1. Gary Taylor, John V. Nance, and Keegan Cooper, "Shakespeare and Who? Aeschylus, *Edward III,* and Thomas Kyd," *Shakespeare Survey 70,* ed. Peter Holland(Cambridge University Press, 2017), 150-57.

**Dataset for *Cornelia* 5.47-79 (cited on p. 152)**

*their desire* Anonymous, *Cyrus*

*desire to be* *E3* Sc. 2 (Shakespeare)

*be approved in* *2H6* (3.1, Shakespeare)

*desire* NEAR *in arms* Marlowe, *2 Tamburlaine*

*sought* NEAR *arms* Peele, *David*

*heart* NEAR *in arms* Anonymous, *Locrine*

*to encounter us* Kyd, *Spanish Tragedy*

*skirmishing in* Lodge, *Wounds*

*draw us* Peele, *E1*

*us further* Anonymous, *Leir*

*to provoke* *E3* Sc. 6 (not WS)

*our warie* Lodge, *Wounds*

*nay even* Greene and Lodge, *Looking Glasse*

*to their face* Anonymous, *TTR3*

*to endanger* Kyd, *Spanish Tragedy*

*endanger us* Marlowe, *Malta*

*thought* NEAR *tire* Anonymous, *KKHM*

*down to the sea-side* Anonymous, *Leir*

*made* NEAR *pyoners* Peele, *OWT*

*the self same* NEAR *day* Kyd, *Solyman*

*by force* NEAR *cast* Kyd, *Spanish Tragedy*

*force to hold* Anonymous, *Locrine*

*sooner heard* Lyly, *Endimion*

*fit a place* Kyd, *Spanish Tragedy*

**Dataset for *Edward III* 4.141-184 (‘The Mariner’s Speech’, cited on pp. 152-3)**

*pale* NEAR *honour* Marlowe, *1 Tamburlaine*

*death* NEAR *To whom* Kyd, *Cornelia*

*death* NEAR *belongs* Anonymous, *Jack Straw*

*of this day* Marlowe *1 Tamburlaine*

*death* NEAR *Relate* Kyd, *Spanish Tragedy*

*To whom* NEAR *honour* Wilson, *Cobler’s Prophesy*

*pray thee* NEAR *serve* Anonymous, *Knack to Know an Honest Man*

*pray thee* NEAR *sad* Marlowe, *1 Tamburlaine*

*breath will* Lyly, *Midas*

*serve* NEAR *sad* Anonymous, *Jack Straw*

*sad discourse* Kyd, *Cornelia*

*I will* NEAR *sovereign*  Anonymous, *Locrine*

*my lord* NEAR *gracious sovereign* Marlowe, *1 Tamburlaine*

*my lord* NEAR *my gracious* Marlowe, *2 Tamburlaine*

*\*my gracious* NEAR *France* Marlowe, *Edward II*

*France* NEAR *hath ta’en/taken* Marlowe, *Massacre at Paris*

*France* NEAR *triumphs* Anonymous, *TRKJ*

*hath ta’en the* Anonymous, *FVH5*

*triumphs with* Lodge, *Wounds of Civil War*

*iron hearted* Anonymous, *Locrine*

*iron* NEAR *I was* Anonymous, *Famous Victories*

*\*When last I was* Shakespeare, *Richard II*

*last* NEAR *to your* Marlowe, *2 Tamberlaine* (‘to your majesty’)

*I was* NEAR *to your* Greene and Lodge, *Looking Glass*

*\*I was* NEAR *your grace* Anonymous, *FVH5*

*\*your grace* NEAR *full of* Anonymous, *King Leir*

*full of* NEAR *hope* NEAR *fear* Kyd, *Spanish Tragedy*

*\*full of* NEAR *spleen* Shakespeare, *Taming of the Shrew*

*spleen of* Shakespeare, *Richard III*

*hope* NEAR *to meet*  Marlowe, *2 Tamburlaine*

*Hasting to* Nashe, *Summer’s Last Will and Testament*

*\*meet each other* Kyd, *Solyman and Perseda*

*meet* NEAR *in the face* *1 Henry VI*, 4.2 (Shakespeare)

*each other in the* *1 Henry VI* 4.1 (not Shakespeare)

*their admiral* Shakespeare, *Richard III*. (This bigram is not ounted, because it occurs in Holinshed’s description of the historical battle.)

*other* NEAR *beheld* Wilson, *Three Lords and Three Ladies of London*

*beheld* NEAR *give* Shakespeare, *Taming of the Shrew*

*twain* NEAR *give* Anonymous, *Jack Straw*

*give* NEAR *further* Anonymous, *King Leir*

*give* NEAR *fiery* Hughes *et al.*, *Misfortunes of Arthur*

*give* NEAR *took* Peele, *Edward I*

*\*earnest* NEAR *of a further*  *1 Henry VI*, 5.4 (Marlowe)

*fiery dragons* Shakespeare, *Richard III*

*took* NEAR *flight* Greene, *James IV*

*\*haughty flight* Peele, *David and Bethsabe*

*from* NEAR *smoky* Marlowe (?), *Doctor Faustus* (1616)

*Sent many* Marlowe (and Nashe?), *Dido, Queen of Carthage*

*of death, Then* Greene, *Alphonsus*

*of death* NEAR *the day* Shakespeare, *Richard III*

*\*of death* NEAR *gloomy* NEAR *darkness*: *1 Henry VI*, 5.7 (last speech of Joan:

Marlowe?)

*Then gan the* Marlowe (and Nashe?), *Dido* (‘Then gan the winds

break ope their brazen doors’, in a description of ships being wrecked at sea, based on Virgil’s *Aeneid*)

*the day* NEAR *darkness* NEAR *night* Kyd, *Cornelia*

*\*turn to* NEAR *darkness* Marlowe, *Jew of Malta*

*\*to gloomy night* Marlowe, *Edward II* (‘gloomy night to’)

*night* NEAR *as well*  Greene, *Friar Bacon and Friar Bungay*

*night* NEAR *enclose* NEAR *darkness* Marlowe, *Jew of Malta*[[1]](#footnote-1)

*And darkness*  Marlowe, *2 Tamburlaine*

*did as* *Arden of Faversham*, Sc. 13 (not Shakespeare)

*quick, As* Shakespeare, *Richard III*

*quick* NEAR *life* *Titus Andronicus*, 4.4 (Shakespeare)

*those that* NEAR *life*  Lyly, *Love’s Metamorphosis*

*that were* NEAR *life* Lyly, *The Woman in the Moon*

*reft of life* Kyd, *Solyman and Perseda*

*of life, No* Anonymous, *Locrine*

\**leisure* NEAR *bid* Peele, *Edward I*

\**leisure* NEAR *farewell* Shakespeare, *Richard III*

*served for* Peele, *David and Bethsabe*

*for friends to* Anonymous, *Knack to Know an Honest Man*

*\*friends to bid*  Nashe, *Summer’s Last Will*

*bid farewell* Shakespeare, *Richard III* (1597 and 1623)

*and if it had* *1 Henry VI*, 5.7 (Marlowe?)

*hideous noise*  Anonymous, *Locrine*

*as each* Greene, *James IV*

*each* NEAR *seemed* Peele, *Old Wives Tale*

*and dumb* Shakespeare, *Richard III*

*purple the sea* Marlowe (and Nashe?), *Dido,* ‘the purple sea’ (the

only occurrence of these three words in a three-

word sequence)

*purple* NEAR *gore* Kyd, *Spanish Tragedy*

*the Sea* NEAR *channel* *3 Henry VI*, Sc.6/2.2 (Shakespeare)

*the Sea* NEAR *filled* Peele, *Edward I*

*the Sea* NEAR *that from* Marlowe, *2 Tamburlaine*

*gore that* *Arden of Favers*ham, Sc. 3 (not Shakespeare)

*fell, As*  Greene?, *George a Greene*

---WHOLE PASSAGE SPLIT IN HALF HERE: 184/183---

*as did* NEAR *into* Marlowe, *1 Tamburlaine*

---END OF FIRST 173 WORDS OF MARINER'S SPEECH---

*dissevered* NEAR *from* Marlowe, *2 Tamburlaine*

*head* NEAR *trunk* *3 Henry VI*, Sc. 12/3.2 (Shakespeare)

*the trunk* Wilson, *Cobbler’s Prophesy*

*head* NEAR *mangled* Marlowe (and Nashe?), *Dido*: “The mangled head

of Priams”

*arms and legs*  Anonymous, *Mucedorus*

\**takes* NEAR *the air* Marlowe, *Edward II*

*in middle of* Shakespeare, *Richard III*

*the air* NEAR *then* Marlowe, *2 Tamburlaine*

*the air* NEAR *might* Marlowe, *2 Tamburlaine*

*might ye* Wilson, *Three Lords and Three Ladies*

*ye see the* Peele, *David and Bethsabe*

*see* NEAR *sink* Marlowe, *Massacre at Paris*

*split, and* Peele, *Alcazar*

*And tottering* Hughes et al., *Misfortunes of Arthur*

\**ruthless* NEAR *seen* *1 Henry VI,* 5.7 (Marlowe?)

*flood* NEAR *until* Anonymous, *Knack to Know an Honest Man*

*\*their lofty tops* Greene, *Selimus*

*seen no more* Greene, *Alphonsus*

*more. All* Nashe, *Summers Last Will*

*for defence* *3 Henry VI*, Sc. 23/5.1 (Shakespeare)

*\*of valour and of* Marlowe, *1 Tamburlaine*

*and of [fear]*  Peele, *Alcazar.* Most editors since Capell have

emended Q1’s ‘force’ to ‘feare’. We regard the emendation (and hence this parallel) as more likely than Q1 (and hence the following parallel).

*valour* NEAR *force* *1 Henry VI* 1.7, Nashe (or Marlowe?)

*the one for* Lyly, *Endymion*

*the one* NEAR *by compulsion* Wilson, *Three Lords and Three Ladies*

*never* NEAR *sail* Lyly, *Gallathea*

*spread* NEAR *sun* Anonymous, *Mucedorus*

*the win[d] and tide* Kyd, *Spanish Tragedy*.[[2]](#footnote-2) We have not counted this

parallel because the phrase is an exact quotation from the description of this historical battle in the play’s primary source, Holinshed’s *Third volume of Chronicles* (1586): “the Englishmen hauing the aduantage, not onlie of the sunne, but also of the wind and tide” (p. 358).

*\*thus my tale* Kyd, *Solyman and Perseda*

*\*my tale is done* Anonymous*,* *Troublesome Reign*

*tale* NEAR *lost* Greene, *Alphonsus*

*is done, we* Anonymous, *Famous Victories*

*they have won*  *2 Henry VI*, Sc.17/4.5 (Marlowe)[[3]](#footnote-3)

**Types Unique to a Single Author (cited on p. 153)**

*France hath* *3 Henry VI* 5.7 (Shakespeare) and *1 Henry VI* 4.4

(Shakespeare)

*with success* Peele, *David and Bethsabe* and *Troublesome Reign*

(which Vickers attributes to Peele)

*At last* NEAR *many* Marlowe, *Malta* and *3HVI*, Sc. 20/4.7 (Marlowe?)

**Types Unique in *EEBO-TCP,* 1585-94 (cited on pp. 153-4)**

*honour of this day* Peele, *Polyhymnia*

*pray thee* NEAR *discourse* Lodge, *Catharos*

*encountered* NEAR *beheld* Lodge, *Euphues Shadow*

*mangled arms* Lodge, *Euphues Shadow*

*the one* NEAR *by compulsion* Wilson, *The pleasant and stately moral.* (The

unique dramatic parallel for this collocation is also by Wilson.)

*A bonnier* Lodge, *Rosalynde*

1. Even without “darkness”, the parallel is unique in both drama (1585-94) and *EEBO-TCP* (books printed 1585-94). [↑](#footnote-ref-1)
2. All editors since Capell have emended Q1’s ‘wine’ to ‘wind’ (or ‘winde’). [↑](#footnote-ref-2)
3. This line is identical in the 1595 text of *The First Part of the Contention*. [↑](#footnote-ref-3)