

## Contents

List of illustrations and figures		<i>page</i> ix	
$P_{i}$	reface	xi	
Al	bbreviations	XV	
Pı	rologue	xvi	
P.A	ART I ORAL-MEMORIAL TRANSMISSION AND THE		
FC	DRMATION OF SHAKESPEARE'S TEXTS	I	
I	The Elizabethan dramatic industry and industrious		
	Shakespeare	3	
2	Decomposing the text: oral transmission and the		
	theory of the Zielform	35	
	Conceptual analogues and theoretical underpinnings	38	
	External conditions: interaction between literary and oral tradition	43	
	Further external comparisons: career-in-tradition and recordings in print Internal conditions: lessons to be learnt about predictable textual reformatio	45 on	
	and selective structural mechanisms?	54	
3	The popular play and the popular ballad: evidence of		
,	'quarto mechanics' in the multiple texts of <i>Hamlet</i> and		
	Romeo and Juliet	63	
	The realisation of narrative potential: local <i>Zielforms</i> in QI	05	
	Hamlet and Der Bestrafte Brudermord; Q1 Romeo and Juliet and		
	Romio und Julietta	67	
	Verbal flux: economy, structure and logic in the		
	self-correcting play	72	
	Conclusion to Part I	130	

vii



• • •	
V111	Contents

	RT II RECOMPOSING THE AUTHOR: SOME TOOLS		
	OR POSITIONING THE ROLE OF THE PLAYWRIGHT IN	145	
		17	
4	Introduction to quantitative textual analysis:		
	computational stylistics, cognition and the missing author Which words to count? A neuro-linguistic perspective	147	
	Merging applied and theoretical linguistics: some further	148	
	explanations	156	
	Being critical of methodology	161	
	Setting up the experiment	163	
	The tests: recapitulation and documentation	169	
	Tagged playtexts, frequent functional elements; using principal		
	components and discriminant analysis as a method for whole text attribution	176	
	text attribution	175	
5	Stylometry and textual multiplicity 1: contextual stylistics		
	and the case of Titus Andronicus	193	
	Contextual stylistics: the case of <i>Titus Andronicus</i>	199	
	Is textual 'suspectness' a stylistically significant factor?	209	
6	Stylometry and textual multiplicity II: testing the grading between authorship and 'orality' in the scenes of		
	Romeo and Juliet and Hamlet	218	
	Conclusion to Part II: evaluating the experiment	236	
	Epilogue	238	
Αţ	ppendix 1: Scenic units in Q1 Hamlet/Der Bestrafte Brudermord		
1	and Romeo and Juliet/Romio und Julietta	243	
Αţ	pendix II: 'Meet it is I set it downe': verbal evidence of quarto		
1	mechanics in the short versions of Hamlet and Romeo		
	and Juliet	246	
Αţ	pendix III: Table of results for discriminant analysis on 257		
•	plays, using 50 principal components	264	
Αţ	pendix IV: Examples of principal components scree plots		
•	for three-text Hamlet and three-text Romeo and Juliet		
	by scenes	275	
	Bibliography		
In	Index		



## Illustrations and figures

Ι	Cathedral, Kent	page 41
2	The resurrection tomb of Thomas Spryng, 1486, at Lavenham, Suffolk	42
3	The De Witt/Van Buchell drawing of the Swan Theatre	51
4	Illustration of travelling comedians' performing conditions	53
5	Parsed text sample from <i>The Spanish Tragedy</i> , attributed to Thomas Kyd	170
6	The applied function words	171
7	The applied grammatical tests	171
8	Graph showing squared distance between means relative to Shakespeare Folio for 24 author 257-text group comparison using DA on the 87-test 'raw 'data	181
9	PC1 vs. authors: 257 plays	191
Ю	Principal component score plot of inPRP-yetKC showing proximities between 'Shakespeare' plays, Apocrypha, and plays by the University Wits	215

ix



X	List of illustrations and figures	
II	Principal component score plot of inPRP-yetKC showing proximities between <i>Hamlet</i> scenes distributed on BadQ, GoodQ and Folio	22]
12	Principal component boxplot of <i>Hamlet</i> scenes distributed on groups BadQ, GoodQ and ShFo	223
13	Principal component score plot showing proximities between <i>Romeo</i> scenes distributed on BadQ, GoodQ and Folio based on PC1 and PC2 data	224
14	Principal component boxplot showing the PC1 data for each <i>Romeo and Juliet</i> scene in each group: BadQ, GoodQ and Folio	226
15	Three-text <i>Hamlet</i> . Squared distance of group mean scores using discriminant analysis for groups BadQ <i>vs.</i> ShFo and GoodQ	227
16	Three-text <i>Romeo</i> . Squared distance of group mean scores using discriminant analysis between groups of BadQ scenes; GoodQ scenes and Folio scenes	227
17	Three-text <i>Hamlet</i> . Squared distance of group mean scores using discriminant analysis for ShFo <i>vs.</i> BadQ and GoodQ	228
18	Three-text <i>Romeo</i> . Squared distances of group mean scores using discriminant analysis between groups of <i>Romeo</i> scenes BadQ, GoodQ and Folio	228
19	Three-text <i>Hamlet</i> . Squared distances of group mean scores using discriminant analysis between <i>Hamlet</i> scenes distributed on groups BadQ, GoodQ and ShFo	229
20	Three-text <i>Romeo</i> . Squared distances of group mean scores using discriminant analysis between <i>Romeo</i> scenes for groups BadQ, GoodQ and Folio	229