

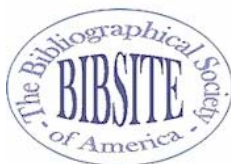
An Appendix to  
"The Authorship of *A Lover's Complaint*: A New Approach to the Problem":  
A Control Test

by MacD. P. Jackson

The authenticity of *A Lover's Complaint*, published in Thomas Thorpe's quarto of *Shakespeare's Sonnets* in 1609, has been challenged by Brian Vickers in his *Shakespeare, "A Lover's Complaint" and John Davies of Hereford* (Cambridge: Cambridge University Press, 2007). He argues that the poem was written by John Davies of Hereford. In "The Authorship of *A Lover's Complaint*: A New Approach to the Problem," *PBSA* 102, no. 3 (2008):, 285-313, I showed that a systematic analysis of the *Complaint's* rare spellings provided overwhelming support for Thorpe's original attribution. The poem shared far more rare spellings with the Shakespeare canon than with the canon of any other poet or playwright of the relevant period. What follows is an appendix to my article, which should be read first.

In case Shakespeare's texts were, for some mysterious reason, such exceptional sources of rare spellings as to furnish a disproportionate number of links to early modern poems of anybody's authorship, I tested the first 329 lines of Davies's *Humour's Heaven on Earth* (1609) in exactly the same way as I had tested *A Lover's Complaint*. The following spellings proved rare, but present at least once, in Drama-and-Poetry (with those found in only one or two writers preceded by an asterisk): 4 \*reedeme (redeem); 30, 41, 49 \*casd (cased); 37 elles (ells); 39 bumme (bum); 40 sloppes (slops); 40 \*trusst (trussed); 43 clogges sb. (clogs); 45 soales (soles); 48 cloakt (cloaked); 66 taffataes (taffetas); 70 \*shuttes (shuts); 103 pinckt (pinked); 120 \*poiz'd (poised); 125 \*perbrake (perbreak); 134 \*turkies (turkeys); 156 giu's (gives); 171 \*hie-way (highway); 176 distasts (distastes); 208 mesure (measure); 226 imbrodred; 240, 248, 256 \*formositie (formosity); 242 vnderpropt (underpropped); 249 stubberne (stubborn); 296 inspite (in spite); 323 \*artezan (artisan).

*A Lover's Complaint* was shown in my article to have twenty-nine links to Shakespeare's works, three to Davies. *Humour's Heaven*, 1-329, has ten links to Davies works, six to Shakespeare's:



Shakespeare links      Davies links

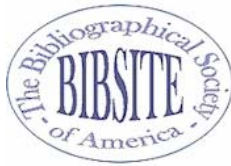
<b><i>A Lover's Complaint:</i></b>	<b>29</b>	<b>3</b>
<i>Humour's Heaven</i> , 1-329:	6	10

The only plays with two or more links to *Humour's Heaven*, 1-329, are Marston's *What You Will* (1607) with three, and Dekker's *The Shoemaker's Holiday* (1620) and Campion's *The Mask at Lord Hay's Wedding* (1607), each with two. I have regarded links to other components of the volume *Humour's Heaven on Earth* ("The Second Tale" and "The Triumph of Death") as counting as links to works by Davies, just as *Complaint* links to the sonnets were counted. The Davies links are: *bumme*: *The Scourge of Folly* (1611) twice, *Commendatory Poems* (ed. 1878); *cloakt*: *Humour's Heaven* (1609) ("Triumph of Death"), *Microcosmos* (1603); *perbrake*: *The Scourge of Folly* (1611); *hie-way*: *Humour's Heaven* (1609) ("Triumph of Death"); *distasts*: *The Scourge of Folly* (1611); *mesure*: *Humour's Heaven* (1609) ("Second Tale"); *formositie*: *The Holy Rood* (1609), *The Muse's Sacrifice* (1612) twice. Because it has the apostrophe, I discounted as modern the metrical spelling *lab'ring*, though it occurs in only three texts, including Davies's *The Holy Rood*; also *bebeau'n* (272), which is a modern metrical spelling once changes in *u/v* conventions are taken into account: but it occurs only in Davies's *Microcosmos* (1602) and *Mirum in Modum* (1602), while the full form, *beheauen*, is found only in Davies's *Bien Venu* (1606).

Of the spellings occurring in no more than two writers, Davies has *perbrake*, *hie-way*, and *formositie* (in two works). Gordon has *shuttet* and *casd*, Marston has *casd* and *trusst*, and Shakespeare has *poiz'd* (*Troilus and Cressida*, 1623) and *turkies* (*1 Henry IV*, 1598). The two that appear in Shakespearean plays turn out to be very common indeed in the *LION* database as a whole, most examples tending to appear later in the seventeenth century and in the eighteenth. In contrast Davies's hyphenated *hie-way* occurs in only two other works, a poem by Colvil and a play by Drue; *formositie* is used by only five other writers; and *perbrake* by five, from 1553 to 1592.

This spelling evidence for Davies's authorship of *Humour's Heaven on Earth*, 1-329, is less overwhelming than the spelling evidence for Shakespeare's authorship of *A Lover's Complaint*, but it certainly makes a striking contrast. Shakespeare's six links out of seventy-five afforded by Drama-and-Poetry overall match precisely his eight per cent of the amount of text searched.

Davies was evidently a more orthodox and consistent speller than Shakespeare, and the lexical element seems even more influential on the *Humour's Heaven* results than on the *Complaint* results. *Perbrake* and *formositie*, though qualifying only by the barest of margins as non-modern spellings, are typical Davies exoticisms. They are supported by items excluded from the rare spellings, such as *bebeau'n*: *LION* detects no instances of this or of *beheauen* (even with



v replacing *u*) beyond the four by Davies. The *Humour's Heaven* form *brast* (burst), though not qualifying as rare, occurs in two further works by Davies, but never in Shakespeare. Similarly, the variant *ware* for "wore" (*Humour's Heaven*, 19, 25, 58) appears a further fifteen times within Davies's poetry, but is never used by Shakespeare, the one instance in his canon falling within Peele's share of *Titus Andronicus* (1594, 1.1.6). Straightforward spellings (not odd verbal forms) that are not rare would also point us to Davies rather than Shakespeare if we were in any doubt over which of the two wrote *Humour's Heaven*, 1-329: *sutable* (113) and *anoy* (181), for example, are common in Davies, but are absent from Shakespearean texts. And, were we still in doubt, the four instances of *sith*, three of *pow'r*, two of *heau'n*, and one of *it's* would be decisive.

But the most significant result of this control test is the negative one: a poetic text by Davies does not produce a disproportionate number of rare spellings and variant forms shared with Shakespearean texts. *A Lover's Complaint* does, and to a remarkable degree.