Shakespeare in *Arden of Faversham* and the Additions to *The Spanish Tragedy*: Versification Analysis

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Abstract

The essay describes versification particulars of *Arden of Faversham*. The findings suggest that the central part, scenes 4-8, was composed by Shakespeare while the remainder of the play was created by an older playwright, possibly Thomas Kyd. It shares features with Kyd's *Spanish Tragedy*. The essay confirms the hypothesis that the Additions to Kyd's *The Spanish Tragedy* had been composed by Shakespeare in the early seventeenth century. Thus Shakespeare had collaborated with Kyd twice: as a younger poet and a later refurbisher.

Keywords: Collaboration, Kyd, Shakespeare, Spelling, Stressing, Syntactic Breaks

1. Arden of Faversham: *Authorship*

Arden of Faversham is an Elizabethan play of contested authorship (its original spelling was *Arden of Feversham*). It was entered into the Stationers' Register on 3 April 1592 and printed anonymously in quarto (Q1) later that same year, then again in 1599 (Q2) and 1633 (Q3). The authorship problem of *Arden of Faversham* is particularly tantalizing because it is such a great play, composed by someone who knew how to write for the stage. *Arden of Faversham* is a so-called domestic tragedy, 'a bold experiment in portraying the passions of ordinary Englishmen in the setting of contemporary society and in a language appropriate to the characters and theme' (Wine 1973, lxxiii). Its plot is based on real and relatively recent history: the 1551 murder of Thomas Arden, a successful middle-aged businessman in Tudor England, by his young well-born wife Alice and her low-born lover Mosby (the class distinctions between the high-born and low-born are emphasized many times in the play). After several botched attempts on his life by hired assassins, Arden was murdered in his own home. Alice and Mosby, who enthusiastically participated in the

carnage, became the chief suspects. They were put on trial, convicted of the murder and executed, as were their accomplices. The story was considered important enough to be included in Holinshed's *Chronicles.* The murder was still so recent and so gruesome that it might have been in the living memory among the author's older acquaintances and his public. The tragedy has been in the theatre repertoire through the twentieth century, and the theme of 'Arden must die' was invoked many times in different genres.

The authorship of the play has long been questioned. Arthur F. Kinney, in the collection *Shakespeare, Computers, and the Mystery of Authorship* (Craig and Kinney 2009, 78-99), gives a detailed historical overview of the play's suggested authorship. It has mostly been attributed to Thomas Kyd, Christopher Marlowe, and William Shakespeare, solely or in collaboration. *Arden of Faversham* has been included in Shakespeare's apocrypha. The title pages, as was often the case at that time, do not indicate performance or company. In 1770 the Faversham antiquarian Edward Jacob claimed for the first time that Shakespeare had written the play (Jackson 2014, 14). The poet Algernon Charles Swinburne and the critics Charles Knight and Nicolaus Delius also felt that Shakespeare had been the author of *Arden* (Jackson 2014, 1). These impressions were mostly grounded on the artistic skills of the playwright and on some circumstantial connections with Shakespeare. For example, the Lord Chamberlain's Men, the theatre company with whom Shakespeare performed and for whom he wrote, staged the play at least once. The play's publisher, Edward White, also published an edition of Shakespeare [and Peele's] *Titus Andronicus*. And Shakespeare's mother's maiden name was Arden. Marlowe has been suggested as a possible author of the play because the strong passions of the personages and the lack of a virtuous hero are in line with Marlowe's dramatic practice. Another plausible candidate has been Thomas Kyd: Fleay (1891), Crawford (1903), Boas (1925), and Sykes (1919) attributed *Arden* to Kyd, and Erne (2001) stops short of recognizing Kyd as its sole author. Crawford includes *Arden of Faversham* into his Kyd concordance. In 2008 Brian Vickers reported in the *Times Literary Supplement* that his computer analysis, based on recurring collocations, indicates Thomas Kyd as the sole author of *Arden*.

Marion B. Smith (1940) in her study of Marlowe's imagery was struck by the resemblance of *Arden*'s images to those of Shakespeare's early chronicles. MacDonald P. Jackson, in his numerous works dedicated to *Arden* since 1963 (see Jackson 1963, 1993, 2006a, 2006b, 2010, 2012, 2014, 2015; see also Bruster 2015, Tarlinskaja 2015) has been comparing Shakespeare's imagery (also lexicon and morphology) with certain episodes of *Arden*, particularly in the famous quarrel scene, scene 8. Jackson also finds Shakespearean features in scenes 3 and 4 (cf. Michael's soliloquies in scenes 3 and 4). Craig and Kinney (2009) did a statistical analysis of the vocabulary frequency and attributed *Arden of Faversham* to two coauthors: Kinney attributed to Shakespeare scenes

4 through 9, while the rest is, in his view, either by a still unknown playwright or less possibly by Marlowe, and even less possibly by Kyd. Tarlinskaja (2014, chapters 3 and 4) with the help of versification analysis, attributed to Shakespeare scenes 4 through 8, and the rest of the play, hesitantly, to Kyd. In this essay I continue my research of the play's versification.

2. *Principles of Versification Analysis*

All English Renaissance plays are composed mostly as metrical texts, specifically as iambic pentameter. An iambic pentameter text consists of ten- or eleven-syllable verse lines with alternating predominantly unstressed and stressed syllables. The scheme of the meter can be deduced from the text: the syllables that tend to be unstressed occupy weak syllabic positions (W) and syllables that tend to be stressed occupy strong syllabic positions (S). Thus, the scheme of the iambic pentameter is W S W S W S W S W S. Here is a line that fully complies with the meter: 'The Nymph accepts him, granting all his Pray's'. However, actual iambic lines frequently deviate from the ideal metrical scheme. English metrical canon allows stresses on W and omitted stresses on S, sometimes next to each other; for example: ***Seems to*** *reject him,* ***tho'*** *she grants his Pray'r* (Pope, *The Rape of the Lock*, 4.80). This line contains an extrametrical stress on syllabic position 1 and two missing stresses on S, on positions 2 and 6.

The line ***Seems to*** *reject him,* | ***tho'*** *she grants* | *his Pray'r* contains nine dictionary words but only three metrical words, separated in the example by vertical bars. Metrical words contain a dictionary word or their groups whose stress falls on a metrically strong syllabic position. Other dictionary words in the group cling to the stress on S. Thus Pope's line contains only three metrical words, because only three stresses fall on strong metrical positions 4, 8, and 10. M.L. Gasparov (1974, 93) introduced the concept of metrical words, and it proved to be particularly useful for English versification with its liberal metrical licenses and plethora of monosyllables, both stressed and unstressed. Notice that a 'potentially stressed' monosyllable on W is drawn into the metrical word with its stress on S; thus in Shakespeare's line *And dig* | ***deep*** *trenches* | *in thy beauty's* | *field* (sonnet 2.2) the potentially stressed monosyllable 'deep' is drawn into the metrical word 'deep trenches'; the syllable 'tren-' falls on S. We use the concept of 'potential' stress because in declamation a stressed monosyllable on W may weaken or lose its stress altogether.

Here a question arises: how do we stress monosyllables in verse, words such as *deep, dear, though, but, he, thou, thine*? The system of stressing in English verse was solved in Tarlinskaja 1976, chapters 1 and 2. Monosyllables have no sense-differentiating word stress as do polysyllabic words (e.g., *a PREsent, to preSENT*), and may gain or lose sentence accentuation almost

at random – almost at random, but not quite. Some classes of monosyllables in connected speech are stressed more often than others. To determine a consistent approach to the material, following V.M. Zhirmunsky (1925), we conventionally divide monosyllables into three categories: predominantly stressed (lexical words; e.g., nouns, verbs, such as *talk, ride, swell,* as well as adjectives and adverbs), predominantly unstressed (grammatical words such as articles, prepositions, and conjunctions), and ambivalent, sometimes stressed and at other times unstressed (such as personal, demonstrative, and possessive pronouns). Personal pronouns, for example, are considered always unstressed on W positions, while on S positions they are considered unstressed if they are adjacent to their syntactic partner, and stressed if they are separated from the syntactic partner by a phrase. Compare the two examples: *My glass shall not persuade me **I am old*** (sonnet 22.11) versus *That **I** in thy abundance **am sufficed*** (sonnet 37.11). In the first line the pronoun *I* is considered unstressed (*I*, the subject, is adjacent to its predicate *am old*); in the second it is considered stressed (the subject *I* is separated from its predicate *am sufficed* by a phrase *in thy abundance*). Emphasis is taken into consideration only if it is overtly expressed in the text; for example, by obvious contrast, as in Donne's line *Makes me her medal, and makes **HER** love **ME***, rather than *and **MAKES** her **LOVE** me*. The variant 'MAKES her LOVE me' (stressed syllables capitalized) would be possible in prose, but in his verse line Donne makes us understand the weight of the opposing pronouns 'her' and 'me' by placing them on S syllabic positions, 8 and 10. The first four lines of Donne's *Elegy X*, *The Dream*, shown below, include the line mentioned above (the third line). The pronouns *I, she, her, me* are opposed throughout the poem:

IMAGE of her whom I love, more than she,
Whose fair impression in my faithful heart
Makes me her medal, and makes her love me,
As kings do coins, to which their stamps impart …

If variants of oral rendition of a verse line are possible, we select the one that is closer to the meter (see Tarlinskaja 2004, Hall 2003).

2.1 *Parameters of versification analysis*

Stressing is the first parameter of versification analysis. From the discussion above it is clear that we differentiate between an abstract scheme, the meter, and actual stressed and unstressed syllables in each line of the poetic text. By comparing actual lines one after another with the metrical scheme, we establish which syllables or their strings deviate from the abstract scheme. In the line *And **the pale** Ghosts **start at** the Flash of Day* (Pope, *The Rape of the Lock*, 5.52), syllables 2, 3, 6, and 7 deviate from the metrical scheme. A

line complying with the scheme might sound something like 'And ghosts emerge on dark and foggy days'. Stressing on each syllabic position, W or S (1, 2, 3, 4, 5, 6…) of each poetic text is calculated as a per cent from the total number of lines. Stressing is conventionally tabulated for even (S) and odd (W) positions separately. The ensuing strings of numbers are called the 'stress profile' of the text. As I have shown earlier (Tarlinskaja 1976, 1987, 2014), the minimum of midline stressing (a 'dip' in the diagrams) fell in Elizabethan plays on the sixth syllabic position, but after 1600 it shifted to position eight. A dip on 6 often accompanied symmetrical syntactic and rhythmical structures of lines, as shown in these lines from Shakespeare's *Richard II:*

The caterpillars **of** the commonwealth   (2.3.166)

To dim his glory, **and** to stain the track   (3.3.68)

But let thy spiders **that** suck up thy venom   (3.2.14)

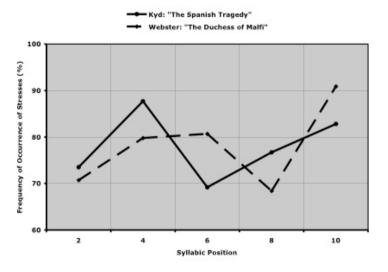The heavy accent **of** thy moving tongue   (5.1.47)

Fig. 1 – Evolution of Stressing in Early and Late Renaissance Plays

The dip on 8 accompanies the asymmetrical rhythm of Jacobean texts. A loss of stress on syllable 8 sometimes co-occurs with a loss of stress on syllable 4. Here are examples of stressing patterns in John Ford's *The Broken Heart* (the word *reckonings* in line 2.3.150 is disyllabic):

I tell ye, **you** grow wanton **in** my sufferance   (2.3.108)

I laugh at **mine** own confi**dence**; my sorrows   (2.3.119)

To live so, **that** our reckonings **may** fall even   (2.3.150)

Stars fall but **in** the grossness **of** our sight   (2.3.157)

As opposed to Elizabethan and early Jacobean plays, the contrast in stressing of strong positions decreased in time; instead of a peak on position 4 and a dip on 6 or 8 in earlier dramas, Caroline playwrights smoothed out the difference between even syllables 2-4-6-8 (see Fig. 1, the data from Tarlinskaja 2014, Appendix B, Table 1).

2.2 *Phrasal Stressing*

The next parameter of analysis is phrasal stressing. Unstressed grammatical monosyllables (*the, to, and, is*) tend to cling to the following or the preceding stressed lexical word, something like *the CHILD, GIVE me, to GIVE it.* Potentially stressed lexical monosyllables on W may also cling, even if their stress is not reduced: ***start** WARS; to TALK **thus.*** Linguists call clinging grammatical monosyllables 'clitics', and the whole group of words is called a 'phonetic word' or a 'clitic group'. For convenience, let us call clinging lexical monosyllables that fall on position W in verse also clitics; they are drawn into the metrical word with a stress on S. Here are some examples (in proclitic and enclitic phrases stressed syllables on S are in capitals and bold; stressed syllables on W are in bold and underlined):

When to the SESsions | of **sweet SI**lent | THOUGHT   (Shakespeare, sonnet 30, 1)

ReSEMBLing | **STRONG youth** | in his MIDdle | AGE   (Shakespeare, sonnet 7, 6)

The first line contains a metrical word with a potentially stressed adjective, *sweet*, preceding a stress on S; the metrical word is *of **sweet SI**lent*. In the second example, the metrical word with a potentially stressed noun on W is ***STRONG youth***; the noun *youth* follows a stressed syllable on S. The first type of phrase, as in *sweet Silent,* is called a 'proclitic phrase'; the second phrase, *STRONG youth*, is called an 'enclitic phrase'. In English verse there are many stressed monosyllables that occur on W syllabic positions. We need to differentiate them from stressed monosyllables that fall on S, otherwise a verse line may fall apart or become prose. Here is the first line from Shakespeare's sonnet 113: '*Since I left you mine eye is in my mind'*. In prose, it might be analyzed *Since I LEFT you*, but in an iambic line we divide the line into four metrical words: *Since I | **left YOU** | mine EYE | is in my MIND*. The poet placed

I and *you* on S; in this way he gave us a clue that the pronouns are contrasted and need to be emphasized. Some syntactic patterns of enclitic phrases, such as subject plus predicate, clearly tend to be used for expressiveness:

Even as the **AXE <u>falls</u>**, if I be not faithful (Shakespeare, *Henry VIII*, 2.1.61)

The beaten **ROCK <u>breeds</u>**, till this night is done (Beaumont and Fletcher, *The Maid's Tragedy,* 1.2.225)

Enclitic phrases are less frequent than proclitic. Enclitics create a syncopated rhythm enhanced by a frequent syntactic break after the phrase. The syncopated rhythm of enclitic phrases disrupts the iambic flow of verse considerably more drastically than do proclitic phrases. Enclitic phrases therefore are more frequent in the looser iambs of the Jacobeans dramas than in earlier, Elizabethan poetry (re enclitics at the ends of lines, see Oras 1953).

    Phonetically, enclitic phrases also contain addresses, both monosyllabic and disyllabic:

Remember **THAT**, **<u>Pawn</u>**. / May a fearful barrenness… (Middleton, *A Game at Chess*, split line at 3.1.237)

We are not **SAFE**, **<u>Clarence</u>**, we are not safe (Shakespeare, *Richard III*, 1.1.70)

2.3 *Word Boundaries and Frequent Synactic Breaks*

The next two parameters of versification analysis are the placement of word boundaries and of the most frequent syntactic breaks after syllables 2-10 (or 2-11) between adjacent metrical words and adjacent lines. There are many nuances of syntactic cohesion between adjacent words, but to simplify the analysis I differentiate only three.

    The strongest link occurs between a modifier and the modified noun or between a verb and a direct object. The strong link is designated with a single slash, /: *a living / Death / I bear* (Pope, *The Rape of the Lock*, 5.61).

    A medium link (which is also a medium break) occurs between a subject and a predicate (the building blocks of an English sentence) or between any two adjacent words that have no immediate syntactic link. It is designated with two slashes, //: *What tho' no Credit // doubting Wits // may give?* (*The Rape of the Lock*, 1.39).

    A strong break occurs between two sentences or between the author's and reported speech. It is designated ///: *Those Eyes are made so killing— /// was his last* (*The Rape of the Lock*, 5.64).

    David Lake gives a more detailed classification (Lake 1975, 257, 261). In the placement of strong and medium breaks in the middle and at the end

of the line I rely on syntax, not on punctuation, as is conventional in the
Russian school of versification (see Tomashevsky 1929 and 1959, 438-482;
Gasparov and Skulacheva 2004, chapters 2, 7, and 8;[1] Gasparov 2012, 182-
218, see especially 'Sintaksissintagm v stikheiproze' [The syntax of phrases
in verse and prose], 204-218).

Ants Oras (1960) and his follower MacDonald P. Jackson (2012) rely on
punctuation and call the breaks 'pauses'. In Elizabethan verse before 1600,
the most frequent word boundary and the most prominent syntactic break fell
after syllabic position 4 (dividing the line into two half-lines, 4 + 6 syllables),
while after 1600 in Jacobean plays the break fell after syllable 6 and even
after 7, dividing the line into 6 + 4, 7 + 3, or 7 + 4 syllables; see Fig. 2 (data
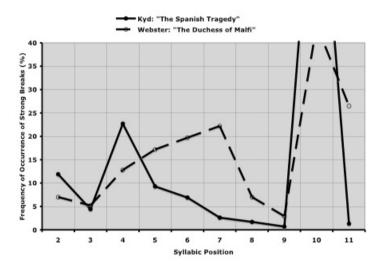from Tarlinskaja 2014, Appendix B, Table 3).

Fig. 2 – Strong Breaks After Positions 2-11 in early and late Renaissance Plays

Comparing actual lines to the scheme we can also see which weak syllabic
positions contain more than one syllable and which positions, weak or strong,
contain an omitted syllable. Lines where the first syllable is omitted are called
'headless'; lines with an omitted syllable 5 are called 'broken-backed'. Jacobean
playwrights, especially Webster, Middleton, and Massinger, frequently filled

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[1] Chapter 7 begins [translated by M. T.]: 'What does a verse line consist of? A hundred
years ago the answer would have been: out of feet. Seventy years ago, after Tomashevsky
and Shengeli, the answer would have been: out of words. Now, it seems, one more step can
be made, and the answer is: out of [syntactic] phrases' (120).

their W positions with two (or rarely three) syllables, as in *Such in my free acknow**ledgement** that I am* (Massinger, *A New Way to Pay Old Debts*, 5.1.83), in which there are two syllables in position 7. A syllable can be omitted both on an even and an odd syllabic position. In the following line there is a missing syllable on position 4, marked in square brackets: *So, sirrah,* [4] *you may not wear a sword* (*Arden of Faversham*, 1.310). Jacobeans such as Webster, Middleton, and Massinger particularly often omitted syllables on both odd and even syllabic positions. In *The Devil's Law Case* (1623) by Webster, for example, two (and even three) unstressed syllables filling the same metrical position are especially frequent on positions 1 and 5 (15.2 and 11.1 per cent of all lines), and the rare omitted syllables concentrate on positions 1 and 6 (3.7 and 1.4 per cent).

Recall that the minimum of midline stressing (a dip in the diagrams) fell in pre-1600 plays on syllabic position 6, but after 1600 it shifted to position 8 (Fig. 2). A stressing dip on position 6 often accompanies symmetric grammatical and rhythmic structures of lines that have a word boundary or a syntactic break after position 5. The dip on 8 that accompanies asymmetrical patterns of Jacobean and Carolinian plays is more noticeable in plays that follow a strict decasyllabic model and less obvious in dramas with a loose syllabic structure. For example, in the syllabically loose play by Richard Brome, *Antipodes* (1638), the stressing dip on position 8 is 81.1 per cent, while in the more regular play by James Shirley, *The Cardinal* (1641), the dip on 8 is really a 'plunge', down to 67.5 per cent.

2.4 *Line Endings*

Among other parameters discussed here are the types of line endings: syllabic, accentual, and syntactic. Syllabic types classify line endings into masculine, feminine, dactylic, and very rarely hyperdactylic. Masculine line endings can be stressed and unstressed, and the unstressed syllable on position 10 may be created by a polysyllabic word (poly) as in *Mean time, let this defend my loyal**ty*** (*Richard II*, 1.1.67) or by a weakly stressed or unstressed monosyllable (mono) such as a preposition or a conjunction, as in *Of these thy compounds on such creatures **as*** (*Cymbeline*, 1.5.20).

Feminine and dactylic endings can be simple[2] and compound, and compound endings can contain unstressed monosyllables on position 11 or a stress on 11. Here is an example of a light (unstressed) compound feminine ending:

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[2] The number of simple feminine endings depended on the interpretation of such words as *heaven, spirit, power,* and *higher.* Their syllabic interpretation depended on the use of such words in midline. In earlier Elizabethan verse, such as Marlowe's, they are frequently used as monosyllables in midline, so they were not assumed to create feminine endings at the ends of the lines; in later verse, these words are frequently disyllabic in midline, and so they were assumed to form feminine endings at the ends of the lines. I disregarded iambic tetrameter lines, and these tend to have more frequent feminine endings.

The same, the same. Meat's cast away up **ON** <u>him</u>[3] (Massinger, *A New Way to Pay Old Debts*, 1.2.52)

This is a heavy (stressed) compound feminine ending:

Why, thou unthankful villain, dar'st thou **TALK thus**? (Massinger, *A New Way to Pay Old Debts*, 1.1.29)

This is a compound heavy dactylic ending:

Never a green silk quilt is there i' th' **HOUSE, Mother** (Middleton, *Women, Beware Women*, 3.1.27)

Syntactically, line endings can be end-stopped or run-on. Run-on lines (enjambments) are connected to the following line by a medium or strong link. To determine the period and authorship of a play it helps to calculate the ratio of syllabic suffixes *-ed* and *-eth,* of pleonastic verbs *do*, and of the disyllabic form of the suffix *-ion.* The latter is used by some playwrights from the 1580s through at least the first half of the seventeenth century, as in *Whoever misses in his func-****ti-on*** (Massinger, *An Old Way to Pay Old Debts*, 1.2.4). I also calculated the ratio of grammatical inversions and cases when deviations from the meter emphasize the meaning of a micro-situation, as in ***Swills your warm*** *blood like wash* (*Richard III*, 5.2.9), instead of something more iambic such as 'He swills your blood like wash'. In this episode from *Richard III,* Henry the Earl of Richmond is speaking to encourage his army before a decisive battle with the king. Deviations from the meter that emphasize the meaning of micro-situations are called 'rhythmical italics' (see Tarlinskaja 2012, 65-80; Tarlinskaja 2014, Appendix A). Statistically, rhythmical italics contain verbs several times more frequently than the same poetic text outside rhythmical italics. Rhythmical italics work not unlike onomatopoeia. Below are some more examples from *Venus and Adonis*:

Shaking her wings, devouring all in vain (56)

Breaketh his reign and to her straight goes he (265)

Shows his hot courage and his high desire (277)

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[3] Here and later the stressed syllable on the metrically strong position 10 is capitalized and in bold, and the stress on position 11 is bold and underlined. The same notation is used in proclitic and enclitic phrases, as in *my* **SWEET** *<u>love</u>*.

Beating his kind embracement with her heels (313)

Burneth more hotly, swelling with more rage (333)

Claps her pale cheek till clapping makes it red (468)

In the last five tests the ratio of the cases is calculated per 1000 lines.

3. *Evolution of Shakespeare's Versification Style*

Before 1600, Shakespeare's stress profile showed a stressing dip on position 6, and after a short period of vacillation in 1600-1604 the dip moved to position 8. The same happened to the major syntactic break: from the 1590s to the early seventeenth century it fell after position 4, while in later Shakespearean plays it begins to fall after position 6. Unstressed syllables of polysyllabic words on position 10 are typical of early Shakespeare, while monosyllables on position 10 become particularly frequent in later Shakespeare. Compare stressing on position 10 in *All's Well That Ends Well* (1604-1605) and Shakespeare's portion in *The Two Noble Kinsmen* (1613-14). The proportion of poly on position 10 in *All's Well* is 4.4 per cent of all lines, and of monosyllables 0.4 per cent, and in *The Two Noble Kinsmen* the numbers are 7.8 and 8.9: the number of missing stresses on position 10 has increased and the per cent of unstressed monosyllables grew more than twenty times.

The mellifluous Shakespeare never favoured enclitic phrases and heavy feminine ending. The ratio of the latter never rose above 1 per cent of all lines, and only in the two plays collaborated with Fletcher, *Henry VIII* and *The Two Noble Kinsmen*. Enclitic phrases are often followed by a syntactic break, and Shakespeare avoided this syncopated rhythm. Disyllabic suffix *-ion* was rare in later Shakespeare, while grammatical inversions and pleonastic verb *to do* were quite frequent and became Shakespeare's signature features. The ratio of rhythmical italics grew from earlier to later Shakespeare: this was a learned stylistic device, and Shakespeare gradually became its master.

4. Arden of Faversham: *Analysis*

My earlier analysis of *Arden of Faversham*, years ago, made me puzzle over scene 8: its stress profile had a firm dip on position 6, as was characteristic of earlier Elizabethans including Shakespeare. The imagery of scene 8 pointed to Shakespeare, while the rest of the play showed an equal stressing on positions 6 and 8. The scene, however, contains only 155 iambic pentameter lines, not enough for a conclusion based on versification analysis. The equal stressing of positions 6 and 8 in scenes 1-7 and 9-end was unlike most Elizabethans and early Shakespeare: he arrived at this stressing mode only after 1600 (e.g.,

Troilus and Cressida 1602). I hesitantly attributed the rest of the play to later Kyd (Tarlinskaja 2014, chapter 4).

Recently, following Arthur Kinney's attribution (2009), I re-analysed *Arden of Faversham.* Kinney had found Shakespearean features in scenes 4-9. I first analysed every scene separately, then groups of scenes that show similarity in any way. Scene 9 in my analysis of stressing was definitely not by Shakespeare as its dip fell on position 8, while early Shakespeare favoured a dip on 6. Recall that the date of the play is 1592 or even earlier. I grouped the scenes in the following way: Portion 1, scenes 1-3; Portion 2, scenes 4-8; and Portion 3, scenes 9-end. The results are reported below.

Arden of Faversham, according to M.L. Wine, is 'reported', meaning it is believed to be a memorial reconstruction of the text by an actor who might have played a role in *Arden* (1973, lxxxv). One of the signs of memorial reconstruction is syllabic looseness of the text indicated by disyllabic and even trisyllabic intervals between adjacent S and missing syllables both on S and W. The tentative actor was not a poet. Let us therefore start with the syllabic structure of the portions. Portion 3 seems the most syllabically sloppy; it contains numerous prose utterances (they often belong to the hired assassins), and some segments are questionable – are they loose verse or prose? Below is an example of three unstressed syllables between adjacent S: *Coming into the chamber where it hangs, may die* (1.237): *-ber where it* are assumed to fill syllabic position 7. In this line, *And make **me the** first that shall adventure on him* (14.136), positions 3 and 9 both seem to contain two syllables. 'Master' and 'Mistress' are frequently monosyllabic (unless they form two syllables between adjacent S), so are the names 'Arden' and 'Alice', as in, *I'll fetch **Master** Arden home, and we, like friends* (14.95) in which "Master" is monosyllabic. But in *Ah, **Master** Arden, you have injured me*(1.318), 'Master' is disyllabic. Compare also *Sweet **Alice**, he may draw thy counterfeit* (1.233), where 'Alice' is disyllabic, but in *To London, **Alice**? If thou'lt be ruled by me* (1.224), 'Alice' is monosyllabic, unless we interpret the line with two syllables at the syntactic 'seam' at the caesura, on position 5: *-lice? If*. I did not stretch the lines too much to fit them into iambic pentameter; I tried to pronounce the text in the most natural way, paying attention, however, to the putatively underlying metrical scheme. The most frequent place of omitted syllables is position 1 (headless lines); next comes 5, the first syllable of the second hemistich (broken-backed lines); and next either 4 or 6. Here are the numbers of iambic pentameter lines with omitted syllables.

Portion 1, scenes 1-3	48 per 786 lines	(6.1 per cent)
Portion 2, scenes 4-8	17 per 395 lines	(4.3 per cent)
Portion 3, scenes 9-end	106 per 787 lines	(13.5 per cent)

Portion 2 has the least and Portion 3 the most number of such lines. Here are some examples; missing syllables are indicated in square brackets:

[1] Lime your twigs to catch this weary bird   (9.39)

Your way and mine [5] lies four mile together   (9.127)

Faith, Alice, [4] no longer than this night   (14.87)

Husband, why pause ye? [6] Why eat you not?   (1.364)

If there was a syllable missing on position 10 (a sort of iambic tetrameter line with a feminine ending), I excluded such segments from my line count.

However, in line 13.5 the clusters 'stop-plus-sonorant' [dr] in *chil**dr**en* was assumed syllabic, and thus the line was counted as regular iambic pentameter of the early Elizabethan kind: *Yet will it help my wife and chil-**dr**-en* (13.15). The sound combinations stop-plus-sonorant such as [dr] often constituted a syllable in early Elizabethan and sometimes even in later verse; e.g., *A hun-**dr**-ed and fifty thousand horse* (Marlowe, *1 Tamburlaine*, 4.3.53); *Some made your wives, and some your chil-**dr**-en* (5.1.27). Sometimes no matter how you twist and turn a segment, it does not become iambic pentameter. It needs to be emphasized that we only look at segments that might be easily stretched to fit the iambic pentameter scheme, and I try to enunciate them in the most natural way. Lines with what seems like two omitted consecutive syllables did not count; e.g., the line *Black Will and Shakebag,* [6, 7] *will you two* (14.88) was excluded. The discrepancy between the percent of lines with omitted syllables in scenes 9– end compared to scenes 1-8 and even 1-3 is considerable.

What is the explanation of the syllabic looseness of Portion 3? The play, as we remember, bears signs of memorial reconstruction (Wine calls it 'reportorial nature of the text'; see Wine 1973, lxxxv). The most plausible explanation is that whoever reproduced the text from memory probably didn't remember the end of the play well. The second explanation depends on the contents of Portion 3, where it deals with the assassins plotting and acting out their attempts; such characters often speak prose, or verse close to prose. And a third very tentative explanation might be the process of literary composition; my former experience has shown that a poetic text often begins in a more constrained and even archaic way and becomes looser towards the end (see the stress profiles of Shakespeare's plays analysed per act in Tarlinskaja 1987, Table 3.1, 97-102). Notice the difference between Acts 1 and 5 in, for instance, *Love's Labour's Lost*, *A Midsummer Night's Dream,* and *The Merchant of Venice* where the stressing dip on position 6 is the most pronounced in Acts 1 and 2, while in the fifth act the stressing on syllables 6 and 8 is either equal (*Love's Labour's Lost*) or the dip moves to position 8 (*A Midsummer Night's*

Dream, The Merchant of Venice). In the first act of Marlowe's *The Jew of Malta* the ratio of disyllabic suffixes *-ion* is huge (49.1 per 1000 lines), while it falls towards the end of the play. In Surrey's translation of *The Aeneid*, Book 2, the text is more iambic in the first two-thirds of the poem and slips closer to a syllabic mode of his Italian original towards the end (on Marlowe and Surrey, see Tarlinskaja 2014, chapters 2 and 3). I compare this phenomenon to a handwritten letter: the correspondent begins in a neat handwriting and nice parallel lines, but toward the end of the page he slips into a more careless handwriting with his lines sloping to the right.

   Arden's scenes 1-3, and in particular scene 1, show signs of a more archaic style, as though composed by an older author. Only in scene 1 we find trisyllabic forms of the adjective *jea-lo-us* at the end of the line:

*In any case be not too **jea-lo-us***   (1.48)

*Because my husband is so **jea-lo-us***   (1.134)

*Yet pardon me, for love is **jea-lo-us***   (1.212)

*Your loving husband is not **jea-lo-us***   (1.379)

Compare with Kyd's *The Spanish Tragedy: Ay, danger mixed with **jea-lo-us** despite* (1.2.56). *Arden of Faversham* contains other old-fashioned word forms: *Gallop with Arden 'cross the **o-ce-an*** (1.96); *That I am tied to him by **mar-ri-age*** (1.100). Compare this with numerous old-fashioned phonetic forms at ends of the lines in Kyd's *The Spanish Tragedy*: *Those bloody wars have spent my **tre-a-sure*** (1.3.35); *For love resisted grows **im-pa-ti-ent*** (2.3.119); *And in our sight thyself art **gra-cio-us*** (1.2.150); but not in midline as shown in *To **gra-cious** fortunes of my tender youth* (1.1.7). Also compare Marlowe's *The mighty Soldan of **Ae-gyp-ti-a*** (*1 Tamburlaine*, 1.2.6).

   The old-fashioned syntactic structure of the type, *You cannot tell me, **I have seen it, I*** (*Arden of Faversham,* 1.169) occurs three times in *Arden* in scene 1: *You cannot tell me **I have seen it, I*** (1.169); *But, Mosby, **I'll have no such picture, I*** (1.244); and *Thou that wouldst see me hang, **thou, Mosby, thou*** (1.375). It occurs only once in scenes 4-8: *To let thee know **I am no coward**, **I*** (5.25), but not a single time in scenes 9 – end, though Portion 3 is as long as Portion 1. Compare Marlowe's ***I am not** of the tribe of Levi, **I*** (*The Jew of Malta*, 2.3.18). The particulars of Scene 1 may indicate the age of the first coauthor, an older playwright. In Wine's opinion, *Arden of Faversham* seems to have been influenced by the story in the second edition of Raphael Holinshed's *Chronicles* (1587) rather than by its first edition of 1577. The play was published in 1592, after its entry in the Stationers' Register on 3 April of that year. No part of *Arden* can be more than about three years older than the rest. Wine argues for the use

of the second edition, 1587, throughout (Wine 1973, xli). But the play might have been written before the entry into the Stationers' Register. Arthur Freeman (1967, 71) dates *Arden* 1591 or earlier, and I agree with the earlier dating.

The **stress profiles** of *Arden* are a striking indication of its double authorship and the possible difference in the age of the collaborators. Table 1 displays the stress profile on S of the three portions; see also Fig. 3.

	2	4	6	8	10	Lines
Portion 1, scenes 1-3	72.1	86.6	75.7	**74.4**	90.5	786
Portion 2, scenes 4-8	77.9	90.9	**71.8**	81.0	89.1	394
Portion 3, scenes 9-end	75.5	87.4	78.7	**74.1**	93.1	788

Table 1 – *Arden of Faversham*: Per cent of Stresses on Strong Syllabic Positions
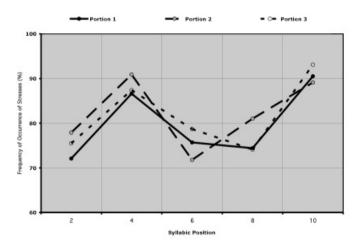

Fig. 3 – Three Portions of *Arden of Faversham* Stresses on Strong Syllabic Positions

As we see, Portion 2 contains a substantial dip on syllable 6 and a peak on syllable 8, while in Portion 1 stressing on 6 and 8 is almost equal, and in Portion 3 the dip decisively falls on syllable 8. The stress profiles of the three portions explain why my earlier results showed equal stressing on positions 6 and 8: the data indicated average numbers. A dip on 6 is typical of early Elizabethan verse; early Marlowe, early Shakespeare and Kyd in his three acknowledged plays all had this stress profile (Tarlinskaja 2014, Appendix B, Table 1). While Shakespeare began to develop a dip on syllable 8 only after 1600, Marlowe had changed already by 1592 in *Edward II*. Below are typical lines from *Arden's* scene 8. The prevalence of such lines creates a stress profile with a dip on syllable 6.

And dries my marrow **with** their watchfulness.
Continual trouble **of** my moody brain
Feebles my body **by** excess of drink   (8.2-4)

I left the marriage **of** an honest maid   (8.88)

And wrapt my credit **in** thy company   (8.92)

Look on me, Mosby, **or** I'll kill myself;
Nothing shall hide me **from** thy stormy look.   (8.112-13)

The holy word that **had** converted me   (8.117)

An alternative reason of such a stress profile might be its long soliloquy (Mosby), monologues, and other lengthy utterances, as well as the general lyrical and passionate tone of the scene. Such texts are usually more constrained than short and lively give-and-take exchanges, especially between lower characters (Tarlinskaja 1987, chapter 4). However, a different hand in scene 8 seems a more plausible explanation. Below are typical lines from *Arden,* scene 13; their prevalence creates a dip on syllable 8:

Why, Mosby taunts your husband **with** the horn   (13.138)

More than the hateful naming **of** the horn   (13.142)

But men of such ill spirit **as** yourself   (13.146)

I know my wife counsels me **for** the best   (13.149)

And salve this hapless quarrel **if** I may   (13.151)

Poor gentleman, how soon he **is** bewitched.   (13.153)

His friends must not be lavish **in** their speech   (13.155)

This could be an argument for Marlowe's authorship of parts of the play. The stressing on position 10 in all three portions of *Arden* is higher than in Kyd's or Marlowe's plays, which is an argument against their authorship.

The ratio of enclitic phrases in Portion 1 is 54.5, in Portion 2 it is 63.8, and in Portion 3 it is 53.4. The indices of Portions 1 and 3 are very close (their mean ratio is 53.9), while Portion 2 stands out. The indices indicate an opposition between Portion 2 and the rest of the play, which suggests

two different hands; however, the numbers are too high for Marlowe. In Marlowe's plays, especially in both *Tamburlains,* enclitics are particularly rare: *1 Tamburlaine* 11.1; *2 Tamburlaine* 14.5; cf. *Edward II,* 21.9 per 1000 lines. The author of the anonymous *Locrine* follows the rhythm of early Marlowe: 16.1 per 1000 lines. The numerous enclitic phrases in *Arden* may result from the memorial reconstruction of the play, but they still point to two different playwrights. Here are examples of enclitic phrases from *Arden of Faversham*:

My saving husband **HOARDS up** bags of gold (1.220)

And **HUNG up** in the study for himself (1.239)

The like will **I do** for my Susan's sake (1.272)

Ay, Fortune's **RIGHT hand** Mosbie hath forsook (8.86)

Whose dowry would have **WEIGHED down** all thy wealth (8.89)

Weigh all thy **GOOD turns** with this little fault (8.131)

And let our **SALT tears** be his obsequies (14.329)

Out at the **BACK door,** over the pile of wood (14.341)

4.1 *Word Boundaries and Strong Syntactic Breaks*

Word boundaries and strong syntactic breaks in the three portions of *Arden* are distributed according to the Elizabethan trend: the major break falls after syllable 4 and there are relatively few breaks after 6. This indicates that the date of composition must be around 1590 and not much later. However, there is some difference between Portions 1 and 3 as opposed to Portion 2. Let us combine the data of Portions 1 and 3.

	2	3	4	5	6	7	8	9	10	11	Run-ons
Portions 1 & 3	9.9	9.6	**20.4**	13.2	11.4	6.3	2.0	0.9	86.6	6.1	7.3
Portion 2	6.5	5.5	**18.8**	8.3	8.0	2.5	0.8	0.8	84.4	4.8	**10.6**

Table 2 – *Arden of Faversham*: Strong Syntactic Breaks After Positions 2, 3, 4-11. Run-on Lines
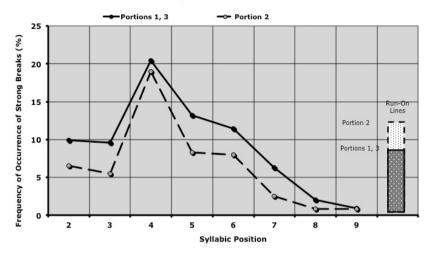
Fig. 4 – Three Portions of *Arden of Faversham* Strong Syntactic Breaks

In Portion 2 the breaks are lower after syllabic positions 2, 3, 5, 6, 7, and 8 than in Portions 1 and 3 (Fig. 4); Portion 2 is syntactically smoother than the rest of the play. The number of run-on lines, however, is higher in Portion 2 than in Portions 1 and 3, a tentative argument for Shakespeare's authorship of Portion 2.

4.2 *Miscellaneous Features*

Miscellaneous features that might point to authorship are, as we remember, pleonastic *do,* syllabic *-ed* and *-eth,* disyllabic *-ion* (as in *ac-cu-sa-ti-on* and *ques-ti-on*), grammatical inversions, rhythmical italics, and alliterations (from Tarlinskaja 2014, Appendix B, Table 4). Not tabulated are the syllabic clusters [dr] (*hun-dr-ed, chil-dr-en*) in the middles of the words, nor the polysyllabic words such as *o-ce-an, mar-ri-age,* or *jea-lou-sie* that prevail in Portion 1. One more difference is observed in the use of syllabic *-ed* and *-eth:* 14.0 per 1000 lines in Portion 1, 18.0 in Portion 3 (their mean is 16.0), and 35.4 in Portion 2-more than twice as often as in Portions 1 and 3. The most significant difference is in the ratio of pleonastic *do,* higher in scenes 4-8 than in the rest of the play: 17.3, 27.8, and 13.9. Shakespeare often used pleonastic *do* throughout his writing career. Rhythmical italics are also more frequent in scenes 4-8. The last two features might be interpreted as 'Shakespearean'. Here are some examples of rhythmical italics from *Arden*, Portion 2:

<u>Staring</u> and grinning in thy gentle face   (4.73)
<u>Knock with</u> thy sword; perhaps the slave will hear   (5.37)

Crying aloud, 'Thou art the game we seek' (6.19)
Breaks my relenting heart in thousand pieces (8.53)

If the play is collaborative, who was the older co-author? The stress profile might point to later Marlowe (cf. *Edward II*). Kinney also sees more signs of Marlowe than of Kyd, though both seem to him unlikely. The vocabulary, in Kinney's statistics (2009), seems to have common features with Kyd's *Soliman and Perseda*. Vickers attributed *Arden* to Kyd alone (Vickers, 2008). I did an independent analysis of *Arden* long ago and stumbled upon some features that pointed to Kyd's *Spanish Tragedy*. The exception was scene 8. As I see it now, *Arden's* scenes 4-8 might be Shakespearean. Besides versification, their imagery brings to mind Shakespeare's use of images. Similar images recur, for example, in the King's monologue of 2 *Henry VI* (3.1.198-222) bemoaning Humphrey Gloucester, and Michael's soliloquy in *Arden of Faversham* (3.191-209), bemoaning Arden: *submissive/ harmless/gentle, wail/pleading, calf/lamb; wicked/remorseless/ bloody; mangle/ eat up, wolf/butcher/ slaughter-man, slaughter-house*. The non-Shakespearean portions of *Arden*, as my most recent analysis has shown, share versification features with the non-Shakespearean parts of *2* and *3 Henry VI* (but not with the 'Kyd' portion of *1 Henry VI*). Let us tentatively assume that the older collaborator of *Arden* was Kyd.

5. *The 1602 Additions to* The Spanish Tragedy*: Shakespeare?*

If in *Arden of Faversham* it was Kyd who collaborated with the young playwright Shakespeare, there is one more play where Shakespeare collaborated with Kyd, by then dead for more than eight years: the refurbished *Spanish Tragedy*. How did Shakespeare's segments in the co-authored or refurbished plays of 1592 and 1602 compare with his own dramas of these periods?

Kyd's *Spanish Tragedy* was one of the most popular plays with the Elizabethan theatregoers and readers. It must have been first performed in one of the Inns of the city of London and next in theatre buildings specifically constructed in 1579-1580 for performances. The Lord Strange's Men revived the play in 1592 at the Rose theatre, and five years later it was again performed by their successor, the Lord Admiral's Men, with the famous tragic actor Edward Alleyn as Hieronimo. It is presumably in connection with the latest revival that Philip Henslow, owner of the Rose theatre during the 1590s, recorded two payments in his account book: 'Lent unto m[r]alleyn the 25 of September 1601 to lend unto Bengeman Johnson upon [his] writting of his adicians in geronymo the some of XXXXS' and 'Lent unto Bengemy Johnsone[(1)] at the Apoyntment of E. Alleyn & W[m] Birde the 22 of June 1602 in earneste of A Boocke called Richard Crockback, & for new adicyons for Jeronymo the some of x[li]' (Foakes and Rickert

2002, 17-19, 203). We do not know whether Jonson or Bird ever delivered these additions, but they *were* composed, 320 lines altogether (not all of them iambic pentameter or even iambic), and some scholars have assumed it was Ben Jonson who wrote them (Barton 1984, 13-28; Riggs 1989, 87-91). However, critics who examined the language and style of these additions have found no trace of the rational thinking or smooth flow of verse characteristic of Jonson's tragedies (Edwards 1986, lxi-lxv).

Another possible candidate for the additions, per Coleridge's perceptive observations, has been Shakespeare. *The Spanish Tragedy* had not been claimed the exclusive property of either Strange's or Admiral's Men; therefore, according to the permissive copyright practices of the epoch, other theatre companies were free to perform it. There is some evidence suggesting that Shakespeare's company, the Chamberlain's Men (after 1603 the King's Men), may also have performed *The Spanish Tragedy* with their tragedian Richard Burbage as Hieronimo. E.K. Chambers comments:

The company which originally produced *The Spanish Tragedy* is unknown. The Admiral's revived it with 'adicyons' in 1602. But the Chamberlain's must also have played it, and probably about the same time, since the authentic version of the elegy on Burbage's death [the anonymous 'Elegy on the death of the famous actor Rich: Burbage', circa 1618] names 'ould Heironymo' as one of his parts […] It is even possible that the edition of 1602 may contain the version of the Chamberlain's and not the Admiral's men. (1930, I, 148)

If *The Spanish Tragedy* was indeed performed by Shakespeare's company, it is not unlikely that 'their premier dramatist may have been the author of the Additions' (Vickers 2012, 17).

Warren Stevenson, in his lifelong study of the Additions, noticed the phrasal recurrences that are shared by the Additions and Shakespeare's plays (2008). Brian Vickers and Marcus Dahl, with the help of a computer program, dredged out unique three-word collocations that recur only in the Additions to *The Spanish Tragedy* and Shakespeare's works but in no other Elizabethan dramaturgy (Vickers 2012). Their results support Shakespeare's authorship of the Additions.

I look for common versification features in three plays by Shakespeare and a tragedy by Ben Jonson that might be roughly contemporary with the Additions to *The Spanish Tragedy:* Shakespeare's *Henry V* (1598-99), *Hamlet* (1600-01) and *Othello* (1603-04 or possibly earlier) as well as Jonson's *Sejanus His Fall* (1603-04). The results are reported below. *Sejanus His Fall* is Jonson's first tragedy and the first of the two whose plot is based on Roman history. I try several versification tests that had previously worked well.

See below the per cent of strong syntactic breaks after positions 2-11 and the per cent of run-on lines (data from Tarlinskaja 2014, Appendix B, Table 3).

Texts	2	3	4	5	6	7	8	9	10	11	Enj.	Lines
H V	6.6	3.2	**14.3**	11.1	**13.5**	6.8	2.8	1.0	62.5	15.8	21.8	1796
Ham.	8.2	4.0	**17.6**	11.0	**19.1**	7.9	6.5	1.0	58.9	19.4	21.7	1723
Add.	15.1	4.9	**20.5**	14.6	**21.5**	6.8	3.9	2.0	73.2	**20.5**	8.7	207
Oth.	9.3	4.5	**20.8**	15.3	**21.0**	11.7	7.3	2.2	60.5	**23.1**	16.3	2272
Sej.	8.6	4.6	17.1	16.5	**20.1**	15.2	9.3	4.9	52.0	17.7	**30.3**	2674

Table 3 – Additions and Contemporary Plays: Strong Syntactic Breaks. After Position 2, 3, 4-11

In spite of the time difference between *Henry V, Hamlet,* and *Othello,* they show some similar tendencies, and there are differences between Shakespeare's plays and Jonson's *Sejanus:* 1) The numbers of breaks after positions 4 and 6 in *Henry V, Hamlet, Othello,* and the Additions are identical or close, while in *Sejanus* there are more breaks after position 6 than after 4, a later tendency of Jonson's. Of the three Shakespearean texts, *Hamlet* has a more noticeable difference between positions 6 and 4, as though *Hamlet* followed rather than preceded *Othello* 2) The number of breaks after positions 7 and 8 increase in *Othello* compared to *Henry V* and *Hamlet*, but in *Sejanus,* created at about the same time as *Othello*, there are more breaks after syllables 7, 8, and 9. In *Henry V* and *Hamlet* there is just 1 per cent of breaks after syllable 9. There are almost twice as many run-on lines in *Sejanus* as there are in *Othello,* and 10 per cent more than in *Henry V* and *Hamlet*.

Now look at the Additions to *The Spanish Tragedy,* composed probably in 1601-1602. I can analyse only iambic pentameter lines, and their number is a mere 207, while the text of the Additions is a string of segments that are indeed 'mad' – they elaborate the subject of Hieronimo's grief and madness. The added text might have been reproduced erroneously, but perhaps it had been composed in this way to mirror a deranged mind. Hieronimo's utterances are intermixed with Isabella's interjections (*Ay me; Alas*) and the exchange with the Painter, another bereaved father, whom Hieronimo is asking to paint *a groane, or a sigh.* The whole Addition consists of short syntactic segments in verse and non-verse, which is why there are so few run-on lines (see below) and so many breaks after position 2, not just after 4 and 6. The number of breaks after positions 4 and 6 is equal, which is similar to *Henry V* and particularly *Othello*, but not *Sejanus* with its peak after position 6. The number of syntactic breaks after position 9 in the Additions is similar to *Othello* at 2 per cent, while in *Sejanus* it is almost 5 per cent. The second half-line in *Sejanus* is often syntactically 'chopped', while in all three Shakespearean plays and in the Additions it is the first half-line that is more often syntactically split.

The chart below of miscellaneous features shows the ratio (per 1000 lines) of proclitic phrases, enclitic phrases, pleonastic *do*, syllabic *-ed*, disyllabic *-ion*,

grammatical inversions and rhythmical italics, as well as per cent (from the total number of lines) of enjambed or run-on lines (see also Table 3, above) and of feminine endings.

Texts	Procl.	Encl.	*do*	*-ed*	*-ion*	Invers.	Italics	Enj.	Fem. endings
H V	322.9	33.4	**40.1**	*26.7*	**13.9**	37.3	138.6	21.8	19.1
Ham.	330.1	45.3	**40.0**	15.3	3.7	30.5	91.5	21.7	23.5
Add.	401.0	48.3	**67.6**	14.5	**14.5**	9.7	67.6	8.7	20.1
Oth.	295.8	56.8	**59.4**	11.4	4.4	31.7	113.1	16.3	27.4
Sej.	316.8	47.5	27.7	14.2	7.9	13.1	66.2	30.3	21.8

Table 4 –Additions and Their Contemporary Plays: Miscellaneous Features

Out of the eight parameters in the table above, the feature that unites the Additions with the Shakespearean texts is only the high number of pleonastic *do:* we know that Shakespeare was fond of it throughout his writing career. One feature that unites the Additions with *Henry V* is the numerous cases of disyllabic suffix *-ion*. There was a period in Shakespeare's career between 1595 and 1599 when, for some reason, he increased the use of disyllabic *-ion*: *King John* (1595-96), 13.7; *1 Henry IV* (1596-97), 20.1; *2 Henry IV* (1596-97), 17.3; *Henry V* (1597-98), 13.9; and *Julius Caesar* (1598-99), 10.7. In all earlier plays (except *The Comedy of Errors,* 1589-90) and in all later plays, the index of disyllabic *-ion* is below 10 per 1000 lines. The increased ratio of disyllabic *-ion* in the Additions might be the influence of the main text of Kyd's *The Spanish Tragedy* with its ratio of 16.3 per 1000 lines. There is only one feature that unites the Additions with *Sejanus,* the ratio of rhythmical italics; however, their quality is different. Jonson's rhythmical italics are pedestrian: ***Travails*** *withal* (2.2.34); ***Earnest*** *to utter* (2.2.33); ***Greater*** *than hope* (3.1.90); ***More than ten*** *criers* (5.8.22); and a rare verb of motion, ***Flock to*** *salute my lord* (5.8.17). The most expressive rhythmical italics occur only in 5.10, the culmination of the play:

After a world of fury on herself,
Tearing her hair, defacing of her face,
Beating her breasts and womb, **kneeling** amazed… (Jonson, *Sejanus*, 5.10.426-428)

Almost all of Jonson's rhythmical italics occur at the beginning of the line, a traditional location. In the Additions to *The Spanish Tragedy* the italics occur in both hemistiches. They concentrate in the third and fourth Additions, mostly in the discourse on why a man should love a son. In the 97 iambic pentameter lines of Additions 3 and 4 there are 11 rhythmical italics, or 113.4 per 1000 lines – a Shakespearean ratio. The first seven examples below are from Addition 3, the last one is from Addition 4.

To make a father dote, **<u>rave or run</u>** mad?
[0] Being born, it pouts, **<u>cries, and breeds</u>** teeth

<u>Beat at</u> the bushes, stamp our grandam earth,
<u>Dive in</u> the water, **<u>and stare up</u>** to heaven

<u>Reckons</u> his parents among the rank of fools,
<u>Strikes</u> cares upon their heads with **<u>his mad</u>** riots,
<u>Makes them look</u> old, before they meet with age…

Then starting in a rage, **<u>falls on</u>** the earth. (*The Spanish Tragedy*, Additions 3 and 4, 10-12, 20-21, 23-25)

Both ***Falls on*** *(the earth)* and ***Beat at*** *(the bushes)* are formulaic: the verbs *fall* and *beat* recur in rhythmical italics from Surrey through Tennyson. The use of rhythmical-grammatical-lexical formulas shows how much the extraordinary and the conventional features intertwine. The frequency and the quality of rhythmical italics in the Additions point to their Shakespearean authorship. The rare phrase *grandam earth* occurs also in *1 Henry IV*, 3.1.33.

The features that the Additions share with the Shakespearean texts of the early seventeenth century are as follows: 1) The equal percent of syntactic breaks after positions 4 and 6; 2) a percent of strong breaks after position 11; 3) the negligent percent of strong breaks after positions 7, 8, and 9 in contrast to their higher numbers in Jonson's *Sejanus;* 4) a high ratio of pleonastic verb *do;* 5) a relatively high ratio of disyllabic suffix *-ion* in *Henry V* and the Additions; and 6) a Shakespearean quality of rhythmical italics that concentrate in Additions three and four.

6. *Conclusion*

Numerous features of versification, combined, suggest Shakespeare in collaboration with Kyd at different phases of Shakespeare's career: in *Arden of Faversham* (early Shakespeare) and in the Additions to *The Spanish Tragedy* (Shakespeare of the early seventeenth century).

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