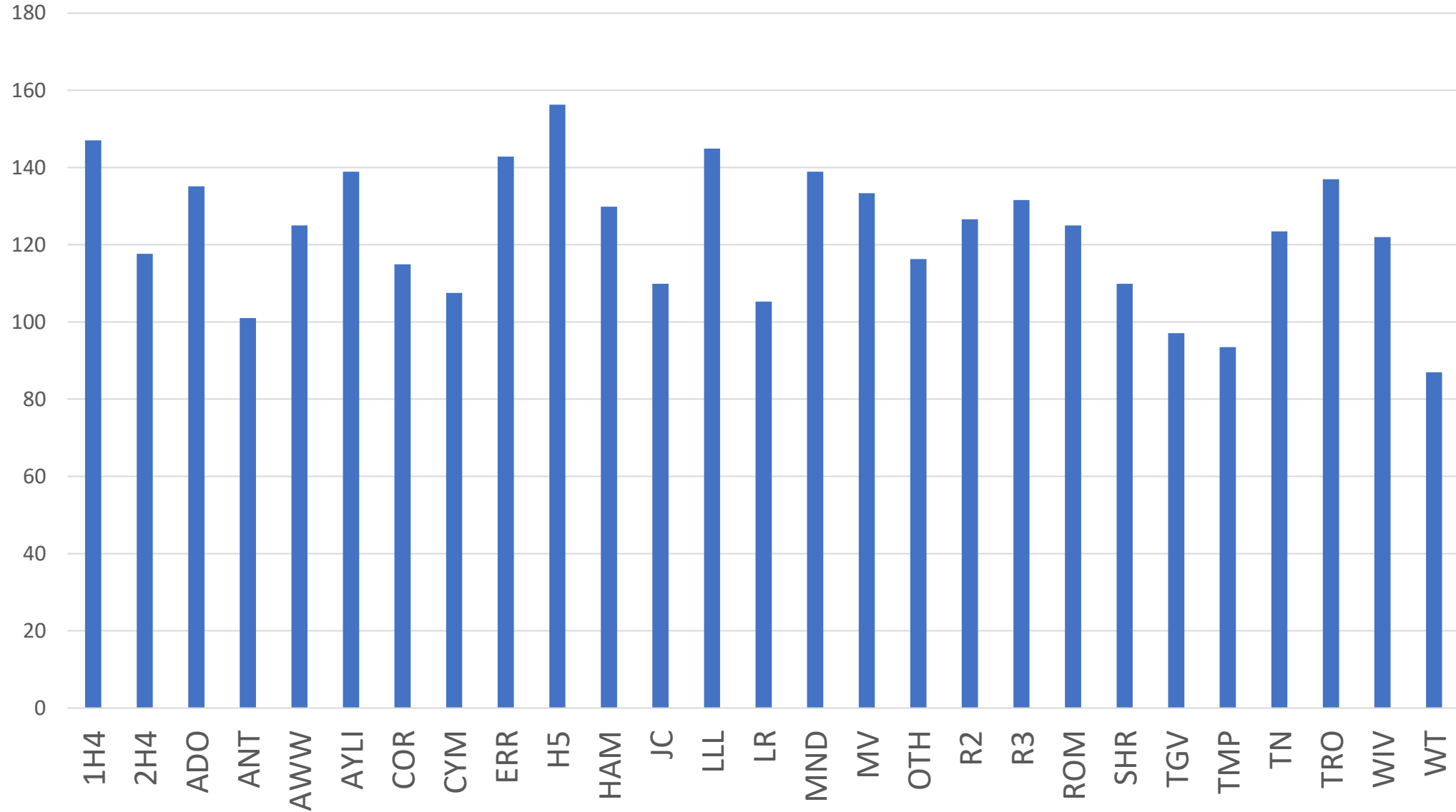
Frequency of 'water(s)' in Shakespeare plays as occurrences per 10,000 words



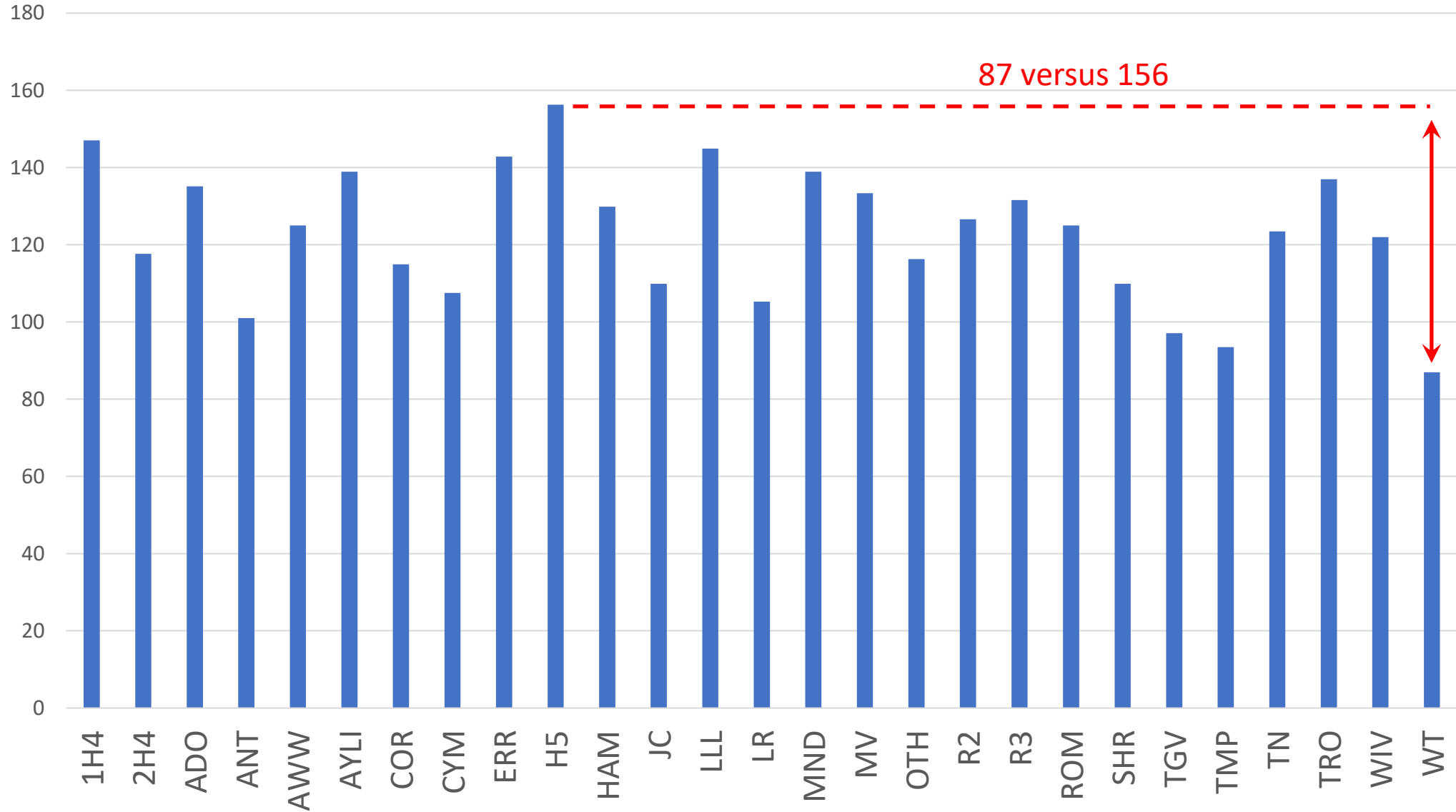
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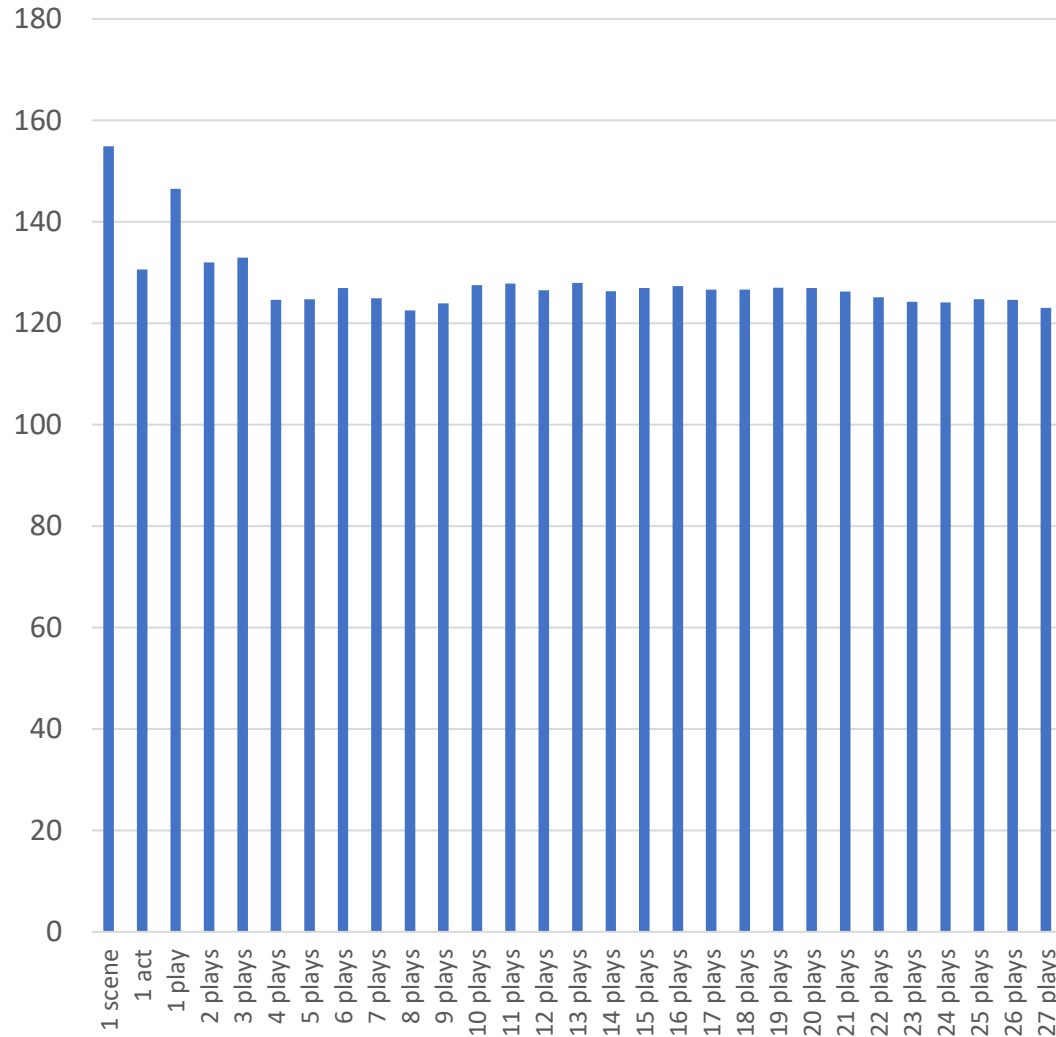
Frequency of 'in' in Shakespeare plays as occurrences per 10,000 words



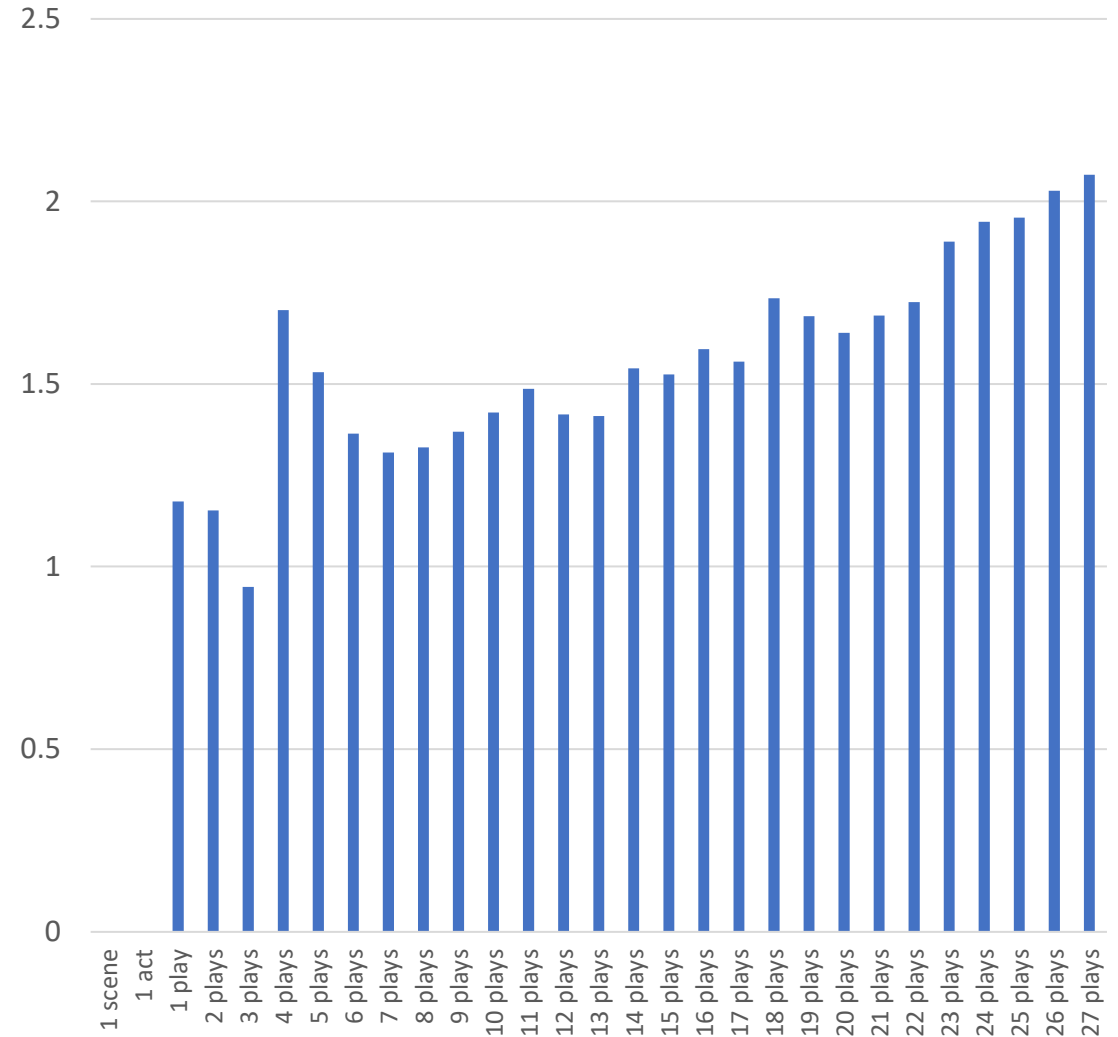
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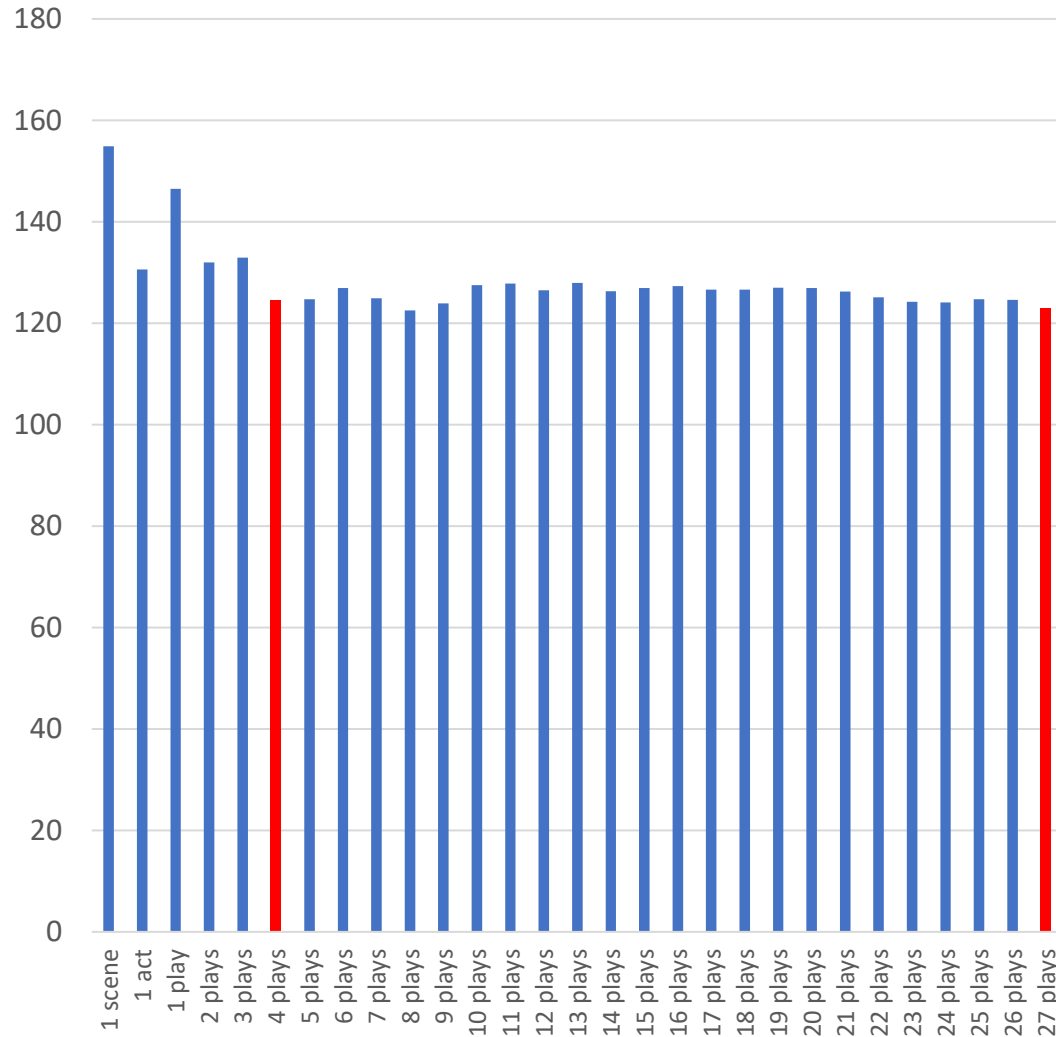
'in' per 10,000 tokens in a growing Shakespeare canon, plays added in alphabetical order



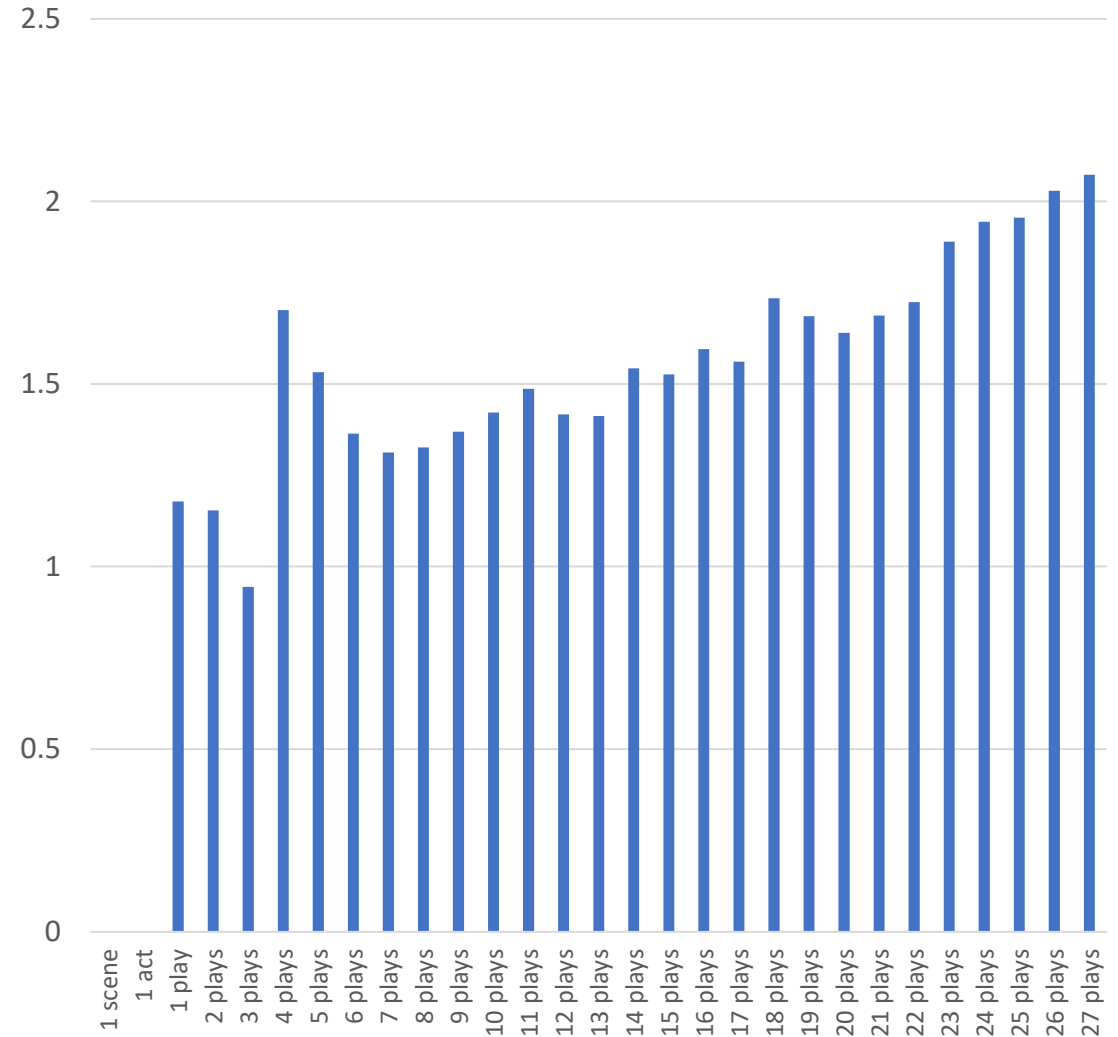
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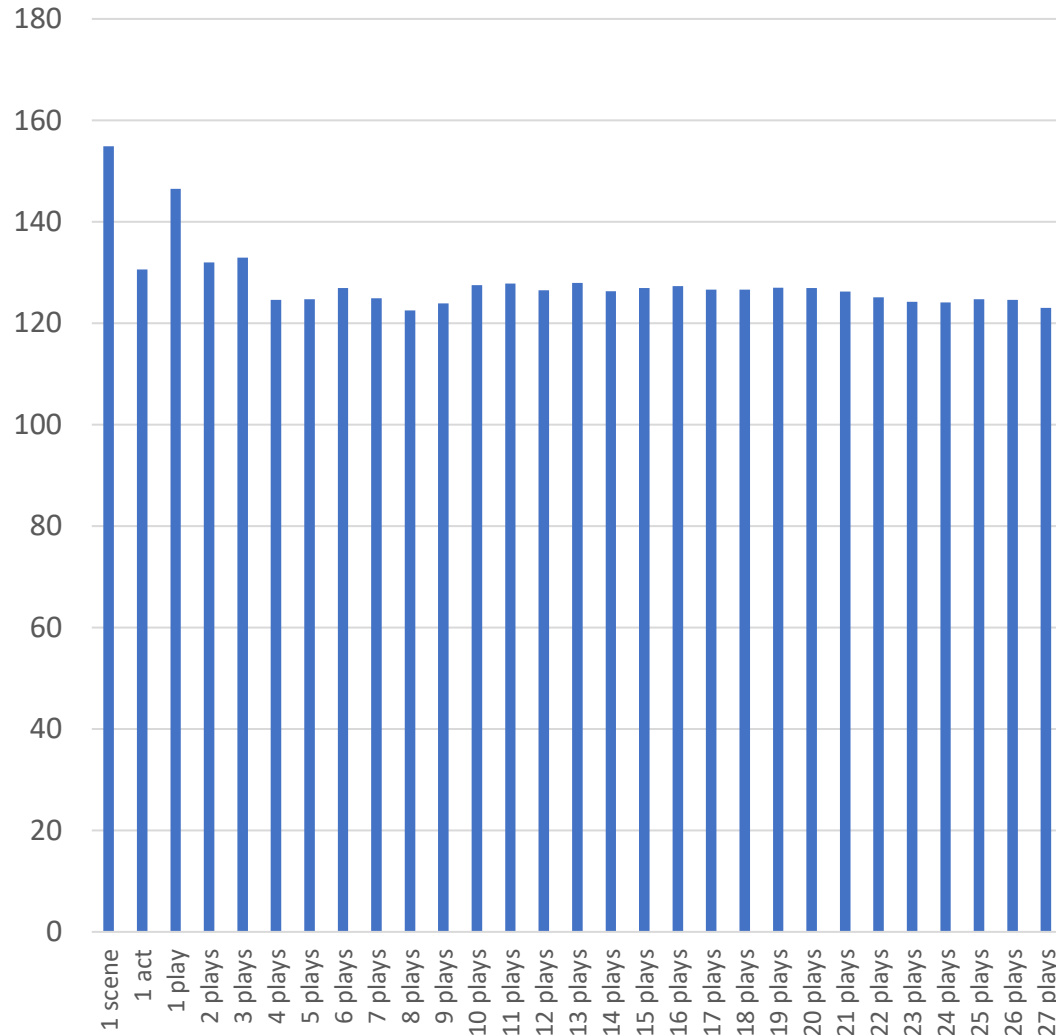
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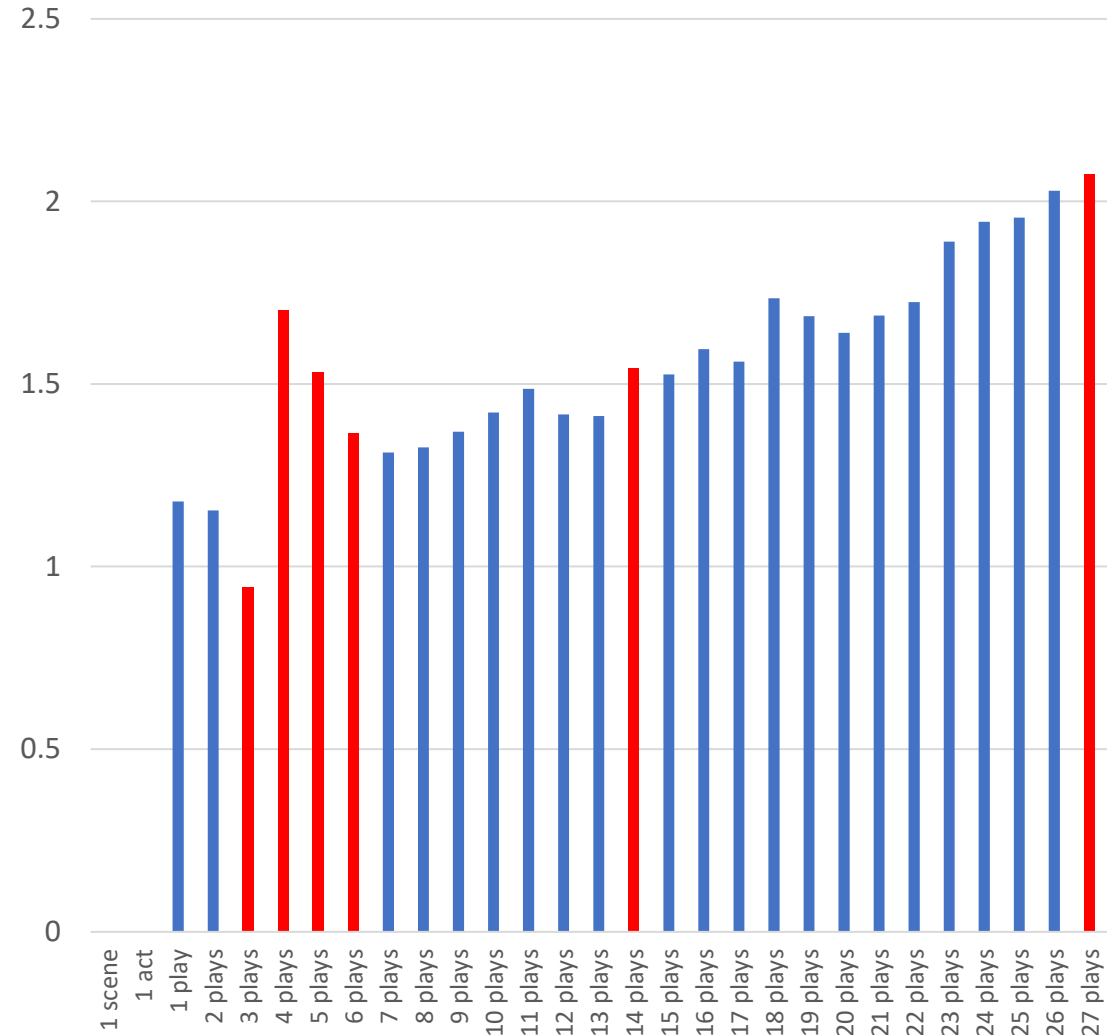
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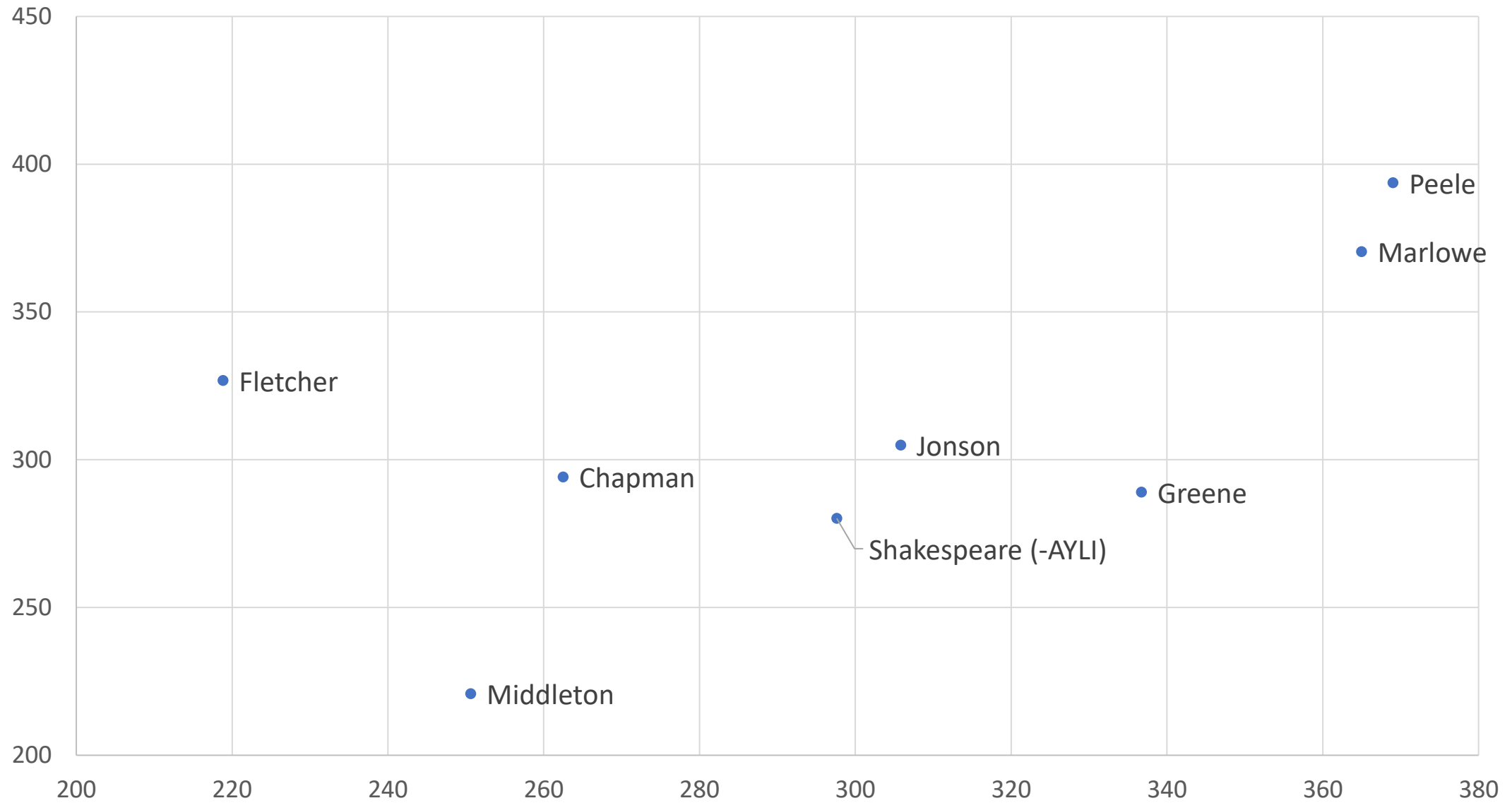
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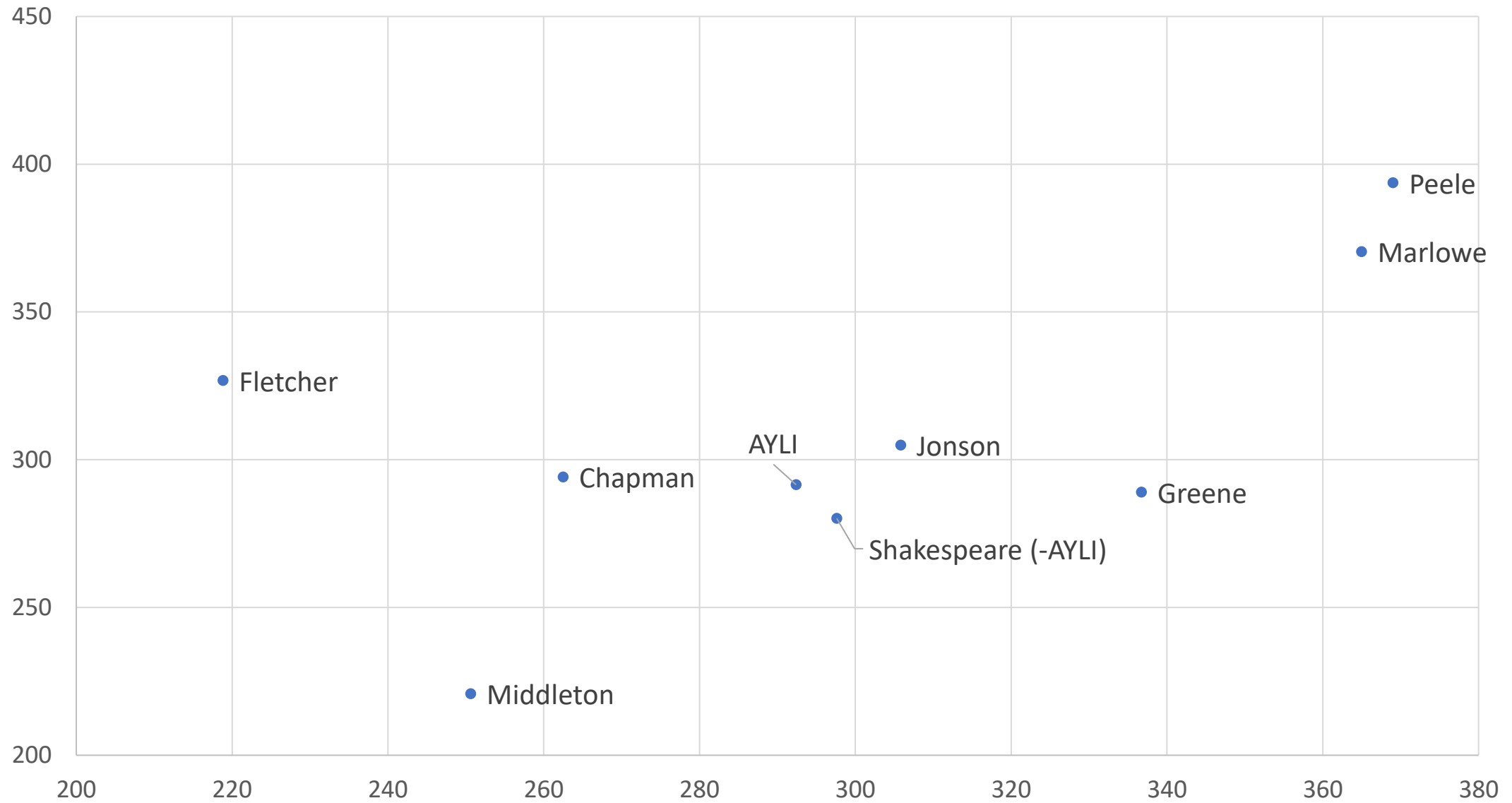
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Rates of 'the' (on the x axis) and 'and' (on the y axis) for 8 dramatists' plays



Rates of 'the' (on the x axis) and 'and' (on the y axis) for 8 dramatists' plays





2000 words 2000 words 2000 words 2000 words 2000 words 2000 words

Verdict: Blue Blue Blue Blue Blue Blue



2000 words

Blue

SIR
THOMAS MORE

Original Text by
Anthony Munday and
Henry Chettle

Censored by
Edmund Tilney

Revisions co-ordinated by
Hand C

Revised by
Henry Chettle, Thomas Dekker,
Thomas Heywood and
William Shakespeare

Edited by
JOHN JOWETT

Lift up for peace; and your unreverent knees
Make them your feet. To kneel to be forgiven
Is safer wars than ever you can make
Whose discipline is riot.
In, in, to your obedience! Why, even your hurly
Cannot proceed but by obedience.
Tell me but this: What rebel captain,

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- Lincolne Peace heare me, he that will not see <a red> hearing at a harry
grote, butter at a levenpence a pou <nde meale at> nyne shillinge a
Bushell and Beeff at fower nob <les a stone lyf>t to me
-
- ~~other~~ Geo bett yt will Come to that passe yf strain <gers be fu>fferd mark him
-
- Linco our Countrie is a great eating Country, argo they eate more in
our Countrey then they do in their owne
-
- ~~other~~ betts clow by a half penny loff a day troy waight
-
- Linc they bring in straing rootes, which is meerly to the vndoing of poor
prentizes, for what ~~a watrie~~ a sorry pfnyp to a good hart
-
- ~~eth~~ willian trash trash, : they breed fore eyes and tis enough to infect the
Cytty w^t the palfey



**THE FIRST PRINCIPLE
IS THAT YOU MUST NOT
FOOL YOURSELF AND
YOU ARE THE EASIEST
PERSON TO FOOL.**

(Richard Feynman said)