Local researcher prepares work on British Renaissance re-attribution

# Attribution = Power

BY ANNA FAKTOROVICH

In 1571, George Puttenham illegally seized a mill from Morris, and the two exchanged numerous violent and legal battles until, in 1581 Morris was charged with harboring a Catholic priest, Edmond Campion. Morris died in prison in 1584, leaving Puttenham with an uncontested mill. And this mill-stealing rogue, "Puttenham", is currently credited with having written the anonymous *Art of English Poetry* (1589), which is dedicated to "Lord Treasurer Burghley", against whom Puttenham was imprisoned for plotting in 1570 and 1578.

Meanwhile, Richard Verstegan was sentenced to exile in 1581 for publishing a pro-Campion and pro-Catholic pamphlet. Campion and Verstegan were students at the same time at Oxford's St. John's back in 1566 when Queen Elizabeth I visited this school. Both Verstegan and Campion were forced out of Oxford over their refusal to sign away their Catholicism; afterwards, Verstegan grew a Catholic publishing monopoly, and he built this success in part by advertising his public exile for supporting his friend, Campion; and Campion was hung, drawn and quartered for high treason in 1581 over preaching Catholicism on English soil. Stepping backwards, *English Roman Life* that was among the first to condemn Campion, when this priest first returned to London, was published under "Anthony Monday's" byline, but Monday could not have been older than six back in 1566 or during the school-day friendship described in *English*. This accepted version of history has numerous blatant contradictions and falsehoods. In contrast, these events become logical and consistent when a historian changes the attributions for both *English* and *Art* as having been ghostwritten by Verstegan. Verstegan was ghostwriting on both sides of the Campion case because opposition attracted readers, and government contractors who purchased his ghostwriting to oppose views they imagined belonged to their enemies. Verstegan was paid pensions by the Pope and Spain during his years of exile, and he was back writing for James I after Elizabeth's death.

The attribution of texts has been used across history to give power to unqualified and malicious tyrants. If "Hitler" hired a ghostwriter to write *My Fight*; this small fee allowed him to purchase the respect of the German people who could be convinced Hitler was a socialist intellectual, and not a homicidal, incompetent. "Trump" is still credited as the only author of *The Art of the Deal*, when his ghostwriter for it, Tony Schwartz, has been featured in the *New Yorker* and across the media explaining that Trump was lying when he attempted to claim he was qualified for the presidency based on "his" authorship. The Unabomber case is one of the rare exceptions where the FBI attempted to apply stylometric word-frequency analysis to confirm that Ted Kaczynski's anonymous manifesto matched his self-attributed publications. However, most linguistic textbooks that mention this case repeat the discrediting point that testing for all twenty in a set of random phrases in the manifesto fails to locate any of the other texts Kaczynski authored in a search of a broad database.

The computational-linguistics authorial-attribution method I invented fixes this and various other potential problems with quantitative authorial-style analysis. It combines 27 tests for punctuation, lexical density, parts of speech, passive voice, characters and syllables per word, psychological word-choice, and patterns of the top-6 words and letters. These tests simply test the relative frequency of each of these points-of-comparison across all of the texts in an experiment. I validated these quantitative results by also analyzing the top-6 3-word phrases, structural plot elements, documentary proof and various other approaches. Upon testing 284 texts and 104 bylines, I derived that the British Renaissance was ghostwritten by a Workshop of six: Richard Verstegan, Josuah Sylvester, Gabriel Harvey, Benjamin Jonson, William Byrd and William Percy. My tests are uniquely accurate because they minimize the chances that a researcher might select a biased group of words or phrases to analyze that he deliberately selects because they are only found in the desired texts. I have posted all of the data and visuals I used to derive my conclusions at https://github.com/faktorovich/Attribution to allow the public to check my data, which they can easily do because I only use free, publicly accessible frequency counters. I have tested this method on texts from between the sixteenth century through the twentieth with accurate authorship-identifications throughout. My definition of "accurate" simply does not mean a result that confirms the established attribution, but instead a set of re-attributions that is consistent and verifiable with applications of other research methods.

I am now preparing to publish the first set of volumes in my *British Renaissance Re-Attribution and Modernization Series*. It includes the full explanation of this method and related scholarly findings in *Re-Attribution of the British Renaissance Corpus*. Also included in this first batch is a section of *Modernization of the Inaccessible British Renaissance* with five plays, poetry and songs that were self-attributed to William Percy, and six other plays with other bylines that Percy ghostwrote. All of these texts have never been fully translated into Modern English before, and they all carry powerful messages about acceptance of multiple cultures, religions and sexual orientations that have been censored out of humanity's history. The outline is available at https://anaphoraliterary.com/attribution and detailed information and purchase links will be added in the coming month(s) as the series is released.

If you are resisting believing the data, visual evidence might be more convincing. It is impossible that any author of nearly 900,000 words would have spelled his name differently in each of only six surviving signatures: *1. Willm Shak'p' 2. William Shakspēr 3. Wm Shakspē 4. William Shakspere 5. Willm Shakspere 6. By me William Shakspeare.* This oddity only gains significance when these signatures are compared with the blatant attempts to forge different signatures, including "Shakespeare's" in the critically ignored *Northumberland MS*; this document is called after the location where it was found, and this place happens to be the family estate of William Percy's family. And two decades before the 1612-6 "Shakespeare" signature variants appeared, a similar handwriting style was used in the 1596 "Johannem Shakespe's" signature appeared on a land-deed. And Percy's handwriting on his own manuscripts looks like a less manipulated version of the same style.
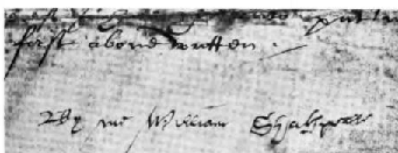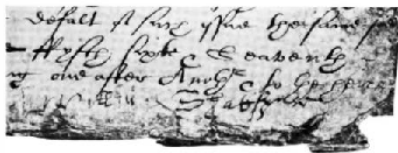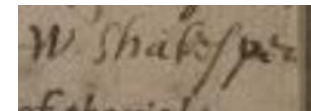

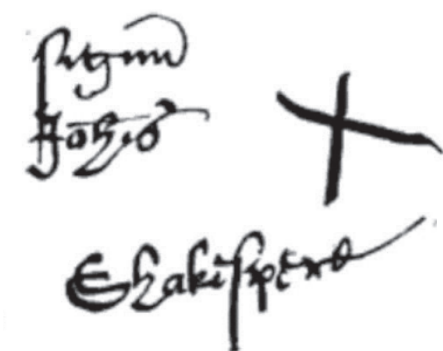
**Legal documents with "Shakespeare" signatures**
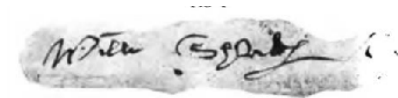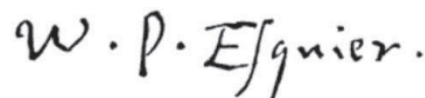


**"Shakespeare's " Will signatures**



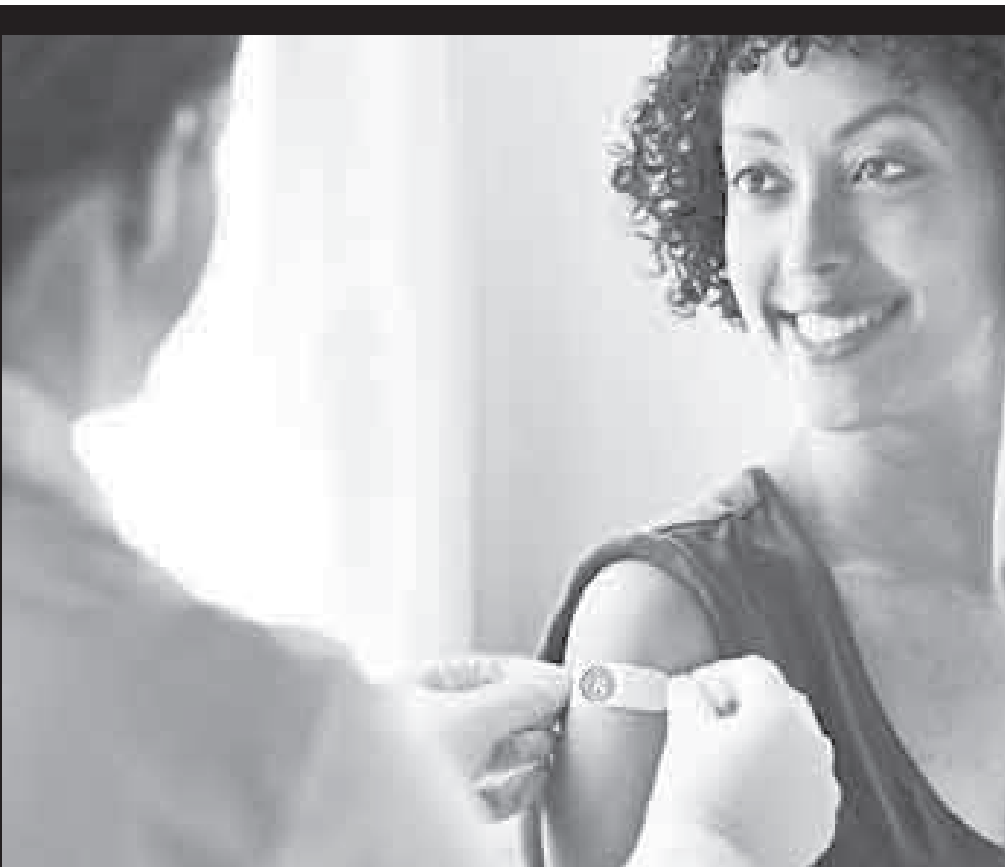**Northumberland MS: "Shakespeare's " signature exercises**



**"Shakespeare's " name on Greene's Pleasant Conceited Comedy**



**"Johannem Shakespe's " signature on "A deed of conveyance, from John Shakespeare to George Badger, of a slip of land, 1596-7.**



**William Percy's manuscript signature.**